



the girl effect

Nike Foundation

designmatters

● Art Center College of Design

FELLOWSHIP

SPRING 2015

MARIANA SOMMA

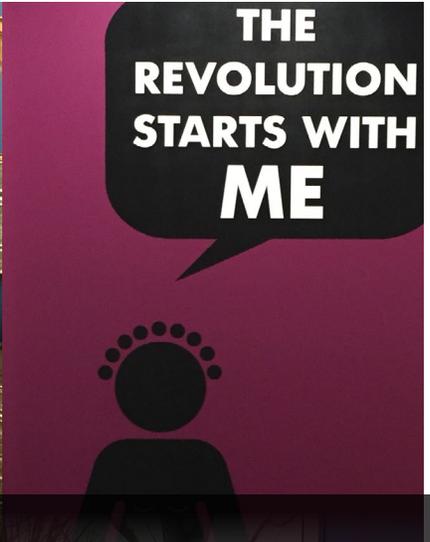
GRADUATE INDUSTRIAL DESIGN



THE CAMPUS

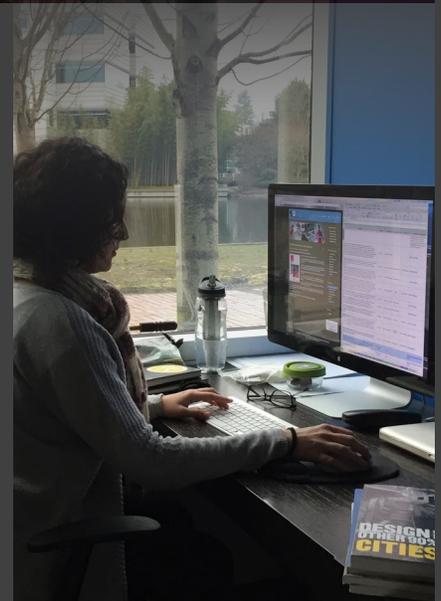
The Foundation is located at the Nike Headquarters in Beaverton, Oregon. The campus is stunning, with pristine soccer fields and beautiful Nike employees running around fully armed in the Nike brand from head to toe. There is a huge man-made lake in the middle where geese flock, and my office has a great view facing the water. Parking is always an adventure, with a lovely 20 min walk across campus to the building where the Foundation is located.

THE REVOLUTION
STARTS
WITH A
12-YEAR-OLD
GIRL



WORK ENVIRONMENT

The Foundation offices are separated into smaller “studio hubs” for each department. The Innovation Department’s area is painted bright sky blue and is called “The Well”- a tribute to the space where most people in rural areas meet to exchange ideas and socialize. The office itself is painted with vibrant colors, and huge canvas posters hang with the Girl Effect Manifesto quoted all around. When you enter, the first thing you see is the phrase “The revolution starts with a 12-year-old girl”... pretty powerful to be reminded of this every day :) There are also beautiful canvas prints of girls from around the world.





IMPLICATIONS FOR THE BUSINESS MODEL

KEY PARTNERS	SOURCING MATERIAL	SALES
<ul style="list-style-type: none"> • CPG companies • Glass/Ceramic/Health companies • NGO/Foundations/Institution Governments 	<ul style="list-style-type: none"> • Piggyback on existing company existing for similar materials • Consider safety/quality/availability - often sourcing regionally or locally • Sourcing & manufacturing geography 	<ul style="list-style-type: none"> • Vendors need motivation to stock • Finisher needs motivation to buy • Hard to sell when to purchase harvest • May be purchased by NGO/grower for free or subsidized distribution
VALUE PROPOSITION	MANUFACTURING	MARKETING
<ul style="list-style-type: none"> • Companies: Similar products; awareness w/ SF & U gains • NGO/Foundations: Sustainable design product with mission and existing partners/engagables 	<ul style="list-style-type: none"> • If partnering with CPG, use existing manufacturing systems • Harder existing supply / processes • Partner with local industries for regional / local production 	<ul style="list-style-type: none"> • Product awareness • Product knowledge (how/why used) • Product availability (where to sell) • Product branding • Product price point
FINANCING	DISTRIBUTION	ROLL-OUT
<ul style="list-style-type: none"> • Company funds product for CSR • Company funds product to bundle with existing products • Owner funds product through NGO • Local partner / grower funds product 	<ul style="list-style-type: none"> • Import tariffs / regulator issues • Cost of transportation, time, regional and local transportation • Labor, vehicles, security etc 	<ul style="list-style-type: none"> • Test products in familiar regions • Iterate product design / testing and selling products • Exposed to more test markets • Grow following demand pattern or following existing distribution channels

Analyzing case study examples within the current 'social business' landscape and testing ideas against their approach gave teams the opportunity to identify viable and sustainable business models for implementation. Students focused opportunities based on specific considerations within the business model canvas framework, which includes analyzing: partnership strategy, material sourcing, sales strategy, value proposition creation, manufacturing options, marketing strategy, financial modeling, distribution channels, and implementation roll-out strategy.

INTRODUCTION



The overarching goal was to unleash the girl effect by generating new thinking and radically affordable solutions with sustainable business models that would impact and serve as leverage for the economic advancement for girls across communities globally.

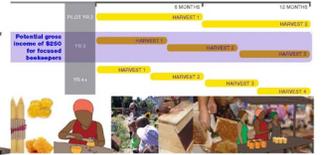
7 STUDENT TEAMS

7 trans-disciplinary teams were formed between Yale School of Management and Art Center College of Design. The challenge included designing physical assets and plausible business model options simultaneously. Working virtually and remotely, the students shared knowledge and ideas through blogs, social media, and virtual forums. Despite the inevitable moments of bad internet connection, there was never a lack of passion for problem solving, with a shared goal of being researchers, designers, strategists, and inventors alike. Together, the teams created 7 project proposals that include thoughtful storyboarding, thorough prototyping, sustainable designs, and realistic business model strategies for a global scale.



IMPACT CLUSTERS

Throughout the course, students identified important values to align when designing for girls, and what kind of impact that would have on their self-esteem and day-to-day life. It was important for ideas to foster around building creativity and confidence, becoming a common thread across all teams. Diving deeper, final projects fell within common themes such as: skill-building/education, health/hygiene, self-expression/play, and saving time.



The Asali Collective is a cooperative that teaches skills through the art of Beekeeping. This environmentally responsible method of income generation teaches young girls the value of learning a tangible skill, and exposes them to a community of friendship and mentorship. The swarm catchers and starter hives are tools used to help start local bee colonies. Girls learn how to make goods like candles, honey, candy, and ointments, which they sell locally. Part of their proceeds are used to pay back for the hive in small manageable increments as they improve their harvesting skills.

I was asked to prepare an office-wide presentation recap of the Fall 2014 Girl Effect Sponsored Studio course and project outcomes from all the teams. It was important to show how this was a collaborative trans-disciplinary process where students had to design and create plausible business models simultaneously. I analyzed the common threads between the seven student projects, as well as how they evolved individually while maintaining the overarching goal and impact on girls.

MODEL	CHALLENGES	POTENTIAL PROJECTS
Partnerships	Limited revenue potential	Children Soap, Shampoos
Partnerships	Significant learning curve	Handmade Soap, Shampoos
Partnerships	Value Prop depends on complementary	Tampons

KEY BUSINESS MODEL CONSIDERATIONS	IDENTIFYING COMPANIES
Companies are more motivated by the promise of immediate profit - otherwise, they need proof of longer term returns.	IDENTIFYING COMPANIES
Local supply chains can increase local impact but decrease global visibility and control.	TRANSPORTING PRODUCTS
Sellers are concerned about cost, demand, frequency of delivery, shelf space, complementary and substitute products, and advertising.	IDENTIFYING VENDORS
For durable products, cost of repair is driven by accessibility of parts and expertise. For	REPAIR QA

GIRL EFFECT STUDIO



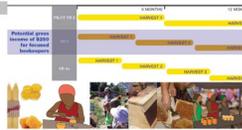
INTRODUCTION

The Asali Collective™ project stems from a University-led sponsored project at the Art Center College of Design in Pasadena, California. We were given 14 weeks to research and design solutions to the following challenge:

How might we increase access for the 1/3 Billion adolescent girls living in poverty around the globe to the tools that they want and need to unleash the girl effect?

The GirlEffect Design Studio was held Fall 2014 in collaboration with the Designmatters and Product Design Department at Art Center College of Design, Yale School of Management (SOM) Design & Innovation Club, The Nike Foundation Design & Innovation Team, and Fuseproject. This 14-week studio was dedicated to designing and prototyping opportunities to create innovative, affordable and accessible physical assets (products and systems) that are currently not available to girls living in poverty.

ASALI AT A GLANCE



The Asali Collective™ is a cooperative that teaches skills through the art of Beekeeping. This environmentally responsible method of income generation teaches young girls the value of learning a tangible skill, and exposes them to a community of friendship and mentorship. The swarm catchers and starter hives are tools used to help start local bee colonies. Girls learn how to make goods like candies, honey, candy, and ointments, which they sell locally. Part of their proceeds are used to pay back for the hive in small manageable increments as they improve their harvesting skills.

THE ASALI TEAM

The Asali Team includes 5 students from the Yale School of Management and Art Center College of Design. Our areas of discipline include: Product Design, Environmental Design, Graduate Business Administration, and Graduate Industrial Design. Together we designed physical assets and plausible business model options simultaneously. Working virtually and remotely, we shared knowledge and ideas through blogs, social media, and virtual forums. Despite the inevitable moments of bad internet connection, there was never a lack of passion for problem solving- with a shared goal of being researchers, designers, strategists, and inventors alike.



THE ASALI MODULAR HIVE

\$36/Hive

Inspired by Kenyan Top Bar Hive
Combination of manufactured & locally sourced materials



THE ASALI MODULAR SWARM CATCHER

\$15/Catcher

Designed for younger girls as a learning tool to engage with beekeeping
Portable, lightweight, can be easily hung

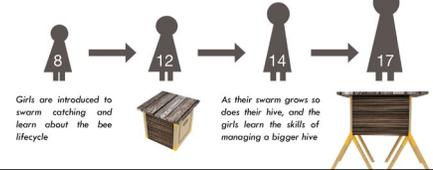


PRODUCT BENEFITS

The Asali hives and Swarm Catchers are engaging educational tools for girls that teaches a tangible income-generating skill. The physical structure is modularly designed so it evolves and grows as the young girls mature into knowledgeable and experienced beekeepers.



SWARM CATCHER TO BEEKEEPER



STUDIO PROJECT FOLLOW-UP

The project I was a part of during the sponsored studio course was the Asali Collective- a concept focused on environmentally responsible methods of income generation for young girls, by means of a community-based cooperative program that teaches various skills through the art of beekeeping. During the research phase, we had made valuable connections with several NGOs working to bring beekeeping techniques to rural populations around the world. Post-studio, and as a part of my work at the fellowship, I would be following-up with these organizations to see if our concept and beekeeping product solutions could be tested within the communities they currently serve.

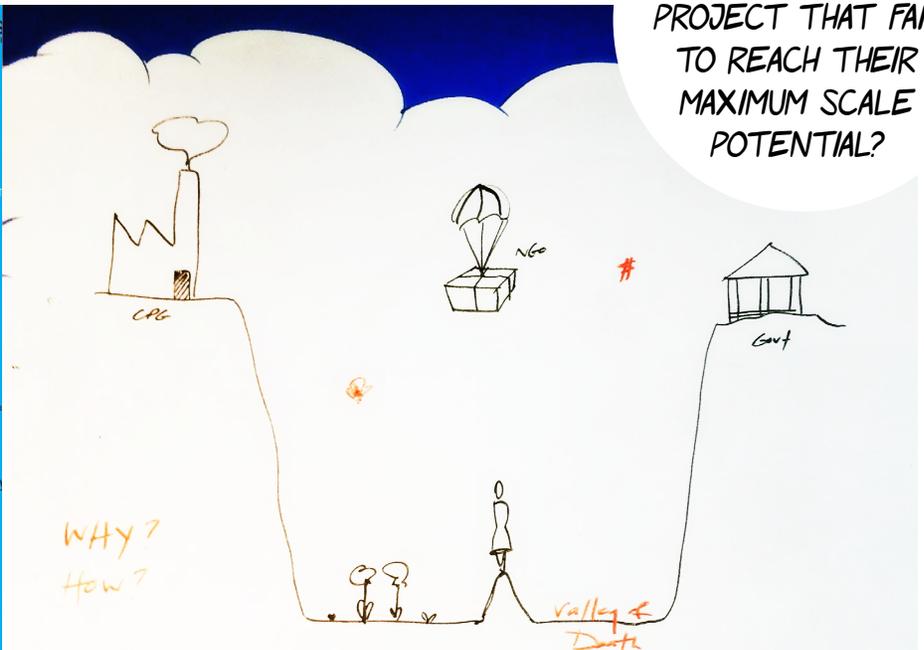


Through collaboration with Conrad Bérubé, Founder of NGO Bees For Babar, and technical trainer with NGO The Bee World Project, the Asali Collective was given the opportunity to send two swarm catcher prototypes to Conrad for field research and testing during his visit to Uganda in January 2015.

ASALI FIELD TESTING



WHY ARE THERE SO MANY IMPACT PROJECT THAT FAIL TO REACH THEIR MAXIMUM SCALE POTENTIAL?



MAIN RESEARCH

Another objective of my fellowship research was to examine the global landscape of social impact projects with a focus on physical tools and assets. Due to the high instances of impact projects not scaling, and the lack of concrete data available, I would identify the projects that have successfully scaled, analyze the findings, and determine the key factors relevant to why they reached maximum scale potential.

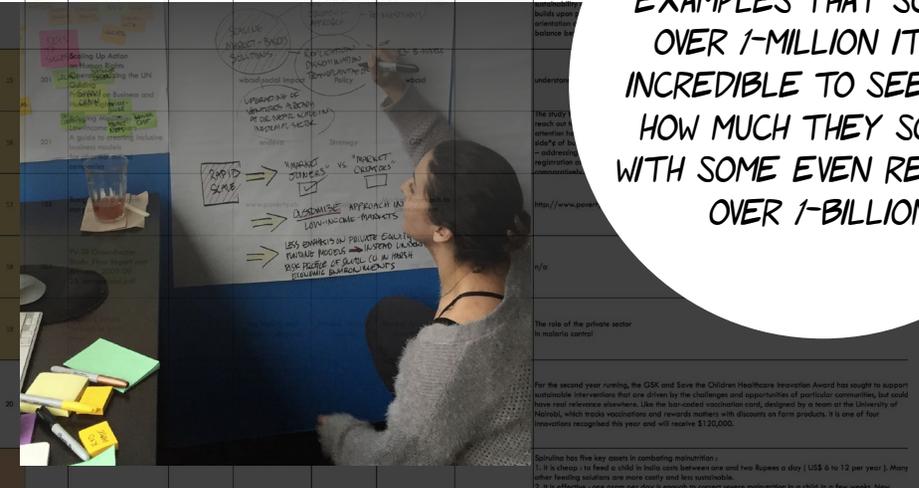
No.	Source	Website
1	USAID (US Global Development Lab)	http://www.usaid.gov/results-and-data
2	Department for International Development (DFID)	https://www.gov.uk/
3	World Bank	http://www.worldbank.org/
4	World Health Organization	http://www.who.int/en/
	World Health Council for Sustainable Development	http://www.who.int/csr/bhms.aspx
	UN Foundation	http://www.unfoundation.org/
	Business Fighting Poverty	http://businessfightingpoverty.org/

No.	Sub-Component	Sub-Component per Article	Topic	Author(s)	Source	Summary
1	SCADA Model	To determine what factors contribute to success when scaling a business, we conducted a series of 100 interviews with entrepreneurs who had scaled their businesses. We identified 10 key factors that were most commonly cited as contributing to success. These factors were: 1. Clear vision and strategy, 2. Strong relationships, 3. Customer focus, 4. Financial discipline, 5. Marketing, 6. Innovation, 7. Talent, 8. Execution, 9. Persistence, 10. Luck.	Scaling, Entrepreneurship	Paul W. Miller and David J. Foray	http://www.usaid.gov/results-and-data	SCADA Model
2	Business Model Canvas	The Business Model Canvas is a strategic management template for developing new business models. It consists of nine building blocks: Customer Segments, Channels, Customer Relationships, Revenue Streams, Channels, Customer Relationships, Revenue Streams, Channels, Customer Relationships, Revenue Streams.	Business Model Canvas	Christina Buck and Steve Blank	http://www.usaid.gov/results-and-data	Business Model Canvas
3	Lean Canvas	The Lean Canvas is a simplified version of the Business Model Canvas. It focuses on the most important aspects of a business model: Customer Segments, Channels, Customer Relationships, Revenue Streams, Channels, Customer Relationships, Revenue Streams.	Lean Canvas	Ashley M. Madsen	http://www.usaid.gov/results-and-data	Lean Canvas

NO.	PDF TAG	ARTICLE TITLE	SCALE TIER	AUTHOR(S)	KEYWORDS	PUBLISHER	LINKS	ABSTRACT
13		An Exploratory Study to Understand the Internationalization Strategies of Social Entrepreneurs		Yung-kuo Yang & Shu-ling Wu	For-Profit vs. Non-Profit	Journal of Social Entrepreneurship		The aim of this paper is to explore the internationalization strategies of social entrepreneurs. The empirical evidence that internationalization strategies of social entrepreneurs are based on their operational modes, product/profit/Bicycle Relief, are used as an example.
14		Unpacking Non-for-profit Performance		Edward N. Gamble & Peter W. Moore	Not-for-profit Performance	Journal of Social Entrepreneurship		Little is known about the performance of non-profit (NFP) organizations. This paper examines the performance of NFP organizations based on their operational modes, product/profit/Bicycle Relief, are used as an example.

The research prompted an investigation of market-based and international development solutions within lean economies, through in-depth analysis across multiple business sectors.

The information was so extensive and diverse, there needed to be a way to organize and make sense of it. I began with filters focused on different sectors, varying parts of the business model canvas, and project types. I then categorized the findings based on scale tiers of <10K, <1M and >1M+ to get a real sense of how many projects were scaling.



OUT OF THE FEW EXAMPLES THAT SCALED OVER 1-MILLION IT WAS INCREDIBLE TO SEE JUST HOW MUCH THEY SCALED, WITH SOME EVEN REACHING OVER 1-BILLION.

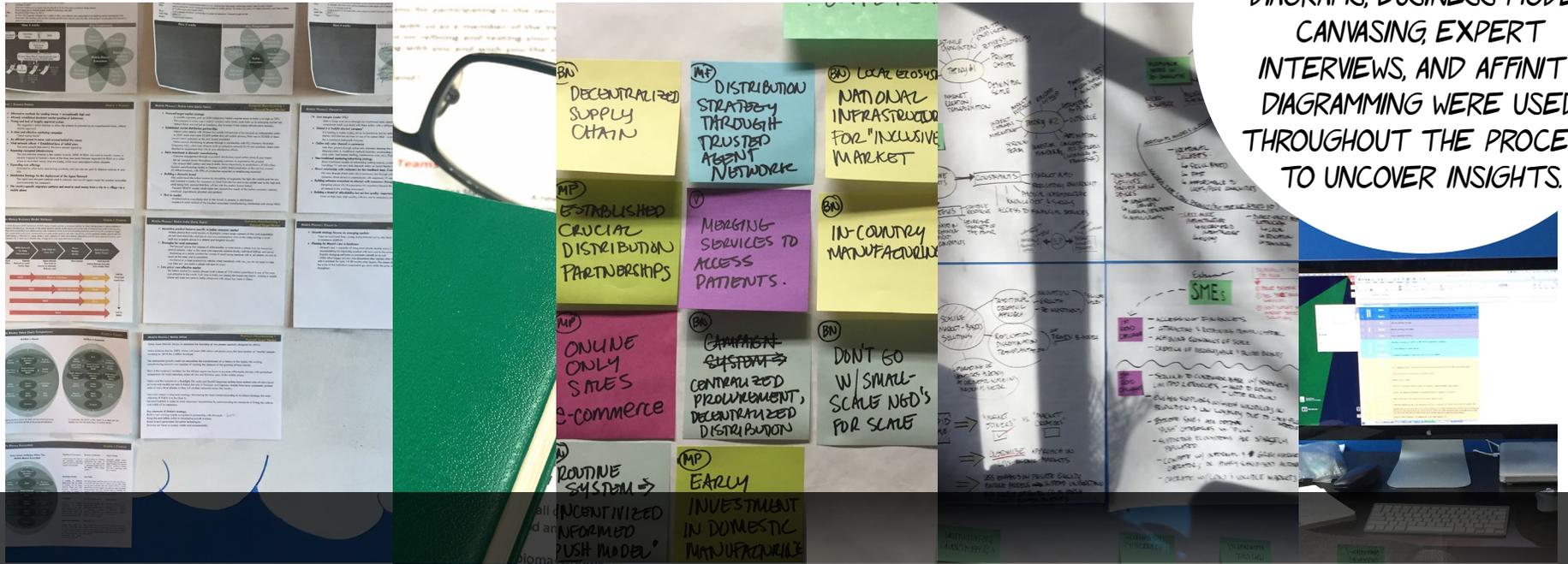
APPROACH

Business Model Canvas	Key Outcomes	Key Activities	Key Resources	Value Proposition
<p>Business Strategy</p> <p>Build a strong team to take yourself out of the critical path. If you are still building your own business, then you are not yet ready to scale. Hire the right people to build your business, and you can focus on scaling.</p>	<p>Funding</p> <p>Attract and utilize investor funding. Organic growth (retaining profits only) will not allow you to build the "hockey stick" growth curve desired by investors. Invest early and often. Analyze potential investors for public stock sale. This will give you some control with investors, but their expertise and experience is usually more than worth the cost.</p>	<p>Operations & Roll-out</p> <p>Automate to the max. A startup that is labor intensive and staff intensive is not scalable. Start early by looking at production automation, proven process technologies, and minimum staff approaches, before you begin scaling. Document processes and build online training videos so new people can come online quickly and consistently.</p>	<p>Operations</p> <p>Outsource what is non-strategic to optimize leverage. Smart entrepreneurs never outsource their core competencies, and never rely on intellectual property they don't own. They also don't try to do everything in-house, since growing off the expertise you need is slow and expensive. Scaling requires leveraging outside resources.</p>	<p>Market Validation</p> <p>Use a minimum viable product (MVP) to validate the market. This product, even as a large opportunity, is likely to scale until you can show it working, you multiple customers paying the full price, to validate the business model. Count on multiple growth, with real customers, before you get a large, before you get to invest money to scale.</p> <p>Define a business that is open-ended and continuously improving. If your strategy sounds like a one-time thing, it won't be perceived as scalable. Don't try</p>

Business Model Canvas	Key Outcomes	Key Activities	Key Resources	Value Proposition
<p>Business Strategy</p> <p>Build a strong team to take yourself out of the critical path. If you are still building your own business, then you are not yet ready to scale. Hire the right people to build your business, and you can focus on scaling.</p>	<p>Funding</p> <p>Private capital. Design for a generous profit margin so that you can emerge private-sector market forces, which will play a central role in expanding your revenue—drawing from a pool of billions of dollars in private capital rather than the millions typically available for philanthropic or government-sponsored programs.</p>	<p>Operations & Roll-out</p> <p>Scale. Design for scale from the very beginning as a central focus of the enterprise, with a view toward reaching out just thousands or even millions of your people but hundreds of millions. Scale up requirements: it's fundamentally an mechanical process. You begin with a pilot project in only 30 villages. With 100,000, you will get 20 villages per month, then 120 per month, and later to 500 or 1,000, building on what you learn as you go. Always keep in mind that you are out to design a global enterprise—profitable and sustainable working system, not single a product or service.</p>	<p>Operations</p> <p>Transforming the market. Think like Steve Jobs or Alko Morita (I don't serve markets, I create them). Your goal is to get to the market. A transformative new market will mimic the chain reaction in atomic explosion, creating energy to create and trigger reactions. With savings, your business will change economic, behavior, create huge numbers of new jobs and transform the character of villages around the globe.</p>	<p>Market Validation</p> <p>Aspirational branding. This is even more critical for \$2-a-day markets than it is for serving the top 10 percent. Without aspirational branding that generates in buyers' minds an appreciation for the most widely experienced benefits and attributes, for example, Coca-Cola's Just Flavored, Fiji's super water, and a premium for these products, will make our lives more rewarding.</p>

NO.	PDF TAG	ARTICLE TITLE	SCALE TIER	AUTHOR(S)	KEYWORDS	PUBLISHER	LINKS	ABSTRACT
2		Scaling Up: A Guide to Growing Your Business		John W. White	Scaling Up	Entrepreneur		Scaling up is a process of growing your business beyond its current size. It involves a number of key factors, including: 1. Clear vision and strategy, 2. Strong relationships, 3. Customer focus, 4. Financial discipline, 5. Marketing, 6. Innovation, 7. Talent, 8. Execution, 9. Persistence, 10. Luck.
3		Scaling Up: A Guide to Growing Your Business		John W. White	Scaling Up	Entrepreneur		Scaling up is a process of growing your business beyond its current size. It involves a number of key factors, including: 1. Clear vision and strategy, 2. Strong relationships, 3. Customer focus, 4. Financial discipline, 5. Marketing, 6. Innovation, 7. Talent, 8. Execution, 9. Persistence, 10. Luck.

CLUSTER MAPPING, SYSTEMS DIAGRAMS, BUSINESS MODEL CANVASING, EXPERT INTERVIEWS, AND AFFINITY DIAGRAMMING WERE USED THROUGHOUT THE PROCESS TO UNCOVER INSIGHTS.



ITERATIVE PROCESS

The research process was not about getting to an anticipated result, but rather letting the research guide us as we explored the data. This encouraged a flexible and dynamic process fueled by curiosity and a deep analytical approach at every step.





GREAT PEOPLE

It was wonderful to work alongside such talented and motivated individuals within the Foundation. I was blown away by the collective passion, expertise, and dedication to tackle global issues of poverty, education, and financial literacy- all through the lens of the 12-year-old girl.



SPECIAL THANKS

A warm thank you to the following who brought insight, perspective, and mentorship throughout the fellowship journey:

Tom De Blasis, Design Innovation Director, Nike Foundation
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Mariana Amatullo, Vice President, Designmatters Department, ACCD
 Stephanie Sigg, Creative Director, Bloomberg LP + DM Fellowship Mentor

Thank you to the Designmatters Department staff and administration for supporting me throughout my 2015 fellowship opportunity, as well as the Nike Foundation for welcoming me to their workspace.

