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Accenture Interactive

Master thesis.

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Welcome to the Master thesis of Marlin Bloemberg for Stichting Omrin Estafette

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AMSTERDAM



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STICHTING OMRIN ESTAFETTE
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Master thesis.

Start of Internship

To complete the Master's track Human Technology Relations, part of the Master's program Industrial Design Engineering, a graduation internship needed to be conducted. The choice was made to execute this internship externally, at Accenture in the Netherlands. Within Accenture, the domain Accenture Interactive matched the best with my creative background and type of project. Accenture Interactive brings together creativity, technology and consultancy under one roof. Hereby, the goal is to unify brand promises and brand experience of clients.

Initially, my project would be at one of Accenture's current clients, GrandVision. In this project, I would look into the future in-store design of optics stores in the Central Europe. As part of the project, I would conduct research on the optimization of the omnichannel and digital integration for the years 2022 to 2025. Unfortunately, this project was terminated prior to the start of the internship. Therefore, I had to be connected to a different project. Considering that a client-based project would create great possibilities to integrate research with practical application, I preferred this approach. Besides, the client preferably has retail outlets, so the implementation of a physical solution belongs to the possibilities.

The search for a matching project led to companies such as InterGamma, BMW and Shell. The case at InterGamma would involve the implications of e-commerce on customer experience in store outlets. In its turn, BMW was also interested in optimizing customer experience and thereby shaping its store of the future. Shell wanted to conduct research on consumer behaviour of electric vehicle owners at service stations, and the way this could affect the stations' environment. Regrettably, none of these clients had serious interest in taking charge of a student.

Shortly thereafter, Stichting Omrin Estafette came into the picture via the connections of one of Accenture's tutors. Stichting Omrin Estafette is a non-profit organization based in Friesland, operating in the second-hand store branch. One of its goals is to establish a circular economy, by re- and upcycling goods and thereby reducing waste. Another purpose of Stichting Omrin Estafette is to embrace inclusion and diversity, by creating opportunities for people who find themselves distanced from the labour market. However, despite Stichting Omrin Estafette's current communication, not all customers get its purposes and practices. In fact, it turns out that, to a large extent, Omrin Estafette's customers are unaware of its societal and environmental impact. In other words, there is a misperception of Stichting Omrin Estafette's core values and common goals. So, for this specific case, the challenge was to strengthen customers' understanding of the foundation's goals.

Fortunately, this project met all the requirements from both university, myself as well as the client. Eventually, after an introductory meeting, the client and I decided on a project framework, where after I could make an official start.

Preface

This report contains all phases of Marlin Bloemberg's graduation project. The project was performed at the foundation Stichting Omrin Estafette, which is active in the second-hand store industry. This graduation project is the individual and final project of the Master track Human Technology Relations at the University of Twente's Industrial Design Engineering faculty. The project's assignment is to enhance Omrin Estafette's brand storytelling by creating a design intervention via an end-to-end design process. Omrin Estafette has seven store locations, with its headquarters located in Leeuwarden, the Netherlands. At Omrin Estafette's flagship store, the Recycle Boulevard in Leeuwarden, I have been doing theoretical and practical research, facilitating co-creation sessions and developed a final concept as a graduate intern.

Word of thanks

First of all, I would like to take a moment and thank Omrin Estafette for the opportunity to work on this challenging project. It was great to experience your fresh perspective, openminded approach, enthusiasm and overall support during the entire length of my project. The freedom you gave me within the project was encouraging me to challenge myself on a continuous basis and to pull the bottom out of the jar. I would like to give special thanks to Stéphanie de Groot, Esther Drijver and Marianne Couperus who invested a large amount of time and effort to support me during the project.

As for people from Omrin Estafette, also people from Accenture the Netherlands contributed to my enriching experiences. Therefore, I would like to thank my supervisor, Melvin Zaaier, for sharing his invaluable opinions, criticism, experiences and the pleasant meetings we had. The same goes for Jonne, my buddy, who was always open for a cup of coffee. Well, that leads me to Accenture's Digital Talent Factory, with the persuasiveness of Michelle, Marijn and Sophie. Without your contribution I could not have find such a challenging case. In addition to this, I want to thank my fellow interns at Accenture the Netherlands, Filip, Daan, Bart, Evelien, Sonja, Stefan and Aukje, for their company and exciting table football games. Besides, I would like to thank all participants in the interviews, co-creation sessions and Sjoerd Seldenrust for sharing all insightful data. Furthermore, I would like to give special thanks to Wouter Eggink, my supervisor at the University of Twente, for giving guidance to my project and sharing his critical view. Additionally, I want to thank my family and friends. They were a great supportive team who always showed interest and were thinking along throughout the entire project. Last but not least, my special thanks go to my parents, who are supporting me with every adventure I start and all challenges I face. Not only during my graduation project, but throughout my entire life.

I am very grateful for everyone's support, honesty and energy. Thank you all.

Marlin

LIST OF HEROES

Ben Bloemberg, Angéline Bloemberg, Rowin Bloemberg, Lisa van den Berg, Melvin Zaaier, Jonne Wiessner, Stéphanie de Groot, Esther Drijver, Marianne Couperus, Sjoerd Seldenrust, Michelle Kol, Marijn Ambrosius, Sophie Elsen, Filip Pastuszka, Daan Osinski, Bart Spruit, Evelien Mols, Sonja Pieters, Stefan Roelvros, Aukje Wijnen, Wouter Eggink, friends, family, Accenture colleagues, Omrin Estafette colleagues, Omrin Estafette customers and participants of the interviews and co-creation sessions.

Executive summary

Omrin Estafette is a non-profit organization in the second-hand store industry with the ambition to realize an inclusive society through a circular economy, where waste is seen as a resource. In other words, Omrin Estafette wants to minimize waste by maximizing the re- and upcycling of goods and resources. By doing so, Omrin Estafette provides opportunities for people with a distance to the labour market to discover and develop their talents.

For this graduation project, extensive research has been conducted to gain understanding of the business, market and customers. The research started with the internal analysis, to learn about Omrin Estafette's way of working, identity and ongoing businesses. This was made possible by extracting insights from sales data and expert interviews. Subsequently, the external analysis was conducted for the acquisition of knowledge about the market Omrin Estafette is in, its trends, competitors and successes. In particular the branch's benchmark, competitors' annual reports, Porter's 5 Forces and PESTLE analysis had a direct hand in contributing to the research. The third part, customer research, has been considered the most valuable part of the analysis, as customer interviews have been insightful and added multiple perspectives to the research. These interviews have given more understanding of customers' reasons and incentives to visit Omrin Estafette's stores.

The entire research resulted in formulating the following design statement: Design a tangible incentive for (new) customers to (re)visit Omrin Estafette by using elements of its multifaceted brand story.

Where the analysis phase ended with a design statement, the synthesis continued to build on this direction. Starting with the ideation phase, in which co-creation sessions stimulated to come up with a wide variety of ideas through divergent thinking. From here, two design directions were created by thinking convergently. These design directions were named 'Suppliers' satisfaction' and 'Customer contentment'. Subsequently, three concrete concepts were derived from these directions, namely 'Loyalty Card', 'Note of Appreciation' and 'Wrapping Table'. Based on a list of criteria, specifically compiled for this project by the company and designer, 'Note of Appreciation' came out as the concept with the greatest potential.

Through the implementation of 'Note of Appreciation' as a design intervention, Omrin Estafette aims to strengthen its brand storytelling by investing into customer-friendliness, both at the stores' checkouts as well as drop-off points. With this design intervention, increased customer overlap between suppliers and shoppers would be one of the welcome results. The 'Note of Appreciation' concept is based on a labeled big shopper. The big shopper is unique as it has been labeled and turned inside-out. Omrin Estafette receives dozens of these bags every day. And, before this project, most of these big shoppers remained unused. Therefore, by giving away these big shoppers as a free gift to customers, Omrin Estafette wants to show its appreciation to customers for contributing to Estafette's charitable causes.

As the criteria for launching the concept in Fall 2019 were demanding, the concept's feasibility needed to be tested. Consequently, to dive further into the development process, multiple prototypes have been created. This phase of prototyping resulted in valuable insights that enabled the designer to optimize the final concept. Throughout the concept development, company and customers have been engaged in the process to ensure a promising end-to-end design intervention could be designed. To give an example, with the big shopper, there is chosen to leave out a print on the outside and to focus on the bag's label.

After multiple iterations, the label has shown to be most distinctive when coloured red at the size of A5. After all, to make sure any volunteer would be able to assemble a big shopper, a step by step guide has been designed.

In the end, the final concept was positively received by both Omrin Estafette's communication department, volunteers as well as the involved participants. The final concept aims to increase customer appreciation and enhance Omrin Estafette's storytelling in a memorable way. Furthermore, by introducing this gift, Omrin Estafette intends to enlarge the customer overlap between suppliers and shoppers. However, to fully implement this design intervention, Omrin Estafette first needs to conduct more research on its production capacity, supply and demand. After all, this graduation project opened many eyes, raised awareness and triggered Omrin Estafette to look at new perspectives and ways of working. These developments will presumably have positive impact in the future.

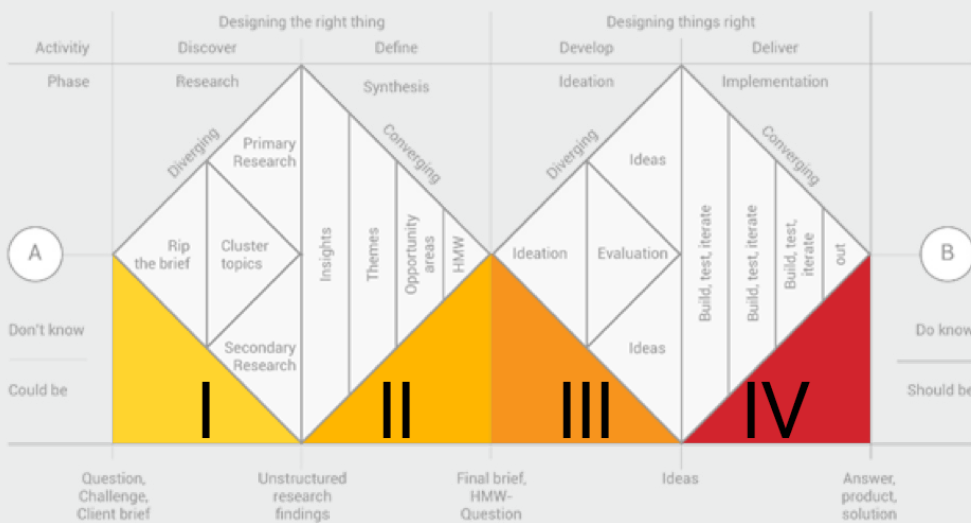
Introduction

Stichting Omrin Estafette

Stichting Omrin Estafette, founded in 1997, is a non-profit foundation that contributes to a world in which everyone can discover and use their talents, and in which as many goods as possible get a renewed purpose. Omrin Estafette's headquarters are located in Leeuwarden, Friesland. With seven store locations in Friesland, they cover a large part of the province. Omrin Estafette now provides 350 workplaces for volunteers with a distance to the labour market and educates 80 status holders (refugees with a residence permit). Furthermore, they collaborate with local educational institutions and training colleges to create over 100 internships, spread across the stores. In terms of sustainability, Omrin Estafette recycles 2.4-million-kilogram waste through in-store sales (Stichting Omrin Estafette, 2019). In total, over half a million people visit the seven stores every year. To emphasize the charitable causes, all profit goes to volunteers and mentors in the form of a volunteer fee and trainings.

Problem definition

When Stichting Omrin Estafette started more than twenty years ago, its goal was already loud and clear; realizing an inclusive society with a circular economy. From the start, Omrin Estafette committed to this challenge by cooperating with volunteers, entrepreneurs, teachers, students, local authorities and social enterprises. By looking at waste as new resources and inspiring visitors with their sustainable vision, Omrin Estafette wanted to pass on knowledge, craftsmanship and highlight opportunities. Nevertheless, there is a downside to the story. Despite the increased exposure for sustainable initiatives, not all customers get Omrin Estafette's messages and practices. At the moment, the stores are, to a large extent, seen as ordinary thrift shops. Unfortunately, visitors do barely realize Omrin Estafette has much more to offer in terms of societal and sustainable initiatives. In other words, Omrin Estafette's core values and goals are not perceived correctly by their audience. Therefore, Omrin Estafette should strengthen its communication strategy to receive greater effect in communicating their brand story.

**FIGURE 1**

Schematic overview of the Double Diamond model (Nessler 2016)

FIGURE 1

Assignment

With this graduation project, Omrin Estafette is looking to get their audience and brand image on the same page. By enhancing brand storytelling, Omrin Estafette wants to transfer a clear and powerful message to its target audience. Therefore, this project aims to gather insights about Omrin Estafette's customers, their thoughts, behaviour and expectations. Moreover, understanding the competitive environment, its market and trends are also of considerable value. After all, it will be key to dive deep into customers' habits, get to know their intentions, and being able to act on them. To make sure this project can be deployed company-wide, the implementation needs to fall within the scope of the overarching communication strategy. Thereby, the accompanying premise is to deliver an end-to-end creative solution. In this way, the project has maximum value to Omrin Estafette by applying their hands-on way of working. In conclusion, the goal of the graduation project is to develop a physical design intervention which creates value to Omrin Estafette's customers, making use of brand storytelling.

Approach

To ensure the entire project has a consistent strategy, the Design Council's Double Diamond model is chosen as the leading approach throughout the process (see Figure 1). The Double Diamond model is chosen for its perfect fit in challenging creative processes (Design Council, 2016). Most projects start with an open case, which is particularly suited for divergent thinking. This is covered in the model's first section; Discover. During this section, designers gain useful insights and in-depth knowledge about the topic. After identifying with the problem, the subsequent phase frames the fundamental design challenge by thinking convergently. This takes place during the second phase; Define. At this moment in the process, the definition of the problem should be confirmed. The second diamond focuses on creating the best possible solution to this problem. During the third distinct section, Develop, ideas are created, iterated and refined. Eventually, this process of concept development leads to the final quarter of the Double Diamond model; Delivery. In this particular stage, the resulting project gets finalized and launched. As the creative process is complicated and difficult to capture in a straight line, the Double Diamond methodology helps to function as a fundamental backbone of the process.

1.1 Introduction

The internal analysis forms the basis and starting point of this project. To gain a deeper understanding of Omrin Estafette's way of working, multiple aspects are touched upon, varying from the foundation's origin, heritage to its ongoing business. This extensive research will be done by thinking divergently and thereby absorbing large amounts of new information. By using Kotler's 4 P's framework, Omrin Estafette's marketing mix can be identified, mapped and summarized in a concise manner (Kotler, 2000, p. 9). The goal of this chapter is to acquire knowledge about both Omrin Estafette's course of business, management, as well as their marketing channels. In doing so, Omrin Estafette's past and present marketing mix can be used for the further development of the iterative process. However, before getting to this point, first information about Omrin Estafette's background will be highlighted.

1. Internal analysis

1.2 Stichting Omrin Estafette

1.2.1 Brand heritage

Stichting Omrin Estafette was founded in 1997 by Omrin, the leading waste collector and processor company in Friesland. Omrin Estafette is a non-profit organization, having the ANBI-status since 2013. In October 2018, Omrin Estafette acquired the Branchevereniging Kringloopbedrijven Nederland's 100% Kringloop label in all stores (Stichting Omrin Estafette, 2019).

1.2.2 Region definition

Omrin Estafette's headquarters is located in Leeuwarden, the Netherlands. With seven locations, Omrin Estafette has a large presence in province Friesland (see Figure 2).

1.2.3 Corporate culture

Vision: From the start of Omrin Estafette, its vision has always been clear and well-defined: creating a circular economy and realizing an inclusive society.

Mission: Omrin Estafette re- and upcycles goods while providing vocational training, apprenticeships and work experience places for people with a distance to the labour market. By this way, Omrin Estafette gives life to both used goods as well as to people's talent.

Strategy: For this project, the decision has been made to solely focus on the communication strategy. Therefore, this part will rather touch upon developments concerning this specific area. In February 2019, Omrin Estafette started an external project to set up its communication strategy for the upcoming two years. This to make sure Omrin Estafette's core values and beliefs are effectively and correctly communicated and experienced by its customers and partners.

**FIGURE 2**

**Schematic overview
of all 7 store locations
(LiFLotte 2017)**

FIGURE 3

**Photograph of the
store design (Stichting
Omrin Estafette 2019)**

FIGURE 2

1.2.4 Brand identity

Omrin Estafette is aiming to be sustainable and socially responsible. Whereas Omrin Estafette has one flagship store in Leeuwarden, its corporate identity is the same in all locations. Establishing itself as leaders in circularity and inclusivity, Omrin Estafette communicates its identity throughout their brand promise: 'Samen halen we alles eruit!' (Stichting Omrin Estafette, 2019). Omrin Estafette's brand promise is carried out in its approach towards customers. For all received goods, Omrin Estafette pursues to give them a renewed purpose. This is made possible by either cleaning, repairing, recycling or upcycling all concerned goods. None of the goods is sold to auction houses before being displayed in one of the stores, resulting in an extensive assortment available.

Circularity: collectively contribute to a world where waste is seen as a resource. Reducing waste by both re- and upcycling goods, as well as by inspiring people to do the same by providing workshops and DIY examples. As can be seen in Figure 3, Omrin Estafette can hardly be considered an average thrift shop, with a stylish and well-ordered store display that hints at Omrin Estafette's innovative nature.

Inclusivity: collectively contribute to a society where everybody can bring out the best of themselves, in terms of enjoyment and talent, by creating as many work experience places for people with a distance to the labour market. After all, a distance to the labour market or education should not imply a distance to society.

FIGURE 3

1.3

Marketing mix

1.2.5 Organization structure

Omrin Estafette's organizational structure is based on bottom-up management, where employees have their say during weekly meetings with tutors (see Appendix A). As Omrin Estafette mainly runs on volunteers, who get no full pay, Omrin Estafette has no bargaining chip to force decisions without the support and cooperation of its employees. Therefore, the employees' opinion is taken into account seriously in management consultations. While this system is positively reviewed in the smaller branches, the Recycle Boulevard experiences minor problems carrying out this approach. At this moment, employees believe that they are not being listened too. Despite this, based on the business environment, bottom-up management is a successful approach, working particularly well for both management as well as employees (Seldenrust, personal communication, March 7, 2019).

1.2.6 Project scope

This project has its focus on the foundation Omrin Estafette as a whole, including all seven stores. The project outcome applies to all branches and should therefore be convenient to implement at different locations.

1.3.1 Introduction

The marketing mix is a business tool to determine the relation of a product or brand with the four P's; price, product, promotion and place. Analyzing the four P's for Omrin Estafette creates an overview of their current marketing strategy (Kotler, 2000, p. 9).

1.3.2 Place (Channels)

Omrin Estafette has one major channel functioning as a point of sale for its customers; its physical stores. To serve its customers the best, this offline approach is chosen on purpose. The assortment, mostly consisting of single pieces, is ever-changing and therefore hard to keep track of. Besides this, the ongoing difficulties in the recruitment of volunteers do not allow to set up an online retail channel. For this reason, an online sales approach is excluded. In other words, the physical stores are of great value to the foundation, as it communicates its brand story to customers. Alongside its physical channels, Omrin Estafette approaches the consumer market via niche channels. An example of this is the possibility to make an online reservation for renting a 'Jouw Kringloopkast' cabinet (Stichting Omrin Estafette, 2019). This is a renting service where customers can sell personal goods in a self-decorated cabinet during a certain time frame. While the renting fee goes to Omrin Estafette, the entire revenue from the sold goods goes to the renter. Besides B2C channels, Omrin Estafette operates in channels that appeal to B2B as well. To achieve its goals (1.2.3 Corporate culture), Omrin Estafette collaborates intensively with local authorities, volunteers, schools, colleges and companies (Stichting Omrin Estafette, 2019).



FURNITURE



RESTAURANT



BICYCLES



TEXTILE



BOOKS



FIGURE 4

ELECTRONICS



SMALL INVENTORY



LEISURE



DELIVERY

FIGURE 4

**Schematic overview
of all defined product
categories**

FIGURE 5

**Schematic overview of
recent sales data**

1.3.3 Product

Omrin Estafette has a broad and varying product portfolio, from cutlery to chairs, and from clocks to clothing. The complete portfolio is dedicated to the second-hand consumer goods industry. Not like every second-hand store, at Omrin Estafette some goods come with special stories. Stories derived from either the craftsmen or the products themselves. Besides supporting a more sustainable world by re- and upcycling consumer goods, Omrin Estafette creates a working environment for people who are, for any reason, experiencing a distance to the labour market. The sale of all goods offers opportunities to support both social as well as ecological factors. From a social aspect, the higher the turnover, the more Omrin Estafette can invest in talent development of its people. And when looking from an ecological perspective, the higher the sales, the more Omrin Estafette can contribute to a circular economy, the more its work pays off to raise awareness about circularity and change people's behaviour.

To gain insights in its sales figures, Omrin Estafette divided all sorts of goods in nine distinctive categories. By this way, Omrin Estafette could improve the allocation of its sales. The definition of all nine categories can be seen in Figure 4. As a follow-up, to see what sales figures are related to each category, the total revenue share per category has been calculated, and set against the surface area share per category (see Figure 5). As a matter of fact, until that moment, Omrin Estafette's sales data was not being used to gain insights and reflect upon sales developments and balancing categories. After all, putting data into context was of great value to understand the running business. All calculations were based on data collected from Omrin Estafette's financial software system (see Appendices B, C, D and E).

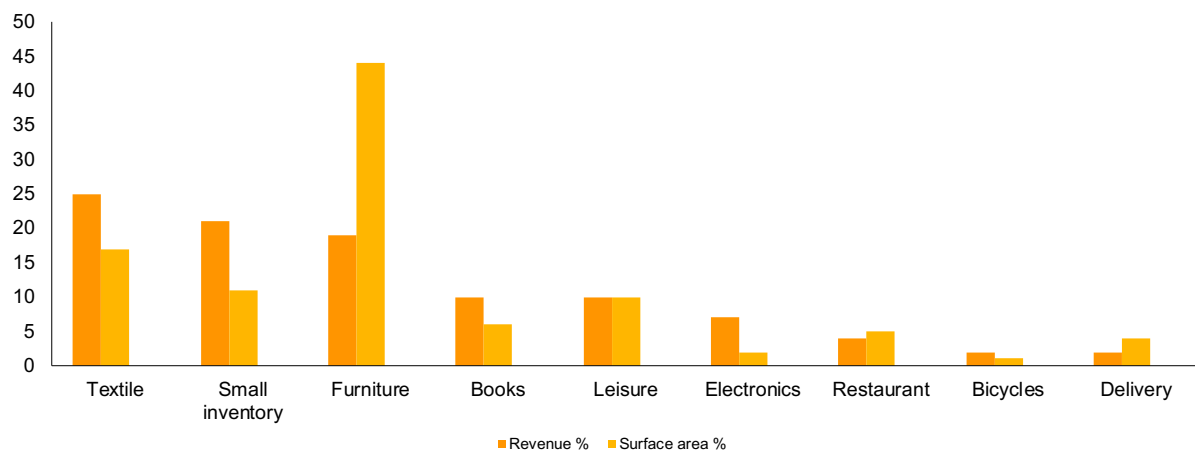
FIGURE 5

OMRIN ESTAFETTE

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REVENUE COMPARED TO SURFACE AREA IN %

All seven store locations | 2018



1.3.4 Price

Omrin Estafette aims to be the sustainable store where they take full advantage of both (undeveloped) talents as well as discarded goods. This vision is reflected by a no-nonsense and fair price. Omrin Estafette's price range varies from low budget to affordable and expensive. Since a part of the employees would not be able to discuss pricing issues with customers, all prices are fixed and non-negotiable. As every product is unique, prices often differ. Prices are to a large extent based on the type of product, its quality and condition. Besides, prices can be further influenced by the materials and human resources needed for reparations and maintenance. The pricing of contributed goods is specially assigned to a few highly experienced employees with years of practice (Seldenrust, personal communication, March 20, 2019). Based on conducted interviews and personal communication, pricing has been reviewed quite differently by employees and customers. This is probably due to the extensive range of goods and price evaluation through other means. Where a share of the goods competes with outlet stores and value retailers, other goods are weighed against specialty stores. In many occasions, collector's items are seen as affordable at Omrin Estafette, while simple products can be bought brand new for a similar price at competitively priced retailers. This observation was an entry point to delve deeper into the subject, as average expenses per customer per visit could also uncover considerable deviations. Nevertheless, Figure 6 shows that the difference between visitors on a working day and in the weekends is limited to 0,25€. When taking the expectations of several managers into account, the small difference of 25 eurocents was less than expected. The main reason for this could be that employees have much higher expectations from people shopping in the weekends in terms of expenses.

1.3.5 Promotion

Part of building, maintaining and strengthening customer relationship is the promotion of the Omrin Estafette brand throughout Friesland and the rest of the Netherlands. The abundance of related content goes hand in hand with many promotional channels. One example of the physical presence is Omrin Estafette's own branded vehicles. Furthermore, all employees are recognizable via their clothing. On a digital level, Omrin is active on multiple social media channels such as Facebook, Instagram and LinkedIn (Stichting Omrin Estafette, 2019). On these platforms, unique products get highlighted with related background stories. There is attention for inspiring stories about employees, DIY-projects and new developments in the world of sustainability. Meanwhile, in the digital age, Omrin Estafette still makes the news via newspapers, television and radio, the old-fashioned way. This is partly due to the interest of external parties in Omrin Estafette's progressive way of working. And the best way to experience this, is obviously to pay a visit to one of the stores. While exposure is regularly forced in the form of campaigns and events, it can also be achieved unconstrained. For example, by leading guided tours to those who are interested, or when VPRO 'Het succes van de kringloopwinkel' wants to make a documentary about one of your stores. In these cases, promotion is being generated naturally.

1.4 Conclusion

With 7 store locations, Omrin Estafette covers large parts of the regional market in Friesland. However, its sustainable and social engaging concept extends beyond the province. A reason for this could be Omrin Estafette's continuously improving multi-channel marketing strategy. Despite the lack of targeting, Omrin Estafette manages to establish a strong customer relationship via enthusiastic volunteers and appealing store designs (see Figure 7). Nevertheless, Omrin Estafette's multi-channel marketing approach needs closer attention. There is a lot of ground to cover in terms of carrying out the foundations' widely acclaimed core values to its visitors. This includes the identification of target groups, critical customer touchpoints and the competitive environment. To achieve this, both analyzing the external environment as well as empathizing with the end consumer is of particular value. Hereby, the focus of the project will be on offline channels. This scope offers opportunities to boost differentiation and customer engagement.

FIGURE 6

Schematic overview of recent sales data

FIGURE 6

OMRIN ESTAFETTE

TOTAL REVENUE IN % PER CATEGORY

All seven store locations | 2018

25% Textile	7% Electronics
21% Small inventory	4% Restaurant
19% Furniture	2% Bicycles
10% Books	2% Delivery
10% Leisure	

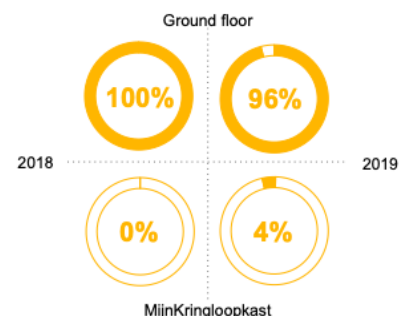
AVERAGE EXPENSES PER CUSTOMER PER VISIT

All seven store locations | 2018

6,26€ Weekend days	6,01€ Working days
---------------------------	---------------------------

REVENUE ALLOCATION

Recycle Boulevard | 2018 and 2019



SALES GROUND FLOOR

Recycle Boulevard | 2018 and 2019



FIGURE 7

MARKETING MIX

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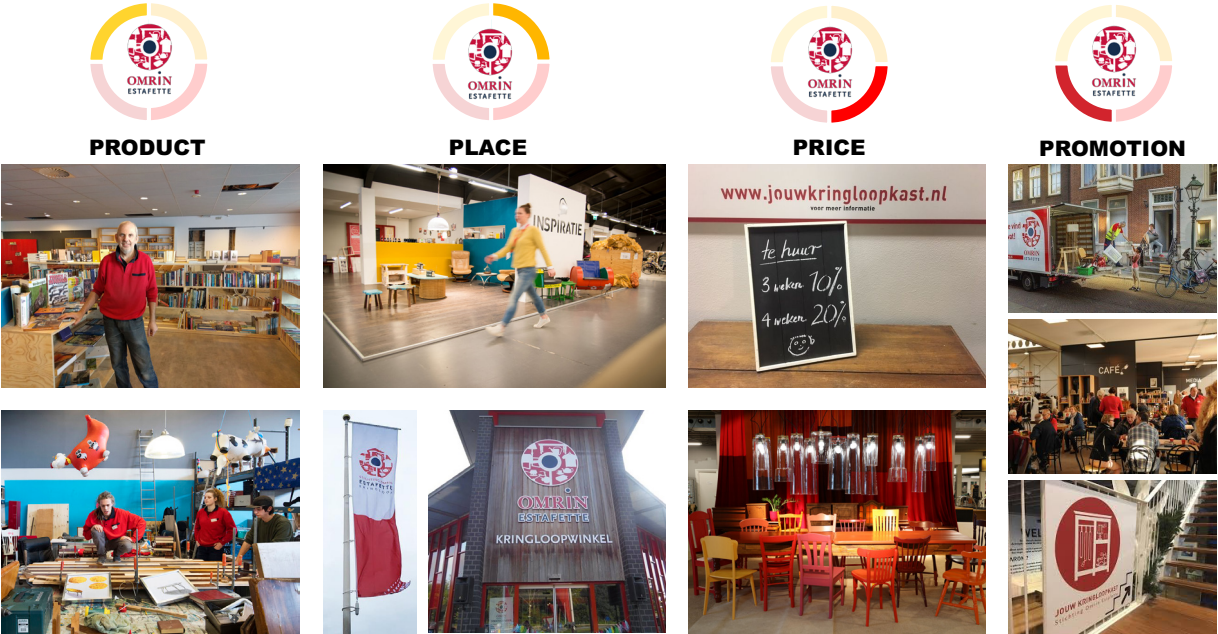


FIGURE 7

Schematic overview of
Omrin Estafette's 4 P's

2.1 Introduction

The external analysis covers a stretched-out research field. Therefore, to align the entire market research, predefined methods will be used to enhance in-depth industry understanding. As with the internal analysis, the external analysis will be conducted by applying a divergent approach to get unfiltered insights (see Figure 1). Porter's 5 Forces Framework eases to highlight the competitiveness and attractiveness of the industry (Porter, 1989). Additionally, the PESTLE analysis examines the macro-environmental factors that have a potential impact on business positioning and potential (CIPD, 2018). The accompanying goal for this section is to get more familiar with the industry and to become an expert in the ongoing market developments and trends.

2.2 Market analysis

2.2.1 Introduction

Both Omrin Estafette's market scope and potential, as well as relevant economic trends, come forward in this analysis.

2.2.2 Market definition

Omrin Estafette is founded in 1997 to maximize its contribution to a circular economy where as much waste as possible gets recycled (Stichting Omrin Estafette, 2019). The focus of this project will be to develop a communication strategy that overcomes customers' misperceptions and tells the story Omrin Estafette wants to convey.

2.2.3 Market growth

For the estimation of the market size, market growth and market revenue have been taken into account. At the end of 2017, the Netherlands counted a total of 1700 second-hand stores (van Zwieten, 2018). Out of these 1700 enterprises, over 200 are non-profit organizations and member of the BKN (100% Kringloop, 2019). BKN is an organization at the national level, watching over the reliability, professionalism and sustainability of second-hand stores. To become a member of the BKN, organizations need to be a non-profit social enterprise embracing the circular economy. Estimated is that 28 million people are visiting these non-profit social enterprises every year in the Netherlands. The whole market has a revenue stream of 250 million Euro, where 95 million comes from the non-profit branch (100% Kringloop, 2019). The number of stores grew by 7% while the total revenue increased by 4% in 2017 (see Appendix F). All non-profit organizations collected 5% more goods, totalling a 139 million Kilo (NRC Handelsblad, 2018). This resulted in 105 million kilo CO2 reduction, which is equal to 58 thousand soccer pitches full of trees. With a revenue of over 2 million Euro, Omrin Estafette has a market share close to 1% in the Netherlands (Stichting Omrin Estafette, 2019).

2. External analysis

2.3

Competition analysis

2.2.4 Recent developments

The second-hand store branch suffered from a cost-conscious customer during the financial crisis. On the one hand, people did spend less money on products while on the other hand people waited longer before replacing goods. This harmed the quality of the goods sold in second-hand stores (van Zwieten, 2018). Now the financial crisis belongs to the past, second-hand stores are on their way up. As a result, the quality of the goods has increased over the last couple of years. This is a result of people handing in their belongings more easily, as they tend to buy goods for a shorter period compared to a decade ago. Unfortunately, there is also a downside to the story. Second-hand stores experience a shortage of volunteers within their organizations (NRC Handelsblad, 2018). This is one of the major problems growing organizations are facing these days. Nevertheless, the prediction for the second-hand store branch is to continue to grow steadily in terms of the number of stores and total revenue (RTV Drenthe, 2018).

2.3.1 Introduction

The industry analysis looks at Omrin Estafette's position both within the industry as well as compared to its competitors.

2.3.2 Branch

Comparing the entire branch with Omrin Estafette's averages generates useful insights. While several factors, such as the valuable processing rate of collected goods and the allocation of costs do match the national average, a few remarkable deviations between the BKN branch and Omrin Estafette can be noted. Firstly, at Omrin Estafette, the average expenditure per customer lies 20% below the branch' average of 8,11€ in 2017 (see Appendix F). Within the branch, this figure grows with 4% per year (Branchvereniging Kringloopbedrijven Nederland, 2018, p. 6). However, at Omrin Estafette, data shows that the average expense per customer dropped with nearly 2% in 2018. Secondly, Omrin Estafette's average turnover per square meter lies 40% below the branch' average of 444€/m² in 2017 (Branchvereniging Kringloopbedrijven Nederland, 2018, p. 22).

2.3.3 Competition mapping

Omrin Estafette's competition takes place on different levels. As Omrin Estafette has a large variety of products and business opportunities, it finds itself in a broad range of competition. This competition is present due to the combination of both indirect sales as well as direct sales. Indirect sales refer to for example businesses that approach Omrin Estafette for store-in-store possibilities while direct sales work the other way around, where Omrin Estafette approaches the customer to stimulate purchases.

2.3.4 Competitive set

Omrin Estafette's competition environment could be considered complex. For this particular reason, Omrin Estafette's competitive set should be looked at from multiple perspectives. Resources, customer base and brand image are taken as three different viewpoints in this section.

2.3.5 Resources

When looking to compare sets of property resources, few parties come close to thrift stores such as Omrin Estafette. The size of the stores in combination with the assortment and refreshing rate cannot be easily matched by others.

Therefore, in terms of property resources, the competition comes from other second-hand stores and furniture boulevards.

In terms of the supply of goods, competition is intense. People who want to get rid of their belongings can either put an advertisement online (think of Marktplaats and Facebook), consult friends and family, or bring it to the municipal recycling facility or local thrift store. In any case, thrift stores face severe competition from meaningful alternatives. In short, competition is fierce and comes from several angles, both offline and online.

Competition in human resources, specifically the recruitment of volunteers, is not soft in the second-hand store industry (RTV Drenthe, 2018). Like any other second-hand store, Omrin Estafette faces competition in hiring new employees from both sports organizations, church communities, political parties as well as community centres (Seldenrust, personal communication, March 20, 2019). It is often found that motivated volunteers are more likely to make an impact on their local sports organization or political affiliation than to work at a second-hand store. This results in relatively few intrinsically motivated volunteers working at Omrin Estafette, who in turn, attract very few people of this group to do the same. On the contrary, relatively less ambitious people become active at local community centres, due to the higher standards and expectations at other parties, such as Omrin Estafette. The competitive environment is diverse, which makes it hard for Omrin Estafette to recruit like-minded people. After all, the shortage of volunteers, in general, is a problem (NRC Handelsblad, 2018).

2.3.6 Image (1/2)

Mapping the competitive environment can also be done by looking at businesses with comparable brand positioning. Omrin Estafette positions itself as sustainable and socially engaging (Stichting Omrin Estafette, 2019). Apart from Omrin Estafette, these core values are also reflected by other second-hand stores, retail brands, start-ups and catering establishments. These like-minded businesses tend to be role models for society in terms of sustainability and inclusivity. Hereby, sustainability and inclusivity become tangible and transparent values for everyday implementation. Take for example cosmetics retailer Lush, where all products are free from animal testing. Moreover, Lush created shampoo bars, sold in paper packages (see Figure 8), to cut the use of plastics (Lush, 2016). And so does Yoni, a brand in the fem care industry, which supports pesticide-free farming and the reduction of plastic consumption by selling tampons fully made from organic cotton (Yoni, 2017). Twenty promotes sustainability in the form of reduced packaging and carbon-dioxide emissions by supplying hygiene and personal care products in concentrated form, such as powders, bars and liquid capsules (Schwab, 2018). TOMS markets its shoes with a so-called 'One for One' business model, giving a pair to a child in need for every sale of its retail product (TOMS, 2019). Innocent conducts farmer workshops to train them in how to reduce their water use. Via a specially developed application that calculates optimal daily irrigation times, participating farmers saved 1.7 billion litres of water (Leahy, 2016). In line with water savings, Dopper sells refillable water bottles to stimulate drinking tap water, instead of buying disposable water bottles (see Figure 9). Moreover, Dopper invests a fixed share of its revenue in water projects in developing countries (Dopper, 2017). De Vegetarische Slager produces plant-based meat to reduce the ecological footprint and free animals from the food chain (Van Asseldonk, 2017). Tony Chocolonely (see Figure 10) fights for a cacao industry without slavery and child labour by only partnering directly with farmers (Tony Chocolonely, 2018).

» Enhancing brand storytelling by creating a design intervention via an end-to-end process

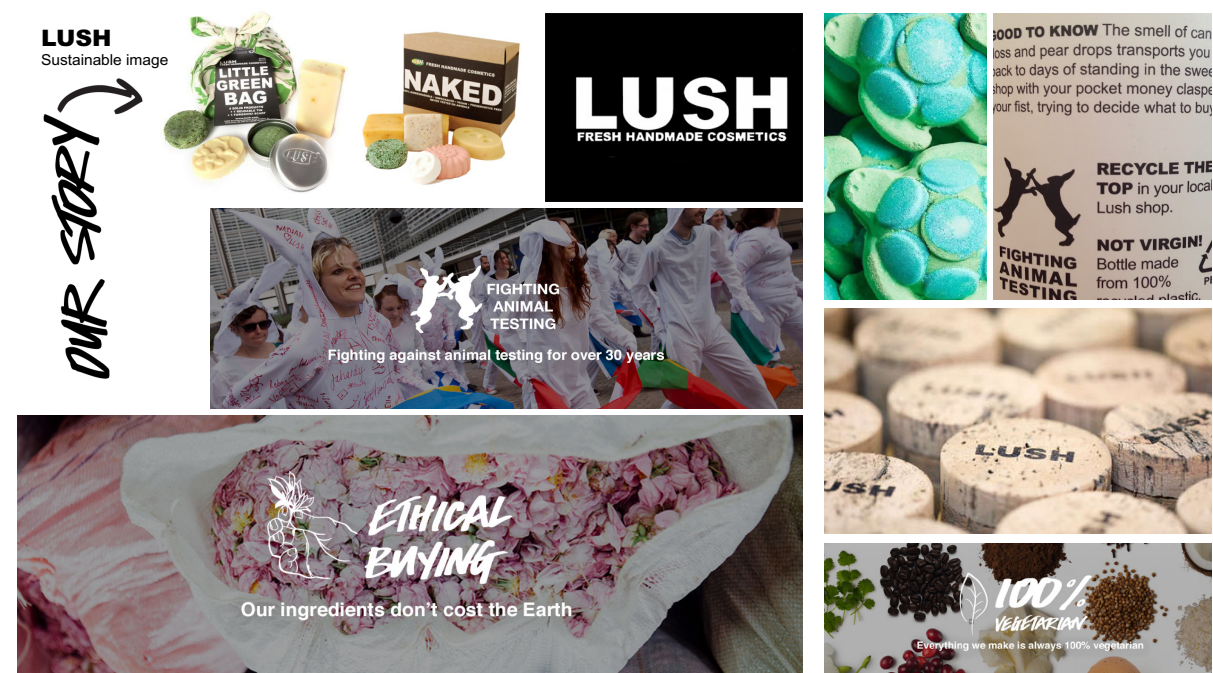


FIGURE 8



FIGURE 9

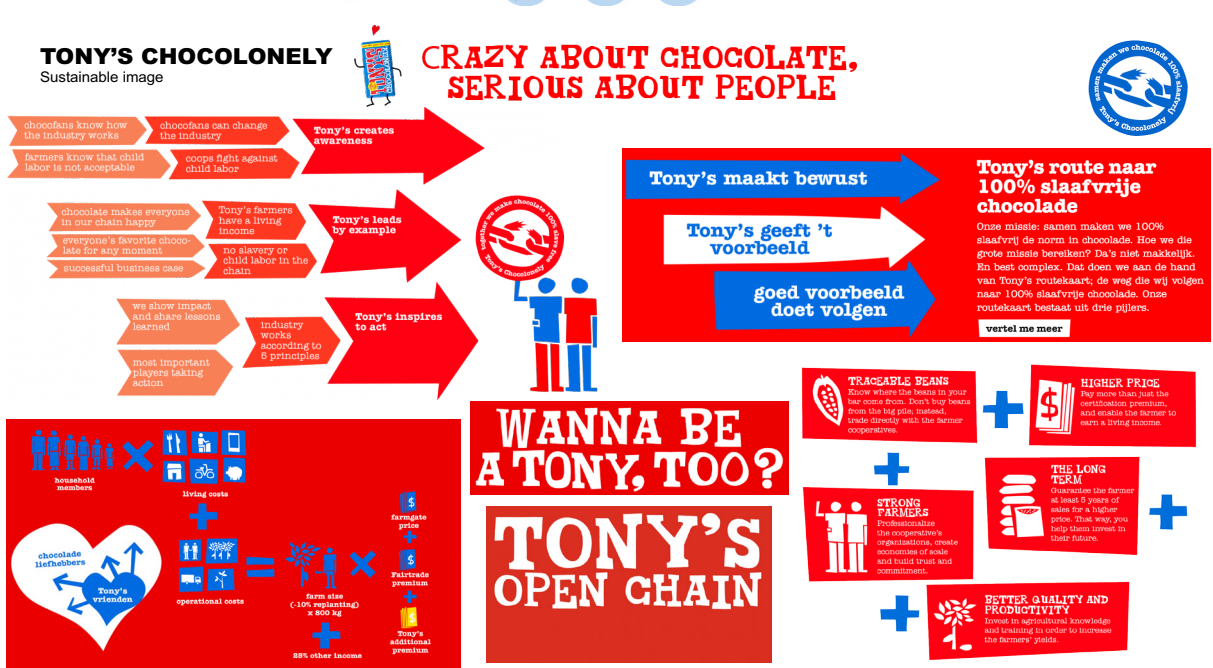


FIGURE 10

FIGURE 8

**Overview of Lush’
brand storytelling**

FIGURE 9

**Overview of Doppler’s
brand storytelling**

FIGURE 10

**Overview of Tony
Chocolonely’s brand
storytelling**

2.3.6 Imaga (2/2)

All abovementioned examples include various solutions to adapt to a more sustainable environment. For Omrin Estafette it is, therefore, worthwhile to take a closer look to successful brand strategies of sustainable businesses. As there are various ways to enhance brand storytelling and to become slightly more effective in acting sustainable, bringing forward successful examples could provide structure and inspiration. For this specific reason, overlapping characteristics from three well-known examples (see Figure 8, 9 and 10) have been extracted. As a result, six factors in total have been listed, which can be seen in Figure 11. Three of these factors are also included and highlighted in this paragraph.

FIGURE 11

Six overlapping factors for successful sustainable businesses

FIGURE 12

Checklist success factors

FIGURE 13

Dual-axis matrix that shows potential design areas for Omrin Estafette

As a basis for this research topic, Lush, Dopper and Tony Choclonely are chosen for their well-known reputation. Altogether, they have several annual reports and strong corporate websites, what makes them ideal sources. The first aspect that stands out is the high-quality products all three brands sell. Following general market opinions, the chocolate is tasty, the water bottle is convenient, and the cosmetics are nourishing. In addition, the products also include the latest innovations in the form of new techniques, ingredients, materials and packaging. Another success factor, which can be seen in Figure 11, results from other companies, mostly corporate businesses, which want to identify themselves with sustainable initiatives. The rather slow adoption of a sustainable character within these companies could be a reason for this. At least this opens up opportunities for sustainable enterprises, such as focussing on the professional gift market. In this way, other businesses can perfectly communicate others sustainable story, while being attached to their own gifts. Next to the inspirational value, this research helps Omrin Estafette to keep pushing its creation of value to both customers and society.

All six sustainable success factors have been examined individually per company. The result, Figure 12, shows at which criteria the companies comply with. In this figure can be seen that nearly all criteria are matched by Tony Choclonely, Dopper and Lush.

When critically reflect these criteria to Omrin Estafette’s current business, a clear overview of strengths and under-developed themes can be given. Based on data processing and conducted analyses and interviews throughout the process, a thoughtful outcome, in the form of a matrix has been realized. To visualize this, a dual-axis graph has been used, which can be seen in Figure 13. In this figure can be seen that three areas are under-developed, while having great potential. Especially these areas are to interest of the project, as they show opportunities for tapping into potential design areas.

SUSTAINABLE SUCCESS FACTORS



1

The brand sells high quality products



2

The brand is innovative, surprising and inspiring



3

The brand is responsive to the promotional gift market



4

The brand has a clear goal and mission, which contributes to a better, fairer and cleaner world



5

The brand has an amazing in-store experience



6

The brand has its ambassadors doing the brand promotion

FIGURE 11

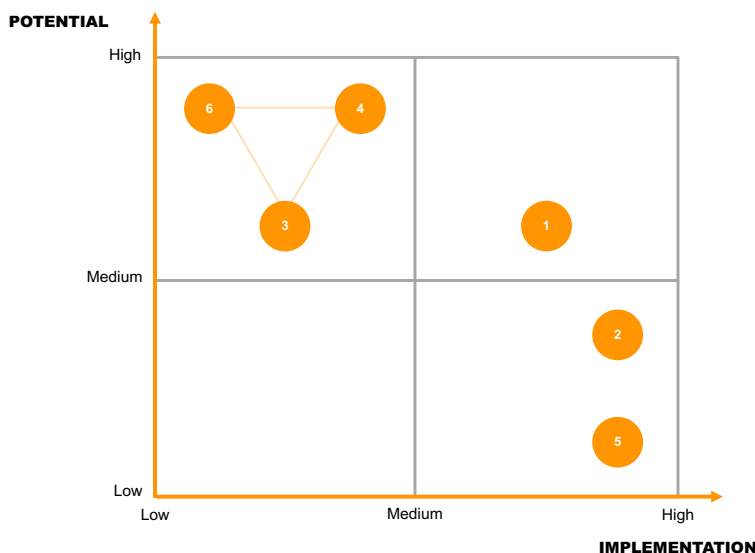
SUSTAINABLE SUCCESS FACTORS

#	BRAND	KEY CHARACTERISTICS	THE SUCCESSFUL SIX					
			1	2	3	4	5	6
1	Tony's Chocolonely	<ul style="list-style-type: none"> Continuously innovative; crazy and new flavours Responsive to the gift market Premium quality, yet still affordable for daily shopping Clear goal and mission 	✓	✓	✓	✓	✓	✓
2	Dopper	<ul style="list-style-type: none"> Continuously innovative; app for nearby tap water Responsive to the gift market Product is the means, not the goal Convenient to use 	✓	✓	✓	✓		✓
3	LUSH	<ul style="list-style-type: none"> Continuously innovative; product mix and packaging Premium quality; fresh, handmade and cruelty free Shareability of in-store and product experience Highly trained retail staff 	✓	✓	✓	✓	✓	✓

FIGURE 12

OPPORTUNITIES

Identifying strategic plan from analyses, data and interviews



SUCCESS FACTORS

1. Product quality
2. Surprising and inspiring product portfolio
3. Gift market
4. Clear brand goal and mission
5. Store experience
6. Promotion via ambassadors

FIGURE 13

2.4

Industry factors

2.3.7 Customers

A competitor is defined as one competing for the same customers. Therefore, asking the right questions can help defining the competitive set. After all, everybody wants to know who its customer is. By asking the Five W's strategically, a large part of background information about customers could be revealed. This tactic is a renowned information gathering and problem-solving method used in journalism and research (Burtonshaw-Gunn, 2009)

Starting with the main question: Who are your customers? Followed by: What is their incentive to visit your store? When do your customers visit the stores? Where else do your customers go for the same needs? Why are they coming back? Bonus: How can I attract new customers?

When asking these questions to visitors of Omrin Estafette, a few keywords can wrap up Omrin Estafette's value to consumers: inspiration, conversation and collection. People visit Omrin Estafette because of their social, inspiring and hands-on environment. One or more of these hedonic and utilitarian benefits can also be found at shopping malls, community centres, furniture boulevards, social media channels and other second-hand stores. This valuable customer-centred data has been extracted from explorative interviews, which will be covered in chapter three.

2.3.8 Inspiration

Inspiration is subject to ongoing trends. Vintage, industrial and eclectic are examples of current design and styling trends. Thrift stores do fit the profile for these interior styles. Therefore, second-hand stores are a popular place for people to go these days. However, there are more options for people to get inspired. For example, social media channels such as Youtube, Pinterest and Instagram make impact via so-called influencers. People tend to go to proposed stores and buy displayed items shown in highly viewed photos and videos. Besides the online environment, home goods stores, construction markets and vintage concept stores are functioning as inspiration homes as well.

2.4.1 Model

The industry is analyzed using the Porters 5 Forces Model (Harvard Business Review, 2014). All forces are ranked separately on a five-point scale: from very low, low, medium, high to very high (see Figure 14). This evaluation is based on knowledge about the industry from prior research and conversations with industry experts. Altogether, the five forces help in determining the attractiveness of the industry.

2.4.2 Threat of new entrants: low

The circular industry is on the rise for the last couple of years with increasing popularity amongst many demographic groups (van Zwieten, 2018). Starting a sustainable start-up or a new thrift store is feasible as the complexity of the business is relatively low. This low entrance barrier is reflected in the number of new thrift stores and the total revenue of the industry, which is increasing rapidly (100% Kringloop, 2019). One of the industry's advantages are the low switching costs for consumers. Unfortunately, this also comes with low customer loyalty. Entering as a new competitor is possible, although establishing a store with a large and fast-moving assortment similar to Omrin Estafette is a different story (Seldenrust, personal communication, March 20, 2019).

2.4.3 Bargaining power of buyers: very high

For this factor, buyers are seen as in-store shoppers. The bargaining power of buyers is considered very high. This ranking is due to a couple of reasons. Firstly, the number of alternatives and competitors is incredibly high (NRC Handelsblad, 2018). Secondly, consumers are price sensitive. Especially since consumers use prices of new products as a reference framework for their shopping behaviour.

FIGURE 14

Schematic overview of Porter's 5 Forces Model for Omrin Estafette

2.4.4 Bargaining power of suppliers: high

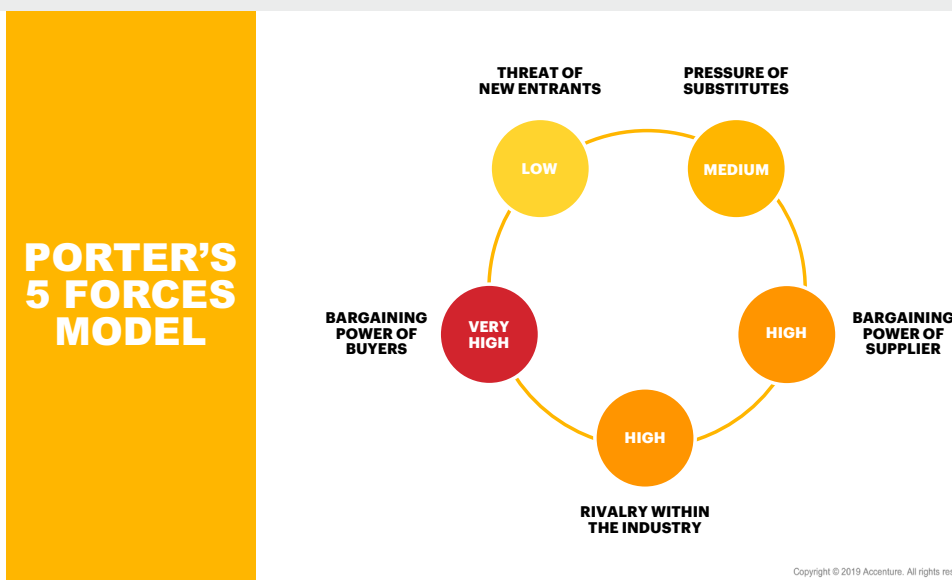
Suppliers are seen as the ones who provide Omrin Estafette with second-handed goods. For Omrin Estafette, to keep the business going, the continuous stream of goods is essential. People have multiple options once they decide to distance themselves from personal belongings. One of the options is to ask around within a circle of friends and relatives. Another option is to find somebody interested online, via Facebook or Marktplaats. In most of these cases, a small fee in return can be expected. However, if people want to get rid of their goods differently, there is a third and fourth option as well. Local thrift stores and municipal recycling facilities do accept a wide variety of goods. Unlike with private individuals, with these organizations, there is no room for negotiations about prices, since all thrift stores and most municipal recycling facilities have the same policy regarding accepting goods. On the one hand, the majority of all options support a circular economy. On the other hand, suppliers have to make an explicit trade-off between a lucrative deal, when choosing for a buyer from Marktplaats, and a socially responsible deal, when choosing for Omrin Estafette. All in all, the bargaining power of suppliers is moderately high.

2.4.5 Pressure of substitute products: medium

The range of substitutes for home goods and clothing in the vintage and second-hand market is high. Since thrift stores' assortment is incredibly broad, the market's boundaries are hard to assess. Therefore, competition comes from different angles. Nevertheless, Omrin Estafette's broad product portfolio covers most product categories, which makes them relevant in a lot of different scenarios.

2.4.6 Rivalry within the industry: high

Multiple factors affect the competitive rivalry within the industry. First of all, the fast-growing industry has an alleviating effect on the industry's rivalry. By contrast, the industry's high fixed costs have an increasing impact on rivalry (Harrison, 2008, p. 177). Besides, low brand loyalty and low switching costs for consumers intensify the competition. And although product portfolios per thrift store are largely comparable, every store could excel in the range of singular and unique items.

FIGURE 14

2.5

Trend analysis

2.5.1 Introduction

The trend analysis relates industry insights to patterns that could predict future movement. Based on the PESTLE analysis, six trend topics are covered (CIPD, 2018).

2.5.2 Political & Legal

Since the establishment of Vereniging Circulair Friesland, one of province Friesland's goals is to function as a leading region in the Netherlands and Europa in the field of a circular economy. In 2020, the number of businesses in Friesland having a circular business model should be increased by 100%, compared to 2018 (Provincie Fryslan, 2019). Furthermore, in 2025, province Friesland's aim is to buy-in circular resources, products and services for at least 50% of their total buy-in (Provincie Fryslan, 2019). Moreover, in 2025, province Friesland should sit in Europe's top 3 circular regions. Altogether, these political regulations shape a promising environment for sustainable enterprises such as Omrin Estafette.

2.5.3 Environmental

In 2025, the entire business of Friesland's courthouse should be completely circular (de Vries, personal communication, March 7, 2019). This plan includes helping Vereniging Circulair Friesland realize their transition agenda by for example stimulating the demand for circular products and services. As province Friesland and Omrin Estafette have mutual interests, they could cooperate intensively to realize their common objectives.

2.5.4 Social-cultural

Learning about, sharing and adopting a sustainable lifestyle is an ongoing trend in today's society. A trend is driven by social and ecological incentives. Examples of these incentives are gaining social acknowledgement by adopting a certain lifestyle and benefiting from financial compensations. Furthermore, lowering cultural barriers and health-conscious lifestyles are also important factors for this development. Nevertheless, cultural differences are still visible on the factory floor. In some cultures, recycling goods is a sign of poverty, while buying brand new goods represents prosperity (Seldenrust, personal communication, March 7, 2019).

2.5.5 Technological

Knowledge about innovative technologies contributing to circularity needs to be absorbed and shared. For this reason, province Friesland cooperates with all levels of educational institutions (De Vries, personal communication, March 7, 2019). Furthermore, citizens and enterprises should know the possibilities and opportunities for implementing sustainable solutions within their businesses and homes.

2.5.6 Economical

Province Friesland wants to stimulate small and medium-sized enterprises by providing vouchers and funds for circular initiatives. They want to play a role as (co)-financer to stimulate the circular economy (Provincie Fryslan, 2019). The economic climate has a great impact on the supply of goods, the quality of goods and the average expenditure of customers. The current economic situation is favourable to many parties, including both buyer and seller (RTV Drenthe, 2018).

2.6

Conclusion


When looking at the market, the second-hand store industry has shown bright figures in recent years. There has been a steady increase in terms of number of stores, number of customers and total sales. Moreover, the average purchase amount per customer increased as well. The positive trend is expected to continue. The strong economic situation results in people willing to distance themselves from their goods in an earlier stage. This has a positive effect on the quality of goods that reaches thrift stores. Nevertheless, the emerging market has its drawbacks. Indeed, the growth opportunities are highly dependent on volunteers. And since there is a shortage of volunteers, this causes limitations in realizing the charitable causes.

Despite the low threat of new entrants, Omrin Estafette should be aware of the fact that thrift stores have the ability to pop up at will. The main challenge lies at the customer side, who have the power. With so many businesses targeting the sustainable ideology these days, it is hard for customers to see what parties are applying a marketing trick (green washing), and what parties have legitimate interests. As product differentiation within the industry is very hard to achieve, this is sought through brand storytelling. With the rivalry within the industry being high, outperforming by means of maintaining excellent customer relations and offering unique services plays an important role.

The topic that emerged from analyzing the competitive field and trends is that Friesland is a suitable area to raise awareness about sustainability and inclusivity. Additionally, to create more value to customers, having a clear and convincing brand mission is essential. Furthermore, it is of great value to get promotion via ambassadors, resulting in exposure in more places.

3.1 Introduction

At this point in the process, the designer opens up to a widened view to get an improved understanding of the context, before diving into specific directions. The third chapter of the analysis phase covers customer behaviour, including customers' motivation and incentives for visiting the Omrin Estafette stores. Several interviews on multiple occasions are conducted to gain a deeper understanding of Omrin Estafette's visitors. Besides the explorative rationale behind the interviews, the interviews are also carried out to verify expert opinions from the management board. This chapter's analysis helps to find out exactly where Omrin Estafette is standing right now and to point out their current strengths and weaknesses. The results and valuable insights have been processed and highlighted throughout this chapter.



3. Customer analysis

3.2 Interviews

3.2.1 Objective

In both the internal as well as the external analysis, the foundation and its environment have been looked into from an explorative point of view. To shed light on customer ideas and behaviour, interviewing is chosen as a research method. To generate a holistic view of Omrin Estafette's professional environment, interviews can create useful insights from a human-centred approach.

3.2.2 Conditions

To ensure all interviewees are feeling comfortable with the situation, the environment, setting and approach of the interviews are chosen carefully. Therefore, the interview's framework is established based on the possibilities at the Recycle Boulevard location. In this way, the value of the interviews can be ensured properly.

3.2.3 Approach

To cover a wide range of customer backgrounds, the interviews are conducted on two separate occasions. The first part of the interviews was held on a working day, the second part on a Saturday. In this way, a broad range of customer profiles was being considered, favouring the explorative purpose of the interviews. In terms of the interview questions, the content and order have been selected based on the goal to uncover customers' experiences with Omrin Estafette stores (see Appendices G and H). Hereby, overlapping sub-questions help in covering the overarching storyline.

3.2.4 Location

To conduct customer interviews successfully, a convenient interview location is essential. Preferably, a location that slows down customers and weakens customers' sense of time. This could make it easier to find benevolent interviewees. In the Recycle Boulevard, the coffee corner lends itself particularly well for approaching potential interviewees. The coffee corner is an area where customers can enjoy a shopping break or interact socially. Besides, the coffee corner has space to set up a table and invite customers to participate in an interview.

3.2.5 Time

All interviews have been conducted on Wednesday, April the 10th between 11 AM and 2 PM and Saturday, April the 20th between 11 AM and 4 PM.

3.2.6 Setup

Before starting with the interviews, an ideal setup had already been thought through. To ensure couples or relatives can be part of the target audience, a table with at least three chairs had been prepared. While the printed interviews were especially for the interviewees, the laptop was present to make sure all notes could be written down by the interviewer. Furthermore, another point of attention for the interviewer was to have an open attitude during the entire interviewing process. After all, visitors showed full commitment to their participation, which was worth appreciation.

3.2.7 Execution & enhancements

On Wednesday, April the 10th, all spoken to customers were willing to share their thoughts and answer to the proposed questions. The challenge was to stay on point during the interview, as people easily got into too much detail. Something which was not a particularly bad thing, although it was far from ideal when looking for input from as many individuals as possible. Furthermore, the lack of diversity amongst the customers made it difficult to interview a wide range of people. Another point worth mentioning was the fact that all interviewees were making use of the catering establishment at the time of conducting the interview. Interview results likewise indicated the importance of the restaurant in the Recycle Boulevard. Therefore, for the second interview session, to partially eliminate the biased surroundings, potential interviewees have been contacted on the shopping floor. Additionally, for the second interview session, the fourth question has been slightly adjusted, after picking up that words as 'annoyed' and 'irritated' were found to be inappropriate in their contexts (see Appendices G and H).

Lastly, to get a better understanding of people's negative experiences, interviewees had been asked to propose possible solutions to causes for displeasure. In most cases, these proposed solutions had been followed up by a short discussion.

3.2.8 Data

During all interviews, short sentences have been noted under each question asked. After carrying out all the interviews, these notes have been categorized by making use of tags. All different tags have been counted within one interview session. This procedure has been conducted for both sessions, resulting in two lists of tags per interview session (see Appendices I and J). From the list of tags, six frequently recurring and distinctive tags have been picked and used for further examination. Subsequently, all six tags have been rated from 0 to 7, with 0 reflecting insignificance and 7 reflecting great importance according to the interviewees' answers. The grading is based on the number of counts per tag. By visualizing data of two sessions (see Figure 15 and 16), both differences, as well as similarities between weekend and working days, can be put into perspective. Both figures show parts of the same data, each in a different way. In Figure 15, the differences between both interview sessions get highlighted, while in Figure 16, the cumulative results are given priority.

KEY FACTORS

Highlights resulting from explorative interviews

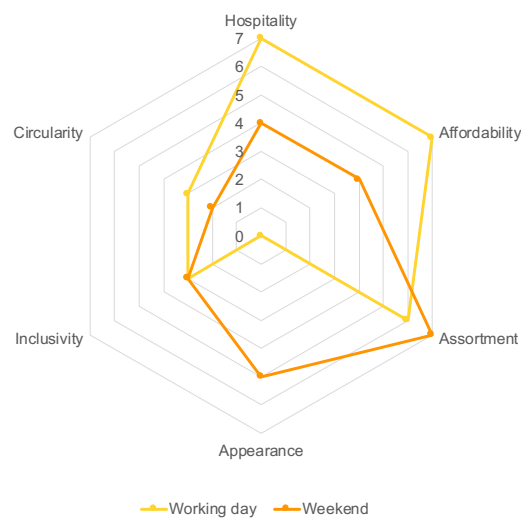


FIGURE 15

KEY FACTORS

Highlights resulting from explorative interviews

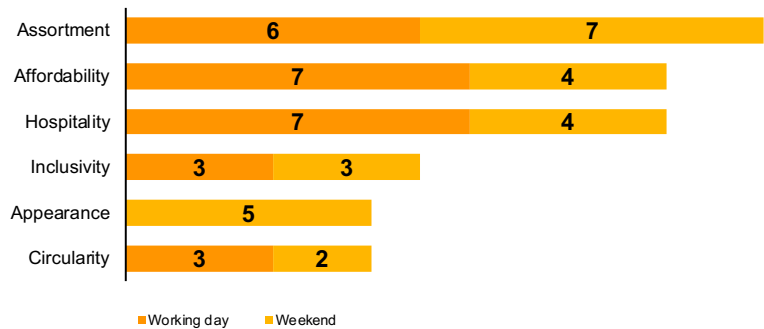


FIGURE 16

KEY FACTORS

Highlights resulting from explorative interviews

Room for improvement;
the gap between customer
perception and Omrin
Estafette's main objectives.

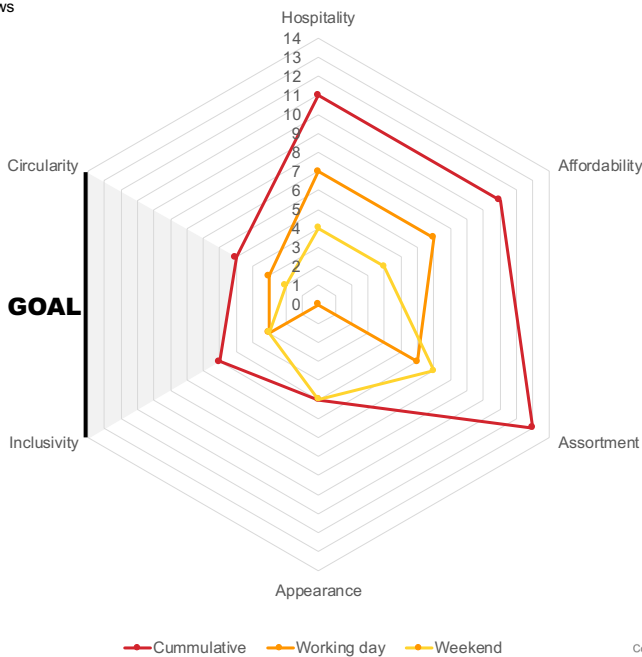


FIGURE 17

3.2.9 Results

While there were a few considerable differences, several similarities between both interview results can be concluded from the graph. First of all, contributing to circularity and inclusivity were merely strong incentives amongst a small group of customers (see Figure 16). Secondly, another example of the similarity between the two separate sessions would be the importance of a wide range of available products, the assortment. When looking to remarkable outcomes, the store experience appeared to be irrelevant to interviewees on working days. This, while interviewees in the weekend attached great importance to store layout and display. In addition to the range of products, having a coffee corner was also regarded as a great addition to the store portfolio. After all, the affordability, in general, played a significant role in overall customer satisfaction (see Figure 17).

3.2.10 Findings

When taking a holistic approach in assessing both the company, context as well as the customer analysis, the following findings can be listed. Consumers' rationale for visiting the stores is mostly because of the diverse assortment and affordable pricing. Consequently, there is very limited brand promotion via ambassadors. The mutual understanding between Omrin Estafette and its customer is not at the preferred level (see Figure 17), as the brand goal and mission are not clear to many. This statement can be made based on the interview results, which are reflected in low scores for 'inclusivity' and 'circularity' (see Figure 17). In other words, there can be concluded that there is room for improvement, to close the gap between customers' perception and motivation and Omrin Estafette's charitable causes. All findings are based on literature, market research, expert opinions and logical assumptions, which are clearly stated in the report.

FIGURE 15

Interview results
visualized in a radar
chart

FIGURE 16

Interview results
visualized in a bar
chart

FIGURE 17

Interview results, on
a cumulative basis,
visualized in a radar
chart

4.1 Introduction

Before continuing with the design phase, first it is time to make an overview by summarizing the work that has been done so far. This chapter will function as the bridge between the first and second diamond of the Double Diamond model (see Figure 1). By formulating a design statement at this point in the process, the conducted research and insights acquired function as a focused starting point of the second diamond. Besides wrapping up all valuable findings from the first diamond, the design statement simultaneously offers the designer much needed guidance during the rest of the design process.



4. Design statement

4.2 Conclusions

4.2.1 Data

By dividing the revenue stream in nine shares, the data's value increased significantly. It is evident to see that three categories generate 65% of the sales, with textiles tops the list with 25% (see Figure 6). When looking at these three categories in Figure 5, the category 'Furniture' sticks out the most. This category generates nearly twenty percent of the sales while occupying over forty percent of the total surface area. Admittedly, to have sufficient choice within the furniture category, it takes up a lot of space. Nevertheless, for this project, it is much more valuable to look into overperforming categories, such as 'Textile' and 'Small inventory'. These two categories generate a larger percentage of the total sales compared to the surface area they occupy. So, for these categories it turns out that they attract a large group of people to the stores. While there was a significant deviation expected beforehand, the average expenses per customer per visit did not turn out to be worthwhile diving into (see Figure 6).

4.2.2 External

When assessing the six sustainable success factors from Figure 11, statement 3, 4 and 6 are to the best interest of this project. This due to their current implementation level (low) and medium high to high potential. Hereby, in the next phase, these statements function as strong starting points for the creative process. Furthermore, at provincial level, province Friesland aims to buy-in circular resources, products and services for at least 50% of their total buy-in by 2025. Therefore, it will be no surprise that province Friesland wants to be leading in circular economy, both at national level as well as international (European) level.

4.2.3 Interviews

Based on the outcomes of the Porter's 5 Forces model, it can be stated that the power of buyers within the industry is very high (see Figure 14). This in combination with the results from the interviews, Omrin Estafette has to acknowledge that the promotion and communication of its brand story is currently inconclusive. While both pillars, inclusivity and circularity, are reflected scarcely in customers' incentives to visit Omrin Estafette, assortment and affordability do get back frequently as primary reasons for visiting one of the stores.

4.2.4 Management

Omrin Estafette's vision for the years to come remains the same; creating a circular economy and realizing an inclusive society. This vision fits perfectly with the objective of this project, which is enhancing the communication strategy of Omrin Estafette's brand story and mission through a design intervention. So, the challenge for the designer is how to shape the message to make sure it motivates people to contribute more to a circular economy. Another focus area of Omrin Estafette, increasing the average expense per customers, has in turn less relevancy to this project. In addition, with the research findings forming the basis of its opinion, Omrin Estafette's management proposed several criteria for guiding the creative process. One of the criteria being emphasized was short-term feasibility. As the new online and offline communication strategy is scheduled to launch Fall this year, it would be an ideal scenario when the design intervention for this project aligns with the general content calendar. Fortunately, since this project has been initiated as an end-to-end design process, this criteria fits the bill. Second of all, the costs regarding design and implementation of the concept should be kept to a minimum. Omrin Estafette's policy is to buy-in as little as possible, and to commit to recycling materials and goods to the greatest extent possible. Another factor to keep in mind is that sustainability should be a theme that is clearly reflected in the final design. These criteria are part of a list that forms the basis for concept evaluation, which will be discussed in chapter five and visualized in figures 24 and 25.

FIGURE 18
Ansoff matrix

4.3 Project direction

4.3.1 Ansoff matrix

To give direction to the design intervention, the Ansoff matrix is used to determine market opportunities (Dawes, 2018). The Ansoff matrix is a marketing tool invented by Igor Ansoff in 1957. The matrix looks at both products and markets on a two-level scale; new and present (see Figure 18). As Omrin Estafette and most of its competitors already offer a wide range of products, including catering facilities, differentiation in product range is difficult to achieve. Besides this, new products involve additional (buy-in) costs, which would not be in line with Omrin Estafette’s policy. For this reason, this project focuses on the present assortment. In addition, based on the explorative interviews, the current customer base has shown insufficient knowledge of the brand story and mission. Therefore, enhancing visitors’ sense of contribution and thereby acknowledging behaviour should be the design intervention’s main driver. By using dispensable materials or products, Omrin Estafette could improve carrying out its mission (1.2.3 Brand identity).

4.3.2 Design statement

When taking the Double Diamond model into account, formulating a design statement bridges the two diamonds. On the one hand, it gives a clear summary of all useful knowledge. On the other hand, it enables the designer to start ideating from a specific starting point. This starting point also functions as a valuable benchmark to fall back on during the design process. The design statement is as followed: Design a tangible incentive for (new) customers to (re)visit Omrin Estafette by using elements of its multifaceted brand story. This statement builds on the market development quadrant and can be used as framework and inspiration during two co-creation sessions.

FIGURE 18

ANSOFF MATRIX
Business direction

	Present	New
Present	Market penetration	Product development
New	Market development	Diversification

5.1 Introduction

The ideation chapter will describe the transition from design statement to concept development. Hereby, the research analysis and findings come together as the starting point of two co-creation sessions with multiple stakeholders. This shortened version of a Design Sprint will generate ideas and solutions for a themed context that starts of the second diamond in Design Council's Double Diamond model (see Figure 1). Via an iterative process, creative ideas become tangible in prototyped and tested concepts, which can be used for concept development.

5.2 Ideation

The ideation phase promotes thinking divergently, without obstruction and limitations, to find solutions to framed design statements. By bringing people together with different expertise and knowledge, multidisciplinary environments can be created. These environments are particularly well suited to elaborate on each other's ideas. As a result, someone's idea becomes everyone's idea. Therefore, elaborations and iterations can easily be made. The analysis of the research made it possible to define the scope for the rest of the project. The design statement formulated at the start of the ideation phase was: 'Design a tangible incentive for (new) customers to (re) visit Omrin Estafette by using elements of its multifaceted brand story'. With the ideation phase following up, the second diamond in the Double Diamond model found its way through (see Figure 1). Divergent thinking during the ideation process was vitally important for solving problems and finding solutions without obstructions. One of the methods used along the way was Design Thinking. During these Design Thinking oriented workshop sessions, the ideation phase reached its climax by thinking and designing from a human-centered perspective. With Design Thinking, all present stakeholders actively contributed to the design process by both sharing knowledge and experiences as well as creating and testing practical solutions. While the beginning of the first Design Thinking session gave all participants the opportunity to think big, the sequence of the workshops gradually directed the teams to concrete ideas. Eventually, during the final session, one concept per group was being prototyped and tested via so-called Think Aloud Testing. By conducting these forms of co-creation, a whole bunch of new ideas and approaches were generated with the most promising elements being used for further concept development.



5. Synthesis

5.3

Co-creation

5.3.1 Objective

The co-creation sessions had two major drivers. Firstly, co-creation brought multiple stakeholders together to create support for the concept choice and implementation. Secondly, the co-creation fitted within the Double Diamond design process, where it was the start of the second diamond. The reason for this fit was the divergent mindset during the two co-creation sessions. This mindset stimulated all people involved to think freely, in a solution-oriented manner. By doing so, many new ideas, solutions and iterations could be aroused with a clear design problem in mind.

5.3.2 Conditions

To go through all workshop rounds, six to eight workshop hours in total were preferred. Conditions for hosting the co-creation sessions were that all participants did attend both sessions. This because the second session picked up where the first session ended. Furthermore, to reach the co-creation's full potential, at least six participants, divided into two teams, were required. The maximum number of participants was set on twelve, with three teams of four members.

5.3.3 Approach

To ensure all parts of the workshops were executed with high focus and energy, the program was split into two separate sessions. In this way, both sessions took three hours, with breaks included. The sessions were designed to let the participants first familiarize with the design statement, where after they could draw upon each other's ideas and perceptions. After diverging at the start, the converging part took place by concretizing concepts and voting for the most promising ones (see Appendix L). Subsequently, the second session built upon those chosen concepts by doing iterations via rapid prototyping and think-aloud testing (see Appendix O).

5.3.4 Location

To ensure all participants could work productively in both teams as well as individually, an open and spacious workshop area was preferable. Therefore, Recycle Boulevard's conference room was chosen as the location.

5.3.5 Time

The co-creation sessions have taken place on Monday, June the 24th and Monday, July the 1st from 9 AM to 12 AM.

5.3.6 Setup

The preparations for both co-creation sessions can be divided into two parts: workshop materials and workshop space. Firstly, having a supportive and explanatory presentation was essential for creating understanding among the participants. Besides this, workshop materials such as Post-its, LUMA Institute templates, Sharpie markers and flip-over stands were required to elevate the creativity (see Appendix K and N). Furthermore, to keep the energy level high after breaks, short energizers were selected and prepared. For the workshop space, a pleasant and welcoming atmosphere was desirable. This to let all participants feel comfortable and arouse a creative mindset. Therefore, the meeting room was open, spacious and all workshop materials were for grabs. In this way, participants were able to focus during individual assessments while having sufficient space to cooperate in a team.

5.3.7 Execution & enhancements

On Monday, June the 24th, the first co-creation session took place at the Recycle Boulevard. To manage all participants' expectations, the purpose of the session was highlighted at the start. Moreover, to make sure the entire group was aligned, key insights and the overarching design statement were being shared. As the session was fully packed with small workshop rounds, time management was the biggest challenge beforehand. In between workshop rounds, or after an introductory explanation, participants tended to fall back to group discussions. This, instead of focusing on the fulfilment of the workshops. Hereby, workshop rounds did not always reach their full potential. On the contrary, the inclusion of non-buyers in the industry gave an extra dimension to the first co-creation session. This group stimulated the other participants to keep thinking from a consumer-oriented perspective. Another point worth mentioning was the facilitator's influence. Since the facilitator had considerable work to do in preparing and explaining workshops, there was no time to get personally involved in the creative process and managing the outcomes. To take the second session to another level, the facilitator promoted all participants to think visually throughout the creative process. In this way, personal insights became more understandable for fellow group members. Furthermore, participants were also encouraged to think and act from visitors' perspective. Furthermore, to make the instructions easier to comprehend for the participants, the presentation content was changed from English to Dutch.

5.3.8 Data

Since the facilitator was not highly involved in the creative process during the workshops, proper data collection and interpretation were crucial. Considering that Design Thinking is no advanced mathematics, much of the outcomes depended on personal interpretation and empathizing with the visitors. Therefore, to keep track of all process steps, photos have been taken at various stages throughout the sessions (see Appendix M and P). These photos have primarily helped in recapturing the co-creation sessions afterwards. So, to complete the picture, all templates and posters have been assessed and digitized.

5.3.9 Results

The first co-creation followed the principles of the Design Council's Double Diamond model. While the session started with divergent thinking and opening up all possibilities, the session eventually ended up in a convergent manner. Hereby, the participants chose two concepts based on their expected impact and implementation difficulty. One of the concepts tackled the problem of suppliers not being tempted to buy in-store. The second concept was related to giving customers a more satisfying feeling after purchasing at the checkout. Following the management, both problems raised currently underperform and get too little attention from the employees. So, one concept targeted suppliers, while the other one focused on shoppers. This clear-cut separation of customers would not necessarily have to be the case. Therefore, both concept directions should help closing the loop and stimulate customer overlap. This implies that customers at the counter are encouraged to also act as a supplier in the future, and suppliers are triggered to visit the stores for shopping purposes (see Figure 19). After all, a larger customer overlap results in a greater contribution to Omrin Estafette's charitable causes. To underline the significance of customer overlap, Omrin Estafette has decided to incorporate a strong message in its overarching communication strategy after the two co-creation sessions. As a result, 'Estafette, geef het door' is planned to be used as the company's new tagline, both online, offline and instore. More in-depth information about Omrin Estafette's communication developments will be discussed in chapter eight (see 8.2 Integration). So, for the limited time frame of this project, the two co-creation sessions have been able to generate valuable insights from multiple stakeholders. On top of that, Omrin Estafette acknowledged the need for change and took steps in applying a new communication approach. Nevertheless, an increased number of participants would have resulted in an improved validation of the results.

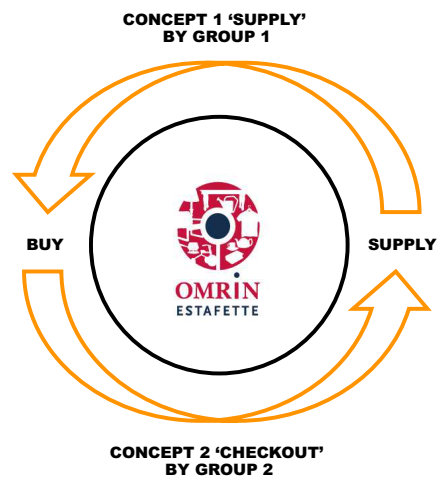
5.3.10 Findings

Based on the conducted interviews (see 3.2 Interviews), from shoppers' point of view, there can be stated that a vast majority is not acting as a supplier. Only four out of twelve interviewees noted they visit Omrin Estafette for both shopping and supplying. Therefore, Omrin Estafette's new tagline, 'Estafette, geef het door', should strengthen versatility amongst customers. Eventually, the goal is to encourage suppliers to shop sustainably and encourage shoppers in their turn to act as suppliers. As a result, there would be only one group of customers, acting in both directions. Interestingly, both abovementioned concepts do share an equivalent approach. Hereby, emphasizing appreciation functions as the connecting factor between the two kinds of customers: suppliers and shoppers. For suppliers apply, what could have no further use to themselves, could make somebody else extremely happy. By implementing the theme 'Estafette, geef het door', circularity gets highlighted. In this case, Omrin Estafette's role is key, as it needs to show its appreciation for receiving those gifts from suppliers. After all, someone's appreciation is what makes gifting so fulfilling. At the same time, when purchasing at Omrin Estafette, shoppers – whether deliberately or not – choose for a sustainable option. Since their contribution to a circular economy is of great value, Omrin Estafette should let their shoppers feel welcome and appreciated. Therefore, Omrin Estafette needs to invest in customer relationship. As for the suppliers, the theme 'Estafette, geef het door' also has a great fit to the shoppers' group.

FIGURE 19

**Ideal scenario where
the circle of customers
is closed**

FIGURE 19



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6.1 Introduction

The conceptualization phase builds on the creative results from the two co-creation sessions in a convergent manner. In chapter six, the most promising concept directions that were raised during the co-creation are formulated. Subsequently, concrete concepts are designed and proposed to Omrin Estafette. Conclusively, based on a list of criteria, the preference for one concept gets expressed by Omrin Estafette, in collaboration with the designer.

6.2 Concept directions

6.2.1 Suppliers' satisfaction

Omrin Estafette's managers indicated that suppliers of second-hand goods do not always get the appreciation they deserve. Even though these customers are of great importance to the entire business, the customer experience has much room for improvement. Therefore, Omrin Estafette should give all suppliers a great feeling when they decide to bring in their goods at one of the Omrin Estafette stores. This could be done by shifting the current image of supplying. Instead of 'bringing in goods', people should have the feeling they are 'giving gifts' that contribute to the 'Estafette, geef het door' principle (Galak, 2016). By showing deep appreciation for all supplied goods, suppliers should be feeling fulfilled by bringing in goods at Omrin Estafette. Moreover, to increase cross-selling, suppliers can be stimulated to pay a visit to the store, using incentives such as restaurant vouchers.

6.2.2 Customer contentment

As a customer, shopping does not end at the counter. Enjoying purchases before checkout, at the desk and back home are part of the experience. Throughout the shopping experience, showing appreciation as a business is essential. Currently, customers barely get personal attention and are unaware of Omrin Estafette's primary targets. Therefore, Omrin Estafette should make sure the business is top of mind during the aftersales. Aftersales would be an ideal moment to shine a light on the other side of the story: giving instead of buying. For example, by making customers aware that they also can be of great value when bringing in second-hand goods. This could be done by applying the 'Estafette, geef het door' theme. Via wish lists for wanted goods, customers could get an idea of relevant goods to hand in.

IV

6. Conceptualization

6.3

Overarching theme

Despite two distinctive concept directions, there is one theme that both design directions have in common; visitors' appreciation. This theme elicited the designer to come up with practical designs. In total, the three most promising concepts will be discussed in the following paragraph. This choice has been made due to the limited time frame of this project.

6.4

Concept creation

6.4.1 Concept 1 ‘Loyalty Card’

The first concept focuses on the experience of customers who bring in second-hand goods. To make this stop-and-go moment fulfilling for all customers, Omrin Estafette repositions its drop-off locations into areas for giving gifts. The entrance is welcoming with several signs on the side of the road. When suppliers arrive on Omrin Estafette’s property, they get welcomed by a friendly host. Subsequently, the gifts get unloaded and placed on a special gift table. To show deep appreciation for suppliers’ generosity, they get a stamp on their stamp card (see Figure 20). Every time suppliers hand out gifts to Omrin Estafette, they receive a stamp. The same counts for shoppers, who get stamps with every purchase (see Figure 21). Furthermore, to stimulate people to keep supplying, themed and up to date wish lists get communicated via offline and online media. Whenever someone’s stamp card is full, they will receive a present as a form of loyalty treatment. This could be a surprise lunch sponsored by the coffee corner, a surprise box full of small second-hand goods or a discount voucher for in-store use. After all, everybody likes to give and receive gifts.

FIGURE 20

Storyboard of the
concept 'Loyalty Card'

FIGURE 21

Storyboard of the
concept 'Loyalty Card'

FIGURE 20

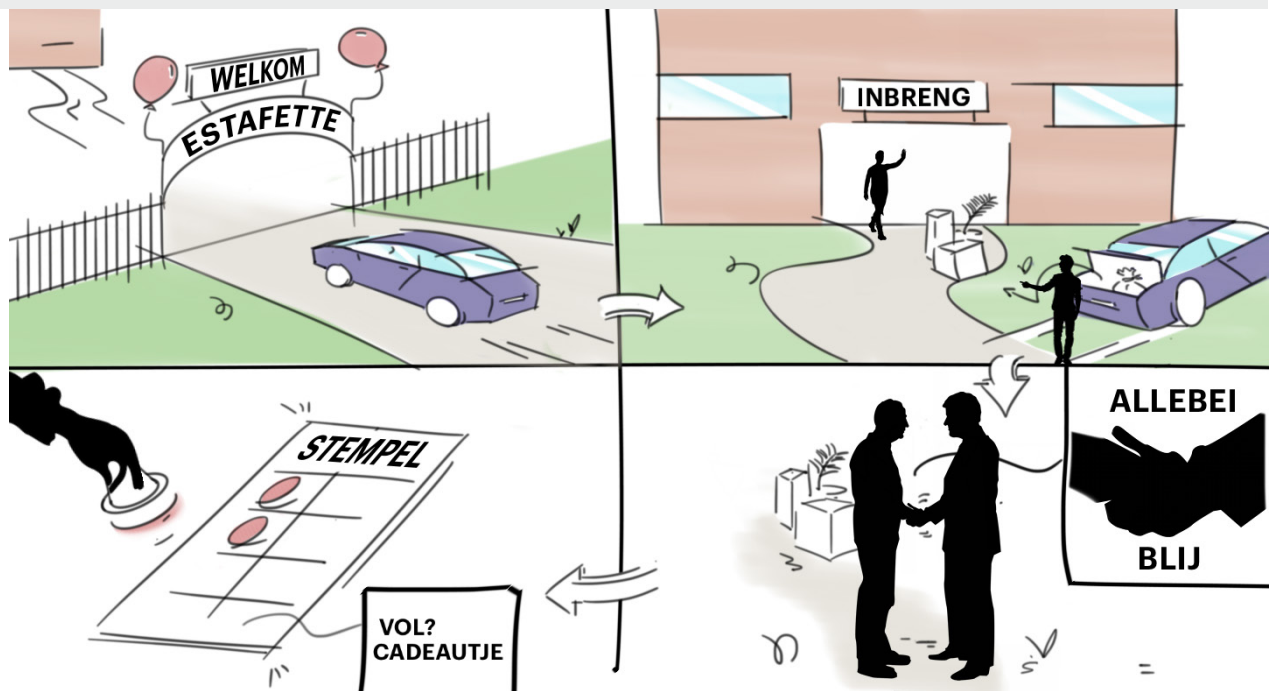
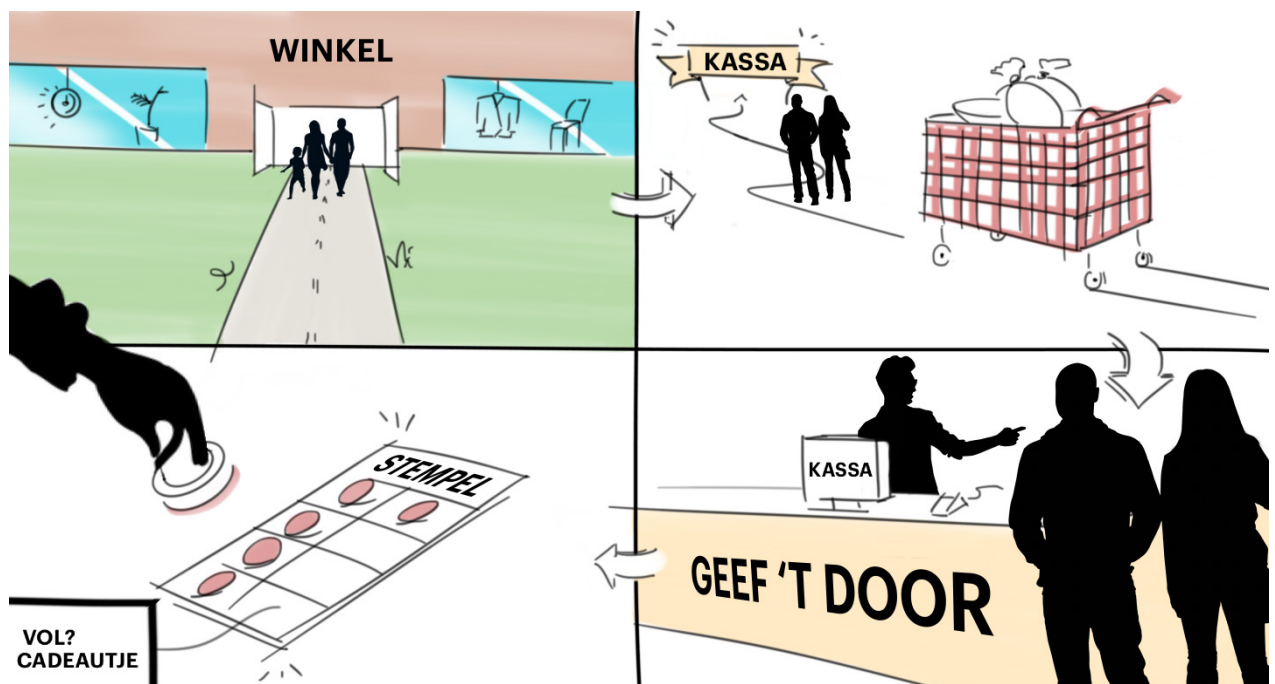


FIGURE 21



6.4.2 Concept 2 ‘Note of Appreciation’

The second concept is all about expressing appreciation to customers. At this moment, the experience at the checkout is not noteworthy and lacks a personal touch. Therefore, the checkout experience needs to be improved. Via a personal message on a small ticket in the customers' shopping bag, Omrin Estafette can subtly show its appreciation (see Figure 22). At the moment of checkout, the salesperson can choose to write a personal note on a themed ticket or to put it blank in the customers' shopping bag. To increase the impact of every ticket and make it as personal as possible, the salesperson can choose from several different standardized cards, with every card having its own theme. While one card points out a wishlist for wanted goods, another card congratulates customers with their purchase. The strength of this concept is holed up in its lasting effects after the moment of purchase. On returning home, an unexpected message could be greatly appreciated.

FIGURE 22

Storyboard of the
concept 'Note of
Appreciation'

FIGURE 22



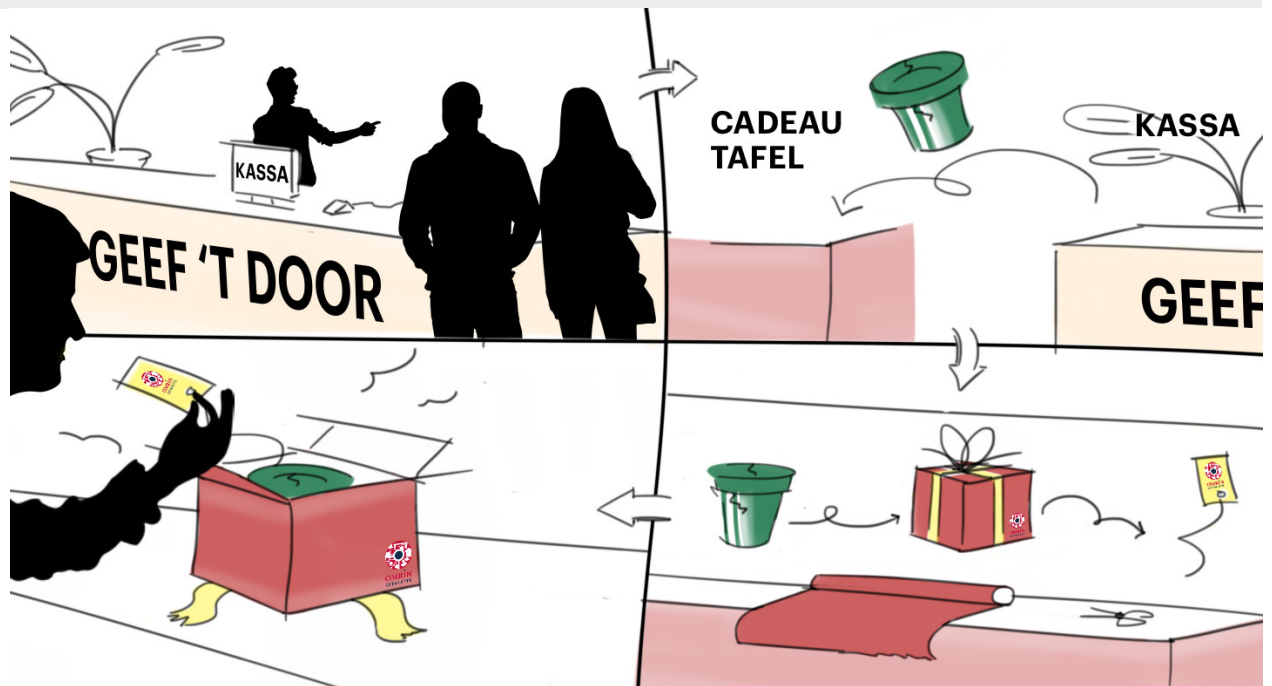
6.4.3 Concept 3 'Wrapping Table'

The third concept is based on creating value in product presentation. Currently, there is no opportunity to wrap gifts at a specially equipped table. With no place to upgrade goods to gifts, customers do not get tempted to take over the concept of 'Estafette, geef het door'. Therefore, a designated area with sufficient supplies to wrap gifts is more than welcome (see Figure 23). Due to the lack of volunteers, the gift table will be a DIY area, where customers can pack their goods and wrap gifts with an original twist. To strengthen the sustainable image, the gift paper is either recycled or second-handed. Also, free branded and theme-based cards can be attached to decorate the gifts. Thereby, these small cards sustainably raise awareness regarding promotional gifting. Expected is that the possibility to wrap second-handed goods in-store invites customers to cross the threshold and break the conventional way of gifting, where gifts must be new, exclusive and status focused (Flynn, 2008). After all, fancy wrapped goods are an ideal showpiece for both businesses, gift giver as well as the fortunate receiver.

FIGURE 23

**Storyboard of the
concept 'Wrapping
Table'**

FIGURE 23



6.5

Concept selection

6.5.1 Procedure

At this moment in the project, the second half of the second diamond All three concepts were presented to the management of Omrin Estafette. Based on their first impressions, opinions and criteria set out in Figure 24 and 25, one concept was chosen to be developed further. Subsequently, to continue with the ongoing iterative process, the concept with the highest potential has been developed into a final concept proposition.

6.5.2 Criteria

After participating with two workshops, the management was pleased with the practical conversion of the concepts. While Omrin Estafette did see strengths in all three concepts, one concept was valued more than another. As the concept of a stamp card was already conducted before, the idea of implementing a loyalty program aroused mixed feelings. Despite the fact the concept did not get the attention it deserved at that time; the reward system was still debatable. Especially when taking the involved costs and sustainability factor in concern for the reward system. The positive note was the subtleness of the incentive for both types of customers, suppliers and shoppers, to shaken up their routines. Nevertheless, this first concept was given very little support. The third concept, the one that focused on introducing a gift table at all checkouts, was also discussed with controversy. Omrin Estafette's biggest concern was regarding the level of appreciation to the customer. The management was not fully convinced this concept would excel particularly well on these topics. Where the first and third concepts were caught by uncertainties and obstructions, the second concept was not. The 'Note of Appreciation' concept was well received by Omrin Estafette and shows great potential from their point of view. The concept enhances both customer appreciation as well as brand storytelling. On top of that, to strengthen the message, there are opportunities to use discarded textile as a communication medium.

When it comes to textiles, no less than a shocking 90% of the supplied textiles gets rejected for sale (Van Essen, personal communication, July 1, 2019). As a result, there is an abundance of all sorts of textiles. The advantage of using materials that are normally seen as waste is that Omrin Estafette does not have to buy-in equivalent materials. Therefore, this concept has the potential to communicate a strong circular message, in combination with showing appreciation in an original and memorable way. In the end, when putting all criteria and conclusions in one matrix, a clear overview can be established. In here, the second concept 'Note of Appreciation' gets the upper hand from both Omrin Estafette as well as the designer.

FIGURE 24**Concept selection
matrix 1/2****FIGURE 25****Concept selection
matrix 2/2****FIGURE 24**

	'LOYALTY CARD'	'NOTE OF APPRECIATION'	'WRAPPING TABLE'
CONCEPT FOCUS	<ul style="list-style-type: none"> • Customer overlap • Appreciating customer loyalty 	<ul style="list-style-type: none"> • Bonding with customer • Improve brand storytelling 	<ul style="list-style-type: none"> • Additional service • Gift market
DESIGN DIRECTION	<ul style="list-style-type: none"> • Loyalty program that combines two types of customers 	<ul style="list-style-type: none"> • Aftersales by using traditional marketing 	<ul style="list-style-type: none"> • Service-oriented
LEVEL OF APPRECIATION	<ul style="list-style-type: none"> • High 	<ul style="list-style-type: none"> • High 	<ul style="list-style-type: none"> • Low
BRAND STORYTELLING	<ul style="list-style-type: none"> • Low 	<ul style="list-style-type: none"> • High 	<ul style="list-style-type: none"> • High
SUSTAINABILITY	<ul style="list-style-type: none"> • Medium 	<ul style="list-style-type: none"> • High 	<ul style="list-style-type: none"> • High

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FIGURE 25

	'LOYALTY CARD'	'NOTE OF APPRECIATION'	'WRAPPING TABLE'
COSTS / BUY-IN	<ul style="list-style-type: none"> • High 	<ul style="list-style-type: none"> • Low 	<ul style="list-style-type: none"> • Medium
SHORT-TERM FEASIBILITY	<ul style="list-style-type: none"> • Medium 	<ul style="list-style-type: none"> • High 	<ul style="list-style-type: none"> • Medium
STRENGTH	<ul style="list-style-type: none"> • Creates more overlap between two types of customers; suppliers and shoppers 	<ul style="list-style-type: none"> • Brings brand storytelling to customers' home, and let them relive the 'good feeling' • Using waste as raw material for traditional marketing 	<ul style="list-style-type: none"> • Service oriented with eyes on sustainable packaging
WEAKNESS	<ul style="list-style-type: none"> • The sustainability of the reward • The impact on brand storytelling 	<ul style="list-style-type: none"> • Reaching all customers, suppliers and shoppers 	<ul style="list-style-type: none"> • Success depends highly on customers usage
OMRIN ESTAFETTE	<ul style="list-style-type: none"> • No - 'Rewarding the customers will be hard in terms of cost efficiency, buy-in and effort' 	<ul style="list-style-type: none"> • Yes – 'Would be great if we can use discarded textiles for this' • 'Extra beneficial if the medium has a second purpose' 	<ul style="list-style-type: none"> • Yes – 'First, we need to make our own sustainable gift packaging' • 'Has to be well-placed and highlighted'

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7.1 Introduction

This chapter describes the crystallization of the final concept. The development of the concept will take place by exploring the sustainable uses, visual design and concept optimization within the design scope.

7.2 Exploration final concept

7.2.1 Focus

As the concept selection already reported, the chosen concept has the potential to boost Omrin Estafette's storytelling. Within this specific field, there is great potential and much to gain and benefit from. Therefore, the storytelling medium needs to be strong, convincing and memorable. As Omrin Estafette is an unconventional and progressive organization, the type of medium should fit this image. Besides, the medium should also carry a sustainable image. For this reason, the scope has been set on different applications of discarded textiles and big shoppers. Where the discarded textiles are present in abundance, big shoppers get handed in large numbers as well (Van Essen, personal communication, July 1, 2019). The exploration of both materials has been conducted simultaneously and can be seen in Figure 26 and 27. One of the advantages of these materials is that Omrin Estafette does not have buy-in costs. For the customer, and receiver of the communication message, it would be rewarding and valuable if the medium has, besides transferring a brand message, another use. In this way, the medium could add value on longer terms. In this way, the brand exposure gets 'recycled', repeatedly.

IV

7. Final concept

FIGURE 26

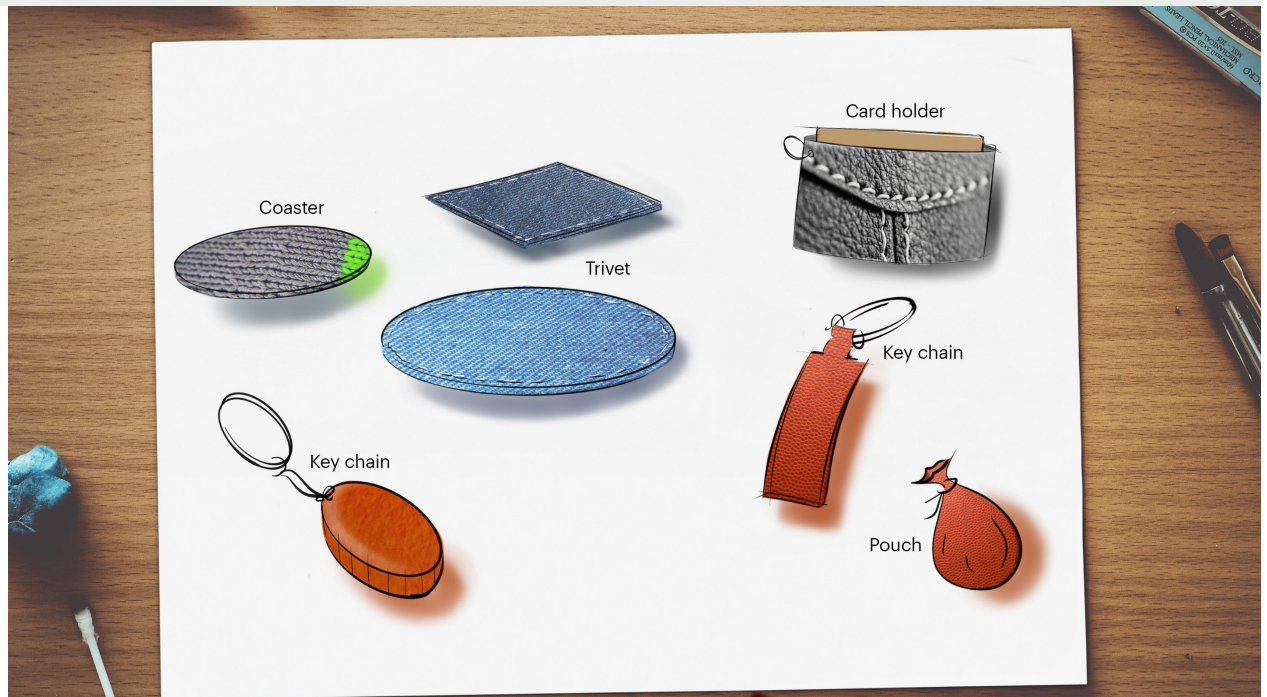


FIGURE 26

Various applications
for discarded textile

FIGURE 27

Big shopper pt. 1/3

FIGURE 27



7.2.2 Application exploration

To find the best suitable design intervention that can be implemented this Fall, a few considerations had to be made. As this graduation project focuses on enhancing brand storytelling of a non-profit organization, cost structure, labour time and concept complexity are limiting factors which have to be taken into account. For this particular reason, more detailed research had to be done on the application of discarded textiles and big shoppers. With additional uses in mind, Figure 26 shows possible applications that could be made from discarded textile. Subsequently, as an iteration on this, the idea of a bag (derived from the big shopper) could also be combined with the use of discarded textiles as primary material. By elaborating further on this concept, discarded t-shirts came forward as a suitable material. T-shirts have the dimensions to realize a 'One for One' product, where one bag is made out of one t-shirt (see 2.3.6 Image). In this way, what started as a 'Note of Appreciation' label, shortly after became an entire bag due to continuous iterations. When using knotting as technique, crafting bags is even possible without using a sewing machine. In contrast to this, second-handed big shoppers take less effort to make, as they are ready made. However, to make sure customized branding can be applied to the big shoppers, they need to be turned inside out. By this way, the plain white inside of the bag becomes the outside (see Figure 27). As both types of bags have a great deal in common, the few differences will decide on what would be the best primary material for this concept. The wide scaled usability of the big shopper speaks to its advantage. The big shopper could be well used to promote the flow of new supply. This by handing over empty and customized big shoppers to suppliers. Unfortunately, this will not work for the textile shopping bags, as these are too small to be used as collecting bags. Furthermore, by handing out big shoppers, Omrin Estafette could communicate the closure of the circularity circle to its customers; giving away a recycled bag that boosts the recycling of goods.

Moreover, given that the big shopper can be handed out at both the checkouts as well as the drop-off points, it can easily create a customer-friendly moment and boost customer overlap when adding a clear message to the talk. With the handmade knotted bags, this would only apply to the checkout section. After all, when assessing the strength of both types of bags, the big shopper has the upper hand. Especially when taking labour intensity into account. In this area the big shopper is even more convenient, as it does require far less craftsmanship.

7.2.3 Product integration

At this point in the development of the concept, there has been decided on the primary material; big shoppers. That leaves the designer with the challenge to integrate the original idea, a personal message on a ticket, with the big shopper. In this concept, the big shopper could be used to increase brand recognition, by applying one of Omrin Estafette's powerful messages on the bag. The label, in its turn, is there to communicate Omrin Estafette's message. All in all, the big shopper as a whole is Omrin Estafette's 'Note of Appreciation' to its suppliers and shoppers.

7.2.4 Practical exploration

Now the big shopper is selected for its multiple advantages (see Figure 24 and 25), the practicality and feasibility of the concept requires further investigation. Therefore, several prototypes have been made to test the feasibility of the print on the big shopper, in combination with the quality of the paint. As a result, both spray paint as well as pre-treatment paint did not attach properly to the big shopper. After crinkling the bag several times, the first bald spots were already visible. Despite the rather negative results of the prototype session, major insights have been gained about the practicality of the final concept. When reviewing the situation, three options are still in play (see Figure 28). The most affordable option 'Core' is to apply a single label to the handles of the big shopper. The second option 'Complete' is to screen print one of Omrin Estafette's powerful messages on the bag (see Figure 29), in combination with using the same label. This option involves the additional costs of screen printing, one sided. The third option 'Craft' is the most time consuming option. Hereby, Omrin Estafette's figurative trademark is printed on a piece of textile, which in its turn, gets stitched on the big shopper. In addition, the same label gets attached to the handles. So, for the second and third option, several printing techniques have been looked into, such as screen printing and printing via a heat press. Unfortunately, it turned out to be the case that these solutions were above Omrin Estafette's budget. Nevertheless, for the upcoming year, Omrin Estafette wants to allocate a larger budget to realize the second option 'Complete'. So, to implement the design by Fall 2019, the first option 'Core' suits Omrin Estafette's short term capabilities the best.

7.2.5 First impressions

Part of gaining insights about the best practices of the design was through collecting customer insights. After all, the success of the design intervention eventually lies with the customers. Therefore, prototypes have been used to get customer feedback. Customers' first impressions have been asked at both the drop-off area as well as in-store. In total, nine suppliers have been interviewed, all separately. The majority of the suppliers would be pleased when receiving an original Estafette big shopper after visiting Omrin Estafette. They would perceive it as both convenient as well as a welcoming gesture. Moreover, some of the suppliers were even willing to use the bag for putting in depreciated goods. Nevertheless, a single individual also stated that a big shopper is a product that people regularly have in abundance, making the gift presumably not standing out. Furthermore, visitors in-store, eight in total, were asked a very different question. Instead of getting the big shoppers for free, customers were asked to share their opinions about possibly paying a small fee for the bag at the checkout. On this topic, opinions were divided. On the one hand, half of the people was willing to pay 0,50€ for a convenient bag with a meaningful story. On the other hand, the other half played the card that similar bags can be taken for free at the checkout, which would make the customized versions not a considerable option. These reactions were not completely unexpected, as results from earlier interviews (see 3.2.10 Findings) showed that a large group of people is highly price sensitive. Although the current bags used at the checkout may not have been customized, they get recycled and have the same functional value as the customized version. In short, based on customers' first impressions, the concept seemed to be well received and has great potential at both give away points, especially when personnel clarify Omrin Estafette's motivation to round the story off. However, at the checkout, the pricing of the custom big shoppers needs to be looked at in more detail.

FIGURE 28

PRACTICAL EXPLORATION

BIG SHOPPER

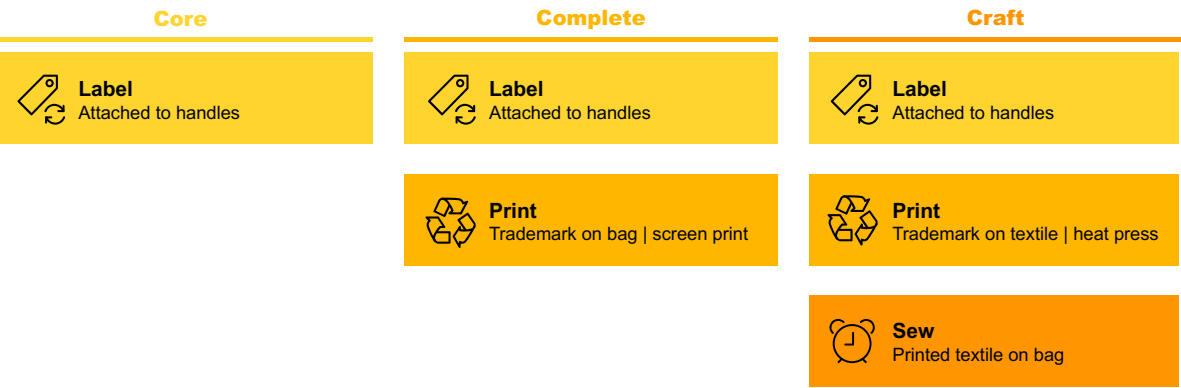


FIGURE 29

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FIGURE 28

**Three possibilities for
customization of the
big shopper**

FIGURE 29

Big shopper pt. 2/3

7.2.6 Label

The practical exploration made it possible for both the designer as well as Omrin Estafette to choose for the affordable option 'Core'. This implies that the label should cover the entire message itself, without a supportive print on the bag. Therefore, for the design, there had to be done practical research about the label's details. This concerned label size, label content, label material, attaching material and attaching technique. Where the label content needed to match Omrin Estafette's identity, the rest of the aspects were free to choose. The prototyping resulted in useful insights, starting with the label size. While the label printed on A4 looked relatively big, A5 was well-sized for a label attached to the bag. Hereby, the diapositive version of the label, predominantly red, had a much stronger contrast with the bag, compared to the regular (white) label. As the label is the bag's single element to communicate the Estafette story, it should stand out. Therefore, the diapositive version of the label was a prerequisite for the final design. The label was initially printed on 80 grams paper. However, this was too thin for a label to not start crumpling.

Therefore, 160 grams paper has been put to the test. The results improved, although for a label to be durable, even heavier paper is preferred; 200-250 g/m². To make sure every volunteer could attach a label to a big shopper, the assembly process should be simple and short. Firstly, a piece of second-handed rope was used to attach the label to the handles. This method was not ideal, as the label continuously turned from the outside to the inside and vice versa. For this reason, a hole punch was used to make two holes in the bag itself, at the points where the handles are stitched to the bag. As a result, the label was fixed on the outside, which turned out to be convenient while using the bag. After all, all aspects except the label material lived up to the hoped-for quality of the design. As mentioned earlier, the design's bottleneck, the label's durability, could be resolved by using heavier paper. However, this should be paper that can be printed by Omrin Estafette's printers internally, in order to keep the costs low. The process can be seen in Appendix R and the result is visible in figures 30 and 31.

FIGURE 30

Label design supply

FIGURE 31

Label design recruiting



**GEMAAKT OM
DOOR TE GEVEN**

Elk jaar verandert Estafette 2,4 miljoen 'afval' - 300 volle vuilniswagens - in opnieuw te gebruiken meubels, serviezen, kleding, speelgoed, boeken én in unieke design producten. Heb jij herbruikbare spullen of materialen die je Estafette gunt? Lever ze in bij één van onze winkels. We maken er iets moois van.

WAT GEEF JIJ DOOR?

Je werd geholpen door:



STICHTING OMNIN
ESTAFETTE

FIGURE 30



**GEMAAKT OM
DOOR TE GEVEN**

Elk jaar verandert Estafette 2,4 miljoen 'afval' - 300 volle vuilniswagens - in opnieuw te gebruiken meubels, serviezen, kleding, speelgoed, boeken én in unieke design producten. Heb jij herbruikbare spullen of materialen die je Estafette gunt? Lever ze in bij één van onze winkels. We maken er iets moois van.

WAT GEEF JIJ DOOR?

Je werd geholpen door:



STICHTING OMNIN
ESTAFETTE



**WELKE MOOIE ERVARING
GEEF JIJ DOOR?**

Ben jij een aanpakker en wil je werkervaring opdoen in een gezellig team? Of heb je al erg veel ervaring en zet je die graag in voor de missie van Estafette? Meld je aan als vrijwilligers bij één van onze zes Recycle Winkels of de Recycle Boulevard! **We kunnen je hulp goed gebruiken.**

Als vrijwilliger kun je op de verschillende afdelingen van Estafette aan de slag. We bieden vaste en tijdelijke plekken voor kassamedewerkers, beprijsers, chauffeurs, bijrijders, sjouwers, stylisten van de winkel, verbouwers, schilders, werkbegeleiders/coaches, creatievelingen op het gebied van hergebruik en recycling, mensen die workshops willen geven, vormgevers, communicatieliefhebbers en medewerkers voor in de horeca. Kijk bij de vacatures of er iets voor jou tussen zit.

Je werd geholpen door:



STICHTING OMNIN
ESTAFETTE

FIGURE 31



**WELKE MOOIE ERVARING
GEEF JIJ DOOR?**

Ben jij een aanpakker en wil je werkervaring opdoen in een gezellig team? Of heb je al erg veel ervaring en zet je die graag in voor de missie van Estafette? Meld je aan als vrijwilligers bij één van onze zes Recycle Winkels of de Recycle Boulevard! **We kunnen je hulp goed gebruiken.**

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Je werd geholpen door:



STICHTING OMNIN
ESTAFETTE

7.2.7 Design implementation

As part of the project's scope, the design implementation has been worked out up to a certain detail. To make sure the big shoppers can be produced and fit within Omrin Estafette's daily business, a universal manual was essential. Therefore, to make sure any volunteer, in any of the stores, could assemble a give-away big shopper independently, a step by step guide has been designed. The starting point for this manual was to break the process down into small doable steps. This has two advantages.

Firstly, by following a step by step guide, it is most likely that all give-away big shoppers get the same look. Secondly, by providing a guide, any given volunteer can complete the assembling process without facing problems. The guide covers all integration steps by combining text-based instructions with preview pictures (see Figure 32). In here, with every step, the required tools are highlighted, to make the process easy to follow.

FIGURE 32

ONTWERP HANDLEIDING 'BIG SHOPPER TAS'

BENODIGDHEDEN: BIG SHOPPER TAS + GEPRINT LABEL + TOUW + PERFORATOR + SCHAAAR

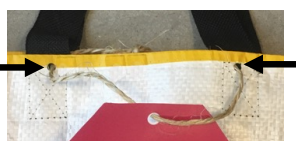
1. BIG SHOPPER



Draai de tas binnenste buiten. Controleer of de tas net en schoon is. Maak de tas eventueel schoon waar nodig.



Druk twee keer één gat in de big shopper met een perforator ten hoogte van de uiteindes van het hengsel.



2. LABEL



Knip het label zo strak mogelijk uit met een schaar. Zorg ervoor dat je aan de binnenkant van het rode gedeelte knipt, zodat er geen witte stukken overblijven.



Druk één gat in de bovenkant van het label met een perforator.



3. BEVESTIGING



Knip een stuk touw op een lengte van 50 centimeter met een schaar.



Haal het stuk touw door het label en de twee gaten van de tas.



Knoop het touw aan elkaar vast aan de binnenzijde van de tas. Zorg ervoor dat het label recht hangt, met de tekst in het zicht.



FIGURE 32**Universal assembly
guide****FIGURE 33****Etiquette guide**

7.2.8 Etiquette implementation

Although the big shopper entails a powerful story on its own, the concept could only reach its full potential when the personnel know how to use the moment of interaction with the customer. Therefore, as with the design implementation, an etiquette guide has been worked out to ensure any volunteer could make the most of the interactions with customers (see Figure 33). After all, the concept stands or falls with the personnel's enthusiasm, awareness of the concept and the customer friendly moment they create.

FIGURE 33

ETIQUETTE 'BIG SHOPPER TAS'

HOE GEEF JE EEN 'BIG SHOPPER TAS' MEE AAN DE KLANT?

**1.
EEN VRIENDELIJKE LACH
STAAT ALTIJD VOOROP**

**2.
BENADRIJF DE GROTE
WAARDE VOOR
MAATSCHAPPIJ EN MILIEU
VAN ELK BEZOEK**

**3.
NODIG UIT TOT EEN
VOLGEND BEZOEK AAN
ÉÉN VAN ONZE WINKELS
EN INBRENGPUNTEN**



7.3

Conclusion final concept

From the beginning of 2019, one of Omrin Estafette's focus areas was to improve its storytelling by redesigning its communication strategy. To uncover areas for improvement and problem statements, in-depth research has been conducted. As part of the research outcomes, the designer exposed a bottleneck; moderate customer relationship. Within the time frame and scope of the project, the designer developed a concept to strengthen this area. Supported by practical research and iterations, the big shopper has eventually been put forward as the end-to-end design intervention (see Figure 34 and 35). The big shopper met the project specific criteria and was also well received throughout multiple iteration phases. Besides the contribution to improved customer relationship, this graduation project gives Omrin Estafette a great deal of knowledge to use in creating future strategies. Eventually, when taking a wider perspective, the big shopper is a design intervention that has an exemplary role to future developments on longer terms within a larger scope.

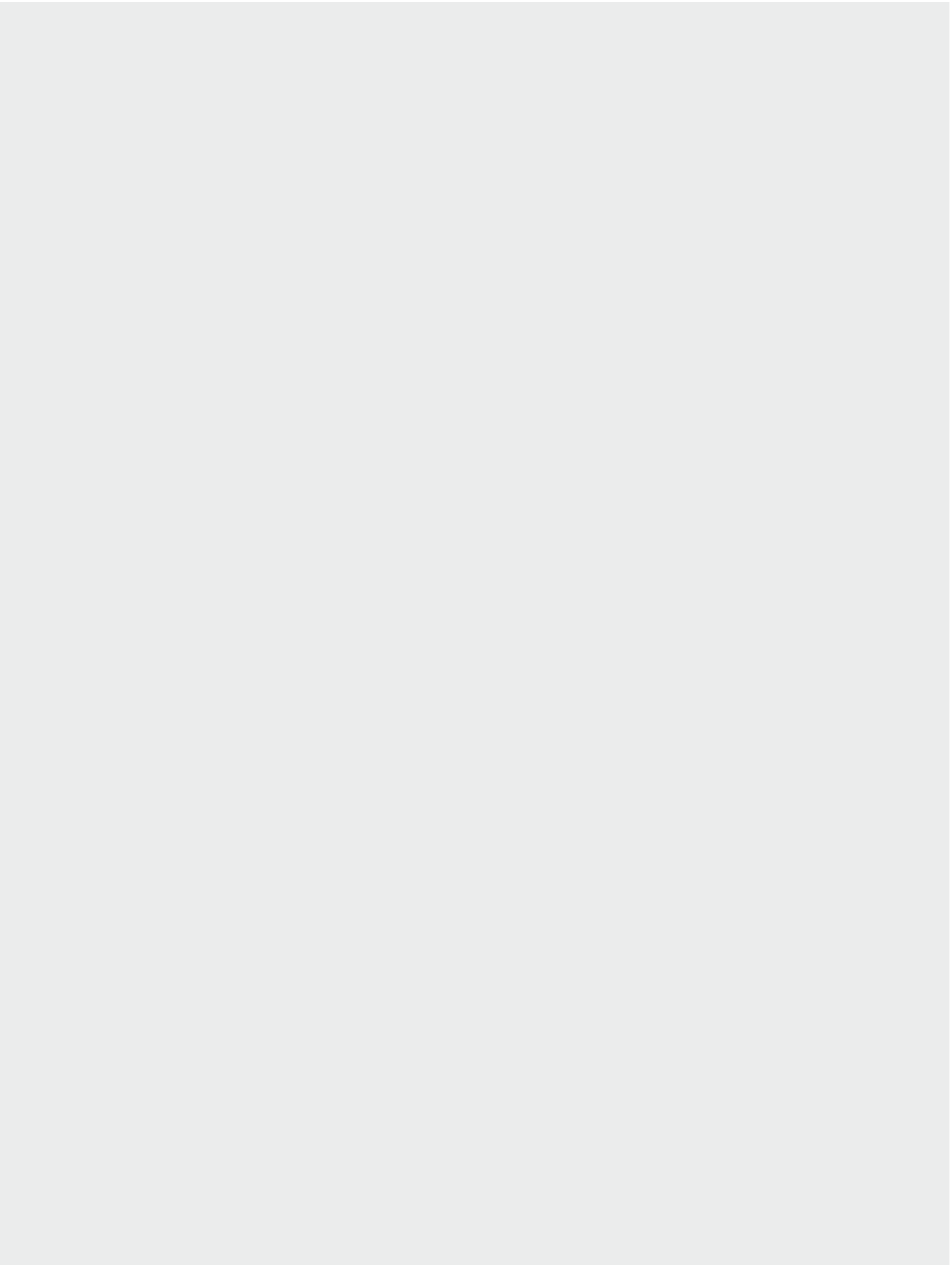






FIGURE 34

**Big shopper pt. 3/3
final design**

FIGURE 34

FIGURE 35
**Customer friendly
interaction**



FIGURE 35



8.1 Introduction

In this final chapter, the graduation project, with all its processes, tradeoffs and decisions gets overlooked and reviewed from designer's point of view. Furthermore, both the integration of the design intervention within the overarching communication strategy as well as the project's methodology will be assessed. At last, the designer will focus on the project's limitations and make recommendations to Omrin Estafette.

8.2 Integration

8.2.1 Holistic view

In this paragraph, both the overarching theme as well as the project's fit within the theme will be covered. Omrin Estafette decided to strongly incorporate the actual meaning of the company name, Estafette, in all its communication channels. Hereby, emphasizing the meaning of the word becomes key. The free translation of Estafette is 'doorgeven'. In English, this means 'passing on'. As an example, during a relay match, a small stick needs to be passed on by multiple participants, in order to complete the race. This 'from hand to hand' principle is also reflected in Omrin Estafette's day to day work, where supplied goods and talent get passed on, every day.

8.2.2 Overarching strategy

While this graduation project stands fully on itself, it contributes to a larger whole. Last year, Omrin Estafette decided that its communication should be done differently. As a result, in February this year, Omrin Estafette started to work on a new communication strategy. To give an idea, both online, offline as well as in-store communication were part of this transformation. Over the months, the overarching strategy was gradually taking shape and planned to go live in Fall 2019. Alongside this major transformation, the graduation student was encouraged to take care of a small fraction of the communication portfolio. After doing research on customer incentives for visiting Omrin Estafette and enlisting market opportunities for enhancing brand storytelling, a challenge had been formulated that focuses on customer appreciation. Hereby, the student was fully committed to the respective design case, its development, design and implementation. When Omrin Estafette's new overarching theme gradually crystallized, the student could make sure the design intervention was in alignment with the bigger picture.

IV

8. Project overview

8.3 Methodology

8.2.3 Design intervention's fit

When assessing the design intervention's fit within the renewed communication theme, multiple similarities can be made. What 'Estafette, geef het door', 'gemaakt om door te geven' and 'wat geef jij door?' all have in common is the essence of 'passing on'. This graduation project elaborates on this overarching theme by closing the loop of an overlooked and unused product at Omrin Estafette, the big shopper. By carrying out a simplistic redesign, the big shopper turned from a redundant product into a gesture of generosity, telling the brand's story in a unique way. Hereby, 'Estafette' is reflected in such a way that both the big shopper itself, as well as the goods it carries, get passed on. As a result, the product's loop gets closed, in which innovativeness and sustainability are emphasized. Additionally, the design intervention creates value by providing a customer-friendly moment and putting emphasis on the theme 'Estafette'.

8.3.1 Reflection

As with every project, a leading methodology could be of incremental value. This paragraph will reflect on this project's methodology and addresses the use and added value of the Double Diamond model (see Figure 1).

8.3.2 Usage

The Double Diamond model has functioned as a guide for this project on conceptual level. Where the start of the project asked for mapping the project's context and major challenges, the Double Diamond model provided room for this approach. Diverging in the first phase to absorb information, and subsequently converge by filtering out all relevant and useful outcomes. In the next phase, co-creation was used to think unrestrained, without limits. Thereafter, the Double Diamond model pointed to convergent thinking again, this time to iterate throughout the concept development. After all, while the way of thinking switched frequently, the model has functioned as a welcome guidance.

8.3.3 Additional value

The strength and incremental value of the Double Diamond model was clearly visible on the turning points, where thinking divergently turned into thinking convergently, and vice versa. Furthermore, the model assisted in diverging extremely broad, before converging thoroughly to come up with distinctive conclusions and results. By applying the Double Diamond model, awareness throughout the process got intensified. All in all, the Double Diamond model was a convenient measuring tool to make well-considered choices, instead of a step by step recipe. The model's strong point is that it is a mindset that the designer needs to become familiar with, and not a list of actions. The model gives the designer freedom to independently bring in any necessary resources to eventually achieve valuable results. Hereby, creativity is being used to connect stakeholders, backgrounds and perspectives and ensure that all parties are satisfied and pointed in the same direction.

8.4

Conclusion

The objective of this graduation project was to enhance Omrin Estafette's brand storytelling by creating a design intervention for in its stores. Research has shown that there is a large gap between customers' incentives for visiting Omrin Estafette's stores, and Omrin Estafette's main objectives. On top of that, it turned out to be that there is only a moderate overlap between people who act as suppliers and people who visit Omrin Estafette for shopping purposes (5.3.10 Findings). These findings led to two design directions, with each of the directions focusing on closing the loop of customers from a different perspective. This has been done by integrating a customer-friendly interaction. The resulting three concepts were assessed on basis of multiple criteria (see Figure 24 and 25). Increasing customer appreciation by means of a small gesture was received best and showed the largest potential within the project's time frame. To find out how the concept should take shape and have short term impact, further development had to be conducted. Via multiple iteration phases, the ideation process has led to the big shopper. Hereby, a few prototypes have been created to test the concept's feasibility and to generate feedback from both customers as well as Omrin Estafette. Overall, the big shopper has been received positively, both by potential users, Omrin Estafette's volunteers and communication department. It can be stated that this graduation project created awareness in terms of the importance and potential of customer appreciation.

And in the end, the final concept aims to increase customer appreciation, which should lead to greater customer overlap. The big shopper is a low-cost design intervention, easily and quickly created and practical for all visitors; something that makes it support sustainability and possible to implement in the short term at all store locations. Next to that, the big shopper is in line with Omrin Estafette's charitable causes and communicates the brand story in a unique way. Thereby, the final concept could also take on different forms in the future, such as bags made from discarded textiles or second-handed cardboard boxes. These examples should be able to communicate the same powerful story and create customer-friendly interactions. Nevertheless, it remains to be seen if the design intervention leads to significant changes in customer overlap. Added to this, there is the controversy whether the big shopper's label matches the overall sustainability of the design. However, when taking the project's limitations such as time constraints, limited budget and short term feasibility into account, the final concept opens up ample possibilities for future challenges. After all, the most valuable insights that have been gained based on research are the exposure of the gap between customer incentives and the overall business objectives, and how to tackle this problem through the use of an intervention. So, although the design of this intervention has been given shape within this project, Omrin Estafette can get its hands on applying this knowledge in different forms in future projects.

8.5

Limitations

8.5.1 Areas

During the design process, at some points, the designer came across limiting factors regarding interviews, co-creation, prototyping and research. In this paragraph, multiple limitations are highlighted and give an overview of possible leads for more detailed research.

8.5.2 Interviews

As the time for assessing the interview results was limited, the outcomes were simplistic. Although this setup suited the explorative purpose of the interviews, with more time, the research would have led to more data about customer behaviour and incentives. Furthermore, due to the restricted time available, the number of interviewees during the concept exploration were limited. First of all, a larger number of customers would have increased the value of their opinion. Secondly, it would have given a better indication of the product's overall attractiveness and widened the view for potential areas of improvement.

8.5.3 Co-creation

The two co-creation sessions, with eight participants, had great impact on the development of the creative process. Therefore, it would be of additional value to test the sessions' outcomes with a larger target audience, and receive feedback and first impressions from tutors, volunteers and visitors right away. Unfortunately, due to time constraints, it was not possible to bring together a larger group of stakeholders.

8.5.4 Prototyping

One of the limitations during the prototyping phase was the absence of both a screen printed prototype as well as a sewn version of the big shopper. Despite the expected costs and time consuming labour involved, valuable insights could have been acquired to optimize the current concept. Besides, more practical research into the label's material would have contributed to increased durability.

8.5.5 Research

In general, one of the project's main limitations has been the lack of involvement of end users during the concept development. One of the reasons for this were the heavy requirements in terms of costs and short term feasibility. Consequently, the designer had to invest a considerable amount of time on these themes. Another point of attention has been the limited amount of research that could be conducted about the implementation strategy. There are numerous of strategies how and when to give away big shoppers to suppliers and shoppers. Therefore, clear guidelines need to be established to prevent Omrin Estafette from getting into trouble in terms of production capacity. Therefore, the complete implementation of the big shopper asked for more research into the fields of supply, demand and marketing. These fields have not been given focus as the project's length limited the research to design and production. Therefore, at this point, there is insufficient data to propose a production capacity and it is premature to make statements about demands for the big shopper. In the end, with current research at hand, it is hard to state what the impact is of the design intervention on the gap between Omrin Estafette's goals and customer incentives, visualized in Figure 17.

8.6

Evaluation

First of all, I am incredibly thankful for the opportunity Omrin Estafette gave me, by giving me complete control of a challenging project. Although Omrin Estafette has considerable experience with (local) students, an Industrial Design Engineering postgraduate student from the University of Twente was completely new for them. Hereby, the iterative and data driven approach widened Omrin Estafette's perspective of dealing with such cases. Nevertheless, Omrin Estafette saw the value and supported the project, for example by participating in the two co-creation sessions. The research phase, consisting of three main parts, took a considerable amount of time. However, by making insights understandable and tangible, much value has been created for both Omrin Estafette and the project. For this reason, the research part has been extremely fulfilling. Despite the challenging premise to run an end-to-end design process, all phases from discovery to concept development and implementation have been covered in this project. After all, this project, especially the financial and feasibility aspect, let me face with challenges and restrictions I could easily encounter in my future professional career.

8.7

Recommendations

To make sure Omrin Estafette can build on this project in the future, several recommendations have been formulated. First of all, I would recommend Omrin Estafette to use its sales data for keeping track of performances, patterns and trends, instead of using it for merely bookkeeping purposes. This graduation project showed that present data can provide useful insights. Insights that can be used in the future to analyze and predict business developments. Additionally, sales data can verify assumptions based on in-store experiences. To give an example, keeping track of the number of suppliers and supplied big shoppers could be valuable for the implementation strategy of the big shopper. Second of all, the big shopper is a unique gift, in line with Omrin Estafette's image, that can be used for marketing purposes and customer engagement for an indefinite period. However, before launching the big shopper in large numbers, research into Omrin Estafette's supply capacity and customer demand is highly recommended. At this point, insufficient knowledge is present about the product's attractiveness and customers' experience with the product. Therefore, I would suggest starting a pilot test as early as possible, to get an improved understanding of the product's impact and desirability on a large scale. The reason I would like to see this, is because of the low risk involved. The pilot will involve low costs, as all materials and skills are present. In fact, the big shoppers are fully stocked and could function as a kickstart for a new campaign. By this way, results from Figure 17 could also be re-examined.

Additionally, I would like to advise Omrin Estafette to look holistically at the design intervention. The big shopper may be chosen because of its positive attributes for this project, although different materials could also be used for similar purposes in the future. To give an example, bags made from discarded textile and second-handed cardboard boxes could be used for similar purposes. As a mid to long term investment, I would highly recommend Omrin Estafette to look further into the possibilities for printing the big shopper, and to set up a potential partnership with a (local) screen printing company. Thirdly, this graduation project came forward with three concepts for Omrin Estafette. Although the concept that matched the project's criteria the best was chosen, the other two concepts are still worth considering whenever Omrin Estafette plans to add a new product or service to its communication strategy. With the experience of this graduation project, Omrin Estafette will have a better understanding of its customers and thereby make more impact.

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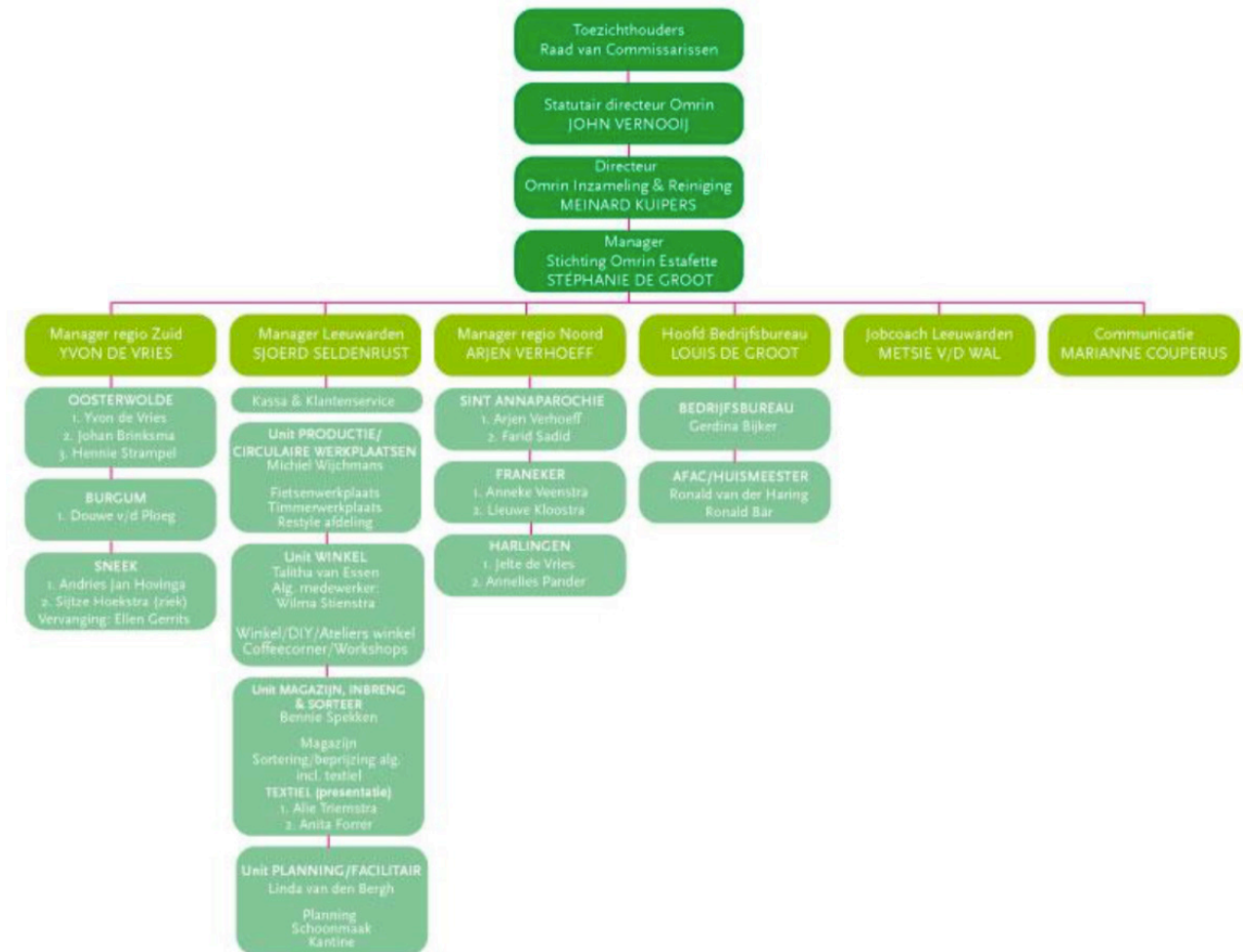
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Appendices

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Appendix Q:	Exploration of the final concept (bag) via prototyping
Appendix R:	Exploration of the final concept (label & assembling) via prototyping

Appendix A: Organogram management Stichting Omrin Estafette as per 2019 (low resolution only)

Appendix B: Overview of squared meters per product category per store location in 2019

Omrin Estafette

Overzicht m2 per winkel.

	Leeuwarden		Franeker		Harlingen		St. Anna		Sneek		Oosterwolde		Burgum		totaal
Hoofdgroepen	25	1%	11	2%	-	0%	-	0%	15	1%	8	1%	2	1%	61
AFAC	138	5%	73	10%	100	10%	116	8%	55	5%	21	3%	8	4%	511
Diverse opbrengsten	-	0%	-	0%	-	0%	-	0%	-	0%	-	0%	-	0%	-
Electronica	18	1%	15	2%	15	1%	16	1%	37	3%	50	7%	6	3%	157
Horeca	174	6%	68	9%	120	12%	29	2%	-	0%	21	3%	3	2%	415
Kleingoed	109	4%	92	13%	150	15%	169	12%	338	28%	40	6%	27	14%	926
Meubelen	1.147	39%	240	33%	398	40%	702	51%	555	45%	400	58%	113	60%	3.557
Omzet 0% BTW	-	0%	-	0%	-	0%	-	0%	-	0%	-	0%	-	0%	-
Opdracht derden	350	12%	-	0%	-	0%	-	0%	-	0%	3	0%	-	0%	353
Textiel	440	15%	190	26%	180	18%	322	23%	160	13%	100	14%	24	13%	1.417
Vrije tijd	549	19%	33	5%	43	4%	36	3%	60	5%	52	7%	5	3%	778
Totaal winkel	2.950	100%	721	100%	1.006	100%	1.390	100%	1.220	100%	695	100%	188	100%	8.176
Overige															
Kantoor en kantine	2.829		38		14		29		-		67		7		2.984
Magazijn	1.295										-		18		1.313
Werkplaatsen	706										-		9		715
AFAC	220										-		-		220
Kassa			280		20		15		-		20		18		353
Inbreng, opslag, sorteer			136		400		104		360		278		14		1.292
WC, trap, lift, etc.			36		52		64		-		31		-		183
Totaal overige	5.050		490		486		212		360		396		66		7.060
Totaal	8.000		1.211		1.492		1.602		1.580		1.091		254		15.236

Opmerkingen

De onderverdeling van de m2 in St. Anna komt op 1.492 m2, terwijl er 1.660 verdeeld moet worden. Arjen gevraagd hoe dit zit.

In Franeker is 260m2 onder de noemer 'kas' gezet. Arjen gevraagd wat dit is.

In Harlingen wel omzet AFAC, maar geen m2 AFAC

In Oosterwolde is er in de aanlevering van de m2 geen onderscheid in kleingoed en vrije tijd gemaakt

In Bergum is er in de aanlevering van de m2 geen onderscheid in kleingoed en vrije tijd gemaakt

In Sneek is er in de aanlevering van de m2 geen onderscheid in kleingoed en vrije tijd gemaakt

Appendix C: Overview of Recycle Boulevard's sales data per category in 2019

Filiaal	Jaar	Artikelgroep	Omzet (ex)	#klanten	#artikelen	gem. besteding p/p	gem. verkoopprijs
Leeuwarden	2019	Diversen	€ 555,78	6	6	€ 92,63	€ 92,63
		accessoires	€ 24,82	546	620	€ 0,05	€ 0,04
		textiel	€ 67.538,18	12.060	26.744	€ 5,60	€ 2,53
		schoenen	€ 27,68	7	10	€ 3,95	€ 2,77
		kleingoed	€ 50.137,65	18.477	51.334	€ 2,71	€ 0,98
		speelgoed	€ 16.643,52	7.292	15.980	€ 2,28	€ 1,04
		schilderij	€ 10.666,07	2.375	4.104	€ 4,49	€ 2,60
		kerst	€ 118,41	90	106	€ 1,32	€ 1,12
		sport	€ 100,84	12	25	€ 8,40	€ 4,03
		zomerartikelen	€ 500,63	132	180	€ 3,79	€ 2,78
		gereedschap	€ 1.001,81	453	589	€ 2,21	€ 1,70
		meubilair	€ 56.035,94	3.490	4.426	€ 16,06	€ 12,66
		boeken	€ 33.309,50	8.713	26.897	€ 3,82	€ 1,24
		muziek	€ 6.856,57	1.941	6.730	€ 3,53	€ 1,02
		film	€ 4.534,89	1.818	5.753	€ 2,49	€ 0,79
		witgoed	€ 1.502,89	38	35	€ 39,55	€ 42,94
		bruingoed	€ 19.215,85	3.851	4.829	€ 4,99	€ 3,98
		fiets	€ 5.954,76	416	556	€ 14,31	€ 10,71
		steigerhout	€ 1.004,13	15	16	€ 66,94	€ 62,76
		restyle	€ 2.552,88	110	116	€ 23,21	€ 22,01
		bezorg	€ 3.599,94	334	322	€ 10,78	€ 11,18
		cadeaubon	€ 65,00	4	13	€ 16,25	€ 5,00
		Vinyl	€ 986,79	235	555	€ 4,20	€ 1,78
		planten	€ 574,39	116	142	€ 4,95	€ 4,05
		groep 30	€ 69,98	2	2	€ 34,99	€ 34,99
		partij wierook	€ 15,62	2	2	€ 7,81	€ 7,81
		verhuur/opslag	€ 24,78	3	3	€ 8,26	€ 8,26
		koffiecorner	€ 14.777,79	3.382	8.817	€ 4,37	€ 1,68
		upcycle	€ 439,67	17	22	€ 25,86	€ 19,99

Appendix D: Overview of sales data per category per store location in 2018 and 2019

Filiaal	Jaar	Hoofdgroep	Omzet (ex)	#klanten	#artikelen	gem. besteding p/p	gem. verkoopprijs
Leeuwarden	2019	Omzet BTW 0%	€ 690,76	12	21	€ 57,56	€ 32,89
		meubels	€ 59.592,95	3.598	4.558	€ 16,56	€ 13,07
		horeca	€ 14.777,79	3.382	8.817	€ 4,37	€ 1,68
		AFAC	€ 8.504,76	515	658	€ 16,51	€ 12,93
		textiel	€ 67.590,68	12.445	27.374	€ 5,43	€ 2,47
		boeken	€ 33.309,50	8.713	26.897	€ 3,82	€ 1,24
		elektronica	€ 20.718,74	3.887	4.864	€ 5,33	€ 4,26
		kleingoed	€ 50.271,68	18.511	51.442	€ 2,72	€ 0,98
		Vrijetijd	€ 41.865,51	12.849	34.058	€ 3,26	€ 1,23
		opdracht derden	€ 8.899,40	463	492	€ 19,22	€ 18,09
Bergum	2019	Omzet BTW 0%	€ 41,32	1	1	€ 41,32	€ 41,32
		meubels	€ 5.794,99	293	358	€ 19,78	€ 16,19
		horeca	€ 46,44	67	71	€ 0,69	€ 0,65
		AFAC	€ 338,83	9	9	€ 37,65	€ 37,65
		textiel	€ 8.261,13	2.114	3.948	€ 3,91	€ 2,09
		boeken	€ 4.780,11	1.762	3.386	€ 2,71	€ 1,41
		elektronica	€ 4.045,65	653	763	€ 6,20	€ 5,30
		kleingoed	€ 12.077,91	4.425	9.704	€ 2,73	€ 1,24
		Vrijetijd	€ 3.750,58	1.518	2.982	€ 2,47	€ 1,26
		opdracht derden	€ 174,00	25	21	€ 6,96	€ 8,29
Franeker	2019	meubels	€ 13.349,11	480	598	€ 27,81	€ 22,32
		horeca	€ 162,79	210	218	€ 0,78	€ 0,75
		AFAC	€ 316,49	40	42	€ 7,91	€ 7,54
		textiel	€ 17.969,89	4.308	8.939	€ 4,17	€ 2,01
		boeken	€ 7.928,12	3.394	9.173	€ 2,34	€ 0,86
		elektronica	€ 7.443,30	953	1.151	€ 7,81	€ 6,47
		kleingoed	€ 17.384,43	6.689	17.168	€ 2,60	€ 1,01
		Vrijetijd	€ 8.516,91	3.064	6.882	€ 2,78	€ 1,24
		opdracht derden	€ 1.112,14	67	57	€ 16,60	€ 19,51
Harlingen	2019	Omzet BTW 0%	€ 420,27	98	145	€ 4,29	€ 2,90
		meubels	€ 8.917,65	390	479	€ 22,87	€ 18,62
		horeca	€ 5.586,08	1.134	2.524	€ 4,93	€ 2,21
		AFAC	€ 796,28	30	31	€ 26,54	€ 25,69
		textiel	€ 19.051,66	4.422	9.302	€ 4,31	€ 2,05
		boeken	€ 6.666,36	2.503	6.341	€ 2,66	€ 1,05
		elektronica	€ 5.442,62	1.131	1.437	€ 4,81	€ 3,79
		kleingoed	€ 17.617,48	5.374	12.183	€ 3,28	€ 1,45
		Vrijetijd	€ 7.559,05	2.447	5.140	€ 3,09	€ 1,47
Oosterwolde	2019	meubels	€ 17.870,52	831	1.082	€ 21,50	€ 16,52
		horeca	€ 391,46	544	622	€ 0,72	€ 0,63
		AFAC	€ 1.192,97	31	31	€ 38,48	€ 38,48
		textiel	€ 14.667,03	3.335	6.819	€ 4,40	€ 2,15
		boeken	€ 7.883,31	2.304	5.617	€ 3,42	€ 1,40
		elektronica	€ 8.863,80	1.254	1.571	€ 7,07	€ 5,64
		kleingoed	€ 20.081,45	6.313	16.546	€ 3,18	€ 1,21
		Vrijetijd	€ 9.949,93	2.752	6.146	€ 3,62	€ 1,62
		opdracht derden	€ 1.910,57	94	78	€ 20,33	€ 24,49
Sneek	2019	Omzet BTW 0%	(€ 75,00)	1	(1)	(€ 75,00)	€ 75,00
		meubels	€ 16.912,96	676	937	€ 25,02	€ 18,05
		horeca	€ 86,02	124	140	€ 0,69	€ 0,61
		AFAC	€ 871,05	32	27	€ 27,22	€ 32,26
		textiel	€ 22.251,31	5.103	12.616	€ 4,36	€ 1,76
		boeken	€ 9.239,57	2.776	7.617	€ 3,33	€ 1,21
		elektronica	€ 4.372,78	642	701	€ 6,81	€ 6,24

Appendix D: Overview of sales data per category per store location in 2018 and 2019

St. Annaparochie	2019	kleingoed	€ 20.664,15	6.599	17.904	€ 3,13	€ 1,15
		Vrijetijd	€ 8.917,61	2.986	7.003	€ 2,99	€ 1,27
		opdracht derden	€ 1.901,64	103	103	€ 18,46	€ 18,46
		Omzet BTW 0%	€ 10,00	1	1	€ 10,00	€ 10,00
		meubels	€ 11.501,17	372	477	€ 30,92	€ 24,11
		horeca	€ 45,98	54	62	€ 0,85	€ 0,74
		AFAC	€ 324,39	12	11	€ 27,03	€ 29,49
		textiel	€ 12.633,30	2.633	5.845	€ 4,80	€ 2,16
		boeken	€ 7.365,02	2.476	7.535	€ 2,97	€ 0,98
		elektronica	€ 5.620,17	956	1.074	€ 5,88	€ 5,23
		kleingoed	€ 18.595,53	6.566	18.403	€ 2,83	€ 1,01
		Vrijetijd	€ 3.678,82	1.533	3.588	€ 2,40	€ 1,03
Leeuwarden	2018	opdracht derden	€ 1.640,30	77	78	€ 21,30	€ 21,03
		Omzet BTW 0%	€ 3.584,99	233	332	€ 15,39	€ 10,80
		meubels	€ 231.665,66	13.158	17.274	€ 17,61	€ 13,41
		horeca	€ 73.646,35	16.625	40.697	€ 4,43	€ 1,81
		AFAC	€ 36.258,71	1.087	1.388	€ 33,36	€ 26,12
		textiel	€ 263.594,66	43.331	107.609	€ 6,08	€ 2,45
		boeken	€ 110.567,17	30.367	99.121	€ 3,64	€ 1,12
		elektronica	€ 59.914,32	10.284	13.267	€ 5,83	€ 4,52
		kleingoed	€ 173.880,68	58.063	174.258	€ 2,99	€ 1,00
		Vrijetijd	€ 110.368,53	36.181	103.632	€ 3,05	€ 1,07
		opdracht derden	€ 27.340,70	1.998	2.405	€ 13,68	€ 11,37
Bergum	2018	meubels	€ 21.523,14	1.081	1.449	€ 19,91	€ 14,85
		horeca	€ 161,78	225	226	€ 0,72	€ 0,72
		AFAC	€ 1.378,85	51	50	€ 27,04	€ 27,58
		textiel	€ 38.741,73	9.459	17.527	€ 4,10	€ 2,21
		boeken	€ 19.369,25	7.467	14.526	€ 2,59	€ 1,33
		elektronica	€ 15.222,80	2.626	2.840	€ 5,80	€ 5,36
		kleingoed	€ 41.580,39	16.203	35.570	€ 2,57	€ 1,17
		Vrijetijd	€ 14.385,89	5.625	9.581	€ 2,56	€ 1,50
		opdracht derden	€ 1.886,92	108	104	€ 17,47	€ 18,14
Franeker	2018	Omzet BTW 0%	€ 104,86	9	10	€ 11,65	€ 10,49
		meubels	€ 37.836,75	1.753	2.109	€ 21,58	€ 17,94
		horeca	€ 621,00	126	128	€ 4,93	€ 4,85
		AFAC	€ 2.243,48	169	174	€ 13,28	€ 12,89
		textiel	€ 64.680,11	15.337	30.368	€ 4,22	€ 2,13
		boeken	€ 26.118,64	11.067	32.230	€ 2,36	€ 0,81
		elektronica	€ 24.209,78	3.555	4.163	€ 6,81	€ 5,82
		kleingoed	€ 64.138,00	23.832	65.344	€ 2,69	€ 0,98
		Vrijetijd	€ 28.115,59	10.382	21.877	€ 2,71	€ 1,29
Harlingen	2018	opdracht derden	€ 3.774,05	258	242	€ 14,63	€ 15,60
		Omzet BTW 0%	€ 1.824,81	209	327	€ 8,73	€ 5,58
		meubels	€ 32.618,99	1.291	1.644	€ 25,27	€ 19,84
		horeca	€ 20.122,71	4.498	10.080	€ 4,47	€ 2,00
		AFAC	€ 2.758,31	109	111	€ 25,31	€ 24,85
		textiel	€ 69.085,69	14.573	30.820	€ 4,74	€ 2,24
		boeken	€ 20.945,56	7.557	18.885	€ 2,77	€ 1,11
		elektronica	€ 20.810,32	3.158	3.785	€ 6,59	€ 5,50
		kleingoed	€ 63.308,39	18.900	46.077	€ 3,35	€ 1,37
Oosterwolde	2018	Vrijetijd	€ 22.721,89	7.401	15.740	€ 3,07	€ 1,44
		opdracht derden	€ 3.916,44	251	234	€ 15,60	€ 16,74
		Omzet BTW 0%	€ 348,06	13	17	€ 26,77	€ 20,47
		meubels	€ 57.682,48	2.492	3.340	€ 23,15	€ 17,27
		horeca	€ 1.358,88	1.810	1.989	€ 0,75	€ 0,68
		AFAC	€ 2.385,61	163	164	€ 14,64	€ 14,55

Appendix D: Overview of sales data per category per store location in 2018 and 2019

Sneek	2018	textiel	€ 57.826,71	11.947	23.682	€ 4,84	€ 2,44
		boeken	€ 27.896,05	7.784	17.845	€ 3,58	€ 1,56
		elektronica	€ 25.373,53	3.967	4.793	€ 6,40	€ 5,29
		kleingoed	€ 67.872,36	21.757	60.460	€ 3,12	€ 1,12
		Vrijetijd	€ 35.224,49	9.880	21.880	€ 3,57	€ 1,61
		opdracht derden	€ 5.039,20	281	259	€ 17,93	€ 19,46
		Omzet BTW 0%	€ 6,08	3	3	€ 2,03	€ 2,03
		meubels	€ 56.899,63	2.421	3.146	€ 23,50	€ 18,09
		horeca	€ 181,54	269	290	€ 0,67	€ 0,63
		AFAC	€ 1.733,34	97	92	€ 17,87	€ 18,84
		textiel	€ 77.582,02	16.221	39.460	€ 4,78	€ 1,97
		boeken	€ 28.292,75	8.423	22.185	€ 3,36	€ 1,28
		elektronica	€ 17.151,81	2.387	2.701	€ 7,19	€ 6,35
		kleingoed	€ 66.116,70	21.114	57.609	€ 3,13	€ 1,15
St. Annaparochi e	2018	Vrijetijd	€ 29.355,22	10.182	21.535	€ 2,88	€ 1,36
		opdracht derden	€ 7.089,38	427	404	€ 16,60	€ 17,55
		Omzet BTW 0%	€ 10,00	1	1	€ 10,00	€ 10,00
		meubels	€ 39.622,57	1.498	1.822	€ 26,45	€ 21,75
		horeca	€ 264,72	272	318	€ 0,97	€ 0,83
		AFAC	€ 1.792,55	53	51	€ 33,82	€ 35,15
		textiel	€ 56.829,07	11.683	25.343	€ 4,86	€ 2,24
		boeken	€ 25.054,66	8.649	25.099	€ 2,90	€ 1,00
		elektronica	€ 15.965,71	2.747	3.205	€ 5,81	€ 4,98
		kleingoed	€ 56.935,25	22.292	59.312	€ 2,55	€ 0,96
		Vrijetijd	€ 13.170,52	5.633	12.039	€ 2,34	€ 1,09
		opdracht derden	€ 6.169,96	308	328	€ 20,03	€ 18,81

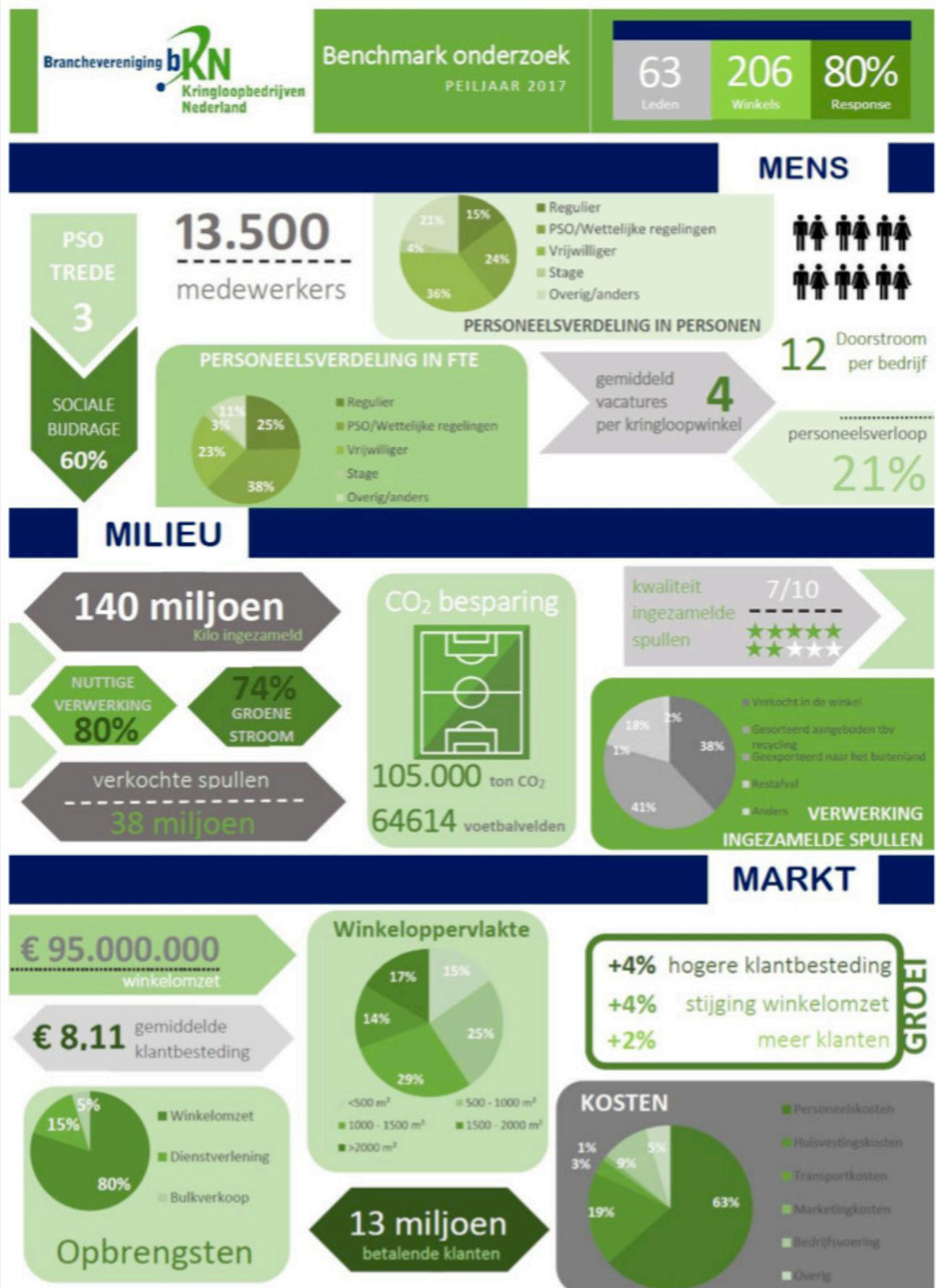
Appendix E: Overview of Recycle Boulevard's sales data per category in 2018 and 2019

Filiaal	Jaar	Artikelgroep	Omzet (ex)	#klanten	#artikelen	gem. besteding p/p	gem. verkoopprijs
Leeuwarden	2019	Diversen	€ 555,78	6	6	€ 92,63	€ 92,63
		accessoires	€ 24,82	546	620	€ 0,05	€ 0,04
		textiel	€ 67.538,18	12.060	26.744	€ 5,60	€ 2,53
		schoenen	€ 27,68	7	10	€ 3,95	€ 2,77
		kleingoed	€ 50.137,65	18.477	51.334	€ 2,71	€ 0,98
		speelgoed	€ 16.643,52	7.292	15.980	€ 2,28	€ 1,04
		schilderij	€ 10.666,07	2.375	4.104	€ 4,49	€ 2,60
		kerst	€ 118,41	90	106	€ 1,32	€ 1,12
		sport	€ 100,84	12	25	€ 8,40	€ 4,03
		zomerartikelen	€ 500,63	132	180	€ 3,79	€ 2,78
		gereedschap	€ 1.001,81	453	589	€ 2,21	€ 1,70
		meubilair	€ 56.035,94	3.490	4.426	€ 16,06	€ 12,66
		boeken	€ 33.309,50	8.713	26.897	€ 3,82	€ 1,24
		muziek	€ 6.856,57	1.941	6.730	€ 3,53	€ 1,02
		film	€ 4.534,89	1.818	5.753	€ 2,49	€ 0,79
		witgoed	€ 1.502,89	38	35	€ 39,55	€ 42,94
		bruingoed	€ 19.215,85	3.851	4.829	€ 4,99	€ 3,98
		fiets	€ 5.954,76	416	556	€ 14,31	€ 10,71
		steigerhout	€ 1.004,13	15	16	€ 66,94	€ 62,76
		restyle	€ 2.552,88	110	116	€ 23,21	€ 22,01
		bezorg	€ 3.599,94	334	322	€ 10,78	€ 11,18
		cadeaubon	€ 65,00	4	13	€ 16,25	€ 5,00
		Vinyl	€ 986,79	235	555	€ 4,20	€ 1,78
		planten	€ 574,39	116	142	€ 4,95	€ 4,05
		groep 30	€ 69,98	2	2	€ 34,99	€ 34,99
		partij wierook	€ 15,62	2	2	€ 7,81	€ 7,81
		verhuur/opslag	€ 24,78	3	3	€ 8,26	€ 8,26
		koffiecorner	€ 14.777,79	3.382	8.817	€ 4,37	€ 1,68
		gemeente Boetes	€ 2.550,00	99	102	€ 25,76	€ 25,00
		Lap	€ 126,40	12	12	€ 10,53	€ 10,53
		Erfskip	€ 20,00	2	2	€ 10,00	€ 10,00
		Werkpro	€ 730,00	5	6	€ 146,00	€ 121,67
		Gilde	€ 549,90	15	24	€ 36,66	€ 22,91
		Wurkjouwer	€ 720,00	18	22	€ 40,00	€ 32,73
		Karpetten	€ 2.550,00	55	54	€ 46,36	€ 47,22
		House	€ 108,71	8	23	€ 13,59	€ 4,73
		Louise Cohen	€ 30,00	1	2	€ 30,00	€ 15,00
		upcycle	€ 439,67	17	22	€ 25,86	€ 19,99
Leeuwarden	2018	Diversen	€ 41,32	1	1	€ 41,32	€ 41,32
		accessoires	€ 462,19	412	454	€ 1,12	€ 1,02
		textiel	#####	43.059	107.142	€ 6,11	€ 2,46
		schoenen	€ 91,41	13	13	€ 7,03	€ 7,03
		kleingoed	#####	57.129	165.118	€ 2,93	€ 1,01
		speelgoed	€ 30.873,42	17.742	39.075	€ 1,74	€ 0,79
		schilderij	€ 30.782,92	7.500	12.222	€ 4,10	€ 2,52
		kerst	€ 6.682,13	3.598	9.139	€ 1,86	€ 0,73
		sport	€ 481,79	65	66	€ 7,41	€ 7,30
		zomerartikelen	€ 3.544,05	805	1.074	€ 4,40	€ 3,30
		gereedschap	€ 3.053,94	1.244	1.716	€ 2,45	€ 1,78
		bouwmateriaal	€ 253,72	11	17	€ 23,07	€ 14,92
		meubilair	#####	12.546	16.313	€ 17,16	€ 13,20

Appendix E: Overview of Recycle Boulevard's sales data per category in 2018 and 2019

boeken	#####	30.367	99.121	€ 3,64	€ 1,12
muziek	€ 21.106,33	6.305	20.870	€ 3,35	€ 1,01
film	€ 16.674,64	7.625	26.950	€ 2,19	€ 0,62
witgoed	€ 3.885,49	206	200	€ 18,86	€ 19,43
bruingoed	€ 56.028,83	10.105	13.067	€ 5,54	€ 4,29
fiets	€ 23.245,61	633	877	€ 36,72	€ 26,51
steigerhout	€ 7.409,86	194	340	€ 38,20	€ 21,79
restyle	€ 8.916,10	512	620	€ 17,41	€ 14,38
bezorg	€ 14.878,14	1.372	1.316	€ 10,84	€ 11,31
cadeaubon	€ 270,00	13	35	€ 20,77	€ 7,71
kinder meubelen	€ 0,30	1	1	€ 0,30	€ 0,30
Vinyl	€ 2.992,06	635	1.447	€ 4,71	€ 2,07
planten	€ 605,66	145	195	€ 4,18	€ 3,11
groep 30	€ 78,51	1	1	€ 78,51	€ 78,51
partij wierook	€ 33,06	1	1	€ 33,06	€ 33,06
groep 32	€ 479,34	1	58	€ 479,34	€ 8,26
verhuur/opslag	€ 90,87	9	9	€ 10,10	€ 10,10
groep 34	€ 4,13	1	1	€ 4,13	€ 4,13
groep 35	€ 2.710,04	215	235	€ 12,60	€ 11,53
koffiecorner	€ 73.646,35	16.625	40.697	€ 4,43	€ 1,81
groep 41	€ 1,65	1	1	€ 1,65	€ 1,65
fiets reparatie	€ 1.871,57	39	65	€ 47,99	€ 28,79
gemeente Boetes	€ 11.125,00	435	445	€ 25,57	€ 25,00
gevonden&verl	€ 16,53	1	1	€ 16,53	€ 16,53
Lap	€ 1.212,78	86	144	€ 14,10	€ 8,42
Erfskip	€ 107,23	5	8	€ 21,45	€ 13,40
Travel	€ 12,40	1	1	€ 12,40	€ 12,40
Tonn	€ 431,87	10	19	€ 43,19	€ 22,73
Werkpro	€ 1.522,87	45	52	€ 33,84	€ 29,57
Gilde	€ 746,26	12	12	€ 62,19	€ 62,19
Wurkjouwer	€ 1.179,40	35	36	€ 33,70	€ 32,76
Karpetten	€ 3.139,56	78	80	€ 40,25	€ 39,24
Bildtse Markt	€ 140,00	2	3	€ 70,00	€ 46,67
House	€ 3.656,12	353	707	€ 10,36	€ 5,17
Louise Cohen	€ 223,20	15	18	€ 14,88	€ 12,40

Appendix F Branchevereniging Kringloopbedrijven Nederland Factsheet BKN 2017



Appendix G: Interview set up April 10

INTERVIEW – OMRIN ESTAFETTE
Coffee Corner | Recycle Boulevard
Woensdag 10 April | 11:00 – 14:00

Vraag 1: Waarom komt/koopt u bij Omrin Estafette?

Vraag 2: Waar gaat u nog meer naartoe, als u niet naar Omrin Estafette zou gaan?

Vraag 3: Wat vindt u zo uniek aan Omrin Estafette?

Vraag 4: Wat mist u, of waar ergert u zich aan bij Omrin Estafette?

Vraag 5: Wat vindt u het belangrijkste aan Omrin Estafette?

U mag maximaal 3 opties kiezen.

- Goede deals
- Inspiratiehuis
- Winkelindeling
- DIY-voorbeelden
- Verhaal achter de producten
- Groot aanbod
- MijnKringloopkast
- Unieke items
- Verhaal achter de mensen
- The Upcycle Collection
- Vers aanbod
- Winkelervaring
- Bijdrage aan een betere wereld

Vraag 6: Zou u Omrin Estafette aanbevelen aan vrienden en familie? Waarom wel/niet?

Appendix H: Interview set up April 20

INTERVIEW – OMRIN ESTAFETTE
Winkel & Coffee Corner | Recycle Boulevard
Zaterdag 20 April | 11:00 – 16:00

Vraag 1: Waarom komt/koopt u bij Omrin Estafette?

Vraag 2: Waar gaat u nog meer naartoe, als u niet naar Omrin Estafette zou gaan?

Vraag 3: Wat vindt u zo uniek aan Omrin Estafette?

Vraag 4: Wat mist u, of wat kan er beter bij Omrin Estafette?

Vraag 5: Wat vindt u het belangrijkste aan Omrin Estafette?

U mag maximaal 3 opties kiezen.

- Goede deals
- Inspiratiehuis
- Winkelindeling
- DIY-voorbeelden
- Verhaal achter de producten
- Groot aanbod
- MijnKringloopkast
- Unieke items
- Verhaal achter de mensen
- The Upcycle Collection
- Vers aanbod
- Winkelervaring
- Bijdrage aan een betere wereld

Vraag 6: Zou u Omrin Estafette aanbevelen aan vrienden en familie? Waarom wel/niet?

Appendix I: Interview results April 10

INTERVIEW – OMRIN ESTAFETTE
 Coffee Corner | Recycle Boulevard
 Woensdag 10 April | 11:00 – 14:00

Sessions: 5
 Interviewees: 9
 Female: 5/9
 Male: 4/9
 < 30: 1/9
 > 50: 8/9

Vraag 1: Waarom komt/koopt u bij Omrin Estafette?

- Betaalbaar (x3)
- Verrassend aanbod (x3)
- Gezellige sfeer (x2)
- Eten & drinken (x2)
- MijnKringloopkast (x2)
- Kleding (x2)
- Aanleveren producten (x2)
- Klantvriendelijkheid
- Onverkrijgbare spullen

Vraag 2: Waar gaat u nog meer naartoe, als u niet naar Omrin Estafette zou gaan?

- Kringloopwinkels (x3)
- Rommelmarkten (x2)
- MijnKringloopkast (x2)
- IJ-Hallen, Amsterdam
- Jouw Marktkraam
- Cambuur café
- Braderieën

Vraag 3: Wat vindt u zo uniek aan Omrin Estafette?

- Horecagelegenheid (x3)
- Inspiratie & ideeën opdoen (x2)
- Stimuleren van hergebruik (x2)
- Maatschappelijke betrokkenheid (x2)
- Betaalbaar voor kleine beurs
- Alles onder één dak
- Onverkrijgbare spullen
- Alle sociale lagen
- Sociale ontmoetingsplek

Vraag 4: Wat mist u, of waar ergert u zich aan bij Omrin Estafette?

- Openingstijden horeca (x3)
- Prijsstelling (x3)
- Vrijwilligerstekort
- Vieze toiletten
- Enkel één toilet
- Niet afdingbaar
- Geen producten achterhouden
- Minder kleding dan voorheen

Vraag 5: Wat vindt u het belangrijkste aan Omrin Estafette?

U mag maximaal 3 opties kiezen.

- Bijdrage aan een betere wereld (x4)
- Goede deals (x2)
- Inspiratiehuis (x2)
- Unieke items (x2)
- Groot aanbod (x1)
- MijnKringloopkast (x1)
- Sfeer & gezelligheid* (x1)
- Verhaal achter de klanten* (x1)
- (Eigen suggesties*)

Appendix I: Interview results April 10

Vraag 6: Zou u Omrin Estafette aanbevelen aan vrienden en familie? Waarom wel/niet?

- Enthousiasme delen (x2)
- Sneupen (x2)
- Positieve winkelervaring
- Gezelligheid
- Prijzen
- Betaalbare merkkleding
- Mooie spullen, geen troep
- Even ertussenuit

Extra: MijnKringloopkast

- 50eu omzet in 1 week (dat zou > 200eu per maand zijn)
- 500eu omzet in 2 maanden (omgerekend > 50eu per week)
- Schenken van niet verkochte producten

Tips

- Aanbetaling voor achterhouden van spullen
- Verruiming openingstijden horeca
- Kiezen van eigen meubelen als particulier voor The Upcycle Collectie
- Meerdere publieke toiletten

Appendix J: Interview results April 20

INTERVIEW – OMRIN ESTAFETTE
Coffee Corner | Recycle Boulevard
Zaterdag 20 April | 11:00 – 14:00

Sessions: 7

Interviewees: 8

Female: 4/8

Male: 4/8

< 30: 1/8

30-50: 4/8

> 50: 3/8

Vraag 1: Waarom komt/koopt u bij Omrin Estafette?

- Sneupen (x4)
- Verrassend aanbod (x3)
- Onverkrijgbare spullen (x3)
- Opzoek naar iets specifiek (x2)
- Boeken (x2)
- Sociale interactie met klanten & werknemers
- Aanleveren producten
- Nette & overzichtelijke winkel
- Groot aanbod
- Uitje
- Eten & drinken
- Betaalbaar

Vraag 2: Waar gaat u nog meer naartoe, als u niet naar Omrin Estafette zou gaan?

- Kringloopwinkels (x4)
- Rommelmarkten (x2)
- Woonboulevard
- Truckerscafé

Appendix J: Interview results April 20

Vraag 3: Wat vindt u zo uniek aan Omrin Estafette?

- Maatschappelijke betrokkenheid (x2)
- Gedecoreerde winkel (x2)
- Horecagelegenheid
- Betaalbaar voor kleine beurs
- Onverkrijgbare spullen
- Nette & overzichtelijke winkel
- Seizoensgebonden assortiment
- Klantvriendelijkheid
- Gezellige sfeer
- Sociale interactie met werknemers
- Presentatie per kleur
- Grote aanbod & doorstroom
- Betaalbaar

Vraag 4: Wat mist u, of waar ergert u zich aan bij Omrin Estafette?

- Knusheid & sfeer (x2)
- Prijsstelling (x2)
- Openingstijden horeca
- Vaste zithoek
- Te groot; lijkt op warenhuis
- Mooie spullen voor de rijken
- Kwaliteit van het aanbod
- Sjoemelen met prijzen door klanten
- Wachtijd voor ongeprijsde artikelen
- Schatzoeken
- Lift naar MijnKringloopkast

Vraag 5: Wat vindt u het belangrijkste aan Omrin Estafette?

U mag maximaal 3 opties kiezen.

- Bijdrage aan een betere wereld (x4)
- Groot aanbod (x4)
- Winkelindeling (x2)
- MijnKringloopkast (x2)
- Unieke items (x2)
- Verhaal achter de mensen (x2)
- Goede deals
- Vers aanbod
- Verhaal achter de producten

Vraag 6: Zou u Omrin Estafette aanbevelen aan vrienden en familie? Waarom wel/niet?

- Prijzen (x2)
- Even ertussenuit (x2)
- Grote aanbod (x2)
- Mooie spullen, geen troep
- Doorstroom van spullen
- Circulariteit
- Winkelpresentatie
- Goed eten
- Voorbeeld geven aan kinderen

Extra:

Add ons

- Opzegging lidmaatschap bibliotheek

Tips

- Lift naar MijnKringloopkast
- Gemiddelde bonbedrag; rekeningnummers ipv transacties
- Verruiming openingstijden horeca
- Zithoek is tevens verkoopmateriaal
- Vaste zithoek met sfeer; community gevoel

Appendix K: Creative session materials June 24

Materials	Quantity	Who?	Done?
Post-it blocks (2 colours)	8x	Accenture	Yes
Sharpies	10x	Marijn	Yes
Pencils 1	0x	Accenture	Yes
Red/Blue/Green/Black markers	2x4	Accenture	Yes
Flipover stands	2x	Recycle Boulevard	Yes
Voting stickers	1x	Accenture	Yes
Pointer	1x	Recycle Boulevard	Yes
Badge stickers	1x	Accenture	Yes
Creative Matrix template	2x	Myself	Yes
Enablers	2x4	Myself	Yes
Sanne's template	10x	Myself	Yes
Flipover paper	2x	Accenture	Yes
HDMI cable	1x	Recycle Boulevard	Yes
Blank A4 sheets	Pile	Myself	Yes
Printed agenda	1x	Myself	Yes
Biscuits	2x	Myself	Yes

Appendix L: Creative session set up June 24

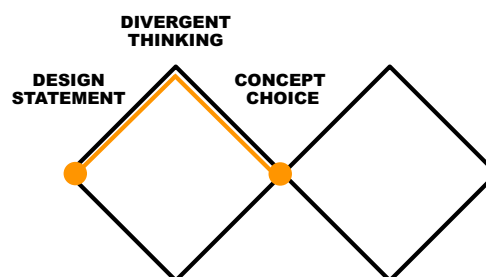
Accenture Interactive



9:00
AGENDA + COFFEE

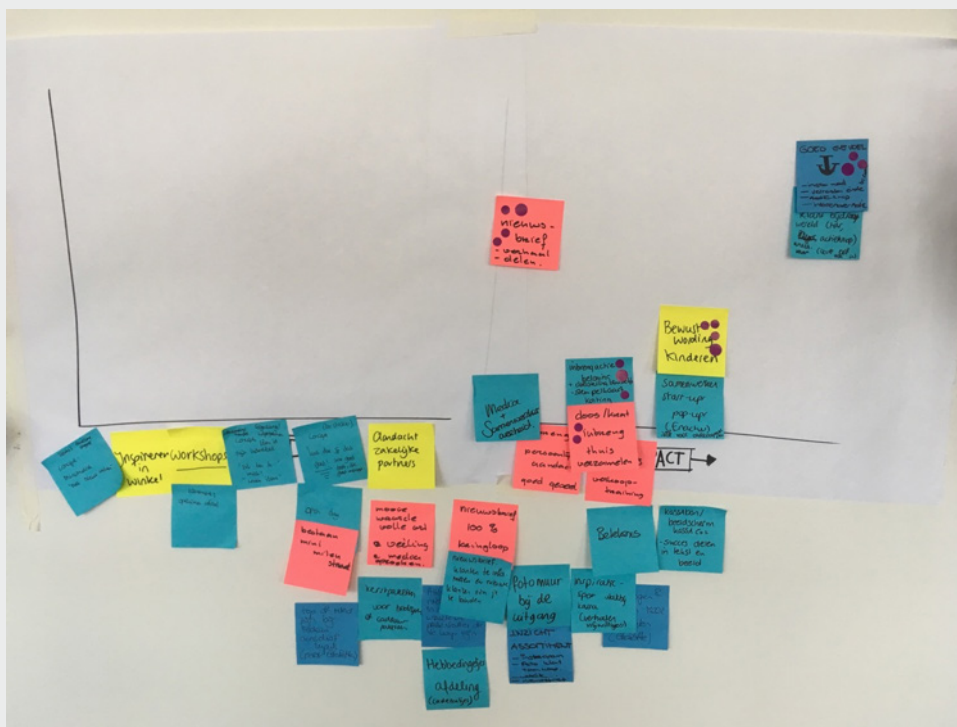
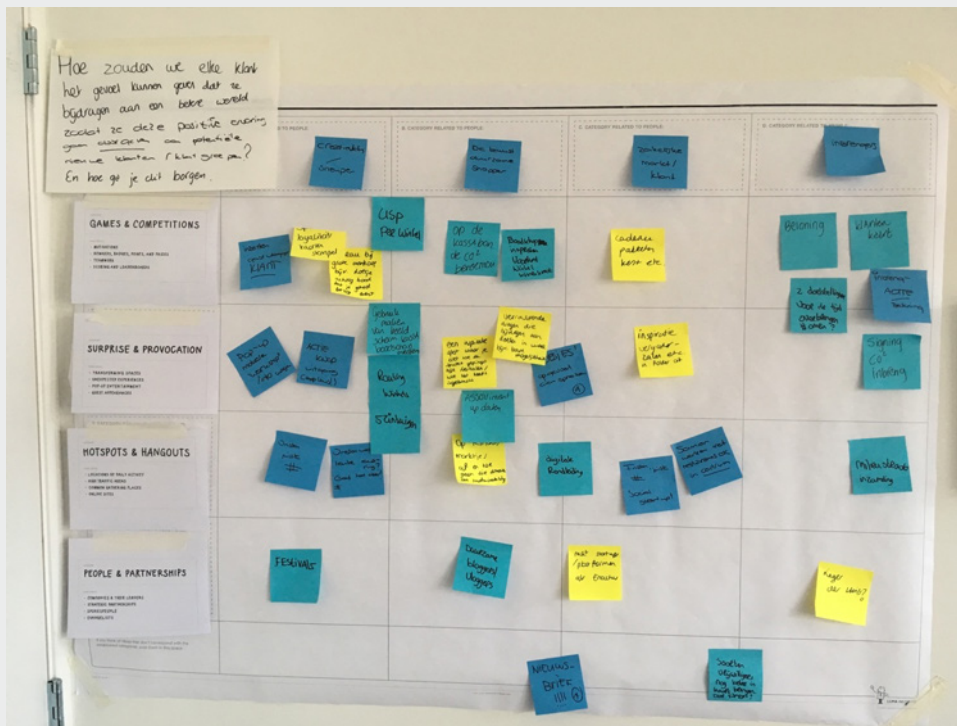
9:10
PERSONAL INTROS

9:00 **AGENDA + COFFEE**
 9:10 **PERSONAL INTROS**
 9:20 **WALL OF KNOWLEDGE**
 9:40 **TEAMS**
 9:45 **INTERVIEWS**
 10:00 **CLUSTERING**
 10:15 **BREAK**
 10:25 **ENERGIZER**
 10:30 **STATEMENT STARTERS**
 10:45 **CREATIVE MATRIX**
 11:15 **CONCEPT CREATION**
 11:35 **PITCHES**
 11:50 **VOTING**
 12:00 **RECAP**



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Appendix M: Creative session results June 24



Appendix N: Creative session materials July 1

Materials	Quantity	Who?	Done?
Post-it blocks (3 colours)	6x	Myself	Yes
Sharpies	7x	Myself	Yes
Red/Blue/Green/Black markers	2x4	Myself	Yes
Pointer	1x	Myself	Yes
Flipover	2x	Myself	Yes
Experience Diagram	2x	Myself	Yes
Concept poster template	2x	Myself	Yes
Rose, Thorn, Bud	2x	Myself	Yes
Cartboard	Pile	Myself	Yes
Scissors	2x	Myself	Yes
Glue	2x	Myself	Yes
Coloured sheets	Pile	Myself	Yes
Stanley knives	2x	Myself	Yes
Flipover paper	2x	Myself	Yes
HDMI cable	1x	Recycle Boulevard	Yes
Printed agenda	1x	Myself	Yes
Biscuits	2x	Myself	Yes

Appendix O: Creative session set up July 1

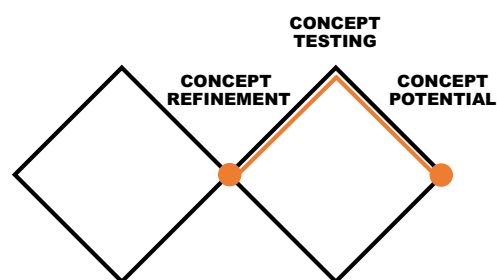
Accenture Interactive



9:00
AGENDA + COFFEE

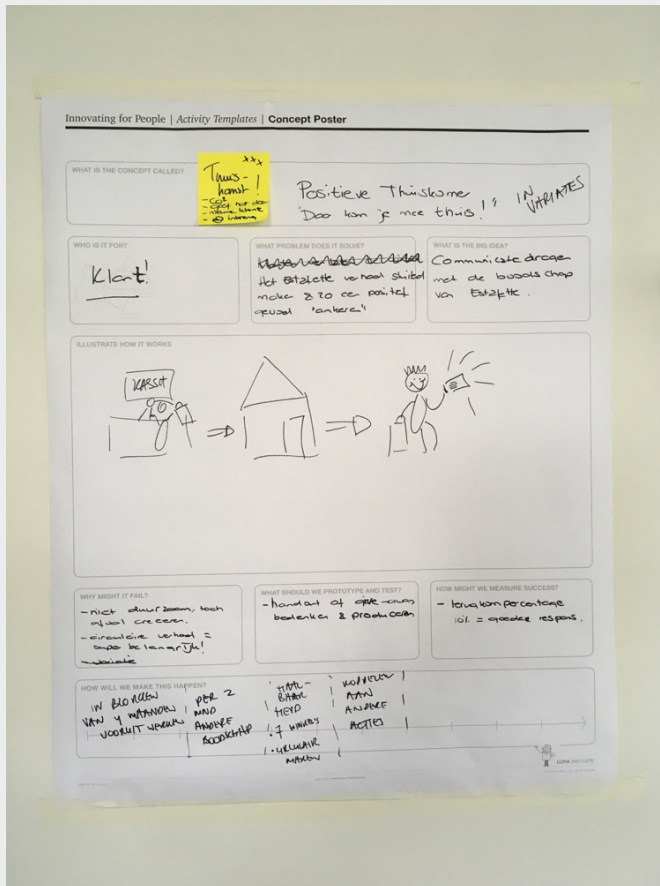
9:20
EXP. DIAGRAMMING

9:00	AGENDA + COFFEE
9:20	EXPERIENCE DIAGRAMMING
9:45	CONCEPT POSTER
10:15	FEEDBACK
10:30	BREAK
10:45	ROUGH & READY PROTOTYPING
11:30	THINK ALOUD TESTING
11:55	FINAL FEEDBACK
12:15	END OF SESSION



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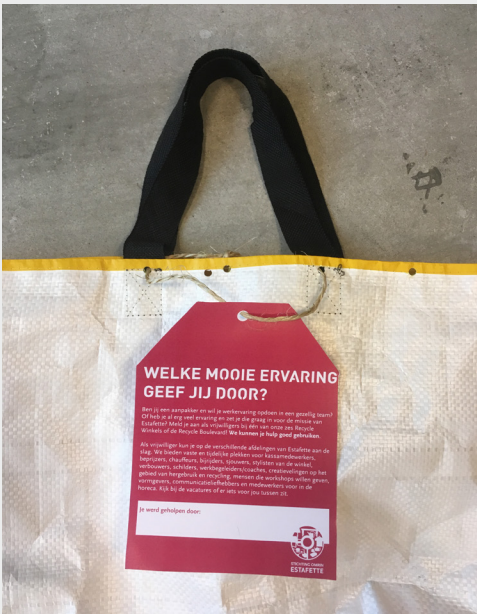
Appendix P: Creative session results July 1



Appendix Q: Exploration of the final concept (bag) via prototyping



Appendix R: Exploration of the final concept (label & assembly) via prototyping



Master thesis.

**MARLIN
BLOEMBERG**

UNIVERSITY OF TWENTE
INDUSTRIAL DESIGN ENGINEERING

MASTER TRACK
HUMAN TECHNOLOGY RELATIONS