FERNANDO PALACIOS DUESO
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MASTER EN DESIGN MANAGEMENT
ESDESIGN BARCELONA

PROYECTO TRABAJO FIN DE MASTER

GESTIÓN DE PROYECTO DE IMPACTO POSITIVO

EsDESIGN
ESCUELA SUPERIOR
DE DISEÑO
DE BARCELONA

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0.

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1.
INTRODUCCIÓN, CONTEXTO E HIPÓTESIS

1.1 Introducción

¿Es posible generar un impacto positivo
a través de la gestión de proyecto?

1.2 Contexto

Antes de responder a esa pregunta, es necesario entender a qué nos referimos por "impacto positivo".

La idea de "proyecto" es muy más antigua, pero el concepto de organizar la acción humana con fines no bélicos, económicos ni arquitectónicos surgió a mediados del Siglo XVIII -en plena explosión del Humanismo, y su creciente preocupación por la vida humana-, cuando se formaron los primeros cuerpos de paz, de naturaleza médica y de auxilio.

Estos primeros ejemplos, sin embargo, funcionaban bajo una estructura fundamentalmente militar o eclesiástica. No fue hasta la explosión y modernización de las Organizaciones No Gubernamentales (a principios del Siglo XX) cuando se empieza a popularizar la idea de utilizar las metodologías de proyecto para gestionar sus programas y objetivos.

Esto las hizo independientes de mandatos externos, pero también responsables de su propia sostenibilidad.

Evolución del Concepto de Impacto Positivo

Humanismo
1850

Org. No Gubernamentales
1910

1.2 Contexto

Con el paso del tiempo, el concepto de "impacto positivo" llegaría incluso a formar parte del vocabulario de las empresas, con la llegada de términos como la Responsabilidad Social Corporativa, a principios de los años 80s. Hoy en día, existen incluso negocios que basan su definición de marca y de servicio alrededor del impacto positivo, o de los Objetivos de Desarrollo Sostenible, etc.

A pesar de ser un movimiento cada vez más influyente, sin embargo, está lejos de ser la norma general. No ha sido hasta hace muy poco que los negocios y la sociedad en conjunto ha empezado a considerar el efecto de sus proyectos y procesos sobre el medio ambiente, la sociedad, o el usuario final (más allá del marketing).

Sin embargo, la presión pública y la interconectividad de hoy en día obligan a tener en cuenta el impacto de cualquier tipo de proyecto, no sólo para agentes gubernamentales y ONGs, sino también para negocios e industrias tradicionales.

Human-Centered Design
1960

Resp. Social Corporativa
1980

B-Corp.
2007

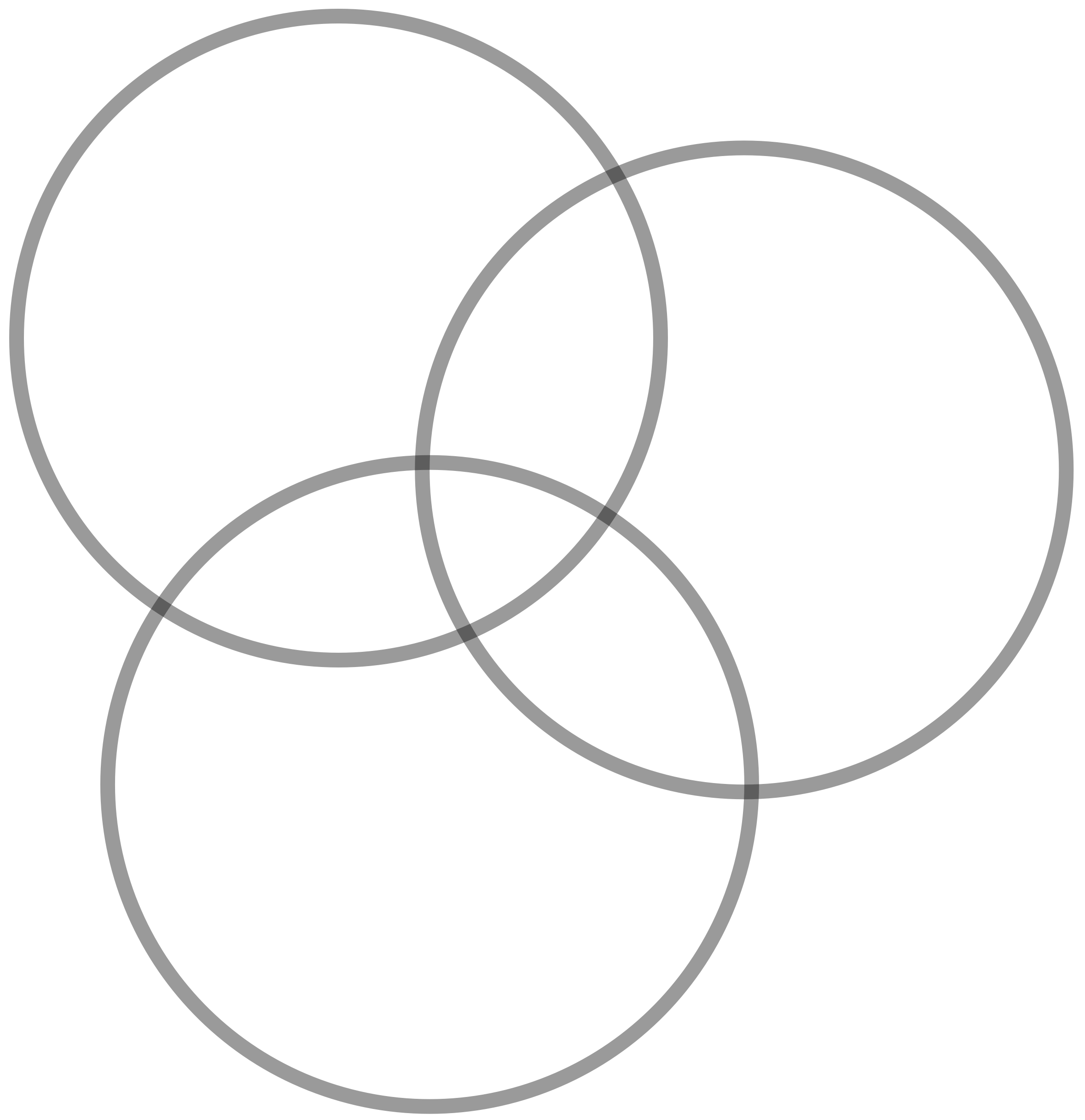
1.3 Definición del problema o la hipótesis del proyecto

Llegamos aquí de vuelta a la pregunta inicial:

¿Es posible utilizar la gestión de proyectos, y la comunicación o el diseño, para generar un impacto positivo en el mundo?

Mi hipótesis, y el corazón de este TFM, es que existen -al menos-, tres vías principales de trabajo, tres modelos de proyecto y estructura con marcos de actuación, definiciones de negocio y protocolos distintos, pero que buscan, cada uno a su manera, producir impactos y efectos positivos en el mundo o en su entorno.

Cada vía representa una tipología de proyecto y un ámbito de actuación distintos.



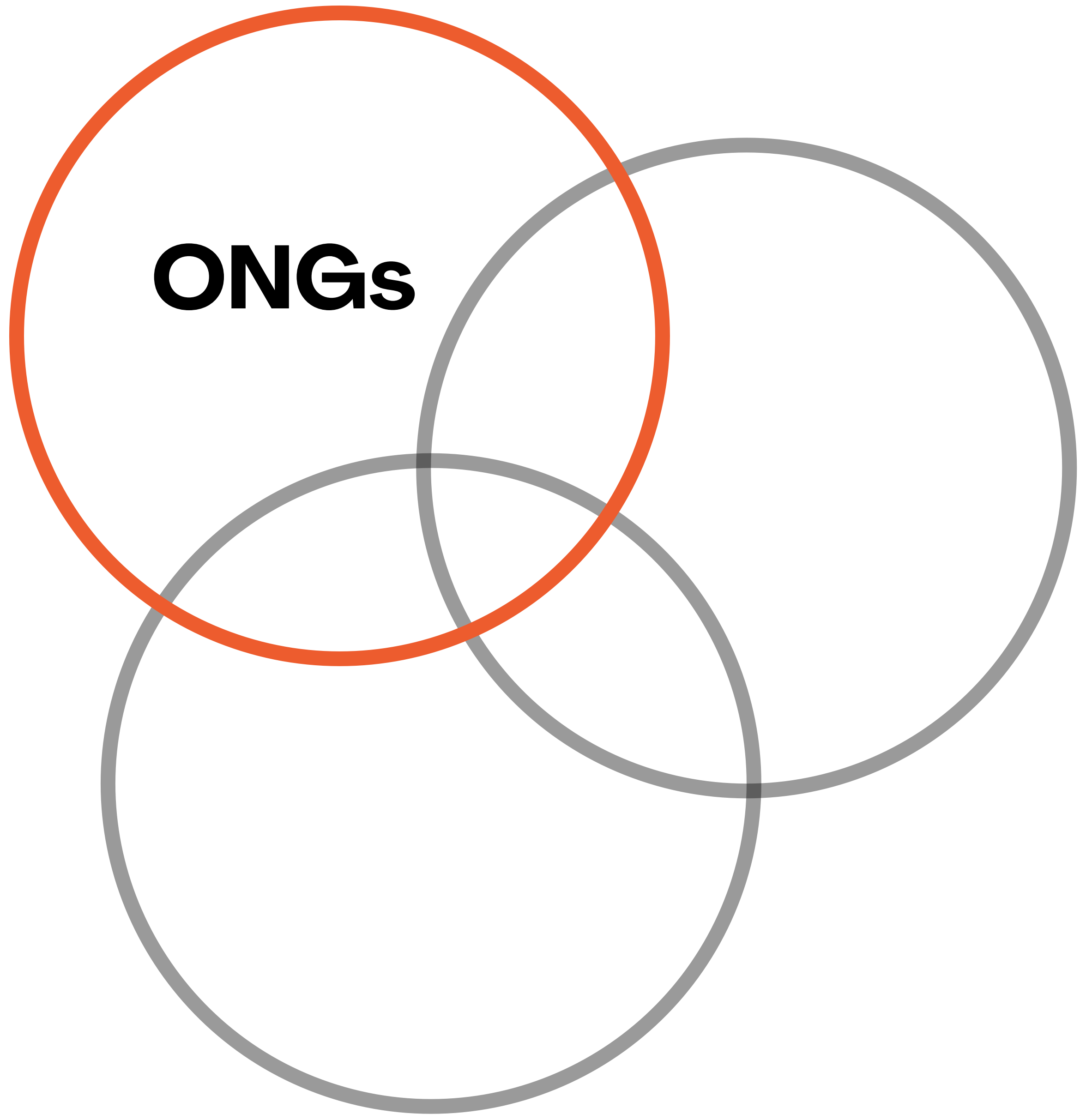
1.3 Definición del problema o la hipótesis del proyecto

La primera vía es la más evidente: la gestión de proyectos para Organizaciones No Gubernamentales, también conocidas como ONGs.

Evidentemente, esta la vía más directa de generar un impacto positivo, bien sea a través de proyectos de impacto medioambiental, ayuda humanitaria, apoyo médico o legal, etc.

Sin embargo, su ámbito es reducido. Las ONGs trabajan directamente sobre las crisis, muchas veces con formatos de trabajo más reactivos que proactivos.

Además, los proyectos y perfiles de trabajo en ONGs son sólo una minúscula parte de todo el espectro de proyectos desarrollados en el mundo, por lo que resulta necesario investigar otras vías de actuación posibles.

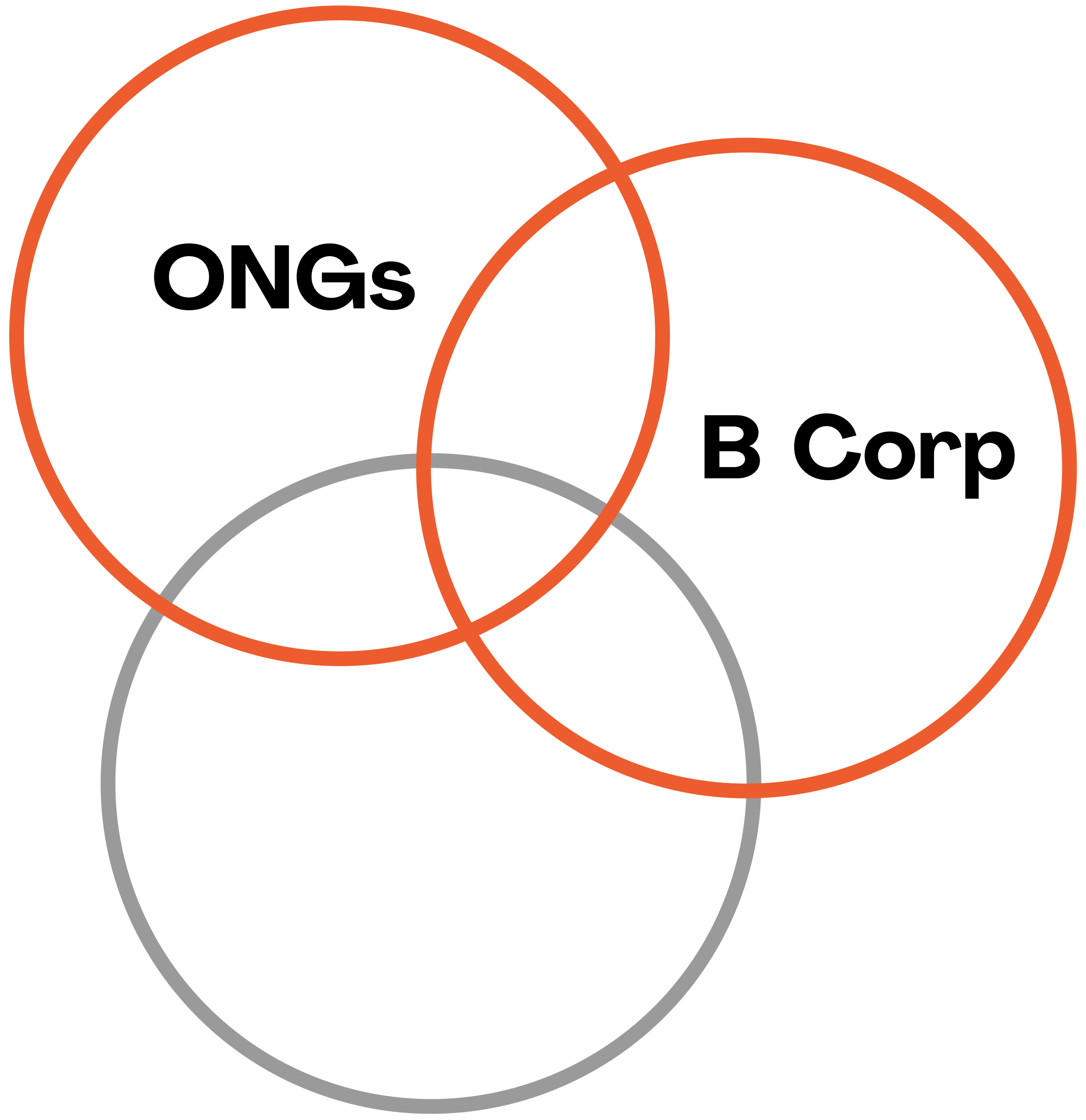


1.3 Definición del problema o la hipótesis del proyecto

La mayoría de proyectos desarrollados en el mundo lo son bajo un marco fundamentalmente económico, por lo que si buscamos fórmulas para cambiar el mundo, es necesario aproximarse al concepto de impacto también desde un enfoque de negocio, y ese es precisamente el objetivo de las nuevas B Corporations.

Aunque de reciente creación, las B Corps certificadas son el último paso en la cadena de las consideraciones de impacto en el mundo empresarial, (eg. RSC, ODS, y demás preocupaciones sociales y medioambientales).

Su análisis servirá también para envisionar un posible futuro del impacto positivo a través de los proyectos empresariales. Aunque el número de empresas B Corp reconocidas es actualmente pequeño, los últimos estudios apuntan a una tendencia en crecimiento.



1.3 Definición del problema o la hipótesis del proyecto

En la última vía, ya por último, y más aplicable al ámbito de acción del Master, encontraríamos diversas agencias de estrategia, diseño de impacto o usabilidad, tanto aquellas que presten servicios de consultoría o aquellas que tengan un enfoque en el usuario o el service design.

Aunque de actuación más reducida que los dos últimos ejemplos (algunos proyectos, no obstante, desafían esta visión reductiva), el análisis etnográfico, de usuario o social también puede lograr un impacto positivo, al colocar al usuario final y sus preocupaciones y necesidades en el centro de la ecuación.

Especialmente si tenemos en cuenta a usuarios o comunidades habitualmente marginados por los procesos de diseño tradicionales.

1.4 Tipología y ámbito de acción

Las tres vías elegidas responden, como ya hemos mencionado anteriormente, a tres ámbitos de acción y tipologías de proyecto: acción directa sobre la sociedad (ONGs), acción empresarial a través de modelos de negocio (B Corps), y acción corporativa o de consultoría sobre el cliente (Agencias).

Es importante tener en cuenta, sin embargo, que la mayoría de agentes no tienen una posición 100% unívoca. Algunas ONGs, por ejemplo, ofrecen servicios de consultoría para diferentes empresas y clientes; algunas B Corps desarrollan o colaboran en diversos proyectos de ayuda humanitaria; y algunas agencias llevan a cabo sus propios proyectos empresariales o sociales de manera independiente.

2.

MARCO TEÓRICO Y BIBLIOGRAFÍA

2.1 Marco teórico y bibliografía

Una vez elegido el tema central del TFM, el siguiente paso fue hacer una consulta de la bibliografía principal. Aunque el proyecto no pretende ser un trabajo puramente académico, una mínima busqueda resultaba necesaria para establecer un marco conceptual.

El concepto de “impacto positivo” aplicado a la gestión de proyecto ya se ha investigado con anterioridad(1), tanto en cuanto a filosofía como a metodología(2). El campo de la arquitectura, por ejemplo, lleva un tiempo preocupándose por el impacto de sus proyectos(3), y analizando diferentes aplicaciones(4) y vías de mejora.

El análisis en sí mismo del “impacto” como concepto y enfoque también es un campo en contínua evolución y análisis(5), tanto en lo privado como en lo público(6). Sobre la gestión de ONGs, por ejemplo, hay mucho escrito(7), sea en cuanto a metodología o evaluación de resultados.

Marco general:

1 ~ Lucy Kimbell, An inventive practice perspective in designing.
Lancaster University, 2013.

2 ~ Lucy Kimbell et al., The Social Design Methods Menu.
Fieldstudio, 2012.

3 ~ Lisa Abendroth, et al. Public Interest Design Practice Guidebook: SEED Methodology, etc.
Routledge, 2015.

4 ~ Roberta M. Feldman et al., Wisdom from the Field: Public Interest Architecture in Practice.
The American Institute of Architects, 2013.

5 ~ Jim McLoughlin et al., A strategic approach to social impact measurement of social enterprises: The SIMPLE methodology.
Social Enterprise Journal, 2009.

6 ~ United Nations, Sustainability Development Goals.
UNDP, 2015.

ONGs:

7 ~ Michael Edwards, The Earthscan Reader on NGO Management.
Routledge, 2002.

2.1 Marco teórico y bibliografía

El campo de las B Corporations, por otro lado, no dispone aún de una literatura tan extensa, aunque ya hay diferentes publicaciones académicas que exploran tanto sus posibilidades formales[8] como sus aplicaciones[9].

La explosión en negocios de impacto positivo también ha causado el interés de los cuerpos normativos nacionales e internacionales, como podría ser por ejemplo la Unión Europea[10].

Por último, el diseño de impacto es un campo sobre el que se ha escrito mucho; es inevitable mencionar las publicaciones de IDEO en cuanto a "human-centered design"[11] y diferentes posibilidades para generar negocios de impacto[12]. El "service design" también es un campo en auge[13], lo que parece marcar una tendencia evolutiva hacia un diseño más preocupado por su impacto y sus posibilidades en cuanto a la mejora de sistemas[14].

B Corporations:

8 ~ Filipe Santos et al., Making Hybrids Work: Aligning Business Models and Organizational Design for Social Enterprises. California Management Review, 2015.
9 ~ Elsa-Diez Busto et al., The B Corp Movement: A Systematic Literature Review. Sustainability, 2021.
10 ~ Agnès Hubert et al., Empowering people, driving change – Social Innovation in the European Union. BEPA, European Commission, 2010.

Agencias:

11 ~ IDEO, The Field Guide to Human-Centered Design. IDEO.org, 2015.
12 ~ IDEO, Design for Social Impact, How-to Guide. The Rockefeller Foundation, 2008.
13 ~ Jacob Schneider et al., This is Service Design Thinking. BIS Publishers, 2014.
14 ~ Fabrizio Ceschin, et al. Design for Sustainability: A Multi-level Framework from Products to Socio-technical Systems. Routledge, 2019.

2.1 Marco teórico y bibliografía

Más allá de las mencionadas, existen otras publicaciones que, bien por razones de tiempo o accesibilidad, no pudieron ser consultadas, aunque entran dentro del ámbito de acción del proyecto.

Se adjuntan aquí como bibliografía adicional.

Adicional:

~ Amatullo, Mariana et al. Design for Social Innovation: Case Studies from around the World. Routledge, 2021.
~ Garth Britton, Co-design and Social Innovation: Connections, Tensions and Opportunities. Routledge, 2017.
~ Amatullo, Mariana et al. Leap Dialogues - Career Pathways in Design for Social Innovation. Designmatters, 2016.
~ Ezio Manzini. Design, When Everybody Designs: An Introduction to Design for Social Innovation. MIT Press, 2015.
~ Gretchen Anderson, Designing for Social Impact. O'Reilly Media, 2015.
~ Marie J. Aquilino. Abiding Architecture, Haiti 2011 - 2014. Metropolis Books, 2013.

3.

OBJETIVOS DEL PROYECTO

3.1 Definición de objetivos y facetas del proyecto

Dado que la naturaleza de este proyecto es la de funcionar como Trabajo de Fin de Master para el Master en Gestión del Diseño de ESDESIGN, sus objetivos y procesos principales se estructuran alrededor de la consecución de una serie de entregas y evaluaciones proyectuales.

Tras la elección del tema central del TFM, y consultar la bibliografía correspondiente para poder enmarcar el resto del proyecto, el siguiente paso fue escoger una faceta principal de actuación, seguido de dos facetas complementarias. La faceta principal escogida fue la de metodologías de gestión de proyecto y objetivos, apoyándose en las facetas complementarias de estrategia y aplicación.

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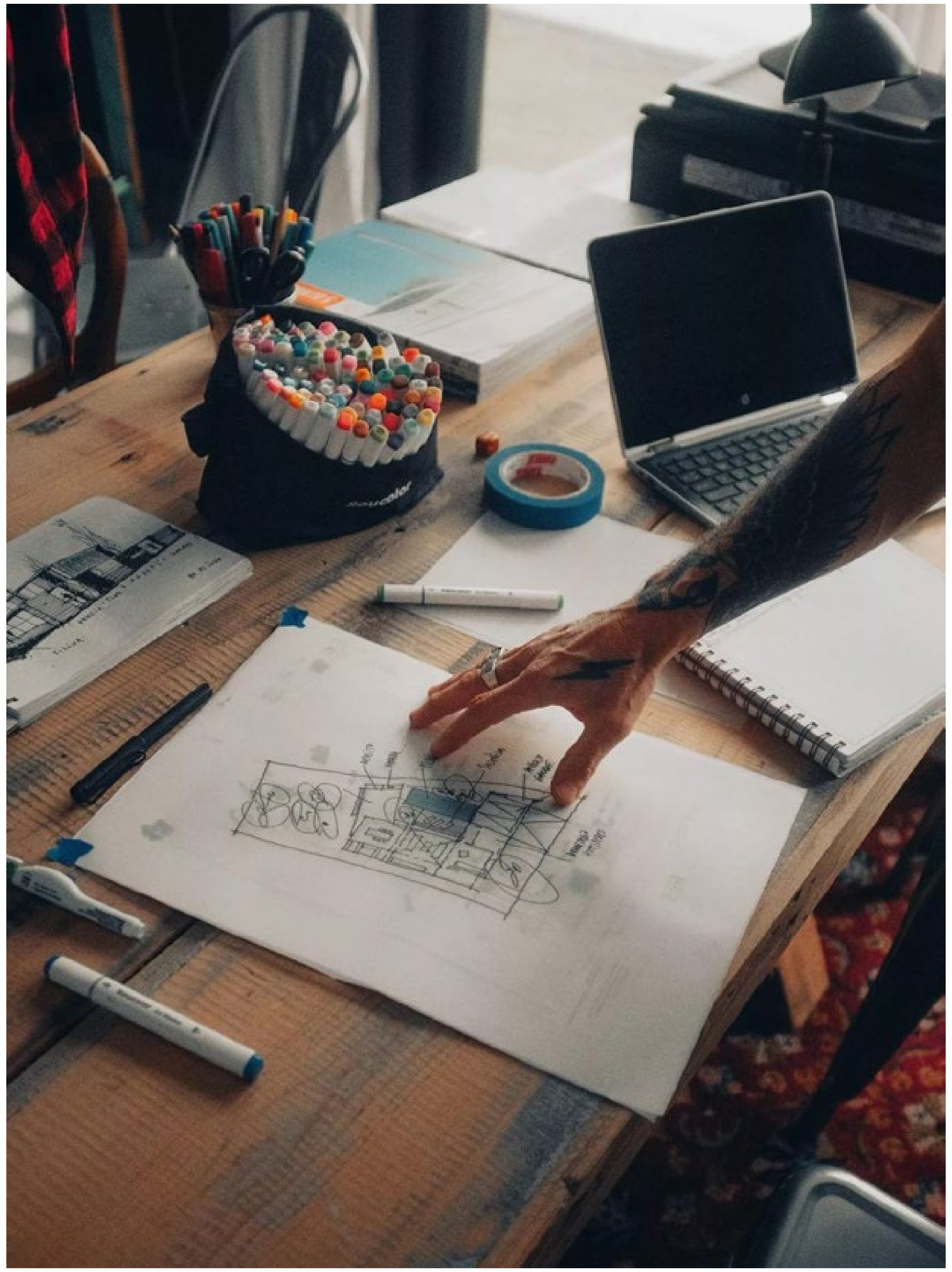
3.2 Objetivos de la faceta principal // Gestión de proyecto

El objetivo principal de la faceta principal de gestión es averiguar qué metodologías de gestión y evaluación de proyectos y objetivos son utilizados por los diferentes agentes de cada vía -en la práctica-, señalando aquellos que sean similares en algún aspecto entre sí o aquellos que difieran en algún aspecto importante.

Para ello, el proyecto propone realizar un proceso de investigación cualitativa a través de diferentes entrevistas a los actores principales de cada una de las tres vías de acción. De esta manera, más allá de un análisis teórico, podremos averiguar de qué manera gestionan sus proyectos en la práctica todos los agentes de impacto, y cómo se realiza el balance entre las presiones habituales cuando se suman a la balanza preocupaciones añadidas de impacto.



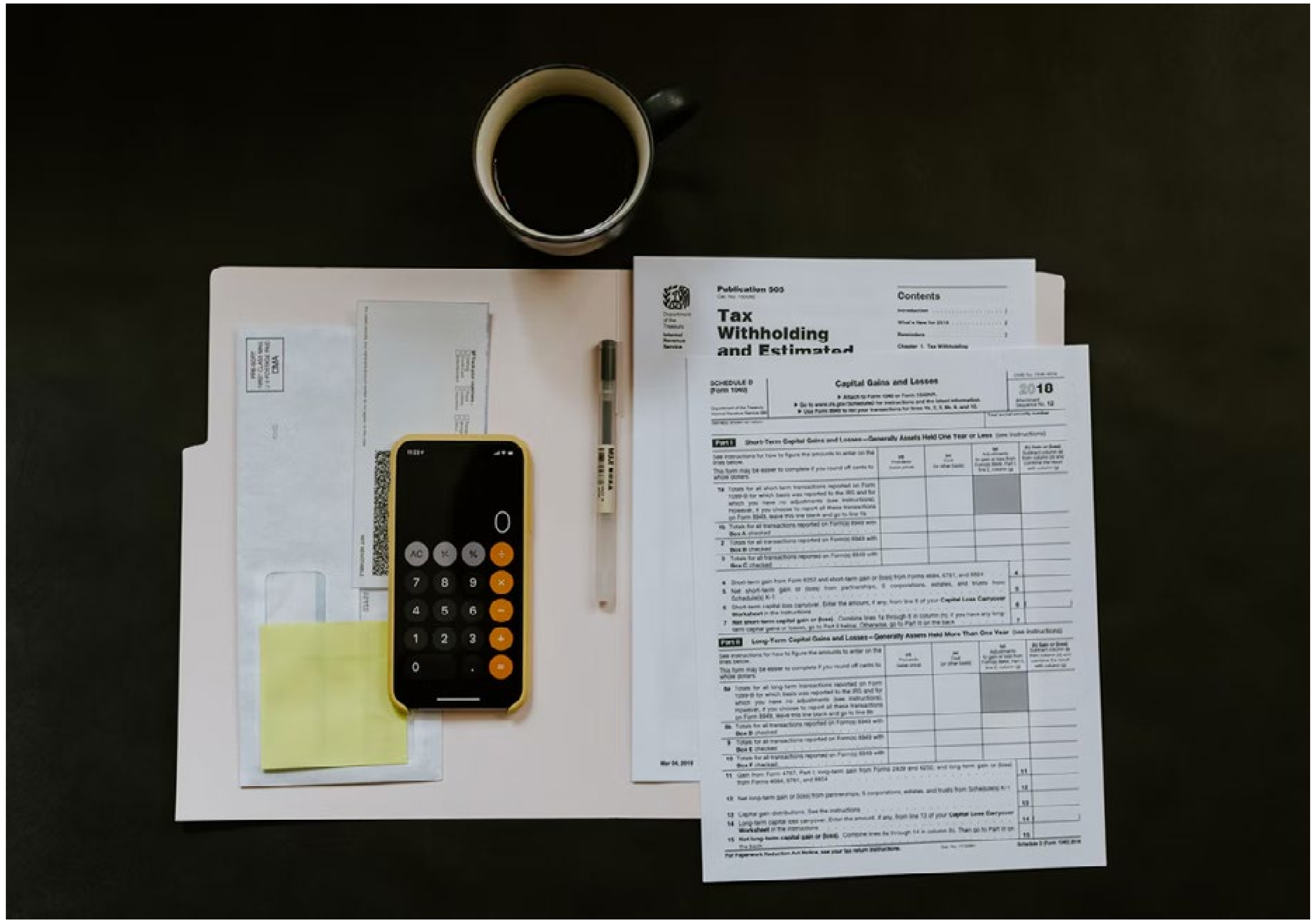
Fuente de la foto: Unsplash // Eberhard Grossgasteiger

3.3 Objetivos de la faceta secundaria
// Estrategia de proyecto

Por su parte, la faceta estratégica complementaria intentará averiguar cuáles son las vías de financiación o de balance estratégico y económico de cada uno de los actores, y cómo consiguen mantenerse a flote para continuar gestionando proyectos de impacto positivo.

El idealismo y la búsqueda de mejoras son objetivos loables, pero la cruda realidad es que todo proyecto requiere de unos recursos, tanto económicos como humanos, que no pueden pasarse por alto. Para “hacer el bien”, es necesario encontrar vías de financiación.

Además, también se investigará la estrategia de comunicación externa de cada uno de los agentes a la hora de dirigirse a diferentes públicos.



Fuente de la foto: Unsplash // Kelly Sikkema

3.4 Objetivos de la faceta secundaria
// Aplicación de proyecto

Finalmente, a fin de completar el trabajo con una faceta complementaria de aplicación, el resultado de la publicación será editado bajo el formato de una publicación digital, explorando la traslación de las conclusiones de investigación y las entrevistas realizadas a un soporte editorial. Además, aunque de menor peso, también se producirá un mockup visual del aspecto que tendría un ejemplar físico.

Esta última faceta busca no solo completar el proyecto, sino retrotraerlo también al ámbito más gráfico del Master, a través de un planteamiento de proyecto visual de todo el TFM en sí mismo, desde la planificación de objetivos hasta la investigación, la destilación de conclusiones y el diseño de un producto final.

Fuente de la foto: Behance // Marcell Kazsik

4.
PROCESO DE PRODUCCIÓN E INVESTIGACIÓN

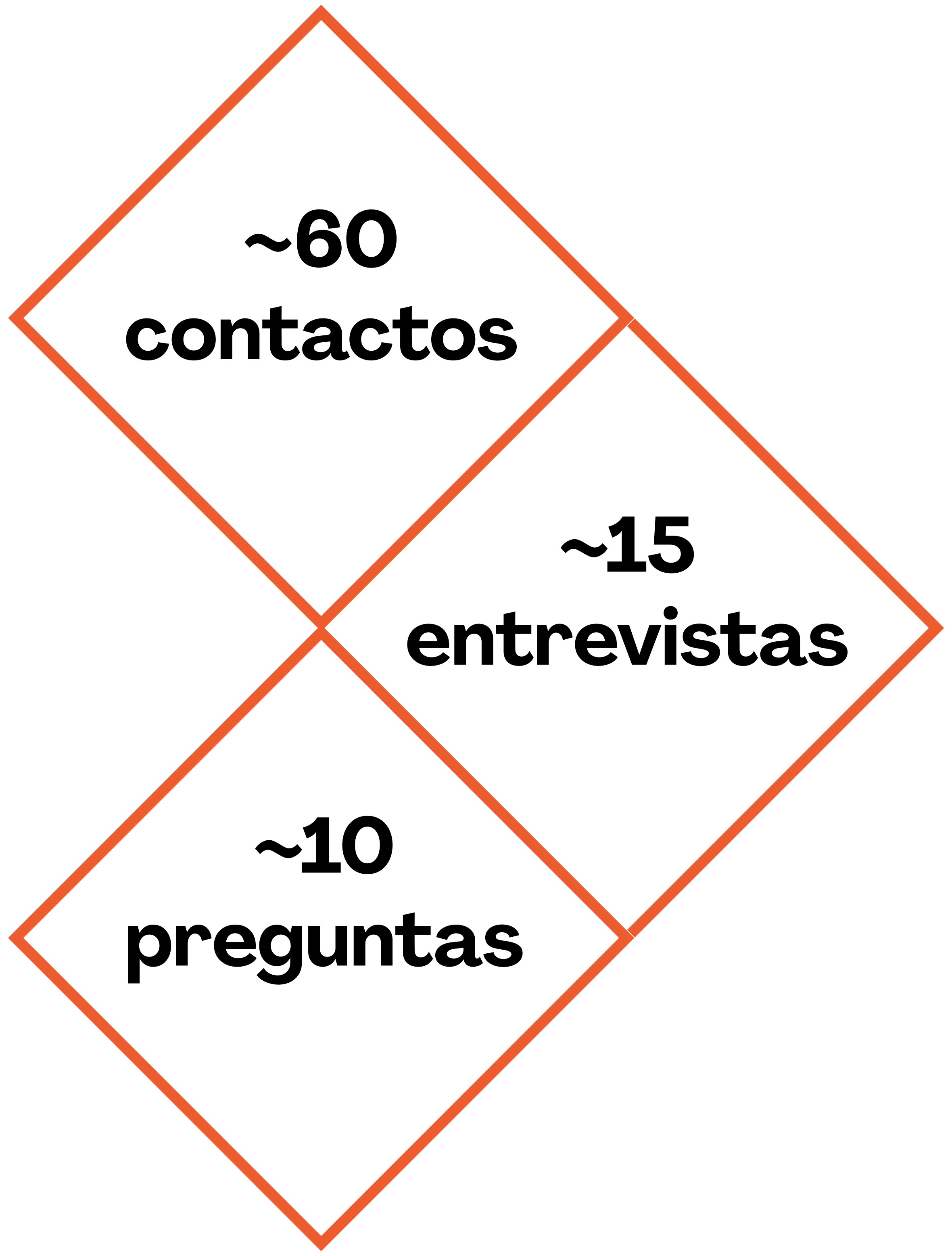
4.1 Objetivos de producción

Incialmente, mi objetivo fue contactar a -al menos-, los 20 actores más relevantes de cada ámbito, consiguiendo al menos 5 entrevistas en cada línea, resultando en un mínimo de 15 entrevistas totales.

El trabajo no plantea una parte de investigación cuantitativa (por ejemplo una encuesta a un gran grupo o muestra de estudio) por razones de tiempo y recursos.

Aunque cada entrevista podrá adaptarse al rol o la especialidad de cada entrevistadx, las preguntas seguirán siempre la línea de investigar sobre los campos de gestión de proyecto, objetivos, financiación, talento y comunicación interna y externa.

Finalmente, mencionar que las entrevistas serán transcritas y presentadas en inglés (el lenguaje original y el de la publicación final) pero las conclusiones serán traducidas al español a fin de adaptarse a la Memoria.



4.2 Timing propuesto

TIMING PROPUESTO

ENERO
~
Definición y producción

FEBRERO
~
Entrevistas y transcripción

MARZO
~
Diseño digital y editorial

ABRIL
~
Retoques y presentación

4.3 Resultados de la producción

ONGs / **4 - 13 - 20**

Entrevistas realizadas:

Greenpeace (ESP)
Greenpeace (INT)
Mèdecins Sans Frontières
Wikimedia Foundation

Contactos:

Open Arms, Cruz Roja, Amnistía Internacional, Mercy Corps, Transparent Hands, European Civil Protection and Humanitarian Aid Organization, Intermon Oxfam, Heifer, Partners in Health

Sin respuesta:

World Health Organization, BRAC, Cure Violence, CERES, Save the Children, CARE International, International Rescue Comittee, Danish Refugee Council

4.3 Resultados de la producción

B.CORPS / **3 - 10 - 20**

Entrevistas realizadas:

MPOWERD
Harvey
7group

Contactos:

B. Corp, The Body Shop, Cotopaxi, Tentree, Rubicon, Ecosia, Bi-Rite

Sin respuesta:

Patagonia, Firma, Prose, Frank and Oak, Beauty Counter, Athleta, Foundation, Bridgetown, Aspiration, Global Prairie

4.3 Resultados de la producción

AGENCIAS / **5 - 7 - 20**

Entrevistas realizadas:

ARUP
Mormedi
Sketchin
Experientia
Koos

Contactos:

Studio Radiodurans, Livework

Sin respuesta:

GRAND, Frog, IDEO, FJORD, HASSELL, Engine, Oblo, Snook, Edenspiekermann, DesignIt, KPMG, McKinsey, PwC

5.

ENTREVISTAS A ONGS

5.1 Entrevistas a ONGs

Interview with Marta San Román, Communications Specialist at Greenpeace

/// How would you describe the work of Greenpeace?

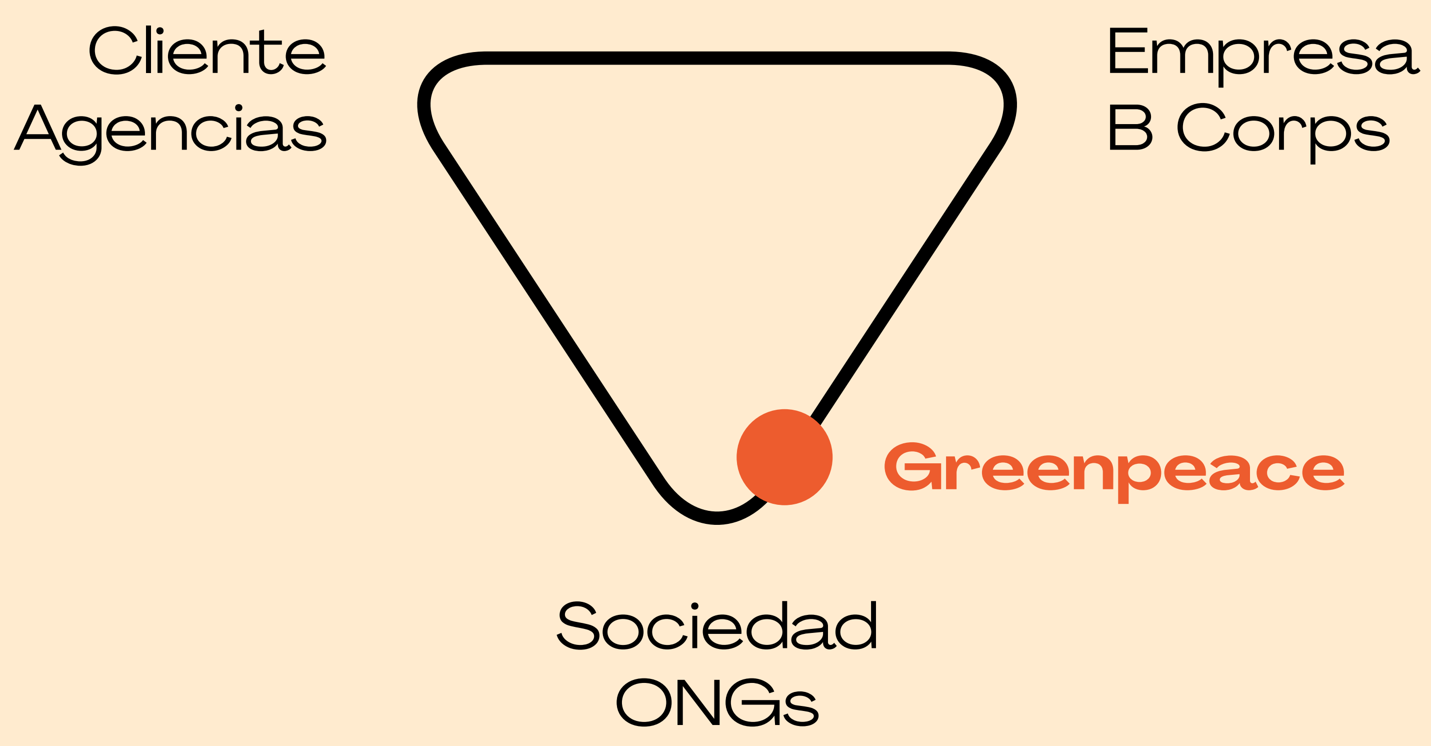
Greenpeace is a project-oriented international organisation that, first of all, defines itself as environmental and pacifist: so its objective is to protect bio-diversity, and stop climate change – or at least, to mitigate its consequences. One of its signs of identity is that it's an organisation that uses "non-violent direct action", so it's also a direct action organisation – and another interesting thing is that we're a fully independent body, both in terms of economics and politics, meaning that we don't accept any donations from governments or businesses. We're entirely sustained by the support from different members from all around the world, and this is essential for the kind of work we do.

Another key characteristic of Greenpeace is that it's a very visual-oriented, content-oriented organisation. From the get-go, Greenpeace was formed by a group of journalists, and had video cameras at hand. It's an organisation that places a big emphasis on communicating everything that it does and sees, because it understands that, in order to seek change and denounce abuse, in order to affect legislation and change mindsets, communication is essential.

(...) What Greenpeace wants, most of all, is to achieve change – and that is only accomplished by attacking the root of the problem. Some organisations may set up goals in terms of planting new trees, but we'd be more concerned with achieving some legal framework that forbids the trees that already exist from being chopped down. It's a question of depth – we don't strive to put band-aids on top of current problems, we want to provoke change, to impact the way in which we think of and act on the environment. We work to change laws.

/// How does Greenpeace decide which projects and goals to focus on?

There's some big global lines of action, which are stopping or mitigating climate change, and keeping rising temperatures under a 1,5° global increase. That would be our main goals, and so there are a number of projects that are linked to those goal, as well as bio-diversity change, which is another big objective; and then after that, there come a number of smaller goals, in terms of how important we may perceive them to be in the environmental context, and then those are divided into smaller projects and goals for the national and regional offices.



Let me give you an example: the "treaty for the oceans", for example, it's a global framework under which a number of international projects are built, from the different national offices. But then you may have a project which is specific to the offices of a certain country, like asking its government to commit to a number of goals and promises when approaching a climate summit. So we're always working within different project levels and scopes – we try to listen to the public discourse and analyse what is being talked about, what are the priorities right now. (...) We try to mix the current, external reality of what is being discussed with whatever themes we may think should be brought to the conversation, because there are problems that may not on the spotlight right now, but are still important to discuss.

(...) Once Greenpeace decides its main goals for the time being, you know, projects start being built around those goals, teams get formed, calendars get scheduled. And us people at the communications branch, we start thinking about how to talk about this, how to best frame it, if we should maybe write a report, set up some promotional actions, how to talk to the media, etc. The projects take shape as people start working on them.

5.1 Entrevistas a ONGs

Interview with Marta San Román, Communications Specialist at Greenpeace

/// How does Greenpeace adapt its projects to changes in context or sudden crises?

Well, one of our main pillars is adaptability. When you work as a climate public defender, denouncing attacks on the environment and such, you know that there are some situations which you may expect or foresee, and thus build projects around that – but something bigger may come along and swipe those off. Which is not to say that those projects are to be abandoned, but maybe the can be moved down the line, or be kept "on hold".

(...) We always make yearly plannings and set up a number of goals, but we understand that there are certain events that may change the whole conversation. You may be working hard in a number of projects, trying to attract public attention, and then some new theme or crisis may come to dominate the conversation, like it's happening right now with mega-farms. We have to be ready for that to happen, and adapt accordingly. (...) Decisions like that are being taken all the time at Greenpeace. It's something that we've all deeply interiorised, it's part of our DNA.

/// How does Greenpeace manage its funds in order to stay sustainable?

In Greenpeace, the marketing and fund-rising aspects, as well as customer management, are split from the purely communication aspects – so that, even if both branches cooperate constantly, business goals do not govern content goals. We in the communications team focus ourselves in promoting and distributing the global campaigns of Greenpeace, without a specific economical goal in terms of raising funds through those communications. That way, we can focus on quality content creation, and media relationships, PR, through all of our channels, which include diverse social media.

(...) In terms of funding, Greenpeace is an independent organisation, with no ties to any political groups or businesses of any sort, and it receives its funding exclusively from its members. So that's something that we value a lot. That's why we work with a lot of professional, expert people in this area, which is customer management and fidelization. The support of our members is invaluable to us, and so we keep them informed and up-to date with our diverse campaigns and initiatives and such.

/// How does Greenpeace manage its internal communications?

Even while working internationally, and cooperating on so many fronts, Greenpeace has become really organised after all these years. Every project has its public record, which everybody in the organisation can check, project managers report constantly to the different directors and boards, weekly meetings are set up for each branch, which inform on current and upcoming goals and projects, etc. Add to that a number of mail channels, chat spaces organised by projects and roles – it's pretty hard not to know what's happening (laughs).

/// On the other hand, how does Greenpeace manage its external communications?

I would say there are two approaches to this: one is the reactive aspect of it, which revolves around reacting to diverse situations, and different media asking us -specifically our climate experts-, for takes and perspectives on a number of current environmental conversations. And then there's the more proactive aspect of it, which has to do with writing reports or press kits, setting up actions, doing PR, etc. We always have to keep these two aspects balanced, because it goes both ways.

(...) It's also important to have in mind that now, climate change is a global concept; but years ago, when Greenpeace started talking about it, nobody knew what that meant, people thought we were crazy. Greenpeace was sued for developing a number of "gloomy" climate simulations that are now being taken as rule by most scientists. So we have to keep trying to get our voices heard, we have a number of channels which we control, to a certain extent, and then you have to try and get a space in broadcast media, national papers, etc. It's a constant fight.

We monitor our actions constantly, to see what kind of reactions our messages may bring out of people, what may or may not have generated some interest in the public, which are the best ways to treat certain topics. (...) Audiences differ enormously as well – you may have a particular target in mind for a more in-depth publication with economic and scientific data, and then simplify that message for a different, broader audience scope. It's not the same, to talk about the extinction of polar bears, or to talk about European Sustainability Funds; the two may be equally important, but they cannot be communicated in a similar way. So that's our job: to get that to people in a way that they understand it.

5.1 Entrevistas a ONGs

Interview with Kevin Donegan, Global Programme Manager at Greenpeace

/// How would you describe the work of Greenpeace?

Greenpeace runs many different environmental campaigns, but I think that one of the key things that Greenpeace does, that other organizations do not do, is working with social pressure, and communities, to create change. That may be public policy change, or that might be changing the practices of a certain company.

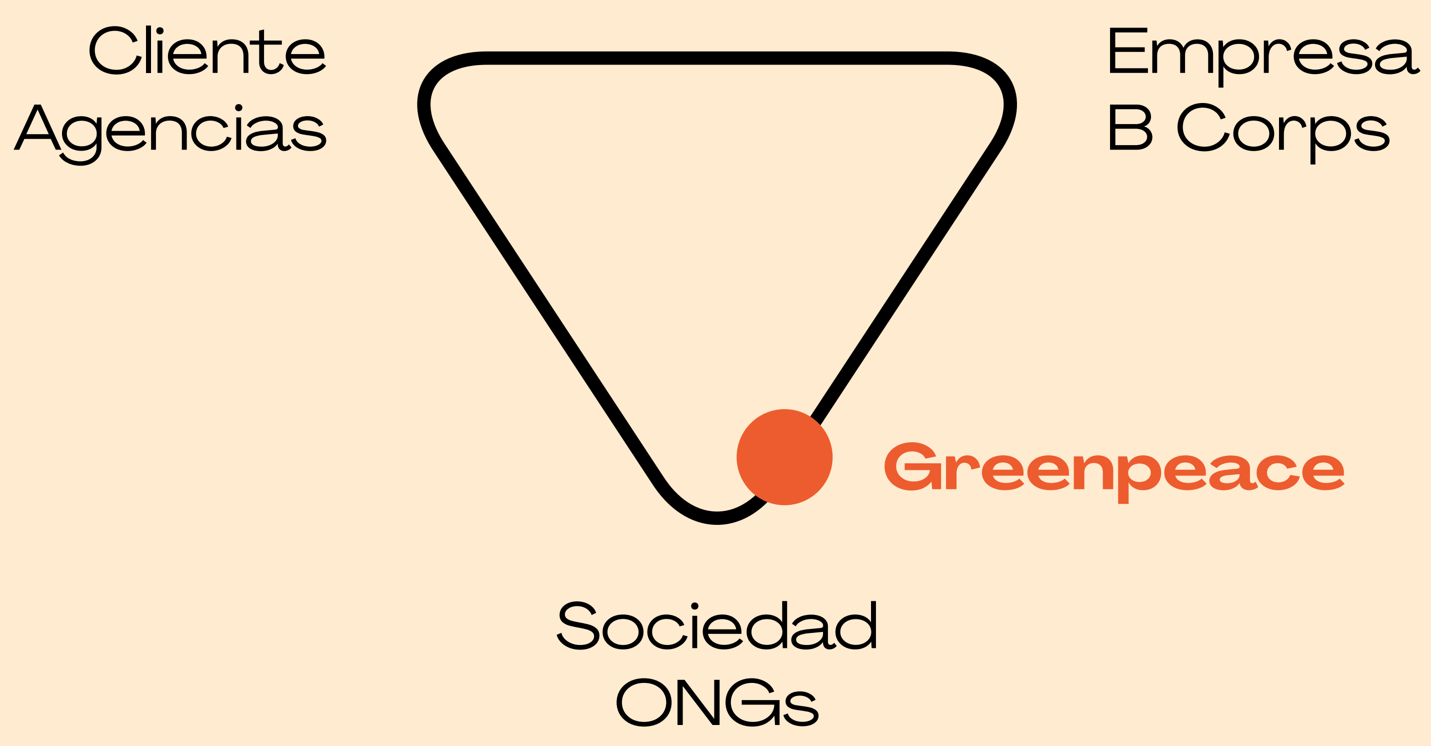
Recently, Greenpeace moved away from campaigns focused on changing corporate practice – for an interesting reason, which is that changing the practices of a company often does not create the kind of systemic change that we need to solve the climate and biodiversity crisis. Sure, it's always better if a fishing company stops catching dolphins, but that doesn't create the kind of change that we need. I think that organizations like Greenpeace can actually impact the conversation, and point to injustices or issues that have been overlooked, or have not been addressed publicly, so as to then create public attention, create interest, create an environment where change can take place.

/// How does Greenpeace choose which projects and goals to focus on and / or prioritize?

There are two ways to do this: one is that there are already-defined global strategies in relation to our current climate crisis, and biodiversity, with individual objectives and projects being developed in those areas. And second, we have certain criteria for approving new projects which may be presented.

Within a usual project cycle there is an idea proposal -a "concept note"-, where the main goals and maybe, the "theory of change", of how change can be created through that project, is expressed. So that gets then evaluated, according to the criteria that we have developed (which are focused around system change, people power and equity, diversity and inclusion), and if that gets approved, there's further development during the design phase of the project, and then the project is implemented.

In terms of prioritization, there are different kinds: at a global level, for example, we have certain "battlegrounds", which are places where we think the fight for change is so important, that we need to focus our resources there, primarily. The Brazilian amazon is, you know, a key area of biodiversity, for example.



Western Europe, on the other hand, is mostly -not- what we would define as a battleground, because things are heading in the right direction -although not as quickly as we need-, but generally heading in a good direction. That's one form of prioritization, in terms of geography.

Another one relates to strategy: for example, if a campaign is likely able to change the discourse or the narrative around an issue, to change the public conversation, in order to facilitate the change that we want. If a campaign is able to create the right way of public mobilization, working with local communities, working with allies to create public support, all of those are some of the criteria that we have in mind when evaluating possible projects.

And also, we take into account what Greenpeace is already good at, or effective at, rather: we're very effective on doing non-violent direct actions to create awareness towards a particular theme, say to the activities of a company, or certain international policies. So yeah, we choose campaigns that play towards our existing strengths as an organization, but we're also constantly refining and improving on those criteria.

5.1 Entrevistas a ONGs

Interview with Kevin Donegan, Global Programme Manager at Greenpeace

/// How do you adapt your processes to the possible climate crises that may arise suddenly?

Responsiveness is, of course, an "attitude" that we focus on. That's a key part of our work as well. So yes, as said before, we have planned projects that get approved, but there's also moments where we have to respond to certain crises, and we have a part of our budget that's set aside for responsive work as well. If there were a big emergency, we could even divert funds from other projects – but normally we already have a "planned responsiveness" budget, if that makes sense.

Three years ago, for example, there were the massive bushfires in Australia that dominated the news cycles for months, and changed the conversation in Australia around climate policy, which we of course had -not- anticipated. But we were able to respond to that -immediately- thanks to our emergency budget; and so, that was an example of "responsive" action. If we're not in a position where we can respond swiftly to problems like that, then we're not doing our job right.

/// What methods of evaluation have you set up to evaluate the impact of your projects?

Understanding the impact of different projects is also a key part of our work; but sometimes, it's really difficult to evaluate. Part of our project "design and development phase" is defining project objectives and goals, what do we want to achieve, etc; and of course, defining our "desired impact" is part of that – and so we use, like many organizations, an impact evaluation framework for projects, to understand if they were successful or not. But the kinds of ways in which you can measure that impact really depends on the project.

We could measure "media exposure" around a particular issue, like measure the number of times a campaign or a certain issue has been mentioned in media, checking if the conversation around a particular theme has changed, monitoring the social media environment – or we could also measure if public policy measures have changed. But that's where it gets tricky, because not only Greenpeace is working on these issues; there are others who are running their own campaigns as well, so it is often difficult to say that any successful change is particularly because of the work that Greenpeace did.

However, we have a sense, the people on the ground who are working on the project have a sense of whether the public conversation or policy has changed -because- of them. But yes, it's very difficult to say if it's 100% because of our campaign work.

/// What is the organizational structure of Greenpeace?

There are 26 national or regional offices. We have some regional offices that are made up of multiple countries, like for example Southeast Asia, where we have offices in the Philippines, Indonesia, Thailand and Malaysia. The national or regional offices are responsible for implementing the campaigns, they generally develop campaigns that are based on global strategies – we have an agreed global strategy that all offices have signed onto, and agreed, and we've developed together, and then the national offices are responsible for developing and implementing campaigns based on that strategy.

Sometimes it may happen that there are what we call "national-only" campaigns: campaigns that only have a particular national relevance or a particular audience, that may not be part of the global strategy, but that's a minority of the overall work. In terms of hierarchy, it's like a federation, in that Greenpeace international is a coordinating office, it has responsibilities for implementing the global strategy, but it also doesn't dictate to the national offices what to do, they're responsible for their programme. And if everything's working well, and we all agree what the strategy is, then it works really well, but yeah, it's not a hierarchy in the regular terms.

/// What is the typology of the Greenpeace workforce, do you work with volunteers?

(...) In terms of working with volunteers, many offices have a quite large volunteer force of people who want to contribute their time and effort to a cause they believe in, and those are volunteers – but we mainly work with a body of paid staff, that have specific work roles and responsibilities, such as myself, they are trained and professional, they are paid regular salaries and have fixed positions over time (...) And we also work with freelancers or consultants for specific projects, or short term work.

5.1 Entrevistas a ONGs

Interview with Kevin Donegan, Global Programme Manager at Greenpeace

/// How does Greenpeace fund its operations, and how is that funding distributed?

All of the funding for Greenpeace is raised at the national level, so even Greenpeace international as a coordinating office is funded from the national offices that make up the global organization. The national offices fund the global office, in order to do the strategy and coordination. There are certain restrictions however, in terms of transferring fundings for tax reasons or financial restrictions, but yes, the money is distributed around the global organization, and often the "richer" offices like those from Europe are funding some work of the less-well-resourced offices.

Europe and North America have a long history of raising funds from individual donors as well, like people supporting causes by making a monthly donation for example, but that tradition is not global, either because people don't have the money or because people don't have a history of donating directly to these causes.

There are often what we call "international projectsW that require the collaboration between two or more offices. That happens very often, where the national teams identify an issue that is relevant for other offices as well, and so joint projects are created, which are funded cooperatively – and in addition to that, there are also big international campaigns where many many offices, sometimes 10 or 20 offices may work together, in some issues that may be important to everybody.

/// What internal methods of communications do you use?

Our culture is open enough that – there's not what I would describe as a classical power hierarchy. That means that if I'm a lower level staff member in terms of hierarchy/seniority, I can communicate with somebody that's much more senior without much of a barrier. That's one cultural and structural aspect, in addition we have communication tools that make it very easy to do that, and of course we have structures for decision making.

We have teams across different divisions that are responsible with implementing different actions, we have global meetings where all of the national offices come, where we approve global strategic plans, and of course, each of the national organizations has its own board of directors that is responsible for the governance of the organization, that has responsibility to make sure that the organization implement its projects and work correctly.

5.1 Entrevistas a ONGs

Interview with Mila Font, Regional Delegate for Mèdecins Sans Frontières

/// How would you describe the work of MSF?

MSF was born around 1971, about 50 years ago, and the main difference it had then, and still has now, when compared to other similar global aid organisations, is that we have always though of our work as a double mission: one aspect of it is attending to different humanitarian and medical crises, sanitary crises, but another aspect of it is the testimony and the communication and the mediatization of everything that we see taking place where we operate.

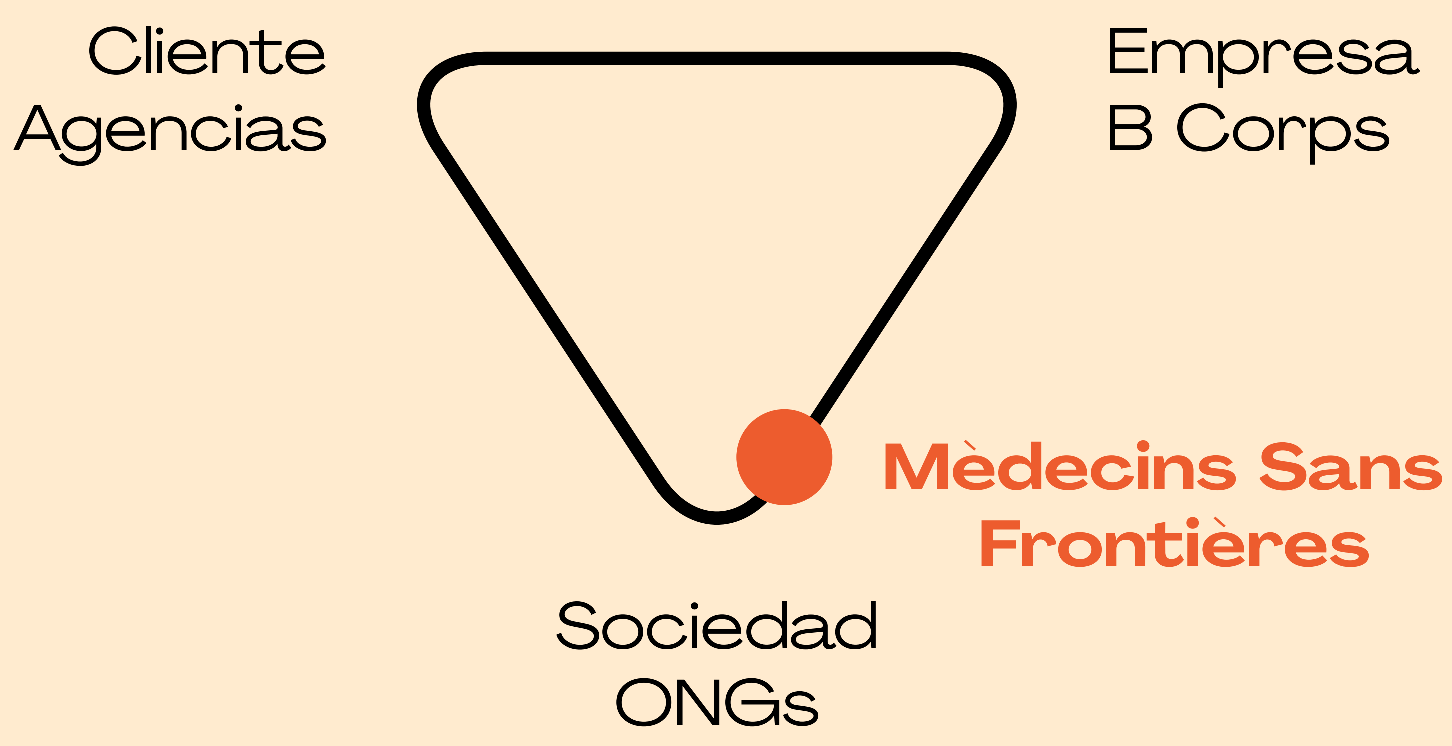
(...) This component of information, of global sensibilization, of shining a light on what's happening all around the world – it has always been a key part of our mission. It goes beyond marketing or branding concerns, it's our duty, it's how we define ourselves and our work.

/// How does MSF decide which projects to focus on, and which goals to follow?

It's important to have in mind that when we talk about projects, there's two different ways to understand our work: one is to think of what we define as "operations", which are the geographical places where we're working on the moment – which, for MSF Spain, for example, would be around 25 countries all over the world. But then we could also talk about "sensibilization" projects, which are more media-oriented projects to bring attention to different topics, like insecure abortion practices.

(...) If we dive deeper into the operational, on-site medical aid projects, we as an organization have different strategic orientations and plannings, global programs, that right now span from 2019 to 2023, where a number of different lines of work have been defined. But to make it short, we try to focus on the geographical spaces where you may find a high level of violence, armed conflicts, and particularly, where we may see necessities that are not being tackled or met by anyone else.

We just finished defining our global plans for 2022, and so, to go further, we usually analyse the current situation in those places where we operate, so as to try to analyse and foresee how different scenarios may come about. All of those countries have a number of regular projects, like a hospital, a clinic, a vaccination site, etc, but something that defines us as well is the fact that we're listening all the time, we have this "antenna" set-up to catch any kind of signal that may point to turmoil taking place.



We stay in close communication with a number of local contacts, which we try to probe constantly to measure current climate, get information, work with the local health administrations, etc. So it's not only about getting projects on the ground, but also being on top of the current situation, and being prepared, logistically and operationally, to whatever may come to happen. That includes stock, workforce, communication channels.

It goes into budgeting as well: we have a separate section of our budget that is defined as "emergency preparedness". And what that allows us to do is that, even when something happens in a particular geographical location where we don't have any presence, we can set up base quickly, evaluate needs, and check what other organisations may be working on-site, and what is the added value that MSF may bring to the table, etc. And then, we can decide whether to jump on it or not, based mostly on the current crisis necessities, rather than other factors, like government support.

5.1 Entrevistas a ONGs

Interview with Mila Font, Regional Delegate for Mèdecins Sans Frontières

/// How does MSF stay financially sustainable, and how are its funds managed?

The most important aspect in this regard is that MSF is almost 100% financed by private funds, which include the donations of individual people, our members, and also some specific brands or businesses. A long time ago, MSF decided that when working on armed crises or battlegrounds, where we may find a direct or indirect implication of different countries, we wouldn't use any kind of public funding. That was a very early decision, but then around 2016, when the European Union decided to externalise its border responsibility to Turkey and other countries, MSF took another step in giving back all current financing it was receiving from the EU, as well as cancel any further financing.

We also have a number of strategic collaborations and funding coming from businesses, but we have a code of industries from which we have forbid any kind of funding, say the arms industry, pharmaceutical industry, gambling, etc. There's a number of criteria that any business has to pass before being able to even enter the conversation.

(...) MSF has a presence in many countries, but only 5 have the capability to set up operations elsewhere – even then, every country that may not be operational-ready is still looking for funding locally, and developing a number of low-profile projects, like political incidence or communication projects. And so, once funding is raised amongst all the countries we operate, we then centralise that funding into what is called our "Resource Sharing Agreement", and then that is split globally amongst those offices that that run projects on the ground.

Coming again to our budgeting for emergencies, of course, it may come to happen that projects grow over budgets, or new crises may come to surface, that outgrow even our preparedness plans (...) In cases like that, we also have the option to kickstart and activate fund-raising campaign, appealing to our members and other sources. In the case of big crises, we can't really estimate how much it may come to cost, so we always try to work in tandem with other aid organizations to achieve as much as possible. With big crises, say the Japanese Tsunami of 2011, the societal response was so huge that we actually raised more money than we ended up using in that specific scenario.

So what we did was contact donors, and ask them if we could re-direct the funds to other scenarios that may be less globally known, but were in dire need of funding – and practically 99% of respondents agreed with our proposal. It's important to have in mind that there's many places in the world where we may be the only aid body to operate, like the Central African Republic, Burkina Faso, Mali, etc, and those sites need the funds as much as any other battleground.

/// What is the internal organization and typology of the MSF workforce?

There's an international MSF central office in Geneva, but it works mostly as a representative and organisational body. Then there are the 5 operational countries, whose offices actually decide on and operate on different projects. You may find general managers there, operations directors, human resources managers, and other different roles that work and coordinate themselves on a number of global projects. Some of our geographical projects involve the cooperation of different national offices, and in those cases, we may set up geographical separations, or role differences, in order to coordinate ourselves better, like: you take charge of vaccination, I take charge of epidemics, or displaced populations, etc.

Within the national branches, we at MSF Spain have a central office in Barcelona, for example, which is the one where projects are managed, but then have also a number of smaller offices all along the national territory, which serve as the public face of MSF, in terms of spokesmanship and communication, institutional representation, etc. Their main goal of those smaller offices is to bring MSF closer to society and to its individual members.

In terms of typology, we don't work much with volunteers because the work that we do is one for which you need to be formed, you need to stay up to date and operate professionally, other than some specific contexts, mostly in terms of communication, where we may welcome volunteer work. But of course, if you compare the salary of somebody working in MSF and somebody working in a regular business, you can see the difference, and there's where we can speak of volunteering. Any additional raise that we may gain in our salaries is money that could be spent on medicine for the ill, or setting up projects where they're most needed.

5.1 Entrevistas a ONGs

Interview with Mila Font, Regional Delegate for Mèdecins Sans Frontières

/// How does MSF manage its external communications?

Our communications and fund-rising departments are split from each other, because for us, communication is a goal in itself – it's not only relegated to fund-rising. That idea is at the center of everything that we do, and we've constantly focused on maintaining our members as up-to date as possible on everything that we do.

This may also take the shape of communicating with different media and journalists, in order to achieve public resonance. (...) Being portrayed positively by journalists working on-site by our efforts in managing humanitarian crises goes well beyond any promotion we may try to achieve internally. But other than that, we've tried everything to come closer to the public – we've set up large format expositions in big museums, we've developed a number of offline and offline projects, worked with VR, etc.

We want to go beyond acknowledgment: we want to mobilise people, to reduce the distance between the public and the different crises and realities that may be taking place at the other side of the world. And that's hard to do. We don't want to cause pity – it's anger and indignation what we're after, which may make you want to take action and change things.

5.1 Entrevistas a ONGs

Interview with Lane, Wikipedia Editor

/// How would you define the work of Wikipedia?

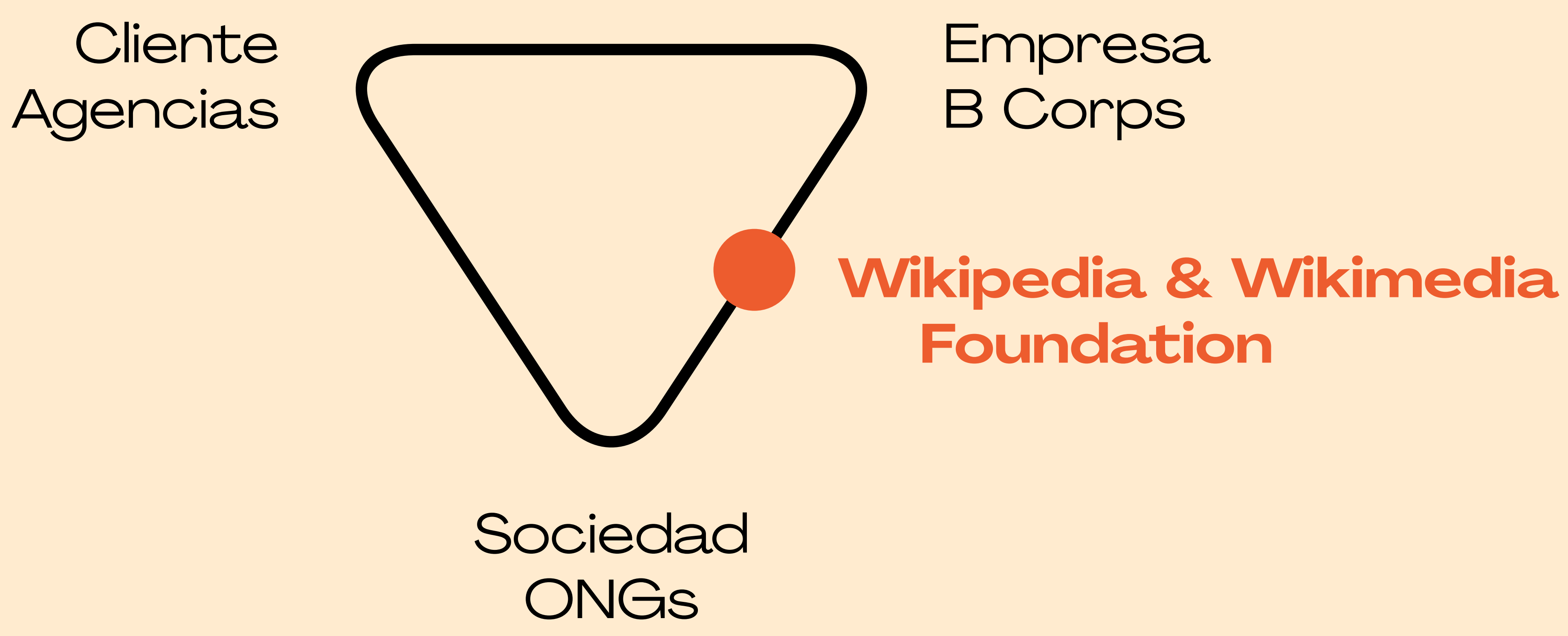
Wikipedia provides general reference information; that's really understating it, but what that means is that when other platforms or websites provide a search feature, we provide results for that. And it doesn't really matter what that platform that is, we could talk about Google, Bing, or Amazon Alexa, or Facebook – any of these major platforms, and all of the platforms that you don't think about, like university search systems, private search systems, etc. Any time there is a major global search system at work, Wikipedia is providing information for that.

The impact is really immeasurable, but if you want to put a counter on it, Wikipedia records one billion unique visitors every year, and it's been like that for many years. So we're talking about more than 10% of the world's population is seeking information and finding it through Wikipedia, every year. It's a major part of human culture and life these days. And we could be talking about general information, academic information, civic information, about politics, we translate this information to as many languages as we can, so it's not only people doing it for their own community – the act of sharing is inherent to what we're doing. We're trying to move information between cultures.

The amount of attention that Wikipedia gets – it's the most requested published, accessed and consulted source of information on almost every topic, and it's outcompeting every organisation in distributing that information.

/// What is the organization and typology of the Wikipedia & Wikimedia workforce?

There's a before and after to this. (...) Wikipedia has been around for 20 years, and for the first 10 years, there was almost no money, so no paid employees. So for the first 5 years, there was 0 employees, and even then, Wikipedia was a "Top 10" global website, because of the voluntary force of editors and Wikipedia writers that were working on it with no pay (...) If we go forward a few years, there are now a few employees, and a little bit of money. And then we come to right now, currently, where Wikipedia is not only still one of the most popular global websites, but the Wikimedia Foundation is one of the wealthiest NGOs in the world. They play in the order of a billion dollar budget.



And this creates a certain amount of tension in the community. If you look at the management of the Wikimedia Foundation, one of the key elements is that, almost none of the success, the planning and the management of Wikipedia came from any paid staff or any leader's plan. It came from community organization, and then the management and NGO and the leadership came much later. There are no experts on Wikipedia at the Wikimedia Foundation.

/// In that case, how and where is funding distributed then by the Wikimedia Foundation?

Other than maintaining and upgrading the platform where Wikipedia is stored and functions, a lot of social and ethical issues are being managed by the Wikimedia Foundation, which they're not comfortable turning over to the community. Suppose for example – we know there's not many people editing in some languages of India or Africa, there's dozens of underserved languages. There's not right or wrong in this, but from the community perspective, the community would like money from donations to be spent in local community groups, but of course the challenge with it is that a rich American organisation dumping money into a lower income country, corruption and chaos ensue, of course. But people want their freedom and independence still, they want to decide their own way.

5.1 Entrevistas a ONGs

Interview with Lane, Wikipedia Editor

The Wikipedia foundation however, they're an American, a western organisation, and they only like sending money when someone is developing some sort of non-profit organisation in the western style. So you really need a western-minded, English speaking person for the Wikimedia operations everywhere in the world. The community wants local people with different languages to work in this, but the organisation wants the white people to run this for a while. There's a certain tension there, everybody wants to go into underserved languages, everybody agrees on the fact that there are certain populations which we're not reaching, and everybody agrees that the resources should be spent in lower income countries – it's mostly a question of what this should look like.

(…) In terms of finance, the Wikimedia foundation does not disclose how much they spend per country, or per operation, or service, or whatever. They do not like to talk about how they spend their money. And that's created a certain amount of tension in the community. It's not like people want to accuse them of anything, we very much support their work, of course, but at the same time, we'd like that money to go into the editors, and local communities. (…) If I had to describe what the community wants, it would take the form of some sort of community centres in the main cities where Wikipedians work and operate, where we could sit face to face and discuss themes related to the organisation and the work that we do in Wikipedia.

(…) There's only so much you can do through text, no matter how organized and powerful the interface may be. We want more of this, but the Wikimedia foundation do not fund this. Between hiring a manager and funding a community for a year, I'll always vote for the community. And that's coming from someone who does paid work – I'm paid by my university to do this, to get the research of the university into Wikipedia, or helping students and researchers and professors get their research and work into Wikipedia. (…) There's so much money being spent in most businesses for social media networks, and content creation, and almost zero budget for some kind of Wikipedia action.

/// Coming back to the voluntary community, how does it organise itself?

I can tell you that there's not an easy answer. I don't know how many papers have been written about how Wikipedia organises itself, some years ago there was a specific paper that tried to count the amount of papers written about Wikipedia and it counted 3.000, but if I had to guess, I'd say there's about 4000 right now, and there are so many researchers that have tried to puzzle this together, there's about 15 books about Wikipedia (…) If I had to describe how things are actually managed, I'd just name a bunch of philosophies that guide how the Wikipedia community functions, like "anarchic governance". There is no set leadership, we're very much against designated leaders or role positions, we have this idea of equality: it doesn't matter what your credentials are or where you are in the world, if you're able to participate in the conversation, then your voice is equal to that of anyone else.

We go through a lot of political theory, around how do you arrive at a consensus: we're always trying to find new ways to keep the conversation more civil, allow more people to speak up, get more diversity in the conversation, increase participation – there are a lot of voting enthusiasts, and decision-making enthusiasts, and all kinds of political science at play, and we've always enjoyed this. Some of the goals that we have in common: there are some people who edit wikipedia and don't know why, they're just having fun, but for the people that have really thought about why they're doing this, they want to make the world a better place by sharing information, by sharing resources.

We also have this philosophy of openness: everything in Wikipedia has to be free, and open, and copyright-free, we use open source software, and we talk about open copyright and media and the right to share. Most of the big platforms, social media platforms, they look different depending on what country you're in, but Wikipedia looks the same in every country in the world, and this is very important for us.

5.1 Entrevistas a ONGs

Interview with Lane, Wikipedia Editor

/// In such a decentralized structure, how are goals set up and evaluated?

We mainly work around establishing “priority articles”, and there’s different ways we judge which ones they are – so if someone says they’re interested in music, or sports, or whatever, they pick a topic, and there’s already conversations about what is the most important articles to develop there. We have different ways of measuring this, like, which articles get the most traffic, or which ones are the most linked-to ones, etc. Sometimes there’s a very boring article but we feel it may be fundamental to understand more popular topics. So we’ll build those out, primarily.

There’s a lot of different priorities, many goals within these checklists, and along the years some of them have been checked off. There are so many metrics in Wikipedia, people are continually grading each other, and their communities, to make sure we’re staying on course with this kind of things. (...) Currently, there’s not a single article in Wikipedia that we could consider complete, but theoretically, we could put enough money and resources into this, to translate it into every language, we could connect them with datasets – there’s a lot of data science and artificial intelligence in Wikipedia, it’s getting automated to go further than humans can.

A lot of us believe that Wikipedia is going to be finished someday, it’s not an endless project. It’s theoretically possible to get all the information on a great many topics – there’s always going to be the newest pop start, and new information coming out, of course, but like, I work in medicine, and we’ve talked about, is it possible to have complete Wikipedia articles on drugs? Can you say everything there is to say about a given drug? We’ve not reached that point yet, but many of us believe that it may just be possible. We think that someday, with enough work, we could reach that point.

6.

ENTREVISTAS A B CORPS

6.2 Entrevistas a B Corporations

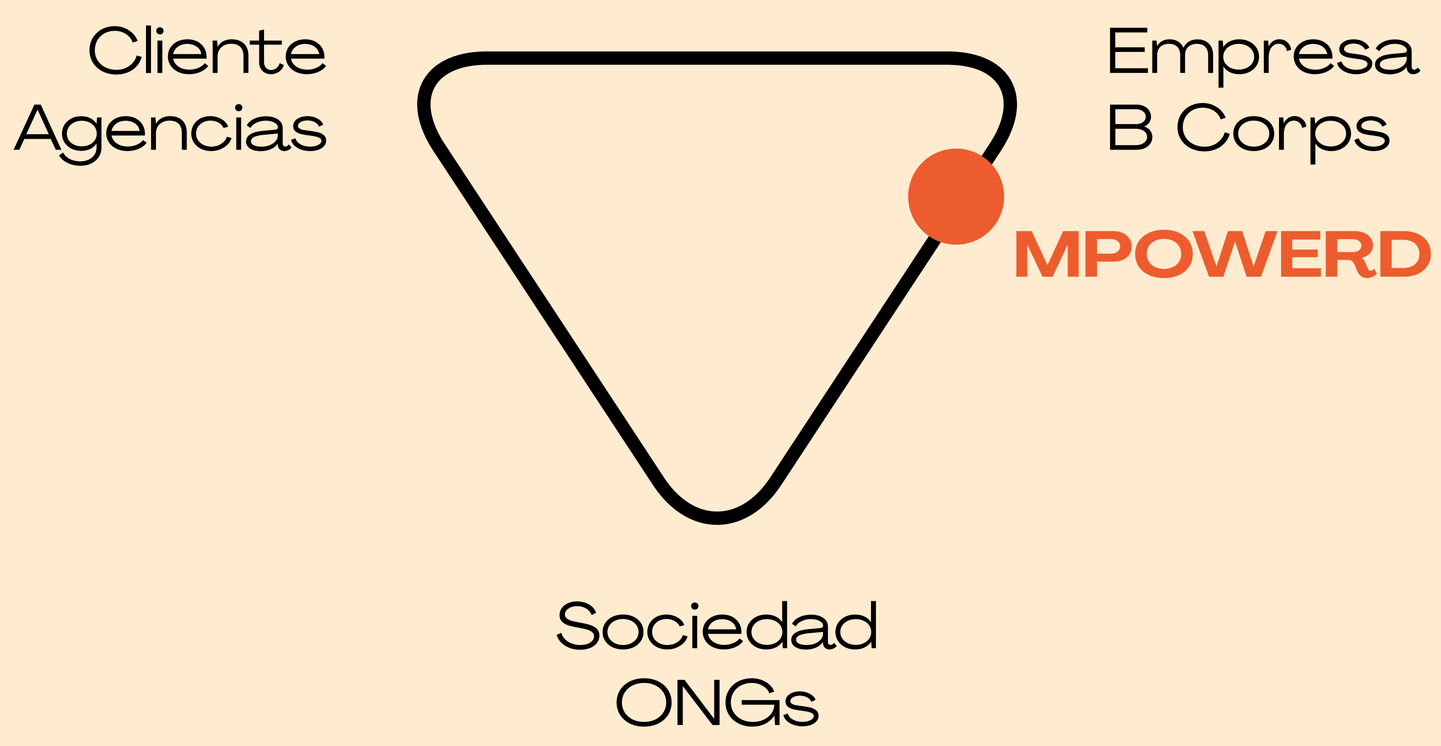
Interview with John Salzinger, Founder of MPOWERD

/// How would you describe the work of MPOWERD?

MPOWERD is a B Corp and a Benefit Corporation, so it mixes purpose and profit, and our business model is such that the more CPG (Consumer Packaged Goods) items we sell, to developed world markets and retailers, at a decent margin, the more we're able to reduce those prices for people that really need our technologies. That could take the form of emerging markets, Southeast Asia, Subsaharan Africa, Central and South America, the Caribbean, or it can be emergency preparedness operations through NGO deployment. We work with around 700 registered NGOs in the world, from the UN to Save the Children, who can thus respond to emergencies, or natural disasters, using our products.

And so for us, we can localise pricing and build capacity, so we're not destroying markets, by reducing margins – basically the developed world subsidizes our sales into emerging markets, to localise pricing and stay sustainable. Our product offering is – the name of the company is MPOWERD, and it's an acronym for "Micro Powered Design". So "micro" is personal and portable, you own the product, it's yours, and you can take it with you wherever you go; "power" for us means clean power, solar and empowering, ergo the name; and "design" is well-made, so it has to work really well, but also, it should have some sort of transformative factor within the product that makes the product fun, that gives the end user, no matter where they use it, whether its Kenya or the United States, it gives them social capital, they feel good about it, they're excited about using the product, and the end result is that they use the product.

So that's how we operate, and we go everywhere from sending 100.000 units for Puerto Rico, when hurricane Maria hit, all the way to selling in the MoMA and Bloomingdale's. So that's us. In these ten years, because this should be our ten year anniversary, we've impacted 4 million lives, that have had access to clean energy, and we have averted 3 million tons of CO_2 through the use of our products. Now, that does not include developed-world sales, so if you or me bought one of our products, we wouldn't count that. So it's plus both of those, becase we know we're producing similar results in developed markets, but there's other things that you could be using, other options, let's say, rather than ours, for the same effect. So we're not interested in measuring that.



/// Why did you decide for MPOWERD to be a B Corporation, and has it been any different than managing a regular business?

So I started with one reason, and I ended up with another, which is kind of counter intuitive to what most people think. First was that I had a progressive upbringing by my parents – my parents were educated, liberal, they thought we had to care about other people, and our planet and the people around me. As I continued on with the company, it turned out that it felt more fulfilling than anything else I had done in my life, personally. But that translates to hiring people as well, it feels more fulfilling for your staff as well. It feels more fulfilling to your vendors, and they give you better pricing. It feels more fulfilling to the NGOs with which we collaborate, for they now have a better project to offer to their stakeholders, and the people they serve through their programs. It feels better for people in big retailers, like Walmart – we're in Walmart now, they love the product, and they love the mission even more, and they're human just like you an me, so when they go home, they feel good too.

6.2 Entrevistas a B Corporations

Interview with John Salzinger, Founder of MPOWERD

So I'd say across the board, actually, being a B Corp and working as a for-purpose organisation makes it more fulfilling, it's true, but counter-intuitively also makes it easier. You can get better rates. I tug on heart strings, intentionally (laughs) because I tell people, "I'm going to show you, if you work with us, what this means for this person, you know, this little boy in Philadelphia, who was homeless, prior to being involved in one of our partnered projects, or how someone in Kenya who makes samosas can cook later into the night thanks to our products, and make more money for his family". You know, these are real stories, and I could tell you many more.

I mean, you can do a social impact company for morality, which I think you should -people should care about everyone, not just themselves-, but if you're looking at it another way, social impact is good for business as well. And the end result, the real reason is that the consumers of today, globally, demand it. Consumers now can have two brands next to one another, they both have similar products, but one is striving to do good – like, I don't know, Bombas socks, or another brand's socks. I buy Bombas becase I know another pair will go to someone who needs it. It's no skin off my back, and I'm helping someone else! It's almost demanded by the consumer population now, on every level of business, from investors, to board, to consumers.

/// Are there any special complications related to becoming or being a B.Corp?

Being a B Corp is basically marketing, it doesn't have any teeth to it, once you get the certificate. So I would say that no, there are none. But being a Benefit Corporation, which we are as well, in the United States, means that you can be sued, literally, by stakeholders, for reasons of profit or growth, like any other company – or for impact, which is additional trouble. Now what that does for me, it forces me to do impact. And it also justifies when I'm doing something for less margin for this person, or this indigenous community in the United States, or doing something for a large retailer like Walmart.

/// How has the process of finding talent been for you, finding people who align with the values of the company?

Very easy to find people who care and want purpose in life, let me tell you (laughs). I think we're at a time where idealism is not enough, and you need to be actionable. And people do question what you're doing. If you're acting as if you're doing good, I think today you have to prove it, which is great – there's a lot of activism and protesting and attempts at participatory democracy, at a time when the world needs it more than ever.

We did a survey some time ago, where 80% of the people in the company were here for the mission, and 20% were here for self-growth. (…) Some people in our team grew up in poverty, and ended up founding other companies before coming to us. But they came to work with us because of our mission. They could be doing anything else, they're incredibly talented. It's been a full circle for them, so they understand those in need as much as I do, if not more. And at the end of the day, they're helping themselves, in a way. And on top of that, it's easier to work harder when you're doing impact – at the end of a stressful day at work, it's easier for me to feel more fulfilled because I've done something for a bigger cause.

/// How do you promote your services in terms of marketing and communications?

It's been really easy, for us, because most of our content comes from people who are already using our products for themselves, to get out of tough situations. We're just telling the stories of those whose lives have improved through our products. So we get tons of content, we work with influencers, and get metrics and data from NGOs, which we can use as well. And you know, content being king as it is today, it's very easy for us to market honestly, authentically, and we've found great success doing that.

6.2 Entrevistas a B Corporations

Interview with John Salzinger, Founder of MPOWERD

ADDITIONAL QUESTIONS POST – TRANSCRIPT:

/// Do you have any specific goals set up for projected impact or sales, and how do you evaluate or evolve those over time?

We utilize GOGLA metrics to measure both lives impacted plus averted CO2 versus Kerosene. We measure monthly and include statistics in our annual Impact Report. Our impact is highly dependent on natural disasters and refugee crises, so projections are difficult.

/// Do the people in your company work in-office or remotely, and how do you communicate internally (tools, hierarchy, etc.)?

The company is fully remote! So, we are fortunate enough to have talented employees in New York, Connecticut, Texas, and Washington. We utilize Google Suite for email, document creation and ease of sharing, the scheduling of meetings, and other day-to-day processes. We also use Slack for quick chatting with teams or team members for group work, collaboration, and a more efficient way to communicate. Being a small company, leadership is very accessible, if needed. However, teams are led by managers, who then report to leadership.

6.2 Entrevistas a B Corporations

Interview with Sarah O'Terra, Senior Marketing Specialist at Harvey

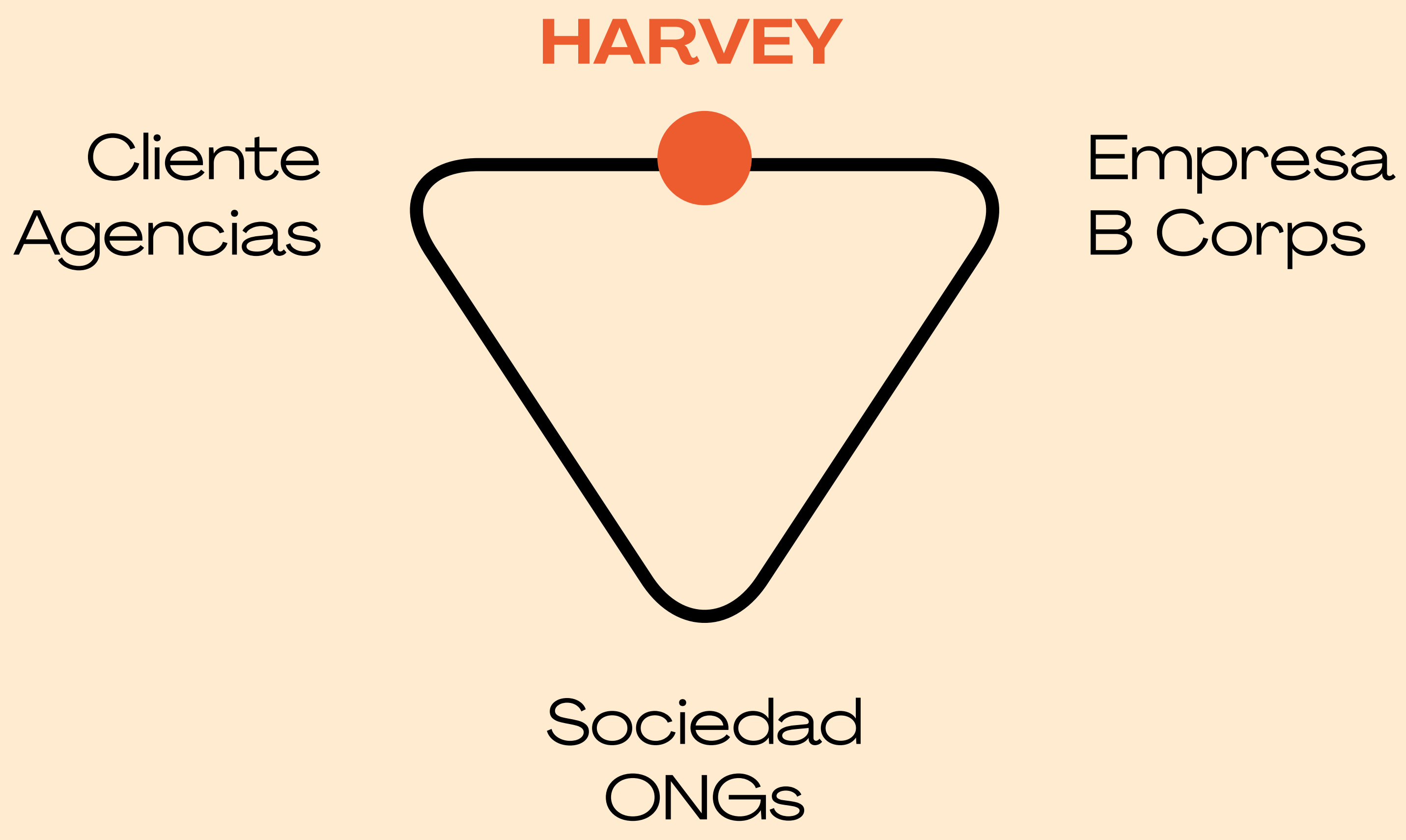
/// How would you describe the work of Harvey?

Harvey is a strategic marketing agency, and we exist to help conscious businesses grow. We were founded by Rebecca and Simon Smallchua, they're partners in business and in life, which is lovely, and we're a super small team based in Melbourne and Sydney in Australia. We're a really lean marketing team, there's five of us, and we refer to our skills collectively as being a Jack -or a Jane- of all trades, which means we see ourselves as generalists, across a number of different things: we do brand and strategy design and implementation, customer research, digital and marketing, e-commerce, web development, SEM, content creation, social media, emails and CRM, like, a smattering of all things online (laughs).

/// Has it been hard to find clients who may align with your values?

Fortunately, we've not actually had to do much active outbound marketing as a company, the majority of our business comes to us through referrals from clients or through our network. Although we run other people's social media or campaigns, we don't actually have much of a presence for ourselves (laughs), it's mostly about our individual networks and who Becky and Simon knew initially, to set us up. People come to us, largely, through who we know or who we have worked with previously, because we do impact work and focus on impact, so we know other people on impact, and they know people that have businesses in impact or want to be in impact. The businesses that are coming to us, 90% of the timem they're in impact already, or looking to be in impact.

Harvey is been in operation for about three years, and we have grown year on year financially, and our team is scaling. We're not huge by any means, but it has gone from Beck and Simon to being now around 6 people, and it's now offering the opportunity to fund other impact ventures that we're interested in; our economic growth is stable and increasing over time, because it creates a niche in mostly working with impact brands, but it also creates a magnet effect where we get way more inquiries than we can manage. We have to turn some opportunities away, because we all feel that our work is only as good as our last project. Our work is value-aligned, but also results-aligned – we have the values that they're looking for, but also the skills and the team to make it work.



/// Do you have any criteria then to select or balance what clients to work for?

The way that we measure inbound inquiries is through the SDG, the UN sustainability goals: there's a big spreadsheet of them, where each of them is listed out, and then we weigh them in a particular scale in order to give them a particular score, on how much that company or business delivers on any or all of the SDGs. And so they get a score on that, it's an internal document that reflects our best efforts to quantify impact.

That's the framework in which we measure inbound clients, so our goal is that we won't work with anyone being destructive against any of the UN SDG's, or negatively detracting from any of the SDGs. For example, we wouldn't work with petrochemical businesses, gambling, fast fashion brands, anything realted to fossil fuels, consumer goods not using sustainable materials, creating lots of waste, or anything like that.

Interview with Sarah O'Terra, Senior Marketing Specialist at Harvey

In any case, we have never had inquiries from people like that, because I think they see our website and realize we are not the right fit (laughs). Then we have a scoring system, for those that get through that, split into three tiers: there's the "good" tier, which is our standard agency rate; the next tier is "great", where brands get a 30% discount on our services; and then we have an "amazing" tier, we have two or three clients there, and they get a 50% discount on our usual rates. So the goal is to get the majority in that middle "great" band, and then do 10% of the "amazing" rate work and 10% of the "good" rate work, so they can balance each other out.

/// Was it hard to become a B Corp, are there any special hurdles to overcome?

The process of becoming a B Corp – you have to be in business for a year before you can apply to be a B Corp, and the process for smaller companies can take 6 to 9 months. I think it's a little bit longer now, but for big companies it can take much longer , they have to audit everything and at a larger scale to small businesses - so more to audit. For a small company, it can be more straightforward.

Harvey became a BCorp so we could audit our ethics and our structure as a company. We chose to do this – we wanted to make sure that we were delivering across all aspects of our business, from waste management at a personal and business level , to who our electricity providers were. All those things were considered in how we set up Harvey from the very beginning, so it's been a lot more straightforward to, say, when companies want to shift into that later down the line.

/// How do you set up brand goals and communication for your clients?

Ultimately, when speaking about clients with impact business, the important thing to keep in mind is that impact business is -still- business. It needs to have a good idea or a good product. Values can only get you so far if your product sucks, or is faulty, or whatever. Brand still matters much more than people think, so the goals for impact business are similar to non-impact businesses, although the way in which we go about communicating that may be somewhat different.

(...) For example, we have worked with brands who are cruelty free, vegan, halal, carbon neutral, etc., and in terms of brand positioning, when speaking to the consumers about what they want, a lot of people say that ethics are super important to them, of course – but when doing consumer research, we ultimately found out that the most important factor, despite what people say, is that the brand and the product is cool, and high quality, and high performance.

The fact that a product or brand is B Corp, and carbon neutral, or whatever, it's a bonus, it's a nice thing to have, of course; but it's often not the -core- reason why people buy it. With a lot of our clients, it still comes down to quality, and customer service, and website usability. The values behind it can give longevity to the brand, but for most, it's not the core reason. (...) When a brand only sends a message of "greenness" and "sustainability", that can actually be very draining for the customer. It doesn't resonate as much as people think it will, because it's kind of expected of many brands now.

6.2 Entrevistas a B Corporations

Interview with Marcus Hurst, Author and Partner of 7group

/// How would you define the work of 7group?

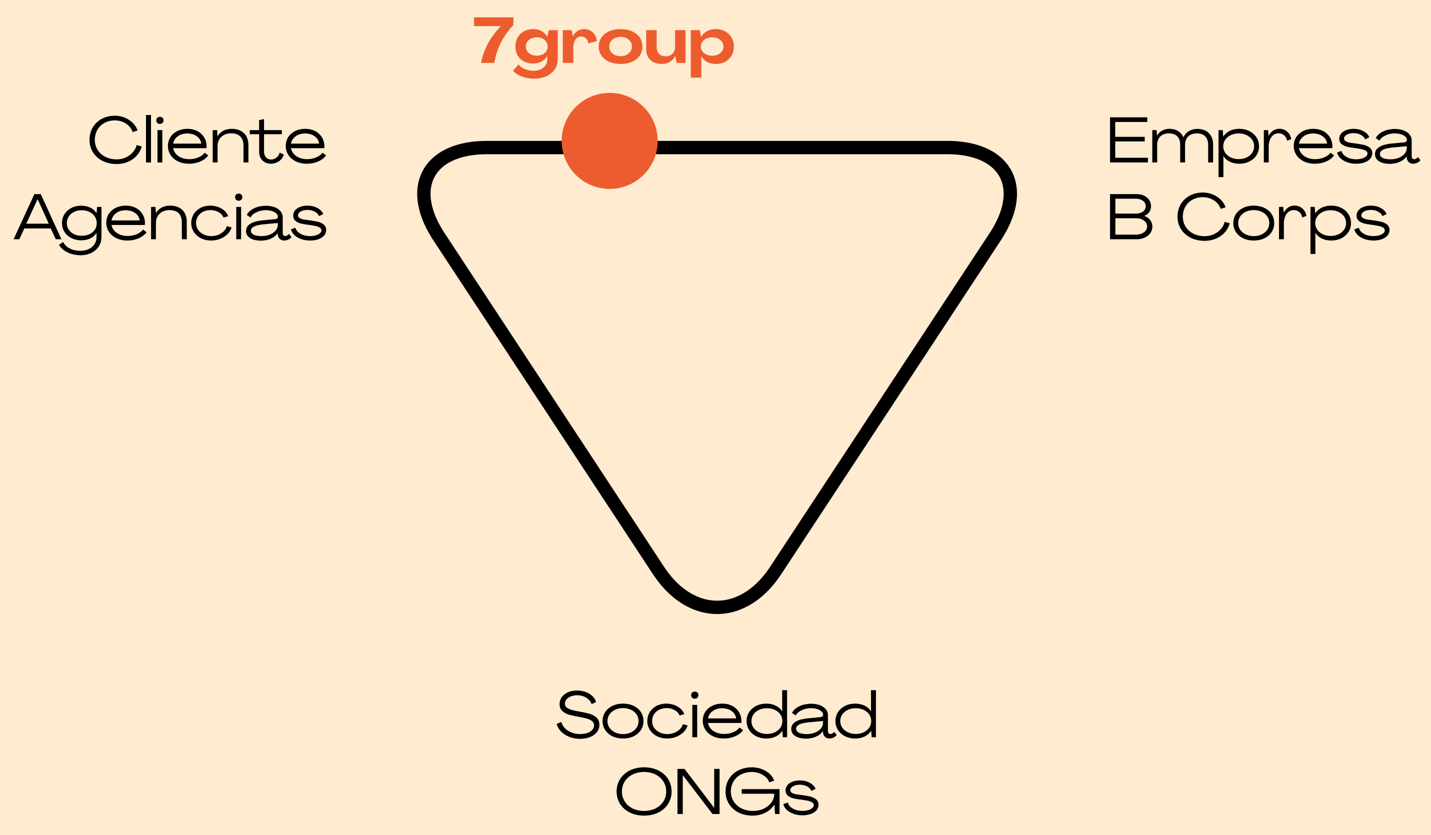
When 7group was formed, we primarily were providing consultancy for technical services – so we would do specific services related to building design and construction, things like energy modelling, and materials consulting, and things like that to help people put together a greener building project.

As the years went on, we developed a process called "integrative design"; we didn't invent the concept, but we wrote a book on it in 2009, and the idea behind that is that you're looking at the synergies between systems, and that's what's behind a lot of this technical analysis: you're looking at the synergies between the different systems of a building in order to optimise its overall performance, following the idea that "the whole is greater than the sum of its parts". And you're also trying to, as you're evaluating those services, you're looking for opportunities to, I guess, kind of -simplify- the design, or at the very least try to reduce the overall project's cost. The idea behind integrative design is that you can produce a significantly greener building at a lower cost than conventional construction.

And then, as our thinking kind of evolved over the years, we started to focus more and more on what were our impacts on living systems. And so, over the last 10 to 12 years, we've been focused on this concept of "regenerative design". The problem with integrative design is that it doesn't have an inherent aim; so the aim could just be, "I want to make a cheaper building". It doesn't have any values, per se, attached to it – so that's what regenerative design does, it gives integrative design an -aim-, a direction, a set of values to apply to those projects.

/// When consulting for clients' projects, how do you set up and decide project goals?

We spend a lot of time upfront on our projects trying to create alignment. And in many ways, we're trying to create alignment around aspirations. Ultimately, what's the purpose of the project, and what's the project aspiring to, in terms of its performance? So, for example, you can set an overall energy target, and usually what we would do is, we would try to set an energy target that's like, it's "kw/h/square meter", so you set an overall energy metric like that. The problem we found when doing that is, none of the individual members of the design team hold that, right?



It's a goal for the team, not a goal for each individual member of the team, and so we also set goals for each individual member of the team, and the systems they're designing. So we look at lightning power density, for the lighting designer, we look at different metrics for the HBAC designer, we're developing all these goals on a system basis that then produces that overall performance goal.

And sometimes the goals are kind of a bit simpler, and maybe they're just kind of verbal. One of the goals we have in many of our projects is relative to the civil engineer, which is that, we want you to design your rainwater management system without any pipes. With no pipes or curbs. And so, how can we get rid of the hard infrastructure, and substitute biological services for that or ecological services for that? And what we found is, when you do that, it's often cheaper than the hard escape solutions.

Interview with Marcus Hurst, Author and Partner of 7group

People seem to have this primary belief that green buildings have to cost more; the problem is that that comes about when you don't change anything about how you go about designing the project, and you simply lay green things on top of what you're already doing. And that's why people come to those conclusions, because they don't change anything about what they're doing, they're just laying green things on top of it, and then they wonder why that costs more. So, the requirement is that if you expect a different outcome, you have to change the process by which you arrive at that outcome.

/// Which would be then your suggested project process or methodology?

What usually tends to happen in projects is that, initially, the team gets together and has a design kickoff meeting, and everyone gets excited about working on this project, because now we got all this environmental ideas, right. But then what happens is that everybody falls back into their usual process and matter of behaviour, and then they start applying these things in an additive way. Again, they're sitting there, reinforcing these beliefs that green costs more. But they're not changing what they're doing, they're following the same methodology they've always followed, and then of course, it costs more, what they just imagined to begin with (laughs). So, again, it comes down to making -significant- changes to the process.

(...) We still have a situation where designers try to design their systems in isolation, so the architect designs the building, and you know, daylighting in a commercial building is a really important strategy for reducing energy cost, because it's a passive strategy for bringing light into the building. But if the architect doesn't incorporate daylighting as one of the top items that is driving the development of their design, the project is not going to be well day-led. So the architect needs to design in a way that accommodates those aspirations.

And then, when the architect gives the design to the engineers, they basically say, this is my design, -now- give me heating, give me cooling, give me lightning – and it's all laid on top of the design, which may or may not optimise or even attempt to optimise the whole. So you have to analyse all those systems as you're trying to develop the design together, not having each designer apply their specialty to everyone else's preconceived notion of what might be an optimised design.

/// How do you ensure the sustainability of your business while maintaining impact values?

It comes down to working with our clients, and trying to maintain a balance. There's a broader interest now, amongst all people, in trying to do what's right by the environment – but we do still have a number of clients that aren't really interested in changing their processes. All they want to do is look at this thing at a surface level, in terms of environmental, legal certifications and such. And so we try to engage them in conversation, and talk to them about what it is we think we know, how they could improve their goals, with varying degrees of success, all the way up to clients that completely get this way of thinking and are trying very hard to figure out how best to apply it.

And I think the success of the project goes along that spectrum as well: the clients that don't want to change their process that much get -some- incremental improvements, and it's a little better than it otherwise would have been; and then we work with clients that -completely- get this, and are building some of the greenest buildings in the world. So, the key difference, I think, it's mindset. The conventional practice in design and construction comes with a particular mindset, it's all about delivering -on time-, and -on budget-, and doing it in a way that tries to align the minimum quality that the owner would be willing to accept within the project scope.

(...) It's a significantly small segment of the market that understands what we're talking about and want to make that into their vision. We don't have a ton of clients that I would say "get it", and so we primarily support ourselves by doing work with those that don't quite get it, but are interested in it enough to kind of "put up" with us trying to elevate their thinking (laughs) while they're going about trying to make incremental change.

(...) But even then, we still structure a lot of our work around the metrics that dominate the current paradigm, and we show clients clear improvements on those metricss. And still many of them are not willing to make the changes necessary to change the usual processes! And so, it's a constant fight. And that work supports a lot of the non-profit work that we're engaged in, supports our efforts to develop other projects, or in a bigger scale, to develop a market for this kind of thinking, outside from clients that are only pursuing certain required certifications, and that kind of stuff.

6.2 Entrevistas a B Corporations

Interview with Marcus Hurst, Author and Partner of 7group

ADDITIONAL QUESTIONS POST – TRANSCRIPT

/// How many people work in 7group, and what is the organizational structure of the business?

The business structure is as follows – there are 7 individuals who are partners in the LLC. Each of us owns our own business. A couple of those businesses have employees, but most are single person companies. As such, 7group itself has no employees. We also work with some folks as contractors on a regular basis. So there are 7 partners, plus 13 additional employees/contractors. The hierarchy is minimal, never more than two deep.

/// How do you communicate internally (tools) and do you work in-office or remotely?

For the most part we all work remotely. The tools that we use vary from company to company within 7group. For example I use Microsoft 365 within my company but others use Google docs frequently. Lots of email too.

7.

ENTREVISTAS A AGENCIAS Y CONSULTORÍAS

7.1 Entrevistas a Agencias

Interview with Rob Leslie-Carter, Lead Project Manager at ARUP

/// How would you describe the work of ARUP?

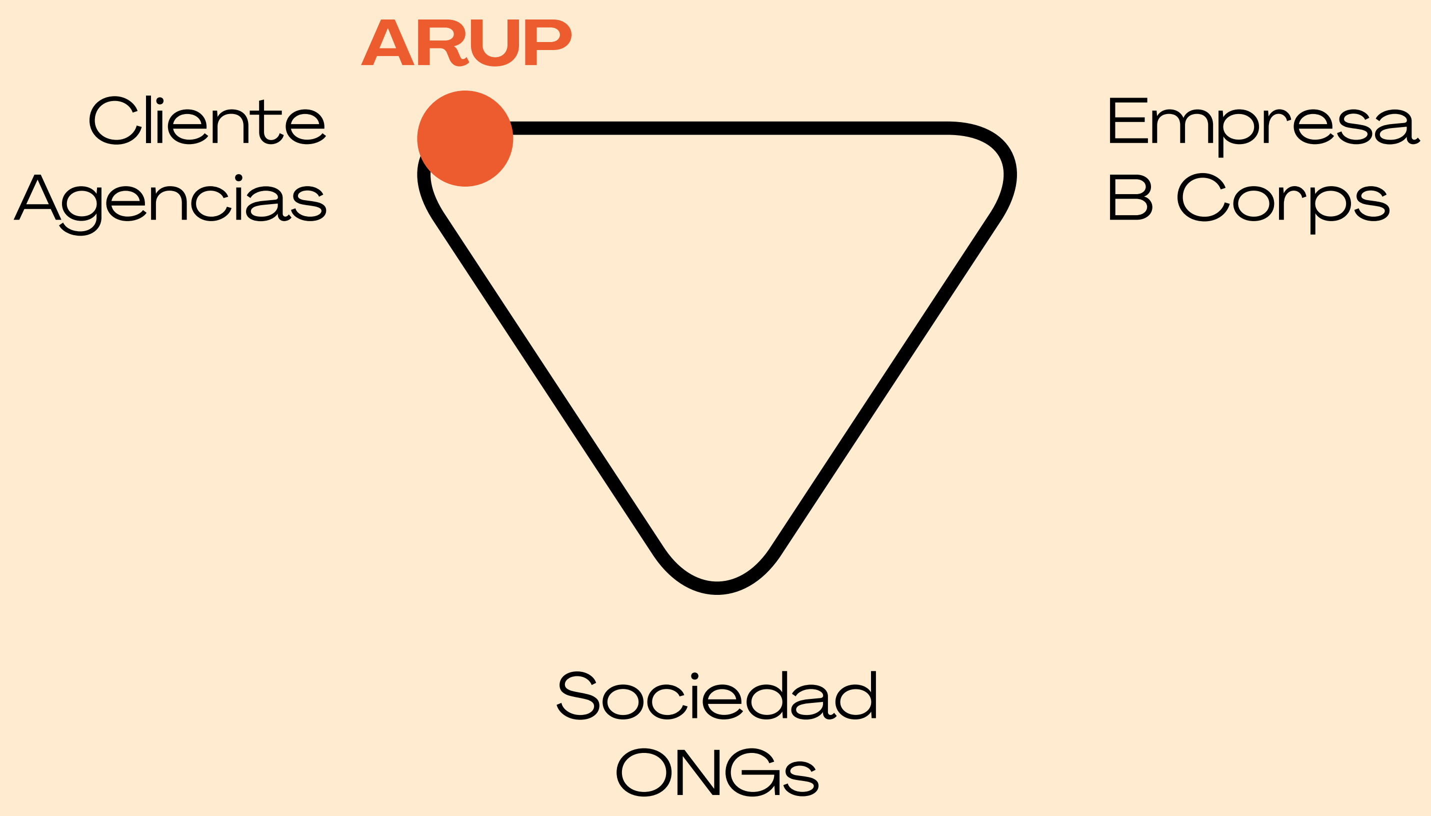
ARUP would describe itself as a multidisciplinary consultancy, a project-driven organisation that delivers projects on behalf of clients. Most of those projects are still in some form connected to the built environment – there are some organisational change and business change projects, but 99% of the stuff we do is connected with the built environment. So, traditionally, ARUP would be thought of as building designers or infrastructure designers, offering consulting, advisory, and strategy services.

(…) In practice, ARUP always tries to think of what the client is likely to need, in terms of services, say in the next 12 months, and analysing where the client is a little bit weak, where do they need a bit more help, where do we need to bring specialists in, or maybe we need to look at their broader program management capabilities, or maybe two years out from completion we need to start talking about operational readiness; so we're trying to offer to the client a continuity of services, somehow. Something that differentiates us is that we work with a big sea of technical experts, and we try to offer a more joined-up service, and offer a little bit more insight.

/// How do you work with clients to set up projects and goals for a more positive impact?

(…) About 5 or 10 years ago, clients were only concerned about passing the minimum environmental requirements, that's it – and typically as a project manager you'd be the one helping them pass that minimal requirement. These days there's a little bit more to it, and one of the things we try to do is help our clients -raise- their ambitions a little bit.

At ARUP, we've taken the decision that every design project that we do, we will always do a "whole life-cycle carbon assessment". That's one just step to change the conversation. (…) I as a project manager, I'm often in the room when clients are coming up with mission statements, project blueprints, or a team charter, all of those sort of "early" building activities, where actually, some of the brief is still open to some sort of interpretation – its a little bit loose. And here of course we have a big opportunity to influence the team and try to put "sustainable development" or "net zero impact" or whatever it may be, right at the top of the agenda.



But when you're a client, and you're not an expert in these topics, you may lack a bit of confidence in terms of how much that may cost, or what that may look like. So that's a great opportunity to say, "let me bring in a client from this other job we just have been working on, to talk to you in a peer to peer way about how that went really well for them – or maybe I could get a colleague in who is a sustainability or economy expert, to demystify the whole thing to you", and now you know what "net zero" looks like. And rather than focusing on what the planning tells you is the "minimum" requirement, you can now with a "circular" building strategy, or think about how a refurbishment might be a better idea than a whole new building.

So really, we're encouraging the client to be a little bit braver in terms of these conversations. And it's really necessary to do so, because a lot of the decisions we're making now in terms of impacting the built space won't become reality for years. So we need to start thinking right now about how we're asking designers to design, how we're thinking about projects and processes, how we're putting together contracts that specify what clients need to do, how we're measuring performance, etc.

7.1 Entrevistas a Agencias

Interview with Rob Leslie-Carter, Lead Project Manager at ARUP

There are some other projects where it's not so straightforward, of course – let's say a project that's been running for 13 years. So what can you do there? The major decisions around project impact have already been taken (...) And so you've sort of got to ask yourself, can we still improve this? Is there an opportunity to demonstrate to the client that by, say, making this building wholly electric, by adding a huge solar array on top of the roof, the 30 year operating costs are going to be completely offset? Someone's gotta do that, someone's gotta have that conversation. We just need to keep poking, keep saying, "why can't we do this or this", and sort of, don't accept it when you get an answer like, "we can't afford it", or "it's not approved". Keep trying to force people to think bigger.

Part of it is just making people as aware as possible that this is not something that you can wait to deliver. If every single project that we're woking on was a "zero carbon" project, it would still take about a 20-year or 30-year span to reach completion. We need to be working on those now, because even legislation is changing so fast, that governments and society do not care anymore about what were the requirements of 2 or 3 years ago, or whenever the project was initially signed.

/// Has it been hard then to convince clients to think and act in terms of positive impact?

I think everyone wants to do the right thing, it's not like there's some people saying, "let's do this as environmental taxing as possible" (laughs). The thing is that people have just done the same old thing in the past, over and over again, because they just think that having a standard building works, and a gas cooker works, an induction looks a bit strange, so why bother? But the thing that's changed, and it has made that shift easier, I think, is that now there is an expectation coming from the outside world: your kids, your clients' kids, the papers, the approval authorities.

So the environment is really good at the moment to sort of, have a conversation with the client in terms of projecting yourself as someone that's pushing the agenda rather than resisting the agenda. (...) People are even walking away from clients that do not follow this mindset. It's been this kind of bottom-up, swell of momentum, where people are just saying, "either you stand for this, or we can't work together". I can feel it at ARUP already, we haven't done any work in say, airports, for example, unless it's part of some very clear decarbonisation strategy.

/// So the workforce has adopted this positive impact mindset as well?

There's not enough good project management people around, and most of them share similar values in this regard: they don't want to work in any projects that do not advance, or at least respect, a sustainable agenda.

I feel most of our clients are well aligned with our perspective now, and it's a fairly easy conversation to have, but there's some projects that are a bit crap, but really important. A good example is residential retrofit – so in the UK we have 20 million houses, they're the worst insulated houses in Europe, and most of them just need a "bloke" to crawl around in a loft and put some insulation in.

That's one of the most impactful projects one could work for, but that is also a wicked problem, one of the biggest intervention programs you could possibly imagine, like – getting a supply chain that is able to do that quickly enough, so it's worth it, legislating it, working through cooperation, logistics, aligning financing with human behaviour, etc. But those projects are kind of the interesting ones, and the fact that they're all not solvable through technology or financing, makes then an interesting project management situation.

Because you have to think about the whole system, about how to create a situation there where all of the the conditions we're surrounded by point to that change happening. At the moment those don't exist, but those are what we need to do (...) to think about the implementations and the projects that advance the change that's necessary. Most of it comes to infrastructure. That's going to be the biggest and scariest group of projects, and there's literally not enough human beings to do it, so what's the point of working on a "bad" project, if there's a better project over there that's more aligned with what we want to do?

7.1 Entrevistas a Agencias

Interview with Rob Leslie-Carter, Lead Project Manager at ARUP

ADDITIONAL QUESTIONS POST – TRANSCRIPT

/// How do you make sure that impact goals are respected all the way through projects?

This is emerging, but making them part of project briefs and mission statements is the way to go. The next layer down is to make these part of reporting and KPIs, so we are improving as we go.

/// Being an international brand, with international offices, how do you manage project communication and cooperation internally?

We have a very good knowledge management platform where we share knowledge and best practices. We also encourage international mobility (seamless Arup).

7.1 Entrevistas a Agencias

Interview with Elena Zordan & Silvio Cioni, General Managers at Sketchin

/// How would you define the work of Sketchin?

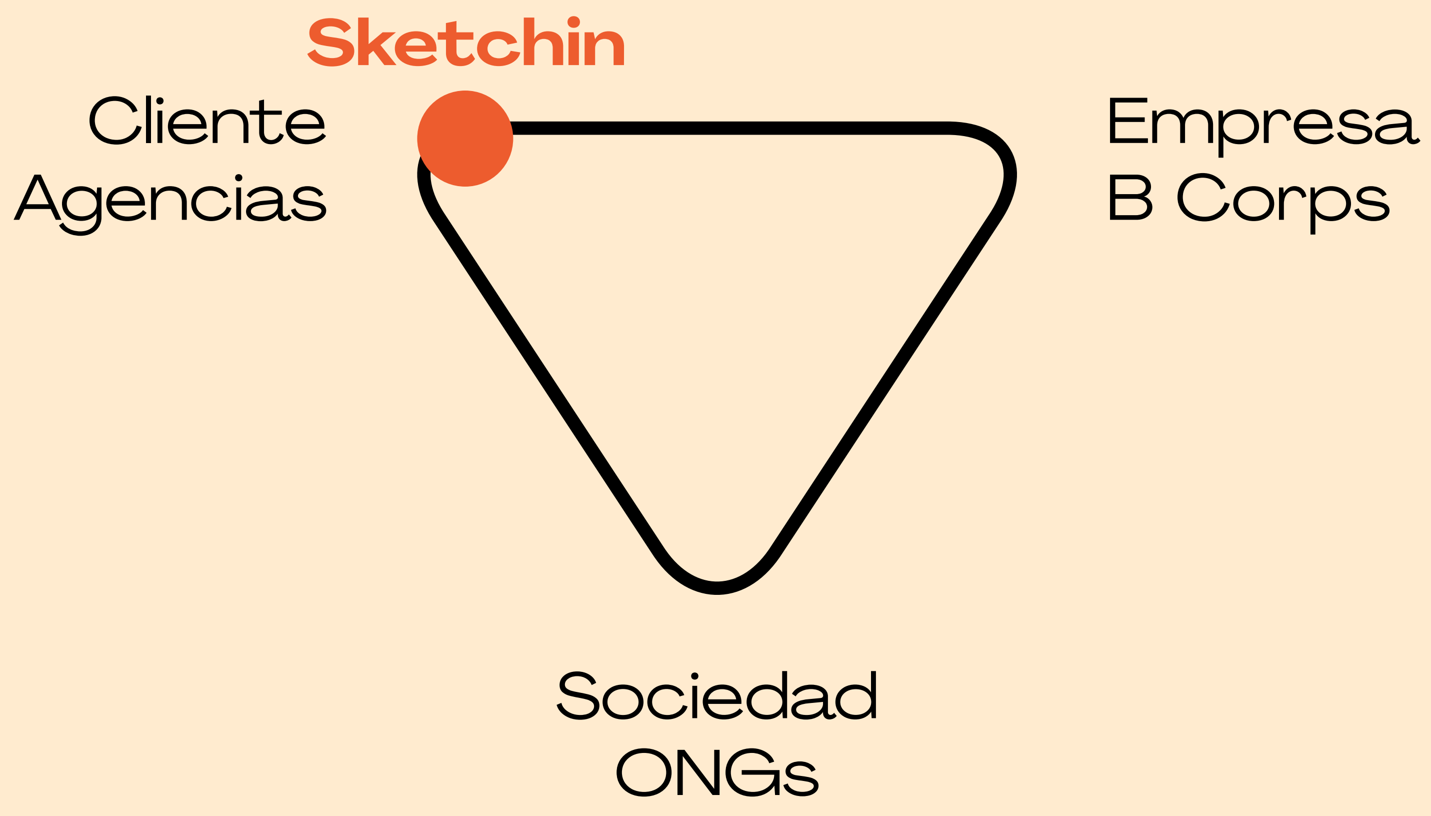
Silvio: Sketchin is a design studio that now is increasing its scale in terms of projects - specially in the last year, where we moved from designing digital products and small services to big transformation projects, or innovation design, innovation projects. So we moved from small or medium scale to big scale projects and programs. Usually now, companies are engaging us in more to one project at a time, and so we basically have often more than one design team that is working with them - you can have a big program with lots of different teams that are running in parallel.

In this new scenario, last year, we reorganized all of Sketchin and created this figure, this role that is the "general manager" - we were promoted, Elena, me, and another guy from executive design directors to this new role of general manager. So we have moved to the "dark side" of the business (laughs) but we originate from the design part.

Imagine that - now we are responsible, the three of us, for three different studios in Sketchin: our primary activities have now to do with business, and revenue, and budget, but we also have the responsibility to help the different studios grow, and help designers to be aligned with Sketchin values, and have a sort of alignment also with all the operational models that we use.

We are more than 100 people, particularly in the design teams, in Lugano, Milan and Rome - we are mostly Italian, but the design studio was founded in Switzerland. (...) The idea is to serve as a support, an accelerator, an element of aggregation, a sort of guide if you will that can keep together the different aspects around projects, engaging with the design teams and the business partners.

Elena: We are aware that this is a big challenge, because in some ways, we are trying to do inside of Sketchin what we try to make happen inside clients, this idea of a design approach merging with a business perspective. We want to influence clients in a positive way, to disrupt the way in which business is done, and this is a real challenge; because even working within a design studio, dynamics are not easy to change.



/// Your studio advertises itself as user-first, focusing on user research. Why is this important to you, and how does it affect your projects?

Elena: This is our historical perspective, to use user experience as an approach to lead all projects. We already are known as a design studio that uses a user-centred approach, but at the same time, immediately, during the accreditation phase or when we work on some proposal, we explain to all of our clients that we will use these methods - it's very important for use to put the final user at the center of our project. This is our mindset, and it's a sort of, the first thing that we share with the clients. We always say that all our projects are driven by a human-first approach. The results of each project will of course depend on the needs of each client, but it's a big pillar of our organisation.

Interview with Elena Zordan & Silvio Cioni, General Managers at Sketchin

Silvio: Of course it's not always easy, and there are some clients that are not as aware as to why this kind of approach is important. But what helps us is of course our -position-, our way of working. When we create a proposal, we always emphasise this aspect of user-first mindset, we start by mapping and understanding the user experience, and what is the perspective of the real user, and what are the expectations for this kind of service.

And so we put all of our mechanisms or activities to the service of the user. Every time we create a proposal, we start from this perspective. This is our way of working and thinking, and also the way in which we understand business. You don't start without listening to user first, or understanding what is the context that the user is involved in.

/// Another pillar in terms of your branding is foresight analysis and adaptability. How do you adapt the conclusions of current user-research to future thinking?

Silvio: First thing, I think it's important to understand that, when you approach a project using a future-oriented approach, you don't do the same research activities as you do when you're designing the next product or service to come out in 6 months time. This is important because the research activities are different in terms of purposes and methods, compared to the regular user research that you perform for, say, creating a website for a client.

So, starting from this perspective, you can mix these two approaches, in order to work on a longer perspective, and imagine potential scenarios, etc. – and then you try to understand how this jump could help the company to design different things -now-, within the present time. And so you're using present needs to imagine future perspectives, and using those future perspectives into designing present ways of doing business.

Elena: In making research, people have a lot of difficulties in order to explain or make clear what they actually want, so what we do in research is to observe their experiences, their pain points, their goals maybe – but we always try not to ask them -directly- what they want, because often they don't know that themselves. You could be basing your expectations on just imagination, on wrong information, if you only trust the description of users, instead of looking at how they truly interact with the product.

/// You have also worked with some public administrations in the digitalisation or improvement of their services. How has been your experience, are there any differences with private clients?

Silvio: There are differences of course – usually when you work with a public administration, and you work in the field of service design, you have to be more aware about sensibilities in terms of access, and trying to understand how the digital touchpoints have to be integrated in the larger physical ecosystems, in order to guarantee access to everyone, and so on.

Usually the timings and probably, the complexity of the project is different. I'm not saying that working for a public administration is more complex than working for a company, but if you think about public services, you have to be aware that they are not in the hands of a single body who takes decisions: they're usually split, so the complexity is higher because you're not only thinking about business and design decisions, but understanding the relationship between different administrations to create this service. And also, the expectations of the public are very high.

And of course, the purposes are different – at the end, companies use service design to improve the experience of their customers, and try to have a more customer-friendly approach, in order to better serve their customers, and ultimately increase profit. If you look at public administrations, however, you don't find any customers, you find -citizens-, and that's a different conversation.

It's the same in terms of disciplines and approach and methodologies, yet the mindset is not the same. But we work in both domains because there are different interesting challenges: it's really interesting to create a service that will have an impact on possibly millions of users. The scale of impact is different. So there are different challenges in both sectors, you can find nice opportunities.

Elena: Also, private actors have a big urgency to find solutions, which can be stressful for us, but can also allow us to focus our effort in finding concrete solutions. But public actors have longer processes, so it's not that straightforward. That is also a main difference.

7.1 Entrevistas a Agencias

Interview with Elena Zordan & Silvio Cioni, General Managers at Sketchin

/// You said at the beginning of the interview that Sketchin is going through a process of change, in terms of purpose and project scope. How has that change affected employees?

Elena: Sketchin, within its DNA, has also this idea of impermanence. So everything changes really really fast, starting from the mix that we use within the projects, to our offering, to the services that we propose to the market, and also to the activities that we ask to our designers. Our mindset and our approach to business, everything changes. So, they are in trouble right now, most likely (laughs) but we try to explain to them that this is the mindset to have if you want to work in Sketchin. We have to train ourselves, because it's also what we bring to the clients in terms of mentality. We want to help clients to stay in this mindset of evolution, and if we didn't have this kind of mentality ourselves, we couldn't offer the client change that we want. It's in our lifeblood.

Silvio: We approach projects with clients also with the idea that we can help teams inside the company to change their mindset and approach projects in a different way: we train people inside the companies, they work with us, using Agile methodologies and so on. It's important to help them as well to approach their projects in a different way, in a more human-centred way, to crack open what they do, so they can think in different, more innovative contexts. We are not a design studio that says, "okay, thank you for the brief, we will bring you the solution in a couple of weeks' time".

We create and manage teams within the clients, we have weekly reviews in order to show progress, we involve ourselves directly in all the phases of the design process, not just to take decisions but also to design with them. Our way of doing projects is also to train people in our mindset, to help companies to transform themselves and start projects of change that can help them shift into something different, to move into the user-first mindset, to take different decisions. We use design as a tool, an approach for company change.

7.1 Entrevistas a Agencias

Interview with Jan-Cristoph Zoels, Founder of Experientia

/// How would you define the work of Experientia?

I'm Jan-Cristoph Zoels, and I'm the creative direction and founder of Experientia. Experientia is a research-based experience design company based in Turin, Italy and Basel, and we also have offices in Singapur. I founded Experientia 17 years ago, and we have developed a variety of user research-oriented design projects for a number of big international clients all over the world.

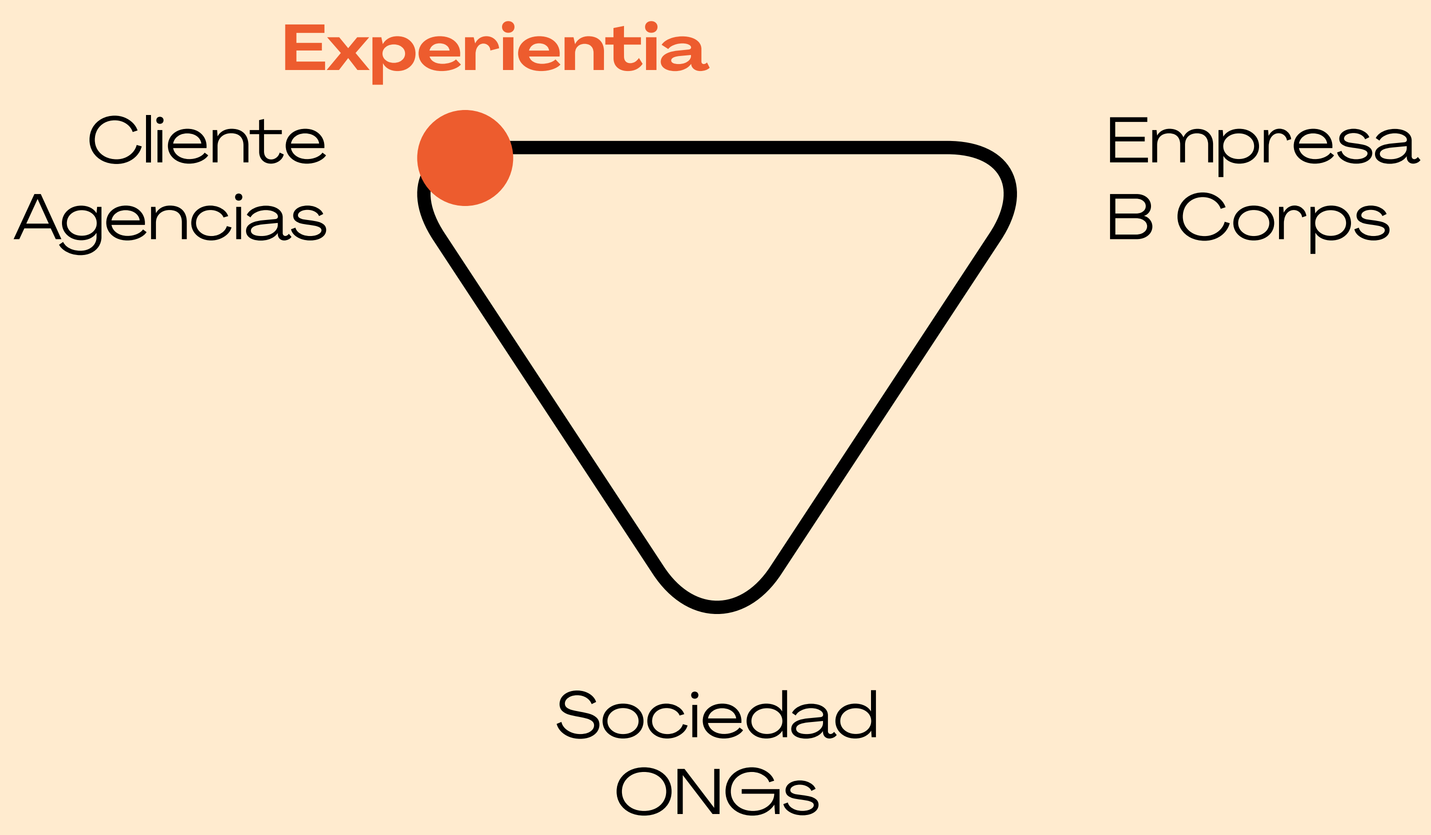
/// Why did you decide to focus on a user-first mindset when founding Experientia?

Design has drastically changed in the last 20-30 years; it has gone from an authorship oriented-approach, where individuals got trained and focused on problem solving approaches, which they could bring into an individual product or client, to addressing much more complex problems, where there are no easy answers, and no more individual solutions. We need a range of different qualitative and quantitative research tools now in order to address problems more properly, so there's where user research comes into play.

Also, following that evolution from a detail-focused to a more speculative-focused approach, to solving more advanced problems, and the current strong organisational focus,designers are now helping companies address organisational and more strategic positions. We are now moving into the challenge of more systemic design solutions, rather than individual problems. Richard Buchanan actually articulated it nicely, in that design has moved through "four orders of design": the first is "symbols", focused on visual design, then second is around "product", traditionally understood as the industrial design space, the third is "interaction" design, or "service" design, and now we're moving into the fourth, which is focused on "systemic" design, situated in a more speculative context.

/// How do you take into consideration the needs and problems of marginalised users?

It's important to have in mind that we as designers, we are not just solving problems – too often, design has added or uncovered more problems that it has solved (laughs), it has for example added the problem of design for obsolescence, thinking for recyclability, etc., concerns that didn't existe before.



The idea of inclusive design, or universal design, is already 50-something years old, it goes back to the 60s and the 70s, and the ideas of participatory design. But it has really exploded in the last decade or two, where people have really specialised in it, and where inclusive universal design practices are now taught in every university across the world.

If we talk about marginalised design, before now, people at the edges were basically uncared for, they didn't have the ability to participate in the conversation, and thus little equity in society (…) now, I personally think that we should design more in terms of "asset-based", designing for unique "capabilities" instead of "pain points", but of course, we need to address the handicaps or problems that we as a society may have ignored when designing services. You need to think about how your designs affect public space, and how they can actively or passively discriminate people, or use exclusionary processes. You need to address this proactively.

7.1 Entrevistas a Agencias

Interview with Jan-Cristoph Zoels, Founder of Experientia

/// What are your thoughts around the growth of service design, specially in the public sector?

In terms of the general perception, the design education probably hasn't moved fast enough – it's only recently on the last 25 years that service design has become an idea (...) And in terms of designing for public services, in Experientia we have worked in some big public service projects looking at ageing, infrastructure, mobility, clear housing, and advising for example the government of Singapore to look at more inclusive approaches for the elderly. For private businesses, interest has grown exponentially, but in the public space, it's been growing very slowly.

Public service delivery has always been a responsibility of governments, and governments are slower about using design resources, because design is difficult to describe, difficult to measure, it's hard to put some KPI or ROI metrics behind it, so politicians often see design as a generator of extra marketing campaigns, but without much real impact. So we, as designers, we have to showcase the possibilities of design, to show how you can do better, work more inclusively, create easier experiences and digital platforms and multi-platform solutions.

There are certain early pioneers like in Finland, where service design already went into some cutting-edge government actions around 2015, and now you find the same thing happening in Switzerland and Germany, for example. This is happening all around. It's slow, but it's growing.

7.1 Entrevistas a Agencias

Interview with Joe Lozano (Head of Brand Strategy) & Juliane Trummer (VP of Strategy and Design) at Mormedi

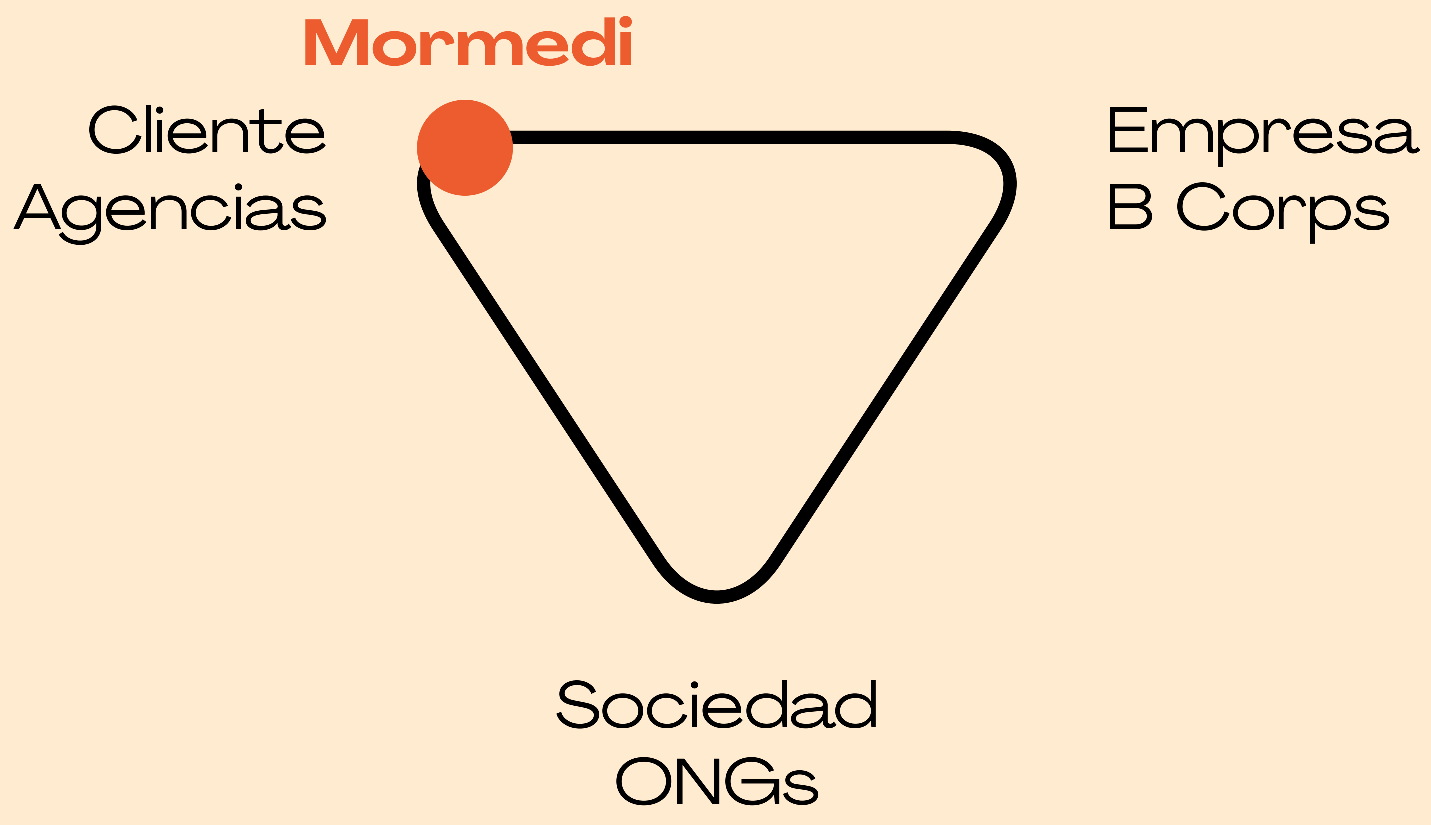
/// How would you define the work of Mormedi?

Joe: What we do in Mormedi is to help companies in the generation or growth of their business by threading transforming narratives or contexts that can develop into responsible and sustainable experiences for the final customer. And by "responsible and sustainable" experiences, we mean those which may have some kind of positive impact, whether it be on the company itself, through the improvement of metrics or ratios, or having a positive impact on the planet, or the final user. We try to make our values speak for ourselves, in terms of empathy, ethics, sustainability, and we include these values in all of our projects.

Let me give you an example – when I say "sustainable" design, I mean, imagine we had a project referred to visual signalling, say, working on the design of an airport's visual system. So in that case, we may ask ourselves: what about blind people, how do we make it work for them? This is a very basic example on the importance of including minority perspectives into all of our projects.

Juliane: I would add to that the fact that businesses are facing increasing pressure in complying with a number of new impact standards and SDGs goals, which are still under development, and thus under constant change. Most businesses do not yet know how to adapt to that, and many times they do so only on the surface, which complicates their future operations. This is where we come in.

We've really noticed a change in terms of the briefings that we receive, which before were only contextually curious about this, while now are increasingly concerned. All businesses will have to keep this changing paradigm in mind – even ourselves, since there may come a point in which clients may not want to work with an agency that does not comply with these requisites. So in general, I would say that sustainability and impact standards are growing increasingly rigorous.



/// Do clients usually align with your user-first mindset?

Juliane: I think it depends on the client, and how open they are to that. We have some clients that really understand our user-focused perspective, which makes it easier to work with them (...) but sometimes, when you try to get them thinking about more marginal groups, they may agree for political correctness, but may not put much value into that. It depends on the sector as well – for example, some mobility and public transport projects in which we're involved are really concerned about disability options, in terms of metro, and short-distance trains, for example. In those cases, it's a really important part of the research & design process.

Interview with Joe Lozano (Head of Brand Strategy) & Juliane Trummer (VP of Strategy and Design) at Mormedi

Joe: We have to keep in mind that in Spain, about 5 to 7% of the population suffers some kind of disability. So, if we purely think of it in economical terms, it's as easy as telling the company, "you're losing 7% of the market, just by ignoring the disability space. You're actively losing money if you don't adapt your services to these peoples' necessities".

Working in mobility, we're of course interested in sustainable models, and environmental impact. It used to be this marketing thing, advertising yourself as a sustainable company, but things are getting tough – by 2030, enterprises will have to comply with a number of sustainability goals, or face regulations, fines, etc. Banks have also declared that they will lend more expensive credit to non-sustainable businesses, so the conversation is starting to become reality.

Not only that, we're also interested in sustainability in terms of digital contamination. It goes beyond reducing your paper usage, which is something quite basic. We're talking about energy consumption, greener kinds of hosting, minimising our digital carbon footprint, improving our overall impact on the environment, etc.

/// Being also a foresight-oriented company, how do you make sure that current research may remain useful on future scenarios?

Joe: There's not a single response to this – or at least, that's my opinion. One thing is doing foresight research for a company, which involves projecting a number of future scenarios in terms of a number of variables that we're already seeing take place, or which we think may develop into different contexts down the line. We could also set up a digital observatory to define which are the vectores of change, which are the current tendencies or undercurrents around a certain topic, in order to try and establish a future perspective.

But you have to have in mind that most of this – when designing an airplane, for example, you're working in something that will be finished ten years down the line. So you're always designing for the future, but you're doing it today. I'm sure Julianne will be able to help you in this, since she's been working with airlines for a number of years.

Julianne: Any business that works on such a scale, they usually move quite slowly (...) for example, there's a spectrum that goes from working in the automobile industry, which is faster than the train industry, which is faster than airline design. We of course can't predict which will be the full context and expectations in 10 years, but we can focus on getting businesses up to speed with all the technology that's already available, and designing processes and systems that are adaptable to future developments as easily and frictionless-ly as possible.

Joe: Working with many transportation companies and brands, I can tell you that change is happening, but it's slow (...) Most big car companies are investing big money in sustainable mobility, vehicle reconversion, etc., diesel to hydrogen, electric vehicles, etc. (...) It's becoming increasingly visible now, where you can find a lot of electric scooters and bikes around most big cities. Even the aviation industry is thinking really hard right now in terms of how to make their business models as sustainable and ecological as possible, because it's going to become a necessity some years down the line. It's going slowly, but that does not mean that it's not being done.

7.1 Entrevistas a Agencias

Interview with Merlijn Sluiter, Service Designer at Koos

/// How would you describe the work of Koos?

We as a design company might belong to the category of service design agencies, but we actually work a lot for NGOs and B Corps, and different impact businesses. At Koos we are a service design agency, so we do both service design, and UX design, and within all our projects, we try to make a positive impact on the world. And we made a whole model on how to achieve that, and evaluate that – we think that we as designers, we kind of usually represent the voice of customers and users in the process, and so it's mostly improving, making an impact on the actual end-users of services, and next to that, we try to also design or improve services that impact society and the planet in a positive way.

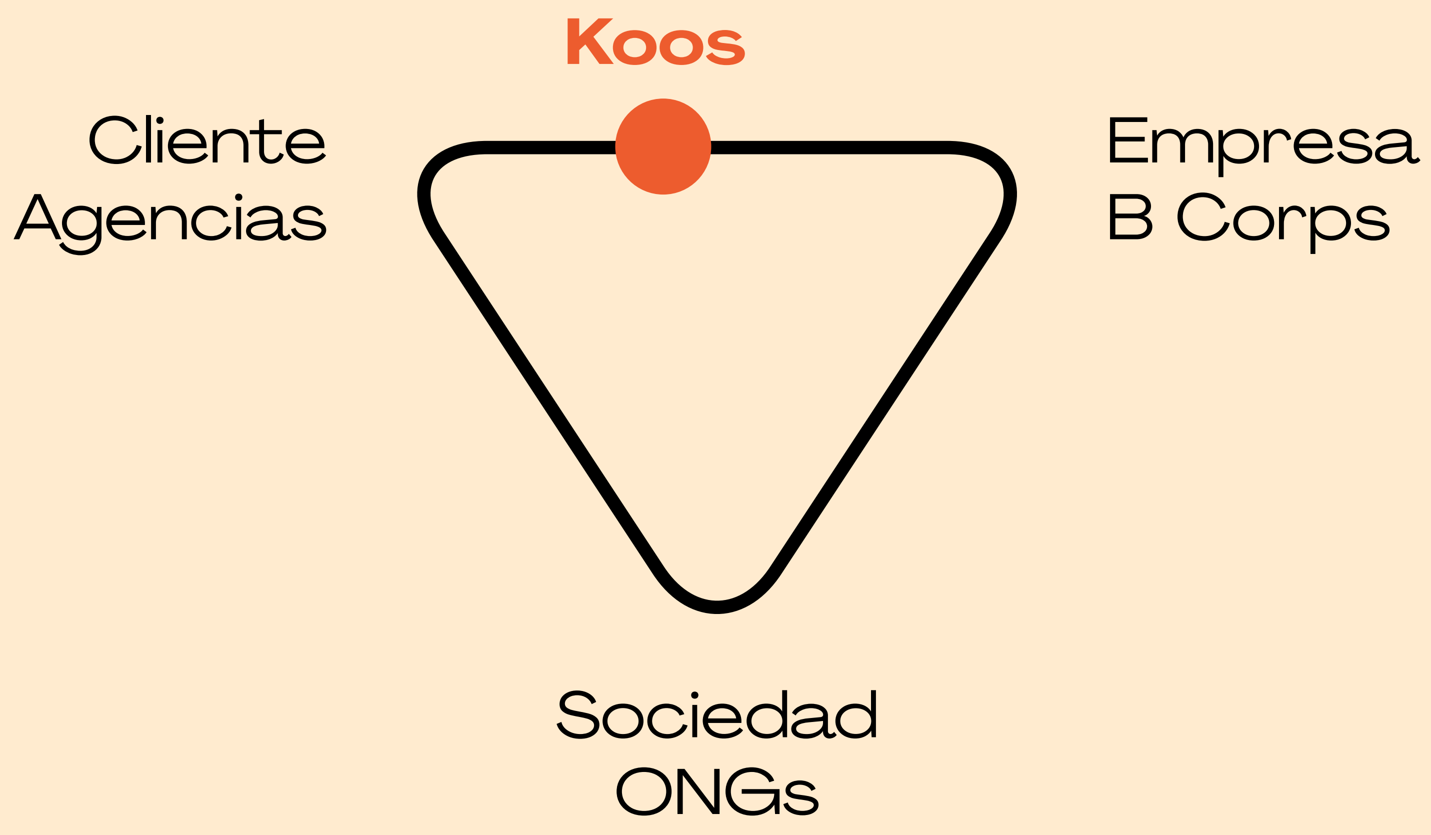
/// How do you ensure that those values align with the work that you do for clients?

The first step is that we only work for certain companies, so there's already a selection of which companies we potentially want to work with (…) We as a company, our objective is to be the number one global strategic agency 100% committed to positive change, so we only want to do projects that contribute to positive change. And so, when I say we don't work for all companies, it means that we only work for projects that can actually have a positive impact. That's our focus.

(…) We don't want to work with, say, petrochemical companies, for example, unless our goal is to make them more sustainable. But the thing is that, even then, and even if we try to represent the voice of the user, at the end, we work for companies that want to make money. So we have to find a balance – the whole point of service design is that, if we improve the customer experience, the service will be better, and companies will sell more, and as a result, those companies will make more money, which will allow them to improve their service even further. It's all tied together.

/// How committed is the workforce to your brand values?

We have an image that we believe on the importance of making a positive impact as a company, so that's why usually people come to us, they are usually intrinsically motivated, and a bit idealistic.



Some people are more business-minded, but I think that nobody wants to ruin the environment. We, us working at Koos, we want to improve the impacts of businesses on society, and the relationships between companies and their customers. (…) And on top of that, we are an inclusive company, diverse, accepting of everybody, which I think everybody in the team thinks is important to who we are.

/// Could you tell me a little bit more about your internal framework on impact analysis?

We made a framework of how me measure positive impact – because it's very hard to make impact measurable if you're a design company. We only give advice, or present concepts, but it's up to the company to actually implement it, and do something with it. And yet, we still wanted to try to measure our potential impact, to put a scale on it.

7.1 Entrevistas a Agencias

Interview with Merlijn Sluiter, Service Designer at Koos

After every project that we do, we evaluate internally what impact we may have achieved in three main categories, which are the "end user", the "client, and the "world". And we all fill in a questionnaire, each one of us, on how much impact we evaluate we might have achieved on each of those three. And then we get a score in the end, so can compare that to other past and future projects. For us, that's a kind of baseline to see where we are now, where we were in the past, and how we are evolving.

Also, with every project we do, about half a year later, we try to sit down with the clients again, and reflect on the project results, to try and see what they've actually, done and try and see if anything's been implemented, how has it been implemented, etc. So instead of potential or perceived impact, in this case, we are measuring our -actual- impact.

/// How do you balance usual research concerns (marginal groups, adaptability to changing contexts, etc.) when going through the research process?

In terms of marginal groups, we value inclusive design a lot, but it's not always the focus of the project. We've done some projects, however, where we try to make service design more inclusive or diverse, and that's really the focus of the project – and of course, you don't really to make a service or product for just one type of person, you always want it to be as accessible as possible to as many people as possible.

(...) The other thing, in terms of changing contexts and future scenarios: of course, a product or a service is something that is in constant evolution, specially in the digital realm. When you're designing an app, for example, the environment is always changing super fast, so researching with adaptability in mind is essential, in terms of how digital-savvy people are, and digital obsolescence, etc.

But generally, when we do user research, we focus more on user needs, rather than perceptions. And we think that those needs don't really change that much over time. It really depends on the sector or the kind of company, really. Sometimes the insights that come from our research are not that unexpected, it's just that companies have never thought about them, they've always thought about the business perspective, and not the user's perspective: what the user wants. And once you do that shift, the impact is immense. Once your thing is user-friendly, everything else becomes easier.

8. CONCLUSIONES DEL ÁMBITO PRINCIPAL

8.0 Faceta principal de gestión

Gestión de proyecto y objetivos

> Priorización de los proyectos y gestión de recursos
> Evaluación de objetivos en el tiempo

Estructura y protocolos de organización

> Estructura organizativa y comunicación interna
> Rutinas de evaluación temporal y reuniones

Gestión de cultura y talento

> Contratación y control del talento

8.1 Proyecto y objetivos

Descripción:

> Análisis de la metodología de gestión y control de proyectos, con énfasis en los objetivos de impacto y sostenibilidad.

Pregunta Clave:

> ¿Cómo se priorizan los proyectos y establecen los objetivos de impacto?

ONGs - Proyectos y objetivos

Tanto Greenpeace como MSF establecen sus propios calendarios anuales de proyectos alrededor de una serie de criterios fijos y objetivos de gran escala, persiguiendo siempre aquellos proyectos y causas que los definen y diferencian como ONGs – como podrían ser el cambio climático o las grandes crisis humanitarias, respectivamente; sin embargo, ambos admiten aceptar una cierta "holgura" en sus calendarizaciones, abiertas a la posibilidad de que surjan crisis o contextos espontáneos que puedan requerir la redirección de sus proyectos u objetivos ya establecidos.

Wikipedia, sin embargo, sigue una metodología ajena a los conceptos de proyecto tradicionales, más similar quizá a las metodologías Agile o de mejora continua: su cuerpo de editores y colaboradores establece sus objetivos alrededor de ciertos artículos clave, como podrían ser los más consultados en un tema concreto, o artículos centrales a la comprensión y el discurso de dicho tema. Sus "proyectos", si los apodamos como tal, buscan realizar una mejora continuada de dichos artículos a través de la corrección y ampliación de su contenido, así como de la traducción a diferentes lenguajes, etc.

"Cuando trabajas como defensor del clima, hay una serie de "battlegrounds" principales que puedes anticipar, una serie de causas centrales a la lucha contra el cambio climático, alrededor de las que nosotros organizamos nuestros proyectos y objetivos; pero también sabes que puede llegar algo inesperado y reordenar tus prioridades. Nosotros tenemos un calendario de proyectos anuales, en los que trabajamos muy duro, pero también sabemos que las crisis llegan de repente y arrastran todo lo demás. Tenemos que estar preparados para adaptarnos a lo que pueda llegar." - Marta San Román, Especialista en Comunicaciones de Greenpeace

8.1 Proyecto y objetivos

Descripción:

> Análisis de la metodología de gestión y control de proyectos, con énfasis en los objetivos de impacto y sostenibilidad.

Pregunta Clave:

> ¿Cómo se prioritizan los proyectos y establecen los objetivos de impacto?

B Corps - Proyectos y objetivos

Cada B Corp establece sus proyectos y objetivos en relación a distintos criterios; aquí no hay un marco general, como podríamos encontrar en el caso de las ONGs tradicionales, puesto que sus modelos de negocio en sí mismos presentan diferentes alternativas para buscar el impacto positivo.

En el caso de MPOWERD, su impacto se realiza a través del abaratamiento de los costes de sus productos para mercados en desarrollo o crisis humanitarias, al trabajar junto a diferentes ONGs en el terreno; ese abaratamiento se logra a través de una "financiación" o traslación de los costes a las ventas generadas en países y mercados ya desarrollados.

Harvey y 7group, sin embargo, trabajan bajo un modelo más similar al de las agencias y consultorías tradicionales, pero sus proyectos y objetivos adoptan una doble dirección: por un lado encontramos los proyectos "internos", que buscan realizar una búsqueda y evaluación del impacto de la propia agencia sobre el entorno, y por otro lado encontramos una búsqueda "externa" del impacto realizado sobre y a través de los servicios que prestan a sus clientes.

A nivel de priorización, ambas establecen una distinción entre diferentes tipos o "niveles" de clientes, que analizaremos con más profundidad en la faceta estratégica.

"Una gran parte del tiempo que pasamos junto al cliente se centra inicialmente en la definición de objetivos, y en intentar alinear nuestros esfuerzos alrededor de un objetivo común: ¿cuál es el propósito del proyecto, cuáles son sus aspiraciones? " - Marcus Hurst, Autor y Socio de 7group

8.1 Proyecto y objetivos

Descripción:

> Análisis de la metodología de gestión y control de proyectos, con énfasis en los objetivos de impacto y sostenibilidad.

Pregunta Clave:

> ¿Cómo se prioritizan los proyectos y establecen los objetivos de impacto?

Agencias - Proyectos y objetivos

El impacto de agencias de investigación de usuario o diseño de servicios como Sketchin, Mormedi o Experientia se realiza fundamentalemente sobre -y a través- de sus clientes. Los "objetivos" de impacto, por tanto, surgen a través de la escucha a las preocupaciones del usuario final y la adaptabilidad de los proyectos a diferentes targets, tanto a usuarios mayoritarios como a posibles grupos marginales. El caso de Koos es ligeramente distinto, ya que presenta una preocupación particular por su impacto personal, que se traduce en la estructuración de unos procesos de evaluación propios que analizaremos en el siguiente punto; en caso de ARUP, al ser una consultoría aplicada al diseño arquitectónico, también encontramos una serie de objetivos de eficiencia energética e impacto medioambiental.

"Hace 5 o 10 años, la única preocupación de los clientes en el aspecto medioambiental era cumplir una serie de requerimientos mínimos. Hoy en día es distinto, no solo porque esos requerimientos se han expandido, sino porque nosotros también intentamos elevar las ambiciones de nuestros clientes." - Rob Leslie-Carter, Lead Project Manager en ARUP

Conclusiones - Proyectos y objetivos

El análisis de todos estos proyectos evidencia un punto central, que es la multiplicidad de formatos para perseguir el impacto positivo -y eso sin tener en cuenta una multitud de otros agentes, con servicios y metodologías propias, que no han sido entrevistados-. La conclusión principal en este sentido es que no existe una única vía o metodología de impacto positivo, sino múltiples, casi tantas como tipologías de proyecto. El impacto positivo es un fin en sí mismo, una consideración central, y por lo tanto puede introducirse en casi cualquier tipo de proyecto imaginable, siempre que se esté dispuestx a ello.

8.1 Proyecto y objetivos

Descripción:

> Evaluación en el tiempo de los objetivos proyectados y métricas clave para la evaluación de impacto.

Pregunta Clave:

> ¿Cómo se evalúa la consecución de los objetivos de impacto proyectados?

ONGs - Evaluación

En el caso de las ONGs, la evaluación de impacto ha experimentado una evolución a lo largo de los años, obligada por una creciente preocupación del público por asegurar una cierta "responsabilidad" y eficacia, especialmente después del diversos fraudes descubiertos en los años 80 y 90. De todas formas, la metodología de análisis de impacto en ONGs es posiblemente uno de los campos más analizados de todo este proyecto, tanto en el campo académico como en el profesional, aunque los campos de aplicación de cada ONG y sus proyectos tengan métodos de análisis y control muy distintos.

Tanto Greenpeace como MSF suelen seguir una metodología de evaluación tanto mediática como pública o legislativa en el aspecto de comunicación de sus campañas, a la que se suman diferentes criterios y objetivos aplicados a sus campañas sobre el terreno (prácticos en el caso de Greenpeace, médicos en el caso de MSF).

De nuevo, Wikipedia sigue un camino independiente, trabajando sobre una especie de "checklist" interna de cada tema o artículos reticulares, gestionada y actualizada por los diferentes editores, sumada también a una serie de criterios -más difusos y complejos-, de participación y diversidad en la propia comunidad y sus procesos.

"Evaluar el impacto o el éxito de nuestros proyectos es complejo, y además depende de cada proyecto (...) Una manera de hacerlo es analizar el discurso público en los medios y las redes, evaluar si la conversación ha cambiado. Otra forma es analizar si se ha realizado algún cambio político o legislativo; pero todo esto se complica cuando tenemos en cuenta que Greenpeace no es la única ONG que trabaja para conseguir estos cambios, y a veces se tarda décadas en conseguirlos." - Kevin Donegan, Global Programme Manager para Greenpeace

8.1 Proyecto y objetivos

Descripción:

> Evaluación en el tiempo de los objetivos proyectados y métricas clave para la evaluación de impacto.

Pregunta Clave:

> ¿Cómo se evalúa la consecución de los objetivos de impacto proyectados?

B Corps - Evaluación

El análisis del impacto de las B Corp sigue también aquí una vía doble: por una parte encontramos una evaluación directa con modelos de balance proyectual como el de MPOWERD, que permiten establecer unos objetivos concretos de venta a países en desarrollo, CO_2 “evitado”, etc., similar a otras metodologías de evaluación por objetivos más habituales en el entorno empresarial.

Por otro lado encontramos B Corp con modelos de servicio, como 7group y Harvey, cuya evaluación de objetivos se complica al tener en cuenta que la mayoría de su impacto se desarrolla a través de sus clientes. A nivel inmediato, ambas establecen unos objetivos internos -a través de su adaptación al propio modelo B Corp y sus requerimientos, u otros objetivos de impacto internos más exhaustivos, por ejemplo los Objetivos de Desarrollo Sostenible-.

A nivel externo, su “impacto” extendido depende mayoritariamente de las actuaciones de sus clientes, lo que les lleva también a establecer un criterio de valores aplicado al tipo de clientes con los que trabajan – algo que analizaremos con más profundidad en la faceta estratégica.

“La evaluación de nuestros proyectos sigue las métricas GOGLA para analizar tanto el impacto positivo en vidas humanas como el CO_2 evitado a través de nuestra tecnología solar. Analizamos nuestras métricas de manera mensual, e incluímos nuestras estadísticas en un “Reporte de Impacto” anual. De todas formas, el análisis de nuestro impacto es difícil, ya que depende en gran manera de la aparición de desastres naturales y crísis de refugiados, etc.” - John Salzinger, Fundador y CEO de MPOWERD

8.1 Proyecto y objetivos

Descripción:

> Evaluación en el tiempo de los objetivos proyectados y métricas clave para la evaluación de impacto.

Pregunta Clave:

> ¿Cómo se evalúa la consecución de los objetivos de impacto proyectados?

Agencias - Evaluación

Este punto es muy similar al de las B Corps, pero aquí nos alejamos un poco más del impacto directo, ya que la mayoría de agencias entrevistadas no buscan un marco interno de evaluación de impacto riguroso, aunque tanto ARUP como Mormedi establecen criterios de sostenibilidad entre sus objetivos principales. Koos es el ejemplo más interesante, ya que han desarrollado incluso un sistema interno de análisis de impacto, como parte fundamental de su definción de empresa y de su modelo de trabajo.

"Después de cada uno de nuestros proyectos, siempre realizamos una evaluación interna del impacto que hemos conseguido a través de tres categorías distintas: sobre el "usuario final", sobre el "cliente" y sobre el "mundo". Cada uno de nosotros realiza un análisis personal, y eso nos permite ponerle a cada proyecto una puntuación, que después comparamos con otros proyectos pasados, para comprobar si vamos por el buen camino (...) Además, siempre intentamos reunirnos con cada cliente unos meses después de cada proyecto, para analizar el impacto real de nuestro trabajo." -Merlijn Sluiter, Service Designer en Koos

Conclusiones - Evaluación

De igual manera que en el anterior punto, la conclusión principal en este aspecto es la de una multitud de vías para analizar el impacto generado sobre el entorno que nos rodea y sobre el mundo en su totalidad. Sin embargo, aquí hay una consideración adicional a tener en cuenta, y es que la sociedad en sí misma cada vez está más concienciada sobre la importancia de evaluar el impacto de las empresas, algo que antes se dejaba pasar. Una creciente preocupación pública por el impacto y las externalidades ha ido causando un recrudecimiento paulatino de los requerimientos legales y políticos del impacto final.

8.2 Estructura y protocolos

Descripción:

> Análisis de la estructura organizativa.

Pregunta Clave:

> ¿Cuál la estructura interna de organización?

ONGs - Estructura

Tanto Greenpeace como MSF se estructuran a nivel territorial, normalmente alrededor de centros nacionales o regionales, aunque luego sus proyectos puedan incorporar perfiles internacionales. Dentro de estas oficinas existen las jerarquías tradicionales -equipos, gestores, dirección, junta, etc- a las que se suman diversos profesionales trabajando sobre el terreno. De nuevo, Wikipedia presenta una estructura distinta, más similar a un colectivo internacional formado por todos sus editores; en este organigrama no existen las jerarquías, y tanto los proyectos como objetivos se deciden por votación o trabajo colectivo.

“Nosotros estamos en contra de llos líderes o las posiciones de poder. Nuestra idea de trabajo es una idea de igualdad: no importan tus credenciales o tu lugar en el mundo, si estás dispuesto a participar en la conversación, tu voz es tan válida como cualquier otrx.” -Lane Rasberry, Editor de Wikipedia

B.Corp - Estructura

Tanto MPOWERD como Harvey tienen una estructura típica de empresa pequeña o mediana, siguiendo una jerarquía tradicional de equipo de trabajo, gestión y liderazgo. El caso de 7group es más particular, ya que está formada por una agrupación de socios independientes.

“7group está formado por 7 socios. Cada uno de nosotros dirige nuestro propio negocio: algunos de estos tienen empleados, pero la mayoría son compañías unipersonales. En sí misma, 7group no tiene empleados, pero sí que trabajamos de manera habitual con un número de contratistas de diferentes disciplinas” - Marcus Hurst, Autor y Socio en 7group

8.2 Estructura y protocolos

Descripción:

> Análisis de la estructura organizativa.

Pregunta Clave:

> ¿Cuál la estructura interna de organización?

Agencias - Estructura

Las agencias entrevistadas también siguen una naturaleza típica de empresa, aunque su tamaño pueda expandirse a veces en diferentes estudios internacionales, como puede ser el caso de Sketchin, Experientia, o en el caso más numeroso, ARUP. Más allá de eso, sin embargo, su estructura de trabajo es la típica de una empresa de servicios: equipos de trabajo, organizados por gestores o directores de proyecto, que reportan a la dirección general.

"Recientemente Sketchin pasó por un periodo de reorganización, y tanto Elena como yo pasamos de ser Design Directors a formar la nueva figura del General Manager. Podría decirse que nos hemos pasado al "lado oscuro" (risas) pero venimos del mundo del diseño, y ahora somos responsables de los tres estudios principales de Sketchin, y del trabajo de más de 100 personas entre Lugano, Milán y Roma." - Silvio Cioni, General Manager en Sketchin

Conclusiones - Estructura

La estructura de un agente de impacto positivo no difiere demasiado de las de otras empresas de objetivos o proyectos tradicionales: al final, tanto las ONGs como las B Corps o Agencias usan (mayoritariamente) formatos de liderazgo y organización tradicionales, porque sus necesidades de estructura son también las habituales.

Sin embargo, es interesante mencionar que el trabajo en remoto es cada vez más habitual en todos estos agentes, con todas sus ventajas e inconvenientes a la hora de gestionar el proceso proyectual y la comunicación interna -lo que analizaremos en el punto siguiente-. Los ejemplos descentralizados y "ultrademocráticos" de Wikipedia y 7group pueden indicar, no obstante, una vía de evolución hacia el futuro.

8.2 Estructura y protocolos

Descripción:

> Análisis de las vías de comunicación interna y los protocolos de control.

Pregunta Clave:

> ¿Cuales son los protocolos de comunicación y control internos?

ONGs - Comunicación Interna

Tanto Greenpeace como MSF trabajan sobre modelos de comunicación y estructura interna ya muy afianzados, refinados tras años de trabajo y colaboración internacional. El caso de Wikipedia es radicalmente distinto, ya que sus métodos de comunicación son, sobretodo, los foros internos y otras vías de comunicación textual, que les sirven también para el control de artículos y objetivos a través de un organigrama totalmente descentralizado.

"Todo proyecto tiene un registro público, que cualquiera en la organización puede consultar; además, todos los PM reportan directamente ante diferentes directores y juntas, hay reuniones semanales para controlar los avances de cada rama de trabajo, donde se informa sobre diferentes objetivos y proyectos, etc. Es bastante difícil no enterarse de lo que está pasando (risas)" - Marta San Román, Especialista en Comunicaciones de Greenpeace

B Corp - Comunicación Interna

En el caso de las B Corp analizadas, sus estructuras pequeñas facilitan la comunicación, especialmente en el caso de Harvey, que trabaja de manera local en sus oficinas australianas. Tanto 7group como MPOWERD trabajan más bien de manera remota y por lo tanto se comunican a través de software de chat y trabajo compartido (y, por supuesto, del correo).

"Nuestra compañía trabaja de forma 100% remota. Tenemos la suerte de trabajar con gente de todo el mundo, y utilizamos una serie de software compartido para gestionar el mail, la creación y colaboración en documentos, y otros procesos del día a día. Al ser una compañía pequeña, es muy fácil contactar con el liderazgo." - John Salzinger, Fundador y CEO de MPOWERD

8.2 Estructura y protocolos

Descripción:

> Análisis de las vías de comunicación interna y los protocolos de control.

Pregunta Clave:

> ¿Cuales son los protocolos de comunicación y control internos?

Agencias - Comunicación Interna

En cuanto a las agencias, la comunicación interna varía según la tipología de agencia: Mormedi y Koos, por ejemplo, tienen más facilidades para establecer una comunicación interna fluída, a raíz de trabajar en oficinas nacionales (mas alguna filial).

Los casos de Sketchin, Experientia y ARUP son un tanto más complicados, a raíz de ser agencias con varias oficinas repartidas por diferentes puntos del globo. Su comunicación interna se ve por lo tanto abocada a un trabajo sobre todo en remoto, a través de software compartido y correos, mencionados ambos anteriormente.

"Nosotros trabajamos con una base de conocimientos donde se comparten ideas y métodos de trabajo entre todos los empleados. Además, en ARUP se fomenta mucho la idea de "ARUP sin fronteras" a través de de la movilidad internacional entre oficinas." - Rob Leslie-Carter, Lead Project Manager para ARUP

Conclusiones - Comunicación Interna

Curiosamente, como hemos mencionado en las conclusiones del punto anterior, los crecientes modelos de trabajo remoto obligan en muchas ocasiones a adoptar métodos de tele-comunicación para coordinar equipos internacionales.

La explosión de una multitud de software de videoconferencias y otras opciones para el trabajo colaborativo hace que sea hoy más fácil que nunca el trabajar de manera conjunta desde diferentes partes del globo – aunque el correo siga siendo uno de los métodos de comunicación más habituales, por su naturaleza distribuida y su uso casi universal.

8.3 Gestión del talento

Descripción:

> Análisis de la contratación y la gestión del talento.

Pregunta Clave:

> ¿Cómo se controla la contratación y la gestión del talento?

ONGs - Talento

Aunque la mayoría de ONGs tienen una base fija de trabajo profesionalizado, algunas deciden trabajar también con personal voluntario en proyectos concretos, como es el caso de Greenpeace, mientras que otras prefieren evitarlo, como MSF, por motivos éticos, de organización o calidad. Wikipedia, sin embargo, trabaja con una base de editores que es voluntaria en su totalidad.

"Nosotros no solemos trabajar con voluntarios, porque nuestro trabajo es un trabajo para el que hay que estar formado e informado, no basta con un par de meses de experiencia (...) Pero claro, si comparas nuestros sueldos con los de roles comparables en empresas privadas, ahí es donde ves el voluntarismo (risas); no obstante, esa diferencia se gasta en medicinas y otros recursos para aquellos proyectos donde se más se necesitan." - Mila Font, Delegada Regional para Médicos Sin Fronteras

B Corps - Talento

Al tratarse de empresas de menor tamaño, MPOWERD y Harvey tienen más problemas escogiendo el talento entre una multitud de perfiles interesados que manteniéndolo. 7group no es una empresa que contrate personal, al estar formada por una agrupación de socios independientes, así que no hay análsis posible en este sentido.

"Es bastante fácil encontrar gente que quiera trabajar en algo que le de sentido a su vida, la verdad (risas). Hay gente en nuestra empresa que creció en la pobreza, y ahora están trabajando para, de alguna manera, ayudarse a sí mismos. Es más fácil trabajar duro cuando lo haces para cambiar el mundo." - John Salzinger, Fundador y CEO de MPOWERD

8.3 Gestión del talento

Descripción:

> Análisis de la contratación y la gestión del talento.

Pregunta Clave:

> ¿Cómo se controla la contratación y la gestión del talento?

Agencias - Talento

Las agencias y consultorías entrevistadas siguen protocolos de contratación tradicionales, por lo que este punto no requiere demasiado análisis. En su caso las consideraciones de impacto pueden darles quizá una "ventaja añadida" a la hora de atraer talento excepcional.

"La idea de "impermanencia" está en el ADN de Sketchin, por lo que nuestra aproximación a los proyectos, nuestros servicios y lo que les pedimos a nuestrxs diseñadores está cambiando todo el tiempo (...) Esta es nuestra manera de trabajar, y esto es lo que queremos transmitir. Si nosotros mismos no pensásemos y trabajásemos de esta manera, no podríamos ofrecerles esto a nuestros clientes." - Elena Zordan, General Manager en Sketchin

Conclusiones - Talento

A día de hoy existe muchísima más gente alienada por su trabajo, o interesada en contribuir a mejorar el impacto de los proyectos, que puestos destinados a ello. La mayoría de empresas y organizaciones siguen sin preocuparse demasiado aún por este tipo de factores, por lo que los agentes que van innovando en este sentido tienen relativa facilidad para encontrar talento internacional interesado en trabajar para ellxs, incluso aunque los sueldos no siempre sean totalmente competitivos en el mercado, como puede ser el caso de las ONGs.

Al final, el hecho de trabajar para un bien mayor, o el colaborar para hacer del mundo un lugar mejor, suele suplir para muchos trabajadores las otras posibles ventajas económicas que pueda apotar el trabajar en una empresa tradicional.

9.
ÁMBITOS COMPLEMENTARIOS

9.0 Faceta complementaria estratégica

Estructura de negocio y sostenibilidad

> Análisis de la definición de negocio y partnerships

Estrategia de comunicación y marketing

> Plan de comunicación externo y activación

9.1 Negocio y sostenibilidad

Descripción:

> Análisis de la definición de negocio y las vías de sostenibilidad y gestión económica.

Pregunta Clave:

> ¿Cómo se asegura y gestiona la sostenibilidad económica de los proyectos y la marca?

ONGs - Sostenibilidad

Tanto Greenpeace como MSF se sustentan casi en su totalidad por donaciones externas de ámbito privado, renegando de fondos públicos y otras asociaciones por motivos políticos, lo que implica tener una comunicación constante con sus socios. MSF también admite la colaboración económica con un número limitado de empresas, siempre que no vulneren una serie de criterios internos de selección que pudiesen colisionar con sus objetivos de impacto o su imagen pública.

Además, es importante mencionar aquí que tanto Greenpeace como MSF reservan un porcentaje de sus presupuestos para el "emergency preparedness" : fondos específicos para la respuesta a posibles crisis repentinas a través de acciones aceleradas.

El equipo de Wikipedia es voluntario, por lo que no requiere de financiación, aunque la Wikimedia Foundation sí que admite donaciones públicas o privadas, lo que además la convierte en una de las ONGs más ricas del mundo. Esto genera una cierta fricción interna entre la rama "voluntaria" de Wikipedia y la rama "oficial" de la Wikimedia Foundation, un aspecto que no entraremos a analizar aquí, pero que sin duda presenta un caso de análisis interesante en cuanto a la perversión de un sistema que persigue un impacto positivo por una organización superior cuyo interés principal son los beneficios tradicionales.

"En términos económicos, Greenpeace es una organización independiente, sin lazos con ningún grupo político o económico, y está financiada exclusivamente por las aportaciones de sus socios (...) Esta libertad es sumamente importante para el trabajo que nosotros realizamos, porque nos permite actuar de manera independiente." - Marta San Román, Especialista en Comunicación para Greenpeace

9.1 Negocio y sostenibilidad

Descripción:

> Análisis de la definición de negocio y las vías de sostenibilidad y gestión económica.

Pregunta Clave:

> ¿Cómo se asegura y gestiona la sostenibilidad económica de los proyectos y la marca?

B.Corp - Sostenibilidad

La sostenibilidad de todas las B Corps entrevistadas es similar a la de cualquier otra empresa: sus ingresos proceden de sus clientes, bien a través de ventas de productos, como en el caso de MPOWERD, como de servicios de marketing, como en Harvey, o de consultoría arquitectónica, como en 7group.

No obstante, es importante mencionar que la gestión económica es también para 7group y Harvey un vector de impacto en sí mismo, ya que la elección y el balance de diferentes clientes forma parte de su estrategia principal de impacto externo. Ambos presentan una metodología de balance entre los clientes "poco" interesados por el impacto positivo (más allá del mínimo necesario para alinearse con sus servicios y misión personal) y aquellos clientes que trabajen de forma directa en negocios propios de impacto -u otros modelos de B Corp-.

Este filtro de clientes es uno de los campos de balance más complejos en el terreno de las B Corp; por una parte, es una de sus principales herramientas, a la hora de gestionar su impacto expandido; pero por otra, también es su principal vía de financiación, lo que no permite una flexibilidad absoluta para establecer criterios de selección demasiado estrictos.

"Harvey filtra todos sus clientes a través de los ODS, lo que nos da una puntuación con la que evaluar cuán positivo es el impacto de nuestros clientes en diferentes sectores; una vez que tenemos esa puntuación, separamos nuestros clientes en tres niveles, con distintos descuentos sobre nuestros servicios (...) Por supuesto, en Harvey no trabajamos con ninguna empresa cuyo impacto resulte negativo en cualquiera de los ODS – aunque tampoco suelen contactar con nosotros (risas)." - Sarah O'Terra, Senior Marketing Specialist en Harvey

9.1 Negocio y sostenibilidad

Descripción:

> Análisis de la definición de negocio y las vías de sostenibilidad y gestión económica.

Pregunta Clave:

> ¿Cómo se asegura y gestiona la sostenibilidad económica de los proyectos y la marca?

Agencias - Sostenibilidad

Las agencias entrevistadas también dependen de sus clientes, aunque en su caso no se realiza un balance tan exhaustivo entre tipos de cliente o de proyecto. Su financiación procede en su totalidad de sus proyectos, por lo que su balance de sostenibilidad es el más simple y directo.

Sin embargo, sí que es cierto que el interés creciente por las cuestiones de impacto ha llevado a que los propios trabajadores, en ocasiones, rechacen trabajar en proyectos de impacto negativo, lo que podría catalogarse como un proceso de cambio "de abajo arriba" que también está afectando al tipo de clientes de estas agencias.

"No hay suficientes gestores de proyecto de alto nivel para trabajar en todos los proyectos que nos necesitan, y la mayoría compartimos valores similares en cuanto a las preocupaciones de impacto o agendas de sostenibilidad. ¿Por qué íbamos a trabajar en proyectos que empeoren la situación del mundo, pudiendo trabajar en otros que se alineen mejor con nuestros objetivos?" - Rob Leslie-Carter, Lead Project Manager para ARUP

Conclusiones - Sostenibilidad

De impacto o no, es evidente que cualquier empresa requiere de una cierta sostenibilidad económica para mantenerse en funcionamiento. Sin recursos, tanto económicos como humanos, (que también requieren sueldos, etc.), es imposible perseguir ningún impacto positivo, y menos aún competir con aquellos agentes que generan un impacto negativo. Cualquier forma de financiación es válida, sean estas donaciones, colaboraciones, u otras vías, siempre que estas nos permitan perseguir nuestros objetivos y mantenernos a flote sin pervertir nuestra proupuesta de impacto.

9.2 Comunicación y marketing

Descripción:

> Análisis de la audiencia y del plan de comunicación y activación externa de los valores de la marca.

Pregunta Clave:

> ¿Cómo sabe a qué tipo de cliente atraer, y cómo comunicar los valores de la marca por los canales de comunicación externa?

ONGs - Comunicación Externa

Tanto Greenpeace como MSF destinan una gran parte de sus esfuerzos a realizar una comunicación constante hacia el exterior, ya sea esta hacia los grandes medios de comunicación como hacia sus socios, ya que estos últimos son su principal fuente de financiación. El caso de Wikipedia es distinto, ya que sus labores de edición de artículos son en sí mismas una vía de comunicación externa.

"En Greenpeace, el departamento de "fund-rising" y el de comunicación están separados, para que nuestos objetivos de financiación no gobiernen nuestros proyectos o nuestra comunicación hacia los socios que nos apoyan." - Marta San Román, Especialista en Comunicación para Greenpeace

B Corps - Comunicación Externa

Obviamente, el hecho de ser una empresa de impacto es un factor principal de la comunicación exterior de todas las B Corp analizadas; pero curiosamente, aunque es por supuesto un valor intrínseco, Harvey apunta, como especialista en la comunicación de negocios de impacto, que es "contraproducente" incidir demasiado sobre este tipo de valores, porque pueden "agotar" al consumidor final.

"El hecho de que una marca o producto sea B Corp, o vegana, halal -lo que sea-, es por supuesto un bonus añadido; pero en la práctica, cuando hacemos investigación de usuario, solemos descubrir que al final, lo que importa por encima de todo es que los productos y las marcas sean de calidad, y tengan un buen servicio de atención al cliente, una web accesible, etc." - Sarah O'Terra, Senior Marketing Specialist para Harvey

9.2 Comunicación y marketing

Descripción:

> Análisis de la audiencia y del plan de comunicación y activación externa de los valores de la marca.

Pregunta Clave:

> ¿Cómo sabe a qué tipo de cliente atraer, y cómo comunicar los valores de la marca por los canales de comunicación externa?

Agencias - Comunicación Externa

La mayoría de agencias utilizan la sostenibilidad y el impacto como uno de los valores de promoción de su marca, centrando su comunicación en los valores de la consultoría de sostenibilidad, como en ARUP, o de investigación de usuario y diseño de futuros, como en Mormedi o Experientia, o de diseño de servicio e impacto como en Koos.

"Nuestra imágen es la de una compañía que cree en la importancia de perseguir un impacto positivo, y por lo tanto la gente que trabaja con nosotros es bastante idealista (...) Además, también somos una compañía abierta a diferentes culturas y personalidades, y creo que todos en el equipo creemos en la importancia de la diversidad." - Merlijn Sluiter, Service Designer en Koos

Conclusiones - Comunicación Externa

La comunicación externa es una de las principales acciones y vías de proyecto en cualquier tipo de agente de impacto; tanto para las ONGs, que requieren un apoyo constante (económico y público) de sus socios, como para las B Corp y agencias, que utilizan sus perfiles de impacto para diferenciarse de la competencia y perseguir un valor añadido.

Sin embargo, no basta solamente con anunciar nuestra "preocupación" por el impacto positivo. Las consideraciones de impacto han de formar parte no solo de nuestra marca, sino también de nuestros proyectos, nuestros objetivos, nuestros procesos, nuestros trabajadores y nuestros clientes. Al final, trabajar por un impacto positivo es perseguir un cambio en el mundo, y ese cambio no será alcanzado hasta que cambiemos la manera en la que pensamos en la gestión de proyecto, e incorporemos las consideraciones de impacto en todas sus fases.

9.3 Faceta complementaria aplicada

Producción visual

> Definición de las necesidades de diseño
> Creación de las claves de la identidad
> Producción digital
> Mockup print

9.4 Marco de diseño

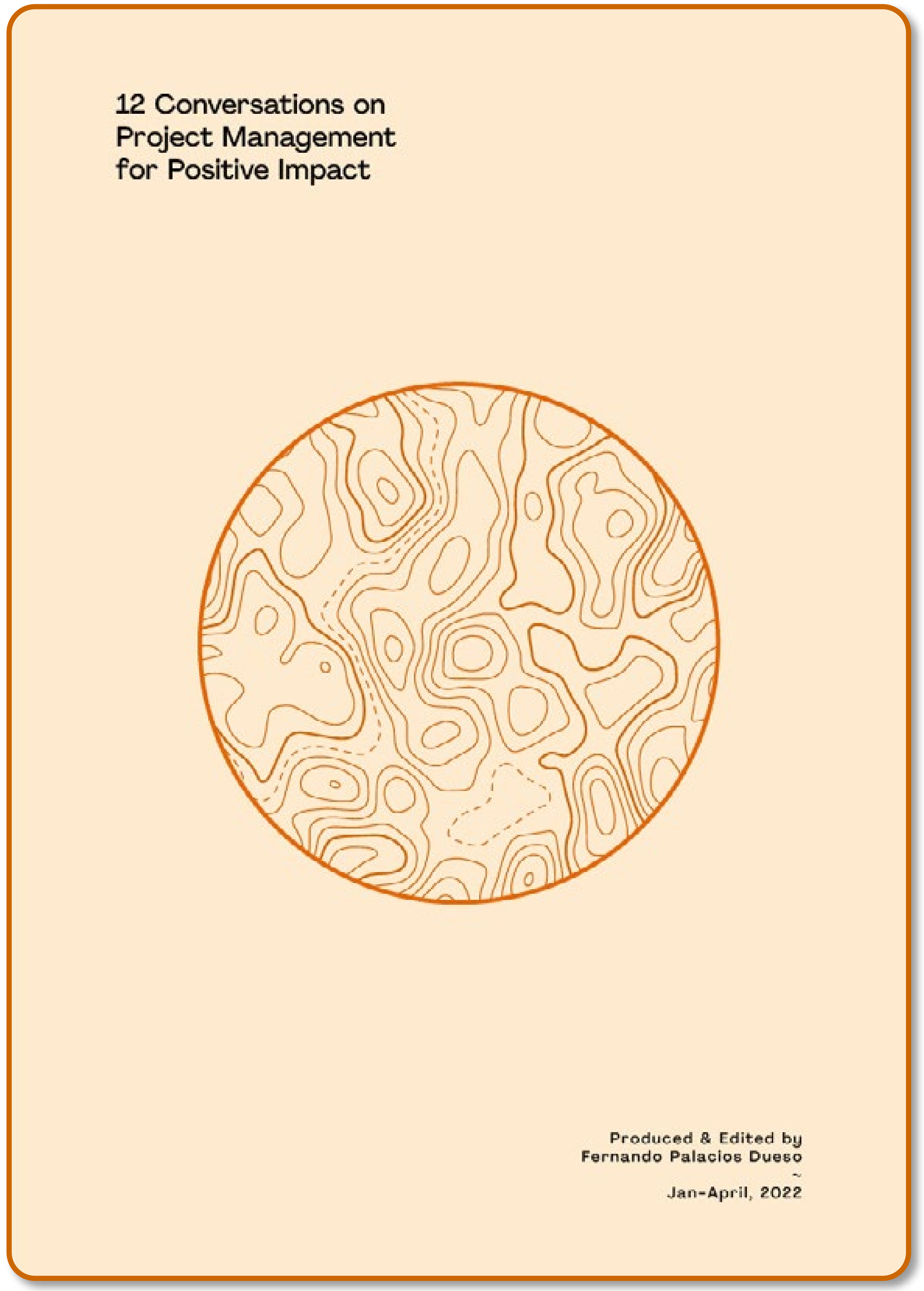
Descripción:

> Definición de las necesidades de diseño y aplicación de los recursos de investigación.

Respuesta:

> La publicación final incluirá sólamente las entrevistas realizadas en inglés, transcritas al soporte textual, acompañadas de imágenes y otros recursos gráficos.

El proceso de investigación y producción podrá incluirse como apunte introductorio o dejarse fuera de la publicación final (presentado de manera adjunta como análisis de caso o adjuntando la Memoria del TFM).



9.5 Propuesta de diseño

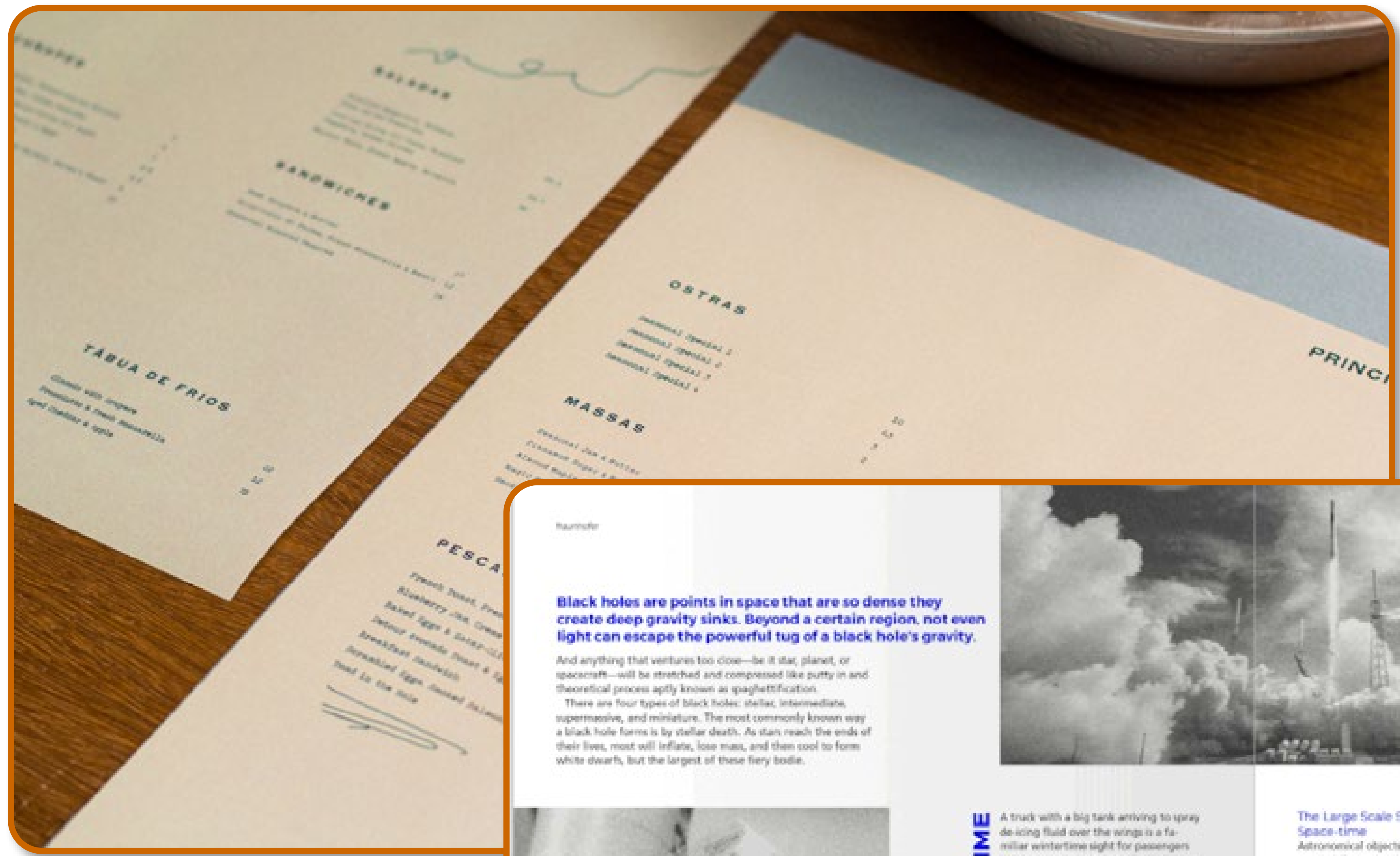
Descripción:

> Análisis de referentes e inspiraciones visuales y definición de la identidad del proyecto.

Respuesta:

> La identidad visual de la publicación final se ha establecido alrededor de dos criterios:

Por un lado, a nivel textual, informativo y estructural, su naturaleza de investigación adoptará el formato de una distribución en columnas rígidas, que guiarán el sentido del texto y aportarán al diseño una arquitectura clara y fácil de seguir, en referencia al aspecto más técnico de “proyecto” del Master.



MOOD

ESTRUCTURA

9.5 Propuesta de diseño

Descripción:

> Análisis de referentes e inspiraciones visuales y definición de la identidad del proyecto.

Respuesta:

> Por otro lado, el aspecto más creativo de “diseño” del Master se explorará a través del entremezclado de esta naturaleza textual e informativa con un juego gráfico y visual en forma de vectores topográficos que se irán entrecruzando con el texto y las imágenes.

La naturaleza modular y fácilmente escalable de los vectores nos permitirá adaptarlos a casi cualquier configuración de columna y de página, y diferenciar nuestra publicación final de cualquier otra publicación similar académica o de negocios (habitualmente parcas en cuanto a atractivo visual).

9.6 Producción visual

Descripción:

> Producción de las aplicaciones digitales.

Respuesta:

> Se incluyen aquí algunos splits de ejemplo, aunque la publicación final tambien se adjunta a la Memoria como Anexo principal para la consulta en su totalidad.

SPLIT 1

SPLIT 2

9.6 Producción visual

Descripción:

> Producción de las aplicaciones digitales.

Respuesta:

> Se incluyen aquí algunos splits de ejemplo, aunque la publicación final tambien se adjunta a la Memoria como Anexo principal para la consulta en su totalidad.

SPLIT 3

SPLIT 4

9.6 Producción visual

Descripción:

> Producción de las aplicaciones digitales.

Respuesta:

> Se incluyen también algunas exploraciones visuales realizadas en el Módulo de Diseño Digital, como ejemplos de posibles aplicaciones del proyecto tanto a contenido en redes sociales como a un soporte web o móbil – o incluso de la ampliación del proyecto a través de un blog que pudiese continuar con la producción de nuevas entrevistas.

TW & FB

1920x1080px

9.6 Producción visual

Descripción:

> Producción de las aplicaciones digitales.

Respuesta:

> Se incluyen también algunas exploraciones visuales realizadas en el Módulo de Diseño Digital, como ejemplos de posibles aplicaciones del proyecto tanto a contenido en redes sociales como a un soporte web o móbil – o incluso de la ampliación del proyecto a través de un blog que pudiese continuar con la producción de nuevas entrevistas.

800x800px

INSTAGRAM

9.6 Producción visual

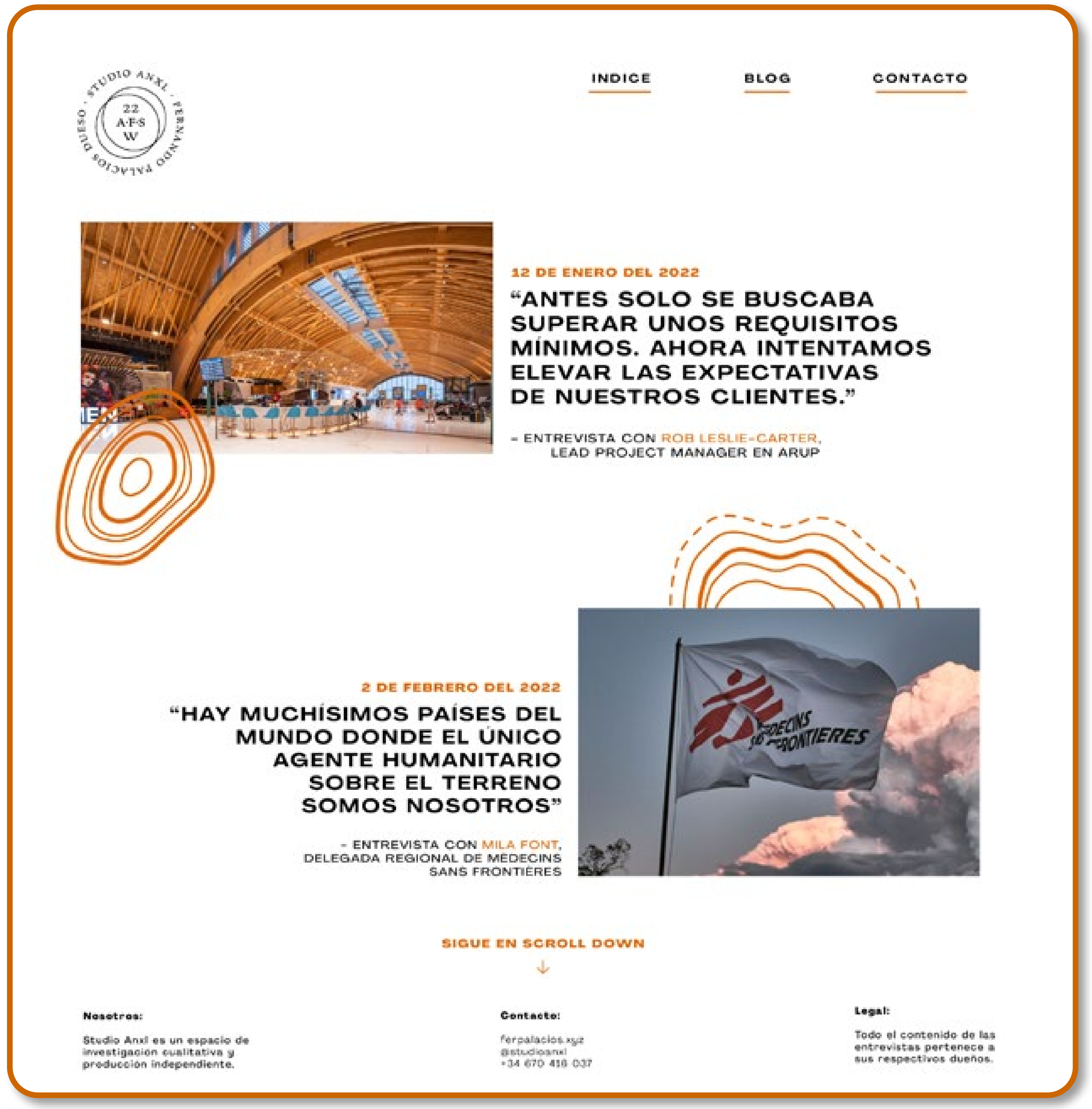
Descripción:

> Producción de las aplicaciones digitales.

Respuesta:

> Se incluyen también algunas exploraciones visuales realizadas en el Módulo de Diseño Digital, como ejemplos de posibles aplicaciones del proyecto tanto a contenido en redes sociales como a un soporte web o móbil – o incluso de la ampliación del proyecto a través de un blog que pudiese continuar con la producción de nuevas entrevistas.

MÓBIL



WEBSITE

9.6 Producción visual

BLOG

Descripción:

> Producción de las aplicaciones digitales.

Respuesta:

> Se incluyen también algunas exploraciones visuales realizadas en el Módulo de Diseño Digital, como ejemplos de posibles aplicaciones del proyecto tanto a contenido en redes sociales como a un soporte web o móbil – o incluso de la ampliación del proyecto a través de un blog que pudiese continuar con la producción de nuevas entrevistas.

9.7 Producción en print

Descripción:

> Producción del mockup en print.

Respuesta:

> Y para finalizar, incluyo aquí unas pocas imágenes de la versión en mockup print con un aspecto de papel reciclado, como última guinda del proyecto.

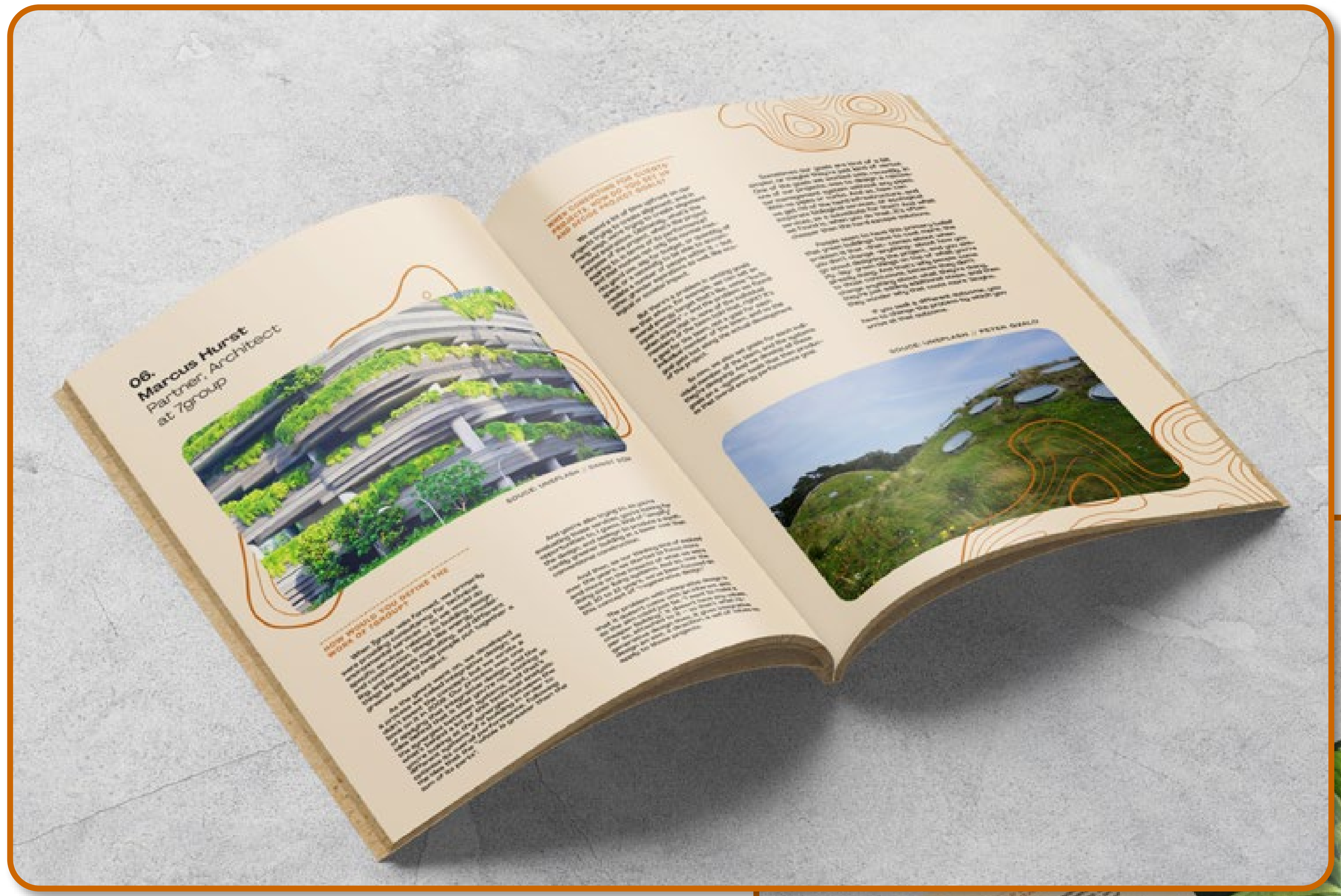
9.7 Producción en print

Descripción:

> Producción del mockup en print.

Respuesta:

> Y para finalizar, incluyo aquí unas pocas imágenes de la versión en mockup print con un aspecto de papel reciclado, como última guinda del proyecto.



10. EVALUACIÓN FINAL DE PROYECTO

10. Evaluación final de proyecto

Estructura:

Aunque todas las entregas mensuales de seguimiento del TFM se entregaron a tiempo, desde una visión posterior, hubiese pulido un poco más algunas entregas -que pudieron a veces ser documentos toscos o inacabados-, a fin de adaptarnos mejor a la idea de presentación modular "por etapas" ante un cliente o supervisor.

Producción:

Finalmente no se alcanzó el llegar a 15 entrevistas, quedándonos en 12, (serían 14 de no ser por un par de cancelaciones de última hora). El timing, sin embargo, se ha ajustado a la perfección al presentado inicialmente, incluso llegando a término con bastante holgura, por lo que podríamos haber ampliado el timing de producción para alcanzar el objetivo previsto, especialmente a través de agencias de impacto más cercanas a modelos humanitarios, -la tipología menos explorada-.

Bibliografía:

La consulta de bibliografía se realizó más tarde de lo que hubiese resultado óptimo, por lo que algunas consideraciones útiles para el proceso de investigación no empezaron a ponerse en práctica hasta que ya se habían realizado algunas entrevistas – lo que nos empujó a realizar alguna consulta final por correo.

Investigación:

Del punto anterior se extiende el hecho de que no todas las entrevistas responden de manera óptima a las preguntas centrales de los ámbitos principal y complementario, lo que resta cierto potencial al corazón del proyecto como proyecto de investigación. El resultado final, no obstante, es satisfactorio como intento primerizo, especialmente si tenemos en cuenta su complemento como publicación visual y su naturaleza 100% independiente.

Aplicación:

En otro tipo de marco o contexto me hubiese gustado plantear el proyecto con una finalidad principal impresa o editorial, pero lo cierto es que tanto por recursos como por scope del proyecto -ya que la intención posterior es compartir la publicación con una multitud de agentes distintos, a fin de facilitar mi búsqueda de trabajo una vez terminado el Master-, el soporte digital tenía mucho más sentido.

A nivel de análisis de la publicación, el resultado final responde a mis expectativas personales, aún a pesar de trabajar con una base de recursos de imagen muy reducida (o, en el caso de algunos agentes, inexistente). Es por ello que las entrevistas más visuales se entremezclan con otras que no lo son tanto, para intentar mantener un balance interesante para el lector.

10. Evaluación final de proyecto

Últimas notas:

La mayor conclusión alcanzada al llegar a este último punto de evaluación del proyecto es que la concepción en sí misma del propio proyecto y del Trabajo Fin de Master ha ido evolucionando según las entregas iban apilándose y la Memoria iba tomando forma.

Si aceptamos que el objetivo del TFM es también el servir de proceso de aprendizaje en sí mismo, a nivel personal creo que, de volver a embarcarme en un proyecto semejante, lo haría con la ventaja de llevar conmigo todas las lecciones aprendidas.

A nivel de proyecto, el TFM se ha ajustado al timing y los requerimientos, aún a pesar de transitar un camino poco habitual; y aunque no alcanza -todos- los objetivos que se propuso, es todo un logro personal que el experimento se haya llevado a término.

¡Gracias por todo, y hasta pronto!

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