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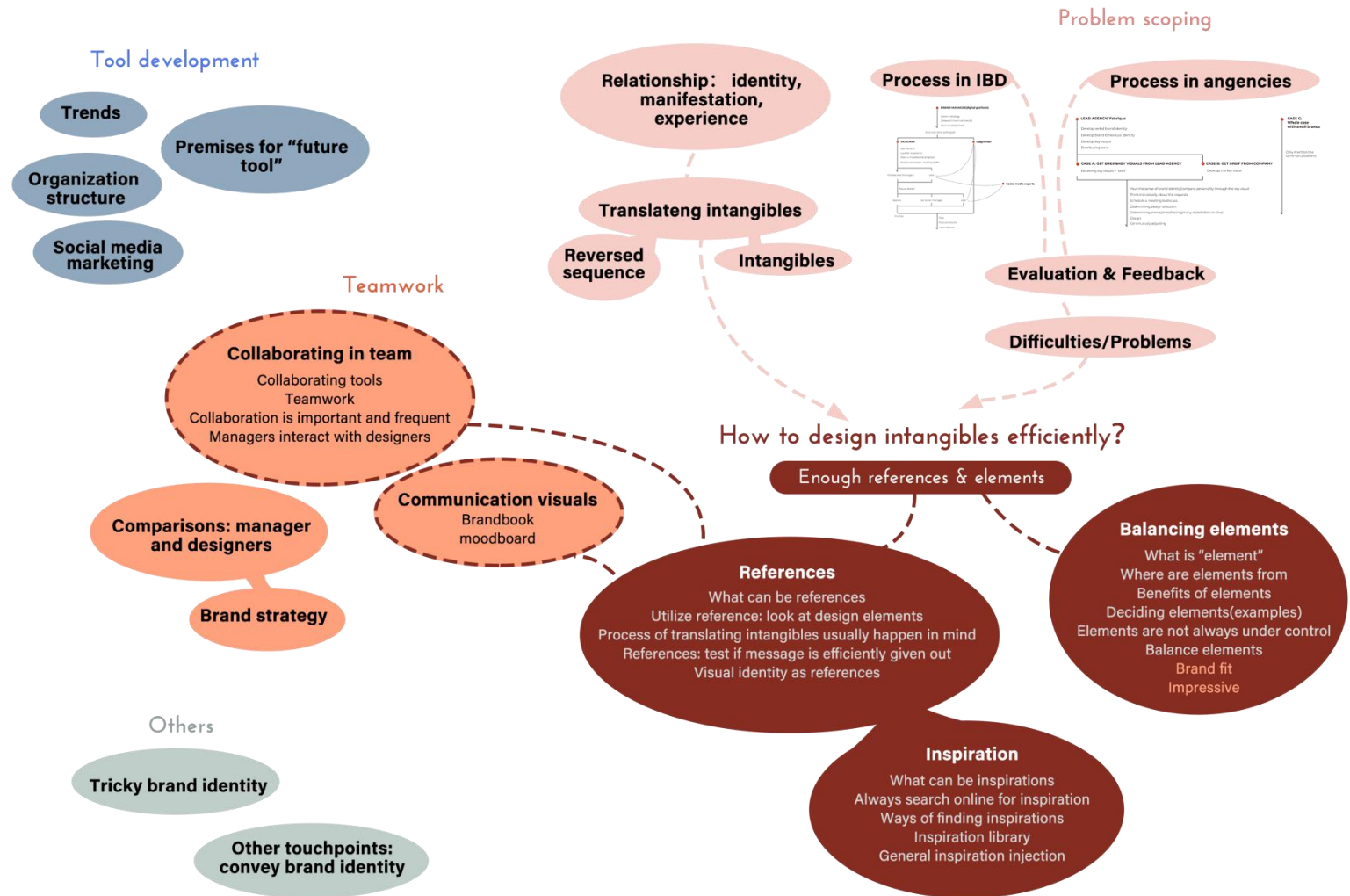
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# APPENDIX 1

## Code book



**Black:**interview 1

**Orange:**interview 2

**Grey:**interview 3

**Brown:**interview 4

**Green:**interview 5

**Blue:**interview 6

## Translate intangibles

Sub categories	Families	In vivo codes	Quotes
<b>Convey right feelings</b>	<b>Verify if feeling is right: two different questionnaires</b>	Verify if feeling is right: two different questionnaires	[I-RY] Okay. Did you test that or did you to verify if the feeling is right or the atmosphere is right?  [I-JY] Yeah, first of all. I made a questionnaire.
		Questionnaires: feeling customers have about the brand-In line with brand personality or not?	I also had a <b>questionnaire</b> from last year that another a small consultancy they made for this brand. Mhm...These data kind of show <u>the reason why these customers buy this brand and also the reason includes the feeling they have about this brand</u> . So for example, if you think this brand is very good, simple, this kind of in line with their own personality, they would choose this brand. I see and then I made a brand strategy. A brand strategy includes the feelings that the customers should have for this brand.
	<b>5 year plan for feelings of brand</b>	future-oriented view: <b>current feeling vs feeling in the next 5 years</b> . For example: "environment-friendly"	I see and then I made a brand strategy. A brand strategy includes the feelings that the customers should have for this brand. For example, I think in the future the customers should regard this company as a environment friendly company. So environment friendly is a feeling that I want to give to my customer.
		test "future personality/feeling": comparison test(if convince them to buy more)	I also investigate that the environment friendly should be some reason that the customers would be more willing to buy a brand. So in the end, I made this video and make this and then I a I think it's more about a <b>comparison test</b> .
<b>Understand intangibles</b>	<i>What is brand manifestation</i>		
	<b>Different manifestations will</b>	3. develop different manifestations around personality.	And then you develop different kind of manifestations around it.

	<b>be made around personality.</b>	very <b>important drivers</b> for <u>brand manifestation/expression</u> : personality traits	So these personality traits are very important drivers for how a brand is expressed and manifested.
	<b>Role of manifestation</b>	The first thing in the brand: brand construct, which is reflected in the words.	<u>The first thing is in the brand</u> is the <b>brand construct</b> , which is reflected in the <b>words</b> .
		manifestation: make brand construct tangible	<u>The first thing is in the brand</u> is the <b>brand construct</b> , which is reflected in the <b>words</b> . Then you make it <b>tangible</b> .
		manifestation: express emotion that match the brand	And at the end, it should express emotions that match the brand.
	<i>brand identity (casual talk, brandbook, visual identity-moodboard,dilemma list, references board)</i>		
	<b>Casual internal talks</b>	get the sense of the brand: casual talk with CEO and field research(field research: observation, as a store stuff for 2 days)	it's more about the casual talk between me and the CEO of the brand. And also I think I was in the store for two days to act as a store stuff and to really to feel the whole brand and how the brand interacts with its customer.
		Consistent brand image-identity: employees know what feeling to provide to customers	This kind of feeling is exactly what they want to convey. I think it's because <b>everybody in the company they knows</b> what is the message or what is the feeling that they want to give to their customers?
		talk about the key words everyday: clean, quality, not about pricing but worth the price	They always talk about the same words like clean or like quality or like I think it's more like quality clean and also it's not about pricing but it's more about work worth the price. So those are all the words. They are talking about every day.
	<b>Manager's choices help deisgner understand brand identity.(IBD)</b>	Process to understand brand identity	And I understood the style of Blue Tulip Awards after this kind of process happened 3-4 times.
		At the beginning, manager's choices help deisgner understand brand identity.	If she approved of one of the styles, I knew that this what we want and I won't use that anymore if she disagree with one style.
		approved=right brand identity	If she approved of one of the styles, I knew that this what we want and I won't use that anymore if she disagree with one style.
		Disagree: designer won't use	I won't use that anymore if she disagree with one style.
	<b>Formal references of brand identity: brandbook(often in agency)</b>		
	<i>"Brief" , key visual</i>		
<b>Difficulties in</b>	<b>*What is the "breif"</b>	<u>requests</u> instead of a specific brief	Well, in fact, clients mostly come with requests, rather than a specific brief.

communicating with clients			
		brief(direction): wrap up discussion results in the text	So because the <b>mood board is chaotic</b> and <b>it consists of a lot of things</b> , right? We by talking or by discussing, if we specifically say, okay, in this picture I like the typography, I don't like what the text saying, but I do like the contrast of the big bold letters on a very soft background. <u>So we are discussing parts of the mood board and then we give like a conclusion or we just wrap up like</u> "So we want to do more softer thing, the message would be this and this..." Yes. And then we <u>wrap that up in text, and then we can work on it.</u>
Possible solutions	breif given by manager(IBD)	brief: usually verbal	the first step is getting the brief which is usually verbal
		brief: communicate requirements	the first step is getting the brief which is usually verbal and <u>tell me points that my manager want</u>
		*clear breif: the goal, plan of using the visual(context)	explain basically <u>the goal behind it</u> and <u>what I want to achieve with it</u>
		clear breif (manager side): explicit instruction on necessary elements	"Okay, listen, these are the colours I want to use. You've already used them for the visuals, this is the font that I want to use. Please put it here and here and there and I physically pointed out where I would like it to be.
		give freedom: describe the final feelings/atmosphere	"Yeah, you can feel free to use those. I need it to be happy, exciting, like pop"
		give freedom: suggestions(given specific elements)	"okay. I trust you. I'm just need a few small elements around it. There were also a few visuals around the same event that already had some elements."
		manager sometimes gives visual examples	[I-CY] Uhhh, you mean, like my manager first show some visuals to me and ask me to do something like this? [I-RY] Yeah, it could be. [I-CY] Mabe one or two times, it doesn't often happen.
	*What is the key visual	key visual: after knowing <b>expected direction and atmosphere</b>	[I-RY] Oh, so it's already a visual at the beginning?  [I-W] Uhhh, client will tell us which direction they want to go and what kind of atmosphere they want.
		key visual: always contain <b>something visualized</b>	the key visual could be shooted or an illustration. <u>Whatever it is, it always has to contain something visualized.</u>
		forms of key visuals: something can be seen, usually are <u>poster or video</u>	[I-RY] So in what form does key visual usually appear?  [I-W] It can be a poster or a video, but it must be something you can definitely see
	key visual: can be drawn by artists	Sometimes client might invite some artists to draw illustrations	

		key visual: <u>promotion activities</u> (concrete design will follow it)	but it can also be a kind of dynamic posters and some brands will do promotion through those, for example, to do some flashing activities. People will see and be curious about what this is, and then concrete picture of posters or something are pushed out later, this also happens.
		example of promotion activities: flashing activity	[I-RY] Could you explain a bit about the flashing activities?  [I-W] Let me take an example, one day you suddenly saw a hot air balloon floating in the sky with a line written on it, and then you read it carefully and found that it was a brand slogan.
		<b>Different campaign have different key visuals</b>	Different campaign have different key visuals
		general direction(brand tone): all key visuals should consider that	But there is a general direction, which is the core of the brand, and all different key visuals should consider that.
		brand tone: impressive elements of the brand	if you see these things, it is the certain brand that show up in your mind, for example, if you see the two letters of LV or those flower-like brown patterns on the handbag, you think of Louis Vuitton. It is the the kind of images embedded in consumers 'minds.
<b>Determine direction(message, experience,emotion,atmosphere)</b>	<b>Schedule a meeting to discuss</b>	Schedule a meeting to discuss	everyone starts thinking as soon as receiving those requirements, and then we will schedule a meeting to discuss.
	<b>Simpler process(phone calls) with small brands</b>	clients(small brands): process might be simpler	But if it is a small brand, the structure might be simpler,...
		simpler process: phone calls between designer and clients	...,like a few phone calls between the designer and clients.
	<b>Interview target audience</b>	useful user feedback(research phase): share insights and personal perspectives	In the phase of brand research, some people talk with you <u>from their own perspective</u> and share insights.
		like personal thoughts: see things multi-sidedly	I like those <u>personal thoughts</u> because because I don't want to see things one-sidedly.
		personal feedback: from friends ( why? )	[I-RY] Then, under what kind of circumstances can you get this kind of feedback?  [I-W] From friends.
	<b>Research: brandbook of</b>	research: brandbook of clients'	I also do research of the clients, such as look at their <u>brand manual</u> to understand their DNA.

	clients'(?)		
	Methods to determine atmosphere/feelings	determine atmosphere/style by <a href="#">showing moodboard</a>	then determine the atmosphere, or you can say style, by presenting him a moodboard,
Design to achieve those feelings/communicate intangibles with others	Utilize elements in existing references		

## Relationship: identity, manifestation, experience

Families	In vivo codes	Quotes
<b>The experience should match the brand(personality)</b>	emotion is part of the experience	So you should always, <b>the emotion or experience because emotion is a part of the experience</b>
	the experience/emotion should match the brand	And at the end, it should express emotions that match the brand.
	manifestation is the carrier	the manifestation is only the carrier.
	emotion/experience match the personality	Then you make a <b>manifestation</b> <u>that evokes emotions or creates experience</u> and <u>that matches the personality</u>
	examples: relationship among manifestation, company personality and emotion/experience these are all related	For instance, if you say, as a personality we are very empathetic and very friendly, You should create something which should express empathy, maybe something like asking you a question, so like "how do you feel today?", which reaches out to you and that gives you...as a consumer, you might like them very much so the outcome is that.
<b>Important driver for brand manifestation/expression: personality traits</b>	very <b>important drivers</b> for <u>brand manifestation/expression</u> : personality traits	So these personality traits are very important drivers for how a brand is expressed and manifested.
<b>Role of manifestation</b>	The first thing in the brand: brand construct, which is reflected in the words.	<u>The first thing is in the brand</u> is the <b>brand construct</b> , which is reflected in the <b>words</b> .
	manifestation: make brand construct tangible	Then you make it tangible.

	manifestation: express emotion that match the brand	And at the end, it should express emotions that match the brand.
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## Intangibles

Families	In vivo codes	Quotes
<b>People all feel how a brand is expressed itself</b>	people all feel how a brand express itself	brand personality is reflected by personality traits, personality characteristics. They have a huge influence in how a brand is expressed. And we all feel that.
<b>The most important thing: emotion that has to be evoked</b>	The most important thing: emotion that has to be evoked	<b><u>the emotion that has to be evoked</u> is the most important thing.</b>
	The most important thing: Emotion or experience	<b>the emotion or experience because emotion is a part of the experience, at the end this is <u>the most important goal</u>.</b>
	emotion is part of the experience	<b>emotion is a part of the experience</b>
<b>A brand is default to translate intangibles</b>	a brand is default to translate intangibles	you know, a brand is default to translate intangibles.
<b>What can express intangibles well is the right elements to use</b>	what can express intangibles well is the right elements to use	you know, a brand is default to translate intangibles. So um it's not about what the manifestation is, but what it should do.
	examples: photography part can be related to "inspiration", so using photography elements	So for instance, inspiration, which I think is a very dull goal because who doesn't want to be inspired, but <u>it can often be done very well with photography</u> for instance. So the <b>photography part</b> can be related to <b>inspiration</b> with
<b>*The process of translating intangibles(examples)*</b>	translate feelings: 1. find associations	If someone told me "cheerful", I will just search in my mind, what kinds of things are cheerful.
	association: things have been seen before	it could be pictures, things I've seen before.
	translate feelings: 2. elements in pictures	And then I will go to that picture and find some elements in it
	translate feelings: 3. use elements to make moodboard	then make a moodboard out of those elements.
<b>The process of translating intangibles usually happen in mind</b>	Intangible factors: translate in mind	[I-RY] Okay, how do you translate intangible factors, such as emotion, into visuals? For example, if something like "cheerful" is in the brief, how do you translate those factors into visuals?
		[I-CY] I don't know, it all happens in my mind
<b>Always search online for</b>	Always search online for inspiration	I mean either a clear visual's already in my mind and then I search it, or I search online for examples I like for inspiration.

inspiration		
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## Reversed sequence

Families	In vivo codes	Quotes
<b>Elements: not always under control</b>	visual identity can be changed by other touchpoints 反过来	Um, for Secrid, the color was actually chosen when we moved from one office to another office. And they were doing the renovations and the colors and stuff like that. Like the <u>central wall in the whole office turned out like a mustard yellow</u> . And from that point on, that was like, yeah, that is the color we or Secrid as brand has the <u>most connection with</u>
	Elements are not always under control: not a bad thing	even if you can plan to do stuff a certain way, but you can never plan like the color on a wall that's gonna be built in like four years' time and light. So it always changes. Like, that's the beauty of it.
<b>Design manifestations: back and forth process</b>	a new reference may change the direction	And even sometimes when we were in <u>phase three</u> , sometimes the owner would say, I found this page on this social media account. I really like it, could we like do something like that? And it's not really in the direction, but let's try and <u>start from sketch again</u>
	process of design manifestation: chaotic ceative sessions	And she's not quick on the decision. Um, <b>it's usually like pretty chaotic creative sessions</b> , so to say, <b>with input from every side</b>
	process of design manifestation:back and forth sometimes	And even sometimes when we were in <u>phase three</u> , sometimes the owner would say, I found this page on this social media account. I really like it, could we like do something like that? And it's not really in the direction, but let's try and <u>start from sketch again and see if we can squeeze it in.</u>

## Process in Agencies-

### CASE A: GET BREIF&KEY VISUALS FROM LEAD AGENCY

Sub categories	Families	In vivo codes	Quotes
<b>Step 1.Develop verbal brand identity</b>	<b>Start with: define or repair the brand</b>	start with: defining the brand very carefully	it starts with um, defining the brand very carefully.

		repair the brand: often have to	we often have to <b>repair the brand</b>
		reality is always different than textbook	“we have some values, We have principles, we have blablabla”, But you know, they never have things in place, like a brandbook like you are taught. So it(reality)'s always totally different.
	<b>Repair the brand: 1.session; 2.start design</b>	repair the brand: 1.session; 2.start design	So often we have to repair the brands. Sometimes with sessions then we start design
	<b>What kind of brand need to be repaired</b>	brandbook, things like brand pyramid(taught in lectures) are not in place	they never have things in place, like a brandbook like you are taught.
		what company has are not well organized	“we have some values, We have principles, we have blablabla”, But you know, they never have things in place, like a brandbook like you are taught.
	<b>Unclear brand construct: difficult for coherent brand visualization</b>	unclear brand construct: <u>difficult for coherent brand visualization</u>	first, if the brand construct is not clear and not well defined, it is totally difficult to come up with a coherent brand visualization
	<b>Identify company personality(usually verbal)</b>	1. company personality: usually verbal	[I-RY] Yeah, okay. so I don't know if I understand correctly, you usually generate like a verbal company personality? [P-JE] Yes.
<b>Step 2.Develop brand tone/visual identity</b>	<b>Social media: more about messages(than identity)</b>	social media: more about messages(than identity)	It's more about <u>messages</u> than about the identity.
		in social media: visual identity is limited	I think social media is one of the areas where, in fact, visual identity, you're right, is so limited.
	<b>Manifestations: closely related to visual identity</b>	Manifestations: closely related to visual identity	
		closely related to visual identity: how product manifest themselves	<u>how products manifest themselves</u>
		closely related to visual identity: how products tackle with logo or label	<u>how they are tackled with logo or label</u>
		closely related to visual identity: how building looks	<u>how your building looks.</u>
		brand identity tends to become fluid and dynamic)	If it's about identity, more and more identities tend to become very fluid and dynamic instead of static.
	<b>Use tools to bridge the gap between</b>	Tools to bridge the gap between manifestation: _	what we also often do is we share a little tool, which I developed, and it's called a <b>dilemma list</b> ...which

	<b>verbal identity and manifestation</b>	<u>dilemma list &amp; moodboard with references</u>	also a very good tool to bridge the gap between manifestation on one hand and brand on the other hand is our <b>classic mood boards with references</b> that also helps.
		Step 2. narrow down the search fields	but there are steps <u>in between</u> . So first, we, because it's very important to to <b>narrow down the search fields</b> .
		Advantage of step 2: make clients understand your process(what they pay for)	It also helps if you work for a company and do something like that. It also helps in creating a buying for the people you work for, so that they understand your process. So there is a win.
		narrow down the search fields: by reference boards, moodboards, dilemma list	So for instance, by making a <b>reference boards, mood boards or filling the dilemma list</b> , we narrow, we make it much smaller.
		format of references in moodboard: depend on different domains	But if it's a visual identity, it depends a bit the domain in which you are in.
	<b>Test step 2 with TA: sometimes, depend on clients</b>	test step 2 with TA: sometimes, depend on clients	[I-RY] Yeah, yeah. Do you test this thing with and users like the target consumers? [P-JE] Sometimes, but not always. And it depends on the company. Because for instance, if you work for KPN, the telecom company, they want to test everything.
		more future-oriented companies: launch directly	But if you work, for instance, for more future oriented companies, often there is a vision and it's just launched and people have to adapt to it.
		companies always want to see: test a lot	But for companies like kpn, they always want to see. I, I have a very nice... I will have a look for it.
	<b>Tool often use: dilemma list</b>	tool often use: <b>dilemma list</b>	what we also often do is we share a little tool, which I developed, and it's called a <b>dilemma list</b> .
		dilemma list: a list with words	What I often share with clients is a list with words.
		dilemma list: choose very quickly	I asked them to choose very quickly.
		examples in a dilemma list	So is it round or is it square? It's scattered, or isn't coherent? Is it colorful, or is it black and white, is it so...
		dilemma list: a form that force clients to choose	And what you see is that after that, if you have the list and they fill in this list, they have to choose.
		dilemma list: in spark of an image	Suddenly, already, in spark of an image a little.
		words in delimma list: some words can literally	that's verbal "black and white" and "colorful". But a lot of these words are... um, what happens is

	translate into manifestation	sometimes you can translate them literally into a manifestation, like “colorful” and “black and white”.
	words in delimita lists: give associations that help with manifestation	But sometimes it has associations that help you make the manifestation. For instance, if you say, is it very “dutch” or “tribal”, like in Africa, then we all feel what is very dutch or very tribal. That’s a different field.
<b>Brand tone(general direction): impressive elements of the brand</b>	Brand tone: impressive elements of the brand	if you see these things, it is the certain brand that show up in your mind, for example, if you see the two letters of LV or those flower-like brown patterns on the handbag, you think of Louis Vuitton. It is the the kind of images embedded in consumers’ minds.
	general direction(brand tone): all key visuals should consider that	But there is a general direction, which is the core of the brand, and all different key visuals should consider that.
<b>Come up with visual identity: in a team, together with clients</b>	come up with visual identity: in a team, together with clients	[I-RY]And when you come up with the <u>visual identity</u> of a brand, will you do it <u>in a team or individually</u> ? [P-JE] We, of course, do it in the team, together with the client. Everything.
<b>Visual identity in Brandbook</b>	brandbook: atmosphere that entire brand want to convey	[I-RY] Are there some emotional or feeling part in its brand manual? [I-W] Yes, like the atmosphere that the entire brand wants to convey.
	emotion/feeling part in brandbook: VI manual	They will usually be placed in the vi (visual identity)manual.
	emotion/feeling part in brandbook: words+ pictures	[I-RY] Ok. Then in that case, are they normally in the form of words or pictures? [I-W] Both. [I-RY] Both of words and pictures? [I-W] Yes, definitely both of them.
<b>Guidelines for visualization:depend on context</b>	Guidelines for visualization:depend on context	No, no. It also very much depends on the context.
	brand identity is <u>not necessarily static</u>	more and more identities tend to become very fluid and dynamic instead of static.
	example of visualization of dynamic brand identity	<a href="https://www.fabrique.nl/cases/branding/muac-identiteit/">https://www.fabrique.nl/cases/branding/muac-identiteit/</a>

		dynamic identity(personality) for KPN: animations and sound	We once developed the um, identity, the <b>dynamic identity</b> for KPN. And we made <u>animations and sound</u> .
		KPN animation: small leaders(key visual) for tv commercials or on the web for screen series	It's kind of <b>small leaders</b> for tv commercials or on the web for screen series, or whatever.
		<b>personality</b> is reflected in animation	[I-RY] So the company personality not necessarily be the verbal one. It can also be animation or in other kind of expressions? [P-JE] No, the personality is reflected in the animation.
	<b>Examples of translate brand identity into brand tone</b>	<b>lively: bright colours</b>	if you use bright colors, people will get a lively feeling.
		<b>relatively simple : black and white</b>	If you use black and white, people will feel that this is a relatively simple brand.
		<b>convey feelings: logo, font</b>	And just like making a logo, different font convey different feelings to people.
		<b>difficult to put it in words</b>	...I don't know how to put these in words better... Uhm..
<b>Step 3.Develop key messages &amp; visuals</b>	<b>Develop key messages</b>	<b>design key message: 1.what market want from "Christmas feeling"</b>	for example, want to make a campaign for mother's day or Christmas. Let's say we first of all, think of, ok, what is the <u>what does the market want from a Christmas feeling?</u>
		<b>design key message:2.How the brand pursuing that need</b>	it's kind of obvious. But then we go to the the certain um, individual look of how Secrid is looking at or pursuing that need.
		<b>design key message:brand fit for market</b>	So we kind of look ok, what is a <b>brand fit for the market?</b>
	<b>Develop key visuals</b>	<b>lead agency: fix all key visuals</b>	They will fix all the key visuals
		<b>lead agency: responsible for <u>translate verbal identity to key visuals</u></b>	[I-RY] I thought it was a verbal brief, for example, Nike is "Everybody can be an athlete". And client give you abstract sentences and ask you to design something more tangible and something visual.  [I-W] Yes, yes. But there are usually a lead agency being responsible for the big case like that.
<b>Step 4.Distributing tasks</b>	<b>Distribute small tasks to local companies</b>	<b>local company: distributed by big advertisement companies</b>	Therefore small daily operations, such as social media operation, will be distributed to local companies and we will design something for that.
		<b>local company: small daily operation</b>	Therefore small daily operations, such as social media operation,...
		<b>distributed to local companies: <u>small tasks and key</u></b>	They will fix all the key visuals and distribute them to small companies below to eat the cake piece by

		<a href="#">visuals</a>	piece.
	<b>(Local companies)receive many different tasks</b>	receive many various tasks	[I-RY] Okay, I see. Could you explain a bit the process I asked you to draw before? [I-W] Well, they are some common situations. But actually there can be many kinds of things, I just listed you some common situations and there are still quite a few.
<b>Step 4.Distributing tasks</b>	<b>Distribute small tasks to local companies</b>	local company: distributed by big advertisement companies	Therefore small daily operations, such as social media operation, will be distributed to local companies and we will design something for that.
		local company: small daily operation	small daily operations, such as social media operation
		distributed to local companies: <a href="#">small tasks</a> and <a href="#">key visuals</a>	...and distribute them to small companies below to eat the cake piece by piece.
	<b>(Local companies)receive many different tasks</b>	receive many various tasks	[I-RY] Okay, I see. Could you explain a bit the process I asked you to draw before? [I-W] Well, they are some common situations. But actually there can be many kinds of things, I just listed you some common situations and there are still quite a few.
<b>Step5.Receiving key visuals + "brief"</b>	<b>For local agency</b>	local agency: brief+key visual at the beginning	Key visual... And elements within the key visual. We extend that and revise again and again.
		distributed to local companies: <a href="#">small tasks</a> and <a href="#">key visuals</a>	...and distribute them to small companies below to eat the cake piece by piece.
<b>Step 6.Think individually about the requests</b>	<b>Think individually about the requests</b>	1. think individually about the requests	everyone starts thinking as soon as receiving those requirements
		before design: attend meeting if possible to hear clients' requests	And then if possible, I may also attend the meeting, provided that there is an opportunity to participate the meeting, to hear the client's requests first.
		research: brandbook of clients'	I also do research of the clients, such as look at their <a href="#">brand manual</a> to understand their DNA.
	<b>Have the sense of brand identity/company personality through the key visual</b>	key visual: expected direction and atmosphere	client will tell us which direction they want to go and what kind of atmosphere they want.
<b>Step 7.Schedule a meeting to discuss</b>	<b>Schedule a meeting to discuss</b>	Schedule a meeting to discuss	...and then we will schedule a meeting to discuss.
	<b>Simpler process(phone calls) with small brands</b>	clients(small brands): process might be simpler	But if it is a small brand, the structure might be simpler
		simpler process: phone calls between designer and	like a few phone calls between the designer and clients.

		clients	
<b>Step 8.Determining design direction</b>	<b>First determine:direction</b>	direction: first determined	We first determine the <u>direction</u> and then determine the <u>atmosphere, or you can say style</u> , by presenting him a moodboard...
	<b>Interview target audience</b>	useful user feedback(research phase): share insights and <u>personal perspectives</u>	in the phase of brand research, some people talk with you <u>from their own perspective</u> and share insights.
		like personal thoughts: see things multi-sidedly	I like those <u>personal thoughts</u> because because I don't want to see things one-sidedly.
		personal feedback: from friends (why?)	[I-RY] Then, under what kind of circumstances can you get this kind of feedback? [I-W] From friends.
<b>Step 9.Determining atmosphere/feeling(many stakeholders involve)</b>	<b>2<sup>nd</sup> determine: atmosphere/style</b>	atmosphere/style: second determined	We first determine the <u>direction</u> and then determine the <u>atmosphere, or you can say style</u> , by presenting him a moodboard,
	<b>Research: brandbook of clients'(?)</b>	research: brandbook of clients'	I also do research of the clients, such as look at their <u>brand manual</u> to understand their DNA.
	<b>Methods to determine atmosphere/feelings</b>	determine atmosphere/style by <u>showing moodboard</u>	We first determine the direction and then determine the <b>atmosphere</b> , or you can say <b>style</b> , by presenting him a moodboard
<b>Step 10.Design</b>	<b>Lean on direction clients choose but not completely</b>	lean on direction clients choose but not completely	When the client says "ok, this direction can be used for reference", we will lean in this direction, But we won't draw on it completely.
	<b>Combine key message/visual with brand(visual) identity</b>	more relaxed: add <u>detailed elements</u> for well-regulated brand	But if it is a well-regulated brand, I might add some beating elements as small details.
		brand with no exaggerated features: choose <u>light spots in background</u> over Christmas tree	I made a poster for Christmas. This brand does not have exaggerated features, so we wouldn't consider Christmas tree but we address a few light spots on the black background.
		light spots in background : create hazy image	so we wouldn't consider Christmas tree but we address a few light spots on the black background. To create a hazy image.
<b>Create invisible feeling/emotion/experience by</b>	create invisible feeling by visuals: express relaxed atmosphere(example)	[I-RY] Ok. How do you create invisible feelings by visuals? For example, how to express a very relaxed atmosphere?	

	<b>manifestations</b>		[I-W] For example, to be more relaxed, there is an option to make the picture a bit brighter. But if it is a well-regulated brand, I might add some beating elements as small details.
		more relaxed: make picture a bit brighter(bigger level)	to be more relaxed, there is an option to make the picture a bit brighter.
		more relaxed: add <u>detailed elements</u> for well-regulated brand	But if it is a well-regulated brand, I might add some beating elements as small details.
		detailed elements: some beating elements	I might add some beating elements as small details.

### CASE B: GET BREIF FROM COMPANY

Sub categories	Families	In vivo codes	Quotes
<b>Develop the key visual</b>	<b>Clients don't know what they want</b>	biggest problems of developing KV for small brands: clients don't know what they want	[I-RY] it is good. Then you also mentioned that you sometimes take cases of some small companies, from developing the text to the final key visual. Did the brief they gave you are easy to understand?  [I-W] Most clients don't know what they want, they just know what they don't want.
		example of clients don't know what they want	I have met a lot, for example, the client and I had a long conversation and I thought I knew his requirements quite well. But after I made it, he would say that's wrong.
	<b>Clients have a clear vision</b>	clients who are <u>easy to communicate</u> : with a clear vision.	Or there are some people who clearly just need a helper to visualize. They have a clear goal, like "I want it to be like this and in this form". And it is easier to communicate with this kind of person.

### CASE C: WHOLE CASE FOR SMALL BRANDS

Sub categories	Families	In vivo codes	Quotes
<b>Develop the key visual</b>	<b>Characterisitcs of the cases</b>	whole case of small brands: a very abstract breif	in this case, they will give us a very abstract brief.
		whole case of small brands: timeline is long	So when you actually work on case like that, the timeline will last a very long time.
	<b>Biggest problems of developing KV&amp;brand identity for small brands</b>	biggest problems of developing KV for small brands: clients don't know what they want	[I-RY] it is good. Then you also mentioned that you sometimes take cases of some small companies, from developing the text to the final key visual. Did the brief they gave you are easy to understand?  [I-W] Most clients don't know what they want, they just know what they don't want.

		example of clients don't know what they want	I have met a lot, for example, the client and I had a long conversation and I thought I knew his requirements quite well. But after I made it, he would say that's wrong.
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## Evaluation

Sub categories	Families	In vivo codes	Quotes
<b>Evaluation process: Designer design manifestation individually</b>	<b>1. Review it myself: fun?</b>	review posts myself: is it fun?	before the post is released, I may first review this thing myself. Like, is it fun?
		consumers should find posts interesting	social media posts need to be forwarded so consumers should find it interesting, otherwise how can the message be spread?
		post is fun: message can be spread	...otherwise how can the message be spread?
		fun posts: containing fun emoticons	[I-RY] ok. I don't know if I understand it right? Is it something like containing some funny emoticons? [I-W] Not only funny emoticons...
		fun posts: interactive features, like pictures that can be swiped	it can also be some interactive pictures that you can swipe right and left. Anyway, something that consumers should find it interesting.
	<b>2. Normal evaluation process: a few internal parties participate</b>	evaluation: first submit to account	if it is a complete process, we will submit it to <b>the account</b> after we finish the design and they will communicate with the client A to see if the design is appropriate
		evaluation: account may adjust internally	they may also make some adjustments internally before handing it to the client.
	<b>3. The account submit to clients</b>	Internal and external parties will participate in adjustment	And then Planners get involved, plus designers, and sometimes even plus client. You know, the boss of the client A, let's call him client B may also get involved. Even third party, there can be a lot of stakeholders.
		other stakeholders join in communication: depend on importance of project	but depending on how important the project is, other stakeholders may join in this communication process.
		*planners: adjustment of design(schedule, money)	And then Planners get involved who are responsible for schedules and money and so on.
	<b>4. Adjust design with director, co workers, clients</b>	feedbacks(like ) from clients: comments with logic	[I-RY] What about useful feedbacks? [I-W] Clients may say "Pictures here are not suitable but I have some better ones that you can use." or

			"I 'm sorry. We forgot to give you this material and I will send you now. Can you refer to this and modify a bit?" or "I think that the direction is not right. You should consider these directions if you want to adjust."
		feedback(like) from <u>the director</u> : the help makes the whole visual <b>upgraded</b>	sometimes my director help me when I am too busy. I will feel that the whole thing seems to be upgraded with his help, I quite like it.
		feedback(dislike) <u>clients</u> : revision advice from <b>personal aesthetic</b>	<b>But sometimes we encounter people who put very personal feelings in revision suggestions</b> , such as "Can you add projection on these letters" or " Can its color be changed? "
<b>Evaluating intangibles</b>	<b>Evaluate <u>feeling/atmosphere</u> created through manifestations</b>	test feeling: communicate internally	we also communicate internally, for example, if I show it to my Creativity director and he feels it's a bit too light now, we will make it more serious.
		test feeling/atmosphere: <b>clients decide</b>	[I-RY] How do you usually test whether it conveys such a feeling, such an atmosphere or not? [I-W] Send it to the client
	<b>Interact with <u>target audience</u> is necessary</b>	Interact with target audience is necessary	[I-RY] Ok. understanding. Do you think it's necessary to interact with the target audience or get more feedbacks from them? [I-W] Yes
		test with target audience: interview friends who may be targets	so usually before I release posts, I first go to <u>friends</u> who, I think, may be the target audience and <u>do some interviews</u>
	<b>Like&amp;Dislike of manager: predictable</b>	standard of manager: predictable	But after a few times, I get a sense of what style she like and dislike.
		standard of manager: feeling and <u>hard to describe</u>	However, the standard is not easy to describe. It just a feeling.
<b>Feedbacks: for designers</b>	<b>Valuable feedbacks</b>	practical and detailed feedback <u>from manager</u>	[I-RY] So when designing, for example, posters, What kind of feedback do you find most valuable? [I-CY] Some very practical feedback. Like "The font can be bigger""The colour can be darker".
		examples of reasonable( <b>offed solution</b> ) feedback	Clients may say "Pictures here are not suitable but I have some better ones that you can use." or "I 'm sorry. We forgot to give you this material and I will send you now. Can you refer to this and modify a bit?" or "I think that the direction is not right. You should consider these directions if you want to adjust."
		feedbacks(like) from <u>clients</u> : comments with logic	Clients may say "Pictures here are not suitable but I have some better ones that you can use." or "I 'm

			sorry. We forgot to give you this material and I will send you now. Can you refer to this and modify a bit?" or "I think that the direction is not right. You should consider these directions if you want to adjust." <b>This kind of advice is reasonable</b>
		reasonable advice: <b>clients know better about target audience</b>	<u>clients have to think from the consumers' point of view to boost consumption.</u>
		feedback(like) from <u>the director</u> : the help makes the whole visual <b>upgraded</b>	sometimes my director help me when I am too busy. I will feel that the whole thing seems to be upgraded with his help, I quite like it.
	<b>Feedbacks: dislike</b>	feedback(dislike) <u>clients</u> : revision advice from <b>personal aesthetic</b>	<u>But sometimes we encounter people who put very personal feelings in revision suggestions</u>
		examples of revision advice from <b>personal aesthetic</b>	"Can you add projection on these letters" or " Can its color be changed? "And even if we know that it will be rejected by the boss of he/her, we still need to revise those for his/her preferences, which is very <u>annoying</u> .
		feedbacks(dislike ): <b>comments without logic</b>	The worst, I guess, should be "It doesn't look good." "This must go here", yeah, I like to do things in a logical way. If you can't persuade me with good reasons, I may feel annoyed.
<b>Feedbacks: for brand managers</b>	<b>Different valuable Feedbacks</b>	most valuable feedback(manager): numbers, analytics	[I-RY] Okay, and what kind of feedback you'll find the most valuable? Can you give me some examples?  [I-PC] Yeah, well, for me personally and for my position, I think that those are <b>numbers</b> , analytics from, for example, <u>sprinkler</u> , right or on the <u>platform itself</u> , you can always find analytics right?
		evaluate performance: social media monitoring tool	[I-RY] How did you evaluate the performance of your posts? [I-PC] Well, through <b>social media monitoring tools</b> mostly.
		evaluate performance:check app on a daily basis	<u>on a daily basis</u> , just checking and <b>manually going through posts</b> , comments, likes, reshares, following it, right?
		evaluate performance: numbers from analytics in social media	So following the posts following its reshares. Yeah, and <b>getting numbers from analytics</b> .

		analytics from Sprinklr and platform itself	for me personally and for my position, I think that those are <b>numbers</b> , analytics from, for example, <u>sprinkler</u> , right or on the <u>platform itself</u> , you can always find analytics right?
		find out reasons behind drop: comparing(process sheet)	So you just have to see what has the biggest chance? Like what was the biggest influence on that? So you <b>compare to other results</b>
		find out reasons behind drop: talk to experts	<b>you talk to people, you talk to experts.</b>
		Solve doubts: talked with people that I think it might concern.	And then also whenever I have my doubts, I also talked with people that I think it might concern.
		Communicate with designers: find out reasons behind drop	So for example in this latter example, I would ask a designer, for example like, "Okay, is there a process behind it? Why does it not perform well with this certain group?"
	<b>Where are feedbacks from</b>	Feedback from community	it's important to not only listen to <u>the community on social media...</u>
		feedback from outsider.(know brand but not affected by it)	...but also for example, it's always good to hear from <u>people who know the brand but they are maybe not directly affected by it.</u>
		many influencers for drop in number	it can be a lot of Influences, right? so it can be just the wrong day, the wrong time, it can be bigger things, like, some more important things, like a wrong visual, wrong copy, or copy and visual did not match or... yeah, so there is a lot of things.
<b>Consumers/Target audience involvement</b>	<b>Interact with <u>target audience</u> is necessary but it's usually happen before design(not in validation)</b>	<b>Interact with target audience is necessary</b>	[I-RY] Ok. understanding. Do you think it's necessary to interact with the target audience or get more feedbacks from them? [I-W] Yes
		<b>test with target audience: interview friends who may be targets</b>	[I-RY] Ok. understanding. Do you think it's necessary to interact with the target audience or get more feedbacks from them? [I-W] Yes
		<b>before design: attend meeting if possible to hear clients' requests</b>	

	<b>Feedbacks: from TA</b>	check with <u>TA</u> : identity=image?	We asked people what information and feelings they got by seeing the manifestation, and check if it's aligned with brand image we decided.
		important: check if the message is right	I think to check if targets receive the message that we want to convey, that is important.
	<b>Clients are target audience of design and stand for other audience(consumers)</b>	clients: also target audience	and in fact, the client is also our TA.
		clients: sell things to them	After all, we want to sell this thing to them
		test feeling/atmosphere: <u>clients decide</u>	[I-RY] How do you usually test whether it conveys such a feeling, such an atmosphere or not? [I-W] Send it to the client.
	<b>Other stakeholders involvement</b>	<b>Designers probably participate the whole process</b>	designers probably participate the whole process
<b>Account: man-in-the-middle</b>		account: man-in-the-middle	they will communicate with the client A to see if the design is appropriate
<b>Involve stakeholders: always a very difficult balancing act</b>		Involve stakeholders: always a very difficult balancing act	[I-RY] Hahaha, yep. So in the collaboration process, because you also mentioned that many stakeholders will get involved in it. So is there any difficulties in this process? [P-JE]No, Involving stakeholders is always a very difficult balancing acts
		difficulty depends on how much company is an unity.	but it depends in how much a company is a unity or how much it is not an unity? It depends.
		involve stakeholders: through workshops	Yeah, the workshops.
<b>Lead agency &amp; local agency</b>	<b>Different clients</b>	big advertisement company prefer bigger campaigns	But 4As, they prefer bigger campaigns
	<b>Responsibility of lead agency/big advertisement company</b>	big advertisement company: responsible for brand management	But 4As, they prefer bigger campaigns, like what you said before, which is brand management of a certain brand.
		lead agency: responsible for <u>translate verbal identity to key visuals</u>	[I-RY] I thought it was a verbal brief, for example, Nike is "Everybody can be an athlete". And client give you abstract sentences and ask you to design something more tangible and something visual.  [I-W] Yes, yes. But there are usually a lead agency being responsible for the big case like that.

		lead agency: <u>fix all key visuals</u>	They will fix all the key visuals
	Responsibility of local agency	local company: the whole cases of small brands	sometimes we will be offered <u>the whole case</u> by <b>small brands</b> , they are willing to give us the whole case.

## Difficulties/Problems in design agency

Sub categories	Families	In vivo codes	Quotes
Difficulties/Problems in design agency	<b>Cost the most of time: communication</b>	cost the most of time: communication	[I-RY] And which part takes the most of the time? [I-W] I would say communication. Really is communication.
		problem(communication): <u>can't choose who you talk with</u>	Sometimes it feels like a chicken talks with a duck, but you can't say that I want to change the person, it's not an option.
		problem(communication): <b>talk about different aspects</b>	Sometimes I am talking about the vision while the other one is talking about the logic of texts, which is often the case.
		problem(communication): type a lot of <u>words</u> , the other one can't understand	Or after I typed lots of words, the other one responded "I can't understand".
		problem(communication): do not <b>execute</b>	Often that's due to people do not listen, or <b>do not execute</b> after communication.
		long-term project: prefer to do it alone(be the only designer)	If project last a long time, I actually prefer to do it alone.
		reason for preferring individual work: <b>often change</b> , waste of time (hard to reach consensus	Unless you have a reliable partner, because when colleagues' work is not good enough, you will have to change it again, I think it is a waste of time.
	<b>Problems of the "brief"</b>	problem: different accounts have perspectives of client's needs	You know, sometimes you couldn't grasp clients' needs because each account has different perspectives of client's needs.

		before design: attend meeting if possible to hear clients' requests	And then if possible, I may also attend the meeting, provided that there is an opportunity to participate the meeting, to hear the client's requests first.
		simpler process: phone calls between designer and clients(smaller cases)	But if it is a small brand, the structure might be simpler, like a few phone calls between the designer and clients.
<b>Biggest problems of <u>developing KV&amp;brand identity for small brands</u></b>		biggest problems of developing KV for small brands: clients don't know what they want	[I-RY] it is good. Then you also mentioned that you sometimes take cases of some small companies, from developing the text to the final key visual. Did the brief they gave you are easy to understand? [I-W] Most clients don't know what they want, they just know what they don't want.
		example of clients don't know what they want	I have met a lot, for example, the client and I had a long conversation and I thought I knew his requirements quite well. But after I made it, he would say that's wrong.
<b>The most common problems when <u>translating key visuals:incomplete materials</u>(leads to elements)</b>		the most common problems when translating key visuals: incomplete materials	[I-RY] All right. What are the most common problems you encounter when converting brand DNA into those Key Visuals? [I-W] Incomplete materials.
		difficulties(materials): low pixels key visuals	Because my difficulty is, for example, client gave me a picture, and then said "I want to extend this thing", but Pixels are too low.
		difficulties(materials): files from clients can't be opened	...or what they send can not be open, etc.
<b>Difficulties in abstract level when <u>translating key visuals: Convey certain atmosphere/feeling</u></b>		difficulties in abstract level: convey certain atmosphere/feeling	What about in the abstract level? For example, how to define whether the design conveys the sense of luxury or crispness.
		difficulties(abstract): <b>always difficult</b>	[I-RY] What about in the abstract level? For example, how to define whether the design conveys the sense of luxury or crispness. [I-W] In fact, this has always been difficult
		cope with difficulties(abstract): <b>keep adjusting</b>	so we have to <b>keep adjusting</b> it.
		difficulties(abstract): it's <b>reality</b>	In fact, this has always been difficult, so we have to keep adjusting it. This is the <b>reality</b> .
<b>Feelings: quite intangible and sometimes differences are subtle (happen in different</b>		feelings: quite intangible and sometimes differences are subtle	

	stages	communicate intangible feeling: <b>only the matter of experience</b>	[I-RY] When it comes to intangible elements of posters, such as emotions, how do you communicate with client? [I-W] I think it's only the matter of experience
		why having problems when communicating intangibles: <b>EQ, IQ or professional skills?(not sure)</b>	I think it has something to do with EQ. Or IQ, or professional skills? I don't know how to say it.
	<b>Moodboard(feeling): clients misunderstand the <u>direction</u> shown in moodboard</b>	clients' reaction of moodboard: <b>misunderstand the direction shown in moodboard</b>	And then if possible, I may also attend the meeting, provided that there is an opportunity to participate the meeting, to hear the client's requests first.
	<b>Involve stakeholders: always a very difficult balancing act</b>	Involve stakeholders: always a very difficult balancing act	[I-RY] Hahaha, yep. So in the collaboration process, because you also mentioned that many stakeholders will get involved in it. So is there any difficulties in this process? [P-JE]No, Involving stakeholders is always a very difficult balancing acts
		difficulty depends on how much company is an unity.	but it depends in how much a company is a unity or how much it is not an unity? It depends.
		involve stakeholders: through workshops	Yeah, the workshops.

## Difficulties/Problems in **Internal branding department**

Sub categories	Families	In vivo codes	Quotes
<b>Design phase: making drafts</b>	<b>Design by One-self</b>	create visuals by himself	[I-RY] So do you create it by yourself or within the team?  [I-CY] By my self.
		difficulties: try a lot himself	I have difficulties of making the visuals, I have no one to discuss and I have to depend on myself.
		the most difficult: making drafts	I feel difficult... the most difficult part I would say is between 2 and 3(making drafts)
		the most difficult: no clear reference	the most difficult part I would say is between 2 and 3, like I said, sometimes <b>I don't have a clear reference.</b>
		difficulties in making visuals: depend on himself	I have difficulties of making the visuals, I have no one to discuss and I have to depend on myself.

		self-evaluation: feeling	[I-RY] Okay, I see. Then what about yourself? What considerations do you have when making choices during design? [I-CY] Uhhmmm...It's really hard to say, it's just a feeling about what are good and what are not.
	<b>Limited references</b>	can't find references	sometimes I <b>don't have a clear reference</b>
		difficulties in making visuals: depend on himself	I have difficulties of making the visuals, I have no one to discuss and I have to depend on myself.
	<b>Lack of guidelines</b>	no guidelines to make various visuals coherent	I'm working on to make sure they are coherent. But sometimes my manager will tell me if she feels styles are not consistent. But no guidelines.
		communication problem: unclear brandbook	for me personally, when I first come here, I had no idea of what styles they want. Although there is a brandbook, it's hard to understand because it's not clear and vague.
		check everything(no guideline): not efficient	check everything with the manager, reduced overtime, I still felt it's not efficient in that month.
<b>Making decisions and adjusting</b>	<b>Making decisions</b>	making decision: many small steps	But later,... 4 to 5, uhm, there are some small steps. For example, If she likes all three ideas but she has to choose one to finalize, then I will maybe make a vote within my team or she will decide if we'll go to her manager.
		decision process is difficult to visualize	I felt this process is a bit difficult to visualize...
		Making decision: many options	there are more steps than these two options but I just couldn't think of all the solutions in a very short time, so I just wrote down two.
	<b>Waiting: waste of time</b>	wait for evaluation: cost time	I've never thought about this...let me think, well, sometimes I have to wait for my manager to evaluate my work because she's busy.
		wait for a meeting	I usually plan a meeting with her when she gets time to check. So I couldn't continue and have to wait for her.
		hope: less stops in the process	It's just that I would prefer things could go on continuously.
	<b>Meaningless feedback</b>	Don't like: negative comments without concrete reasons.	And sometimes, when I deliver my work to the manager, she doesn't give me concrete comments. Like "Well, I don't know why, but I just don't like the visual, maybe you should play around it a bit more"
		Don't like: negative comments without revision advice	"try some other styles."
	<b>Difficulties in communication with non-designers</b>	helpful: designer provide moodboard/examples	what helps a lot is when a designer takes initiative, brings up examples, like mood board and such.
		problem: sometimes terminology is different between	what can sometimes be a problem, I would say, is the terminology. It can sometimes differ from like communication

		communication people and designers	people and designer.
		helpful: settle on <u>terminology</u> from beginning	So it's also maybe good thing to settle on that, like to say "okay. So this is basically how we call this", like to introduce these terminologies a little bit
		willing to use new design terms	we would like to use those terms but we don't know them.
		important : explain strategy behind visuals	I think it's also very important to <u>explain the strategy behind certain design.</u>
		story, strategy is as important as nice visuals	So not just look those colors go nice together or like these shapes or whatever, right? But explain the story behind... like the strategy behind it.
		no difficulties to describe intangible factors	Well, for me personally, I would say no. I could explain those things pretty well. Well, and also explain what I want out of it.
		intangible factors: feelings that should be expressed by visuals	I think I can explain the feeling that I want to get, out of this certain design pretty well. So I didn't find it to be a problem.

## Balancing elements

Sub categories	Families	In vivo codes	Quotes
<b>What are elements</b>	<b>What is "element"</b>	elements: information that need to express	And there is also some information we want to express in the manifestation, like a four-steps suggestion that we came up with, so we made four tags and put it on the jar.
		brand tone: impressive elements of the brand	if you see these things, it is the certain brand that show up in your mind, for example, if you see the two letters of LV or those flower-like brown patterns on the handbag, you think of Louis Vuitton. It is the the kind of images embedded in consumers 'minds.
	<b>Where are elements from</b>	Use elements in inspirations, like the colour	maybe I will use one or two elements of the picture, like the colour, and play around it.
		elements: picked from key visual and extend	... and then we will pick out a few elements in it as materials for extension.

		elements: feeling of brand, features of service, key words from brand identity	So you know what it does and the feeling of the brand, we came up with some key words and then the elements came up and we drew some drafts easily.
		elements: features of service/product	Like the big glasses jar, and then we thought it doesn't have package, then everything is in the glasses jar, so that's one elements.
		find elements: brainstorm	So it was like a brainstorming process, we discuss and reduce, add something together and then, it's done. Anyway, that is much easier since there are many people involved.
		getting design elements from inspirations: analyse in a reversed way	So if I find a good that's a poster or a good magazine, I kind of analyze and see how a kind of reverse engineer their process. So I kind of think how are they? What grid are they using? Like analysing it in a reversed way.
	<b>Elements are not always under control</b>	Elements are not always under control: not a bad thing	even if you can plan to do stuff a certain way, but you can never plan like the color on a wall that's gonna be built in like four years' time and light. So it always changes. Like, that's the beauty of it.
	<b>Benefits of elements</b>	easy to make draft: sufficient & clear elements	...and then the elements came up and we drew some drafts easily
<b>Deciding elements</b>	<b>Decide elements(examples)</b>	decide colors: by giving examples on brand assets	Um, how do we convey for colors? We kind of make <b>examples of assets, of brand assets, with that color in it</b> . I can say "on the package we can implement this color right here, and on the product we can do right here and on social media we can do it right here." So we kind of do it <b>by giving examples</b> .
		more relaxed: add detailed elements for well-regulated brand	But if it is a well-regulated brand, I might add some beating elements as small details.
		detailed elements: some beating elements	...add some beating elements as small details
		brand pillars: like craftsmanship	So we kind of have <u>brand pillars</u> like <b>the craftsmanship</b> and stuff like that
		brand pillars: ingredients of brand	And we can't translated those ingredients into the designs so we kind of looked at it when we made a design.
		translate brand pillars in design	And we can't translated those ingredients into the designs so we kind of looked at it when we made a design
<b>Balancing elements</b>	<b>Balance elements</b>	balance ingredients: by asking questions	Okay, we made a design and is this too much? Is this too serious? Or does it needs to be more serious?  <b>We kind of balanced those ingredient.</b>

		make different versions of design to find the right balance	And we evaluated that with the essence of the brand. So we kind of made different versions, said, this is still too funny for Secred so we kind of... yeah, <b>it was really meant to find the right balance between them.</b>
		make typography to pursue a certain feeling	You can just make the typography a certain way and that's also pursuing a certain feeling.
		play around elements	
		impressive but brand fit	[I-RY] So the first question is that how do you make radical visual design just for yourself? Like, how do you make something very impressive and different from the other visuals?  [I-NC] I would say you have to <b>always find the brand fit</b> . So if I would be making poster, let's say for myself, I would make it totally different than making a poster for Secrid or making a poster for a state or a different brand, like Nike, whatever. So that's being said is that you have to look at what the <b>essence of the messenger</b> .
	"Brand fit"	get the sense of the brand: casual talk with CEO and field research	it's more about the casual talk between me and the CEO of the brand. And also I think I was in the store for two days to act as a store stuff and to really to feel the whole brand and how the brand interacts with its customer.
		field research: observation, as a store stuff for 2 days	it's more about the casual talk between me and the CEO of the brand. And also I think I was in the store for two days to act as a store stuff and to really to feel the whole brand and how the brand interacts with its customer.
		Consistent brand image-identity: employees know what feeling to provide to customers	This kind of feeling is exactly what they want to convey. I think it's because <b>everybody in the company they knows</b> what is the message or what is the feeling that they want to give to their customers?
		talk about the key words everyday: clean, quality, not about pricing but worth the price	They always talk about the same words like clean or like quality or like I think it's more like quality clean and also it's not about pricing but it's more about work worth the price. So those are all the words. They are talking about every day.
		Evaluate manifestations with essence of the brand	And from that, we started making designs and concepts. And we evaluated that with the essence of the brand.

	“Impressive”	impressive: give a twist but still have the resemblance with the brand	But we do want to make different things. So we look at, ok, how can we give it a twist or give it a thing we haven't seen before, but still have the <b>resemblance with the brand</b>
		associations of "essence of brand": example of Yin & Yang-contrast	and Secrid, as I said, is pretty humble or modest. Um, kind of in we call it yin and yang. we tried to really work from those <b>contrasts</b> . So we would make a very small letter and combine it with like a big picture or different ways around. So we kind of we played with those ingredients a bit.

## References

Families	In vivo codes	Quotes
<b>What can be references</b>	reference: benchmarks of ingredients	We kind of look a little at <b>benchmarks of those ingredients</b> and other brands.
	reference: other brands	We kind of look a little at benchmarks of those ingredients and <b>other brands</b> .
	references: previous design fit the brief	And then, if I find one or two previous design which are really good and fit with requirements, I'll present them as references
	"perfect" reference: design similar visuals	Maybe I will do something similar with that but most of time, I just couldn't find clear references
<b>Visual identity as references</b>	visual identity as references: language(brand use), simple elements(color,fonts), feeling of the whole brand	<b>I have to take the current visual identity of no label</b> into consideration and <b>some language they use</b> or like very simple elements like <u>color or fonts</u> or like <b>the whole feeling of the whole brand</b> into my website or video.
	Feeling of the brand: tone of the brand, general picture that people have in their minds about this brand	I think it's more about the <b>tone of the brand</b> and also the <b>general picture that people have in their minds about this brand</b> .
	“clean”, “simple”: use simple words	“clean”, “simple” to describe a brand to some degree means that this brand also use very simple words
	“clean”, “simple”: leave a lot of space and a little goods in the store(simple store decoration)	like in the decoration they will leave a lot of space and only put a little bit a little bit goods in their store
<b>Utilize reference: look at design elements</b>	important : explain strategy behind visuals	I think it's also very important to <u>explain the strategy behind certain design</u> .
	story, strategy is as important as nice visuals	So not just look those colors go nice together or like these shapes or whatever, right? But explain the story behind... like the strategy behind it.
	no difficulties to describe intangible factors	Well, for me personally, I would say no. I could explain those things pretty well. Well, and also explain what I want out of it.

<b>References: test if message is efficiently given out</b>	using references(fit message) to test with audience: If message is efficiently given out	if you have some kind of message you want to give out in your mind and you will find some like pictures or words that help you to express this message. And then you can test with your audience to see if you if you efficiently give out this message.
	after test: iterate and improve	If not, then you can just iterate and improve your in the day, I think.
<b>The process of translating intangibles usually happen in mind</b>	Intangible factors: translate in mind	[I-RY] Okay, how do you translate intangible factors, such as emotion, into visuals? For example, if something like "cheerful" is in the brief, how do you translate those factors into visuals?  [I-CY] I don't know, it all happens in my mind
<b>The process of translating intangibles(examples)</b>	translate feelings: 1. find associations	If someone told me "cheerful", I will just search in my mind, what kinds of things are cheerful.
	association: things have been seen before	It could be pictures, things I've seen before.
	translate feelings: 2. elements in pictures	And then I will go to that picture and find some elements in it,
	translate feelings: 3. use elements to make moodboard	then make a moodboard out of those elements.
	translate feelings: 1. search words in Pinterest	But sometimes I'll just search for the words ,for example in Pinterest

## References-inspirations

Families	In vivo codes	Quotes
<b>What can be inspirations</b>	inspiration: pictures	sometimes I just get inspired by the pictures
	always search online for inspiration	...either a clear visual's already in my mind and then I search it, or I search online for examples I like for inspiration.
	moodboard: a mix of a bunch of things, like screen shot, magazine...	So it's screen shots, it's ripped from magazines, it's kind of wherever inspiration is, it's pictures of people who are looking or walking down the street and seeing something. So it's kind of a mix of like, yeah, of a bunch of things.
	utilize reference: look at design elements	[I-RY] when you finally design something, how do you use that? Or how do those thing influence your final design outputs?  [I-NC] Um, I think I mostly look at brand elements, or not even brand element, just <b>design elements</b> .
<b>Always search online for inspiration</b>	Always search online for inspiration	...either a clear visual's already in my mind and then I search it, or I search online for examples I like for inspiration.
<b>Finding inspirations</b>	finding inspirations: museums, exhibitions.	[I-RY] So how do you think those things affect your design afterwards, like the references?  [I-JY] I think it's more about the inspiration because what I have done before was that I went to the museum. Mhm... I even went

		to Milan design week, yeah, it's a slow fashion show.
	finding inspirations: looking at competitors, channels they use	What I was looking for was more about what kind of things you should do if you are such a brand? Because I understand that it is not one single channel to convey information, that is to say, if I am a slow fashion brand, from my product, the packaging I give you or even the materials I use and my waiter, overall, should be telling you that I 'm a so fashion brand, so I did more to collect the people who said they are doing slow fashion, what kind of things are they doing, and for this brand Speaking, can we do something similar?
	look for inspirations in many ways	But we kind of <b>look for inspirations in many ways.</b>
	look for inspirations: other brands	We look at, for Christmas example, what do other brands do. We look at like the big names but also look like look at, for example, smaller dutch brands.
	continusly looking for new inspirations	But even when we're making stuff, <u>we are still looking at inspiration and still like even comparing and saying are we still on the right track? or can we push it to another level?</u>
<b>Inspiration library</b>	inspiration collection: have a collection of different materials	And I think even before we're making a mood board, we have like collection of all those stuff.
	gather inspirations along the way with colleagues	I kind of save those stuff, sometimes mail to myself or a colleague with "what do you think of this site" or "what do you think of?"  And <b>we kind of gather stuff along the way.</b>
	share inspirations: online or in folders	We have folders now we don't even use. We used to use like a Pinterest board where we had art, copy, stuff like that and we just put it all in there. But now it's more locally, so we have folders, we have a file server where we have access to, and we kind of have um, yeah, sort of Complete inspiration there.
<b>General inspiration injection</b>	general inspiration injection	What more like a <b>general inspiration injection.</b>
	search in Pinterest: don't have unique thing	I don't really have a lot of inspiration sources. You can say Pinterest. But Pinterest now is not... it's pretty much the same. Right? Or Behinds or design inspiration. You have some like sites to go to, but often <b>don't have a very um, unique thing.</b>
	no searching: accumulate in daily life	So the key words, <u>it's hard to really decide on keywords.</u> Um, when I personally search for stuff, I don't really use keywords, if that make sense. So I always have some design agencies I follow on Instagram or have some Behines profiles that I really enjoy. Daily or couple times a week, <u>I look at those just as curiosity, not even like I really have to find something.</u>

## Communication visuals

Sub categories	Families	In vivo codes	Quotes	
<b>Brandbook</b>	<b>Emotion part in brandbook</b>	brandbook: <b>atmosphere that entire brand want to convey</b>	[I-RY] Are there some emotional or feeling part in its brand manual? [I-W] Yes, like the atmosphere that the entire brand wants to convey	
		emotion/feeling part in brandbook: VI manual	They will usually be placed in the vi (visual identity)manual.	
		emotion/feeling part in brandbook: <b>words+ pictures</b>	[I-RY] Ok. Then in that case, are they normally in the form of words or pictures? [I-W] Both. [I-RY] Both of words and pictures? [I-W] Yes, definitely both of them.	
	<b>Upgrading brandbook</b>	upgraded brandbook: <b>adapt to internet</b>	many brands' manual are constantly upgraded in order to adapt to the current Internet world	
		adapt to internet trend: <b>typeface become non-serifs</b>	many Typeface with serifs have become non-serifs.	
		constantly adjust design to achieve better performance	Therefore, we are constantly adjusting our design to achieve a better performance.	
		not all brands want to adapt to trends	But some brands feel like "We have a history of more than 100 years, and we want to keep it like this, it's more classical."	
		whether adapt to trends is up to clients' choice	If they want it, we will continue to help them keep it.	
	<b>Moodboard</b>	<b>Context of using moodboard</b>	make moodboard: collect inspiration pictures	Sometimes I will just collect those pictures and make a moodboard
			moodboard: communicate feeling with manager	show it to manager and she likes the feeling of the moodboard, I will continue. Is that clear?
moodboard: manager pick 1-2 pictures			Most of time she will pick one or two or three pictures from it.	
pictures in moodboard: like colours or style...			[I-RY] Will she explain the reasons? [I-CY] Sometimes she does, she like the colour or general style or something. Yes, she does.	
moodboard: kind of like "Boards" in Pinterest			However, moodboard is kind of like the Boards in Pinterest for me.	
moodboard: communication tool with manager&teammates			moodboard is just a tool I use to communicate with my manager and teammates.	

	same style between draft and moodboard	The style of the drafts are similar with the style of the moodboard.
	moodboard: most frequently use	Uh...methods...I think mostly just moodboard.
	<b>format of references in moodboard: depend on different domains</b>	But if it's a visual identity, it depends a bit the domain in which you are in.
	determine atmosphere/style by <u>showing moodboard</u> (with clients before design)	We first determine the direction and then determine the atmosphere, or you can say style, by presenting him a moodboard
<b>manager' reaction of moodboard</b>	moodboard: simple agreement is vague	[I-RY] So when you show it to your co-workers or manager, if they say yes to one moodboard will you know what exactly they want or it's still a quite general idea? [I-CY] It's still very vague.
	moodboard: clearer if pictures within are picked	If they pick one or two picture of the moodboard and want something like this, it's more clear for me.
<b>clients' reaction of moodboard</b>	clients' reaction of moodboard: have a clear idea of the direction shown in moodboard	[I-RY] So when you show moodboard to the client, what are their general reaction? [I-W] Some clients have a clear idea that if our direction is on the track.
	clients' reaction of moodboard: misunderstand the direction shown in moodboard	But there are also some thinking the moodboard looks nice but why your design don't feel the same way as the moodboard.
<b>The form of moodboard: depend on clients</b>	the form of moodboard: depend on clients	[I-RY] And about the mood board, is it consist of pictures that you found, or is it already a draft? [I-W] It really depends on the clients.
	some clients: <b>references</b> are enough	For some clients, references are enough.
	clients <u>with no imagination</u> : <b>make a draft</b>	But for some, for example, when you found that this client has no imagination at all during contact, and then you have to make a draft
	draft: <u>fake pictures that look very real</u>	..., such as a fake picture that looks very real to him
	moodboard: <u>pictures and words</u>	[I-RY] So is the mood board like a combination of many different pictures? Or it's also pictures, words combination? [I-NC] Pictures and words.
	moodboard: <u>a mix of a bunch of things, like screen shot, magazine...</u>	So it's screen shots, it's ripped from magazines, it's kind of wherever inspiration is, it's pictures of people who are looking or walking down the street and seeing something. So it's kind of a mix of like,

	Function of moodboard		yeah, of a bunch of things.
		mood board: <u>chaotic and consist of lots of things</u>	So because the <b>mood board is chaotic</b> and it <b>consists of a lot of things</b>
		use mood board multiple times for one design	[I-RY] Ah okay. So in which phase in your design will you use that? Will you some more multiple times? [I-NC] Yes, actually, yes. If we were like a a powerhouse of branding, we may be would do it once.
		moodboard: have overall sense of the direction	First of all, looking at inspiration, so making mood boards and stuff like that. Looking at other brands we admire or not. Um, interesting and stuff like that. And kind of <b>having overall sense of this is a direction.</b>
		moodboard: These are the elements we could use.	Or <b>these are the elements we could use.</b> And from that, we started making designs and concepts.

## Communicating with people

Sub categories	Families	In vivo codes	Quotes
<b>Communication is important</b>	Designer never work on their own in real life	Designer never work on their own in real life	But to be honest, um, in real life, a designer, for clients for bigger clients, never work on their own. The designer, doesn't exist. The design team exist. It's teamwork always, okay, yeah.
	Communication when <u>brand identity is unclear</u>	Communication when brand identity is unclear	
	Communication: give clear <u>breif to designer</u>	Communication: give clear breif to designer	For example, if I have the idea, I have to <b>communicate my idea to the designer very well</b>
	Solve doubts	Solve doubts: talked with people that I think it might concern.	And then also whenever I have my doubts, I also talked with people that I think it might concern.
		Communicate with designers: find out reasons behind drop	So for example in this latter example, I would ask a designer, for example like, "Okay, is there a process behind it? Why does it not perform well with this certain group?"
Difficulties in communicating: part of the deal	Difficulties in communicating with manager & co-workers: part of the deal and designer have to learn that	[I-RY] So I also some of them complain about it's hard to communicate with their manager or with your clients. [P-JE] That's part of the deal. You have to learn that.	

	<b>Factors which influence the communication efficiency</b>	The efficiency of communication: depends on <u>experience</u>	[I-RY] Um, then will you encounter a lot difficulties in the communication process? [I-W] So it depends on the working experience
<b>Communicating with non-designer: visuals are needed</b>	<b>Each task, deliverable is designed</b>	Every task: include visuals	[I-RY] All right, then among the three different situations... or more as you said. Which will be required to include <b>visual outputs</b> or <b>visual design</b> , such as something like posters? [I-W] <u>All of them.</u>
		All the deliveries are designed	<u>all the pictures we submit are designed</u>
	<b>Why visuals are needed: Clients have no imagination(convey message right)</b>	Most people: no imagination about proposals	Besides apart from most designers, most people have no imagination about the proposals
		Visuals: make sure message is correctly understood by people	so we have to let these things be seen by their eyes to make sure they can understand what kind of information we want to convey.
	<b>Work with co-workers: easier with visuals</b>	Gain advice from non-designers: easier with visuals	If I've already had the visual, I can show it to my teammate or manager and discuss" Do you like it?", "Do you have any suggestions?"
		Design-related issues: difficult to discuss without visuals	I have difficulties of making the visuals, I have no one to discuss and I have to depend on myself.
<b>Moodboard</b>	Moodboard: communicate feeling with manager	show it to manager and she likes the feeling of the moodboard, I will continue. Is that clear?	
<b>Difficulties in communicating with clients</b>	<b>The account(third party in between): kind of bridge of communication</b>	designer usually deal with accounts	[I-RY] Ok. Then will you interact with the target audience during the design phase? [I-W] Not really. I usually deal with <u>the accounts.</u>
		the accounts only deal with clients	[I-RY] Will they interact with the target audience? [I-W] Nope, they only <u>deal with clients.</u>
	<b>Designers don't always communicate with clients about brief/design proposals</b>	small studio: designers directly contact with clients	However, many small studios do not have the Accounts so designers just directly contact with clients.
<b>Possible solutions</b>	<b>Clients with <u>clear vision</u> are easier to communicate</b>	clients who are easy to communicate: with a clear vision.	Or there are some people who clearly just need a helper to visualize. They have a clear goal, like "I want it to be like this and in this form". And it is easier to communicate with this kind of person.

	<b>Precondition of good teamwork</b>	Good hierarchical teamwork: just <u>communicate in time</u>	However, in the hierarchical teamwork, there will not be no coordination between hierarchies, just communicate in time
		<u>Well-organized teamwork: clear division of work</u>	Otherwise, it can work if teamwork is well-organized. For example, after directors decide the important things like the tone, and then assign tasks to designers one by one, I only need to do my own job.
		good communication(flat organization): people are familiar with each other	If it is a studio, I think people must have been quite familiar with each other.
	<b>Tips for communication with manager &amp; co-workers:</b>	Tips for communication with manager & coworkers: convince them with <u>good reasoning</u> and good felonies	But that's why you have to convince them with good reasoning, good felonies to explain to them.
	<b>Provide freedom</b>	Communication: enough freedom	also I think it's important to give <b>enough freedom</b> to designer to, like, come up with a good visual and to propose something, right?
		Designer is free to propose something	it's important to give enough freedom to designer to, like, come up with a good visual and to <b>propose something</b>

## Tricky Brand identity

Families	In vivo codes	Quotes
<b>Forms of brand identity</b>	brandbook: brand identity is mentioned	Yeah of course, we have the idea what's gonna go in there.
<b>Two main components: Values &amp; brand personality</b>	two main components: <b>values</b> and <b>brand personality</b>	There are two main components: values and brand personality.
	values: what company believes in & we believe in	<u>Values</u> are the answer to the question what I believe in or the company believes in, we believe in.
	often there is <u>a promise</u> in values	<u>Values</u> are the answer to the question what I believe in or the company believes in, we believe in.
	brand personality: reflected by <u>personality traits</u> /characteristics	And brand personality is reflected by personality traits, personality characteristics.
<b>Values &amp; brand personality: influence how a brand is</b>	values & brand personality: influence how a brand is expressed	They have a huge influence in how a brand is expressed.
	examples: how values&brand personality influence brand	if somebody is very outgoing, very expressive. You use totally different language and form, colors than a company who is very

<b>expressed</b>	expression	demolished, very introvert.
<b>Fix brand</b>	new brand:no explicit leading principle	We are in the first year of this event so the leading principle is not explicit.
	brand identity=brand strategy	We usually just say some general thing, like the style of our brand, style of Blue Tulip Award. Style, maybe "style", yes.
	Real situation: tricky brand identity.	I feel this part is a bit tricky. Because we do have a brand book and in it you can find some words saying that our brand style is dynamic, young, innovated, something like that. But I just feel all these words are very vague to me. So <u>what I try to do</u> is that first make a design myself and then show it to my manager, and if she likes this kind of style then I know this works for Blue Tulip Award style.
	school assignment: clear brand identity	the difference of that assignment is that we had a clear brand identity. I couldn't recall the details but we did have a personality, positioning and target group, persona.
<b>Tricky brand identity</b>	normally, experience from daily work speaking	But now, when I was thinking about it, it's mostly my experience from my daily work.
	words are vague	Because we do have a brand book and in it you can find some words saying that our brand style is dynamic, young, innovated, something like that. But I just feel all these words are very vague to me.
	no clear brand identity	when I joined this team which is quite new at the beginning, they don't have a clear brand identity.
	brand identity carrier: brand book	we do have a brand book and in it you can find some words saying that our brand style is dynamic, young, innovated, something like that.
	Show design to manager: check if it convey right brand identity	So <u>what I try to do</u> is that first make a design myself and then show it to my manager, and if she likes this kind of style then I know this works for Blue Tulip Award style.
	Checking brand identity: reduce overtime	Although the amount of this kind of communication, check everything with the manager, reduced overtime
	clear brand image(feeling): given by clear brand identity	I still remember that we made lots of brand identity models, which give me a clear idea of the brand image.
	clear direction: clear feature	the features of that brand were quite clear, it was just a online supermarket, no packaging food. So you know what it does and the feeling of the brand, we came up with some key words,
	target audience: may not know brand identity	people who see the posts don't know if you have a clear brand identity
	impression of brand strengthen by visuals	but their impression of Blue Tulip Awards is strengthen each time they see relative visuals
brand identity forms in daily work	But now, when I was thinking about it, it's mostly my experience from my daily work.	

## Brand strategy

In vivo codes	Quotes
brand strategy: roadmap	And I made a like 5 - 10years brand strategy for this company. In the horizon one in the road map, I also made some like concept or ideas to help this company to how to say it to, <u>to present it's brand meaning to the customer</u> o k probably
Concepts/ideas in brand strategy: present brand meaning to customers	I also made some like concept or ideas to help this company to how to say it to, <u>to present it's brand meaning to the customer</u> o k probably.
brand strategy: different key messages(for customers) & brand DNA(internally)	It's <u>about different key messages</u> , but also about are the <u>key brand DNA</u> of this company like internally.
roadmap, website and a video: shows visual identity of the brand	So in the end and made a roadmap, <u>a website and also a video.</u>

## Digital marketing

Sub categories	Families	In vivo codes	Quotes
<b>context of Digital marketing</b>	<b>4 sections in advertisement</b>	4 sections in advertisement: ADL, BDL, digital and social	From the professional perspective, there are 4 sections which are ADL, BDL, digital and social. And I'm doing social part now.
		content:manage brands on social media platform	[I-RY] Oh,okay. Is it like promoting and advertising on Social media like Wechat and Webo? [I-W] Yeah, more or less. The advertisements you see in the social media or brands you followed. Their social media posts, such as BMW which I like to watch and luxury brands, are operated by professional advertising companies.
<b>Role of designers &amp; managers</b>	<b>Design's role in social media advertisement</b>	design roll off message to the market for clients	For example, my client want to roll off some messages to the market so I will design for them, like typesetting and make arrangements.
		social media needs <u>visuals</u>	it's just a cultu I think today, like, society is very visual. Ire that's going on right now and especially because of the social media.
	<u>social media visual</u> : promoted tool instaed of products	Users of Blue Tulip Awards are not the users of my visuals. Those visuals are not the product but a promoted tools	
	<b>Manager's role in social media advertisement</b>	social media manager: content and social media management, strategy	I take care of <b>content management</b> and <b>social media, Strategy development</b>
<b>Unique characteristics</b>	<b>Unique benefits of digital marketing</b>	unique benefits of digital marketing: quick response to what's happening	[I-RY] Like it's very unique and only can brought by digital marketing instead of other, like event marketing or something like that. [I-PC] Well, I would say, <b>Reaction</b> . like reaction to anything, it can be so quick!
		quick response: change, react to trends, accept trends, create campaigns	Change things, react to things, react to trends, accept certain trends, create campaigns.
	<b>Ways to catch up with trivial</b>	trivial trends: hashtag	... to certain trends that are going around. For example, it can be so trivial, for example starting with the <u>hashtag</u> right?

	<b>trends</b>	find trivial trends and research	Now everyone is using like "stay home" hashtag so maybe you see it, maybe you find it, like, you do a little research.
		employ trivial trends to campaigns	<u>But you can react immediately on it, right? You can employ it immediately to your campaigns.</u>
<b>For a good social media posts</b>	<b>Nice social media operation</b>	NICE SOCIAL MEDIA POST: a vision, good tool, visuals, a caption and collaboration	So you need to have some <b>Visions</b> . Then of course, you need a good <b>tool</b> for social media monitoring and scheduling, then you have to have a <b>good visual</b> which is nowadays, like, really important, and a good copy, a <b>caption</b> , right? Good text. So... I think it's also important that you have a <b>collaboration</b> of both designer, copywriter and the social media expert to create something impactful and meaningful.
		nice posts: need lots of investment on resources and manpower	And that's why it looks nice, and a lot of manpower and resources were invested.
		Nice visual: communication is important	to get a nice visual. I think it's important to communicate.
	<b>Analysis/evaluation tool</b>	process sheet: a measurement	I always have my... <b>process sheet</b> , I would say, and they're like <u>a measurement</u> .
		Content of process sheet: type of posts, time..	So if we post this certain type of post, or this certain campaign at this time, it works well, but it was at that time, it doesn't work well.
		Content of process sheet: stakeholders addressed & style of visual	Also <u>if we address certain stakeholders with...</u> like popping, happy visuals, it does not work because they like it a bit more sophisticated and calm.
<b>Differences of marketing in B2B&amp;B2C context</b>	/	differences between B2B&B2C: stakeholders	I think the main difference is different stakeholders.
		differences between B2B&B2C: communication materials	the communication materials that we use on them are also specified towards a certain group.
		B2C: broader target group	B2C goes a bit broader.
		B2B: more specific target group	So I would say B2B is a bit more specific.

## Comparisons: manager and designers

Families	In vivo codes	Quotes
<b>Focus of manager</b>	tool for social media monitoring and scheduling	Then of course, you need a good <b>tool</b> for social media monitoring and scheduling

	clear brief: the goal, plan of using the visual(context)	explain basically <u>the goal behind it</u> and <u>what I want to achieve with it</u>
	most important software: Sprinkl for social media scheduling	Sprinkl. I would literally put that one the first. so Sprinkl is for social media scheduling.
	simple visual adjustment: photoshop	If I have to adjust some visuals or some text individually, like something really basic that I don't need a designer for.
<b>Strategy behind visuals</b>	important : explain strategy behind visuals	I think it's also very important to <u>explain the strategy behind certain design</u> .
	story, strategy is as important as nice visuals	So not just look those colors go nice together or like these shapes or whatever, right? But explain the story behind... like the strategy behind it.
	no difficulties to describe intangible factors	Well, for me personally, I would say no. I could explain those things pretty well. Well, and also explain what I want out of it.
<b>Visuals matter</b>	intangible factors: feelings that should be expressed by visuals	I think I can explain the feeling that I want to get, out of this certain design pretty well
<b>Final call: manager or clients</b>	the final call: manager	What matters is if manager think that's good. She got the power to decide it should be used or not.

## Other touchpoints: convey brand identity

Families	In vivo codes	Quotes
<b>All touchpoints</b>	website, video, <u>manifestations: leave the impression in customers' mind</u>	<b>So the website or the video is only just some some actions</b> or some more like I think it's the same purpose as the the poster to leave the impression on your cuz in your customers' mind.
	<u>all touch points: leave the whole picture they want customers to have in minds</u>	So it's all about the whole thing, the whole picture they want to have in the mind of their customers and how they do it.

<b>Website</b>	the goal of website is different from video: design process is different	I think it's kind of different because the video is more about watching, about giving out the message, at the website. It's about interaction and also about how you want to guide your customer.
	website: about interaction, guide customers' behaviours and giving out message	at the website. It's about interaction and also about how you want to guide your customer.
	example of website	Because the idea of the website is more about a green consumption. I intentionally make some like very how to sit. Yes, environment friendly material or like more term used, I turn on the website. And also, I think I did some design about how much energy will you consume if you buy one T-shirt or buy one jacket. So the website is more about sending out the message and guide buying behavior of the customers.
<b>video</b>	video: to give out the message	I think it's kind of different because the video is more about watching, about giving out the message

## Trends

Families	In vivo codes	Quotes
<b>Fashion trends</b>	fashion trends influence designers	Most designers are influenced by the trends, a old-fashioned design may not work, right?
	fashion trends are personal	I found that the trends I like are not what my manager or other teammates like.
	don't discuss fashion trends: criticize personal taste	Most designers are influenced by the trends, a old-fashioned design may not work, right?
	visual: more important in communication than text	I think sometimes the visual is way more important and can communicate way more than a copy, a text can.
	trivial trends: hashtag	to certain trends that are going around. For example, it can be so trivial, for example starting with the <u>hashtag</u> right?
	find trivial trends and research	Now everyone is using like "stay home" hashtag so maybe you see it, maybe you find it, like, you do a little research.
	employ trivial trends to campaigns	<u>But you can react immediately on it, right? You can employ it immediately to your campaigns.</u>
<b>Culture trends</b>	culture of society now: using visuals	think it's just a cultu I think today, like, society is very visual. Ire that's going on right now
	social media needs visuals	I think today, like, society is very visual. I think it's just a culture that's going on right now and especially because of the social media
	cultrue factors: consider in overall strategy	for example, even though we're situated in the Dutch market and we mostly work with Dutch companies. We are still <u>open to all</u>

		all cultures.
	cultural factors: not many differences in values & personality	Think theoretically, I would recommend you to skip the differences part, because it makes it totally Complicated. <b>And if we talk about values and personalities, there are not that many differences.</b>

## Organization structure

Families	In vivo codes	Quotes
<b>flat and hierarchical organization</b>	flat organization: same hierarchy, partners	I am responsible for design, and then there is a person who is at the same hierarchy as me, we are partners.

## Collaborating in team

Families	In vivo codes	Quotes
<b>Teamwork</b>	work: individually or well-organized teamwork	[I-RY] Cool, the last section is about tools and methods you use, including communication with other colleagues. this part of the time Do you work independently or as a team when designing something? [I-W] Both, with a structured division of labor, or on my own.
	creativity director: take care of important things, like brand tone	For example, after directors decide the important things like the tone, and then assign tasks to designers one by one, I only need to do my own job.
	other tasks are assigned to different designers	... then assign tasks to designers one by one, I only need to do my own job
	teamwork: have a hierarchy	If the teamwork has a hierarchy, there must be a person with a higher hierarchy to make the decision first
	teamwork: in a flat organization	Of course, there is also a situation where we are a cooperative team, in a flat organization.
	example of teamwork in flat organization	...Or he does the video part, and then someone does the illustration part, it may also be the case.
	teamwork in flat organization: more likely in branding studio	This kind of teamwork is more likely to appear in brand design studios.

	good communication(studio): people are familiar with each other	If it is a studio, I think people must have been quite familiar with each other.
	hierarchical teamwork: no coordination between hierarchies	However, in the hierarchical teamwork, there will not be no coordination between hierarchies, just communicate in time.
<b>Collaborating tool</b>	microsoft team: video conference call on a daily basis	It's Microsoft team, you mean, it's almost like Skype for business. It's basically the same thing so you can chat. You can call the video conference call. So yeah, we use that, of course, on the daily basis.
	video software: not the most important when creating posts	but I would not put that as a first thing that I definitely need when creating a social post.
<b>Collaboration is important and frequent</b>	collaboration is important and frequent	So I think the collaboration process is, like, very important.
	Communicating with manager: clue of suitable brand identity	And I gradually have a clue of what styles are suitable by communicating with my manager again and again.
<b>Ocassion when manager interact with designers</b>	interaction with designer: articulating idea	[I-RY] Yeah, it's more like like in the process when you develop something together. Like, how do you interact with each other?  [I-PC] Uhm, well, it's what I also mentioned, it's articulating the idea
	interaction with designer: discuss the starting point	... then finding together some meet Points, like where we can... where we feel like: "okay. This is now Good start so we can work from that point on"
	interaction with designer: check very often	checking very often
	manager with design background: always give inputs, like reference	So they do have like a say in an opinion in the linking field. So most of time... also the founder will say: look, look, I have this picture. This is also nice. Or I have this on my phone. Yeah, <u>she's giving input, a lot of input.</u>

## Premises for “future tool”

In vivo codes	Quotes
a single session: impossible for co-cretaion	I couldn't plan a co-creation session for a single visual. That's impossible.
brandbook design: possible for co-creation	But for future, if I take a bigger project like brandbook design. Then that's maybe possible.
ideal tool: give lot's of options	If it's like card game, I would suggest make the cards as many as possible. That could give me lots of choices of those styles.

ideal tool: able to discuss with manager	For example, If I only have 10 cards and discuss with my manager, and that's definitely not enough. And it must be, I mean, the amount of visuals must be enough for me to look for what I want.
ideal tool: variety of different style	the styles of cards should have a variety, like among different styles.
<a href="#">budget decides the final outputs</a>	So it also depends on the project and on the budget. So when it's like a smaller social media posts or like a smaller campaign estate. We don't wanna higher expensive photographer who would make like very pretty pictures. But maybe for Christmas we do wanna do it because we wanna invest a little bit more to get nicer pictures and have a better feel.

## Other

In vivo codes	Quotes
different types of visuals: a lot	<p>[I-RY] Except from visuals you make for posts, can you make a list of other visuals you design?</p> <p>[I-CY] Sure. Social media posts, like, Instagram story, visuals for the article on our websites. Sometimes I need to design some story pages, things like that. Because the award, we have some events. And we need some event stuff for those, like the banner on the event, slides, badge and sometimes clothes and groom decorations and we also think of that. And also after event, we always have an announcement session, like top 10s, and for the announcement I also need to design visuals like logo table where we put all top 10s' Logo on the table and we call that framework visual.</p>
two ways to express a brand: "what you do" & "how it feels/looks"	there are two ways to express a brand that is what you do and how it looks and how it feels.
target audience: don't use visuals	And on the other hand, they don't use the visuals. So they shouldn't be called as users.
employees: users of brandbook	<p>[I-RY] Okay. will employees be the users of brandbook?</p> <p>[I-CY] Yes. They are.</p>
microsoft team: video conference call on a daily basis	It's Microsoft team, you mean, it's almost like Skype for business. It's basically the same thing so you can chat. You can call the video conference call. So yeah, we use that, of course, on the daily basis.

Video chatting software: not the most important when creating posts	but I would not put that as a first thing that I definitely need when creating a social post.
"what you do": concept validation	I think, um ah ah, the concept validation is more about what you do.
"what you do": how to make product fit the brand	So what kind of products do you make? And if they are very rough in an early stage, do they fits the brand?

# APPENDIX 2

## Creativity session(1st) summary

### Co-creation session 1(Part of research phase)

Rules: think out loud

#### Process

- **Participants:** Designers who experienced brand manifestation design  
(detailed introduction: some of them design brand manifestations in the internship...)
- **Purpose & procedure:**  
A.1 What elements build up a nice brand manifestation;(放)  
-Brainstorming



A.2. To make a manifestation not only "fit the brand" but also "impressive" what characteristics it should meet(当它满足什么特点的时候可以...) (收) - Axis



- B.1 What are the difficulties(related to references) in brand manifestation design? (放) - Brainstorming with "How to..." & Clustering
- B.2 Among which, what difficulties bother you most (收) -Vote



- C.1 Choose one and brainstorm solutions(放)
- C.2 Presentation



D. Evaluate solutions with characteristics with the most votes



\*INFOGRAPHIC

Process overview

# Results summary

## Results summary

### 1. Goal we want to achieve:

Break "fit the brand and inspirational" down to several more specific characteristics "Consistent and inspirational" & "Resonate" (why XX is suitable based on common view 基于广泛共识, eg. light green gives a feeling of fresh, internal: fit goal or strategy) & "express key information"  
 -Consistent: fit brand identity  
 -Express key information: fit key message

### 2. To make an Inspirational manifestation(6 points):

Attractive, Power of image, creativity, Contrast, novel, easy to identify



### 3. Difficultes in manifestation design in regard to references

#### 1. Deal with clients(4):

- How to deconstruct the reference provided by clients
- How to align the visual impression with the client?
- How to share reference within designer team
- How to assure the reference fits the brand
- How to find the accurate text/word(in line)
- How to communicate with customer in the same language?
- How to ensure the quality of the visual

#### 2. Deal with copyright(3):

- How to make radical visual design
- How to avoid copyright issue?
- How to get inspired and avoid copy.

#### 3. Deal with different elements (from different references)

- How to grab the elements in visuals
- How to balance elements from different resources

#### 4. Unify the style of distinct references

- How to balance all resources if they are distinct?
- How to look for right but inspirational colours
- How to grab the elements in visuals

#### 5. Collect suitable references

- How to find the appropriate resources?
- How to find the right keywords for searching
- How to collect inspiring reference
- How to select reference (if there are difference voice in group)

### 4. Solution-based inspirations

1.Main features in a brand manifestation to make it both "fit the brand" but also "impressive"

Consistent with brand identity and inspirational  
 Resonate  
 Express key information

2.for communicating with clients/brand manager:

ruiqi yang  
 上午12:48 5月26日  
 add literature review?

ruiqi yang  
 上午2:09 5月26日  
 interview 2: story/strategy behind visuals

ruiqi yang  
 上午1:30 5月26日  
 communicate with visuals

ruiqi yang  
 上午1:30 5月26日  
 Being inspirational

ruiqi yang  
 上午1:37 5月26日  
 my experience&interview1, association based on personal experience.  
 eg:  
 personality/intangibles(responsible, funtime): cooking with kids

### what need to be settle down

- agreement on "key message", "feeling"
- agreement on quality of manifestation(quality from clients' side may not good)-不同references间存在落差
- through moodboard, workshop(how)
- Define key words and make a wheel chart. Scoring the manifestation with the chart-量化intangibles(how)

### Provide control group

- like&dislike(two extremes)- locate target elements precisely
- compare to competitors- be inspirational & fit the brand, learn from competitors(interview 5)

### How to be resonate

- academic method/findings as backup



# APPENDIX 3

## Co-creation session(2nd) summary

### Process overview

#### Process

- **Participants:** Designers who experienced brand manifestation design  
(All participants have taken BPC course, two of them have designed brand manifestations in the internship, another two designed LOGO, package and advertisement posters for companies in bachelor)
- **Purpose & procedure:**  
To get more innovative ideas, I used multiple methods from the book *Creativity facilitation* and those methods allowed participants to think out of the box.

First of all, I gave a short presentation to help them understand the topic I was working on.

**A1** Flower association method is the first investigation of the context by exploring one or two key elements in the problem statement(Heijne, et al, 2019). For my session, participants explored what are "Brand fit manifestation" and "impressive manifestation". They added upon each other's ideas and generated a large number of word associations based on key terms in two flowers.



**A2** After that, it appears to be options beyond the obvious. Then participants were asked to vote for the ones which have the strongest connections to "resonate" or "both consistent and inspirational"(relevant) as well as words with the weakest connections(irrelevant), which were 核心feature of a "brand fit" and "inspirational" manifestation from the last session. And words with most votes were used as inspiration in the next step when generating ideas.



Then participants chose two words from "relevant" and one from "irrelevant" as the starting point for ideation. Choosing one "irrelevant" words is for participants to jump out of the box and think creatively.

**Ideation for solutions:**

- Idea generation round 1: "How do brand designers design brand manifestations in Fantastic world in 2050?" (20 min.)
- Idea generation round 2: "What kinds of tools can designer use in the upcoming 1-2 years?" (30 min.)

**B1.** To start the Creativity journey, the problem was restated as "How do brand designers design brand manifestations in Fantastic world(without any technology limitations) in 2050?" which allowed participants to get rid of assumptions and create all kinds of new perspectives for the issues they are working on (Marc, 2012). To help participants generate wild ideas, 8 pictures of the future world were provided. Since all participants were equipped with sketching skills, they were asked to draw their ideas on papers and then upload drawings to Miro. Compared to writing ideas on posters, it's less on quantity but more hitchhiking(Heijne, et al, 2019) which is also proven by my previous experiences that participants usually are easier to get inspired by drawing and create something beyond expectation.



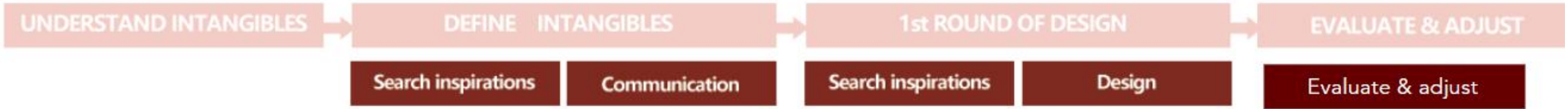
Then each participant pitched the idea while other participants added comments or new ideas to it.

**B2** Based on ideas from previous ideation round, the participants switched back to reality and came up with tools which designers can use to meet ideal experience. These ideas are built upon the basis of the ideal experiences from the last step but are more practical, to put it in another way, are able to be implemented within the next one to two years.



After another round of ideation and pitch, we used "resonate", "consistent but inspirational" as criteria and voted for all the ideas. In this way, it's easy to tell which tools contribute to those qualities in brand manifestations.

# Results summary

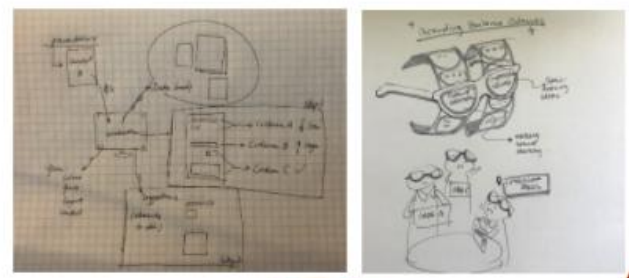


Tricky brand identity



How to align with manager

How to get enough reference?

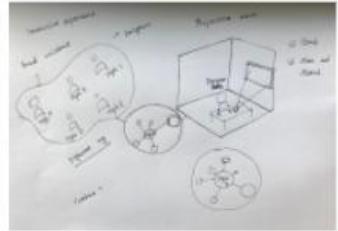


How to achieve balance?



Reversed sequence

How to speed it up?



UNDERSTAND INTANGIBLES → DEFINE INTANGIBLES → 1st ROUND OF DESIGN → EVALUATE & ADJUST

Search inspirations      Communication      Search inspirations      Design

Tricky brand identity



- Reference library
- Multi-sense references
- Coding
- Locating needs
- Evidence

How to align with manager

How to get enough reference?

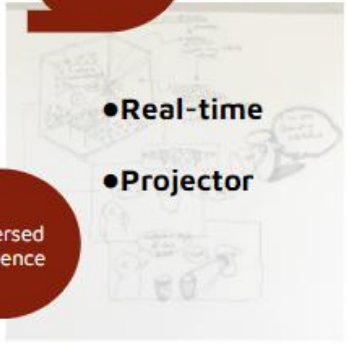


- Evidence
- Deconstructing and analyzing reference

How to achieve balance?



How to speed it up?



- Real-time
- Projector

Reversed sequence





