

TRANSFORMATIVE SERVICE DESIGN  
SHAPING LEBANESE MAGAZINE INDUSTRIES BY DESIGN

by

Simona El Khoury

A thesis submitted to the Department of  
Design  
in partial fulfillment of the requirements for the degree of  
Master of Arts in Design

NOTRE DAME UNIVERSITY- LOUAIZE  
Ramez G, Chagoury Faculty of Architecture, Arts and Design

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Thesis

Master of Arts in Design

Transformative service design

Shaping Lebanese magazine industries by design

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Submitted to the Faculty of Architecture, Arts and Design

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Thesis Advisor

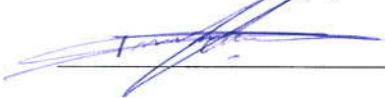
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*“Feeling gratitude and not expressing it, is like wrapping a present and not giving it.”*

*William Ward*

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## ABSTRACT

Nowadays innovation in design is playing an important role in services, giving rise to new design disciplines, focused not only on objects but also on services and systems (Willems, 2013). Services are less discussed as design objects and more as means of supporting the emergence of more collaborative societies (Sangiorgi, 2011). This research aims to explore whether Lebanese magazine industries, via service design, can incorporate digital options into the conventional print production process to sustain and refine its current services and systems. And if it were the case, what would the procedures to adopt be? The study demonstrates how users' experiences and participation in service design can improve the transition from print to digital. The researcher uses a case study of one local magazine: Mondanité. The methodology consisted of two focus groups, where participants representing both the print and digital platforms, and from various departments are interviewed. Then, three in depth interviews focusing on one specific department: the editorial department is conducted. Results showed: - major weaknesses and gaps between all the departments - an archaic and constantly interrupted chain of information – a necessity to cross work on print and digital media - a tendency to solve encountered issues on the spot. Following this analysis, the researcher suggests a path forward by developing a digital interactive platform for magazines. Limitations to this study are related to the development and piloting of this platform due to financial and time factors. The platform designed is established as a model to be extended to other Lebanese magazines industries. **Keywords:** *service design, digital publications, magazine industry, transformative services, participatory design, interactive magazines*

# CHAPTER 1

## INTRODUCTION

*“...Design is the fundamental soul of a man-made creation that ends up expressing itself in successive outer layers of the product or service.”*

*The late Steve Jobs, former CEO, Apple. (Jobs in Fortune, 2000)*

### 1.1 Background

The information revolution has changed the way we interact with everything, from the games we play and the appliances we use, to the tools that we handle at work (Moggridge, 2007). From the utensils we eat with, to the vehicles that transport us, to the machines we interact with, we are surrounded by objects that have been designed (Evenson and Dubberly, 2010). Yet most people think of designers as only having applied the surface treatment to an object conceived by someone else. Moholy-Nagy described design as more than just facade making. He suggested that design was:

‘a complex and intricate task ... and the integration of technological, social or economic requirements, biological necessities, and the psychophysical effects of materials, shape, color, volume, and space’ (Moholy-Nagy in Evenson and Dubberly, 2010: p1).

In designing-for-service experiences, designers must provide the opportunity for customers to have meaningful, compelling, and fulfilling experiences that address their needs (Tempkin, 2008). The value we attribute to a product is not simply based on the product but all the services wrapped around it (Das, 2017).

Designers are trained to understand the varied and complex needs of people, and then to design solutions and services that meet those needs; typically, a designer thinks of optimizing the encounter so that it primarily meets the needs of the person receiving the service – the customer (Lin et al., 2011).

### 1.1.1 In the region

Nowadays, the ongoing digital revolution is accelerating with tremendous increases in electronic data, the ubiquity of digital interfaces; a reshaping of customer expectations and a potential creation for virtually every sector with redrawn or redefined borders, at a more rapid pace than we have previously experienced (Alturi et al., 2017). We live in an era where the rules of engagement are being redrawn by the customer, thanks to the emergence of always-on connectivity, Cloud services, social media, Internet of Things, mobile devices, Big Data, and Sensor Technology. This rapid change will continue to be at the core of transformation in the way brands deliver services (Das, 2017). Burns et al. (2006), notes that this transformative role of design is combined with the potential transformative role of services that can be applied (in Sangiorgi, 2011: p29). Transformative services need to propose more accessible, usable and equitable solutions on one side, but also suggest new models of service co-production<sup>1</sup> : where users are not perceived as passive users but active collaborators in the solution and where organizations factually release some of the control to users in order to achieve this. This transformation necessitates the concurrent development of staff, the public and the organization (Sangiorgi, 2011), leaving behind not only the

---

<sup>1</sup> Co-production conceives service users as active asset-holders rather than passive consumers, promotes collaborative rather than paternalistic relationships between staff and service users, puts the focus on delivery of outcomes rather than just 'services'. Available at: [http://www.govint.org/fileadmin/user\\_upload/publications/coproduction\\_why\\_it\\_is\\_important.pdf](http://www.govint.org/fileadmin/user_upload/publications/coproduction_why_it_is_important.pdf). Accessed 14 may 2017)

shape of a new solution, but the tools, skills and organizational capacity for ongoing change (Burns et al., 2006: p21).

### 1.1.2 Here at home

Change is the only constant element worldwide and publishing is part of this vast changing market that is facing and will continue to face transformations (Kreidieh, 2015). The challenge, as Arab publication houses, will be to prepare for these changes and use them to their advantage, so that the publication industry may grow and improve. This research provides a framework for transformative service design, in a specific Lebanese context of private organizations, Lebanese publication houses. It provides an in-depth inquiry into this conversion, and a pilot study for further research in Lebanon. Despite the problems and crisis Lebanon has been facing in the past few years, the country still produces a surplus of educated and skilled labor, the literacy rate is high and the profile of the labor market is that of an educated workforce. One fifth of Lebanese men have a university degree (Ajluni and Kwar, 2015). The corresponding figure for women is even higher, with 40% of working women holding a university degree (Ajluni and Kwar, 2015). Lebanon is considered the diffusion center for the Arab world in terms of actors, directors, audiovisual artists, creative writers (Hill, 2008). Compared to its population and that of other Arab countries, Lebanon has a substantial number of publishing houses and published titles. The Consultation and Research Institute (CRI) states that there are 162 active publishers in Lebanon (Kreidieh, 2015). In fact, the Lebanese publishing sector is very dynamic and its local sales represent only 10% of its total publishing production. Lebanon and Egypt together produce around 80% of the Arabic books published annually in the Arab world, and the Lebanese perspective is subsequently significant for an

understanding of the Arab book market (Abou Zeid, 2014). Favorable legislation and freedom of expression laws offer the Lebanese industry liberties unknown in other Arab states (CRI, 2010, in Kreidieh: p1). According to Hashem, a professor and Head of the library and information management department in the information and documentation Faculty of the Lebanese University, 'Lebanon is the leading country in the region regarding the publishing industry's influence on the economy'. Hashem describes publishing houses in Lebanon as mostly small in size, family-owned and managed, with decisions made by individuals or using the sole decision-maker model (Hashem, 2010, p22 in Kreidieh: pp68-69).

## **1.2 Thesis scope, research question and objectives**

This research addresses the state of Lebanese publishing houses and specifically investigates whether Lebanese magazine industries, via service design, can incorporate digital options into the conventional print production process. If so, what would be the procedures to adopt in order to sustain and refine its current services and systems? The research question could be answered by the following objectives:

1. To understand the process of service design formation in magazine industries or organizations and its impact on consumer perceived service quality by reexamining participatory approaches in the literature review.
2. To outline what a service design might set up so the organization can capitalize on its service strengths, mitigate or even abolish its service weaknesses and develop itself. This was examined through meetings with focus groups and in-depth interviews.
3. To investigate how a proactive design service could lead to the development of a digital platform for magazines. To recognize current organizational

structures and process already available information in order to improve the publication's organization workflow and time management system as well as increase revenues and bring innovative services to the users.

The researcher, being a publication director involved in the workflow and managerial resolutions of the publication, was given access to the data and permission to publish it by the company with the provision that the analysis will be made available to the publishing house.

### **1.3 Thesis structure**

The research thesis is composed of six chapters. Chapter one is introductory, and reviews the background and context of the research, presents the problematic, research question and objectives. Chapter two is the literature review; it is divided into five main sections. Section one focuses on the theoretical framework: post structuralism. Section two overviews service experiences and service design. Section three addresses the issue of technology, transformative services and the role and effect of service design in organizational change. Section four concentrates on magazine industries; the transition from print to digital an in-depth focus on the Lebanese magazine industries is explored in the last section. Each of the sections summarizes the findings in the literature review and defines the background for the qualitative research. Chapter three outlines the research methodology, the case study, and its data sets, processes, limitations and data analysis. Chapter four describes how the research was planned and implemented. To end, it analyzes and summarizes the findings. Chapter five describes the design outcome, the concept and the challenge behind it. It also explains how it relates to the findings. Conclusions are drawn in chapter six,



tying together what was learned according to the research aim and any future activity to be applied.

## CHAPTER 2

### LITERATURE REVIEW

This chapter establishes the significance of the general field of study of service design in Lebanese magazine industries. Before attempting to address the research question raised in the thesis, the researcher provides a clear understanding of the theoretical frame associated with service design.

#### **2.1 Service design and post-structuralism**

When examining the deeper meaning of concepts, it is fruitful to look back in time and find out which theories or theoretical frames are associated and linked with services, systems, organizations, change and development. As post-structuralism refers to many disciplinary studies, the researcher will focus solely on the reflections of post-structuralism on design, systems and organizations to understand and link it to the field of research. Etymologically, the concept of 'post structuralism' consists of the words 'post' and 'structuralism'. As 'post' points out to 'the being of later or after than something', structure suggests 'the way in which parts of something are related to each other, how it's organized and arranged', and structure is something consisting of several parts which here denotes the process of building. Post-structuralism refers to arranging and organizing different parts of an entity (literary, language, society, etc.) into a post- or this time -system in which every part is related and connected to the other (Sayin and Ates, 2012).

Post-structuralism demands the restructuring of systems (Sayin and Ates, 2012). Out of this systems theory, the complexity theory grew: a complete approach to analysis, that views whole systems based upon the links and interactions between the

component parts and their relationship to each other and the environment within which they exist (Cham and Johnson, 2007). In socio-cultural terms 'complex' is used to describe humanistic systems that are:

'Intricate, involved, complicated, dynamic, multi-dimensional, interconnected systems such as, communities, identities, multiple belongings, overlapping geographies and competing histories' (Cahir and James 2006 in Cham 2007: p3).

A post-structuralist view argues that to understand an object it is necessary to study both the object itself and the systems of knowledge that produce the object (Emiroglu, 2012). In post-structuralism, systems are always radically open, always carrying the potential of connecting with other systems (Patton, 1996: p257, in Styhre 2001: p3). There is no fixed and unambiguous organization but only a multiplicity of activities, processes, relations, connections, and changes that are referred to as 'organization' (Styhre, 2001). In fact, Michel Foucault, the most influential post-structuralism writer on modernist systems of thought, suggests a means for social scientists to interrogate a range of discursive practices and disciplinary technologies in modern institutions, including the workplace, educational and organizations (Fox, 2014). In this section, the researcher set necessary links and relationships of post-structuralism with concepts related to services, systems, organizations, change and development. These ties help to understand, interpret and explain service design in the context of organizations, and develop further knowledge about the topic. The following parts will concentrate particularly on the service design process, its role in organizations and specifically in magazine industries.

## 2.2 Service design: an interdisciplinary approach

This section explains what interaction design is, what it can do for the user and his required service, and how it is becoming an important part of services in general. It also introduces services and service experiences and how they are fundamental to any service design approach, setting the background for the development of service design in societies nowadays. In a globalized world, people are dealing with financial, environmental and social problems on a level of complexity never experienced before (Polaine et al. 2013). The Worldwide Web has changed everything. The media of cyberspace allowed things to happen that were just not possible before. New technologies sprung into existence (Zimmerman, 2010).

### 2.2.1 Interaction design: a user centered approach

With the introduction of computers, digital technology and technological shifts, a new design area developed: Interaction Design (IxD). Designers of digital technology products no longer regard their jobs as designing a physical object – beautiful or utilitarian – but as designing our interaction with it (Moggridge, 2007). Designing usable interactive products requires considering who is going to be using them and where they are going to be used. Another key concern is the understanding of the kind of activities people are partaking in while interacting with the products. The appropriateness of different kinds of interfaces and arrangements of input and output devices depends on what kinds of activities need to be supported (Preece, Sharp, and Rogers, 2015).

Interaction design is a ‘design discipline’ whose ultimate objective is to create new and improve existing interactive systems<sup>2</sup> (Fallman, 2008). (IxD) focuses on

---

<sup>2</sup> Interactive system designs is to be able to deal with user experience-including physical, sensual, cognitive, emotional, and aesthetical issues; the relationship between form, function, and content; as well as fuzzy concepts

designing interfaces between technology and its users (Stickdorn and Frischhut, 2012). The goals of designing interactive products to be fun, enjoyable, pleasurable, and aesthetically pleasing and so on, are primarily concerned with the user experience; by this, it expresses what the interaction with the system feels like to the users (Preece, Sharp, and Rogers, 2015). Successful interaction design requires a shift from seeing the machinery to seeing the lives of the people using it; it focuses on constructing the ways people interact with objects and systems (Coiera, 2002). Moreover (IxD) is about designing a system, a pathway, an interaction for any service that can be understood and used by consumers easily and fulfills their expectations (Moritz, 2005). It is a process that brings together skills, methods and tools for intentionally creating and integrating systems for interactions with customers to create value for the customer (Evenson and Dubberly, 2010). The design vision is closely linked to the users' specific context, culture, knowledge and resources and not simply focused on the technology (Löwgren, Stolterman, 2007). It understands as much as possible the users, their work, and the context of that work, so that the system under development can support them in achieving their goals (Preece, Sharp, and Rogers, 2015). One aim of interaction design is to reduce the negative aspects (frustration, annoyance) of the user experience while enhancing the positive ones (enjoyment, engagement) (Löwgren, 2013). Building on this, a second goal is to produce, from the needs identified, a set of stable requirements that form a comprehensive basis to move forward into thinking about design.

Throughout this section, the researcher emphasized the need for a user-centered approach to develop any product or service via interaction design and focuses in the next section on issues regarding services and service experiences, introducing some

---

such as fun and playability-a number of recent efforts have been made in the direction of establishing a better understanding (Fallman, 2008).

examples for a structured approach for the early phases of a service design process.

### 2.2.2 Services and service experiences

Services have no physical form, they cannot be stored or inventoried, and they are used rather than owned (Moritz, 2005). Referring to Willets:

‘Digital technology has allowed businesses to create value through increasingly sophisticated service offerings, this has given rise to vital new design disciplines focused not on objects but on services and systems. This is almost entirely about what we do, not what we have. It is about reorganizing what we do around, an understanding of the needs of the end-user, ensuring that we do not waste time and money on anything extraneous.’ (See platform b, 2013: p4).

Designers moved beyond designing merely tangible products to designing complex and interactive service processes, concentrating on increasing the usefulness for the customers to an even further degree by applying their thinking to services (Stickdorn and Frischhut, 2012). Services have become a marker of good designed products and experiences and a necessity through the material world (See platform a, 2013).

Oliver King, (2017) co-founder and director of Engine, board director of the Design Business Association pinpoints in ‘Touchpoint’ that:

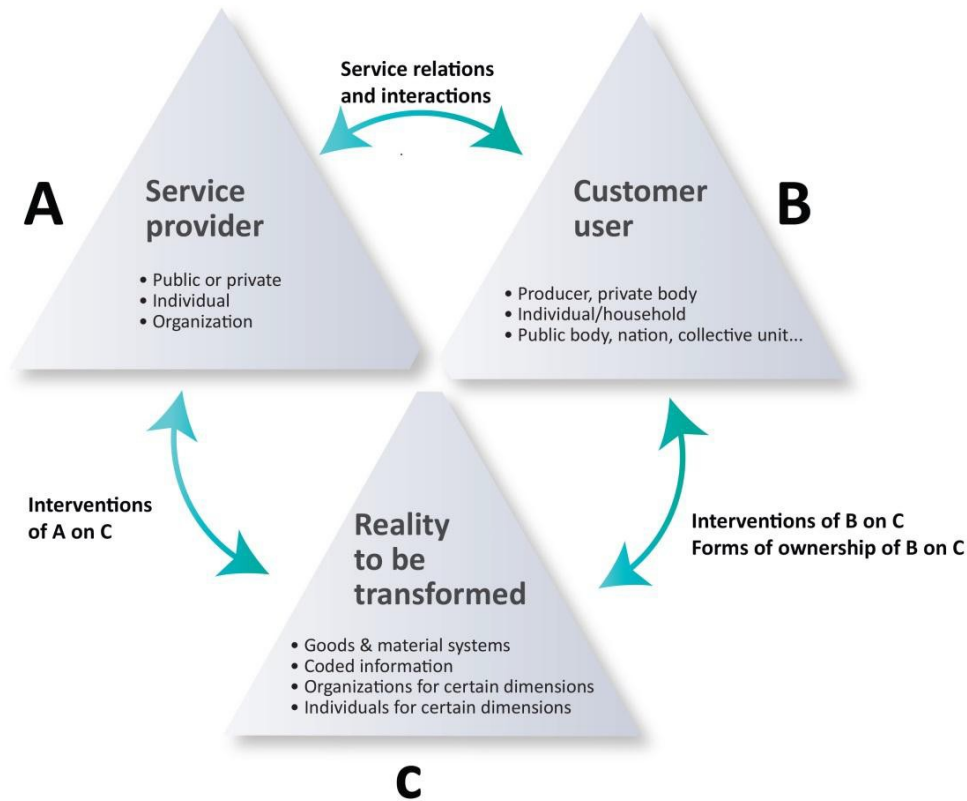
‘No matter how good your ideas are, it is the quality of your services that counts with customers. It is also in the delivery that the value of the design is realized.’ (pp44-47).

In this research, services are defined as relationships between providers and customers and more generally as highly complicated networks of relationships between people

inside (service providers, employees) and outside (users) the service organization (Polaine et al., 2013).

Managing the service experience is mainly concerned with quality issues: technical and functional: referring to what the customer actually receives from the service and the manner in which the service is delivered (Polaine et al., 2013). In today's increasingly competitive world, a service must be well designed to satisfy the users' needs, making sure they will want to use a service and actually benefit from it (See platform b, 2013). The unique features of services are directly linked to outcomes such as service quality and satisfaction, known as the 'outcome-based' service experience (Stickdorn and Schneider, 2011). Service experiences are associated with customer evaluation of the service, preferences, moods and emotions (Evenson and Dubberly, 2010). Functionality and usability have become a baseline for what customers are looking for: emotional bond experiences and pleasurable solutions to our everyday problems (Stickdorn and Schneider, 2011). That's why a need for balanced 'design thinking and design doing' is essential: design thinking is focusing on the design of the service itself, gathering the right inspirations and insights on what users find useful, whereas design doing will be applying the right interventions and conditions needed to successfully bring on the service (Martins, 2016). Gadrey (2002) explains that a service should first be considered a process, and illustrates service as a triangle that includes three primary elements: service provider, customer/client/user, and transformation of a reality (Evenson and Dubberly, 2010: p2) (see Figure 2.1). Indeed, designing for service is a process that brings together skills, methods and tools for intentionally creating and integrating systems for interaction with customers to create value for the customer, and, by differentiating providers, to create long-term relationships between providers and customers (Evenson and Dubberly, 2010).

Creating innovative services thus requires an integrated approach like that offered by service design (Mager, 2009).



**Figure 2.1:** The service triangle defined by Jean Gadrey 2002.

Source: adapted from Shelley Evenson and Hugh Dubberly. Available at: [http://www.dubberly.com/wp-content/uploads/2010/03/ddo\\_article\\_designing\\_service.pdf](http://www.dubberly.com/wp-content/uploads/2010/03/ddo_article_designing_service.pdf). Accessed 26 March 2017.

After overviewing interaction design, the roots of this discipline and outlining the importance of services and service experiences for any designed process, in the following section the researcher addresses the relationship between service experiences and service design and then moves to introduce service design, the main activities and tools associated with it, and the possible outcomes which can be expected from a service design project.



### 2.2.3 Service design process

Gaining insight into the nature of services and exploring the nature of relations between people and things, between people and organizations and between organizations of different kinds is central to designing services (Stichdorn and Schnider, 2011).

Service design is an evolving approach which cannot be restricted to a single definition. The following thus illustrates some definitions and explanations of ‘What is service design?’ based on a combination of various definitions stemming from different disciplines or backgrounds.

Service design aims to improve or innovate services to make them more useful, usable and appropriate from the client/user point of view (Mager 2009; Moritz 2005; Cleeren and Thoelen, 2015; the UK Design Council, 2010). By actively involving customers and staff in the creative aspects of developing services, co-creating (Reason et al., 2016) relevant, efficient, effective and distinctive services from the supplier’s point of view and in collaboration with them is the sure way to move ahead. Results can be measured in terms of money made or saved, improved customer experience, value created to society or reduced drain on the environment (Polaine et al., 2013). It is especially important to take the needs and motives of the users into account, dive into the customers and industries living and working environments, in order to analyze their needs, wishes and everyday experiences: the feasibility of these concepts and prototypes is tested so it can ultimately increase the effectiveness of implementing the solutions (Stichdorn and Schnider, 2011). The basic principles of service design are that the designed services should be user-friendly<sup>3</sup>, desired and must respond to the needs and motivations of clients and users (Cleeren and Thoelen, 2015). Allowing

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<sup>3</sup> If you describe something such as a machine or system as **user-friendly**, you mean that it is well designed and easy to use. (*COBUILD Advanced English Dictionary*. Copyright © HarperCollins Publishers)

users to contribute design ideas and combining this with observing their actual behavior or insights provides the basis to improve, design and deliver experiences that really make a difference (Reason et al., 2016). This insight is useful in developing services that work for customers.

This does not only allow the quick arrival to additional insights, but it also allows the strengthening of the general customer-focused mindset of an organization.

On another note, some service design organizations highlight that service design is developing the environments, tools and processes that help employees deliver superior service in a way that is proprietary to the brand (Continuum 2010, in Stickdorn and Schneider, 2011: p32). This is achieved by adopting a more collaborative, cross functional, and above all design-led, or customer-inspired approach (King, 2017). By planning and organizing people, infrastructure, communication and material components of a service, the quality and interaction between the service provider and the customer is improved. (Service Design Network, 2013). To give practical access to service design, whether the end product is a physical object or not, a highly simplified picture of a process is perceived; it can involve numerous skills, techniques and processes (See platform b, 2013), in which specific arrangements of people and technologies take action, involving many actors, stakeholders, suppliers, and their synergistic coordination in order to deliver a satisfactory result. Determining the needs of these diverse players and ensuring their mutual satisfaction can be challenging (Kuosa and Westerlund, 2013). In addition, defining and analyzing the links and interactions between these players and their relationship to each other and the environment in which they exist is complicated (Cham and Johnson, 2007). Service Design practitioners have been moving from providing solutions to specific problems, to provide organizations with the tools and

capacities for human-centered service innovation (Sangiorgi, 2011). All changes at this level can have small/large, temporary/lasting impacts into the organization; this requires a capacity to engage the organization, by including all its employees, stakeholders and customers to visualize and demonstrate the value of change and the ability to read and interpret the organization itself (Junginger and Sangiorgi, 2009).

This section identified interaction design and gave insights into fundamental aspects of services and how service providers can better understand them in order to innovate and improve services by design. A clear understanding of service design is showcased, its main activities, the tools related with it, approaching not only customers, but business models and organizations as well.

### **2.3 Technology, service design and organizations**

The researcher investigates in this section the fundamental challenges that occur in the context of digital revolution and introduces the different transformations induced on individual and professional organizational levels. Furthermore it examines how to conduct transformative processes, which transformations to aim for and why and in particular for the benefit of whom. This research highlights how co-creation and participatory design help this conversion to occur, identifying via service design, new ways to redefine the way organizations function in the new digital era.

#### **2.3.1 Technology and transformation of services**

Digital connection technology has triggered deep-seated societal changes that are perceptible in all areas of life. People are working via the Net on shared projects, maintaining digital friendships across continents; connecting has become a new form of communicating and living (Klewes, Popp, and Rost-Hein 2017). The numbers of

connected devices are expected to rise to 25 billion by 2020 and will far exceed the number of people in the world (Gartner, 2014 in Schreckling and Steiger, 2017: p6). Nowadays people who use technology expect to have access to everything all the time from any device anywhere in the world for all kinds of purposes (Schreckling and Steiger, 2017). Schwab (2016), contends that digital megatrends will fundamentally alter the way we live, work, do business, and relate to one another (Schwab, 2016 in Schreckling and Steiger, 2017: p4). The emergence of always-on connectivity, Cloud services, social media, Internet of Things, mobile devices, Big Data, and Sensor Technology, has led to a rapid change that will continue to be at the core of transformation not only on the individual level but in the way brands and organizations deliver services (Das, 2017). Ellonen (2006) states that even though the technological development does not transform companies' core competences, it creates pressure to adapt to changes in the operating environment and the ability to continuously innovate is critical for success in today's business environment (Ellonen, 2006 in Silvennoinen and Jantunen, 2012: p2). In fact, these technological developments will cause sectors to appear, disappear and merge. An increasing number of industries will converge under newer, broader, and more dynamic alignments: digital environments (Alturi et al., 2017). Therefore, industries and organizations must address all implications of a digital change, reimagine all aspects of their business, and develop coherent end-to-end responses, transform appropriately and create new products and services (Ernst and Young 2011 in Schreckling and Steiger, 2017: p13). These new possibilities impact industries and organizations, bringing new opportunities and challenges as improved: customer experiences, business models, engagement and enriched collaboration with service providers, users, and business partners (Schreckling and Steiger, 2017). The following section

explains the impact of these and provides some foundations for clarifying the concept of transformational change in organizations. It also suggests a potentially useful means through co-creation and participatory culture for this change to occur and to move the business model forward.

### 2.3.2 Service design and organizational change

We live in an era where the rules of engagement are being redrawn by consumers (Das, 2017). Since the year 2000, a further shift seems to be happening as services are no longer conceived as an end in themselves, but are increasingly considered as an engine for wider societal transformations, of relationships, markets and the entire economy (Sangiorgi, 2011). The design of services requires understanding the relationships between suppliers and users or between people inside and outside a given organization. It often requires a fundamental change in the behavior of the service provider (Lin et al., 2011). Steen, Manschot and De Koning, (2011) state that the benefits of service design application stem from its primary characteristic, which is reflecting the users' perspectives by involving them in the development process (Steen et al., 2011).

The remainder of this section will review literature on service design, its impact on organizations and the benefits of the employee involvement and co-creation, to move a business forward. Digital connection can change the established dynamics of a sector and enable new entrants to the market (Reason et al., 2016: p3). Digitalization and ubiquitous technology have been considered as the main current change factors of service design (Kuosa and Westerlund, 2013). They have created new service-oriented work for many people:

‘A service system is a configuration of technology and organizational networks designed to deliver services that satisfy the needs, wants, or aspirations of customers ...’ (Kuosa and Westerlund, 2013: p20).

These changes and transformations are needed to make organizations effective, and give them the tools they need to make a difference (Götze and Guenther, 2017). This evolution and change within design has been defined in its emergence as Transformation Design by Burns et al. (2006). The concept of transformation design suggests that:

‘Because organizations now operate in an environment of constant change, the challenge is not how to design a response to a current issue, but how to design a means of continually responding, adapting and innovating. Transformation design seeks to leave behind not only the shape of a new solution, but the tools, skills and organizational capacity for ongoing change’ (Burns, 2006 in Sangiorgi, 2011: p29).

Organizations have to adapt to the circumstances, test what works and have an agile mindset to cope with these transformations (Reason et al., 2016). This often needs a complete transformation of organizational structure, culture and enterprise technology blueprint<sup>4</sup> (Das, 2017). Front stage transformation cannot happen without the transformation of the enterprise itself: where businesses must break silos, (isolated departments) establish constant communication and open collaboration between its departments (Das, 2017). Communication is the central process through which employees exchange information, create relationship, and build meaning, values, and an organizational culture (Jablin & Putnam, 2001, in Husain, 2013, p45). Establishing good communication techniques will make employees time management much easier

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<sup>4</sup> Service design uses info graphics where the results are called blueprints, as presented in the Design Tree (2012).

to implement (Ruppert, 2009). In this regards, better time management skills and better time usage will bring about better effectiveness at the organization level, and positive effect on organizational behaviors (Saeedi et al., 2014).

One of the key ingredients for these transformative practices is the collaborative mode of delivery and the participation of service providers and users in the design and delivery of services, (Sangiorgi, 2011). Participatory design is stretched to cover different contexts and objectives; the following section will explore participatory design in the framework of organizational change.

### 2.3.3 Co-creation and participatory service design

It is crucial to understand that people, not organizations, cooperate (Kuosa and Westerlund, 2013). Organizations with top customer experience recognize the link between customer experience and employee experience and produce up to 80% higher return on investment compared to competitors lagging in customer experience (Watermark consulting, 2015). It is about putting people at the heart of the experience, embracing co-creation and taking a holistic approach (Das, 2017). The emphasis here is on open, participatory processes that build capacities from within and see users and service staff as co-producers and co-designers of the final solution (Junginger and Sangiorgi, 2009). Co-creation is based on the participatory culture where staff is required to give up self-interest and collaborate across boundaries in service to both customers and the organization (Anderson and Anderson, 2010). Consumers want to have active interaction with companies and to share their views and experiences about products and services with other consumers (Malmelin and Villi, 2017). This results in open innovation models, which can be described as:

‘combining internal and external ideas as well as internal and external paths to market’ (Kuosa and Westerlund, 2013: p90).

What is central to designing services, according to Stickdorn and Schreider (2011) is:

‘Understanding value, and the nature of relations between people and other people, between people and things, between people and organizations and between organization and organization of different kinds.’ (p50).

In the absence of teams, employees are limited to individual efforts alone. With teambuilding, workgroups evolve into cohesive units and share expectations for accomplishing group tasks, added to trust and support for one another and respect for individual differences (Tinuke, 2013). When service design becomes participatory, service providers, customers, consumers, sub-contractors, planners and other stakeholders work in close cooperation from beginning to end (Kuosa, and Westerlund, 2013). This facilitates recognition from people delivering the service. The success of the service will depend on the alignment of teams in organizations or service providers and how they contribute to attain optimal services, involving all the team in service design. Adapting their working practices and processes in parallel will create a coherent and well-functioning operation. Each department or function understands the role it plays in ensuring that shared purpose. A more collaborative working style is created where co-creation is introduced through a creative environment (Reason et al., 2016). Willen, from Post Typography, a specialized designer, believes that:

‘The line between professional and amateur, between business and consumer, and between creator and audience has become blurred.’ (Armstrong and Stojmirovic, 2011: p104).

Bryan Bell (2008) states that:



‘We are entering a participatory economy and the ubiquitous society. No more stagnant services: adjustability, modifiability, modularity, and individuality are the new rules’ (in Kuosa and Westerlund, 2013: p163).

After establishing an understanding of how service design benefits transformational and organizational change, through co-creation and participatory approaches, a focus on a specific type of businesses, the publishing sector and particularly Lebanese magazine industries, is overviewed in the following sections.

## **2.4 The magazine publishing industry**

One of the objectives of this research is to investigate the added value of service design in the magazine publishing industry in terms of capitalizing on its service strengths, mitigate or even abolish its service weaknesses and develop itself.

A review on the print and digital types of magazines and their business models is provided. The research focuses on the challenges and opportunities publishers face to transition print production models to the nascent digital mobile and tablet world; underlining how these changing technologies are affecting magazine industry specialists across departments. A reconfiguration of a magazine’s workforce’s roles and positions is accentuated: interesting crossovers, roles and functions in the magazine industry that used to be considered distinct and separate, are now more often being incorporated simultaneously.

### **2.4.1 Zoom in on magazines**

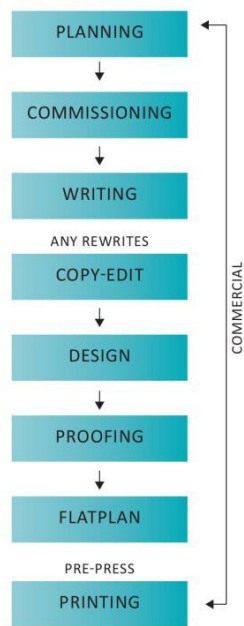
All magazines, start as a series of blank spaces waiting to be filled: The way titles, words and images combine within a specific visual context, along with other factors

such as typefaces<sup>5</sup>, headlines and captions<sup>6</sup>, comprises the magazine's design and process (Holmes, in McKay, 2013: p204). On each of a magazine's individual pages, a hierarchy of information exists. The headline attracts the reader's attention and the text carries the story. Images are often the first element to catch the reader's eye along with associated captions, diagrams, sidebars and author's credits (Leslie, 2013). For a magazine to run successfully, there are some considerations to be taken into account: a good organization workflow, a better time management system, reduction of costs, generation of revenues, and a better engagement and interaction among employees is required. An understanding of the ways in which different departments operate as a business, is consequently crucial. From commercial, to editorial, design, post production to reach finally the pre-press and printing (Whittaker, 2008). Each magazine has its own operating system, and the number of staff a magazine employs varies enormously from one publication to the next, depending on its size (McKay, 2013). More commonly, magazines have what looks almost like a skeleton staff, where the minimal number of people needed for this industry to operate is necessary. Figure 2.2 explains the workflow of the whole team. Distinct people will be working on different parts of the magazine at the same time and passing content back and forth between them (Whittaker, 2008).

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<sup>5</sup> Complete set of characters in a particular design (Whittaker, 2008)

<sup>6</sup> Text associated with a picture and providing additional information. (Whittaker, 2008)



**Figure 2.2:** The basic workflow process in a magazine. The different stages any released story or feature follows in a print operation, from the idea conception to the final printed product. This process involves many persons: editors, proofreaders, designers, producers, and printing operators. Source: adapted from Whittaker, 2008: p71.

Editions are variable and are produced in tight time schedules and deadlines. It is a complex process requiring a certain synergy between creatively, editorially and technically skilled individuals. A network of relations and commitment between these individuals to the benefit of the organization (Ekynsmyth, 2002). This research examines the essential role of service design in nurturing, innovating and improving these relationships and processes through the creation of outstanding and innovative services experiences to become more efficient and effective for organizations (Moritz, 2005).

#### 2.4.2 Transition from print to bits

Following the rise of the Internet, the role of media professionals is expanding towards designing and facilitating different kinds of content products, services and platforms (Malmelin and Villi, 2017). Publishers today are always in transition,

discovering which new platforms customers are using (Brooks, 2017), reassessing media work from novel angles and creating new ways of working in the media industry (Malmelin and Villi, 2017). Digitalization is now strongly influencing the media industry, and is especially challenging in the magazine publishing sector, since the print has been at the core of their business logic (Doyle, 2002 in Silvennoinen and Jantunen, 2012). A major trend to incorporate growing technologies in the magazine industry is the transition into digital magazines. These disruptive technologies are giving companies the ability to radically change business models, and create new products and services, develop publishing processes and platforms to engage the current and future readership (Vetter, 2014). Digital magazines, also known as web magazines, include all publications that can be found online (Jue, 2009). Digital magazines are thriving and showing rapid growth due to their ability to engage the reader through interactive content and the ease of connecting with online advertisers (Jue, 2009). A digital magazine is not a replica of the print magazine in PDF, it is rather a magazine that is, in essence, interactive and created from scratch to a digital platform (Silva, 2011). Pages are formatted to be viewed on a computer screen with larger type, contain “digital extras”, such as flash animation, embedded video, etc.

Interactive digital magazines are designed for easy interaction between readers and the magazine. For example, readers can share their thoughts, comments, complete a survey, click to play content in the form of digital extras or click to download additional content, register for membership, share the magazine on social media, etc.;

Interactive digital magazines contain ads that readers can interact with.

Investing in digital publishing systems is becoming significant for most magazine publishers (Guenther, 2011).

Kaiser, (2005 in Jue, 2009: p9) argues:

‘An Internet presence might thus be seen as a necessary step in the effort of a magazine to broaden and deepen its audience.’

The first magazines to have an iPad edition were Time (launched on 12th April 2010) and Wired (18<sup>th</sup> June 2010). Between April 2010 and April 2011, the number of magazine iPad editions grew from 36 to 485, being an addition of print editions with interactive contents and other digital extras (Silva, 2011).

#### 2.4.3 New roles emergence

With the rise of digital magazines, new media environments are created allowing consumers to have different experiences (Research and markets, 2013). Publishers and media buyers say that magazines are benefiting from their investment in digital media and their increasing ability to offer clients integrated campaigns (Flamm, 2011). Those packages continue to be designed around the paper-and-ink product. Cain, chief revenue officer of Time Inc. pointed out in an interview that:

‘We are giving advertisers more opportunities to connect with consumers, which saw ad revenue climb 6% in the quarter, to \$912 million’ (Flamm, 2011).

Black (2010) found that from 2000 to 2009, overall magazine circulations and single-copy purchases have decreased while magazine subscriptions have increased. Of total magazine sales in 2009, subscriptions amounted to 90% of sales, returning 70% of the revenues, whereas single-copy purchases equaled 10% of all sales with 30% of the revenues (Haniff, 2012: p2).

Besides initiating new users experiences and increase in returns, this research underlines the significant changes taking place internally and behind closed doors, affecting magazine professionals across departments and at all levels of the organization, from the budding editorial assistants to those in the top-floor executive

suites (Duffy, 2013). These industries have to be able to reconfigure their activities. They may need new resource combinations, processes, business models or renewed ways to operate in the aim to match with the requirements of operating environments (Silvennoinen and Jantunen, 2012). In fact, the changing economies and technologies of cultural production necessitate a fundamental reconfiguration of media work. The concurrent trends of multi-skilled labor and consumer co-creative practices have resulted in a further deprofessionalization of roles and positions within the women's magazine industry (Duffy, 2013). On both the editorial and publishing spectrums, executives and industry leaders are creating positions, redeploying responsibilities, realigning departments, and establishing routines that converge around new industry norms about content (Duffy, 2013).

In an interview with Mariotti, the editor-in-chief, of IL (Intelligent Lifestyle) magazine, he states:

‘We think about the graphics together, starting from a journalistic idea. The aim is to merge form and content and create a new visual language. Design is content. You can't develop a design without having an editorial direction. A solid sense of editorial structure and a powerful typographic palette provides the basis for this collaborative approach...’ (Leslie, 2013: p171).

It is important to effectively manage the development of content to meet customer needs. This requires a full-scale reconsideration of the core elements of the publishing industry (Brooks, 2017).

As Rais<sup>7</sup> reasons, being creative with digital content is the only way current magazine brands will survive. It is critical that magazines look at themselves not as magazines but as content brands,’ he adds (Singh, 2017, “Money spinners,” para.3).

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<sup>7</sup> Tahaab Rais is the regional head of strategic planning at FP7/MENA (a part of McCann Worldgroup),

In order to do so, content creators today must coordinate the development across print and digital channels, they must keep track of the version of schemas, style sheets, and applications that are used to create content. They must also move from the concept of round tripping to a continuous integration approach (Brooks, 2017). Workers in traditional media environments are expected to be multi-skilled masters who can fluidly move content across media platforms (Duffy, 2013).

According to Wilkes, vice president of audience development and digital editions at Hearst's:

'The organizational system was considered a way to break down the walls between print and digital and more fully integrate the editors, or brand stewards' (Duffy, 2013: p57).

In fact, the changes that are now far-reaching the field of media work are largely the outcome of integration or convergence in the media industry. Media convergence can be understood in many different ways, for instance in terms of the integration of communication systems and media forms, the merging of media companies, or the centralization of their roles and functions (Murdock, 2000 in Malmelin and Villi, 2017: p2). It can also be understood in terms of a cultural shift in which media professionals and the audience contribute jointly to content production and other media work (Jenkins, 2006 in Malmelin and Villi, 2017: p2).

After highlighting the significant changes taking place in magazine industries, and their impact on the producers and content of consumer magazines, the researcher will specifically explore the Lebanese magazine industries. A brief review of the Lebanese context, the publishing aspect in the region and particularly in Lebanon and the current state of these industries are reexamined in the following section.

## **2.5 Lebanese magazine industries**

This section explores the nature of Lebanon and its specificity, which led to the formation of its particular culture and subsequently influenced the development of magazine print and digital industries.

### 2.5.1 On the map

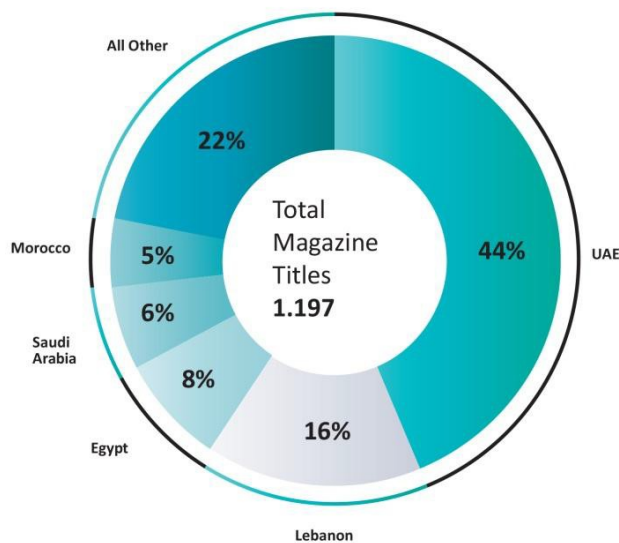
Lebanon's location at the crossroads of the Mediterranean Basin and in the MENA region has built a rich history and shaped a cultural identity of religious and ethnic diversity (Hill, 2008). It is multilingual, facilitating access to both Arab and Western markets and multicultural (Hill, 2008). It is one of the Western oriented societies in the Middle East, where English and French are widely spoken and Western trends avidly followed (Blanford, 2002 in Melki, 2009: p675). The country is perceived 'as one of the most liberal in the Arab World' (Schofield, 1999 in Melki, 2009: p675). Despite the political and economic instability in 2007, the number of small to medium sized enterprises (SME) has continued to grow, especially in the creative industries (Hill, 2008). Lebanon is home to one of the most noteworthy media industries in the Middle East and the MENA region (IDAL, 2015).

### 2.5.2 Lebanese print sector

The Lebanese media sector consists of varied industries including television broadcasting, advertising services, audiovisual production, as well as publishing (IDAL, 2015). The Lebanese publishing sector is very dynamic and its local sales represent only 10% of its total publishing production (Abou Zeid, 2014). According to the Lebanese Syndicate of Publishers Union, 2014, there are around 700 publishing houses in Lebanon, however the active members do not exceed 200. This marks



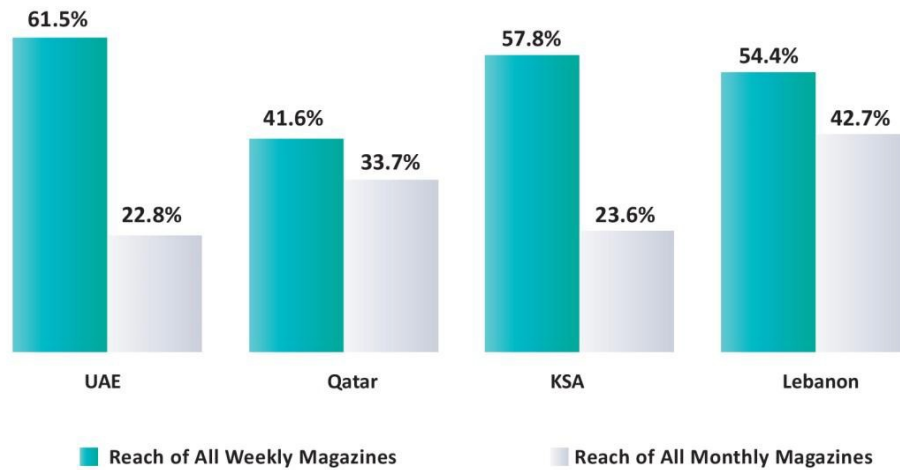
Lebanon as the country with the largest number of publishers, surpassing Egypt (see Figure 2.3). Magazine readership is high in most national markets in the MENA region. The production of magazines is still highly concentrated with nearly two-thirds of magazines being printed<sup>8</sup> either in the UAE or Lebanon (Schoenbach, Wood and Saeed, 2016) (see Figure 2.3).



**Figure 2.3:** Top 5 magazine publishing countries by number of titles, 2015. UAE and Lebanon combined publish nearly two-thirds of all magazines titles in MENA. Source: adapted from: Schoenbach, K., Wood, R., and Saeed, M., (2016). *Media Industries in the Middle East, 2016* Available at: <http://www.mideastmedia.org/industry/2016/magazines/>. Accessed 20 October 2017

The popularity of magazines is also evident when considering circulation per capita, which is higher than U.S. figures in both the UAE and Lebanon (Schoenbach, Wood and Saeed, 2016) (see Figure 2.4).

<sup>8</sup> The production of a magazine includes the overall operation proceedings and creation from editorial to creative and sales before being printed, ensuring the files are ready for print and that all images meet the required standard in quality before sending everything off to the printers. After production, the magazine is printed and then delivered, distributed by freight or postage. The distribution is getting the magazine to the market in the right time, right place, and right quantity, so that it reaches as many readers as possible in the most convenient way. (Ganthony, n.d)



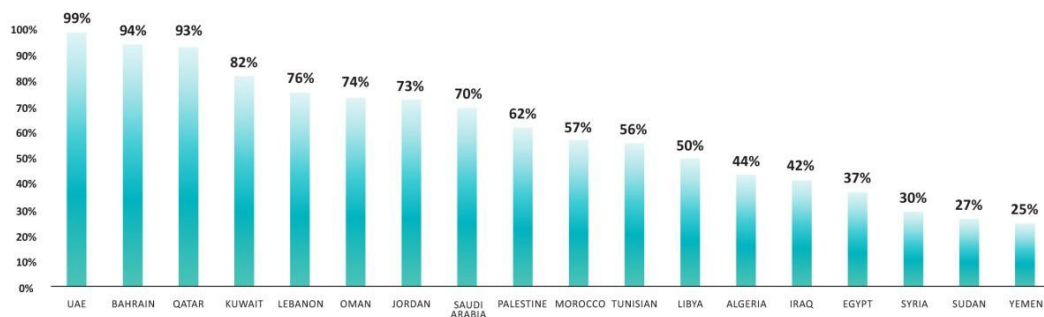
**Figure 2.4:** Reach of weekly and monthly magazines in the MENA region. Source: adapted from Schoenbach, K., Wood, R., and Saeed, M., (2016). *Media Industries in the Middle East, 2016*. Available at: <http://www.mideastmedia.org/industry/2016/magazines/#s48>. Accessed 20 October 2017

Around 90% of magazine revenues in the MENA region come from advertisements, a very high figure compared to developed markets like the U.S. where magazines collect around a third of their revenue from ad sales (Schoenbach, Wood and Saeed, 2016). The advertising expenditures in the print media, and specifically magazines, constitute a considerable revenue share (IDAL, 2015).

### 2.5.3 Lebanese digital sector

While over the past several years advertising revenues in the magazine market have declined in the Middle East – as in other regions of the world (Schoenbach, Wood and Saeed, 2016), digital media became the most widely expanding field within the Lebanese media industry (IDAL, 2015). It is evident that the digitalization of advertising is accelerating (Osberg, 2010). Pinder, chief operating officer of Publicis Worldwide 2010, stated that in 2008 Publicis Worldwide’s revenue from digital advertising was zero; in 2010 it reached 20 percent of total revenues (Osberg, 2010: p85). Organizations are therefore starting to embrace new technologies that would

optimize cost and increase the revenue base (IDAL, 2016). Digital media became an essential communication strategy component that allows organizations to more effectively target audiences (Mouawad and Najjar, 2009). Media industries were also propelled by the increase in mobile and Internet penetration rates regionally. Particularly in Lebanon, the rate rose from 56% to 76% from 2012 to 2013 (IDAL, 2015) to reach 76% in 2017, as compared to the international average of 50% (Digital Media Index, 2017) (see Figure 2.5).



**Figure 2.5:** Internet penetration by countries. Most of the GCC countries and Lebanon among Levant countries have high internet penetration as compared to the international average of 50%. Source: adapted from Digital media index, 2017. Available at: <https://www.wamda.com/2017/07/sports-published-region-s-e-newspapers>. Accessed 19 October 2017.

As Mouawad and Najjar (2009: p34) state:

‘As Internet penetration and advanced mobile phone technology use grows in the Arab world, organizations must be fast movers, capitalize on opportunity and stay ahead of the trend.’

In analyzing the media industries in Lebanon Jabbour<sup>9</sup> (President of the Lebanese Advertising Association (AA) says:

‘Digital represents a form of advertising expenditure that is fairly recent in

<sup>9</sup> President of the Lebanese Advertising Association (AA) and chief executive officer, Lebanon, of regional communications group Middle East Communications Network (MCN), an affiliate of global marketing communications conglomerate, Interpublic.

Lebanon when compared with first-world markets, it is now growing rapidly – at a rate of 30 to 40 percent from 2015 to 2016 alone.’ (Interviewed by Schellen, 2017: p148)

Nada Abi Saleh, managing director of Leo Burnett Beirut, states that:

‘The digital transformation is part of our daily life in how we do business, how we live, how we book things – it’s everywhere. So this is the big challenge and it has many consequences’ (Interviewed by Akkaoui, 2014: p88).

In the context of examining a digital acquisition in Lebanon, Chahine and Bhargava (2009) affirm that media companies need to make the transition to internet and digital: this new media involves a dynamic, complex and interconnected ecosystem in which ad agencies, telecommunications, media, Internet and technology players depend on one another to thrive. The blend of new and traditional media is likely to bring new roles and multi-platform offerings to audiences (Ghannam, 2012). This digital evolution breaks down the walls between what used to be clearly defined roles in the production chain. As Pinder (in Osberg, 2010: p86), former chief operating officer of Publicis Worldwide, explains:

‘Media, creative, public relations, direct marketing, customer relationship management — they’re all blurred’.

Abi Saleh, announced that at one point you have to invest in talents, upgrade your talents, and integrate new specialties that you probably didn’t have, and you have to make them work together in a profitable way (Interviewed by Akkaoui, 2014: p88).

In fact, editors need to engage in two-way communication, in print as well as digital allowing user participation (Chahine and Bhargava, 2009). Abi Saleh (2014) added that making things differently, restructuring or transforming the industry in question, being at the core of this innovation becomes crucial (Interviewed by Akkaoui, 2014:

p88). Digital media provides the ideal platform for interactivity between companies, their audiences, bringing brands and products to life (Mouawad and Najjar, 2009: p34).

Throughout this chapter the researcher presented a close look at the magazine industries' business models, how they function and how they transitioned from print to digital. An understanding of the different effects and consequences that affected these industries was focused on, in particular the new role emergence in these types of organizations. The chapter also inspected how international magazine industries perceived these changes and emphasized on the behavioral and service design system changes that accompanied this transition.

The researcher concentrated on Lebanese magazine industries embracing these transformations, and their new opportunities and individual responsibilities within the new digital paradigm. After investigating the added value of service design in private organizations and particularly in Lebanese magazine industries, this research, in the following chapter, will explore how a pro-active design service could lead to the development of a digital platform for magazines.

## CHAPTER 3

### METHODOLOGY

This chapter presents the context in which the research was conducted and the research design. The participants are also defined. The instruments used to collect and analyze the data, including methods implemented to maintain validity and reliability of the instrument are portrayed. The researcher underlined the reasons why particular methods were used indicating how the approach fits the overall research design. One of the research objectives of this thesis is focused on the role of service design, specifically in Lebanese magazine industries, and its impact on employees' and users' perceived service quality. A second objective is to investigate how a pro-active design service could be co-designed, by developing a digital interactive platform for magazines. The researcher identified current organizational structures, processed already available information to improve the publication's organization workflow and time management system. The chapter explains the case study design for 'Mondané magazine' as a method and how this helped to expand knowledge and understanding about the research problem. The first section explains how primary data is gathered and introduces the methods of data collection. In a following section, confidentiality, ethics and informed consent are examined, and the limitations and data analysis methods are reviewed in the last sections.

#### **3.1 The research design: a case study approach**

This research is exploratory in nature. A two-stage qualitative methodology is implemented where primary data is gathered. Qualitative research provides

information about the “human” side of an issue – that is, the often-contradictory behaviors, beliefs, opinions, emotions, and relationships of individuals. It provides insights into the emerging problems raised and helps developing new ideas and solutions.

Yin (2009) defines the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context, when the boundaries between phenomenon and context are not clearly evident and in which multiple sources of evidence are used.

This case study was designed based on Yin’s (2009) five components of effective case study research design: - research questions; - propositions or purpose of study; - unit analysis; - logic that links data to propositions; and criteria for interpreting findings.

Based on the theoretical framework developed in the literature review, the researcher conducted a comparative case study to investigate how structural organizational transformations and co-creation can affect the publication’s print and digital workflows, revenue streams, and hence suggest a path in the future to develop a digital interactive platform to meet the needs of different stakeholders as well as users’ expectations.

The second component is to define the research purpose, which in this case was to understand the experiences and behaviors of the 30 employees working at Mondanité magazine.

The third component is the unit of analysis and is also based on what Yin (2009) described as the area of focus that a case study analyzes. The unit of analysis is directly tied to the research questions developed by the researcher.

Here, a single-case study with two related units of analysis (focus groups and

interviews) was conducted in the context of the Lebanese magazine industries, specifically in Mondanité magazine. The case study suggested provided a first source of evidence for answering the objectives of the research.

The fourth component is to connect data to propositions. This connection was made following the data collection phase, as themes emerged. As data is analyzed, the researcher matched patterns that appear in the data to the theoretical propositions of the case study. The themes that emerged in this research will be presented in the data analysis section at the end of the chapter, Section 3.5, 'Data analysis'.

The fifth component comprises the criteria for interpreting findings. Following the theme development stage, the researcher extracted meaning from the findings, based on the participants' answers (see Chapter 4, Section 4.4, 'Recapitulation of findings' (refer to Tables 4.1 to 4.13), to determine guidelines to design an interactive platform and set recommendations for future research.

### 3.1.1 Introducing the case study

Mondanité magazine was chosen as the specific case study as it provides an illustrative example of the phenomenon under investigation for different reasons. First, monthly magazines are distinguished according to recent study information by IPSOS Connect<sup>10</sup> conducted in February 2017, on 2500 participants<sup>11</sup> (see Figure 3.1). This research states that the total monthly readership in Lebanon is 44% (see Figure 3.2), representing an average of half of the total readership percentage, whereas the average readership for a Mondanité magazine issue is 5.1%, based on total population

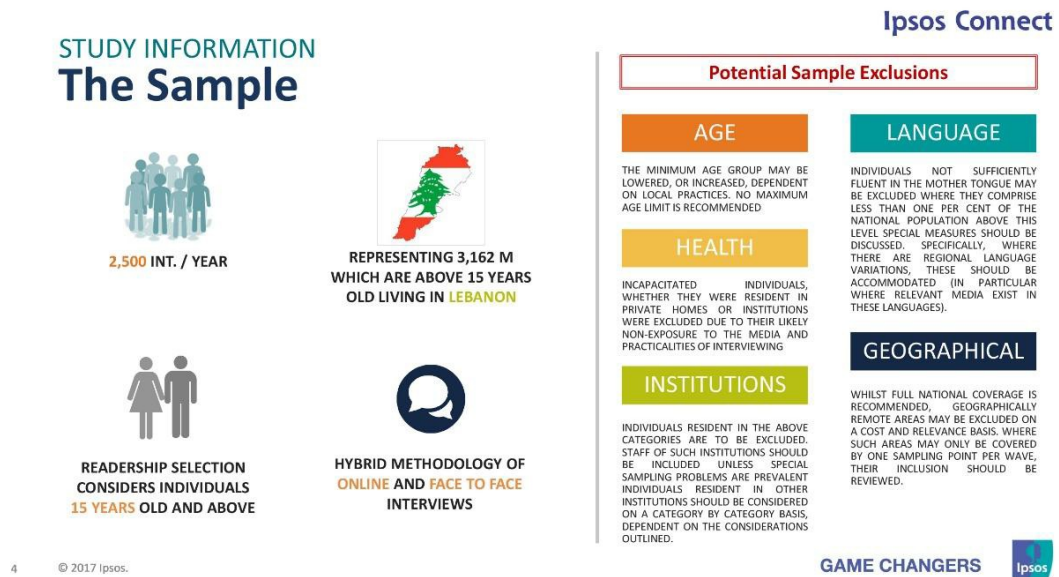
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<sup>10</sup>Source: © 2017 Ipsos. All rights reserved. Ipsos offers a variety of marketing, advertising, media, opinion and customer satisfaction research. The interviewing techniques used by Ipsos in Lebanon, range from face to face, telephone, central location, to online. This is in addition to the most up to date data collection systems (CAPI, CATI, PAPI, CAWI) and analysis software to deliver more comprehensive and cost effective data.

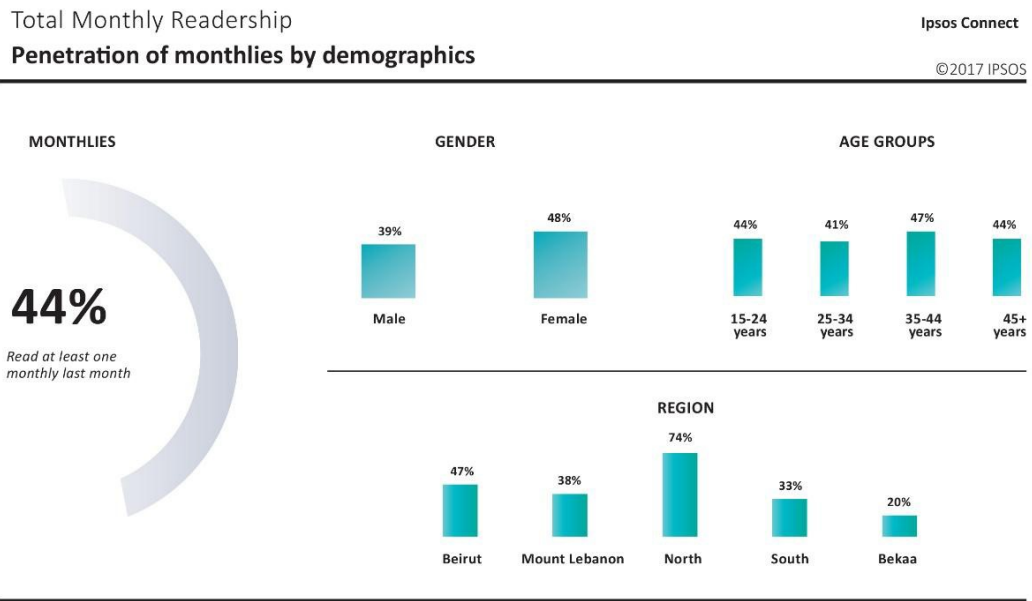
<sup>11</sup> Source: © 2017 Ipsos. All rights reserved. Contains Ipsos' Confidential and Proprietary information. Representing 3,162 million which are above 15 years old living in Lebanon, of which 49% are males and 51% females



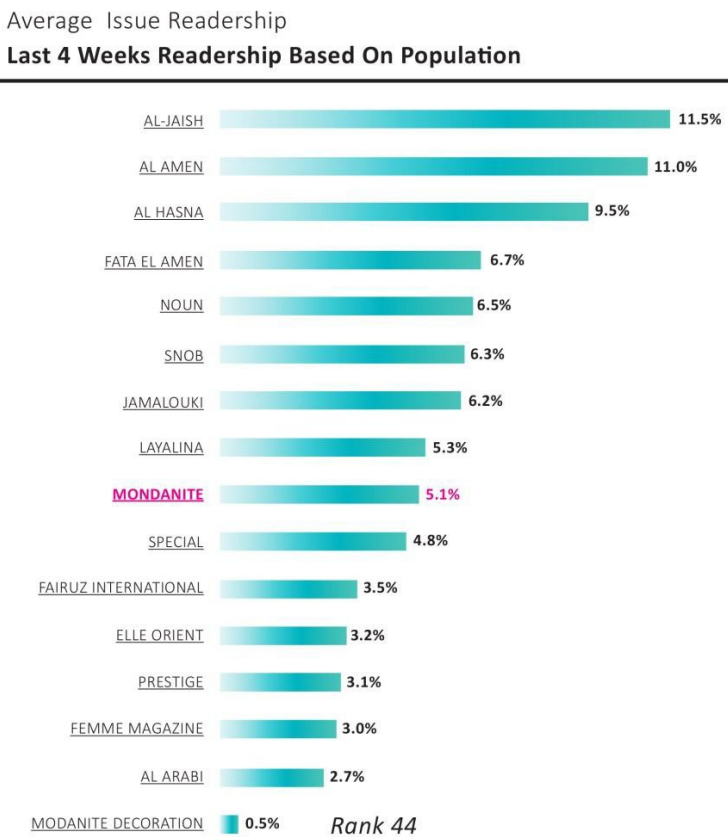
(see Figure 3.3). Second, the subject directly concerns the researcher, who is part of the organization in question. Indeed, being involved with the daily activities of the organization, the researcher directly observed the phenomenon under investigation due to the opportunity of having complete access to a large set of documentation.



**Figure 3.1:** Study information on monthly magazine readership describing the sample selection. Source: © 2017 Ipsos. All rights reserved. National Readership Survey, monthly publications readership, study information, the sample. NRS Lebanon 2016-2017



**Figure 3.2:** Penetration of monthlies by demographics. Total monthly readership. Source: © 2017 Ipsos. All rights reserved. National Readership Survey, monthly publications readership, NRS Lebanon 2016-2017



Base: Total Population

**Figure 3.3:** Last 4 weeks readership based on population. Average issue readership. Source: © 2017 Ipsos. All rights reserved. National Readership Survey, monthly publications readership, NRS Lebanon 2016-2017

The above reasons are features that justify the choice of this specific single-case study of one purposefully selected magazine – Mondanité, as a research methodology. However, the researcher was aware of the limitations related to this case study, which are the role of the researcher in a qualitative research and the limited sample of persons working in this magazine. Qualitative case studies are limited by the sensitivity and integrity of the investigator. The researcher is the primary instrument of data collection and analysis. The investigator is left to rely on personal instincts and abilities throughout most of this research effort. This case study involved the same specific group of people, under some circumstances, within particular bounds. A different sample group might be reconsidered in a future activity to ensure a representation of the whole organization and to certify that results will be generalized or transferred.

Identified as a leading magazine on the Lebanese market in its category (social and lifestyle), according to a study conducted by IPSOS Connect, 2017, Mondanité targets two different readerships through its paper edition: a monthly, glossy, full color French edition, established in March 1998 and published by LMG Société de Presse from their headquarters in Lebanon – and its online platform – [www.mondanite.net](http://www.mondanite.net). Since the creation of the magazine, LMG and its portfolio have expanded significantly to encompass a variety of niche media magazines, employing a full-time staff of over 30. Mondanité reports from the front lines of the Lebanese social scene where partygoers, trendsetters and urbanites mingle, delivering pictures of an incomparable cosmopolitan mosaic that is true to the Lebanese society. It also delivers beauty and health tips, as well as fashion advice in a packaged design. The target readership for Mondanité's printed magazine is diverse, with an age range between 25 and 45+ years (IPSOS, 2017), from social clubbers to beauty and fashion

addicts, to name the bulk of the readers. The magazine is sold in all bookstores, supermarkets and other vendors at 4.5 USD, or distributed to readers through the paid circulation model either on a per-issue basis or by subscription, where an annual fee or monthly price is paid and issues are sent by post to readers. Advertising and insert advertising is the main source of revenue. Consumers/users and advertisers' interests are important aspects that the researcher focuses on, and are highlighted later, in the analysis of this research (see Chapter 4, 'Research findings').

The research focuses on the employees of the organization in question. In fact little research exists showing the ways in which co-creation, participatory approaches and structural organizational transformations affects the publications' print and digital workflows, revenue streams and time management system. The case points out how employees' involvement and collaboration in Mondanité magazine, from both print and digital platforms, can help in increasing revenues and bringing innovative services to the users.

The service innovation being proposed in this research was identified by using a participatory design approach to manage change in the physical workplace environment that would create a space that better supports employee and organizational goals, while facilitating a controlled experience to practice the co-creative thinking and teaming that drive innovation.

### **3.2 The data collection process**

The methods of data collection are focus group (FG), representing participants from all departments in the organization and in-depth interviews with candidates from the editorial department only. To provide readers with information on the number and type of participants and to clarify on whom the findings apply, the researcher started

with an introduction of the participants. The following sections delve into the (FG) and expose the development of the interviews.

### 3.2.1 Participants' profiles

A brief profile of each of the participants is presented, according to their actual job descriptions, roles and delegated tasks:

**P.S:** Editor in chief at Mondanité magazine. Creates the monthly/yearly editorial outlines for each issue and its supplements if any, reviews all articles and photographs, both digitally and on print. Regularly meets with the publication board to discuss any issues, new plans and marketing strategies related to the publication, and also meets with the sales department in order to determine/adapt the editorial direction of the magazine.

**A.C:** Online editor/blogger at Mondanité magazine. Manages the editorial aspect of the website (from planning, to writing, and uploading). Also shares editorial content on the social media platforms of the magazine.

**S.P:** Editor at Mondanité. Writes articles for print about fashion, travel and technology. Also writes commercial articles and does interviews with clients. In addition, contributes to the online content.

**R.D:** Graphic designer, works on layouts of articles, events and books. Also works on the digital by designing posts for Instagram and outdoor simulations.

**M.S:** Webmaster for Mondanité website. Controls all the technical part of the website. Monitors the digital platform of the website and controls all the social media related to Mondanité magazine.

**E.B:** Handles the commercial part at Mondanité: print, online, digital, social media and outdoor network; mainly everything that yields revenue to the company.

**E.R:** Senior graphic designer at Mondanité. Responsible for the design of all the editorial articles and the magazine supplements.

These roles and positions are reflected in the organizational chart of Mondanité where the departments are underlined and the position of the editor in chief and the editorial department links with other departments at the organization, are highlighted (see Figure 3.4). Each job description will be analyzed in relation to and in comparison to other publishing houses in the analysis Chapter 4, Section 4.1 ‘Participants’ job descriptions’. Stressing on anything different that appears in relation to that role (ie, extra tasks, less communication than what is required as per the organization chart).

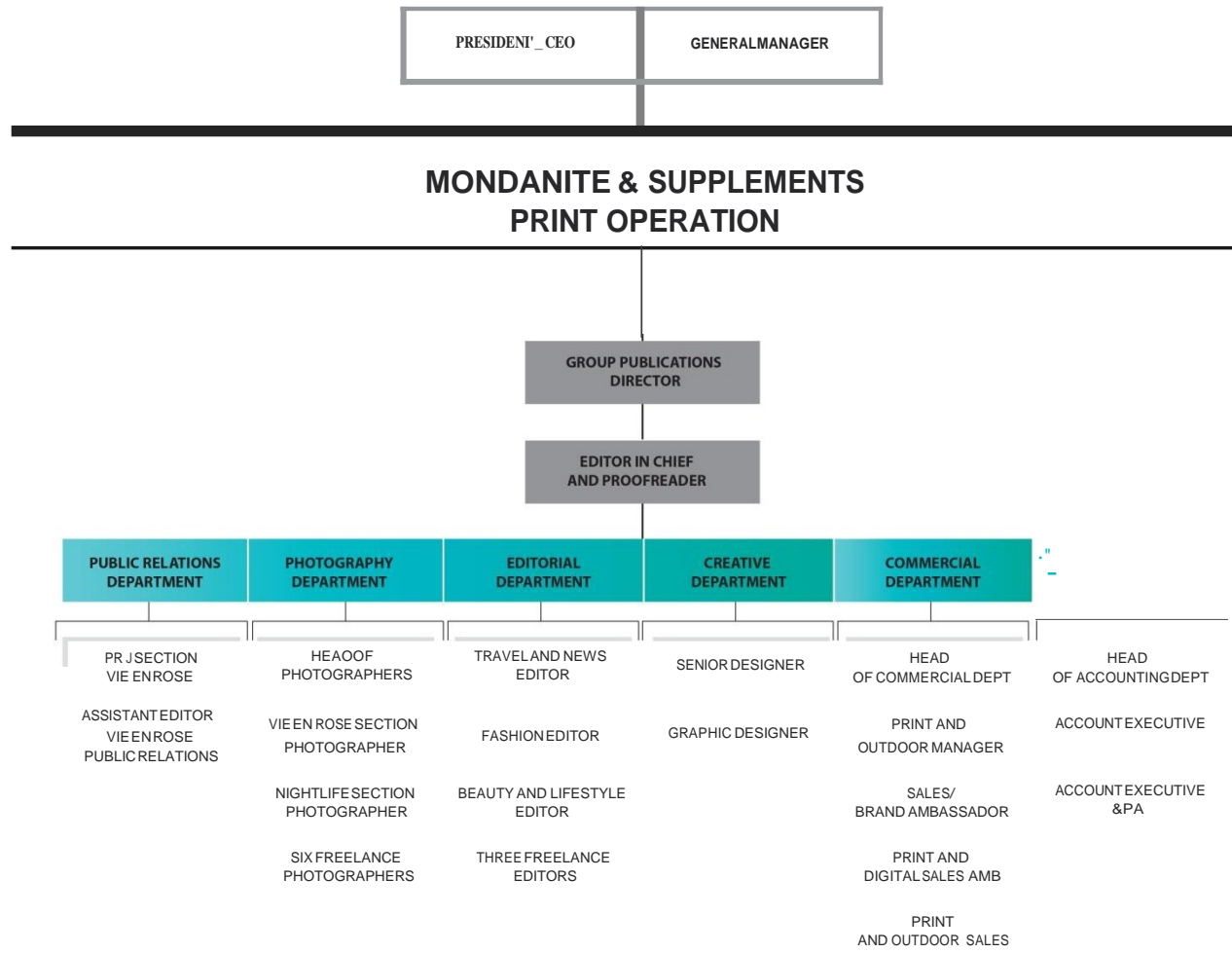


Figure 3.4: Organizational chart of Mondanite magazine print operation. Source: Illustrated by researcher. October 2017

### 3.2.2 The (FG) development and participants' selection

After introducing the participants' roles, the researcher discusses in this section the first method used: the (FG) then explains the purpose and objectives behind it. A (FG) is a critical/cultural research method with a qualitative aspect used to study social issues (Quible, 1998, in Krishen et al. 2016: p34). By gathering information from a wide-ranging sample of people to measure attitudes or perceptions, this method researches how and why people think, feel or behave toward something (Quible, 1998 in Krishen et al. 2016: p34). (FG) in organizations are used in planning and evaluating, either to improve some specific product or service or, more globally, during the development of strategic plans (Simon, 1999). In this research, the (FG) is designed firstly to depict the rate of integration between the different departments in the organization, by emphasizing on the communication, collaboration and participatory approaches on daily basis between all departments in the organization from the print and digital publications. A map chart illustrated this integration at the end of the second (FG) (see Figure 4.1). Secondly, it signposts the engagement of the employees in digital publishing, and the challenges and willingness encountered if they were to cross-work on both print and digital platforms.

In this research, the (FG) is particularly designed to highlight the co-design, co-production and participatory approach in the magazine industry.

(FG) discussion is quite useful in organizational development (OD) programs; (OD) is the process of assisting organizations in preparing for and managing change (Ehigie and Ehigie, 2005). Riggio (2003) explains that many OD programs use a well-designed (FG) program to enhance resolution of group or organizational problems (in Ehigie and Ehigie, 2005: p630). (FG) have proven beneficial in understanding the dimensions of employee engagement, identifying and testing strategies for increasing



productivity, helping the organization identify ways to meet its goals, developing the criteria and process steps of solutions strategies (Krueger and Casey, 2014).

Based on (FG) methods in use by Morgan, (1998), and to highlight facts that the facilitators may not be aware of, the researcher used (FG) to clarify how employees experience work and structures in their organization. Comparably, (FG) were used in the Design and Development of a National Labor Exchange System, in the development of America's Talent Bank by Brenda L. Killingsworth, Robert E. Schellenberger, and James W. Kleckley (2000)<sup>12</sup>. The system now, fully operational was significantly guided by the findings of the focus group, which emphasizes the significance of using (FG) as a method.

In this research, (FG) help to evaluate how employees understand convergence between print and digital platforms, through co-creation and participatory design. Conducting this method advise to design new business models and services within Mondanité, resulting in open innovation models, which can be described as: combining internal and external ideas from all employees in the organization, as well as the readers (Kuosa and Westerlund, 2013: p90) for change and improvement. The group's participants represented both platforms: the print and the digital. After significant planning, the researcher followed a protocol to ensure that the methods yielded data consistent with the research objectives (see Appendix G). An authorization to conduct the research from university officials at NDU, including the Institutional Review Board (IRB) was acquired (see Appendix A). The research was conducted once the researcher obtained the necessary approvals and clearance.

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<sup>12</sup> The authors believe that the use of focus groups in the design and development of information systems can provide very useful benefits. America's Talent Bank is an online labor exchange system sponsored by the U.S. Department of Labor and supported at the state and local level.

This research reports on a study conducted using focus groups to provide an active research approach for identifying information needs in the design and implementation of a national labor exchange system.

Selecting participants for the (FG) for this research was purposeful, in that they have responsibilities in the organization and have respective key roles in the process of print or digital publications. In order to acquire rich qualitative data for the case (Esterberg, 2002; Merriam, 2002 in Dodge 2011, p51), it was important to include various employees from within the organization itself. One employee from each department was selected.

The members were of various departments, to avoid any conformism: seven participants attended, from commercial, to editorial, creative, webmasters, full-timers as well as freelancers. This ensured openness and provided a high exchange of opinions.

In addition to the organization participants, N.Z., the note taker, an operation manager at a known printing house, attended the (FG) sessions. N.Z. was trained by the researcher to record content and non-verbal behavior. They simulated the sessions, worked as a team and communicated before, during, and after the focus group. N.Z. was in charge of taking notes and monitoring the audio recording. N.Z. was provided with the questions. Additionally, she was briefed on a sample worksheet to record and complete an illustrated mapping based on the participants' responses. N.Z. was notified that all sides of the debate are important, and that her main responsibilities were to ensure that the ground rules for the focus group are clear:

- A- specify that there are no right or wrong responses
- B- the goal is to hear from everyone
- C- respectfulness and turn-taking are required
- D- staying on topic is important
- E- participants must maintain confidentiality about the discussion

N.Z. was able to provide additional clarification during the analysis of the information

provided: she completed a debriefing discussion with the researcher immediately after each focus group. The debriefing focused on the overall impression, the interpersonal dynamics, the personal observation, as the non-verbal communication, speech tones, expressions and gestures which were not captured on tape.

The (FG) took place in a café in Antelias. The location was convenient for all participants, in a private area that was comfortable for the participants to interact freely and discuss the research topics. Compensation for transportation and parking fees were provided. Both discussions started at 10:30 a.m. and lasted for 80 minutes. With the participants' approval, the researcher audio and video recorded the (FG) to ensure accurate transcription and track key points to return to later in the interview or to highlight ideas of particular interest or importance.

Two (FG) were conducted. A pilot study was conducted firstly to test the participants' involvement, to better monitor the discussion and the recording quality, followed by a second session, two weeks later. The goal was to achieve "thematic saturation" across the (FG) discussions. Saturation was reached when new transcripts revealed no new themes. A protocol to facilitate group discussion and to obtain qualitative information from participants was used (see Appendix G). The method used to elicit responses from (FG) participants was to use a series of structured questions with ample opportunity for responses to the questions as well as the opportunity to identify additional characteristics to a desired system (see Appendix H). The same participants were involved in both sessions. The first session introduced participatory activity, communication and group thinking; while the second one highlighted precisely how each department's participant, from both print and digital platforms, experienced teamwork within the company, in their own field, and what contribution

they could make to the organization to create new cross-work methods and workflow systems (see Appendix H).

### 3.2.3 The interviews development

In order to further address the results of the previous data, the researcher used a second process: interviews. Semi-structured interviews were conducted so that the meetings could be guided by specific themes or topics. (Thomas, 2011 in Kreidieh, 2015: p53). Interview protocols are very common tools used in qualitative research (Creswell, 2013). This set of interviews focused on one specific department: the editorial department, because editors are considered central to the business of making magazines (Stam and Scott, 2014 in Das, 2016: p6), especially in leading a team (McKay, 2000 in Das, 2016: p6) and specifically involved in harnessing the creativity of a team (Morrish, 2003 in Das, 2016: p6). An editor is the research participant most suited to provide insight into the managerial realities, given the context of changing platforms and advertising discussed above. The research in this way positions a magazine editor as a person who considers both internal and external management processes and people in publishing, dealing with both a network of contributors with regards to content and narratives, and a network of commercial connections to meet readers and advertisers needs (Morrish, 2003 in Das, 2016: p6). The editor-in-chief has power over the publication content and editorial decisions: the decision power also affects advertisements and announcements (Suhanko, 2015) (see Figure 3.4). On top of that, editors are usually the directors of the staff, especially freelancers and journalists; they are in the highest position in the magazine when it comes to performing journalistic and managerial decisions. The position of the editor-in-chief includes responsibility, managerial and marketing skills (Suhanko, 2015). The use of

open-ended questions when conducting qualitative research interviews is critical, according to Creswell (2013), as they give the participant the opportunity to share their honest thoughts and feedback relative to the research's central phenomenon. Accordingly, in-depth interviews were conducted with the editor-in-chief, and two editors: respectively from the print and digital edition. All editors were interviewed separately, during 50 minutes, semi-structured interviews sessions, after signing consent forms (see Appendix C). The interviews took place at Hilton Beirut Habtoor Grand, an informal location that encouraged participants to respond freely and openly to queries with a level of comfort and trust. The researcher reassured the participants of their anonymity, and informed them that their identities would not be revealed in the aggregated findings. The researcher prepared interviews protocol design that included around 10 to 14 open-ended questions (see Appendices D-E-F). The questions were influenced by the researcher's literature review, more specifically the approach of Das, (2017) on co-creation, new collaborative and participatory approaches. It was guided by Leslie (2013) and Malmelin (2017) practices about future hybrid perspectives, where commercial, editing and creative looms are mixed together, and finally the findings presented by Altınöz (2009) about communication in organizations. All interviews were audio-recorded. Responses to the main questions were extended through the use of supplementary questions designed to prompt or probe the interviewees (see Appendices J-K-L).

### **3.3 Confidentiality, ethics and informed consent**

Participation in this research was completely voluntary and participants had the ability to withdraw from the study at any time. All members signed consent forms prior to the focus group (see Appendices B and C). In order to ensure the privacy of

participants, specific steps to ensure confidentiality and secure collected data were taken; the researcher chose pseudonyms for all references made to the participant's feedback. The anonymity of the participants was respected. All identifying features from (FG) transcripts, before they undergo group analysis, were removed so that the participants' answers would not be identifiable. However, it was observed that none of the participants had any issues introducing themselves and using their real names. The personal information in this research record will be kept private and confidential. Furthermore, the data in storage will be kept anonymous. All paper records will be shredded and destroyed after completion of the research, and all data from the interview will be stored in password-protected computer files.

### **3.4 Limitations**

This case study involves the behavior of one person, group or organization. The behavior of this one unit of analysis may or may not reflect the behavior of similar organizations. Therefore, findings will be relevant to only one type of publication and probably cannot be generalized to other media types for the entire mass media industry, but could yield guidelines for other organizations.

Another limitation is the need to extend the research findings as the data is collected at one point of time from the same participants, which further limits the comparison between groups. Conducting additional interviews with the organization employees to seek deeper explanation or including other participants at many time intervals mitigate this drawback.

An additional limitation is resulting from the research analysis: The coding and analysis of the empirical materials that give rise to this research are limited, by the sensitivity and integrity of the researcher. The researcher is left to rely on his or her

own instincts and abilities throughout most of this research effort. Resolving this constraint is repeating analysis by more than one researcher to ensure reliability or trustworthiness.

### **3.5 Data analysis**

Qualitative research studies involve a continuous interplay between data collection and data analysis (Strauss and Corbin, 1998 in Braun and Clarke: p4). After collecting primary data from (FG) and interviews, an inductive thematic analysis was used as a flexible and useful research tool. The researcher identified common threads and codes that extend across the entire (FG) and set of interviews (DeSantis and Noel Ugarriza, 2000 in Vaismoradi: p400). Coding the data without trying to fit it into a pre-existing coding frame was realized, the themes identified were strongly linked to the data themselves (Patton, 1990) (see Tables 4.1 to 4.13). Themes were sometimes classified at a semantic or explicit level, sometimes at a latent or interpretative level (Boyatzis, 1998), where for the latter, the researcher examined the underlying ideas, assumptions, or conceptualisations. All participants' voices and views are represented in this analysis. The researcher demonstrated the process, by providing an outline of six phases of analysis, following the Creswell's (2009) data analysis process.

#### **3.5.1 Phase 1: repeated reading**

'Repeated reading' of the data searching for meanings and patterns (p185). During this step, the researcher reviewed audiotapes from focus group and interviews then transferred them into word document transcripts. The transcription process began after the first interview on February 3rd, 2018, and was completed by February 26th, 2018. To ensure transcript accuracy, the researcher reviewed each transcript while

listening to the audiotapes (see Appendix I).

### 3.5.2 Phase 2: read through the data

The researcher reflected on the overall meaning to gain a general sense of the information and ideas that the participants conveyed (p185).

### 3.5.3 Phase 3: begin detailed analysis with the coding process

The qualitative data was analyzed and coded for contextual themes and patterns as they emerged in the focus groups and interviews (p186). This was completed in two stages: at first, the researcher divided the text into small units, such as phrases, sentences, paragraphs, and assigned a value code to each unit. These code numbers represented answers extracted from the exact words of the participants. A manual coding was used in Excel software: each participant was allocated a pseudonym to ensure confidentiality. Underneath each focus group question, the answers were typed into separate rows and columns in the order in which they were mentioned, each one labeled with the relevant participant's pseudonym. Highlighters and coloured pens were used at an initial stage to indicate potential common patterns and to easily recognize the relation of one code to the other (see Figure 3.5, Appendix M).



Code: number ONE   Code: collaboration   Code abbreviation: CBN				
Frequency of mention: 14 times by 5 participants out of 7 which represents 70% of the sample				
Latent /indirect keywords • Help each other • have a participatory approach				
Unit nb	Pseudonyms	Meaning Unit	Condensed meaning unit	Correlation NB
<b>FG 1</b>				
1	P.S	There is no real collaboration. Its execution style: you're asked to do something, you execute. At no point you're asked to have some input or to be a bit creative.	No real collaboration. Its execution style	
2	P.S	Communication, sharing, collaboration, and today more and more cross borders. U have to know what the others are doing.	Collaboration is a necessity at work	<b>16- SOI 51- COM 96 - TMW</b>
3	P.S	This is what we call collaboration, this is not a one person show, and it is a whole team show.	All team involvement at the workplace	<b>95 - TMW</b>
4	R.D	The client, the commercial and the client have to collaborate and set the guidelines from the start; and after all that I can start to layout.	Client and team involvement at the workplace	
5	M.S	When we collaborate, it makes the work smoother, better. You get the results u want easily than when you are doing it alone.	Advantages and efficiencies of workgroup	<b>107 - COM</b>
6	M.S	I do collaborate with Miss P. It makes the work easier and quicker.	Advantages of collaboration with colleagues at work	
7	M.S	I do collaborate with the designers too, if I need any digital design or anything let's say for Valentine; the results are better and efficient.	Advantages of collaboration with colleagues at work	

**Table 3.1:** Examples of codes applied to segments of data. The upper part defines the code, its number, and abbreviation. The researcher also featured the frequency of mention of this code and the latent and indirect words associated to it. Columns represent the text unit number, the participant's' pseudonyms, the meaning unit, the condensed meaning unit and the correlation number.

Thirteen codes were extracted from the responses of participants: as collaboration, sharing of information, brainstorm, communication, teamwork, participation, workflow, system, correlation, adaptation, up to date, online advantages and time.

At a second stage, the researcher organized the coded data following the thirteen extracted codes and illustrated it more clearly (see Table 3.1 for an example of codes applied to segments of data). The table illustrates the following:

First, numbers and abbreviations were used to identify the thirteen codes and their respective abbreviations: - collaboration (CBN), - sharing of information (SOI), - brainstorm (BSM), - communication (COM), - teamwork (TMW), - participation (PAT), - workflow (WFW), - system (SYS), - correlation (CRN), - adaptation (ADT), - up to date (UTD), - online advantages (ONA), - time (TME).

Second, unit numbers were used to easily identify text unit insertions during analysis.

188 sentences were extracted.

Third, meaning unit denoted the original extracted participants' sentences or paragraphs from focus groups and interviews. A meaning unit can be tracked by its code number, insertion number, and participant pseudonym. i.e. M.S, 1-12. M.S represent the participant pseudonym, 1 represents the code number and 12 the text insertion (Chenail, 2012).

Fourth, condensed meaning unit suggested the condensed description of the text representing the data broken down into smaller segments or themes (Chenail, 2012).

This procedure will make the themes clearer and more understandable in terms of the researcher's focus.

Fifth, correlation number were used for common extracts for more than one code, codes that have a common point of reference are tracked by the unit number followed by the code abbreviation in which they appear. i.e 16 –SOI.

Sixth, frequency of mention, summarizes the number of times the code was mentioned and the number of participants who used it. A quantification in which codes are counted allows an overview of the results. i.e 43% of the participants reflected on the brainstorming importance in workplaces.

Seventh, themes were created through a process of refinement and abstraction of codes (see Section 3.5.4: Phase 4: coding process to generate themes).

Eight, latent keywords identified the underlying ideas, assumptions, and conceptualisations that are theorised as shaping or informing the explicit content of the data.

The descriptions will be used in illustrating a mind map representing the empirical work and findings of the research (see Figure 3.6) i.e team work can be related to the following keywords: Include everybody, workforce, altogether, different people interacting, cooperate together, all of us, work altogether, group work, not alone, all parties involved, involve all departments.

#### 3.5.4 Phase 4: coding process to generate themes

The researcher identified major categories and looked for associated data fitting under these categories (p189): codes were merged into larger units organizing those that were similar in meaning content. In this research analysis, four major themes were presented: 1- Work practices for effective results in the workplace. 2- Practices connecting departments in the workplace. 3- Cross work on print and digital platforms. 4- Factor influencing the work process (see Figure 4.2). Data analysis comprises the comparison of the emerged coding clusters in relation to the entire data set. This allowed the researcher to explore any differences, similarities and interrelationships by entering the data into conceptual clusters for analysis. The

categorization of the data through the provision of a summary of the Excel spreadsheet data is used later for analysis. An example of these spreadsheets is illustrated in Table 3.1. Based on the achieved coding and before reporting the findings, the researcher used a mapping concept, (see Figure 3.6) to present and summarize the findings. At this point in the process, the objective is to illustrate clearly the four emergent themes cited previously, and identify the connections between them, allowing the researcher to reduce the data in a meaningful way. Primary branches represent the four major themes around the central topic, Mondanité organization, each represented in a different color. Secondary branches include more concrete illustrative codes of the main theme and represent latent keywords extracted from the data itself.

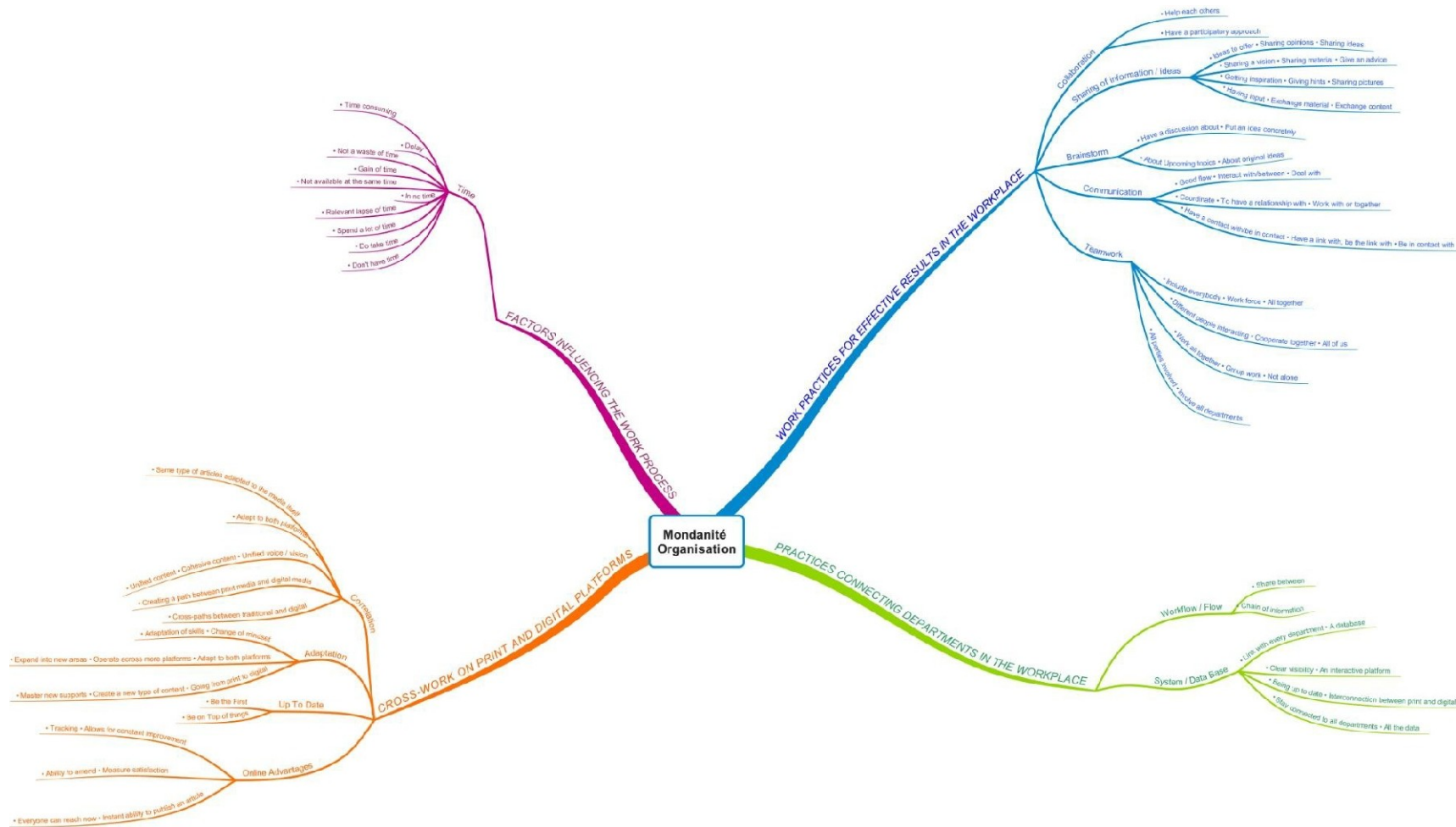
#### 3.5.5 Phase 5: the description of the themes

For this step, the researcher wove the emergent themes into narrative passages, so that the findings emerged logically from the participants' responses (p189). For each individual theme, the researcher conducted and wrote a detailed analysis and used vivid examples, or extracts which capture the essence of the point he is demonstrating (see Chapter 4, Section 4.3 'Thematic analysis').

#### 3.5.6 Phase 6: discuss the meaning of the data

The researcher interpreted the significance of the findings and explained new understandings about the problem after taking the findings into consideration (p189). To convey the participants' perceptions, the researcher focused specifically on what they were saying, the conclusions they drew, and their intentions for future practice (see Chapter 4, Section 4.4 'Recapitulation of findings').

This chapter examined the actions taken to investigate the research problem and the application of specific procedures or techniques to identify, select, process, and analyze the information gathered. The following chapter presents the findings. The researcher reports the results of the research. The results section will state the findings of the research arranged without bias or interpretation, based upon the methodology applied to gather information, and the exact transcriptions of the (FG) and interviews (see Appendices I,J,K and L).



**Figure 3.6:** Mind map of Mondanité organization. It represents emergent themes and codes, illustrated by the researcher and generated from a software IMindmap7 (This image is saved as figure 3.6, on the USB handled with this thesis hardcopy)

## **CHAPTER 4**

### **RESEARCH FINDINGS**

This chapter will draw upon the main themes and present the findings, which emerged from the (FG) and interviews with employees at Mondanité magazine as well as the subsequent data analysis. First, job descriptions of the participants are analyzed, a description of the methods is presented, reports on the identified themes are overviewed and then identified themes are discussed. The content will focus on the four key themes that emerged following data analysis, related to addressing the research problem and examined earlier in Chapter two, in numerous Sections 2.3.3, 2.4.3 and 2.5: - work practices for effective results in the workplace; - practices connecting departments in the workplace; - cross-work on print and digital platforms; - factors influencing the work process (see Figure 3.6). In the research findings, participants' answers will be analyzed according to the literature and then discussed in the end of this chapter, Section 4.4, 'Recapitulation of findings'.

#### **4.1 Participants' job descriptions**

As it was described in Chapter 3, Section 3.2.1 on 'participant's profiles', this section only indicates differences (ie, extra tasks, less communication..) that appear in the usual job descriptions and roles of the employees at Mondanité, compared to other magazines industries. Although some job titles are standard, others are interchangeable depending on the type and size of the magazine created. In fact, while the roles and positions of the employees at Mondanité are standard ones and follow the usual norms of magazine publishing houses, they nevertheless vary slightly,

especially that Mondanité has online versions that operate separately from their print version and have common and separate staff who work on its content. Exemplifying this idea, is S.P. the editor at Mondanité. In addition to her initial editorial tasks in the print edition, S.P. contributes to the digital website of the magazine. Her role is much like a print writer, but with a focus on more fast-paced weekly content. A second example is A.C., who is the digital editor for Mondanité's website. A.C. also delivers the team's articles, directly to the audience, on sites like Facebook, Twitter and Instagram, acting as a social media content manager. This diversification in tasks justifies participatory approaches as well as immediate and constant communication, between the employees in the organization as recognized in Chapter two of this research. It correspondingly supports the findings in Chapter four.

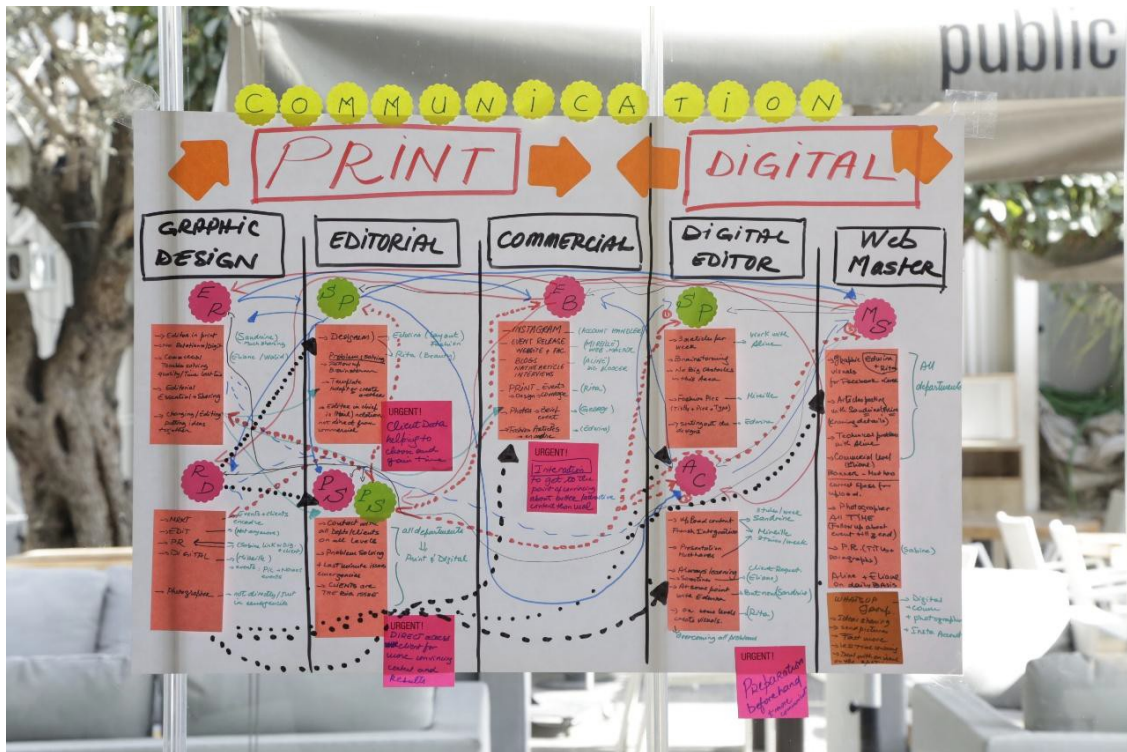
#### **4.2 Focus group protocol**

Each (FG) session began with a standard introduction that explained the purpose of the session (see Appendix H). Group participants introduced themselves and identified their scope of work, in the first (FG) meeting on January 20th, 2018. Sessions were led by the researcher. Backup photo, audio and videotapes were utilized. Pictures were taken before, during and at the end of the (FG). The second session, held on the 3rd of February, 2018, was completely video-recorded. All the discussions were audio-recorded onto different tracks, titled according to the questions, for safety and technical reasons. The discussion mostly took place in English, but at some points, participants used Arabic and French. The discussion started with little participation and involvement. The editors/blogger were the main active/dominant participants and mainly the ones who highlighted the obstacles and issues in the organization. This justifies the in depth- interviews conducted afterwards



specifically with these participants. The researcher turned lightly away from more forceful individuals and addressed questions, and took the opinion of less talkative participants, shifting the conversation and leading it to the other members to be able to have a complete overview from all departments. Alternating the discussion is done deliberately in order to gather information from all participants representing different departments in the organization (see organizational chart, Figure 3.4) and carrying the characteristics necessary for a meaningful outcome.

A complete contribution from all the participants resolved the above issue in the second (FG) session, when the same set of questions was addressed to each participant successively. On various occasions, the discussion shifted towards more personal opinions or managerial issues. An effort to get the conversation back on track and towards the required objectives was then made. Participants were reminded of the purpose of the discussion, what was currently taking place and what the next topic of discussion would be. After addressing the protocol topic areas (see Appendix G) participants at the second session were asked to illustrate their relationship with other departments at the organization by lines and arrows (see Figure 4.1). A mapping chart illustrated how the participants experienced teamwork, sharing of information, communication and co-participation in the company. It highlighted the participant's answers and summarized all the findings. When the session was completed, participants were asked to provide their views on the chart and to volunteer and lay out their interference and different links with other departments via lines and arrows. All participants conceded that the session was motivational and a positive step for the company and their work.



**Figure 4.1:** Mapping chart illustrated in the second focus group on the 3<sup>rd</sup> of February by participants, representing the connections and links between departments and individuals from both platforms: print and digital. (This image is saved as figure 4.1, on the USB handled with this thesis hardcopy)

### 4.3 Thematic analysis

Thematic analysis is a method of identifying, analyzing and reporting patterns (themes) within data (Braun & Clarke, 2006). A thematic approach was used to identify the current organizational structures, process already available information to improve the publication’s organization workflow and time management system and bring innovative services to the users. In thematic analysis, 'specific patterns' which were defined as themes are used. Four themes emerged from the analysis and were identified as per Figure 3.6. An in depth discussion of each theme and codes will follow. While some participants’ answers were common among both (FG) and interviews, there were also some findings, which were exclusive to each participant. The effect of different cultural backgrounds and scope of work of participants can be a reason for these different interpretations.

The analysis of interviews and (FG) with the team members of Mondanité magazine, revealed four themes: work practices for effective results in the workplace - practices connecting departments in the workplace – cross-work on print and digital platforms - and factors influencing the work process. After interpreting each theme and its related codes, the researcher synthesized them and resorted to literature presented in Chapter two in order to validate the recurrence and meanings of the terms not only internally, as understood within this organization, but also externally, as is common in other similar organizations.

#### 4.3.1 Work practices for effective results in the workplace

Based on the data and thematic analysis accomplished earlier, there are six codes associated with the first theme ‘Work practices for effective results in the workplace’:

- Collaboration - Sharing of information/ideas - Brainstorming - Communication - Teamwork and - Participation. Consistent and joint contribution of many of those practices is critical for organizational performance.

##### *Collaboration*

The importance of collaboration was highlighted, among different employees from creative, commercial, editorial, and technical departments at Mondanité magazine, within and across print and digital platforms of this organization. 70% of the participants acknowledged that they collaborate with different people in the organization. The following quotes serve to support the preceding view:

‘Actually, I work with the entire departments: E.R., R.D. also E.B., A.C., we work and collaborate together on daily basis’ (M.S, 1-12) (see Table 4.1).

‘This is what we call collaboration, this is not a one person show, it is a whole team show’ (P.S, 1-3) (see Table 4.1).

As collaboration evolves, work becomes more effective and productive. In people-focused collaboration, information is made available to a group, enabling work that is more open, faster and smoother. M.S. Webmaster at Mondanité, mentioned:

‘When we collaborate, it makes the work smoother, better. You get the results you want more easily than when you are doing it alone.’

A.C., a digital editor, said:

‘I think collaborating or having a participatory approach from different people is effective. I think it’s a good idea.’

Organizations and individuals that develop expertise in working in collaborative networks represent the future of how work is done, without a doubt; collaboration is the most important capability for any organization to possess today. P.S., editor in chief, approves that:

‘Communication, sharing, collaboration, are today more and more cross borders. You have to know what the others are doing.’

As can be seen in Table 4.1, there is a strong correlation between ‘collaboration’, ‘communication’ and ‘teamwork’. Both explicit and latent meanings related this pattern to ‘communication’ and ‘teamwork’: (96-TMW, 95-TMW, 51-COM, 107-COM, 75-COM, and 85-COM). This means collaboration can significantly indicate a high level of communication and lead to teamwork in the workplace. In the ensuing section the code related to sharing of information is interpreted. This code represents viewpoints and perceptions about exchanging opinions, material, and information.

**Table 4.1:** The first code table representing ‘collaboration’ – CBN. 14 text units are inserted under this code.

Code: number ONE   Code: collaboration   Code abbreviation: CBN				
Frequency of mention: 14 times by 5 participants out of 7 which represents 70% of the sample				
Latent /indirect keywords • Help each other • have a participatory approach				
Unit nb	Pseudo nym	Meaning Unit	Condensed meaning unit	Correlation NB
<b>FG 1</b>				
1	P.S	There is no real collaboration. Its execution style: you’re asked to do something, you execute. At no point you’re asked to have some input or to be a bit creative.	No real collaboration. Its execution style	
2	P.S	Communication, sharing, collaboration, and today more and more cross borders. You have to know what the others are doing.	Collaboration is a necessity at work	<b>16- SOI 51- COM 96 - TMW</b>
3	P.S	This is what we call collaboration, this is not a one person show, and it is a whole team show.	All team involvement at the workplace	<b>95 - TMW</b>
4	R.D	The client, the commercial and the client have to collaborate and set the guidelines from the start; and after all that I can start to layout.	Client and team involvement at the workplace	
5	M.S	When we collaborate, it makes the work smoother, better. You get the results u want easily than when you are doing it alone.	Advantages and efficiencies of workgroup	<b>107 - COM</b>
6	M.S	I do collaborate with P.S, It makes the work easier and quicker.	Advantages of collaboration with colleagues at work	
7	M.S	I do collaborate with the designers too, if I need any digital design or anything let’s say for Valentine; the results are better and efficient.	Advantages of collaboration with colleagues at work	
<b>FG 2</b>				
8	P.S	Well, Technically, yes I could do it.and work alone If I had the expertise to do everything myself, in terms of design and everything, if. But do I want to do it to have a good result at the end? No; because after all creating a magazine or creating an article, is human experience and it comes out of a certain type of collaboration.	Creating a magazine comes out of a certain type of collaboration.	
9	A.C	So if we can do that, if we get more people to collaborate on the website, so it’s not just me writing; even if I am writing but at the end, it will be nice to get different points of views on the website and just to have better communication;	Different people collaborating on the website to have different point of views	<b>75 - COM</b>
10	A.C	I think collaborating or having a participatory approach from different people, is effective. I think it’s a good idea.	Advantages of collaboration with colleagues at work	<b>125 - PAR</b>

(Continued)

11	S.P	I don't think I really have obstacle in our collaboration because some of the articles I put online, you wrote for the print and I adapt it for the digital format;	Smooth collaboration with designers at work	157 - ADT
12	M.S	Actually, I work with the entire department: E.R, R.D, E.B, A.C, we work and collaborate together on daily basis	Involvement with all team at the workplace	85 - COM
<b>INTERVIEWS</b>				
13	A.C	"However it is important and constructive to collaborate with the print editor for content ideas, we help each other in that aspect, especially since she contributes to the online platform."	Efficiencies to work with the print platform editor	
14	A.C	It is a cycle a chain that shouldn't be interrupted, so the outcome could be at its best in no time, within perfect conditions.	Continuous cycle chain collaboration for perfect results in no time	187 - TIME

*Sharing of information/ideas*

The analysis clarifies the current status of the information sharing process; how current tools are used and if they are useful. 86% of the participants indicated that sharing information and ideas between departments is crucial. They felt that it is a process that facilitates work and is a source of inspiration. The outcome is effective on both print and digital platforms. The overall feedback was positive and encouraging. S.P., an editor in the print edition emphasized:

‘...I think any idea is welcomed, it can come from designers or other online editors or commercial staff, any idea is welcomed and it’s always useful. Maybe the idea shared will help my work better; maybe I can write more, it will inspire me. Sometimes you find ideas when you least expect it. And sharing information or anything can be helpful.’

Another participant, E.B., from the commercial department, underlined the positive effects of sharing information:

‘We share opinions with the designers so we can do a better job together.’

It was noticed that information is shared in different ways but a global process for information sharing bringing all departments of the organization together does not exist. A.C., mentioned:

‘Let all parties be aware of what is being written in each platform, and connect, in a way or another, all involved departments.’

In fact, some type of information is not shared with all departments; the editor in chief supported this, and requested to involve the editorial team in the commercial activity

‘why not put the editorial team in the loop from the beginning, maybe they will have some ideas to what to offer the client’ and affirmed:

‘We should adopt sharing of information, being proactive, collaborate, work in

an open environment; be editor, creative, commercial, no limits. A multitask environment.’ By developing the information sharing process everyone will be more aware of client needs and understands the importance of the customer focus.

In the correlation matrix, as seen in Table 4.2, there is a significant association with 10 variables or codes, (CBN, COM, BSM, TMW, WFW, SYS, PAT, CRN, ADT, and UPD) but the results showed that both variables ‘teamwork’ and ‘communication’ have a bigger influence on sharing of information as they are associated to it more than four times. (18-SOI and 99-TMW, 24-SOI and 108-TMW, 25-SOI and 110-TMW, 27-SOI and 117-TMW, 29-SOI and 120-TMW) This stresses that when information is shared, it is available for all related departments and team members. Apart from responses associated to ‘sharing of information’, participants’ responses and beliefs about ‘brainstorming’ were also captured. In the next section, competencies associated with brainstorming will be discussed.



Table 4.2: The second code table representing 'sharing of information' - SOI. 25 text units are inserted under this code.

Code: number Two | Code: Sharing of information | Code abbreviation: SOI  
 Frequency of mention: 25 times by 6 participants out of 7 | 86% of the sample  
 Latent /indirect keywords • Ideas to offer • Sharing opinions • Sharing ideas • Sharing a vision • Sharing material • Give an advice  
 • Getting inspiration • Giving hints • Sharing pictures • Having input • Exchange material • Exchange content

Unit	Pseudonym	Meaning Unit	Condensed meaning unit	Correlation '18
15	P.S	So, why not put the editorial team in the loop from the beginning, maybe they will have some ideas, to what to offer to the client.	Involve editorial team with commercials	
16	P.S	Communication, sharing, collaboration, and today more and more cross borders.	importance of sharing and collaboration in work	2- CBN 51-COM
17	R.D	We share ideas and opinions.	We share ideas and opinions.	41- BSM 53-COM
18	A.C	There is different people interacting with the thing that you brought from the client. So, if you share the information, it will make it more flowy.	interaction of people when dealing with commercial aspects, and consequences of sharing the related information	56 - COM 99-TMW 131-WFW
19	S.P	We are given the basic information from the commercial director and I take everything I want later on, and they can give me some headlines they want to do	briefing from commercial depts to	
20	S.P	we share ideas	we share ideas	
21	S.P	I have a vision and I want to give it a picture for the fashion. She knows what has been lost and she can give me new ideas and she shows me the end result	sharing of ideas, mutual and opinion between colleagues of different departments	
22	S.P	We have an idea and we want to make it happen but the input or the opinion of somebody else's enlighten us, like we need some fine tuning, guidance, something we don't think about.	Effect of sharing of opinions, fine tuning, guidance, in workplaces.	59 - COM
23	M.S	They have to know and have all the right info and data about the event, so to avoid any later or complaint from the client; And we have to ask the client, as a start, to provide us with all the whole material	Necessity to have the right information and data from the client	
24	M.S	When we share ideas, we have better results for all of us, then doing it alone.	Positive effects of sharing of ideas in workplace.	108- TMW

(Continued)

<b>FG 2</b>				
25	E.B	we share the opinion with the designers so we can do a better job together.	Positive effect of sharing of ideas in workplaces.	110 - TMW
26	S.P	Before I do something or add something new, I ask Edwina for her advice or if she has new ideas. Whenever I go for her and she has ideas or criticism, I always take it positively. I don't have particular issues.	Effective group work and sharing of information in the workplace	
27	M.S	The group is really effective. Because we share ideas. we share pictures, when we have any event, it is really effective.	Effective group work and sharing of information in the workplace	117 - TMW
<b>INTERVIEWS</b>				
28	A.C	Some days when I don't feel inspired, I turn to my colleagues for inspiration with a little brainstorming session. Handling a website alone is a big responsibility, getting inspiration from here and there, some hints, info, commercial directions can facilitate my task a lot	Necessity to share ideas, inspirations with team members to facilitate work	49 - BSM
29	A.C	Let all parties be aware of what is being written in each platform. And connect in a way or another all involved departments.	Sharing information with all the team is a necessity at work	120 - TMW 135 - WFW 144 - SYS
30	A.C	The outcome was great and rich. We had interesting and engaging content for both print and digital, we shared ideas.	Effective outcome after sharing of ideas across platforms in the workplace	121 - TMW
31	S.P	Because whenever I have an idea I always imagine how it will come out and having their input is important because It is an ongoing process from the pick of an idea till the last corrections. so we still communicate all the way for the same topic.	Importance of sharing of information and communication in the workplace	89 - COM 128 - PAT
32	S.P	Of course I think any idea is welcomed, it can come from designers or other online editors or commercial staff, any idea is welcomed and it's always useful. Maybe the idea shared will help my work better, maybe I can write more it will inspire me. Sometimes you find ideas when you least expect it. And sharing information or anything can be helpful.	Necessity to share ideas, inspirations with team members to facilitate work	
33	P.S	So, when I say, that we can create a cross path between the both, I mean we can have ways of sharing information and even ways of having at the same time, in the print media and in the digital media, the same type of articles adapted to the media itself.	Importance of sharing of information to cross-path between print and digital	152 - CRN 163 - ADT
34	P.S	It's an exchange of the same materials and it also setting the editors, they have to understand, that today, it's about cross pathing, they must be able to adapt to both platforms. We cannot work on one platform anymore.	Importance of sharing of information to cross-path between print and digital	154 - CRN 164 - ADT

(Continued)

35	P.S	At Mondanite, we constantly exchange contents between platforms. We have both, the print media and the digital media but we are probably one of the very few doing that in Lebanon.	Importance of sharing of information to cross-path between print and digital	
36	P.S	Magazine media became a multitude of print, digital social where same info exists everywhere but adapted to the medium	Sharing of information to cross-path between print and digital	166 - ADT
37	P.S	We should adopt sharing of information, being pro active, collaborate, work in an open environment; be editor, creative, commercial, no limits. a multitask environment.	We should adopt sharing of information, being pro active, collaborate, work in an open environment	50 - BSM 129 - PAT 150 - CRN
38	S.P	It's not my main work, but we are making each other lives easier just by sharing some information	Effective group work and sharing of information in the workplace	
39	S.P	But being always up to date and doing our work and have our reliable sources and tools to share information and be on top is the best way and could help us.	Staying upto date by having reliable source and tools to communicate information	142 - SYS 171 - UTD

### *Brainstorming*

Three out of seven participants encourage group brainstorming, and integration of brainstorming techniques prior to the magazine launch. S.P., fashion editor, in the print edition of *Mondanité*, explains clearly how this is achieved:

‘We have a very good work relationship. I brainstorm with my fellow editors about upcoming topics, original ideas....’

The results obtained in this research do not only support the idea that brainstorming has the potential to enhance performance but also that the type of brainstorming provided, influences creativeness of outcomes. A.C., digital blogger, points out in an interview, the significant positive effects of brainstorming.

‘Some days when I don’t feel inspired, I turn to my colleagues for inspiration with a little brainstorming session. Handling a website alone is a big responsibility, getting inspiration from here and there, some hints, info, commercial directions can facilitate my task a lot.’

Another participant, P.S., encourages all departments to group brainstorming to perform better results by adapting, and refining ideas to meet the required goals.

‘This is why brainstorming is important, because you get ideas that were not on the table when you were on your own and can be sometimes bad ideas and this is where you negotiate and discuss, and they can be good ideas.’

One participant only from the creative department stated that there is no effect of brainstorming on their tasks. At that level, what is only required is sharing of information. In terms of correlation, brainstorming is more linked to ‘sharing of information’ variable than any other one (50-BSM, 37- SOI, 49 BSM and 28-SOI) (see Table 4.3). As ‘share of information’ facilitates brainstorming. The next code identified in the analysis reviews and forms a significant part in the organization: communication.

Table 4.3: The third code table representing 'brainstorm'-BSM. 11 text units are inserted under this code.

Code: number Three   Code: Brainstorm   Code abbreviation: BSM				
Frequency of mention: 11 times by 4 participants out of 7   57% of the sample				
Latent /Indirect keywords: •Have a discussion about •Put an idea concretely •About Upcoming topics •About original ideas				
unit	Pseudo nym	Meaning Unit	Condensed meaning unit	Con-elation J1,J
40	P.S	This is why the brainstorming is important because you get ideas that were not on the table when you were on your own and can be sometimes bad ideas and this is where you negotiate and discuss. and they can be good ideas.	Presenting ideas, negotiating, discussing, brainstorming and coming up with good results.	
41	R.V	We share ideas and opinions. There is a communication on the spot without doing a brainstorm.	Sharing of information without brainstorming within the graphic preparation	53 - COM
	S.P	How to improve Material flow: I think is on the communication brainstorming prior to the launch of the mag.	Brainstorming prior the launch of the magazine improves material flow	
43	PS	I wouldn't say that, as an editor in chief, to actually make things smoother for everybody and the results better, definitely on the communication level but it would have to be on the brainstorming part in advance and as we discussed before, I think there should be more brainstorming much in advance with everybody involved, not only one or two departments.	Brainstorming much in advance with everybody involved, not only one or two departments is essential for better results	63 - COM
44	PS	So definitely. I am going to think about brainstorming more with everybody: the designers, the editorial, commercial. Everybody should be involved.	Brainstorming should involve everybody	112 - TMW
45	S.P	I work and brainstorm with A.C; even though I write in French and she writes in English, we have a little discussion about the articles.	Brainstorming between editors	
46	S.P	We have a very good work relationship. I brainstorm with my fellow editors about upcoming topics, original ideas...	Brainstorming between editors	
47	S.P	Not everybody fills in the sum of each month or the end of each month when I have an idea that I couldn't put it concretely so I have to change at last minute so we can say it can be eh	Editorial preference timing for brainstorming	

(Continued)

48	S.P	I would like to add that after brainstorming I then work along the way with the graphic designers to fine-tune the article, the layout and pictures.	Following brainstorming, editors coordinate with the graphic department	
49	A.C	Some days when I don't feel inspired, I turn to my colleagues for inspiration with a little brainstorming session. Handling a website alone is a big responsibility, getting inspiration from here and there, some hints, info, commercial directions can facilitate my task a lot	Necessity to share ideas, inspirations with team members to facilitate work	28 - SOI
50	P.S	We should adopt sharing of information, being pro active, collaborate, work in an open environment; be editor, creative, commercial, no limits, a multitask environment.	All employees multitask and are involved in everything this what keeps the operation running	37 - SOI 129 - PAT 150 - CRN

### *Communication*

In this research, all the participants revealed the importance of communication in the organization. It is important to mention that the variable ‘communication’ has 42 text units (see Table 4.4) and represents the highest insertion number among all codes. All the participants emphasized on their communication with other departments as part of their daily jobs. R.D., the designer, affirmed:

‘Usually, I work with every department, the marketing, the editorial, the PR, the digital. Have some work stuff with the marketing as for the outdoor ads’.

However, editors from print and digital editions declared that there is no clear or constant communication, no constant sharing of information or ideas between platforms and departments. A.C., cited:

‘I don’t think our communication is the best, I don’t think there is a good flow’.

No clear process of the sequential narration. Departments and employees are concerned only about their current jobs and tasks, which result in limited outcomes. New horizons at all levels are required. S.P., enhanced this idea by pronouncing:

‘I think we lack communication within departments. And all departments, altogether, just have to be all at the same page, like the whole team of the magazine, and to know what’s happening’.

And continued:

‘Communicating is very important because sometimes we have an idea and we want to make it happen but the input or someone else’s opinion enlighten us, like we need some fine tuning, guidance, something we didn’t think about... We always seek to communicate, like you said, it’s not my magazine; it’s not something I want to do on my own.’

Furthermore P.S., indicated major weaknesses and gaps between all the departments and

particularly between the commercial and editorial departments on both platforms and underlined the importance of direct communication between the client and the editor:

‘It’s impossible to convey a message the right way if you’re not in contact with the client, if you’re playing “telephone arabe”, it’s not going to work’.

All the preceding responses are thus in line with the efficiency of communication in the workplace. Only one response expressed concerns and frustrations encountered as a result of daily communication and is of particular importance in relation to a subsequent code ‘time’ (see Section 4.3.4, ‘Factors influencing the work process’).

‘Communicating daily, it does take time. I’m guessing that on a daily basis, we are trying to escape some of these group sessions because they do take time...’ as P.S. assumed.

A glance at the ‘communication’ code indicates, to a certain degree, a close relationship and consistency with responses of two categories, namely teamwork (99-TMW, 111-TMW, 115 TMW, 116-TMW, 119-TMW) and sharing of information (17-SOI, 18-SOI, 22-SOI, 31 SOI) (see Table 4.4). Example of such responses were:

‘To help each team to get what they want. It’s all work, based on good communication.’ (115-TMW);

‘Because whenever I have an idea I always imagine how it will come out and having their input is important because it is an ongoing process from the pick of an idea till the last corrections. So we still communicate all the way for the same topic. We try to make the other person’s work easier’ (31-SOI).

It seems from these responses that teamwork and sharing of information were regarded as the two most important aspects concerning communications and should not be left out of account (see Table 4.4). In the next section the recorded views of participants with regards to teamwork will be presented.



Table 4.4: The fourth code table representing 'communication' –COM. 42 text units are inserted under this code.

Code: number Four   Code: Communication   Code abbreviation: COM				
Frequency of mention: 42 times by 7 participants out of 7   100% of the sample				
Latent /indirect keywords: • Work with or together • Have a contact with/be in contact • Have a link with, be the link with • Be in contact with				
Unit	Pseudonym	Meaning Unit	Condensed meaning unit	Correlation NB
51	P.S	Communication, sharing, collaboration, and today more and more cross borders.	Importance of communication and collaboration in work	2 -CBN
52	R.D	For some the communication is very helpful but the person in himself must be a little curious to learn and look for new stuff in digital.	Importance of communication and self education to learn about digital	
53	R.D	We share ideas and opinions. There is a communication is on the spot without doing a brainstorm.	Communicating as a basic direct step in the workplace	41-BSM 17- SOI
54	A.C	I don't think our communication is the best, I don't think there is a good flow	not good communication nor workflow	130 - WFW
55	A.C	They will always be some situations that are not ideal but if we communicate, first of all like maybe I could be aware of a new brand that it could be a potential client.	Importance of communication in the workplace for editors to detect potential commercial client	
56	A.C	There is different people interacting with the thing that you brought from the client	communication between departments and commercial	18- SOI 99 - TMW 131- WFW
57	S.P	So for this part I can say that I communicate well the graphical department, so there is no problem on that.	Good communication between editorial and graphic departments	
58	S.P	I think we lack of motivation, communication, new stuff	Lack of motivation, communication, new ideas	
59	S.P	Communicating is very important because sometimes we have an idea and we want to make it happen but the input or the opinion of somebody else's enlighten us, like we need some fine tuning, guidance, something we didn't think about.	Effect of sharing of opinions, meeting, guidance., in workplaces	22- SOI
60	M.S	and the communication has to be with PR department too. They have to know and have all the right info and data about the event	Communication with PR department and sharing right event info with it	

(Continued)

FG 2				
61	E.B	I deal with P.S. M.S also on the website, Facebook, for event coverage.I communicate with R.D, concerning the event coverage. With E.R, if we have any client with an encarts, articles or pages,	Communicating with almost all departments in the workplace: be creative, editorial, digital	
62	E.B	No, not alone at all. It's more effective if you work together. Each one has his own duty. It's better to work on a team level.	Positive effect of group working	111 - TMW
63	P.S	I would say that, as an editor in chief, to actually make things smoother for everybody and the results better, definitely on the communication level.	Role of editor in chief on the communication level to actually make things smoother	43 - BSM
64	P.S	it's impossible to convey a message the right way if you're not in contact with the client, if you're playing "telephone arabe", it's not going to work	Importance of communication between the editorial department and the client	
65	P.S	To me, intermediaire, in terms of content, is not a good thing. It has to be a direct contact with the client.	Importance of communication between the editorial department and the client	
66	P.S	I am in contact with everybody all the time on the daily basis print and digital.	Role of editor in chief on the communication level	
67	P.S	The thing is your role is actually to be in contact with everybody, to be the link between every department and the thread between the magazine and outside client	Role of editor in chief on the communication level to actually make things smoother	
68	P.S	Communicating daily It does take time. I'm guessing that on daily basis, we are trying to escape some of these group sessions because they do take time...	Avoid group sessions because communicating daily It does take time	178 - TME
69	R.D	Usually, I work with every department, the marketing, the editorial, the PR, the digital have some work stuff with the marketing as for the outdoor ad. As for the digital, I communicate with M.S, concerning the events: pictures, titles, names, subjects of the event we are talking about. As for the PR, I deal with S.K the PR, she is the link between me and the digital or the client;	Communicating with all departments in the workplace	
70	R.D	Of course, I did learn a lot from their experience and work: how to communicate with the clients, how to get things, how to get the right pictures for the right texts.	How graphic designers learned to communicate on different levels in the company and with the clients	
71	R.D	To help each team to get what they want. it all work based on good communication.	Good communication helps to achieve the targets of employees in workplaces	115 - TMW

(Continued)

72	A.C	My main interaction is with M.S, S.P and you. Sometimes, there is an interaction with E.B, like if a client wants to upload an article Like M.S, I interact with her maybe twice a week	Communicating with all departments in the workplace	
73	A.C	It is an interaction between the commercial and the editorial	Communication between editorial and commercial.	
74	A.C	It doesn't even matter if there is an everyday interaction, just this interaction where i know that we are all on the same page.	Interaction with everybody to be on the same page.	
75	A.C	Even if I am writing but at the end, it will be nice to get different points of views on the website and just to have better communication;	good to have different opinions for the website and better communication	9 - CBN
76	A.C	Something to make the communication a bit more fluid and for all of us to be on the same page.	Communication needs to be a bit more fluid and for all of us to be on the same page.	
77	S.P	I think we lack of communication as each department and every department together just to be all in the same page, like the whole team of the magazine and what's happening online.	Communication needs to be a bit more fluid between departments and on both platforms	116 - TMW
78	M.S	I do communicate with the photographers all the time, on daily basis. I have to follow up the schedule of all he events listed on the agenda.	Communication between Web master and photographers on events list	
79	E.B	I get a digital deal, like on Instagram, I deal with P.S. M.S also on the website, Facebook, for event coverage. I deal with A.C, if we have native articles.with G.S is handling the photography.	Communication between Commercial and other different departments: editorial, photography,digital	
80	P.S	As editor in chief, the thing is your role is actually to be in contact with everybody, to be the link between every department and the thread between the magazine and outside client. So, almost on the daily basis that you have to deal with problems and solving issues; it's part of the job.	The role of editor in chief to communicate or to be the link between every department and the thread between the magazine and outside client.	
81	R.D	Usually, I work with every department, the marketing, the editorial, the PR, the digital have some work stuff with the marketing as for the outdoor ads	Communication between Graphic designers and the marketing, the editorial, the PR, the digital even the outdoor dept	
82	R.D	As for the PR, I deal with Sabine. The PR, she is the link between me and the digital or the client; so I can get back to her whenever I need anything	Communication between Graphic designers and The PR, who links GD and the digital team or the client	

(Continued)

83	A.C	My main interaction is with M.S, S.P and you. On a day to day basis.Sometimes, there is an interaction with E.B, like if a client wants to upload an article like M.S, I interact with her maybe twice a week; S.P like three times a week; E.R like once a month; R.D, I interact with her more in summer cause we have more competitions and with E.B, whenever there is something .	Frequency of interaction or communication between the digital editor, and the webmaster, the designers, the print editors and the commercial executive	
84	S.P	I work with the designers. I work a little bit with R.D, if I have a beauty "encarts" or press or events. I work and brainstorm with A.C; even though I write in French and she writes in English, we have a little discussion about the articles. I work with M.S, for the fashion pictures that we have to add. I don't have a relationship with the sales department.	Communication between print editor and Graphic designers, digital editor, and web master	
85	M.S	Actually, I work with the entire department: E.R, R.D and also E.B, A.C. We work and collaborate together on daily basis. ... I also work with E.B, on the commercial level: on the pictures, banners, events, banners on the website too and the must-have. I do communicate with the photographers all the time, on daily basis. With the PR, I coordinate with her if she has a title, a paragraph, the subject of the event.	Communication and collaboration on daily basis between webmaster and commercial executive, Graphic designers, digital editor and photographers	12 - CBN
86	E.R	With my experience, sometimes I discuss with Sandrine, if we can change the paragraph or add some "relance" for the articles or add some "encadres"; we discuss together and we almost did an excellent job.	Designers in contact with editor for effective results	119 - TMW
87	P.S	What I gained the most is on human experience because I am in contact with everybody all the time on the daily basis print and digital	Editor in chief is in contact with everybody all the time on the daily basis print and digital	
<b>INTERVIEWS</b>				
88	A.C	Communication and brainstorming on new ways to cover a certain topic, although at some times this could be time consuming.	Communication and brainstorming are at some points time consuming	188 - TME
89	S.P	Because whenever I have an idea I always imagine how it will come out and having their input is important because it is an ongoing process from the pick of an idea till the last corrections. so we still communicate all the way for the same topic. We try to make the other person's work easier.	Importance and positive effects of sharing of information and communication in the workplace	31 - SOI 128 - PAT
90	S.P	Yes because whenever we have a problem and we cannot fix it ourselves, so it's easier if we can communicate on the spot with others and fix it faster. Which is not always possible.	Communication can help to fix a problem immediately. Which is not always applicable	
91	P.S	For a publication/brand/webzine wishing to stand out from the mass, they must ensure they communicate their stories effectively, to the right audience, in real-time and should have full knowledge about who their clients are.	An outstanding brand should communicates her content effectively, to targeted, clients and audiences in real time	
92	P.S	We should go with the flow- stay connected and communicate to understand the game. It is all about determining WHAT TYPE of content, and HOW TO transmit it.	Go with the flow- stay connected and communicate to understand the game	

### *Teamwork*

In this research, all the participants focused on team effectiveness and productivity and how members interact in ways that promote each other's and the workplace's success. All the participants regarded teamwork as necessary: everybody should be involved, and everyone's input is important. S.P., supported this view:

'It's not my magazine; it's not something I want to do on my own'.

P.S.'s viewpoint about group work, revealed consistency with the previous response:

'It's your role to come up with the solution together with the rest of the team of course, it's not like you find a solution on your own'.

Responses related to the importance and efficacy of 'teamwork', reflected participant's viewpoint and experience, and is discussed in more detail below:

'It's more effective if you work together. Each one has his own duty. It's better to work on a team level. E.B. specified.

Another participant, A.C., agreed and supported teamwork efficiency and its positive influence on work:

'Later on, we began to discuss what we can try together and what would be feasible. The outcome was great and rich. We had interesting and engaging content for both print and digital...'

One participant highlighted that team members can see solutions better, because they are closer to the action. When they are faced with a multifunctional task, people coming from different disciplines put their knowledge together and achieve results.

'When we share ideas, we have better results for all of us, than doing it alone, and where there is a probability your idea won't work.' M.S. confirmed.

The responses outlined above correlate with more than seven variables (CBN, PAT, WFW, SOI, COM, TME, BSM, SYS). An examination of these variables (see Table

4.5) reveals a close relation between teamwork, communication and sharing of information. As R.D. specified:

‘We have to sit together; each one to give his own ideas. To help each team to get what they want’ (71-COM)

In summary, what is evident from the above-mentioned is that teamwork improves communication. Team members communicate with each other to share information and to delegate work. This leads the researcher to the last code representing the first theme. The next section deals with the analysis and interpretation of the variable ‘participation’.

Table 4.5: The fifth code table representing 'teamwork' – TMW. 30 text units were inserted under this code.

Code: number Five   Code: Teamwork   Code abbreviation: T\IW				
• of mention: 30 times by 7 participants out of 7   100% of the sample				
Latent /indirect keywords: • Include everybody • Work force • All together • Different people interacting • Cooperate together •				
• All of us • Work all together • Groupwork • Not alone • All parties involved • Involve all • ...				
• OO nym		Meaning Unit	Condensed meaning unit	Correlation
93	P.S	Every single person has a role to play and without one the persons, there is no result.	Every single person has a role to play and without one of the persons, there is no result.	123- PAT
94	PS	An editorial meeting, it should include everybody that is going to work on the final product.	Editorial meeting should involve all related team persons working on the project	
95	P.S	This is what we call collaboration, this is not a one person show, and it is a whole team show.	Collaboration is a whole team show	3- CBN
96	P.S	You have to know what the others are doing.	You have to know what the others are doing.	2-CBN
97	P.S	So we are talking about the company, and what is the core of the company is the work force.	The core of the company is the work force.	
98	P.S	The few times were actually, some good ideas came up, is the few times that maybe everybody, actually it was never everybody but more departments were all together.	Good ideas came up, when more departments were all together	
99	A.C	There is different people interacting with the thing that you brought from the client	Different people interacting with the thing that you brought from the client	131 - WFW 18 - SOI 56 - COI\I
100	A.C	Everyone has their jobs, like to be able to brief properly and for you to know what's happening	Proper briefing for everybody to know what's happening	
101	S.I'	So this is how we cooperate together to have a final good product.	Ways to cooperate together to have a final good product	
102	A.C	I do like, when you mention to have someone specific but to also understand the process, what the other people are doing	Proper briefing for everybody to know what's happening	

(Continued)

103	S.P	The best articles and products we want as a team. We work as a team. Everybody's opinion is equally important.	When working as a team. Everybody's opinion is equally important.	
104	S.P	You have to be in someone's else shoes. Just imagine, it takes time, it take ideas, a whole team. This is what we are going to do, clear idea of my editorial part. We should all be on the same page.	The whole team can share ideas, with the editors. We should all be on the same page.	177 - TME
105	S.P	it's not my magazine; it's not something I want to do on my own	it's not my magazine; it's not something I want to do on my own	
106	S.P	but no one's job is easy. Everyone should work as if we are all on the same level and everyone's input is important	Everybody's input is equally important.	
107	M.S	When we collaborate, it makes the work smoother, better. You get the results you want easily than when you are doing it alone.	Collaboration helps reaching better results smoother and easily	5- CBN
108	M.S	When we share ideas, we have better results for all of us, then doing it alone, and where there is a probability your idea won't work.	Sharing ideas leads to better results for the whole team then doing it alone	24- SOI
109	E.B	Sometimes if we get involved more in their jobs, we get to know how to take decisions	being involved for better results	
<b>FG 2</b>				
110	E.B	We share the opinion with the designers so we can do a better job together.	Positive effect of sharing of ideas in workplaces.	25 - SOI
111	E.B	No, not alone at all. It's more effective if you work together. Each one has his own duty. It's better to work on a team level.	Positive effect of group working	62 - COM
112	P.S	I am going to think about brainstorming more with everybody: the designers, the editorial, commercial. Everybody should be involved.	Involving all the team in brainstorming	44- BSM
113	P.S	it's your role to come up with the solution together with the rest of the team of course, it's not like you find a solution on your own.	An editor in chief role is to come up with the solution together with the rest of the team	

(Continued)



114	R.D	Everyone has his own job to do, but we have to work together.	Need to collaborate between all the team members	
115	R.D	We have to sit together; each one to give his own ideas. To help each team to get what they want.	Collaboration between the team members helps them to get what they want.	71 - COM
116	S.P	I think we lack of communication as each department and every department together just to be all in the same page, like the whole team of the magazine and what's happening online.	No communication between team members for online and print platforms. This is needed just to be all in the same page	77 COM
117	M.S	The team work is effective. the group is really effective. Because we share ideas (5:59 till 6:28).	The team work is effective, because ideas are shared	27 - SOI
118	M.S	Sometimes. If it's pure technical, yes I can. But if it's about writing and doing some design. No I cannot.i have to work with a team.	I cannot do someone's else job, i have to work with a team.	
119	E.R	With my experience, sometimes I discuss with Sandrine, if we can change a paragraph or add some "relance" for the articles or add some "encadres"; we discuss together and we almost did an excellent job.	Designers in contact with editor for effective results	86 - COM
<b>INTERVIEWS</b>				
120	A.C	Let all parties be aware of what is being written in each platform. And connect in a way or another all involved departments.	Connecting all team is a necessity at work	29 - SOI 135 - WFW 144 - SYS
121	A.C	But later on we began to discuss what we can try together and what would be feasible. The outcome was great and rich. We had interesting and engaging content for both print and digital. we shared ideas.	Effective outcome after sharing of ideas across platforms in the workplace	30 - SOI
122	A.C	In fact, like most of us in the company, each one of us handles many responsibilities and work on different mediums and projects. We are all involved. This is what keeps the show running	All employees multitask and are involved in everything this what keeps the operation running	127 - PAT

### *Participation*

The last code associated with the first theme relates to participation. 43% of the participants reported that participation is essential and contributes to positive outcomes at work, and is a very important factor in successful teams. These views also manifested participation as a fundamental process in organizations, in related response from an interview, with P.S.:

‘We should adopt sharing of information, being proactive, collaborate, work in an open environment; be editor, creative, commercial, no limits. A multitask environment.’

Also implicated in the above-mentioned, responses that regarded participations’ beneficial effects, A.C. pointed out:

‘I think collaborating or having a participatory approach from different people is effective’.

The view from the preceding participant was supported by another closely related response by another participant who said that:

‘Every single person has a role to play and without one of the persons, there is no result. So it has to be full spectrum participation’.

The correlation of participation to other variables of the first theme was significant (CBN, CRN, COM, BSM) and it was related strongly to (TMW, SOI) variables (see Table 4.6). In fact, results revealed that employees ‘participation’ leads to more efficient and innovative methods and procedures in a workplace and improves teamwork within the organization across work departments. The following quote from A.C., confirm the previously stated view and relationship between participation and teamwork:

‘In fact, like most of us in the company, each one of us handles many

responsibilities and work on different mediums and projects. We are all involved. This is what keeps the show running’.

In summary, these results provide important insights into the organization and represent the first theme: ‘Work practices for effective results in the workplace’. Apart from these results, codes related to the second theme ‘practices connecting departments in the workplace’ also came to the fore.

Table 4.6: The sixth code table representing 'participation'- PAT. 7 text units are inserted under this code.

Code: number Six   Code: Participation   Code abbreviation: PAT				
Frequency of mention: 7 times by 3 participants out of 7   43% of the sample				
Latent /indirect keywords: • Collaboration • Being all involved • Be pro active • A multitask environment.				
Unit nb	Pseudonym	Meaning Unit	Condensed meaning unit	Correlation NB
E"ry	illge	So it has to be full spectnml partctpatton	A full spectnun participation is required from all team members to get effective results.	93-TMW
124	P.S	We are talking about a magazine and we are not talking about a private blog so they have to be participation because we are a community of people and it has to be within a commtmity of people.	In magazines they have to be participation because we are a commmity of people working on it.	
125	A.C	I think collaborating or having a participatory approach from different people, is effective	Having a participatory approach from different people, is effective	10- CB
126	P.S	Us workforce cannot be limited, we have to be exposed and aware of everything around us; (intemally : inhouse and extemally: commercially)	Participation of the workforce on all levels intemally and extemally	
127	A.C	In fact, like most of us in the company, each one of us handles many responsibilities and work on different mediums and projects. We are all involved. This is what keeps the show running	All employees multitask and are involved m everything this what keeps the operation numing	122 - TMW
128	S.P	Because whenever I have an idea I always imagine how it will come out and having their input is important because It is an ongoing process from the pick of an idea till the last conections. so we still comunicate all the way for the same topic. We try to make the other person's work easier. Evety person plays an i.mplant role in making a page come to life.	Evety person plays an implant role in making a page come to life. through participation all the way work becomes easier	31 SOI 89 COM
129	P.S	We should adopt sharing of information, being pro active, collaborate, work in an open environment; be editor, creative, commercial, no limits. a multitask enviromnent.	All employees multitask and are involved in evething this what keeps the operation nmning	50- BSM 37 - SOI 150 - CRN

### 4.3.2 Practices connecting departments in the workplace

An overview of the second theme ‘practices connecting departments in the workplace’ classifies responses in the following two codes: workflow and system.

#### *Workflow*

Although the importance of workflow in organizations is acknowledged, only 43% of the participants had responses related to this variable, and all the responses were related to the editorial department. Only six viewpoints were noted (see Table 4.7). A common view among participants indicated that the flow process of information and material between departments and especially platforms was not straightforward and rapid. Responses related to workflow indicated to a large degree an interruption in the chain of information. The following responses and examples from participants serve to substantiate this:

‘It’s a bit archaic as of now; for the simple reason, it is still new to us to have to share between the print magazine and the digital. Even though, we have been doing it for a few years, but we are still going with the old fashion way.’  
P.S.

‘I don’t think our communication is the best, I don’t think there is a good flow.’ A.C.

The following response from one of the editors, was of particular importance in relation to the current research, as it shows an interesting correlation with the variable ‘Sharing of Information’ (SOI).

‘There are different people interacting with the thing that you brought from the client. So, if you share the information, it will make it more flowy.’ S.P.

Workflow, in relation to the various employees and departments involved and concerned in the organization, is strongly related to 'sharing of information' in the day-to-day functioning. Other positive correlations between workflow, communication and teamwork are apparent as well as A.C. indicated previously (54-COM, 56-COM, 99TMW) (see Table 4.7).

Above and beyond codes assigned to workflow, implying all, a disruption in the chain of information, one code only was assigned to a response from one participant demonstrating his opinion about 'system' (144-SYS). An interpretation of this variable will follow in the succeeding section.

Table 4.7: The seventh code table representing 'workflow' – WFW. 6 text units are inserted under this code.

Code: number Seven   Code: mnumw   Code abbreviation: WFW			
Frequency of mention: 6 times by 3 participants out of 7   43% of the sample			
Latent /indirect keywords: • Share between • Chain of information			
Meaning Unit			Correlation NB
130	A.C	I don't think our communication is the best, I don't think there is a good flow.	54-COM
131	A.C	There is different people interacting with the thing that you brought from the client. So, if you share the information, it will make it more flowy.	99- TMW 18- SOI 56 -COM
132	P.S	It's a bit archaic as of now; for the simple reason, it is still new to us to have to share between the print magazine and the digital. Even though, we have been doing it for few years but we are still going with the old fashion way. You have 2 teams: the first one assigned to the print magazine and the second to the digital but they are inter-connection between both. Sometimes, it is easy and smooth but not always.	
133	P.S	There are no real communication problem as per personal level, no; but they don't have the same schedule, they are not available necessarily at the same time, they don't always have the time to meet properly; so it is a chain of information but it's not always easy to happen.	183 - TME
134	SP	Maybe if it is daily, specially for the designers, but for me it's not a waste of time because it will give us ideas for the issue maybe ideas for later that will help us achieve and prepare our workflow and see better. But the problem is sometimes not all of us are available at the same time, which sometimes is frustrating and delays the work.	185 - TME
135	A.C	Let all parties be aware of what is being written in each platform. And connect in a way or another all involved departments.	29- SOI 120- TMW 144- SYS

### *System*

The results related to the variable ‘system’ and summarized in the Table 4.8 show that over half of the participants emphasize the necessity to have a unified information or link system, using a common database in order to provide data sharing across the organization. The majority of responses that were recorded viewed that the fundamentals of this system would be to have a unified view and act as a general resource increasing the visibility of the interdepartmental cooperation and coordination. Three participants provided valuable insight and advice. The following responses echoed by participants, were in agreement with the above related findings. E.R., senior graphic designer, indicated that:

‘If we have a serious link with every department, if every department adds all the data in a system so I can see if S.P., for ex, added a picture.’

Another participant, S.P., remarked as follows:

‘I think that if we have this kind of system in our company for the magazine, I think it will be very beneficial and it will be a gain of time. Just knowing where everybody’s at? Regarding the deadlines, regarding my own deadline, so just without bothering to call a person. Just having the information’

Some participants further expressed an explicit connection between their personal convictions and their colleagues. Hence, regarding the significance and importance of an effective system, the following quote from one participant confirms the previously stated views.

‘It’s like 5 people working on the same article but like if we have, as E.R., mentioned, a data base or something just at the end of the week or at the beginning of the week only, you know what’s happening and what’s coming up and you do your own thing’.



The significance of these responses, even though they may seem to be individualized responses, correlates therein with ‘sharing of information’ variable (see Table 4.8, unit nb 142, correlating with 39-SOI). So, the expressed need of employees to create a system is in line with the purpose of sharing of information.

The findings in this section indicated methods and practices connecting all departments in the organization. The next section, therefore, moves on to discuss the third theme: the emergence of new models, cross-work on print and digital platforms.

Table 4.8: The eighth code table representing 'system'- SYS. 9 text units are inserted under this code

Code: number Eight   Code: System database   Code abbreviation: SYS				
Frequency of mention: 9 times by 4 participants out of 7   50% of the sample				
Latent /Indirect keywords: •Link with every department • A database • Clear visibility • A interactive platform • Being up to date				
•Interconnection between print and digital Stay connected to all "Turtments • All the data				
Unit	Pseudonym	Meaning Unit	Condensed meaning unit	Correlation NB
136	ER	If we have a serious link with every department, yes we can If every department, add all the data in a system so I can see if S.P. for ex, added a picture.	A serious link with every department should be created, and adding all the data in a system is solution	
137	A.C	It's like 5 people working on the same article but like if we have, as E.R mentioned, a data base or something just at the end of the week or at the beginning of the week only. you know what's happening and what's coming up and you do your own thing	A data base or system updated weekly to know what's happening and keep track of everything.	
138	A.C	There should be a "Unified" voice/vision. This is why a clear visibility on the content plans, schedules of both platforms print and digital should exist to avoid duplication and over layering of tasks	A "unified" voice/vision on both platforms is required: a clear visibility on the content plans to avoid duplication.	
139	S.P	Interactive platforms well I think maybe it is an app, a system or a website designed for people to interact with each other for a certain topic, field, or project... Every participant can have access to it, use it, fill it... It is simpler to make their life/work easier.	Interactive platforms interconnect participants and helps to make work easier	
140	S.P	I think that if we have this kind of system in our company for the magazine, I think it will be very beneficial and it will be a gain of time. Just knowing where everybody's at? Re. the deadlines, re. my own deadline, so just without bothering to call a person. Just having the information	Creation of a system, so participants keep track of all information is very beneficial and gain of time for the company.	184 - TME
141	S.P	Yes staying in the loop and see the progression of everybody. my own progression. if anyone needs me if I have to write faster for some articles..it will be very beneficial	it's beneficial for the organisation to keep track of the progression of all the team	

(Continued)

142	S.P	<p>But being always up to date and doing our work and have our reliable sources and tools to share information and be on top is the best way and could help us.</p>	<p>Staying upto date by having reliable source and tools to communicate information</p>	39 - SOI
143	P.S	<p>Well, yes, definitely. It's not because Mondanite is a social magazine with a lot of photos that it cannot be interactive. Actually, if you look at the trend today everywhere, people enjoys videos much more than enjoying photos. So, today, let's say if you create interconnection between the print media and the digital media, let's say you have an event that is going to appear in Mondanite, but it could also have a video at the same event, that's viewable on the digital platform and also the digital platform gives you an indefinite reach because you can click from one place to another and it's unstoppable. That's why we want to make this step.</p>	<p>Create interconnection between the print media and the digital media gives you an indefinite reach and it's unstoppable. That's why we want to make this step.</p>	
144	A.C	<p>Have more visuals in the print, include links in the digital content. Let all parties be aware of what is being written in each platform. And connect in a way or another all involved departments.</p>	<p>Connect all departments together and give them a full visibility of the progress of work on both platforms</p>	29 - SOI 135- WFW

### 4.3.3 Cross work on print and digital platforms

Delving into the third theme, ‘cross work on print and digital platforms’, four variables were identified: - correlation, - adaptation, - up to date, and - online advantages. An interpretation and analysis of these codes will follow in the forthcoming sections.

#### *Correlation*

It is worth mentioning that the variable ‘correlation’ is reported only by two editors of the organization, representing 29% of the participants. One of the main factors described by the editors was having a cohesive content between print and digital platforms. A unified voice linking both platforms is required. As one editor said:

‘We need to work on a unified content; like, when you see international magazines, they have several things that are published in a magazine and let’s say they are published on print, but everything else, there is a correlation between each other.’

Another editor, when asked about writing for print and digital said:

‘The same content can be present between print and digital, but the content should be amended slightly in order to not be repetitive between the two. At the end of the day though, the content has to be cohesive because it is the same editor who is contributing to both and it is the same magazine. There should be a “unified” voice/vision.’

Other comments of interest and importance were a validation of adapting and creating another type of unified content, as well as creating a path between print media and digital media. Both editors expressed their need to adopt sharing of information and emphasized that working in an open environment is a requirement. Responses

amongst others include:

‘So, when I say, that we can create a cross path between both, I mean we can have ways of sharing information and even ways of having at the same time, in the print media and in the digital media, the same type of articles adapted to the media itself’.

Another response by P.S., referring to a correlation between platforms is recorded:

‘It also setting the editors, they have to understand, that today, it’s about cross-pathing, they must be able to adapt to both platforms. We cannot work on one platform anymore’.

The identification of the variable “correlation” can be interestingly viewed, together with another variable that emerged previously in this research: ‘sharing of information’ (SOI) and was directly associated to it three times (37-SOI, 33-SOI, and 34-SOI) (see Table 4.9).

By far, when participants spoke about ‘correlation’, it was also associated with ‘adaptation’ (155- ADT, 158-ADT, 163-ADT) (see Table 4.9), a new code that will be identified in the following sub section.

Table 4.9: The ninth code table representing 'correlation' - CRN. 10 text units are inserted under this code

Code: number Nine   Code: CORRELATION   Code abbreviation: CRN			
Frequency of mention: 7 times by 2 participants out of 7   29% of the sample			
Latent / Indirect keywords: • Unified content • Cohesive content • Unified voice / vision • Creating a path between print media and digital media.			
• Cross-paths between traditional and _____ to the media itself • _____ to both platforms			
Unit nb	Pseudo nym	Meaning Unit	Condensed meaning unit
Correlation IT'B			
<b>FG 1</b>			
145	PS	I strongly believe that whomever is working in the printing business, somehow has to adapt to the digital world. I'll find a way to connect between them.	Print world members have to adapt to the digital world and find a way to correlate between them.
146	PS	We need to work on a unified content; like, when you see international magazines, they have several things that are published in a magazine and let's say they are published on print, but everything else, there is a correlation between each other.	Need to work on a unified content, and digital where there is a correlation between them.
<b>FG 2</b>			
147	A.C	Just to have more cohesive content between print and online, and not have it a reaction like.	Need to work on a unified content between print and digital where there is a correlation between them.
<b>INTERVIEWS</b>			
148	A.C	The same content can be present between print and digital, but the content should be amended slightly in order to not be repetitive on the two. At the end of the day, the content has to be cohesive because it is the same editor who is contributing to both and it is the same magazine. There should be a "unified" voice/vision.	A "unified" voice/vision on both platforms is required, but amended slightly depending on the medium to avoid repetition.
149	PS	Today, we need to produce content across a number of consumption channels, not only one, and still need to make money doing it. So as editor in chief, I had to adapt to new media, in order to create another type of content, fit for digital, even in a different language. We had to revamp the website in order to optimize it, and adapt to the new needs of readers, and create more multimedia content. That was a challenge, as digital requires regular, day-to-day updates, as opposed to monthly publications. Indeed, now, there is a high competition from free Internet sources, and we have to find ways to remain relevant, to find new distribution channels, to better determine the direction of our brand, and find ways to better integrate within social media.	Today, we need to produce content across a number of consumption channels and adapt to the new needs of readers, and create multimedia content and this requires regular, day-to-day updates.

(Continued)

150	P:S	<p>Now, it is all about adapting and creating another type of content, as well as creating a path between print media and digital media. And it is definitely not just about digitizing analog content, but really about changing the very foundation of what will be published. We need to forget "old" business models; it is not about format, but rather about understanding that today, the readers have assumed direct control over the news world, and are expecting another type of information.</p> <p>We should adopt sharing of information, being pro active, collaborate, work in an open environment; be editor, creative, commercial, no limits, a multitask environment.</p>	<p>Now, it is all about adapting and creating another type of content, as well as creating a path between print media and digital media.</p> <p>We should adopt sharing of information, being pro active, collaborate, work in an open environment.</p>	<p>37 - SOI 50 - BSM 129 - PAT 158 - ADI</p>
151	P:S	<p>One cannot exist on social media the way they existed on a traditional printed platform. But we can <b>create cross-paths between traditional and digital.</b></p>	<p>SM is different than print, but we can create cross-paths between traditional and digital.</p>	
152	P:S	<p>So, when I say, that we can create a cross path between the both, I mean we can have ways of sharing information and even ways of having at the same time, in the print media and in the digital media, the same type of articles adapted to the media itself.</p>	<p>Importance of sharing of information to cross-path between print and digital</p>	<p>33 - SOI 163 - ADI</p>
153	P:S	<p>it also setting the editors, they have to understand, that today, it's about cross pathing, they must be able to adapt to both platforms. We cannot work on one platform anymore.</p>	<p>Today, it's about cross pathing, they must be able to adapt to both platforms.</p>	
154	P:S	<p>It's an exchange of the same materials and it also setting the editors, they have to understand, that today, it's about cross pathing, they must be able to adapt to both platforms. We cannot work on one platform anymore.</p>	<p>Importance of sharing of information to cross-path between print and digital</p>	<p>34 - SOI 164 - ADI</p>

### *Adaptation*

Responses from this section referred to the adaptation variable. Two participants particularly, P.S., and S.P., expressed opinions that reflected thoughts on adapting and creating another type of content, as well as creating a path between print media and digital media. They also accentuated that today editors should work in real-time and operate across more platforms than ever.

The following quotes serve to support the preceding view:

‘It’s an exchange of the same materials and it also setting the editors, they have to understand, that today, it’s about cross-pathing, they must be able to adapt to both platforms. We cannot work on one platform anymore’, as P.S. said.

The same participant also shared the opinion:

‘So, when I say, that we can create a cross-path between both, I mean we can have ways of sharing information and even ways of having at the same time, in the print media and in the digital media, the same type of articles adapted to the media itself’.

To that end, S.P. in particular not only highlighted the importance of adaptation of content to both platforms but also explained how this adaptation and transition is affected. The following examples serve as case in point of S.P.:

‘... Now I that I have adapted to the online format, I find the transition very easy. And now writing for both platforms avoids me falling into a routine’.

She continued,

‘Yes of course, because at the end of the day I follow two different templates and that helps me to do better research, write better, quicker and more effectively from the start’.



Needless to say that these responses, even though from only two participants, were consistent in viewpoints and relate closely to the variables ‘correlation’ (150-CRN, 152-CRN, 154-CRN) and ‘sharing of information’ (36-SOI, 33-SOI, 34-SOI, as per the Table 4.10). Correlating to these two mentioned variables, to some degree indicated consistency with responses that emphasized the importance of adaptation to digital platforms. That being said, the next section of this chapter, identifies the third code related to this theme: ‘up to date’.

**Table 4.10:** The tenth code table representing ‘adaptation’ – ADT. 16 text units are inserted under this code.

Code: number Ten   Code: Adaptation   Code abbreviation: ADT				
Frequency of mention: 16 times by 2 participants out of 7   29% of the sample				
Latent /indirect keywords: • Master new supports • Create a new type of content • Going from print to digital • Expand into new areas • Operate across more platforms • Adapt to both platforms • Adaptation of skills • Change of mindset				
Unit nb	Pseudo nym	Meaning Unit	Condensed meaning unit	Correlation NB
155	P.S	I strongly believe that whomever is working in the printing business, somehow has to adapt to the digital world and find away to correlate between them.	Print world members have to adapt to the digital world and find a way to correlate between them.	145- CRN
156	P.S	Today is all about adapting the content maybe in the printing with the content in the digital	Today is all about adapting the content	
<b>FG 2</b>				
157	S.P	I don't think I really have obstacle in our collaboration because some of the articles I put online, u wrote for the print and I adapt it for the digital format;	Smooth collaboration with designers at work, while adapting articles	11- CBN
<b>INTERVIEWS</b>				
158	P.S	Now, it is all about adapting and creating another type of content, as well as creating a path between print media and digital media.	Now, it is all about adapting and creating another type of content, as well as creating a path between print media and digital media.	150 - CRN
159	P.S	Newsrooms are notably shrinking, but those remaining have to expand into new areas, master new supports, create a new type of content.	Newsroomshave to adapt and create a new type of content	
160	P.S	if you want to adapt to new platforms and here we're talking about going from print to digital, yes, you have to change your mindset;	Adapting from print to digital requires a change of mindset	
161	P.S	Whatever is written in a print publication, even if the same topic is going to be transferred to the digital, it's not going to be treated the same way; it's not going be using the same language.	Transferring content from print to digital requires a certain adjustment even in the langage	

(Continued)

162	P.S	So today, editors are busier than ever, they work in real-time and have to be able to operate across more platforms than ever.	Today editors work in real-time and operate across more platforms than ever.	
163	P.S	So, when I say, that we can create a cross path between the both, I mean we can have ways of sharing information and even ways of having at the same time, in the print media and in the digital media, the same type of articles adapted to the media itself.	Importance of sharing of information to cross-path between print and digital	33 - SOI 152 - CRN
164	P.S	It's an exchange of the same materials and it also setting the editors, they have to understand, that today, it's about cross pathing, they must be able to adapt to both platforms. We cannot work on one platform anymore.	Necessity of sharing of information to cross-path between print and digital platforms	34 -SOI 154 - CRN
165	P.S	Which of course needs adaptation of skills from journalists. One cannot exist on social media the way they existed on a traditional printed platform.	SM is different than print, but we can create cross-paths between traditional and digital.	
166	P.S	Magazine media became a multitude of print, digital social where same info exists everywhere but adapted to the medium	Sharing of information and adapting it to cross-path between print and digital platforms	36 - SOI
167	S.P	But whenever it is the same a topic, I try to adapt it by making the text smaller for the online (even though our new print format already has small texts) because we are trying to change and create also photo-collages	Editorial technical ways to adapt content from print to digital	
168	S.P	... Now I that I have adapted to the online format, I find the transition very easy. And now Writing for both platforms avoids me falling into a routine.	Writing for both platforms is beneficial and transitioning from print to digital is very easy	
169	S.P	Yes of course, because at the end of the day I follow two different templates and that's helps me to do better research, write better, quicker and more effectively from the start.	Organising yourself from the start, helps editors to write better, quicker and more effectively	
170	S.P	We just have to adapt as a team to deliver quality articles on both platforms. With the amount I have, I find time. Because adapting at this point, I'm not wasting my time switching. So...	We just have to adapt as a team to deliver quality articles on both platforms in no time	186 - TME

*Up to date*

Despite the fact that responses related to the variable ‘up to date’ are the least represented in this research, as only one participant mentioned it twice, the importance, value and uniqueness of this variable is acknowledged, and must be stated. Given the implication of the digital in the print environment of the organization, S.P.’s opinion is of particular importance when she referred to digital implementation, and expressed the necessity to be up to date with what is happening around. She elaborated comprehensively that the main challenge for online content is to be the first and to be on top of things. The following response highlighted the importance of ‘up to date:’

‘This is the problem, because we want to be first, sometimes we don’t allow or make the time to see our information. Because we want likes, we want everything. So this is the problem with the Internet. But being always up to date and doing our work and have our reliable sources and tools to share information and be on top is the best way and could help us’.

Overall, no significant correlations associated with this variable were observed; one verification with ‘sharing of information’ is identified (39-SOI) as per the Table 4.11. Closely related to ‘up to date’ is the last variable of this theme, ‘online advantages’. In the following section, responses that represented the opinions, viewpoints and experiences of ‘online advantages’ will be overviewed.

**Table 4.11:** The eleventh code table representing 'up to date' - UTD

**Table 4.12:** The second table below represents the twelfth code, 'online advantages' - ONA

Code: number Eleven   Code: Up to Date   Code abbreviation: UTD				
Frequency of mention: 2 times by 1 participants out of 7   14% of the sample				
Latent /indirect keywords: • Be on top of things • Be the first				
Unit nb	Pseudo nym	Meaning Unit	Condensed meaning unit	Correlation NB
171	S.P	This is the problem, bcoz we want to be frst, sometimes we don 't allow or make the time to see our information. Bcoz we want likes, we want everything So this is the problem with ttle internet. But being always up to date and doing our work and have our reliable sources and tools to share infonnation and be on top is the best way and could help us.	Staying up to date by having reliable source and tools to commnicate infonnation	39- SOI
172	S.P	We have always to be up to date with what is happening around us and online the main challenge online is to be the first and to be on top of things, it is crncial online, the informa tion can start and die within one day, we calllot be late, like two three days, it would be impossible online.	We have always to be up to date with what is happening arotmd us and online ttle main challenge online is to be the first and to be on top of thing	

Code: number Twelve   Code: Online Advantages   Code abbreviation: ONA				
Frequency of mention: 3 times by 3 participants out of 7   43% of the sample				
Latent /indirect keywords: • Everyone can reach now • Instant ability to publish an article • Ability to amend				
• Measure satisfaction • Tracking • Allows for constant improvement.				
Unit nb	Pseudo nym	Meaning Unit	Condensed meaning unit	Correlation NB
173	S.P	Because the online, is something that everyone can reach to now, even me we read easily on our phone, it's getting more accessible now than buying the magazine	online is getting more accessible now than buying the magazine	
174	A.C	But there are some "advantages" to online, which include: -Instant ability to publish an article (important for time sensitive topics, such as news) -Ability to amend (in case there is a mistake, things can be added and removed) -Tracking (you are able to see how many people actually read an article, so you have instant feedback about the type of content the audience is interested in).	Online advantages are: Instant publishing, instant corrections and tracking	
175	P.S	However, it is much easier to measure satisfaction on a digital support, as you get real-time pa" - and engagement from your readership and followers. It allows for constant improvement.	with online you can measure satisfaction on a digital suppm1. It allows for constant improvement.	

### *Online advantages*

In connection with the current research, the online entails factors that can measure satisfaction on a digital support. An online edition allows instant publishing, correction, and tracking. It permits constant improvement. These were interviewee's viewpoints and perceptions underpinning online advantages. Only 43 % of participants indicated that. Recorded feedbacks, include amongst others:

'But there are some "advantages" to online, which include:

- Instant ability to publish an article (important for time sensitive topics, such as news)
- Ability to amend (in case there is a mistake, things can be added and removed)
- Tracking (you are able to see how many people actually read an article, so you have instant feedback about the type of content the audience is interested in) A.C. stated.

A variety of perspectives were expressed. Other responses to this variable included P.S.'s, perspective:

'However, it is much easier to measure satisfaction on a digital support, as you get real-time participation and engagement from your readership and followers. It allows for constant improvement.'

It was apparent from Table 4.12 that there wasn't any evident correlation identified with any other variable in this research.

The participants also identified factors that influence their work process in the organization and impact the cross-work on print and digital: Time. This variable will be described in the subsequent and final section of this chapter.

#### 4.3.4 Factors influencing the work process: time

The last theme that emerged throughout participant's responses was 'Factors influencing work process in the workplace' and it was represented by one variable: 'time'. Other variables like managerial communication impact and employee reform were the least contributing variables and are out of the scope of this research.

When Mondanité magazine employees were asked how time influences their work process, and team communication, 72% of the participants confirmed that daily communication is time consuming and slows down the work process, although it affects positively the whole operation.

One participant, P.S., stated that:

'Communicating daily does take time. I'm guessing that on daily basis, we are trying to escape some of these group sessions because they do take time...'

Another participant, added:

'We are always on our phone and sometimes you have to deal with details on the spot so you cannot wait for the right time, or the next day or to be at the office or anything. It makes everything faster and easier and smoother.'

A common view amongst interviewees was that editors are expected to be more productive, on many platforms in less time. As one interviewee put it:

'Therefore, the proliferation of channels and sources online put a lot of pressure on reporters, as they are now expected to produce more content in a more relevant lapse of time'.

Talking about this issue another interviewee said:

'We just have to adapt as a team to deliver quality articles on both platforms. With the amount I have, I find time. Because adapting at this point, I'm not wasting my time switching'.

To that end, some participants in particular not only highlighted the importance of time thereof, but also expressed their concerns and frustrations. Concerns and frustrations bore relation to the availability of employees to meet up at a specific time.

Comments from two participants showed significant similarities, P.S. stated that:

‘There are no real communication problem as per personal level, no; but they don’t have the same schedule, they are not available necessarily at the same time, they don’t always have the time to meet properly; so it is a chain of information but it’s not always easy to happen’. S.P. confirmed it:

‘...But the problem is sometimes not all of us are available at the same time, which sometimes is frustrating and delays the work’.

The preceding views and reactions of participants implied the association of the variable ‘time’ with ‘communication’ and ‘workflow’ variables (133-WFW, 134 WFW, 68-COM, 88-COM) as per the Table 4.13. This result is significant as it shows how time as a factor affects the efficiency of communication and workflow in the organization.

In this chapter, the findings concerning the viewpoints and perceptions of participants related to the qualitative section of this research was provided. Four pertinent themes were identified and thirteen codes were explained with supporting quotes. The ensuing section will synthesize the themes, and will support participant views to ones expressed earlier in the literature review. It will then explain how the themes correlate and how they will feed into the design outcome.



**Table 4.13:** The thirteenth code table representing ‘time’ – TME. 13 text units are inserted under this code.

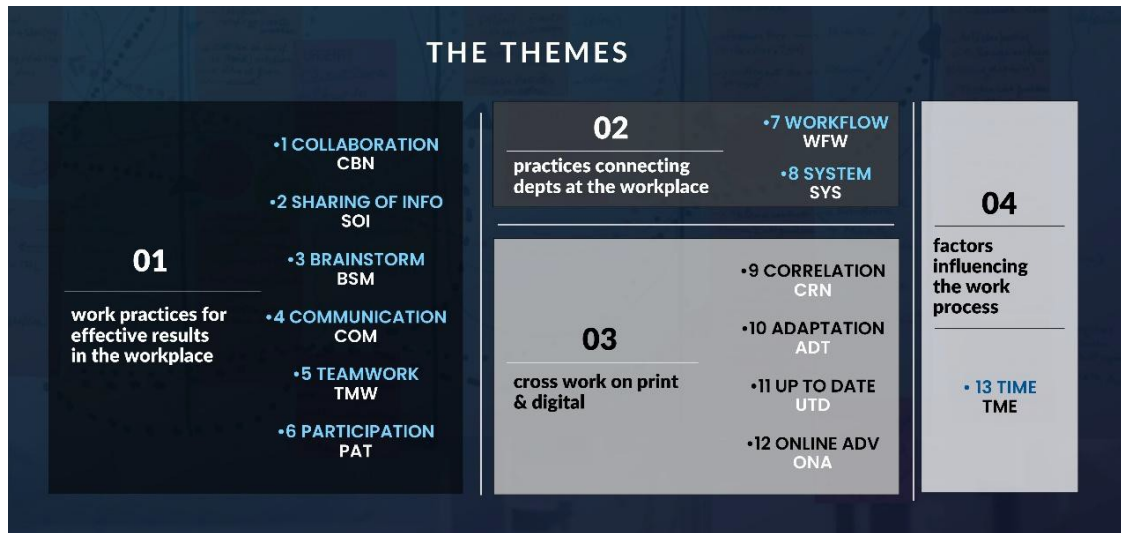
Code: number Thirteen   Code: Time   Code abbreviation: TME				
Frequency of mention: 13 times by 5 participants out of 7   72% of the sample				
Latent /indirect keywords: • Time consuming • Delay • Not a waste of time • Gain of time • Not available at the same time • In no time				
• Relevant lapse of time • Spend a lot of time • Do take time • Don’t have time				
Unit nb	Pseudo nym	Meaning Unit	Condensed meaning unit	Correlation NB
<b>FG1</b>				
176	S.P	Because people don’t have time to read online long articles; they want something quick with catchy titles	People don’t have time to read online long articles	
177	S.P	You have to be in someone’s else shoes. Just imagine, it takes time, it take ideas, a whole team.	it takes time, it take ideas, a whole team to do this job	104 - TMW
<b>FG2</b>				
178	P.S	Communicating daily It does take time. I’m guessing that on daily basis, we are trying to escape some of these group sessions because they do take time...	Avoid group sessions because communicating daily It does take time	68 - COM
179	S.P	No, we don’t have time to do the follow up every day.	No time for daily follow up	
180	M.S	We are always on our phone and sometimes you have to deal with details on the spot so you cannot wait for the right time, or the next day or to be at the office or anything it makes everything faster and easier and smoother.	Importance of being connected all time, to solve issues on the spot	
181	E.R	Sometimes, we spend a lot of time to do the job and some other time, we do it smoothly	sometimes It takes a lot of time to do this job and sometimes it runs smoothly	
<b>INTERVIEWS</b>				
182	P.S	Therefore, the proliferation of channels and sources online put a lot of pressure on reporters, as they are now expected to produce more content in a more relevant lapse of time.	Reporters are now expected to produce more content in a more relevant lapse of time.	

(Continued)

183	P.S	There are no real communication problem as per personal level, no; but they don't have the same schedule, they are not available necessarily at the same time, they don't always have the time to meet properly; so it is a chain of information but it's not always easy to happen.	Reasons of the interruption in the flow and the chain of information in the workplace	133 - WFW
184	S.P	I think that if we have this kind of system in our company for the magazine, I think it will be very beneficial and it will be a gain of time. Just knowing where everybody's at? Re. the deadlines, re. my own deadline, so just without bothering to call a person. Just having the information	Creation of a system, so participants keep track of all information is very beneficial and gain of time for the company.	140 - SYS
185	S.P	Maybe if it is daily, specially for the designers, but for me it's not a waste of time because it will give us ideas for the issue maybe ideas for later that will help us achieve and prepare our workflow and see better. But the problem is sometimes not all of us are available at the same time, which sometimes is frustrating and delays the work.	Importance of daily communication and how it affects positively the workflow, and disadvantages faced in terms of availability and time	134 - WFW
186	S.P	We just have to adapt as a team to deliver quality articles on both platforms. With the amount I have, I find time. Because adapting at this point, I'm not wasting my time switching. So...	We just have to adapt as a team to deliver quality articles on both platforms in no time	170 - ADT
187	A.C	It is a cycle a chain that shouldn't be interrupted, so the outcome could be at its best in no time, within perfect conditions.	Continuous collaboration for perfect results in no time	14 - CBN
188	A.C	Communication and brainstorming on new ways to cover a certain topic, although at some times this could be time consuming.	Communication and brainstorming are at some points time consuming	88 - COM

#### 4.4 Recapitulation of findings

The four key themes that emerged following data analysis, in this chapter, are analyzed below, (see Figure 4.2) and are in accordance with the related perspectives and theories presented earlier in the literature study (see Figure 3.6).



**Figure 4.2:** Illustration of the thirteen codes extracted in this research, and their categorization under the four themes described earlier: work practices for effective results in the workplace, practices connecting departments in the workplace, cross-work on print and digital and factors influencing the work process.

The first theme: work practices for effective results in the workplace. The researcher observed that communication is not at its best in the organization: major weaknesses and gaps are underlined between all the departments and particularly between the commercial and editorial departments on both platforms. The current research lent strong support to teamwork practices and further reinforced the idea of brainstorm and sharing information. It stressed on the importance and positive effects of teamwork in the organization. These findings are broadly in line with the researchers (Reason et al. 2016) expressing their views, in Chapter two about the effects of teams' alignment in organizations and how it contributes to attain optimal services and to create a coherent and well-functioning operation.

Participatory approaches, sharing of information, collaboration and full visibility are necessitated from all the team. Hence, it could conceivably be hypothesized that by enabling sharing, organizations can connect employees to one another and boost communication, learning and organizational knowledge and involvement, moving the business forward. To a large degree, responses related to this code indicated consistency with the literature of (Jablin & Putnam, 2001) that specifically promoted and highlighted well these perspectives.

The second theme: practices connecting departments in the workplace: The researcher found that there is a disruption in the workflow process at the organization. The chain of information is archaic and constantly interrupted between all departments, furthermore between the print and the digital platforms. The results of this research indicate that connecting departments, ensuring a full visibility and keeping track of the progress of the whole operation on all levels, is compulsory and demanded from all employees. The findings observed in this research mirror those of the previous studies by (Kuosa and Westerlund, 2013) that have examined the concepts of open innovation models, where service providers, customers, consumers, sub-contractors, planners, and other stakeholders work in close cooperation from start all the way to the finish.

The most interesting finding was that linking all departments, unifying visions through a system or a database is a first priority and beneficial for the team and the organization. These results seem to echo with (Pinder, 2010) views, in Chapter two, about blurring boundaries and connecting media, creative, public relations, direct marketing, customer relationship and management; breaking down the walls between what used to be clearly defined roles in organizations.

The third theme: cross-work on print and digital platforms: A third theme that arose from the analysis is the emergence of new models between print and digital platforms. Print and digital editors accentuate on having a cohesive content and on correlating between both platforms. The findings suggest that adapting, expanding into new areas, mastering new supports, as well as creating a path between print media and digital media is a major influence factor for the success of the organization nowadays. There are similarities between the attitudes expressed by participants in this research and those described by (Brooks, 2017) that have examined the concepts and effects of continuous integration approaches. Moreover, this also accords with (Duffy, 2013) earlier observations, which showed that workers in traditional media environments are expected to be multi-skilled masters who can fluidly move content across media platforms.

Another important finding in this research, also highlighted the advantages of online and the importance of being up to date and aware of all the happenings. This research produced results, which corroborate the findings of a great deal of, the previous work of (Schreckling and Steiger, 2017). The literature had described how people who use digital technology, have access to everything all the time for all kinds of purposes. It had showed as well the effects of adopting digitalization. However, online advantages have not previously been described in this research.

The fourth theme: factors influencing the work process: The researcher uncovered that time had a major influence on participants and work procedures in the organization. In fact, the results of this research showed that traditional methods of communication and follow up are time consuming and delay the work process. It is interesting to note that a clear tendency to be connected with all the team, deliver

content, and solve encountered issues on the spot, in a relevant lapse of time is highly recommended by all participants.

This finding identified by the researcher, linked up with the argument from the literature study by (Saeedi, E., et al., 2014). In these regards, Saeedi, describes how better time management skills and better time usage will make better effectiveness at the organization level, and positive effect on organizational behaviors. The preceding viewpoints and experiences of participants, also correlates also with the views of (Ruppert, 2009), about time management and acts of organizing schedules to efficiently and effectively achieve goals.

To conclude, the findings add important insights through a comparison of different behavior of participants in Mondanité magazine, and their intentions to integrate participatory approaches, to incorporate transformations in the workplace, cross-work from print to digital. The results underline the importance of the role of service design, and its impact on employees' and users' perceived service quality. These findings have direct implications on the creation of a digital interactive platform for Mondanité magazine. In the following chapter, a detailed overview of the digital interactive platform is explained from concept to design.

## **CHAPTER 5**

### **THE DESIGN OUTCOME**

One of the objectives of this research was to create a digital interactive platform for magazines. This chapter identifies the challenge, the design concept and development, and the platform design in the subsequent sections. Following this process, the researcher explains the development stages from execution to the final output, starting with the initial mood board and colors to branding, the logo creation, typefaces, and finally the platform design. The researcher focused particularly on one department: ‘the creative department’ and overviewed its dashboard design, due to the richness and diversity of this subpage. The methodology was really important in shaping the direction, content and priority of the new platform (see Section 3.2, ‘The data collection process’). The research findings guided the proposed solution to assist employees in achieving their goals by connecting departments, ensuring full visibility and keeping track of the progress of the whole operation on all levels. In addition findings were used to create a path between print media and digital media, deliver content, and solve encountered issues on the spot, in a relevant time span (see Section 4.4 ‘Recapitulation of findings’).

#### **5.1 The challenge**

The researcher had to confront internal perceptions about the employee’s attitudes, goals and behaviors with results drawn from the research methodology undertaken. The key challenge was to rationalize the existing information and develop it into a coherent interactive digital system platform based on the four key themes that emerged following data analysis: work practices for effective results in the workplace

- practices connecting departments in the workplace – cross-work on print and digital platforms - and factors influencing the work process. The outcome of this interactive platform will help employees to overcome actual problems faced. This will lead to: - a better time management system - cost reductions and revenues generation through print and digital, cross-work – and a better engagement and interaction among employees.

## **5.2 The design concept**

This digital interactive platform has been designed and developed to meet the Mondanité employees' needs and built around Mondanité's two existing platforms: the print and the digital editions. It is developed around the principle of communication, sharing of information, transparency and full visibility (see Section 4.4, 'Recapitulation of findings'). One of the key principles of the design, answering the design outcome's first objective, is to allow its users to be updated and have full knowledge of current and future activities of all departments, at any time. It is a hub of sharing ideas, material, and information among the workforce, which leads to a productive and engaging team that works towards one goal, the organization's benefits (see Section 4.4, 'Recapitulation of findings'). Another objective is to integrate both print and digital activities to produce more cohesive content. This platform offers clear and credible information for employees and managers, while at the same time transferring the print edition into a digital format.

This is all based on the information gathered and data relayed by the employees at different phases.



This platform allows its users to learn from their own and each other's knowledge and share important information, through participatory approaches, bringing together many different disciplines and stakeholders to co-design the service (see Chapter 2).

### **5.3 The design development**

The researcher was able to represent a picture of different content layers experienced by the employees at different phases of their work. The design was developed through a user-centered design approach highlighting previous concepts (see Chapter 2, Section 2.2 'Service design, an interdisciplinary approach'). These layers became the new content framework that drove the subsequent detailed design stage.

#### 5.3.1 Attributes, mood boards and colors

Starting from a verbal description of key brand values and features, the metaphor and visual rhythm for a future identity was generated. The researcher designed a mood that represents agility, energy and movement that represents the magazine brand and identity described in Section 3.1.1, 'Introducing the case study'. Numerous visual references were explored, grouped and filtered, according to their colors, tonalities and graphics (see Figure 5.1). To emphasize and highlight the organization's activities, dynamism, events, artists, happenings and information covered: the researcher has chosen a series of bright, flashy colors (Magenta, green, cyan, yellow, purple) used over a blue-black background. The researcher translated this initial mood board into an inspirational graphic color branding board. Using signal colors that contrast with the dark background (see Figure 5.2) to portray youth spirit, dynamism and an ongoing activity. In a bright and friendly color spectrum, which in its

expression is minimal, the user can concentrate on content and navigate quickly in a clear and inviting universe.



**Figure 5.1:** Mood board design conveying the design idea of the platform. Using a collection of textures, images and text related to the theme to be designed as a reference point. Moods, feelings and visions are communicated.



**Figure 5.2:** Graphic colors branding board. Inspired from the initial visual mood board, the researcher translated, colors and moods into an inspirational graphic color branding board. Color charts are created and different color combinations are produced on a dark blue-black background.

### 5.3.2 Branding

The challenge of turning an existing brand into a new lifted one requires careful consideration. The researcher wanted to create a branding solution that like the interactive platform would be vibrant, young, modern and up-to-date.

#### *The logo*

The first challenge was to refresh the brand. A transformation, a new identity and brand system for the same name. With the new logo design the researcher reinvented a visual system to catapult the organization forward. The "new suit" makeover is up-to-date, vibrant and designed for today's audiences. With this design (see Figure 5.3

and 5.4), the researcher proposes a restyling of the brand logo ‘Mondanité’ to ‘Mondanité World’. A new identity is created merging the print to the digital. The distinguishing feature of this work is the merger of the letter “M” and the letter “W”. Referring to the theory of Gestalt<sup>13</sup> the law of closure was applied. (It is when an object is incomplete or a space is not completely enclosed. If enough of the shape is indicated, people perceive the whole by filling in the missing information.) Taking a closer look at the image, we can notice the ‘M’ and ‘W’ as separate identities, visible from many angles and views, yet forming one entity. The primary goal was to create a visual brand identity that reflects and shows the link between the traditional icons of Mondanité printed magazine as well as to highlight its digital occurrence through its digital platforms. The researcher joined the two letters M for Mondanité/men and W for world and for digital, (www)/women likewise, showing an interconnection, a correlation between the letters, signifying a connection between team members. The slogan enhances this duality and connection between the print and digital platform, and suggests a path forward by using the motto ‘let’s get moving’. The logo became sharper, so today it appears more significant, modern and robust.



**Figure 5.3:** Restyling of the brand logo ‘Mondanité’. Different color combinations of the letters M and W are portrayed. The logo is incorporated in a circle on a blue-black background for Social media implementations.

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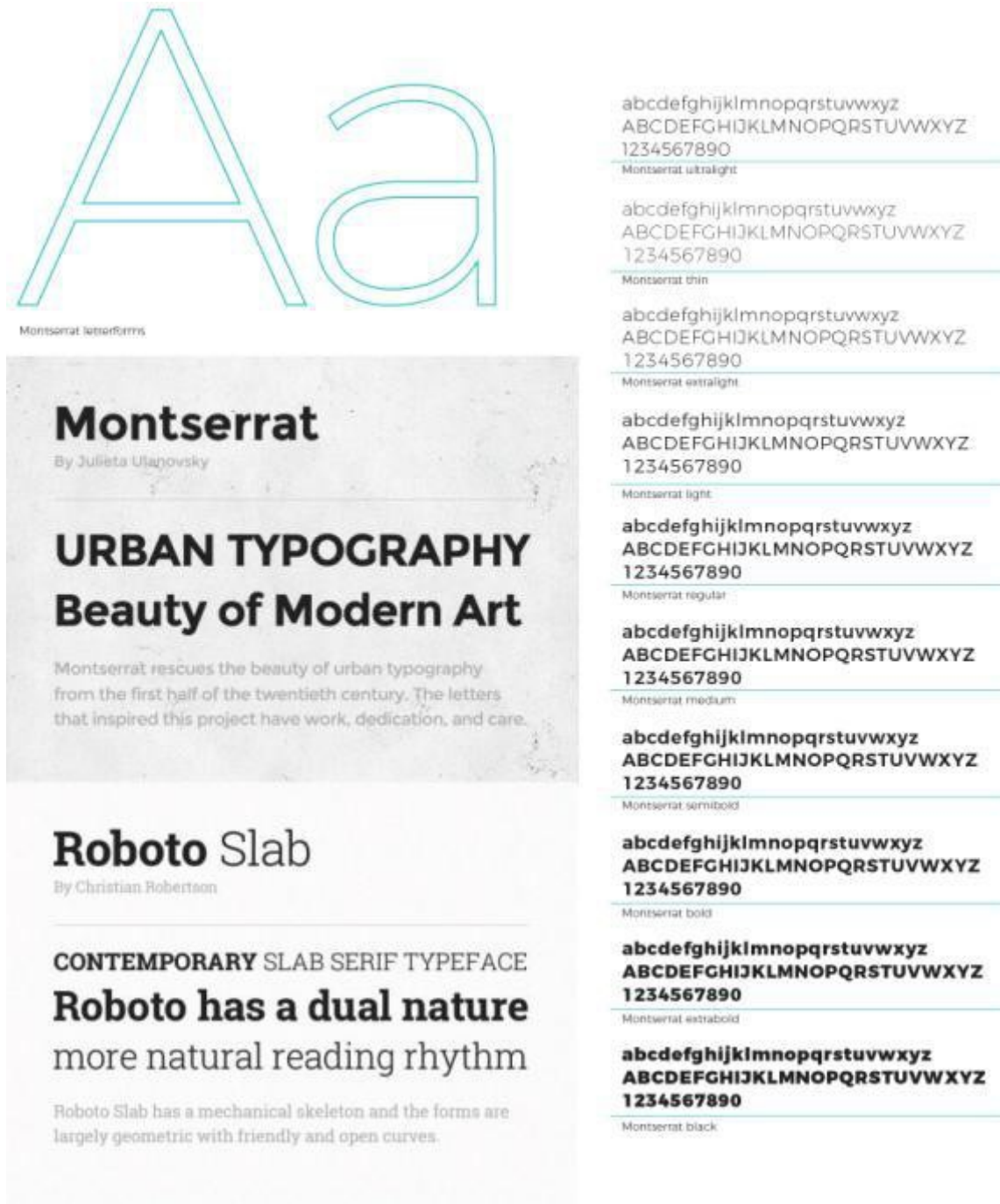
<sup>13</sup> Gestalt is a psychology term, which means "unified whole". It refers to theories of visual perception developed by German psychologists in the 1920s. These theories attempt to describe how people tend to organize visual elements into groups or unified wholes when certain principles are applied. SIMILARITY / CONTINUATION / CLOSURE / PROXIMITY / FIGURE & GROUND



**Figure 5.4:** Variation of the logotype ‘Mondanite World’ on different backgrounds. An adaptation on a white and blue black background. These applications add flexibility to the usage of the brand on any medium.

### *The typefaces*

The interactive official fonts used in this platform are ‘Montserrat’ and ‘Roboto’. Montserrat fits a variety of communication needs for digital environments. ‘Montserrat’ is a new sans serif typeface for the web with multiple variants and multiple possibilities of use both in the publishing world as well as for branding (Hyde, 2017). It is a functional and contemporary typeface offering a new expressiveness and dynamism (Hyde, 2017) and offers a sense of place and energy that well match this platform. The family of fonts has a large range of weights and style options, including light, thin, regular, medium, bold, and black. ‘Roboto’ has a dual nature. It has a mechanical skeleton and the forms are largely geometric. At the same time, the font features friendly and open curves (Tihai, 2018). The range of these typefaces allowed design flexibility, at the same time, ensured that all communications originating from Montserrat and Roboto have a professional and unified appearance (see Figure 5.5).



**Figure 5.5:** Typefaces display for ‘Montserrat’ and ‘Roboto’. These typefaces contain an uppercase and lowercase alphabet with numbers and dummy texts. The family of fonts has a large range of weights and style options. Available formats for ‘Montserrat’ font are listed above.

### 5.4 The platform design

This platform is a dashboard enabling fast access to all departments’ actions, and an opportunity of transitioning from print to digital content instantly. The user will be able to retrieve a summary of information anytime, anywhere. All the information is

divided into entries, accessed chronologically by date. The user can be easily updated on all departments' activities. In fact, he can track who has added screens, reviewed them, or left feedback. In one view the user can know what needs to be done to move the project forward (see Figure 5.6). It is a system where one can put all of the information, material or even tasks that need to get done. Users can plan ahead, set priorities and track projects from start to finish, get instant, clear visibility into all of the team's work.

In addition to tracking the progress of the operation, this platform supports editors and designers to edit their work, save it directly on this platform and access it at any time. The content can be published afterwards digitally. This platform also serves as a gallery for photography.

#### 5.4.1 The dashboards

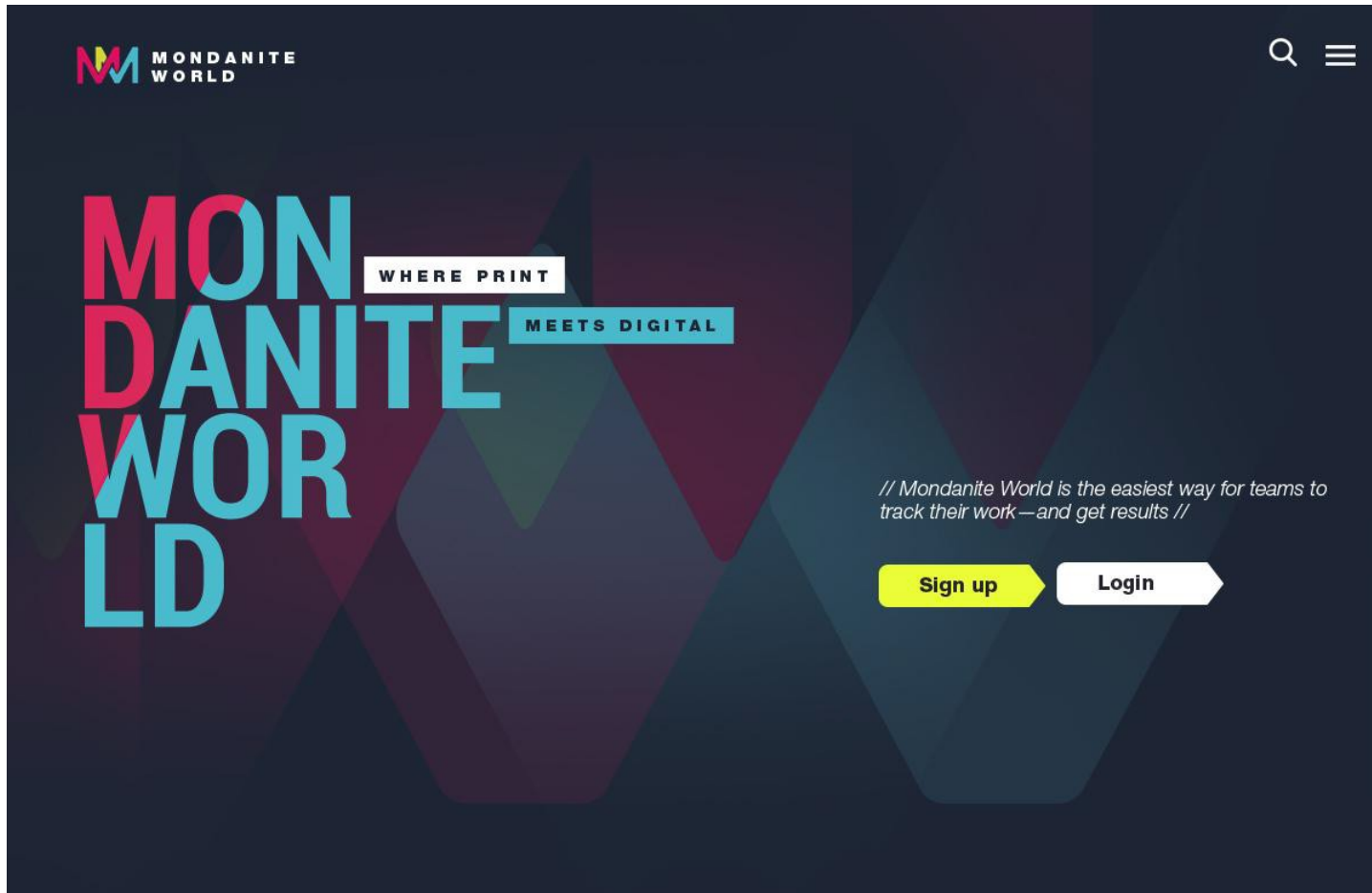
The platform consists of modular blocks, responsive and designed following a grid. The interface adjusts to the characteristic of each particular department. The top, left, right and bottom menus are fixed, whereas the central part is specifically designed according to each department's necessities (see Figure 5.7). The wireframe allows the user to easily navigate throughout the pages. Although given a minimal size, the animated 'Mondanité World' logo placed at the top left corner, enhances the branding through its morphing colors and its pivotal part of the design. Buttons in 'Montserrat' sans serif typeface, are consistent with the rest of the site. Contrasting colored notifications and pop-up windows show on mouse over. The use of a blue-black background is bold and very effective in capturing the attention of viewers with a focus on striking colors. Each page is dominated by a color. The contrasting colors highlight the shapes of calendars, charts and graphics. As such, there is a lot to

communicate on the platform but information is organized through drop down navigation.

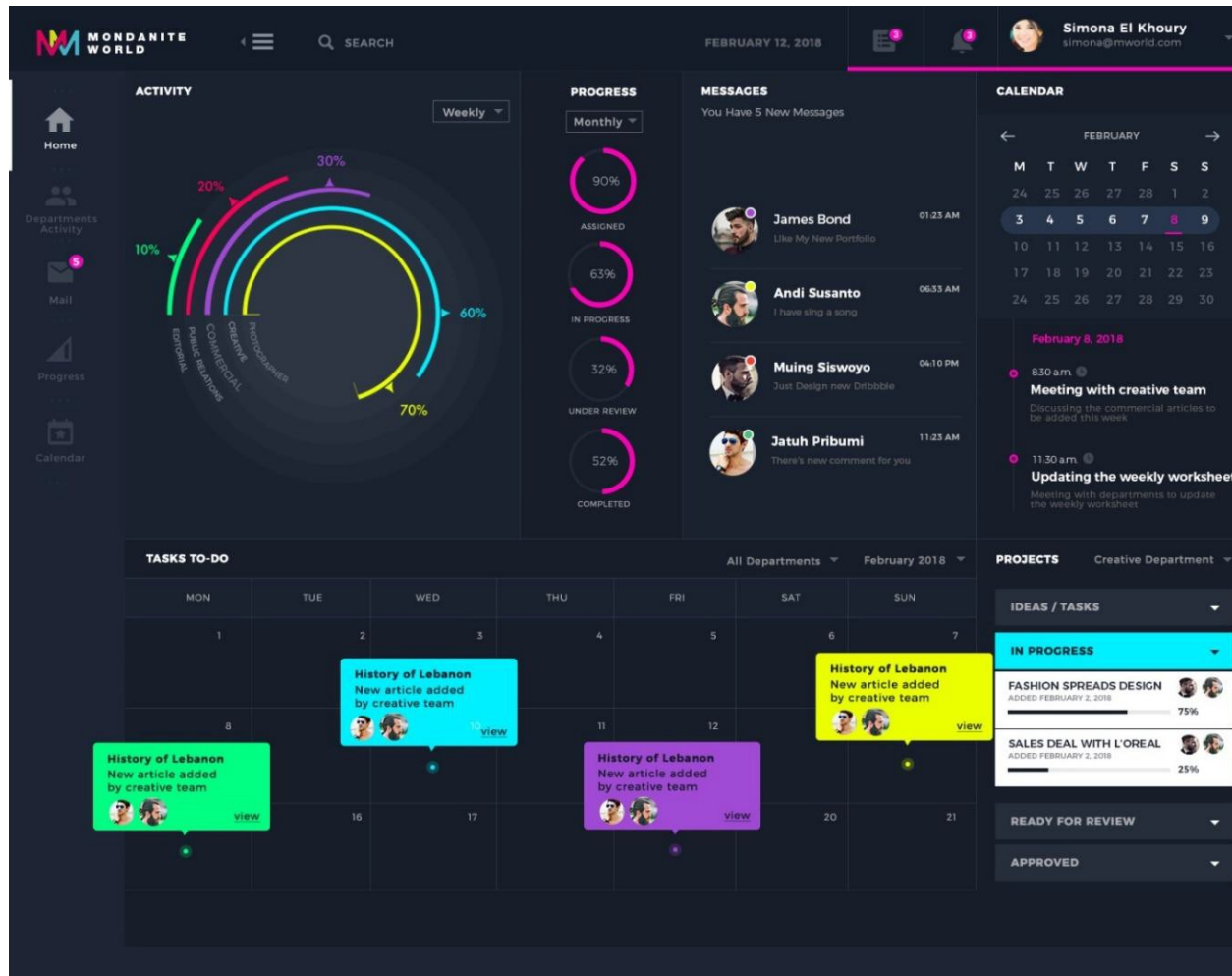
Five departments are designed under the department page activity: Photography - creative - commercial – public relations – and editorial, each one represented by one color. Other pages, such as the mail and calendar, are also portrayed.

Users log in via a username and password and have limited access and permissions according to their position in the organization, i.e., an administrator has privileges and access to insights that editors do not have. The following section applies to the creative department dashboard only; other subpages will be briefly described as they follow the same identity and guidelines as the ‘creative department’ page (see Figures 5.6, 5.7, 5.8, 5.9, 5.10, 5.11, 5.12, 5.13, 5.14, 5.15) (Images are saved in a folder titled ‘design outcome’ on a USB handled with this thesis hardcopy. Each image is titled according to the figures numbers below).

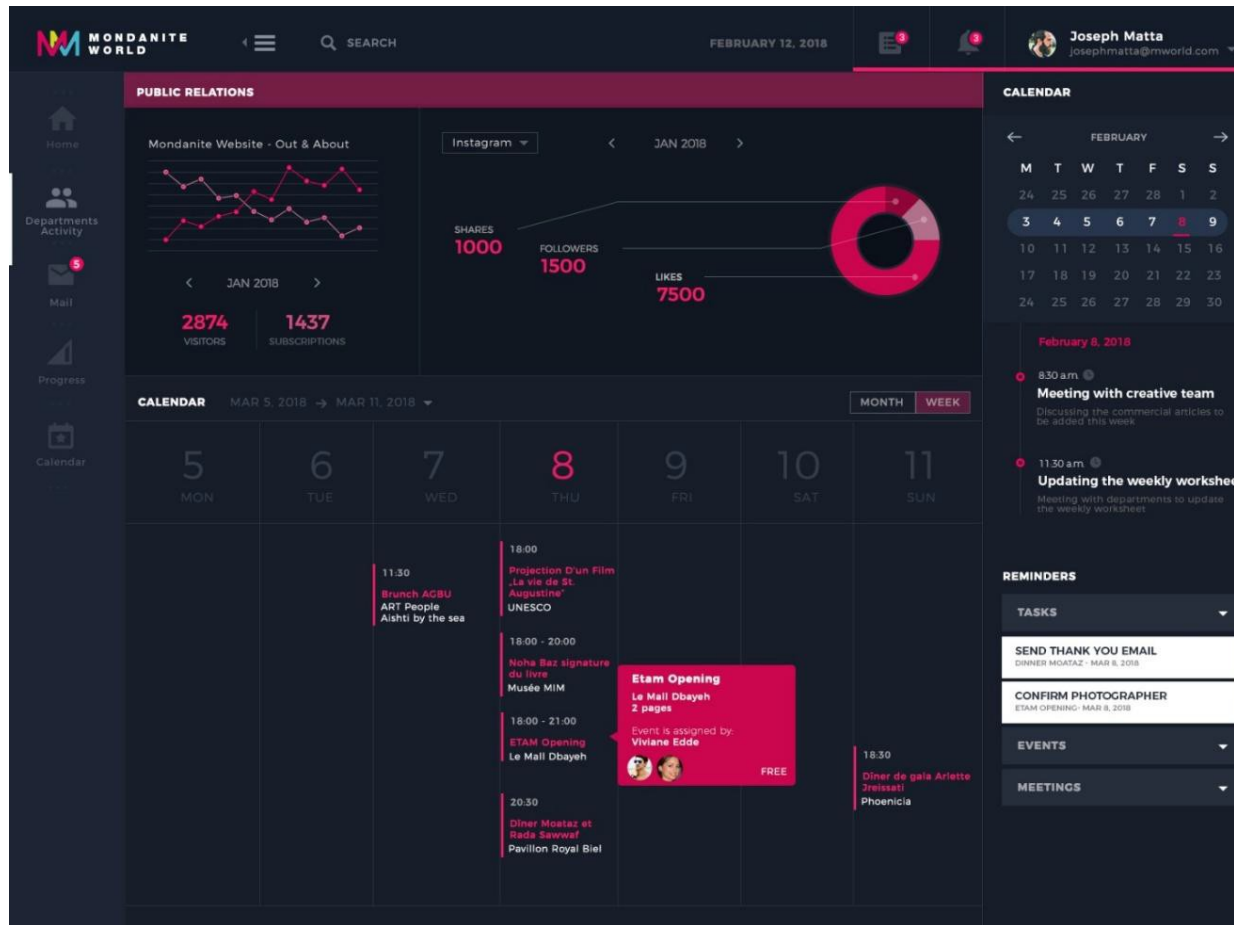




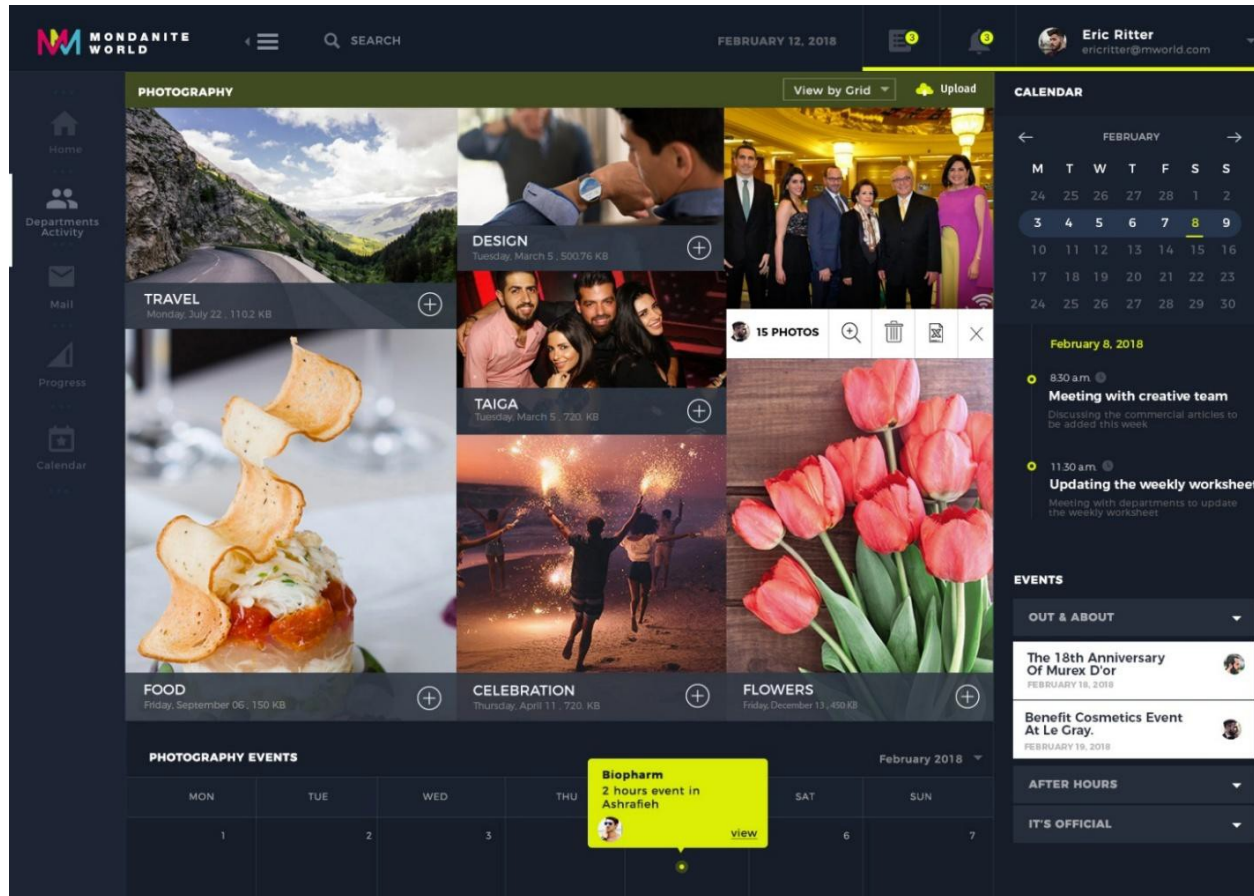
**Figure 5.6** Welcome page of 'Mondanité World' interactive platform. Users have to login via a username and password in order to access the platform.



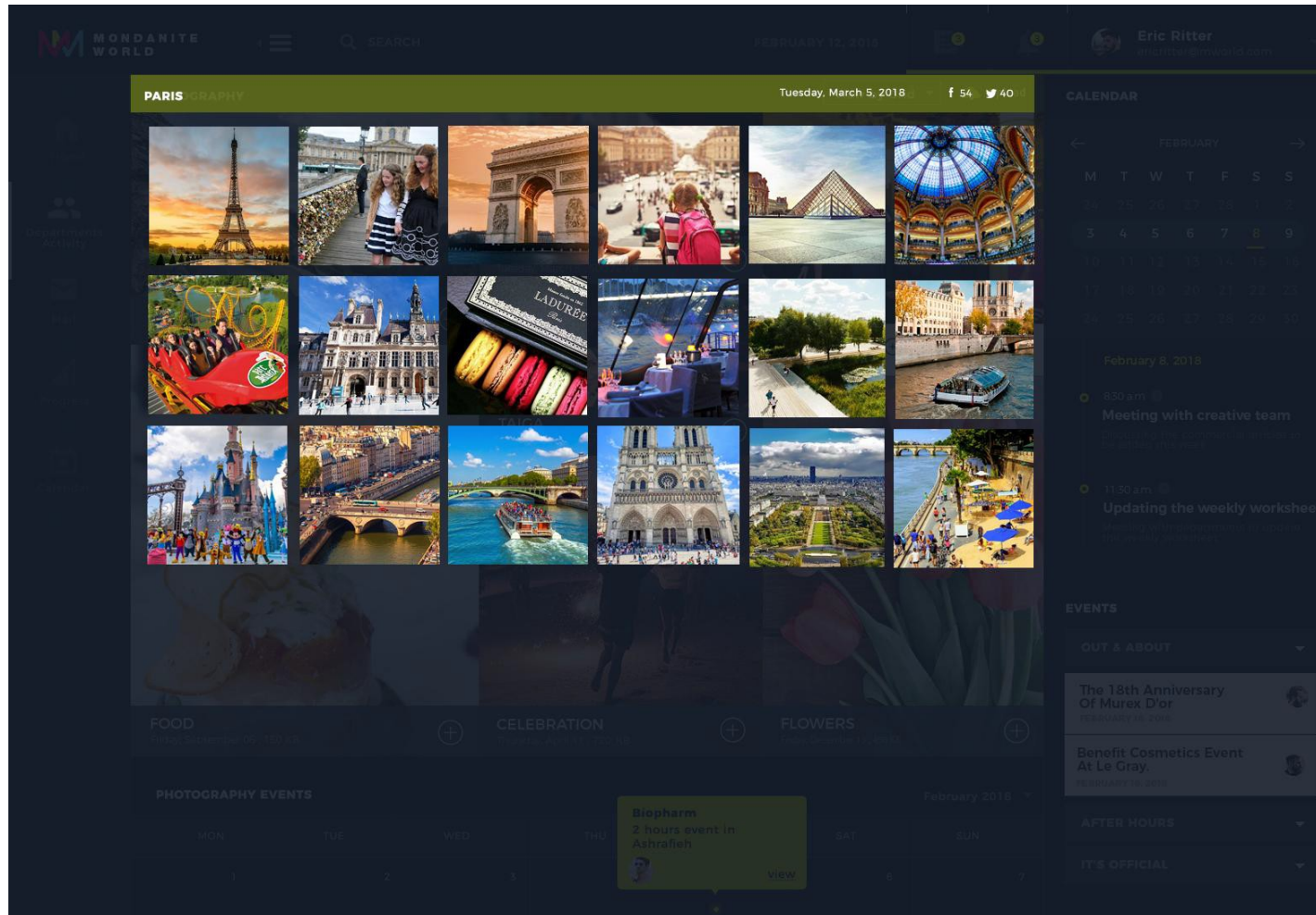
**Figure 5.7:** The admin dashboard. This dashboard describes the overall activity of ‘Mondanité’ organization. The user has full access and privileges to monitor all departments’ performances. All departments’ progress can be followed, as well as the overall operation progress. Even all the organizations’ tasks can be followed up and traced, as per the bottom part of this figure. The identification color for this admins’ page is magenta.



**Figure 5.8:** The public relations department dashboard. This dashboard describes the overall activity of ‘The public relations department’. It explains all the happenings, events launching to be covered daily for the print or digital platform. A detailed calendar records all events’ location, timing, hosts and technical details for coverage: i.e. number of pages, event sponsors, and specific recommendations... The upper panels are social media and digital dashboards that describe the followers’ activities (likes, shares...) on Mondanité digital platform. The identification color for this department is bright red.

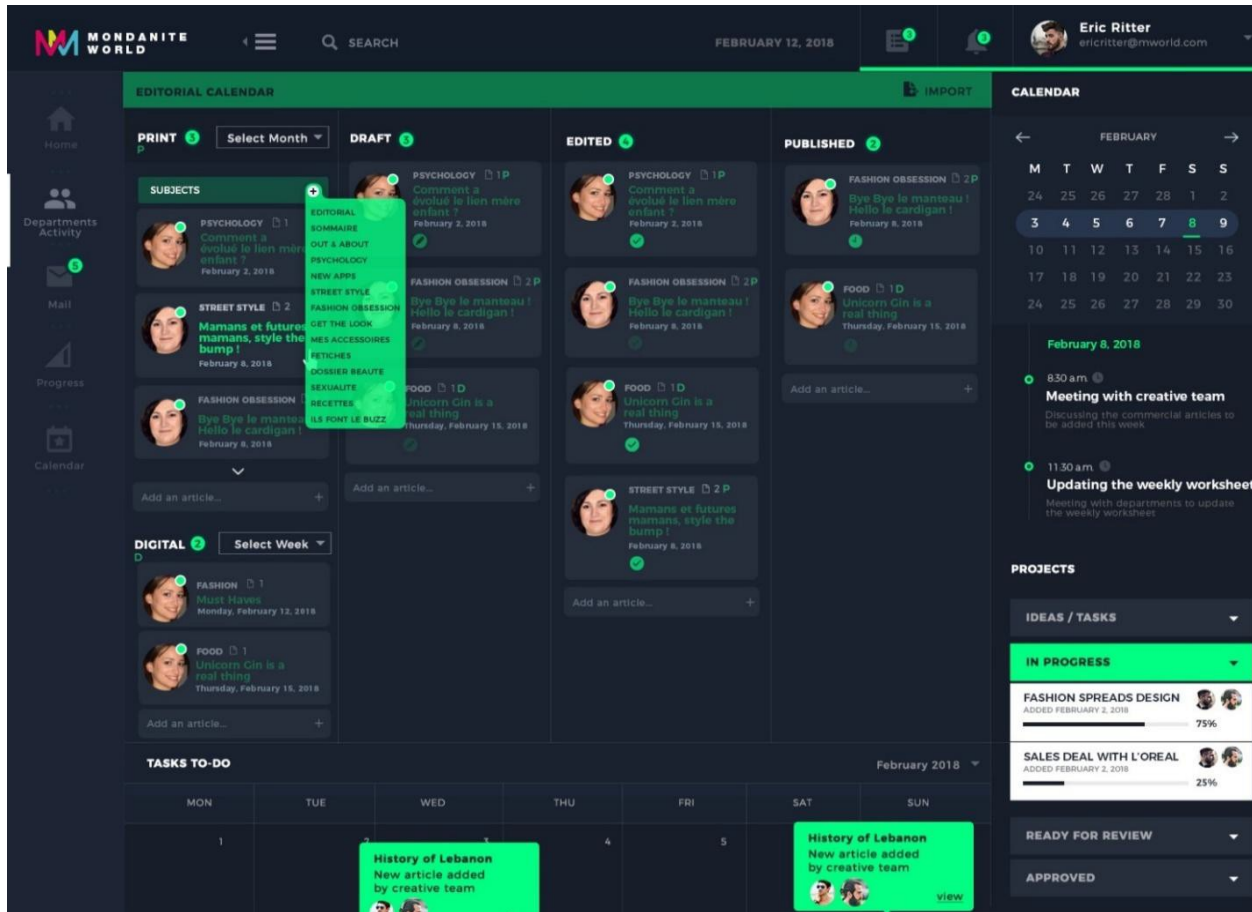


**Figure 5.9:** The photography department dashboard. This dashboard is a photo gallery of all projects covered by ‘Mondanité’. It functions as a storage space for pictures on both platforms. Viewed by grid or thumbnails, pictures are sorted in albums, and identified by titles and dates. Additional information is added on mouse over: like the photographers’ name, the information name sheet of every album, the total number of pictures and the zoom in feature. A calendar of all events to be covered serves as a reminder for photographers. The identification color for this department is yellow green.

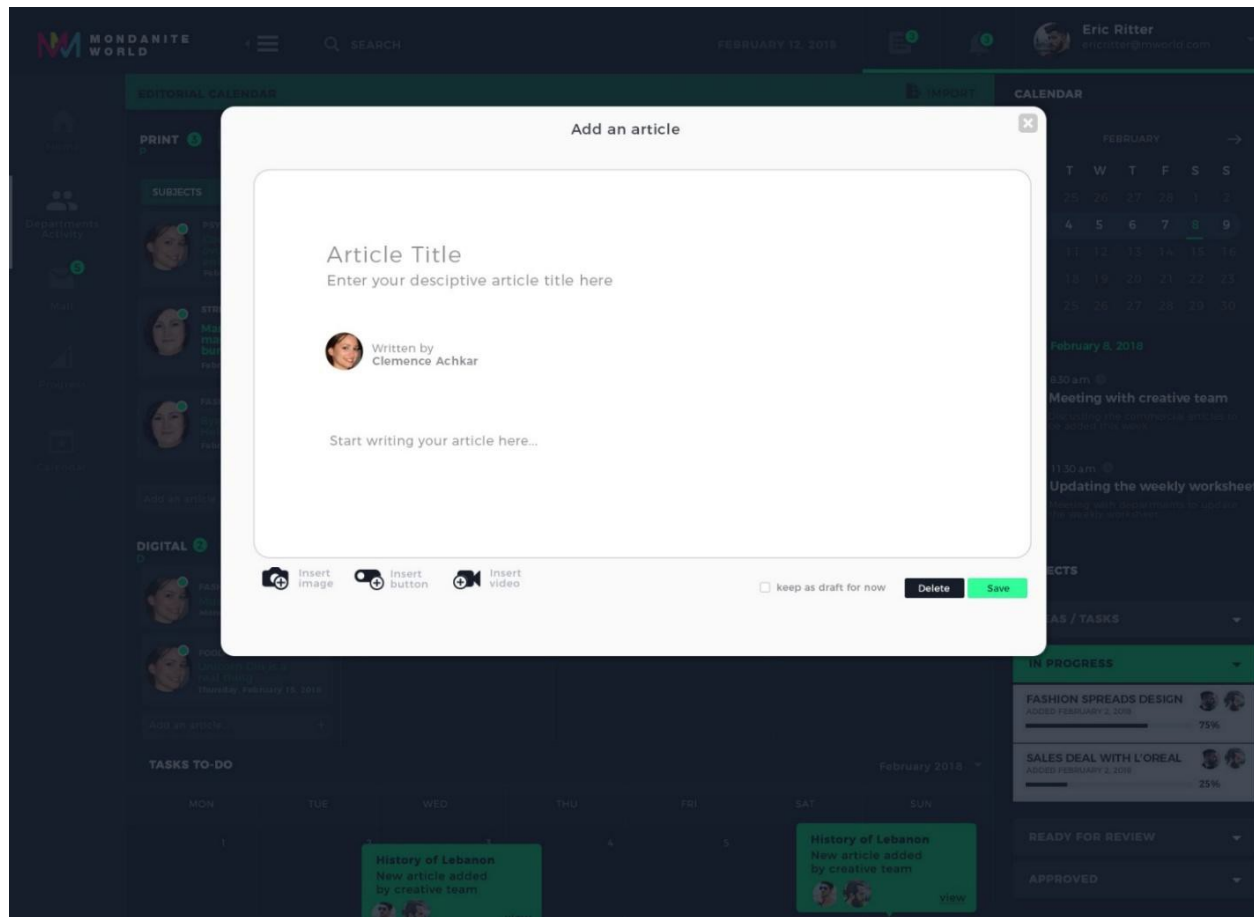


**Figure 5.10:** The photography dashboards’ album detail. This visual is a zoom in on a particular album. A pop up window shows all the pictures pertaining to this album and shared on the social media. The icons above, show the number of likes and tweets on Facebook and Twitter respectively.





**Figure 5.11:** The editorial department dashboard. This dashboard is a content planner for editors on both platforms. It is divided into four distinct columns. Each column describes the different stages a written piece or article should follow: subjects, draft, edited, published. The first column represents the monthly outline (or weekly for the digital) of the magazine. Two distinct tonalities of green are used to differentiate between print and digital. Each tab embodies a certain topic, a title, the number of pages required, the date, and the editor's name. Unfinished articles in each column are dashed out and cannot be clicked or used in contrary to highlighted ones. The identification color for this department is green and blue green.



**Figure 5.12:** The editorial dashboards' editing detail. This visual is a pop up window of a new article to be drafted. The article's title, editor's name and icon are shown. Icons for image, video and button insertions are visible at the bottom of the page.

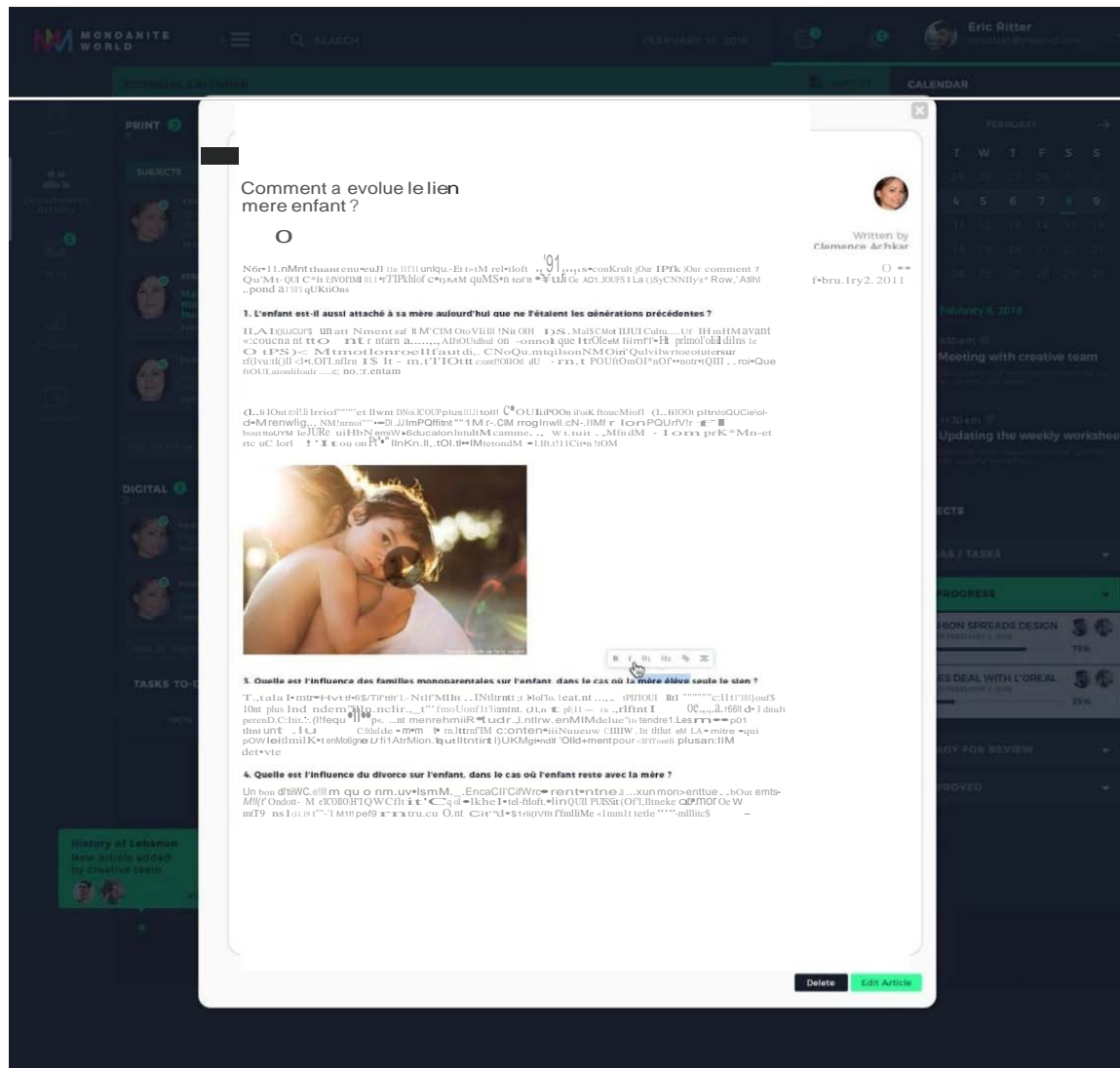
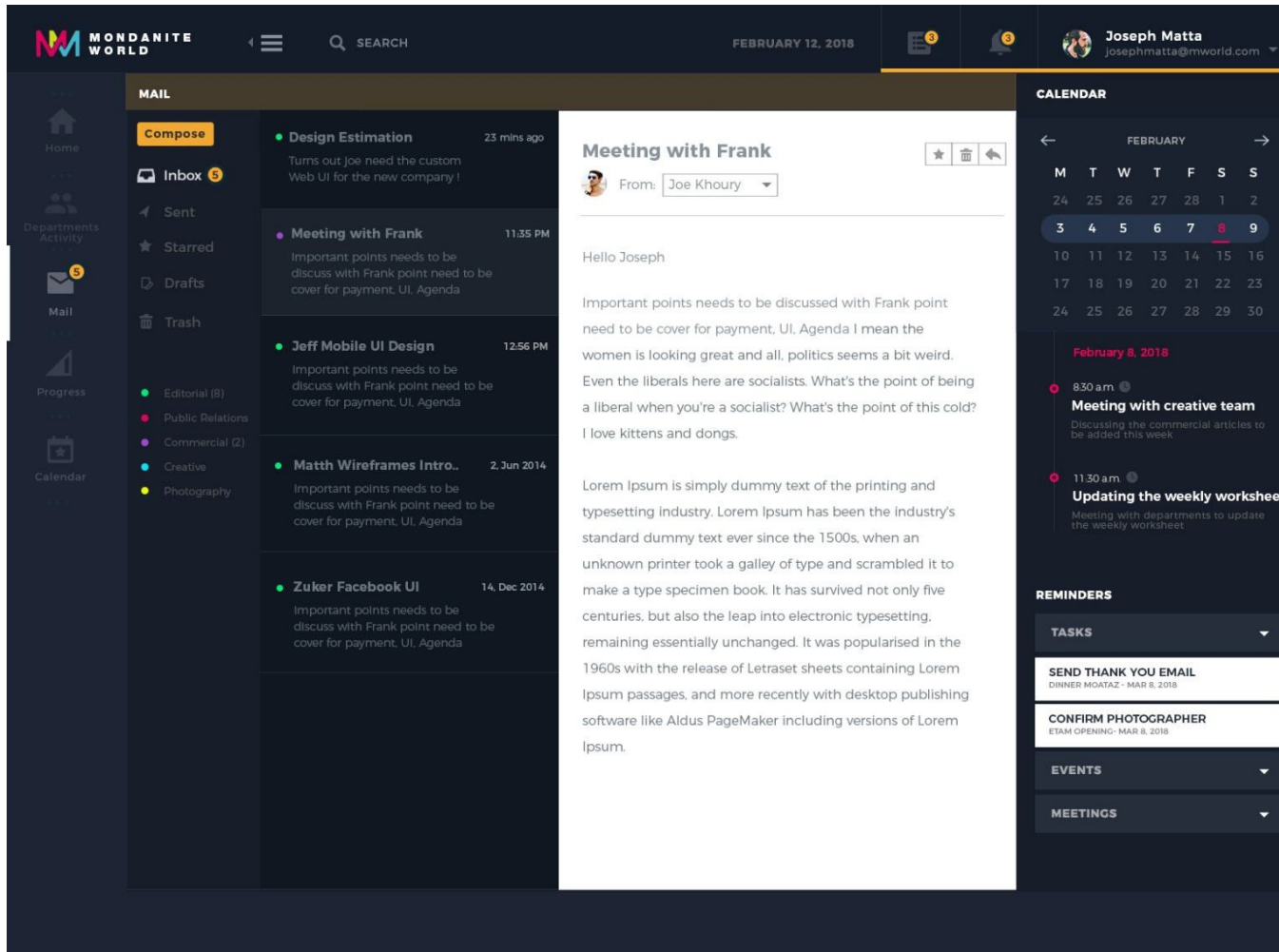
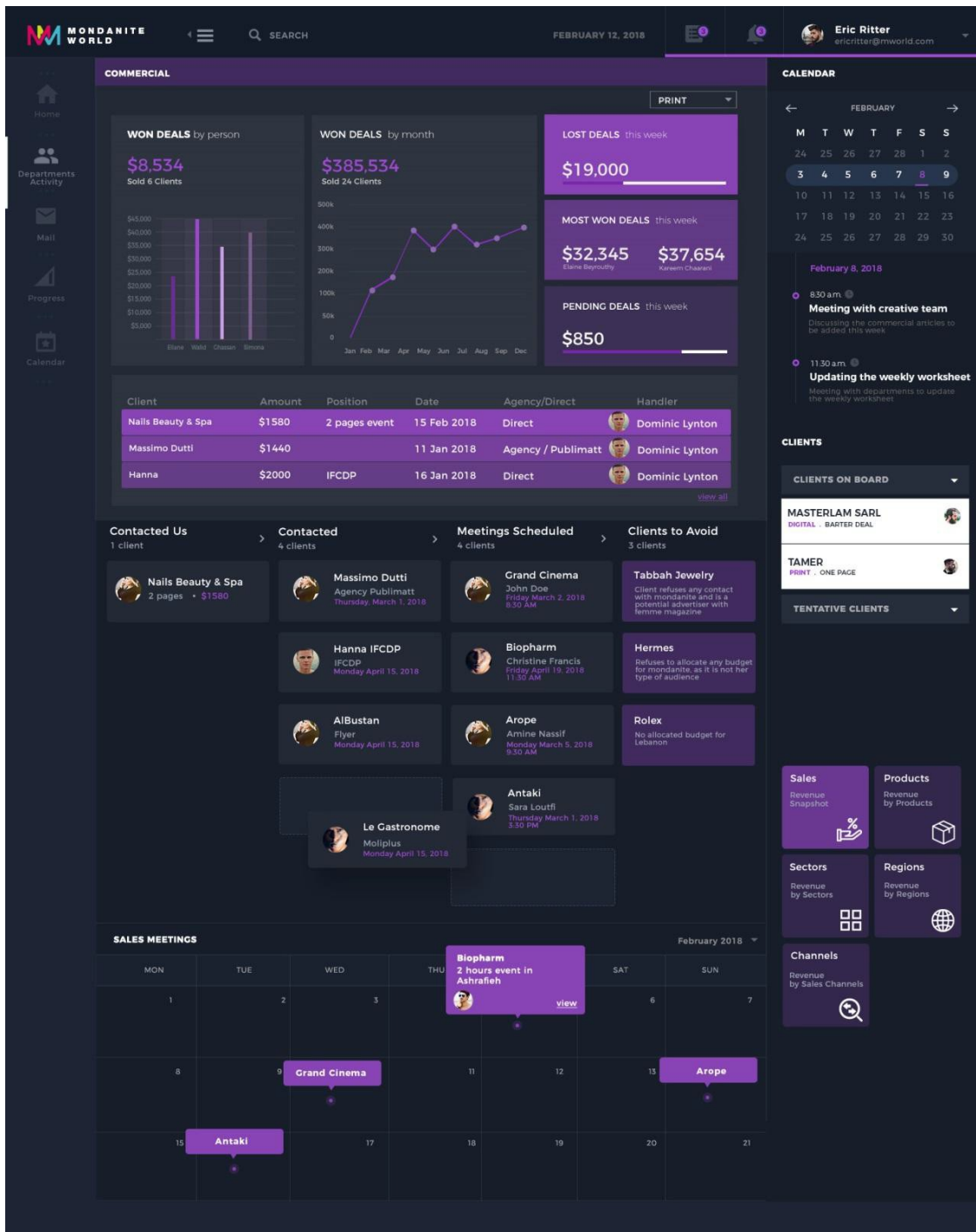


Figure 5.13: The editorial dashboards' editing detail. This visual is a pop up window of a written article. It shows all the characters and paragraph tools and links to draft an article. Editors can embed images; insert videos, links, graphs and even audios. Their names and date of creation are displayed. Drafts can be saved for future editing and corrections.





**Figure 5.14:** The mail dashboard. Incoming mails are color coded according to departments colors. The identification color for the mail dashboard is orange.



**Figure 5.15:** The sales department dashboard. This dashboard describes the overall activity of ‘The sales department’. It explains all the insights related to clients, won deals, profits and losses based on the employee, the month for the print or digital platform. It can also trace the meetings scheduled and the clients contacted, to keep full visibility and avoid any overlapping between employees. Clients can be monitored by channels, sectors, regions or products. The identification color for the sales department is purple.

### 5.4.2 The creative department dashboard

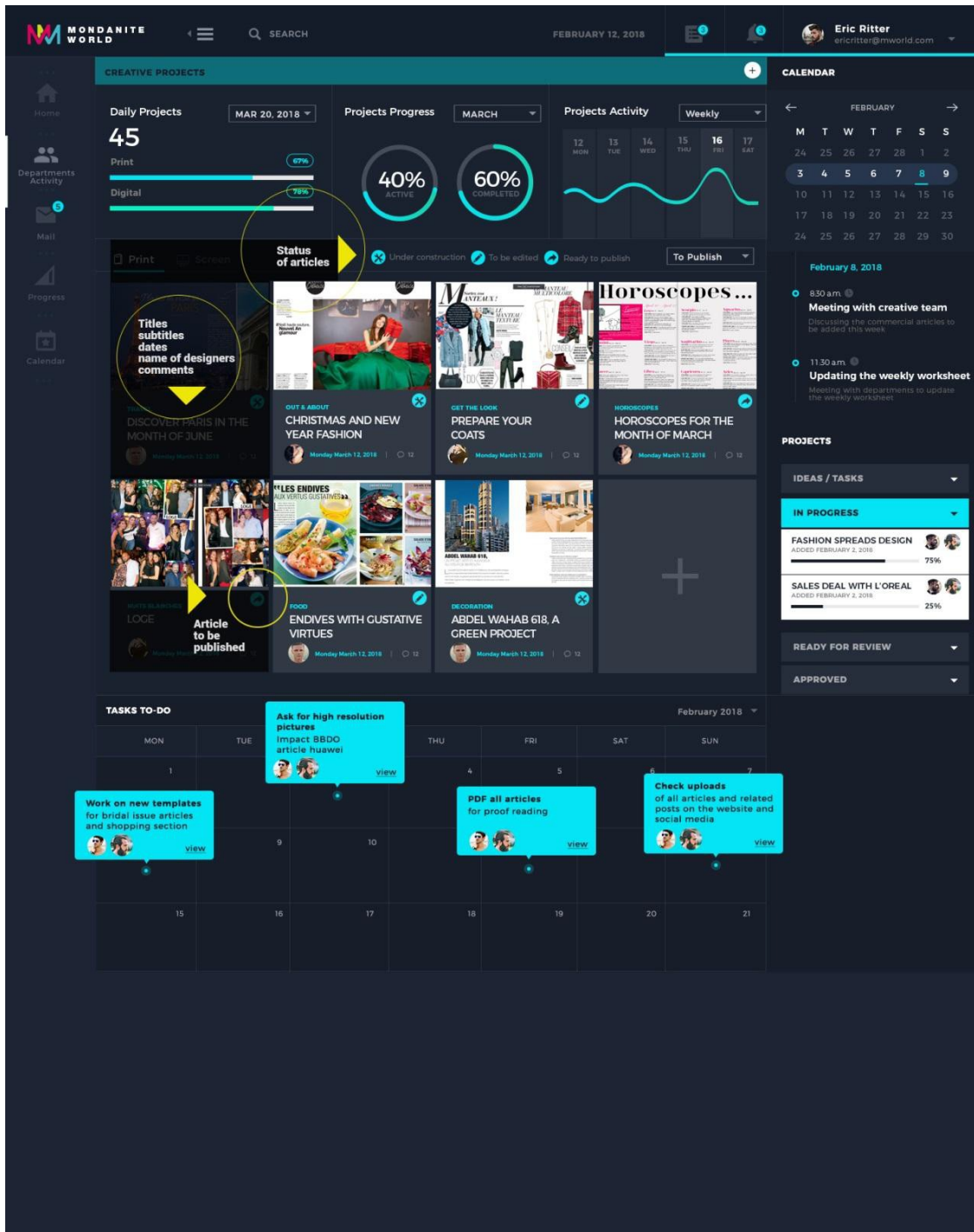
The creative dashboard is divided into three distinct segments: in the first segment: the top part controls the work progress and the designer’s activities on both platforms.

The existing charts quickly identify and highlight important information and support a follow up on projects' phases. The features are customized for users, to keep track of all projects and to organize better weekly or monthly schedules (see Figure 5.16).

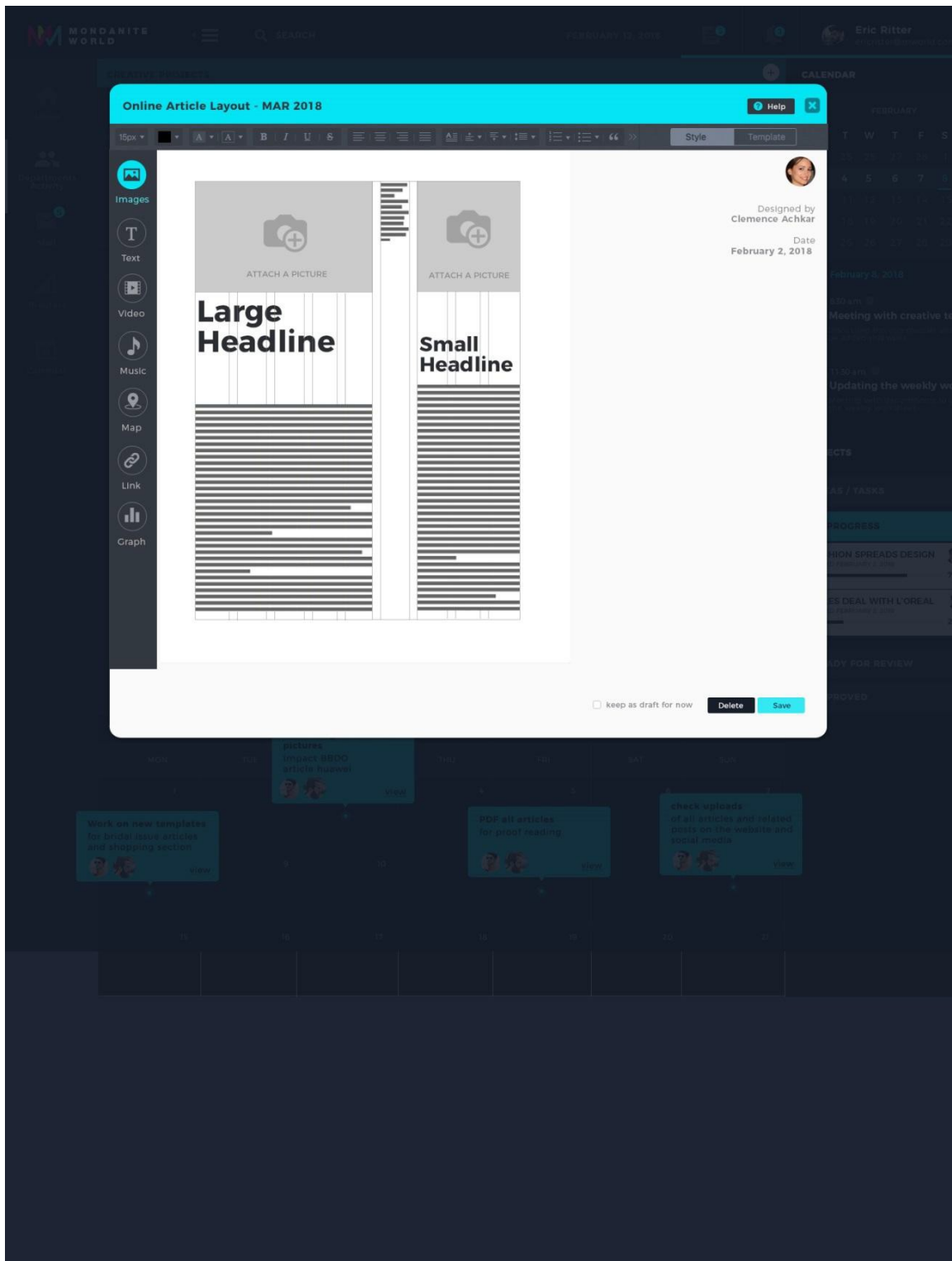
The second segment: the central part stands out, by ensuring a dynamic experience: designers can upload their design files, add animation and transitions to transform static screens into interactive prototypes. Cross working from print to digital (see Figure 5.17). Articles are stored in albums. Titles, subtitles, date of creation, designer's name and comments appear on the album cover (see explanatory info on Figure 5.16). The information and data are organized in a straightforward way, making it easy to understand where information is coming from. Albums are sorted in three distinct types: under construction, to be edited and to publish and shows subsequently the development of each article. A drop down menu can directly sort articles according to their progress status: if under construction, to be edited or to be published. Team members and stakeholders have the ability to comment directly on the designs, if there's any corrections in the information, texts or choice of pictures or design layout. The designer can check the comments and amend accordingly. The use of colors and visualizations on the cover page of each album, makes the dashboard more attractive from every angle. Designers can extract text and pictures through this platform and at the end share their artwork with the copywriter for correction, afterward publishing it for print or digital. There is no need to have any hard copies for corrections. Everything is saved on this platform. This would save a lot of time and reduce expenses. Therefore, via this platform, team members communicate and share ideas, information and opinions with each other instantly and remotely before publishing their work.

The third segment: the bottom part represents a monthly calendar for each user. A master calendar showing task assignments, meetings and deadlines, to remain organized as well as save time.

This section of the research explored the dynamics of this interactive platform: designed and developed to meet Mondanité's employees' needs and built around Mondanité's two existing platforms: print and digital. A detailed brief of the design elements used was described and a thorough description of the creative department dashboard is interpreted. The following chapter will investigate implications, suggestions for future research and limitations.



**Figure 5.16:** The creative department dashboard. This dashboard represents the design department. It portrays all the layout and designs: under construction, to be edited, and to be published for both platforms. Articles are sorted by albums featuring the article category, title, date, and designer name. Comments and critics also appear for each article. The upper panels justify the projects progress and activity. The identification color for this department is Cyan.



**Figure 5.17:** The creative dashboards’ design detail. This visual is a pop-up window of a new design article. It shows all the tools and links to design an article, embed images, insert videos, links, graphs and even audios. Articles can be shared on social media platforms and the ‘Mondanité’ website. It can be saved as a draft for future editing and corrections.

## **CHAPTER 6**

### **CONCLUSION**

Following thorough research with the aim of answering the relayed objectives, the researcher summarizes the main issues motivating the analysis conducted in this research. The main questions delve into the world of print and digital media. How can Lebanese magazine industries, via service design, incorporate digital options into the conventional print production process? If so, what would be the procedures to adopt in order to sustain and refine its current services and systems? It investigates how a pro-active design service could lead to the development of an interactive platform for magazines. Five chapters attempt to answer. This chapter reports the findings' summary, the limitations faced; it explains the methodological and practical implications. Recommendations for future research are also explored.

#### **6.1 Summary of Findings**

This research reported findings from the focus groups and interviews conducted on Mondanité magazine's employees. The researcher emphasized four main themes extracted from the analysis. These themes were behind the generation of this interactive digital platform. Descriptions and outcomes of this platform were overviewed in Chapter 5, Section 5.4, 'The platform design'.

A brief summary of the themes (see Chapter 4, Section 4.4, 'Recapitulation of findings') is presented hereafter:

- Work practices for effective results in the workplace: the team underlined the importance of communication and participatory approaches in the organization to spread any type of information.
- Practices connecting all departments: creation of a system to make the content flow more fluid and clear between departments. This will result in a smoother workflow of the whole operation making everything better synchronized.
- Emergence of new models: cross work on print and digital platforms: team members must coordinate content and information across print and digital channels. This will result in open innovation models to engage the current and future readership.
- Factors influencing the work process: a better time management system resolving previous issue about availability and time consuming meetings.

## **6.2 Research limitations**

Although the research has reached its aim, there were some unavoidable limitations related to the case study and the design outcome created. The case study conveys the characteristics of a single situation or problem in order to shed light on a generic problem (Kathwohl, 1993). Like other case studies, this research is bounded by a particular organization, Mondanité Magazine (time period: January-February 2018), and a group of people (Mondanité employees). However, a case study was ideal for the research problem discussed in this research as it was not used for generalizing, and served the purpose of responding to the needs within this publishing house. Other difficulties, such as time and cost to develop this type of digital interactive platform, were also considered. According to Sayegh, an expert in the field and owner of Softimpact, a digital web design and development company in Lebanon and the



Middle East, the cost for this platform starts at a minimum of USD 60.000 and needs approximately four months to be developed. Related costs and time for complete development of this platform and/or accessing interactive platforms from reliable sources are beyond the researcher's budget. Organizing this type of development is directly associated to the CEO's decision, to time and money, which can cause lengthy delays in the platform in question. Another drawback to consider is the testing and piloting of this platform: enhancing and fine tuning some features is mandatory and could not be achieved at this stage, since the platform is not yet developed.

All of the limitations discussed above need to be considered while focusing on how they may have influenced the results of this research. Despite these limitations, however, this research was able to address all the research questions raised. Some of the limitations guide interesting directions for future research, identified at the end of this chapter.

### **6.3 Contribution of this thesis**

This section focuses on the contributions of this research. The contribution of this thesis is two-fold, addressing contribution to methodology and to practice.

#### **6.3.1 Methodological implications**

The case study findings complied with what was read on the various topics in the literature (see Chapter 4, Section 4.4, 'Recapitulation of findings'). In that manner it explained how Lebanese magazine industries could incorporate digital options into the conventional print production processes, to sustain and refine their current services. First, the research investigated the relationships between service design, magazine industries, participatory approaches and organization transformations (see

Chapter 2). Most service design literatures were just focusing on the relationship with organization transformations, but still little research connect it to magazine industries, also more commonly to participatory approaches. A second methodological contribution lies in the experience gained through the application of this Lebanese case study strategy and an interpretive approach applied for data collection and analysis. This might be of particular interest to other magazine industries and publication houses, in terms of transforming the organization and implementing new digital processes. The result of this research would be a basis for other studies on the adoption and use of service design for implementing changes, in the context of developing magazine industry business models.

### 6.3.2 Practical implication

This research offers a new solution to a known problem and demonstrates the solution's efficacy through practical implications. This thesis has led to the creation of an interactive digital platform, 'Mondanité World' with the aim of creating a transparent organization to increase visibility and accessibility to all data in the organization (see Chapter 4, section 4.4, 'Recapitulation of findings'). Visualized information is shared so users can tell what is happening with just one look. This platform could improve the productivity, consistency, clarity, accuracy and quality of the publishing process and could lead to the emergence of new models: cross work on print and digital. Team members will coordinate and adapt content and information across print and digital channels.

This interactive platform both affects employees' engagement, good working conditions and enhances organizational performance and revenues (see Chapter 5, Section 5.2, 'The design concept'). A harmonized way of working is made possible

and will improve various related activities such as production lead-time and production scheduling.

#### **6.4 Suggestions for future research**

The outcome of this research shed the light on possible directions recommended for future research. Firstly, the continuation of the validation and analysis processes initiated in Chapter three. Future research may consider the longitudinal research design and a larger different sample size, which may increase the representation of the sample to control the influence of minor variables. Since 'Mondanité' is starting to adopt digital transformations in the organization, it would be interesting to examine the employee points of views, perceptions and attitudes and how they influence the work process. As a second step, future research direction would be to develop this platform and pilot on Mondanité's team members. Finally, the researcher will focus on the existing gaps, establish and validate the present model to extend this research to other Lebanese magazines and publishing industries.

While the research findings showed that this platform is a suitable hub for internal organization interactions, another direction would be an increased wider application of this platform with other audiences outside the organization.

Having said this, the platform could be a multiplatform medium for readers to express themselves without any filter. Therefore this platform could facilitate data exchange: exchange of ideas, opinions and content (text, pictures and videos), between readers and the organization, resulting in open innovation models to engage the current and future readership. In that manner content can be more personalized and focus on specific areas of interest.

While it is agreed that these developments will have implications for the case studied,

some form of closure has to take place in order to complete this master thesis within a certain time limit. In the words of Van Maanen (1988:120), ‘... we know our analysis is not finished, only over’.

## APPENDIX A

# INSTITUTIONAL REVIEW BOARD APPROVAL FORM



### NOTICE OF INSTITUTIONAL REVIEW BOARD APPROVAL

To : Dr Christine Mady

From : Jocelyne Matar Boumosleh, PhD

Chair, IRB

Date: Dec 9th ,2017

RE: Protocol Ref#: IRBF17\_2\_FAAD

Protocol Title: "Service Design: A theory of change Shaping Lebanese magazine industries by design."

The above-mentioned research proposal was APPROVED following IRB Review for the duration of the protocol

- All changes or amendments to your protocol or consent form require review and approval by the IRB BEFORE Implementation.
- If the research has been completed or if you wish to terminate the study, please notify the IRB via email at [jboumosleh@ndu.edu.lb](mailto:jboumosleh@ndu.edu.lb).

Sincerely,

Jocelyne Matar Boumosleh, IRB Chair

Ghazi Asmar, AVPRGS



[www.ndu.edu.lb](http://www.ndu.edu.lb)

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## APPENDIX B

### INFORMED CONSENT FORM FOR FOCUS GROUPS



Ramez Chagoury Faculty of Architecture, Art and Design  
Design Department-Master Program

**Name of researcher:**

**Simona El Khoury: Masters of Design student**

**Research study:**

**Transformative service design**

**Shaping Lebanese magazine industries by design**

You are invited to participate in a study conducted by Ms. Simona El Khoury, Master of Arts and design student at Ramez Chagoury Faculty of Architecture, Art and Design, Notre Dame University – Louaize. The main purposes of this study are to highlight the co-design, co-production and participatory approach in the magazine industry.

The project involves a focus group discussion, where you are asked to participate in this discussion with other participants from the same company.

Because the focus groups include discussion of personal opinions, the researcher might want to quote or refer to participants specifically, and if so, their permission is required.

The researcher will ask all participants to agree to the importance of keeping information discussed in the focus group confidential. She will then ask each

participant to verbally agree to keep everything discussed in the room confidential, and will remind them at the end of the group not to discuss the material outside. Only the researcher will have access to the data collected.

Participation is expected to take approximately 90 to 100 minutes.

Your decision to participate in this study is completely voluntary, and declining to participate in no way jeopardizes the researchers' study. You may choose not to answer any given questions, and you may withdraw your consent and discontinue your participation at any time.

You will receive an informed consent form when you arrive to participate. If you have any questions about your participation in this research, please ask them before you begin.

If you agree please sign this consent form.

Sincerely,

\_\_\_\_\_

Participant's signature

\_\_\_\_\_

Date

\_\_\_\_\_

Researcher's signature

\_\_\_\_\_

Date

For further information, please contact:

**Simona El Khoury | MAD student | Ramez G. Chagoury Faculty of Architecture**

**Arts and Design | E: [sskhoury04@ndu.edu.lb](mailto:sskhoury04@ndu.edu.lb)**

## APPENDIX C

### INFORMED CONSENT FORM FOR INTERVIEWS



Ramez Chagoury Faculty of Architecture, Art and Design  
Design Department-Master Program

**Name of researcher:**

**Simona El Khoury: Masters of Design student**

**Research study:**

**Transformative service design**

**Shaping Lebanese magazine industries by design**

By signing this paper, I hereby give my consent Ms. Simona El Khoury, Master of Arts and design student at Ramez Chagoury Faculty of Architecture, Art and Design, Notre Dame University – Louaize, whose signature appears below.

I understand that the project is designed to demonstrate new collaborative, participatory approaches, and future hybrid perspectives, where commercial, editing and creative looms are mixed together, in magazine industries.

I will be one of several Editors being interviewed for this research.

The purpose of this document is to specify the terms of my participation in the project through being interviewed.

1. I have been given sufficient information about this research project. The purpose of my participation as an interviewee in this project has been explained to me and is clear.



2. My participation as an interviewee in this project is voluntary. There is no explicit or implicit pressure whatsoever to participate.
3. The interview will last approximately 60 minutes. I allow the researcher(s) to take written notes during the interview. I also allow the recording by audio of the interview as well as pictures if needed.
4. I have the right not to answer any of the questions. If I feel uncomfortable in any way during the interview session, I have the right to withdraw from the interview.
5. I have been given the explicit guarantees that the data will be used for a research master thesis. I have the right to review, comment on, and/or withdraw information prior to the paper's submission and class presentation.
6. I have read and understood the points and statements of this form. I have had all my questions answered to my satisfaction, and I voluntarily agree to participate in this study.
7. I have been given a copy of this consent form co-signed by the interviewer.

Sincerely,

\_\_\_\_\_

Interviewee signature

\_\_\_\_\_

Date

\_\_\_\_\_

Researcher's signature

\_\_\_\_\_

Date

For further information, please contact:

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## APPENDIX D

### INTERVIEW WITH P.S, THE EDITOR IN CHIEF

- 1- Can you explain your role as editor in chief at Mondanité magazine?
- 2- Being an editor in chief, how are you confronting the challenges facing the print magazine industry?
- 3- How is the role of an editor changing, regarding functions you perform?
- 4- Have digital publications affected the work of the editor? How?
- 5- Was this change a mindset change? And if so, what is that like?
- 6- Could a magazine like Mondanité, which depends on images, work on digital interactive platforms? (Features, videos and design etc.?)
- 7- What are the key changes you've seen in Mondanité magazine over the years?
- 8- How can you measure the reader satisfaction in print editions?
- 9- Would you transfer your talent for traditional journalism into a digital magazine, and if so, how?
- 10-What advice do you have for other editors who may see their functions and duties changing?
- 11- Will you differentiate between contributions from print staff and digital bloggers?
- 12- Will contributions on the new platform go through an editing process similar to print content?
- 13- Having a magazine website, have you ever exchanged content between platforms?  
Please explain
- 14- Where you think magazine media is heading?

**Thanks for your time.**

## APPENDIX E

### INTERVIEW WITH S.P, THE PRINT EDITOR

1. Tell me more about your role at Mondanité magazine?
2. What's the biggest challenge of your role?
3. Why you chose the magazine and not the digital editions?
4. What technology-related blogs, podcasts, tweets or websites do you follow? Do you share any information yourself online?
5. Do you collaborate well with other editors or any of the magazine staff in your work process? How do you go about achieving it?
6. Would you consider exchanging your fashion content between print and digital platforms?
7. Can you expect any particularly difficulty in this process?
8. To what extent do you consider yourself able to work on both platforms?
9. What do you know about interactive platforms?
10. What is the most effective way to engage with readers? Describe how you can achieve this today?

**Thanks for your time.**

## APPENDIX F

### INTERVIEW WITH A.C, THE ONLINE EDITOR

1. Tell me about your job at Mondanité magazine.
2. What qualifies you for this job?
3. How do you handle daily pressure to find daily the suitable content you post?
4. Did you ever write any article in a printed edition?
5. Describe the challenge of writing in a print magazine versus blogging on a digital platform?
6. Do you collaborate well with other editors or any of the magazine staff in your work process? How do you go about achieving it?
7. Would you consider exchanging your beauty and travel content between print and digital platforms?
8. In your opinion, what methods can be used to transfer this content?
9. Tell me about a time when you worked with a colleague in the magazine on a feature?
10. What steps did you take? How were you involved? What was the outcome?
11. How would you describe your role on the team?

**Thanks for your time.**

## APPENDIX G

### FOCUS GROUP PROTOCOL

There are three phases to conducting a focus group and these phases are explained below:

#### **Phase 1: before the focus group**

1. Determine how many focus groups you want to run. The Focus groups should run between 60 and 90 minutes.
2. Identify your participants:
  - a. Determine how many participants are required in each group. Each focus group should have seven participants.
  - b. Secure names and contact information and send invitations.
3. Generate the questions.
  - a. Revisit the questions to make sure that they will yield the kind of information the research requires.
  - b. Order the questions from general to specific.
4. Develop the script
  - a. Part one: welcome participants, explain purpose and context, explain what a focus group is, and make introductions. Explain that information is confidential and no names will be used. Introduce the note-taker and prepare the proceedings to record.
  - b. Part two: start asking questions; use probes and follow up questions to explore the key concepts about the organization and the employees more deeply.

- c. Part three: close the focus group – thank participants, give them contact information for further follow up if requested, explain how you will analyze and share the data.
5. Choose the location
    - a. Choose a location which is comfortable, easily accessible, and where participants can see one another.
    - b. Choose a setting which does not bias the information gathered.
    - c. Consider food or snacks.

### **Phase 2: conduct the focus group**

1. Bring materials:
  - a. Camera and tape recorder to record proceedings
  - b. Large paper sheets and markers to draw a chart map
  - c. Focus group script
2. Arrive before the participants to set up room, refreshments, etc.
3. Introduce yourself and the note-taker (if applicable) and carry on the focus group according to the script.
4. Conduct the session, being mindful of the following:
  - a. Set a positive tone.
  - b. Make sure everyone is heard; draw out quieter group members.
  - c. Probe for more complete answers.
  - d. Monitor your questions and the time closely – it is your job to make sure you are on track.
  - e. Thank participants and tell them what your next steps are with the information.

### **Phase 3: interpreting and reporting the results**

1. Summarize each meeting
  - a. Immediately after the meeting, the note taker should write up a quick summary of his/her impressions.
  - b. Transcribe the notes or audio recording of the focus group. This should be done as soon as possible after the focus group has been conducted.
  - c. Discuss your impressions with the note taker before reviewing the transcript.
2. Analyze the summaries
  - a. Read the notes and look for themes/trends. Write down any themes, which occur more than once.
  - b. Context and tone are just as important as words. If comments are phrased negatively or triggered an emotional response, this should be noted in the analysis.
  - c. Interpret the results
3. Write the report: it should include your purpose, outcomes, process, findings, and recommendations. Highlight the main themes, issues, or problems that arose in the focus groups. And discuss how you will address these.

## **APPENDIX H**

### **FOCUS GROUP QUESTIONS**

#### **FOCUS GROUP SESSION 1, 20<sup>TH</sup> JANUARY 2018 QUESTIONS**

Hello everybody, my name is Simona El Khoury and this is N.Z. I will conduct the discussion and N.Z will observe and take notes. We invited you all to discuss the sharing of information and workflow in Mondanité magazine. I will ask you several open questions. Your personal opinions and view are very important for my research. There are no right or wrong answers. Please feel welcome to express yourself freely during the discussion. This conversation will be recorded and videotaped. This is only for the purpose of the research; only N.Z and I will listen to the tape. No names or personal information will be used in the report. The discussion will last for about 90 to 100 minutes. I ask you to please switch off your mobile phones. Please give everyone the chance to express his or her opinion during the conversation. You can address each other when expressing your opinion.

#### **Opening Questions**

1. Tell us who you are, what department you are in and what the nature of your work is.

#### **Introductory Questions**

We are discussing co-design, co-production and participatory approach in Mondanité magazine specifically. Co-design is a term often associated with participatory design. This approach leads to a more efficient cooperation between different people or organizations, and across disciplines. The longer-term benefits include: Increased levels of support and enthusiasm for innovation and change. Leading to a workplace



that is efficient, dynamic and productive. This results in open innovation models, which can be described as: combining internal and external ideas, from all employees in the organization, as well as the readers (Kuosa and Westerlund, 2013, p90) for change and improvement.

For a change to be successful, it should be done with and by people (Reason et al., 2016, p127). As a result, it is crucial to understand that: people, not organizations, cooperate (Kuosa & Westerlund, 2013, p89).

1. Does material/information flow effectively down throughout the organization– from leaders to managers and from managers to employees and between employees? (or whatever levels exist)?

### **Transition Questions**

1. What practices exist for sharing information?
2. What can be done to improve it?

### **Key Questions**

Manev and Stevenson (2001) observed that contemporary organizations are increasingly characterized by openness to the environment, with permeable boundaries that allow and encourage open communication among and between organizational members (Manev and Stevenson in Hatala and Lutta, 2009, p28). This opening of the organizational boundaries encourages information seeking and sharing by organization members (Dess, et al. 1995 in Hatala and Lutta, 2009, p28). There are several internal communication channels that are used in organizations, this includes staff meetings, planning sessions, working sessions, project team meetings, committee meetings and other such type of small group gatherings. (Zvirbule, 2015).

Any type of communication, verbal or nonverbal is beneficial as they help to generate new ideas and consolidate the team (Cutlip, Center, and Broom, 2005 in Zvirbule, 2015. P18).

What forms of communications do you see as beneficial in getting your job done more efficiently and effectively?

1. What results have you observed from collaborating with others?
2. Describe the concept of groupthink and what causes it.
3. Is there a new task or role you could take on that would make better use of your talents? , Do you have the time to achieve it on top of your tasks?

#### **FOCUS GROUP SESSION 2, 3<sup>RD</sup> FEBRUARY 2018 QUESTIONS**

Each department's participant, from the print and digital platforms, will explain how they experienced teamwork in the company, in their own field, through the following questions. (4 to 8). A table is drawn on the board, summarizing the questions set 4-8, and Lara will be noting your answers. A final group overview and analysis at the end will be established.

4. Tell me about a time when you worked with a team or any colleague to solve a problem, or execute a task.
5. What steps did you take? How each one of you were involved? What was the outcome? How would you describe each participant's role on the team?
6. What specific skills, abilities, experience, etc. did you gain from this involvement?
7. Is there something more that you could do that would make a greater contribution to your organization?

8. Discuss the effectiveness and problems of participative decisions.

### **Ending Statements and Questions**

1. If we were to create new collaborative methods and workflow systems at Mondanité magazine, that will integrate the whole companies' departments in both platforms print and digital, what suggestions would you propose?
2. What do you see as the major issues facing this field in the future?
3. What questions do you have for me?

**Thanks for your time, I appreciate your input.**

## **APPENDIX I**

### **FOCUS GROUPS TRANSCRIPTIONS**

To view the focus groups transcriptions, please check the USB handled with this thesis hardcopy. Please refer to the folder titled 'Transcriptions' and the document titled: 'Appendix I'.

## **APPENDIX J**

### **INTERVIEW TRANSCRIPTION WITH P.S, THE EDITOR IN CHIEF**

To view the interview transcription with P.S, the editor in chief, please check the USB handled with this thesis hardcopy. Please refer to the folder titled 'Transcriptions' and the document titled: 'Appendix J'.

## **APPENDIX K**

### **INTERVIEW TRANSCRIPTION WITH S.P, THE PRINT EDITOR**

To view the interview transcription with S.P, the print editor, please check the USB handled with this thesis hardcopy. Please refer to the folder titled 'Transcriptions' and the document titled: 'Appendix K'.

## **APPENDIX L**

### **INTERVIEW TRANSCRIPTION WITH A.C, THE ONLINE EDITOR**

To view the interview transcription with A.C, the online editor, please check the USB handled with this thesis hardcopy. Please refer to the folder 'Transcriptions' and the document titled: 'Appendix L'.

## APPENDIX M



**Figure 3.5:** Initial coding. Highlighters and colored pens were used at an initial stage to indicate potential common patterns and to easily recognize the relation of one code to the other.



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