

# **BRANDING IN SERVICE DESIGN**

## **- IN PRACTICE**

**EXPLORING HOW TO INTEGRATE BRANDING  
INTO SERVICE DESIGN FRAMEWORK FOR A  
BETTER CLIENT STRATEGY UNDERSTANDING  
LEADING TO MORE FEASIBLE AND REALISTIC  
SERVICES.  
A CASE OF DANSK VEGETARISK FORENING (DVF)**

# THESIS INFORMATION

## MASTER THESIS (30 ECTS)

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# ABSTRACT

The aim of this thesis is to explore how considerations of the design client's brand can be better integrated into the service design framework.

The point of departure is a curiosity of the lack of consideration and research of the design client and strategy and hypothesis that the experiential overlap between service design and branding could be a useful gateway to implement this into service design, which should deliver more realistic, relevant and feasible services that provide equal value for the design client as the end service user.

By applying branding tools and adapting service design tools to a service design case using the Double Diamond framework, which aims at designing a service for the NGO Dansk Vegetarisk Forening assisting them in getting Danish consumers to eat less meat, the thesis explores how service designers can take responsibility for this aspect of designing, and what value this may bring to designers and clients.

This approach of branding in service design shows how aiming at generating value for the client and aligning the service with their branding strategy means that more restrictions appear in the process, which limits ideation creativity. The brand-oriented approach directly affects the decision-making throughout the design process.

In conclusion this thesis proposes a paradigm shift, and who is perceived as users of a design process must change, and thus urge designers to see the importance of considering the clients goals, strategy, brand and resources in order to design services that are more realistic and feasible, than currently.

The following hypothesis of this proposed paradigm shift then becomes that this will make service design more appealing as a business, thus generating added value for designers and agencies, ie. providing a view, or brand, to the business.

**KEYWORDS:** *Service design, branding, user value, design tools, user experience, brand experience, strategy, experientiality.*

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# **PART ONE**

## **INTRODUCTION**

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## 1. INTRODUCTION

When working on past service design projects, the designed services often barely made sense for me as they neither looked like the visual profile of the client nor were designed so it would make sense for the client company to implement and provide the service. This made me somewhat embarrassed when thinking about when the client would look at the service proposal. The services neither considered the brand experience the client pursued nor their resources to provide this, and when asking my peers to include this and arguing why, I was met with “the client doesn’t know what they want” from my peers when designing services, which seemed to be used as an excuse, because we as service designers or experts in designing services, and the client must just understand why the service provides value for the user, and that was reason enough to pitch the service to the client.

The sentence “that’s not our job” was often said about aspects of the project relating to business strategy, marketing, and implementation considerations – the real world beyond the service itself. No matter my argument, this was discarded, as it is not seen as a part of service design. This is despite the fact, that service design shares tools with especially marketing. It made no sense to me, as what I saw as the results were unfeasible and unrealistic services that would never be implemented in the client organization.

Different from many of my master’s peers, my background is not design-focused. Instead, I hold a bachelor’s in leisure management, which includes learning about strategy, designing and orchestrating events, studying consumer behavior and marketing, etc.

As such, I was constantly baffled by where the borders of service design are placed, and why the process of designing services is so user-centric as it is and does not see the service in a broader context, which meant that what was designed I often saw as unrealistic, but it was “not our job” to make them realistic – our job is just to cover a need with users and that was that.

Therefore, I wondered how to make service designers look beyond the service ecosystem and include considerations of the client’s ecosystem, and thus think more of services as traditional products, designed and promoted to fit the client’s goals, brand, and resources, and as such urge designers to design more feasible and strategically useful services, that would be more realistic to be expected to be implemented. But how can considerations of who the client is best be implemented into service design?

I thought back to what I studied at my bachelor, and what would be most useful in service design; the Business strategy was missing from the service design process, but also an understanding of the importance of visual identity – this led me to branding, as visual identity is the semiotic connection to the added brand value which is a part of differentiation strategy.

So maybe the client does not know what they want from a service, but they probably have a strategy to achieve their organizational goals and consider how they are perceived in their given market to differentiate themselves from the market competition.

Instead of using this sentence of “the client doesn’t know what they want” as a degrading argument for how outsiders do not understand the approach and value of service design, I propose looking at it the other way around and asking the client who they want to be. Simply make it our job as service designers to find out what the client wants, and make sure our services align with their strategy to get there, just as we do with service users.

What if we make our job to look beyond the service and view it from a broader perspective? Would this not lead to the design of services more realistic and feasible services when the client is taken more into consideration?

## 1.2 LEARNING OBJECTIVES

The goal of this thesis is to demonstrate that the below-stated learning objectives have been accomplished. The official learning objectives of this master's program in Service Systems Designs are defined by Aalborg University, and these are accompanied by personal learning objectives defined based on personal interest.

### 1.2.1 OFFICIAL LEARNING OBJECTIVES

#### **KNOWLEDGE:**

- Understand user-oriented methods and the way this knowledge can be used to approach, segment, and profile users in order to define value and business proposition in a design project.
- Understand the characteristics of services and the way they are organized, developed and represented
- Has knowledge about methodological approaches to the analysis and interpretation of users, as well as about methods and tools to support users' participation.
- Understand and is able to critically reflect upon theories on innovation and business models.

#### **SKILLS:**

- Able to apply user and market research and segmentation methods to establish specifications and success criteria.
- Has high capability to analyze and address relevant conditions for the interaction between users and the service, taking into account technologies, users and context of use.
- Understands and applies experience-related aspects of services that can support users' participation and co-creation of a service.

#### **COMPETENCIES:**

- Understand and able to apply appropriate methods for organizing functional as well as experiential aspects of design.
- Understand strategic, organization and business related aspects of service design and is able to evaluate their relevance in complex organizations.
- Can independently initiate and implement discipline specific and interdisciplinary cooperation and assume professional responsibility.

### 1.2.2 PERSONAL LEARNING OBJECTIVES

- Show the ability of critical thinking to develop new knowledge.
- Be able to apply both strategy, marketing, and service design tools and models in new contexts.
- Expand on my knowledge of branding in practice.

### 1.3 READING GUIDE

This thesis is structured as follows;

Firstly the motivation and background for the thesis were presented in the introduction.

In the second part of the thesis, a literature review is presented. This chapter serves to introduce you, the reader, to the theoretical foundation of the thesis, which concludes with a presentation of the thesis brief and research question.

The third part provides the methodological foundation of the thesis and overall considerations of the approach to research and reflections on the overall validity and reliability.

Next, the case is presented in the fourth part. This serves as the foundation of the practical explorations used to answer the brief and research question. As such this part presents the practical work of the thesis, and therefore focuses more on fulfilling the design brief, and less will be presented concerning the overall academic research question.

The attention then turns back to the academic research questions in the fifth part, where the discussion is presented which presents thought on how, or if, this approach was successful in implementing branding into service design practice, what value this brings and what affects this has in the service design community.

Lastly, the conclusion follows as part six of the thesis, which concludes on the academic research questions and the results from the branding-oriented approach to service design and offers some ideas for further research stemming from the work with this approach to service design.

## PART TWO

# LITERATURE REVIEW

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## 2. LITERATURE REVIEW

The introduction provided the motivational foundation of the thesis, and this review of relevant literature will now provide the theoretical foundation.

This part aims to give a presentation of the service design discipline as well as what branding is and then compare the similarities between the two, and how they overlap - in theory as well as in practice.

This then leads to the argument and hypothesis of why branding can, or should, be better integrated into the service design framework.

In the end, the brief and research question of the thesis are presented.

### 2.1 SERVICE DESIGN

Services have existed since the beginning of social aggregations (Morelli, de Götzen, and Simeone, 2021). The term 'service design' however is a term stemming from marketing literature from a time when it became apparent that services had a role as a financial activity (ibid.). Services began to be viewed as something that could be sold like a product, although the design of services differs from that of product design;

In the Goods Dominant Logic, the producer designs physical products, and the consumer is the passive end-destination buying the given products to utilize their functionality (Vargo & Lusch, 2004). In Service-Dominant Logic, instead of purchasing a physical end-product, the service, the intangible product, is co-created *with* the consumer, rather than *for* them (Morelli, de Götzen & Simeone, 2021), and as such the value of what is purchased is instead defined by the expectations of the user (ibid.), though the user does not have full control over the outcome (Bechmann, 2012).

The definition of what 'service' differs in literature (Buchanan, 2001), as its definition, like the produced value, can be difficult to define, in comparison to traditional, tangible products (Vargo & Lusch, 2004).

Services are mainly defined as immaterial and subjective, and a widespread definition has been "everything that can't fall on your feet" (Moritz, 2009).

However, research has provided insight into how services can be defined in other terms of characteristics, other than 'immateriality';

The IHIP paradigm describes four key characteristics of services (Morelli, de Götzen, and Simeone, 2021), of which immateriality is the first characteristic.

A service cannot be physically touched, but there are certain components of a service that can. Morelli, de Götzen, and Simeone (2021) use the examples of schools to explain this.

The core value of schooling is knowledge sharing, but to provide this 'service of knowledge sharing' to students, a tangible aspect is needed. Books, computers, paper, pencils, chairs, and tables are important material components of the knowledge production process (ibid.). Thus, services are not entirely intangible, but require physical components to be produced.

The second characteristic of the IHIP paradigm is 'heterogeneity', meaning that services are not only subjective to the consumer. The service also depends on the service provider (their mood, their competence, their stress level at the given time, etc.) (ibid.). A service can as such never be considered fully heterogeneous, despite striving to always provide the consumer with the same service experience due to the human aspect of service production (Bechmann, 2012).

The third characteristic of the IHIP paradigm is the characteristic of 'inseparability' (Morelli, de Götzen &

Simeone, 2021); A service can be separated from neither consumer nor service provider, as services are produced and consumed simultaneously (Penin, 2018). The consumer is therefore key to the value creation of a service, without which there would be no need for the given service.

Lastly, the IHIP paradigm presents 'perishability' as the fourth service characteristic (Morelli, de Götzen and Morelli, 2021), which refers to the fact that services cannot be stored, as a traditional, physical product can. The supply and demand must be synchronized (Penin, 2018).

The characteristics of the IHIP paradigm show that there is more to services than intangibility and the common comparison with services.

Based on the above it must be assumed that the definition of services as 'everything that can't fall on your feet, is an unfaceted description of services, and as such this thesis instead adopts the definition of services as 'experiences that happen over time' (Polaine, Løvlie, and Reason, 2013), which puts the service encounter (which includes the aspect of the service user) at the center.

This definition also affects the description of the recipient of the service or product. When related to services the term 'user' is used, implying active participation. Concerning branding in this literature review, the term 'consumers' is used, implying a passive recipient role than co-creational.

### 2.1.1 DESIGNING SERVICES

The importance of including the aspect of the service user's experience in defining 'services is, that services are co-created with the user (Morelli, de Götzen & Simeone, 2021; Bechmann, 2012).

As such input from the user about their expectations and need is key to providing a good service experience that lives up to the user's expectations, therefore satisfying the user (Polaine, Løvlie & Reason, 2013; Bechmann, 2012).

This, in opposition to tangible products, means that value is instead determined by the user (Morelli, de Götzen & Simeone, 2021). To create the expected value for the user, expectations of the user must be met, and those expectations are based on past experiences with a similar service or company, (ie. the service provider) (Wisler-Poulsen, 2015; Clatworthy, 2019).

A negative, or disappointing previous experience with the brand that provides the service, or just a similar service, will therefore have unconsciously, molded what is expected of the service (Clatworthy, 2019; Hansen, 2016). Therefore, expectations of a given service are subjective to the specific user, and when a service lives up to these expectations based on previous experiences or goes beyond them, this is what creates the value, that the user is looking for from a service.

As such, besides enabling a needed task for the user, value for the user also lies in meeting the expected experience of the service.

As humans we experience holistically (Wisler-Poulsen, 2015), meaning that each touchpoint users meet is perceived as one experience and not a series of shorter ones. For a service to be a good user experience, the services must therefore be well-orchestrated meaning that service designers look at aligning each step and touchpoint to create the most intuitive and comfortable user experience (Stickdorn & Schneider, 2019).

However, service design is often described as a holistic discipline (Wisler-Poulsen, 2015), meaning that service designers also understand the individual service in a larger context (Stickdorn & Schneider, 2019). Designing services is therefore a process going through stages of research, ideation, and orchestration of touchpoints and ecosystem understanding, to design the best holistic user experience and take into account all that is needed to provide the designed experience (ibid.).

The work of designing services is often structured using a chosen framework (Stickdorn & Schneider, 2019). This framework can vary in the number of phases and the names of these, but the basic idea is the same; the framework visualizes the phases of divergent and convergent thinking, starting from research and framing the problem at hand, to ideation, testing, and implementation of the designed service (ibid.).

The frameworks depict the service design process as linear, but designers often iterate back and forth between phases depending on what the research shows and feedback on testing (ibid.).

It is therefore important to not view the process of designing services as a stringent, step-by-step process, but as an open process of iterations based on research insights and testing (ibid.; Bechmann, 2012). These iterations allow designers to go back and forth in the process and change direction based on the discovered data, to ensure that the service properly covers a user need, without which the service has no reason for existence (Stickdorn & Schneider, 2019).

Moreover, service design is a cross-disciplinary approach, born from other disciplines; marketing, branding, operations management, customer service, and the like (Stickdorn et. al., 2018).

Because of this, designing services means making use of tools of different origins, in different stages of the design process.

Like the non-linear process, there is no 'one way' of approaching the design of a service, but rather a 'toolbox' is available to use (ibid.). The tools are commonly used to map insights from the research process or create an overview of the service that is being designed (Whyte, 2008). Most tools are used to clarify this with the user in mind to design the best possible service that lives up to the expectation of the user (Penin, 2018). Service designers often create personas based on user research, user stories to explore their possible thoughts and feelings when interacting with the service or narrate their needs or problem previous to the service, user journey to explore each step of the service the user encounters, and service blueprint which helps to zoom in and out on both service details and the larger system needed to provide the service for the most holistic user experience (Stickdorn & Schneider, 2019).

Though what tools are preferred and used must be argued to be based on the subjectivity of the given service designer or design team. It can therefore be argued that service design is a very creative and visual discipline, and the tools are chosen to focus mainly, or perhaps only, on the user experience in connection with the designed service.

Previously 'experience' was a word referring to the entertainment business, but even the most mundane interactions can be memorable experiences (Pine & Gilmore, 2011), which is a mantra for service designers to work from – the good, user-centric service experience is what service designers strive for and are experts at.

### 2.1.2 VISUALIZATION IN SERVICE DESIGN

Visualization is a key aspect of the service design process (Stickdorn et. al., 2018).

Throughout the different phases of the chosen service design framework, different tools are used to create an overview, map, and merge insights from research, ideate, prototype, and represent (ibid.). The tools used to design services often originate from other disciplines such as marketing, product design, and graphic design (Stickdorn et.al., 2018; Shostack, 1982).

Internally they are used to ensure a user-centered approach by using, for example, personas, user stories, and journey maps, and/or generate engagement and compassion for the user's point-of-view and pain points (Stickdorn & Schneider, 2019) – though this is not specified if the engagement is targeted at internal



or external use (Christoffersen, 2020).

Other tools are more intended for the practical, engineering aspect of service design, used to test and align touchpoints, such as blueprints and prototypes (Stickdorn & Schneider, 2019; Shostack, 1982).

However, there are no rules for when, or which, tools are to be used in the process (Ainamo, 20008).

The finished services are often given names and a visual look, but guidelines for how the finished visual design does not exist, but, like the choice of tools, a matter of the designer's, or design team's, prerogative. The tools are deemed necessary to support creativity in the design process (Dove & Jones, 2014).

## 2.2 BRANDING

In 1960 The American Marketing Association defined branding as *"a name, term, sign, symbol or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competitor"* (Kotler, 2003).

By this definition, a brand is to be understood as a strategic tool of differentiation in the marketplace, used to reach the company goal (Andersen et. al., 2015).

Previously the marketplace was full of 'generic products', without much need to differentiate the providers of the given product from each other (Hansen, 2016). Consumers would purchase what they needed where it was available, given that they could afford it (ibid.).

But as the marketplace got more competitive due to innovation and globalization (Forsgren, 2017; Fletcher et. al., 2013), the need for immaterial added value to generic goods became needed for differentiation in the eyes of the consumer, in order to win market shares (Andersen et. al., 2015).

Branding is the immaterial value that can be added to a product, company, organization, or even a person (Hansen, 2016). It is a means of 'staging' an emotional connection with the consumer to create customer loyalty (ibid.; Andersen et. al., 2015).

Branding exists in the intersection between the proposition made by the company, organization, or person, and the customer's perception (Filho & Roto, 2018). For the branded part, the company, and in this case the service provider, the brand is the promise of what is to come when interacting with them.

For the consumer, the brand is based on their past experiences and interactions with the given company (ibid.), just as expectations of services are.

A brand may promise a certain experience, but if this is not fulfilled, and the interaction is disappointing for the consumer, the brand is then stored with negative connotations based on that negative experience, which is usually not going to want the customer to revisit but instead spend their money elsewhere (Guan et. al., 2021).

This can also be referred to as the 'brand gap' if what is promised to the consumers is not what they in fact experience (Hansen, 2016; Gonzales et. al., 2016). Therefore the values of the organization must be properly imbedded in all touchpoints that the consumers come into contact with to uphold the desired brand (Roscam, 2010).

Contrary to this, positive interactions and customer satisfaction will provide a good experience and positive connotations towards the brand, which can lead to brand loyalty (consumers coming back and choosing the specific brand over others providing similar products or services (Hansen, 2016; Guan et. al., 2012) and 'Word-of-Mouth marketing (Andersen et. al., 2015; Smilansky, 2018).

Therefore, customer satisfaction is key to a brand, and satisfying a customer depends on subjective expectations based on previous expectations and what the organization promises.

As mentioned, a good brand experience can generate free promotion through consumer recommendations, but the brand itself is a marketing tool integrated into the business strategy as a means for differentiating from similar organizations, companies, or products (Motta-Filho & Roto, 2018; Andersen et. al., 2015).

Branding, in short, is a strategized consumer experience to generate added immaterial value and customer loyalty.

### 2.2.1 BRANDING IS A STRATEGY

All organizations and corporations have, or should have, strategies (Andersen et. al., 2015) – a set of techniques for understanding the market and influencing the given company's position within it (ibid., Barringer & Ireland, 2016).

Because the market is now more open than ever due to technological innovation and globalization, consumers no longer only reach for settling the lowest need in Maslow's pyramid (Andersen et. al., 2015). Consumers do not just want 'milk', they want milk from a certain area or a specific producer (Hansen, 2016). Because of this, organizations must differentiate from each other – find a way to promise more than the given product or service, or suggestively make consumers believe that there is a reason to buy their 'milk' over other producers' milk.

To overcome this, branding is a strategy to influence the customer's decision-making process (Philiastides & Ratcliff, 2013).

In theory, businesses operate at three strategic levels:

The corporate level, the business level, and the functional level (Andersen et. al., 2015).

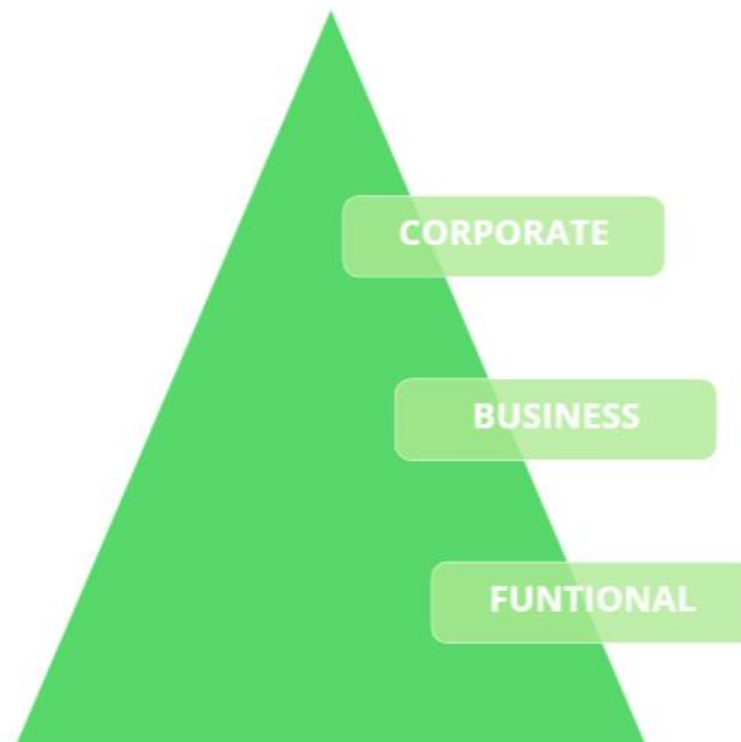


Fig. 1: Three levels of strategy.

Source: Andersen et. al., 2015; own adaption; miro.com

Theoretically, this means, that different decisions are made at different levels within an organization;

At the corporate level is the top management. This is where decisions on the overall objective of the organization are made, which affect the entire organization. It is theorized that decisions made here are planned for a 2-5 year timeline (Andersen et. al., 2015).

The business level is where mid-level managers are placed.

Decisions here are said to be planned 1-2 years into the future (ibid.).

At the functional level, the lowest level of supervisors and 'floor workers' are placed.

At this level, decisions are made more frequently to complete day-to-day tasks and are said to have an effect up to a year into the future or as short as a day (ibid.).

Decisions made to create or maintain a brand can therefore be argued to lie within the top level of strategic decision-making, as the top management decides the overall strategy for positioning the company as desired within the given market, influencing the actions and decision of the subsequent levels (Motta-Filho and Roto, 2018).

It is therefore at the top level the values of the company, the desired brand, are decided upon, which then influences the decision on the lower levels as they must align their tasks and make decisions based on how to achieve the overall objective set in place by the top layer of strategic management.

As such branding may also be used as an internal tool within an organization (Hansen, 2016; Zuckerman, 1999).

The objective of what experience the organization wants to provide their customers can be applied as internal guidelines of employee behavior, as well as it serves as guidelines for decision-making on the middle and lower levels of the strategic levels presented in figure 1 presented above (ibid.).

Therefore, a brand is not only a strategic tool for external communication but can help streamline internal behavior and decision-making. The use of branding semiotics within the organization therefore can also create an understood internal identity of "who we are as an organization" and assist to create a sense of unity within the employees within the organization (King, Clemens & Fry, 2011).

### 2.2.2 SEMIOTICS

Semiotics is the visual representation of the brand that provokes the unconscious brand connotations in the minds of both consumers and employees (Guibourgé, 2020). It is the visual trademark of the brand (Neumeier, 2005).

Semiotics is the study of signs and symbols and their deeper meaning (Hansen, 2016). Regarding branding, this refers to the name and logo (colors and symbols), which becomes the visual dimension of the added value of the brand (Andersen et. al., 2015). Semiotics is an important aspect for building awareness of the brand in consumers and building brand loyalty (Oswald, 2007).

According to Ferdinand de Saussure (in Hansen, 2016), a pioneer in modern semiotics (Deng, 2009), the semiotic sign has two parts; the visual expression and the intended meaning – but the relation between these two is arbitrary (Deng, 2009), in that there is not necessarily a connection between the visual expression and the intended meaning (Hansen, 2016). This connection is learned (ibid.). The two semiotic aspects can be complete oxymoronic counterparts, but the meaning is learned through marketing and personal experiences (interactions) with the company (ibid.; Oswald, 2007).

The brand itself can try to nudge the decoding in a certain way, but never fully control it (Hansen, 2016). This can be described using the theory of 'adjusted ethos';

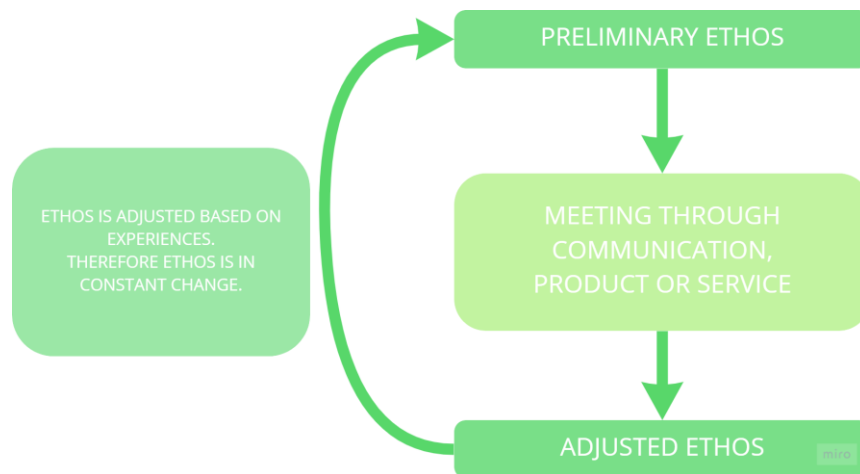


Fig. 2: Ethos in change

Source: Hansen, 2016; own adaption; miro.com

A consumer begins with a 'preliminary ethos' – the current perception of the brand based on previous interactions (ibid.). When the consumer comes in direct contact with the brand, either through marketing or the use of their products or services, then this encounter can either confirm the preliminary ethos or the encounter can affect this, nudging it in a positive or negative direction (ibid.).

If the ethos is affected through the brand encounter, the ethos is then adjusted, producing a new preliminary ethos, that can, again, either be affected positively or negatively during a new encounter. This shows how the brand can only somewhat affect the brand perception, and mainly so during the encounter, underpinning the importance of a positive consumer experience.

In this manner, the semiotic aspect of branding also shows the intersection between psychology and business, regarding the inherent biases of all humans and the heuristic shortcuts of our minds (Bazerman & Moore, 2013). Consumers always have reasons to choose and act as they do but are not always conscious of why, in the same way, consumers may choose one brand over another, without consciously realizing why –this is the goal of branding. To differentiate through a controlled customer experience (Motta-Filho, 2017).

However, the above theory of adjusted ethos is missing some nuances as it does not take into account that negative experiences weigh heavier than positive ones, and negative brand perception is, therefore, harder to affect than a positive one and perhaps needs more than one encounter to make up for a negative experience (Taylor & Burns, 2022) which means that a bad brand experience means harder work to 'make up for' to persuade a consumer the company's way.

The adjusted ethos theory also does not take into account that a bad user experience also means that the given consumer may not want to make use of the brand's products or service again, leaving the consumers with a permanent negative perception of the brand that the brand does not have a chance to adjust and thereby loses market share.

In any case, positive or negative, the semiotic representation of the brand subconsciously awakens the ethos of the brand in consumers before actual contact.

### 2.2.3 BRANDING, PERSONAL STAGING, AND STORYTELLING

Branding also plays another role with consumers – personal staging using certain brands to represent oneself (Jamal & Goode, 2001).

To explain this, Goffmann's dramaturgical model of social life can be used;

Imagine a theater stage. The setting is meticulously prepared, and all actors are portraying a part. For the show to be a convincing experience the actors wear costumes and use props, which is the result of backstage planning where the audience is not allowed in (Hansen, 2016).

The backstage is where the actors apply their makeup, rehearse their lines, lights and sound is tested, etc., for getting ready to provide the audience with the expected experience during the show (ibid.).

This theatrical analogy can be transferred to people's private and public appearances;

In the backstage consumers are private and alone and free to be who and how they would like to be, their 'real' self, but it is also where they get ready to appear in public and social contexts, having to live up to the expectations of others and themselves – their 'ideal' self.

In Goffmann's theory, the ideal self is a staging made to control others' impression of oneself (ibid.). It's a social façade controlled through clothing and accessories – from certain, carefully chosen brands. Thus, any public appearance becomes a role consumers play in creating and maintaining their chosen narrative of themselves.

Therefore, not only do organizations or companies stage themselves to be perceived a certain way; consumers do this as well.

This means, that besides needing to feel a sense of familiarity with an NGO, the target group must also want to publicly associate with the brand to want to interact with the organization.

Going back to Goffmann's dramaturgical theory, the analogy of life as divided into different types of stages (front and backstage), this also means that the consumer is, in this theory, the actor – the main character of their own lives, which they try to portray a certain way to the audience – their surroundings (Miller, 2017). Therefore, a central approach to generating a brand is storytelling (ibid.; Fog, Budtz & Yakaboylu, 2004).

Storytelling is not about telling the story of the company appealingly - It's about telling a story that the consumers can see themselves partaking in (Miller, 2017).

Whereas branding is the core identity an organization wants to have to differentiate itself coming from the corporate strategic level, storytelling is a strategic communication tool at the operational level (fig. 1).

The brand comes to life on the operational level through storytelling – describing the brand values through engaging stories to differentiate itself from competitors in an increasingly transparent market (storytelling book). In short a way of engaging consumers through pathos (feelings) rather than logos (logic) (Hansen, 2016).

Storytelling is a means of communicating the values defined at the corporate strategic level through a story, which means that the core, the brand values, may stay the same, but the narrative, the story, can slightly change, but will always strive to communicate the values of the brand for the consumers to mirror themselves in (Hansen, 2016). In this way, the brand is the "core story" (Fog, Budtz & Yakaboylu, 2004) and storytelling is the sense-making tool identifying both ambition and challenge as is traditional in telling any story, and therefore easy for the consumers to unconsciously decode (Miller, 2017). It is therefore also

important to tell a simple story, for clear communication, for the story not to drown in unnecessary noise and it will become more difficult to influence consumers' bias towards the brand (ibid.).

As mentioned, branding can also be used as an internal communication tool, which storytelling can also contribute to (ibid.). The key is still to keep the story simple and clear, so the audience (employees as well as consumers) always can see how to add themselves into the narrative of the brand (ibid.).

#### 2.2.4 BRANDING AND NGOS

An important perspective of branding to cover in this thesis is branding in relation to NGOs, as the later case is based on such an organization.

The little research done on how branding affects NGOs shows, that the brand of an NGO is connected to its performance regarding its capabilities to achieve its goals (do Paco, Rodrigues & Rodrigues, 2014; Huang & Ku, 2016).

The number of NGOs has grown in later years (do Paco, Rodrigues & Rodrigues, 2014), and as in the corporate sector, branding is needed to differentiate NGOs from the competition to win the needed share of donations from consumers (ibid.).

Therefore, an NGO needs a positive brand to persuade donations to the given NGO rather than the competition, and a positive brand is said to be based on the NGO's efficiency and achieving its objectives, as mentioned.

Donations can either be in way of money (monetary donation) or volunteering (donation of time) (ibid.).

Brand awareness with consumers as well as brand affinity too is key aspects of the decision-making process of consumers. This means that one, consumers must be aware of the brand, and second, consumers must feel a sense of belonging or alignment with their own values with the NGO to be willing to donate (ibid.; Huang & Ku, 2016).

Branding is as such argued to be the most valuable asset for an NGO (do Paco, Rodrigues & Rodrigues, 2014).

#### 2.3 CONNECTING SERVICE DESIGN AND BRANDING

As mentioned, service design is a user-centric discipline, but the borders the service design community has set for itself often lead to creative, but unrealistic services.

As an example, in the central book on serviced design, "Service Design Thinking" by Stickdorn and Schneider (2019) the first phase of the double diamond framework for the service design process is described as follows:

*Although service design aims to put the customer at the centre of its processes, the process seldom start with the customer. The first task of a service designer is to understand the culture and goals of the company providing a service. Do they understand what service design thinking is? Is the company prepared for such a process? Since a service design process commonly involves co-creativity, it is important to agree on the extent to which the service designer has sovereignty within the creative process. Furthermore, the process starts by identifying the problem a service designer should work on; this problem is usually an organizational one or is initially viewed from the organizational perspective. It is important to understand the company's point of view on a certain problem, and in fact it could be argued*

*that much of a service designer's role is in articulating the organization's problem from the perspective of the customer. The second task is not finding a solution, but instead identifying the real problem. Gaining a clear understanding of the situation from the perspective of the current and potential customers of a certain service is crucial for successful service design. (Stickdorn and Schneider, 2019:128).*

In this quote, the authors begin by stating that even though service design takes a user-centered approach, the process must begin by understanding the client's business. But, instead of approaching this need for information about the client with how service designers can ask about this given company, the authors question if the client is ready for the service design process and what this may entail. This leaves the responsibility to the client, about being open to how service designers work, and not about the need for designers to understand the company and how the service benefits them, and if the service correlates with who the client wants to be as a company – their brand and brand values.

Further, the quote is very quick to jump back to the user-centered focus. Not much consideration is given to the importance of getting to know the client. From this quote, it could be argued that service design is all about what a service can do for the user – not what a service can do for the client.

In continuation of the quote above, the counterpart of the book above, the “Service Design Doing” book (Stickdorn et. al. 2018) begins its very first chapter with the headline “What do customers want?”. Again, the focus is on the user of a service from the beginning, and the starting point is not the client company.

In the same way, the Design Council, which presented the popular Double Diamond framework, describes the first stage as for “questioning the challenge and quickly leads to research to identify user needs”. (Ball, 2019).

Again, not much is said about researching the client company or their needs.

Emphasis on the client organization, brand, or strategy, is close to not included at all in key service design literature. It could be argued that service design is more integrated into the two lower levels of strategic management (fig. 1) than branding, which is more integrated into the two higher levels of strategic management. This because service design could be argued to focus more on the details and touchpoints of a service), to design the best possible solution and service experience rather than how this service is strategically useful in the market or aligns with the desired brand experience.

The focus of service design is so much on the user experience alone, and not on who provides the service; What is designed only looks into how the services cover needs and generate value for the user and not the client. Almost all commonly used tools in service design regard user research, user empathy, user engagement, and user value. As such service design does not connect with the top level of strategic management, and thereby considers the client in the larger perspective of their market and brand differentiation strategy, which means that the service design process often misses how the service generates value for the client as well – without which it can be argued that the client does not have incitement for implementing the service. If it is not a strategically useful service aligning with the client's objectives and desired brand, it would not be feasible for them to consider it. As such the current borders of service design fall short. Calling service design a ‘holistic approach’ can therefore be discussed, as the service may zoom in and out on how the service provides a good user experience, but designers do not take into account the client and market that the service will be provided by and operate within, respectfully. This is curious as service design already shares tools with, for example, marketing, including branding, but the service design community has, at some point, decided upon where the border of service design goes,

and how far it can reach into other disciplines. As such the community has also decided that it is common that 'the client doesn't know what they want' when designers do not ask, or research the client's perspective thoroughly enough to have the right to use this sentence.

Both services and branding are intangible, and the value exists in the minds of the consumers. Though both include some tangibility; Whereas services have tangible aspects as described using the IHIP paradigm, branding instead has a visual aspect in terms of name, logo, and colors. Key to both is the consumer experience for creating value, or added value, to services and brands, respectfully.

Both are therefore experience-based, or rather, experience-centric, as both are concerned with creating a good experience. Where they differ is that branding is a strategic activity trying to control the experience beyond it being 'good', but also generate specific connotations with the consumers by communicating their values in a story, that the consumers want to participate in.

When a company or organization then provides a given service, that service is tied to the brand in the minds of consumers – the service is where the brand "comes to life" (Motta-Filho, 2019). The service is where the consumer interacts with the brand, and the experience with the service is stored in the minds of consumers as their experience with the given brand. But service design does not regard how, or if, the service aligns with the desired brand – if it portrays the desired experience or if the service as an activity aligns with the values of the brand.

Despite the described overlaps of visualization semiotics are not an integrated part of the service design process. When services are designed, they are often given catchy names and a visual identity which are key to service representation at the end of the design process. Despite this, service design literature does not mention semiotics and how the visual representation invites a heuristic decoding and as such, how the chosen visualization either aligns or detaches from the decoding that the client works to create in the minds of its audience.

In general, branding is barely mentioned in any literature on service design.

But when designing a service, it can be argued that it must align with the brand and business strategy, because if not, then why should the corporation implement the service?

Services must generate value for both users and the client equally to be relevant, and align with the client's strategy and resources to be realistic and feasible.

Service designers are trained to design holistic services for the consumer – seeing the detail of the touchpoints as well as the more complex system needed to provide the service, but they are not taught to see the bigger picture and considering the service provider - the organization or company who, in the end, are the ones implementing and providing the service.

### 2.3.1 THE BRAND EXPERIENCE MANUAL

One approach to integrating branding into the discipline of service design is the creation of the 'Brand Experience Manual'.

This experiment that birthed this manual, was based on the assumption taken in this thesis as well, that service design can benefit from branding and its link to business strategy (Motta-Filho and Roto, 2018). It was argued that branding and services are essentially connected through their common focus on customer experience, and by exploring how to further relate the two, the concept of the 'Brand Experience Manual' came to be.



The manual was created through a case study aimed at structuring a way to “*facilitate the translation of brand strategy into customer experience*”(Motta-Filho, 2020), as one problem was conceived as the need of finding a way to communicate the customer experience that the given brand seeks to provide (ibid.), as organizations do not traditionally describe their brand experientially.

The approach was co-creative sessions with service designers and corporate representatives, discussing how to speak the ‘same language’. Through iterations and testing the brand experience manual was created as a tool meant to help communicate the brand to service designers (Motta-Filho, 2018).

This holds three key issues;

Firstly, the use of the brand experience manual entails a specific (high) level of client involvement.

Secondly, the manual leaves the responsibility of decoding the brand to the client rather than having the service designer approach this from an outsider’s perspective as they would in user research.

And, thirdly, it does not involve the perception of current or past client customers.

The use of the Brand Experience Manual means that the work falls mainly on the client having to fill out the manual, so service designers can use the input in their design process. Inherently this also means that the level of client involvement is less a thing to agree on, but specified upfront. This can both mean a more clear communication of what is expected of the client upfront, but it can also be argued that it could become an inhibition as every client may not be as inclined to set aside the time to fill the manual out thoroughly, for it to be useful for service designers. Moreover, the testing and use of the manual already showed that, because organizations do not experientially express their brand, they can have a difficult time filling out the manual, as their perspective of brand and customer experience remains different from that of service designers.

In regards to responsibility, using the brand experience manual also means that it’s the client’s responsibility to clearly and usefully communicate their brand. The responsibility, at this stage, is not yet that of the service designers, they have hired to design for their brand.

And lastly, exploring the brand only from the client’s perspective may not be sufficient;

As the brand is subconsciously stored in the minds of consumers, it could be argued that their views and past experiences with the brand are important input as well, when exploring a brand.

Asking the client about their brand should rather be seen as exploring the brand proposition (how they want to be perceived) but not the brand itself (how they, in fact, are perceived).

Arguing that the client can fully clarify their brand, when brands are stored in past experiences of consumers, is counter-intuitive, and reflections upon using the Brand Experience Manual have shown that even with this tool at hand, companies still struggle to communicate their brand experientially.

## 2.4 INTEGRATING BRANDING IN SERVICE DESIGN – IN PRACTICE

The approach to service design can appear very self-serving and self-involved. Not looking outwards beyond the borders of the service ecosystem and exploring what the services designed can affect a brand (positively or negatively). Service design is focused on co-creating value with users, and argues how this is a creative discipline far different from the creation and promotion of products, that it has become disconnected from business logic of feasibility and strategy. Curiously as both branding and services have the design of experiences at the core.

So does the client really “not know what they want”, or are designers not making an effort to ask, as this is seen as “not their job”?

The client might not know exactly what they want a service to do, but they do usually know what they want to offer their customers, and brand experience they strive for their client to connect with their brand.

Therefore, the fault may lie with the service designers and the service design community's acceptance of where the border of service design lie.

Why is it not the service designers' job to design services that are holistic in terms of users, but also for the client? Why do service designers cut off their work, when it glides into a grey zone of company business strategy concerning the service? Why is it not the job of service designers to follow through in the corporate aspects when designing services? And why is it not important to get to know the client just as much as the subsequent service customers?

To resolve both of these common sentences, designers could take it upon themselves to explore the company more thoroughly and include this knowledge and considerations in the design process for more feasible and realistic services as the outcome.

Service design is undeniably attached to marketing and business strategy already in terms of tools, and as both branding and service design is experience-based but has only chosen to adapt tools the designers find relevant.

But as service design is an 'open toolbox' it could be argued that other tools may be relevant in the design process to expand the role and competencies of service designers.

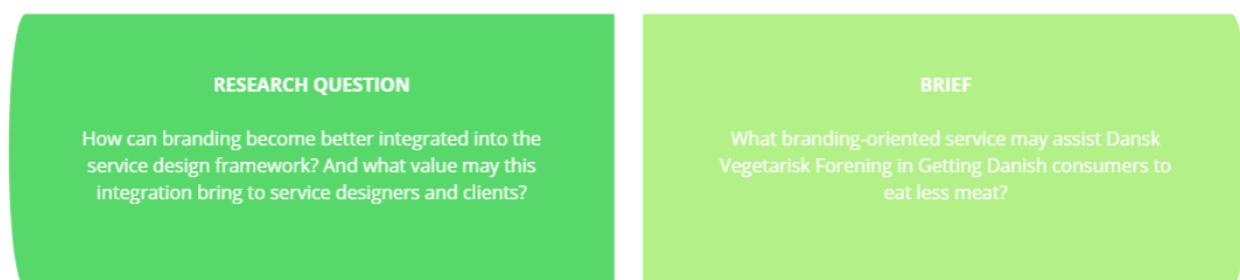
A service may have no reason for existence without generating value for the users, but the service also has no reason to be implemented and provided by the client company or organization if it does not generate value for them as well. As branding and service design already share the experiential aspect as well as tools to design this, it can therefore be hypothesized that branding can provide this needed expansion of service design practice.

This thesis proposes an integrated approach to understanding a service client's brand and integrating this into the process of designing services with the hypothesis of this leading to better quality services as they would be more realistic, and feasible by adding a larger perspective to the process.

## 2.5 BRIEF AND RESEARCH QUESTION

Based on the theoretical presentation in the literature review above, this thesis works from the below-stated brief and research question.

The brief refers to the full thesis, whereas the research question relates to the case, that is to be presented in the coming section:



*Fig. 3: Research question and design brief*  
Source: own adaption; miro.com

## **PART THREE**

# **METHODOLOGY**

### 3. METHODOLOGY

In this part, the overall methodological theory and considerations made to answer the research question and design brief of the thesis are presented.

More in-depth considerations and explanations beyond these will be presented in connection with the specific methods or tools in the sections throughout the thesis, when relevant.

#### 3.1 RESEARCH APPROACH

The method of this thesis is to use the service design framework and process to exercise how to implement branding into this using a design case, and by doing so attempt to live up to the design brief and answer the academic research question. The project works from a deductive approach meaning that the research question was made based on existing assumptions, and the goal is therefore to confirm or deny that branding can be a valuable tool in service design practice.

As the literature review above noted, there is not much literature and research on how to connect branding and service design, and even less about doing so in practice. Therefore, this is uncharted territory, and this thesis must be seen as an experiment, and the results must as such be seen as indicative rather than absolute facts.

To explore how to bridge these two areas of branding and service design, the approach of this project is to both apply models and theories already within the toolbox of service design, as well as investigate if, or how, models and theories beyond the realm of service design could be useful within this context.

The tools already used within service design will on occasion be applied to the case differently from the common use. This means that models or tools may be used in a different way than first intended (what is seen as the correct use), but this is not the same as meaning that they have been misunderstood or used wrongly. It means that a different point-of-view is applied to confirm or deny that this approach is useful in incorporating branding into service design in practice, and to do so, the tools are themselves explored to see if they can be useful in a different context.

The conclusion of the thesis must therefore be perceived as overall reflections of the approach, as a larger study, and more examples and testing is needed to properly define the validity and value of the approach.

#### 3.2 VALIDITY AND RELIABILITY

There are a few overall considerations to point out previous to beginning the case and practical work of the thesis;

First of all, the coming case aims to design a service for Dansk Vegetarisk Forening (Danish Vegetarian Association) who works to promote the plant-based diet in Denmark.

I myself is a vegetarian and because this is a solo thesis and not a group project, it has not been possible to discuss and reflect on the research approach, especially the questions asked in the survey and interviews with a group or others understanding the aim and approach of the thesis.

Therefore, it must be assumed to be possible that my bias, own values, and opinions towards a certain choice of diet, have played a part in the questions asked.

It is important to understand own limitations and understandings in this regard, as it may affect the results of the research (Abnor & Bjerke, 2014).

However, actions have been taken to overcome this issue, by having others read through the survey and interview guides on beforehand. But because outsiders are not intrinsically a part of this project, they have

not fully been understanding of the aim of the project and relevance of these research activities, and therefore validity issues of the planned questions would be hard to truly find, and therefore the issue stands.

Secondly, it has been a challenge to find respondents for interviews, which means the result of the research can be skewed to reality. It was a goal to have a large number than possible for the thesis to be reliable, but this has not been possible in the available timespan. Therefore the data collected in the case, upon which design decisions have been made must also be seen as indicative, as the case does not have the desired level of reliability.

Thirdly, it is important to keep in mind throughout the thesis that the case is just that – a case. The case is used to exercise a bigger issue of investigating how to better incorporate branding considerations into service design practice and framework. Therefore, the case research results, as well as the thesis conclusions must be seen as tentative results in any case, which should be further tested. This is to state that the case research result is less important to the bigger aim of this thesis but to also state that the thesis results regarding branding in service design must be all seen as tentative, as one thesis and research cycle cannot be seen as valid proof. The thesis is a suggestion of an approach that should be further tested to be sure of the results and value for clients and in service design. However, the results of this thesis' case research will be viewed as true to reality to design a service suggest changes to the service design practice, and answer the brief and research question. Decisions are therefore made throughout the case as if the collected data were reliable and valid, if not the case could not move on. But attention has been paid to the number of respondents.

Fourthly, and lastly, ethical considerations must be made; the names, ages, and, cities of residence of respondents will not be disclosed in this thesis, to keep respondents fully anonymous. This is only known by the author.

### 3.3 INTERVIEW METHODOLOGY

Interviews are communication with structure and purpose of exploring the world through the point of view of the respondents (Kvale & Brinkmann, 2014).

The interview conducted for this thesis were all structured using interview guides. The use of an interview guide enables a consistent and sensible line of questioning and helps to cover all central themes keep the aim of the interview, as all questions have been prepared on beforehand (Larsen & Vejleskov, 2006) and as such ensure that the purpose of each interview was fulfilled.

All interviews are therefore considered semi-structured interviews, as the interview guide ensures that questions are framed and aimed properly with open-ended questions up front, but in the given interview situation it is possible to ask for clarification or elaborations from the respondent (ibid.).

All interviews were conducted via video calls or by phone, and all respondents gave their acceptance of recording the conversations. Only having notes or transcriptions of interviews leaves out details of body language and other expressions such as hesitations, pauses, etc. (Larsen & Vejleskov, 2006; Kvale & Brinkmann, 2014), and as such the recordings are useful as proof of the data and data collection and ensure that other have the opportunity to check the reliability of the empirical data used in the case, from these interviews.

A disadvantage of such a qualitative interview is, that it can often be difficult for the interviewer to not let own opinions or biases be known or ask leading questions which was a large concern for this project, as

explained in the section above (Larsen & Vejleskov, 2006).

Even the slightest rephrasing of questions can quickly change the answer of the respondent, which is why the quality of qualitative interviews can often be questioned (Kvale & Brinkmann, 2014), as it hurts the overall reliability of the interview results (ibid.). Leading questions are often missed, or asked unreflectively as follow-ups, but can also be quite useful in confirming interpretations of answers, to ensure the decoding is not based on the biases of the interviewer (ibid.), and therefore, the use of leading questions is an opening for the interviewer's bias but should not be devalued altogether.

All the interviews have been video recorded with the consent of each respondent, which has been added in appendix 4 as a source for the empirical data references in the casework.

### 3.4 CHOICE OF SERVICE DESIGN FRAMEWORK

In service design, it is common to structure the design process using a design framework.

These frameworks can look different but often consists of three to seven phases, presenting the shifting divergent and convergent thinking throughout the process, though the names of these phases can vary (Stickorn & Schneider, 2019).

The act of 'designing' is understood as a process (Kochanowska, Gagliardi, and Ball, 2022), and using a framework for structuring the process helps to decode the different steps, making them visual and therefore more tangible to work with (ibid.).

Using a specific framework to structure design work, is also said to allow a greater level of conscious reflection on the process, as it is important to learn from the research and adapt (Stickdorn and Schneider, 2019). The frameworks also help to keep the bigger picture in mind, when working on design details for a holistic service, as service designers work in a very complex context of collaborators, specialists, and stakeholders (ibid; Kochanowska, Gagliardi and Ball, 2022).

Visually the frameworks represent service design as a linear process (Stickdorn & Schneider, 2019). The visual depiction does not present important iterations common to the process, and therefore it is important to underline that service design is an iterative process of learning and adapting, both concerning research and framing the problem statement, as well as editing and adapting the service solution and proposal after test runs (ibid.; Drew, 2019).

Due to the linearity of the visual framework presentation, it is important for designers to remember that the framework is a visual simplification of the design process, and not a step-by-step guide (Kochanowska, Gagliardi, and Ball, 2022).

This also means that using a framework to present the coming design case, means that this thesis will also present the case as linear when it was not due to iterations and adaptations along the way. These iterations and adaptations are not clear in the coming sections, as they are presented linearly in the given phases and not presented in the thesis in the actual order it may have been done, to avoid a messy written project and lack of internal validity and understanding of the project.

#### 3.4.1 THE DOUBLE DIAMOND

The casework presented in this thesis is structured using the Double Diamond model presented by the Design Council (Ball, 2019).

This framework is made up of four phases; 'Discover', 'Define', 'Develop' and 'Deliver'.

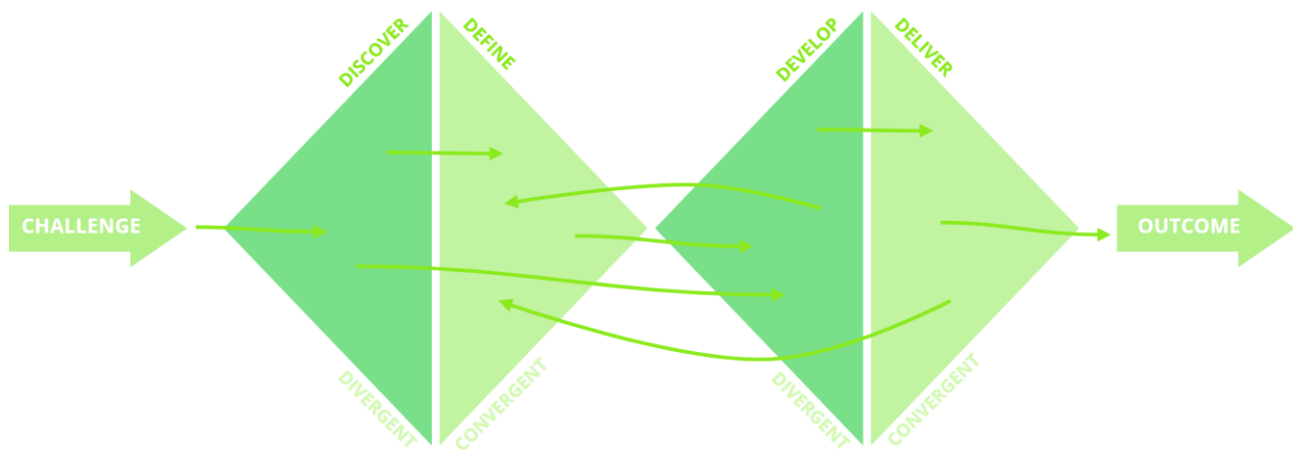


Fig. 4: The Double Diamond  
Source: Design council, 2019; own adaption; miro.com

The different phases represent the different stages of the design process, as well as they represent the different stages of design thinking, shifting between divergent and convergent thinking (Design Council, 2019).

One criticism of the Double Diamond model is that it visually makes the service design process look straightforward (Drew, 2019). As mentioned above, service design is not a linear process, but includes iterations when needed, which the Design Council also urges (Design council, 2019) as illustrated using the arrows in figure 4. As such the work in this thesis will also be presented linearly, and thus does not explicitly represent how the different phases and insights have influenced each other.

The choice of using this specific framework is based on the fact that this is the most popular service design framework (Stickdorn & Schneider, 2019) which can be applied to most projects (Gustafsson, 2019), and as the brief relates to how branding may be better incorporated into service design framework, it was deemed most reasonable to use this specific framework.

#### 3.4.1.1 Discover

The first phase, 'Discover', is for exploration (Stickdorn and Scheider, 2019) with a divergent thinking approach (Design Council, 2019).

The design phase begins with the task of exploring what the client company would like from a service and aligning expectations of the level of cooperation with the company in the design process (Stickdorn and Schneider, 2019). The client often also provides a problem area to work with.

The second task is then to define this issue in a way that the solution may be service-based, which means taking the perspective of the consumers, researching them, their pain points, and their daily life in relevance to the given problem area (ibid.).

The third task is the visualization of these insights (ibid). Service design is a very visual discipline, as mentioned in the literature review, and visualization helps make insights more tangible and simplify complex contexts for a better sense of the problem and communication within the design team (ibid.; Whyte, 2008).

#### 3.4.1.2 Define

In the second phase, 'Define', the thinking turns convergent (Design Council, 2019).

This phase is for making sense of the insights gathered in the first phase, and aligning the need of users and the provided problem area (Stickdorn & Schneider, 2019).

As mentioned, service design takes an iterative approach to the process, and most iterations are said to be done between these first two stages of exploring and defining the key issue (Bechmann, 2012).

#### 3.4.1.3 Develop

In the third phase, 'Develop', the design thinking turns divergent once again (Design Council, 2019). At this stage, enough research and iterations have been done between the first two stages, and now the time has come to ideate on how to resolve the issue at hand while covering the needs of the users of the coming service (Stickdorn & Schneider, 2019).

This means open ideation, often through creative exercises to find potential service solutions (ibid.).

#### 3.4.1.4 Deliver

In the fourth and last phase, 'Deliver', the focus turns to the client and the organizational resources and change needed to implement the service (Stickdorn & Schneider, 2019).

A finished and consistent service concept must thus be presented to the client, for them to want to make this change (ibid.). At this stage, the service must have been tested and the designer able to communicate the value of it – for both service users and clients (Stickdorn et. al., 2018).



## **PART FOUR**

### **THE CASE**

In this part of the thesis, the casework begins.

In the beginning, the focus will change to revolve more around the client, Dansk Vegetarisk Forening, which will be presented in the coming sections. The work presented in the different phases focuses mainly on answering the brief and following the design framework to produce a service for the client. In the summaries, reflections regarding the work of the phases in connection to the overall research question are added.

Following the case, the focus turns to how the case has assisted in answering the research question.

As mentioned in section 3.2 of the methodology part, the case results are to be seen as tentative, and as a “clean canvas” for investigating how to integrate branding into service design, which is held as more important than the validity and reliability of the case itself. It must be seen as an example of the service design process and indicative of need of more research.

# PHASE ONE

## DISCOVER

## 4.1 PHASE 1 - DISCOVER

This part begins the casework of the thesis.

Following is a presentation of the client, initial desktop research, and visualizations of these insights.

Moving forward the focus thus now turns to the case company and the practical work of the service design and the implementation of branding.

### 4.1.1 CASE INTRODUCTION

The case this thesis is about to embark on is a case of designing a service for Dansk Vegetarisk Forening – an NGO working to promote a fully plant-based diet and how this benefits the human body, animals, and the current climate change crisis (vegetarisk.dk<sup>3</sup>, ND.).

As presented, this design case takes a different approach, due to a wonder of why strategy is not more integrated into service design, as that branding is the gateway to implement this, due to its experiential core which it shares with service design. Throughout the case tools from branding will be used to analyze the client organization and visualize these insights, as is common in user research in service design, while also applying more traditional service design tools to research, analyze and visualize the user's point-of-view. The coming part, therefore, is mainly practical and less theoretical, turning the attention to fulfilling the design brief, but each phase comes to a close in a summary, which mainly sums up the work and insights from the completed phase, but also presents some reflections on the approach and use of branding in service design, and thus offering some thoughts on the work in relevance to the academic research question.

Following next is a presentation of different types of diets, to avoid confusion during the case, as it revolves around the choice of diet and the personal reasons and values behind this.

Then the case itself begins, with the initial desktop research.

#### 4.1.2 CLARIFICATION OF DIETS

To avoid confusion, a clarification of different diets mentioned in the research of the following case is necessary, as there is often confusion regarding what the different dietary choices entail, or do not entail:

##### 4.1.2.1 FOOD GROUPS

Firstly, when the concept of ‘food groups’ is mentioned, this is meant as a division of food into groups like ‘fruits’, ‘vegetables’, ‘dairy’, ‘legumes’, ‘chicken meat’, ‘pork’, ‘fish’ etc.

This is to have a specific term to reference dietary choices differently than the overall name of a diet like ‘vegetarian’.

Further when mentioning ‘animal products’ this regards all food products that include things stemming from animals. This means meat (including fish meat) as well as milk, eggs, and other byproducts from animals.

The table below visually shows what the different dietary choices entail or not. A description of each follows next.

	M E A T	C H I C K E N	F I S H	E G G S	D A I R Y
<b>CARNIVORE (MEAT EATERS)</b>	✓	✓	✓	✓	✓
<b>PESCETRIAN</b>	X	X	✓	?	?
<b>LACTO-OVO VEGETARIAN</b>	X	X	X	✓	✓
<b>LACTO VEGETARIAN</b>	X	X	X	X	✓
<b>OVO VEGETARIAN</b>	X	X	X	✓	X
<b>VEGAN</b>	X	X	X	X	X

Fig. 5: Table of diets

Source: thebitingtruth.com, 2021; own adaption

##### 4.1.2.2 CARNIVORES (MEAT EATERS)

Carnivores consume both plants and animal products, and predominantly strive to gain protein from animal meat, and less so from plants (de Boer & Aiking, 2022).

Though some carnivores may have sorted out certain products due to allergies, or perhaps, the choice of following a certain dietary plan like the KISS or LCHF diets, which each includes different philosophies of

how much to consume of different food groups, at what times a day, etc., as it includes a philosophy of optimal health or/and weight loss (Bugge, 2015).

#### 4.1.2.3 VEGETARIAN

A vegetarian diet means consuming plants, dairy, and eggs, but not any animal meat, including not eating fish (Hargreaves et. al., 2021).

There are several sub-categories of the vegetarian diet (ibid.);

##### 4.1.2.3.1 LACTO-OVO VEGETARIAN

In this diet, no meat is consumed, including not consuming fish meat or caviar. Dairy, as well as eggs, are still included in the diet.

Lacto-vegetarianism: This variation also excludes meat and seafood, but also does not eat eggs or products that include eggs (ibid.).

##### 4.1.2.3.2 OVO-VEGETARIAN

This variation excludes meat and seafood from the diet as well. However in this diet eggs are included, but dairy is not (ibid.).

#### 4.1.2.4 PES CETARIAN

Pescetarianism is a variation of vegetarianism. In a pescetarian diet, meat and poultry are still excluded, but fish is included. Often this diet also includes both eggs and dairy, but this is a subjective choice, as with vegetarianism (Lai, 2010). The first part of the word, 'pesce', originates from the Italian language, and means 'fish' (Merriam-Webster, ND.).

The choice of consuming eggs or dairy can vary (Lai, 2010).

#### 4.1.2.5 PLANTBASED DIET

The plant-based is a more radical diet than vegetarianism, as this diet means excluding all animal products. This diet is often referred to as 'veganism', but in this thesis, the two concepts are divided as veganism also describes a lifestyle choice that goes beyond dietary restrictions (Giraud, 2021).

#### 4.1.2.6 VEGANISM:

Veganism is often used interchangeably with 'plant-based' when referring to food, as the term 'vegan' can be used to describe both diet alone or a more holistic lifestyle, but here a distinction is made for clear clarification (ibid.).

Veganism is the term describing a more holistic lifestyle, which entails a larger level of consideration in regards to consumerism; here animal products are also excluded in all other areas - for example, vegans do not purchase products made of leather (ibid.). It is a lifestyle, rather than only a dietary choice.

#### 4.1.2.7 FLEXITARIAN:

Flexitarianism has become increasingly popular in later years (Wohl, 2019). With this diet there are no absolute exclusions, as this group eats both meat, dairy, eggs, or, at times, all plant-based, and when to eat following which diet is a subjective choice, which can be made for different reasons resembling vegetarians or vegans (health, animal rights or climate change) (Green et, al., 2022).

#### 4.1.3 RESEARCHING THE DESIGN CLIENT

This paragraph presents the preliminary desktop research done on Dansk Vegetarisk Forening prior to the exploratory client interview with them, next.

It was deemed important to gain information on the organization as well as explore the current value proposition and touchpoints as an outsider, before meeting with the client to not become biased from interview insights and opinions.

The below paragraphs of this section present the overall, firsthand perception of DVF, their touchpoints, value proposition, as well as an approach to discover possible pain points, which could be relevant to explore further in the interview and subsequent survey.

Of course, some prior knowledge and perception could not be avoided, as the researcher/author of the project was familiar with DVF on beforehand, which can be argued to skew the focus of opinion and what was looked at;

##### 4.1.3.1 DESKTOP RESEARCH

Dansk Vegetarisk Forening, which moving forward will often be abbreviated as 'DVF', is a Danish member-based organization (NGO) for everyone who "supports the plant-based lifestyle" (vegetarisk.dk, ND.). They work to promote the benefits of eating vegetarian and plant-based (vegetarisk.dk<sup>3</sup>, ND.). They do so through research and knowledge sharing, political influence, and cooperation with different actors from both the private and public sectors (ibid.). The association was founded in 1896 and has thus existed since before the terms 'vegetarian' or 'vegan' were widespread (ibid.).

However today these terms are well known across the world, and the plant-based community, as well as the interest in this, is (Curtain & Grafenauer, 2019).

DVF also operates as an open association, that private people can become members of (vegetarisk.dk<sup>6</sup>, ND.), and through a subscription, members gain access to certain benefits, which will be described further in section 4.1.5 on "current value proposition".

DVF is also a member of the "network for the future's plant-based proteins of Denmark" (vegetarisk.dk<sup>4</sup>, ND.), which is a project with the aim of strengthening the coherency between actors in the food industry (from agriculture to finished food product producers, and advancement the development of organic plant proteins in Danish food (vegetarisk.dk<sup>5</sup>, ND.).

Even with some knowledge of DVF, their work, and organization on beforehand, it can be difficult to understand from their website and social media communication, what they do in practice as most descriptions are vague, and there are many different pages on the website, which can be unmanageable and confusion for outsiders to navigate (Hunt, 2011).

From an E-business perspective, the sole purpose of a website should be to deliver propositions to the target group (ibid.). The core of the website proposition should be to communicate: *"This is how what we do addresses your need"*. (ibid.).

A website must quickly show the user that they have come to the right place, and keep their attention (ibid.), which can be discussed if the website on DVF has mastered this.

When looking under the tab "Det gør vi" (in English: "What we do"), nine more sub-pages are presented about different aspects of DVF's work, spanning from political influence to efforts for children and youths (vegetarisk.dk, ND.).

When looking at these pages, some description of what they do is very vague, and not easy for a layman to translate into specific actions. Neither do the pages refer onwards to other pages with specific examples of the different areas of action presented on each of the nine pages.

It can be assumed that the webpage was built by someone with great understanding of DVF, but less on how to create value for their members or how to attract future members, and as such the website was not built specifically for this as Hunt (2011) argues websites should be, for the website to be effective in assisting to achieve goals. And as the website several places try to persuade the website visitor to become a member (vegetarisk.dk, ND.), it can be assumed that this was supposed to be the goal of the website, which the rest of the site does not assist in achieving due to the overload of information and subpages.

Overall, even when actively researching DVF, one may end up with more questions than previously to visiting the site. The structure of the website is not designed intuitively for an outside audience and leaves one overwhelmed with information and somewhat confused.

Based on what was presented in the literature review about telling a concise and clear story in the organization's communication, the website and social media are not helpful to the brand of DVF. The organization is drowning itself in noise, as seen from the outside perspective, which means it becomes harder for their audience to align themselves with their organization and brand, which means it is harder to convert the audience to members or be successful in promoting their work and core values.

As for values, last year the secretary general of DVF, Rune-Christoffer Dragsdahl appeared on Danish television, where he participated in a discussion on the show "Go' Aften Danmark" (Facebook.com, 2021).

The conscious choice of a certain diet can often lead to reflecting on both own and others' dietary choices (Rosenfeld, 2019)., especially because when choosing to follow a diet outside the norm, one is often asked why one would choose to cut out meat and/or other dietary food groups (Vandermoere et. al., 2019). Rune-Christoffer argued that this choice, whether it is made based on an ideological foundation of global warming, animal rights, or health concerns, has created a divide between people of different dietary groups (Facebook.com, 2021). Labeling food as being vegetarian or vegan can therefore mean that the food is for 'someone else' than the carnivores, keeping them away from eating more plant-based, he explained, as the labels create an understanding of vegetarian food is only for vegetarians, or vegan food is for the vegans. Rune-Christoffer further argued that food should not be seen as a part of someone's identity as it is, as he worded it, "just food" (ibid.).

This could mean that food labeled 'vegetarian' is only for vegetarians, and 'vegan' food is for vegans. It is no longer a criterion for describing a diet or contents of a food dish, but who people are. And therefore, this may have become an inhibition for more carnivores to feel comfortable exploring the world of plant-based food.

This will be researched more in the second phase of the Double Diamond framework which more takes the point-of-view of the DVF audience when researching possible target groups and current members. As the literature review stated, branding is a way of differentiating in the market by clearly communicating the organization's values, for the audience to be able to place themselves in the portrayed narrative. Therefore, this labeling and self-perception through the choice of diet may affect their relationship to Dansk Vegetarisk Forening and thus the organization's ability to attract attention.



#### 4.1.4 INTERVIEW WITH DVF

To get to know the design client better, an interview was set up with a manager of the ‘plant-based knowledge center’ – a part of DVF established in 2020 in cooperation with Økologisk Landforening, which is a platform for research projects, knowledge sharing, and testing regarding the conversion, or transition, to organic and plant-based foods and produce (Vegetarisk.dk<sup>2</sup>, ND.).

The interview aimed at gaining more insights into DVF as an organization – their resources, goals, and projects. The interview also focuses on how they view themselves, in terms of branding and their desired brand, and if, or how, they work consciously with branding.

This was deemed necessary for getting to know the current strategy of the client, and thus being able to consider this in the design process.

As mentioned in paragraph 3.3 on ethical and methodological considerations of the project, the interview was conducted as a semi-structured interview using an interview guide to ensure that all of the above-presented themes were explored.

The interview can be categorized as an ‘elite interview’, as the respondent was in a position of power with much knowledge of the given subject (Kvale & Brinkmann, 2014), which includes a certain level of knowledge of the subject in the interviewer as well, to master the professional language and understand certain concepts (ibid), and thus be able to ask useful and relevant questions, why the previous knowledge of DVF and different diets, in this case, can be seen as an advantage.

The following subparagraphs present the most important insights from the interview relevant to the case.

All the below presented empirical data, if not otherwise referenced, comes from this interview respondent. The interview guide can be found in appendix 1 and the recorded interview can be found through the link in appendix 4.

##### 4.1.4.1 BASIS OF EXISTENCE AND AIM OF THE ORGANIZATION

The respondent from DVF describes their basis of existence as their members – they are the ones DVF works for, but also the main source of income for the organization through donations and memberships. In general, they do not have the largest economy due to this mainstream of revenue, and as such their current activities are often created in collaboration with others, and this way they can afford to do their events, campaigns, etc.

Their overall objective is to promote the benefits of the vegetarian diet and to do so, DVF has six key focus areas, or “legs of the organization” as the respondents describe them;

**Political influencing:** Creation of concrete political proposals, campaigning for the opportunity to choose a plant-based option in all kitchens in the public sector, influencing authorities to edit the official ‘kostråd’ (in English: nutritional advice) to be ‘greener’ etc.

**Cooperations with the business sector:** Counseling producers, retail chains, and food services in regards to plant-based food developing and expanding on the range of plant-based products, creating and hosting events like ‘Veggie World’ and holding lectures on plant-based food for at, for example, agricultural schools.

**Research and data creation:** Enlightening about nutrition, health, climate, sustainability, and ethics on the treatment of animals. Dialogue with professionals and researchers on the need for converting our agriculture and life to be more sustainable and its effect on the climate and environment.

**Education of professionals:** Inspiration for, and continued education for, kitchen workers and nutritional professionals as well as establishing transversal partnerships to promote continuing education of both kitchen workers and nutritional professionals.

**Initiatives for children and youths:** Counseling and helping parents in regards to having a vegan option for their children in daycare institutions, workshops at schools, and creating pamphlets on a vegetarian and vegan diet for pregnant or nursing women, infants and toddlers.

**Growing communities (meetings, events, and celebrations):** Celebrating vegetarian and vegan holidays/anniversaries, arranging events for children, youths, and the elderly, arranging lectures, social activities like New Year's lunch, summer parties, Christmas parties, and the like.

DVF perceive themselves as a 'union', that helps their members fight their battles in regards to the right to plant-based food in the workplace cantina, hospitals, etc.

Another focus for DVF this year is to increase their number of members.

Referring this to the three strategic levels, it can be assumed that the overall aim of promoting the plant-based diet is a decision made at the corporate level, whereas the goal of onboarding new members is a decision worked on at the business level, and the day-to-day activities are planned to work towards the business goal which assists in meeting the overall aim of the organization.

#### 4.1.4.2 THEIR MEMBERS AND TARGET GROUP

DVF experiences a wide range of ages in their members but does find that younger people are easier to 'get through to' than older groups. The respondent postulates that the older people are, the more they have set habits, and they are harder to change.

DVF has had a steady number of members for the past few years but knows that they usually acquire members mostly when doing events, and due to Covid-19 that has not been possible, and therefore they expect their number of members to have been steady, instead of rising as it was previous to the Covid-19 pandemic. They believe that the personal encounter with people is key to people signing up, and therefore doing events with people in person, rather than having to rely on campaigning on their online existence, is key.

The respondent did not know a lot about the current demographic of their members but compared this to their Facebook following.

(Their Facebook-following is 39 thousand users (Facebook.com<sup>3</sup>, ND.), whereas their members are estimated at 4000 (google.com, ND.) thus this is, methodologically speaking, a curious comparison to make, as the demography can differ exponentially between the two numbers).

They state that most of their audience are simply looking for inspiration and positive experiences with plant-based food.

#### 4.1.4.3 DVF AND THEIR BRAND.

Despite 'only' being vegetarian, DVF is very reflective about never mentioning eggs or dairy when they communicate outwards. Even though they get comments about not doing enough, they stand by the name of Dansk Vegetarisk Forening (In English: Danish Vegetarian Association).

Though the name has changed a few times in their 125 years of existence, they have sometimes thought of changing it to something that does not include 'vegetarian', perhaps something about 'plant-based' instead, but has always stood their ground regarding their name.

As for how they communicate with their audience, DVF is conscious about how they are perceived through their communication, and therefore always strive for pleasant, reasonable, and factual wording and communication, and often meet internally to discuss what or how they communicate outwards.

As the respondent words it, they want to be the pragmatic voice within the plant-based movement. It's all about knowledge, not disruption.

They do not want to be embarrassing or harassing, but embracing of all who are making just the slightest difference – fittingly their motto is “Hvert grønt måltid tæller” (in English: “Every green meal counts”).

As a whole DVF does not think of themselves as a brand or work on their branding as such. But in context to asking about branding, the respondent mentions that they are quite fond of their logo and try to add it everywhere possible.

They do however consider how they are perceived by current and possible cooperators – and find that their name sometimes acts as a hindrance to making other organizations or companies want to enter into a collaboration. In addition, DVF also finds that their vegan audience perceives the organization as not ‘doing enough’ to promote the plant-based diet, as DVF is ‘only’ vegetarian, so despite DVF never promoting eggs or dairy, their name still creates a strong stand in the community and affects how they, and their work, are seen by their audience.

#### 4.1.5 CURRENT VALUE PROPOSITION

When private citizens become paying members of DVF, they gain access to certain benefits, and before moving on to defining and designing a service for DVF, it is deemed important to have an overview of what the current value proposition is to know how, or if, they generate value for their target groups – and if this correlates with the need of the target group, which will be explored in the second phase of the double diamond service design process. This exploration also helps to gain insight into what does or does not work in the value proposition, which could generate ideas of what could be used or strengthened through the service.

The below overview is a summary of insights from their website (vegetarisk.dk<sup>6</sup>, ND.) as well as from the interview;

- Members can make use of discount codes for restaurants, events hosted by DVF, shops, online shops, and discounts on their own merchandise. These codes can be found in the DVF app. This app, however, is barely mentioned anywhere and only the codes for physical shops are ready to use, and the codes for online shops, members must email DVF to get, and thus wait for a response before being able to use the discount code, they paid to get access for through their membership.
- The events hosted by DVF can be found in the calendar on the organization's website (which is not easily found), but it does not have more than a few events planned each month if any.
- Members are given the opportunity to vote at the general assembly, which means having a voice in who is a member of the DVF board.
- Members can also become volunteers and take an active part in local activities hosted by DVF.
- Members receive the membership magazine ‘Vegetarisk!’ (in English: ‘Vegetarian!’), which provides insight into the work DVF does or aims to do, interviews, and articles on sustainability, health, and animal rights.
- Paying members are also provided the opportunity to ‘strengthen the core tasks’ by giving their own input (vegetarisk.dk<sup>6</sup>, ND).

An important aspect to be explored in the define phase is therefore whether the membership provides enough personal value for private people to want to become members if current members make use of these benefits and which benefits are valued and used the most.

#### 4.1.6 CURRENT KEY CHANNELS AND TOUCHPOINTS

To better understand where a service may fit into the client's strategy and resources, below the current key touchpoints and channels of DVF are presented.

This is an analysis rarely seen in service design projects, as designers often focus on the touchpoints of the given service and less on how this may fit into the current channels. This is deemed a necessary exploration to do, as DVF, as stated, has low resources to implement something new. As such it is important to note these current channels, as a service may have to fit into these, to hold implementation costs to a minimum, as well as serves as an analysis of the organization's current strategy of connecting with its audience. Lastly, this can also help discover if the current channels and touchpoints are efficient from a user point of view.

Through the primary research conducted for this thesis, it is apparent that currently, DVF has six key channels and/or touchpoints that their members and target group interact with the most frequently:

1. Facebook: DVF is active on Facebook, posting and often communicating in a factual, but often in a humorous manner, about their work and the benefits (and disadvantages) of the plant-based diet.
2. Instagram: Instagram is also a frequently used media by the association. On Instagram, the association is slightly more active (posting more often), but usually, the posts are identical to those on Facebook (showing that they do not adapt their communication to the different age groups using Instagram versus Facebook), despite the engagement being higher on Facebook.
3. Campaigns: From time to time DVF collaborates on campaigns with other organizations, companies, or even government institutions. With their pragmatic approach they, in this way, work to promote the plant-based diet and by doing so also spread awareness about their association.
4. Events: DVF organize different types of events (often suing volunteers to do so), and the interviewee from DVF stressed that this is an important channel for DVF, as they find the personal meeting is key to onboarding new members.
5. The official website: DVF also has an official website, [vegetarisk.dk](http://vegetarisk.dk). On this page people can sign up to become members and/or donate, read about the work the association does, the research they are involved with, buy DVF merchandise, etc. The page also contains a calendar showing upcoming events – though this is quite empty of events, and some months only contain events only for people who are already members of the association.
6. The app: DVF has also developed an app "Mit DVF". Here people can sign up to become members, and after becoming a member (no matter where they signed up) the membership card is found in this app. Besides the membership card, discount codes available to members can also be found in this app. Though not all discount codes are readily available, for some codes members must write

an email to get access to. And lastly, the app contains information about the association, their work, etc. – the same information found on the website.

#### 4.1.7 STAKEHOLDER MAP

Stakeholder maps are a kind of ‘system maps’ which illustrates stakeholder “involved” (Stickdorn et. al., 2018).

In service design, this means the stakeholders involved in creating the service experience (ibid.), but the tool is also used in business strategy, where it instead regards stakeholders in the context of the organization (Andersen et. al., 2015), and not ‘only’ a given service or product.

In this case, the stakeholder map is made to visualize the context of the organization, applying the strategic (brand) approach to this service design process, to map out insights from the desktop research and interview as is common in serviced design (Giordano et. al., 2018). As such the tool is used in a service design manner, but with a different and broader scope. Using the stakeholder map more strategically than is common in service design is deemed helpful in helping the service designer is seeing the context in which the client exists, rather than the service alone. As such it can help design a more realistic service, as understanding current partners and collaborators create an idea of who could be useful, or are missing, in the network for providing the subsequent, and thus keeping the use of DVF resources to a minimum.



Fig.6: DVF stakeholder map  
Source: own adaption; miro.com

The stakeholder map above in figure 6 is designed as follows:

DVF is placed at the center in the darkest green color. Second is the medium green color showing the primary stakeholders of DVF. And thirdly, the lightest green in the outermost realm is the external

stakeholders that DVF often work with.

The map also visually shows how DVF is largely reliant on external partners. As the interview with DVF stated, DVF do not have the largest budget as they are an NGO with memberships as the main revenue stream. The map visually shows this in way of the low number of internal stakeholders, and the larger outer network needed for DVF to do their work, collaborations, promotional campaigns, political influence, marketing, etc.

#### 4.1.8 SUMMARY OF THE DISCOVER PHASE

This first design phase of the double diamond framework has provided the initial insights into the client – how they see themselves, want to be perceived, their goal, pain points, and resources, especially;

Dansk Vegetarisk Forening (DVF) is a member-based organization, with the overall aim of promoting the plant-based diet. Currently, they are focusing on how to onboard new members as their number of members has been steady during Covid-19.

In the interview, it was stated that DVF knows that their most efficient times of onboarding new members is by personal contact at events. Even so, their online calendar is quite empty, and the few existing events in the calendar are for current members.

Through the desktop research, it was also found that the general secretary of DVF in a TV interview stated that labeling food has become a divider between dietary groups. Food is not simply a meal but is perceived as intended for specific people. In addition, DVF also stated in the interview, that they are concerned if their name is a hindrance for onboarding new members, and 'getting through to people' when promoting the plant-based diet, as they have 'vegetarian' in their name, and this is concerned is they are perceived as 'for vegetarians', removing interest from other dietary groups. As such the inherent biases toward, and between, different diets can be a hindrance for DVF to onboard new members, as they may appeal more to some dietary groups than others.

Their current value proposition is also interesting to explore through the eyes of a subsequent target group, as to understand if this generates enough value or is a hindrance for new members as well.

The different key touchpoints of DVF have been outlined, which sparked interest in both the website with an abundance of information, as well as a mostly empty app.

Overall, the desktop research and interview have provided the impression of DVF that they are quite competent and experts in their field, but might not see how, or if, they appeal to their audience as they do not work with the organization as a brand, and the website design is not user-friendly. It seems that DVF are experts in their field of work, but less so in how to appeal to their audience and lack an understanding of the audience's point of view.

The coming phase will now begin to analyze these insights more in-depth as well as research the point of view of the possible target groups, in order to define how a service can cover a need with the different dietary groups and how the service may work with the brand of DVF simultaneously.

##### 4.1.8.1 PHASE REFLECTIONS

As to implementing branding into the service design framework, this initial phase looks similar to a traditional service design approach. However, the approach can be argued to have made some slight changes to the scope;

For example, it can be argued that the interview with the client included some different questions in the interview guide, as to explore the client in a wider context than what they would like to gain from a service. Instead, the questions assist in exploring the client's resources, how they perceive themselves, how they would like to be perceived, or if, or how, they work to establish themselves as a brand. This was deemed necessary, as to implement branding into service design, the desired brand needed to be explored first, as to compare this to the actual brand in the minds of their audience and current users, and thus be able to analyze how the service could align with this as to provide the experientially desired experience.

It can also be noted that the 'Discover' phase mainly researches the client, as they are this case's "point of departure" rather than turning the attention directly to possible user groups because it is deemed important to understand the client first, and then add on the aspect of the users' point of view, for the service to be realistic and feasible for the client.

Another example of the effects of this approach is the stakeholder map is used in this first phase, which is often used later in the process but is in this case used in the discovery as a visual tool to create an overview of the context the client operates within, rather than a tool for visualizing the needed stakeholders to provide a service. As such the tool is instead used to look beyond the borders of the current service design approach, to ensure that the subsequent design service is realistic to implement in this context, as well as it helps to visualize and consider the resources possibly available to DVF, as they are an NGO with the minimal financial flow. The use of the stakeholder map is not directly related to branding, but can be seen as a side effect, as it is used, to sum up insights from the client interview, where the client was more thoroughly investigated than is taught in service design practice.

This approach and insights are hypothesized to be valuable in the further design process, as it serves as a guideline for what the client needs, thus restricting the creativity of the service and affecting the decision-making, which the coming phases will confirm or deny.



## PHASE TWO

### DEFINE

## 4.2 PHASE 2 – DEFINE

This second phase serves to define the issue that the subsequent service should be designed to solve. The first phase included overall research on diet, identity, and DVF as a brand and organization, and this phase beings to analyze these insights through chosen theories and models to experientially explore the brand of DVF and compare this to the actual brand in the minds of their audience.

This phase further looks into the stated issue of diet and identity as stated by Rune-Christoffer Dragsdahl to understand this issue facing DVF, and therefore also different dietary groups' perceptions of DVF.

Further, the attention also turns to the audience of DVF to narrow down a target group and explore their needs and pain point, so the service can be designed to align with the brand strategy, goal, and resources of DVF as well as the need of the users for the most relevant service for users and proper relevance and feasibility for the client.

#### 4.2.1 DIET AND IDENTITY

As service designers cannot be experts in all areas, more research on diet and self-perception was deemed necessary. This paragraph serves to both understand groups following different diets (the users), as well as it helps to understand the obstacles that Dansk Vegetarisk Forening faces, as well as the subsequent service users.

Therefore this section serves to explore and explain how choice of diet can be a symptom of a larger ideological belief.

There are several reasons why people choose to cut meat from their diets, or even all animal products entirely (Rosenfeld, Rothberger & Tomiyama, 2019). The three most popular ones are climate change, animal rights, and personal health (Giraud, 2021; Rosenfeld, 2019).

Identity is generally viewed as an important factor concerning food choice, especially today, as consumers are freer to choose their own lifestyle, and less bound by traditions, and as such the choice of diet is often used as a social marker (Snejder & Molder, 2009).

Consumption and food choice are a part of constructing one's own lifestyle (ibid.). therefore, ideological choice of diet often becomes a factor in one's image which plays into how others view people living by this dietary choice (Greenebaum, 2012).

People are thus labeled by their diet (ibid.) as "vegans" or "vegetarians" etc., and Lindemann and Stark (1999; 2000) point out that these labels may be linked to a conscious expression of one's personal identity – a marker of not only how others see them, but also an ideological standard they hold themselves to and see themselves through. Eating behaviors are simply intertwined with shaping personal identity and how people communicate about themselves to others (Rosenfeld, 2019).

Division not only exists between carnivores and people living off more plant-based diets but also between vegans and vegetarians (ibid.). There is a difference in how vegans and vegetarians view themselves as well as each other (Rosenfeld, 2019) as they perceive themselves as following diets of two ideological levels, and vegans are also more strongly motivated by a cause bigger than themselves, and the motivation is regarded lower in vegetarians (ibid.; Giraud, 2021).

Research also shows that vegans, for example, feel that their dietary choice is a larger part of their personal identity than vegetarians do (Rosenfeld, 2019), and vegans also believe that they are perceived more negatively and have lower public regard than vegetarians – which vegetarians recognize and concur (ibid.). The same research shows, that vegans and vegetarians do not perceive themselves as one large plant-based group, but rather as two very specific groups, and that they also believe to be perceived as such by carnivores (ibid.).

Research explains identity as "a socialized sense of individuality, an internal organization of self-perception concerning one's relationship to social categories, that also incorporates views of the self-perceived to be held by others. Identity is constituted relationally, through involvement with—and incorporation of—significant others and integration into communities" (Epstein, 1987). Group categorization and following norms are therefore a large part of self-identification (Turner et. al., 1987).

By this definition being vegan or vegetarian means self-identifying as a result of being able to mirror oneself in other of the same core beliefs. As such, there is a sense of belonging within a group through this personal dietary choice

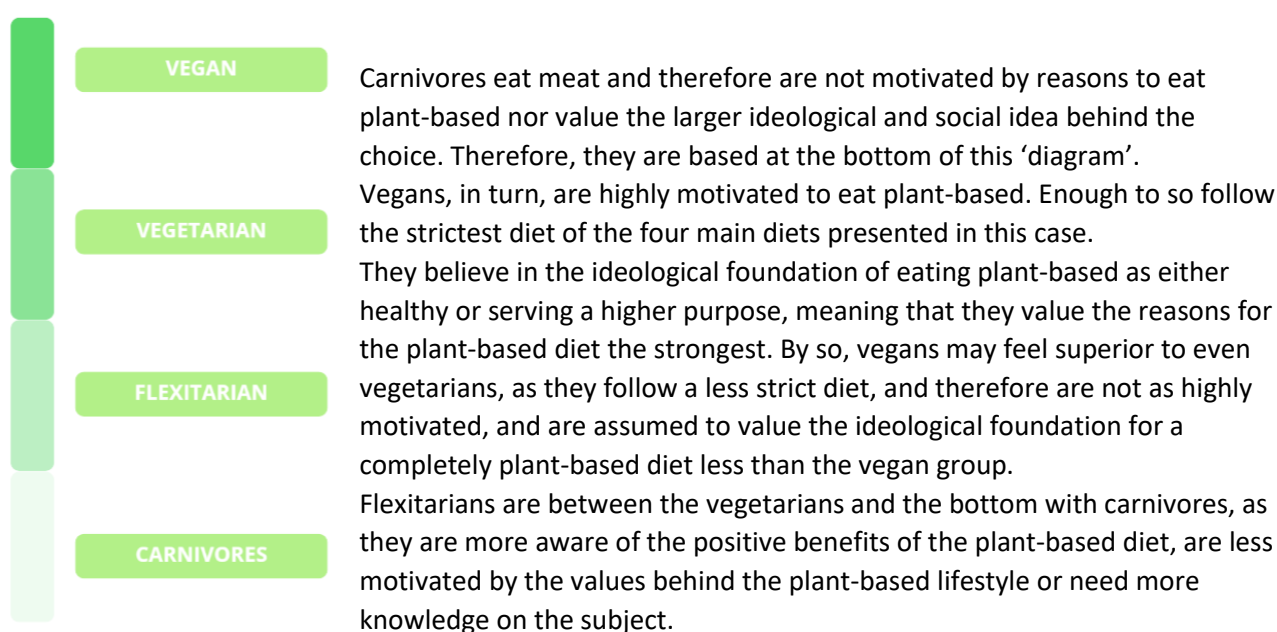
Therefore there not only exists an 'us vs. them' feeling between carnivores and vegans or vegetarians, but also between vegans and vegetarians themselves, as their beliefs are similar, but differ in strictness and a motivation to live by an ideological diet (Snejder & Molder, 2009).

Based on the above it is important to not co-categorize vegans and vegetarians in the coming research and be conscious of the distinction between the self-perception and perception between these different plant-based groups, as well as provide an understanding of the importance of how to create the 'sense of belonging' as stated in the literature review.

This paragraph further concurs with the statement of Rune-Christoffer Dragsdahl from DVF, showing that choice of diet is somewhat connected to both identities as well as how one is perceived by others of different ideological beliefs and diets.

In connection to the literature review as well, this can be assumed to mean that the motivation can correlate with personal values which is the gateway for NGOs branding strategies. Based on this short literature review on diet and identity, it can be argued that the stricter the diet, the stronger the value of a plant-based lifestyle.

This is visualized in figure 8.



*Fig. 7: How strongly each group are motivated by the values behind the plantbased diet.  
Source: own adaption; miro.com*

It is important to note, that this is not to say that carnivores or even flexitarians are valueless or unmotivated people, but it must simply be assumed that they instead value other things in life, other than a diet based on a larger ideology, which is deemed irrelevant in this case.

How to generate a sense of belonging with the NGO DVF must therefore be taken strongly into consideration when designing the service later in the design process as these differ greatly between the dietary groups, as well as influencing how they view each other through the dietary labels.

#### 4.2.2 COLUMN 5 BRAND STRATEGY TOOLS

The previous phase served to research the client. Now the time has come to analyze these insights, as service designers would also work with insights from user research. This is done by applying tools from the Column 5 Brand Strategy toolkit, from which tools can be used to explore how to set words to the experientiality of the client's strategy, and thus help create a scope for how the service can provide a service experience aligned with the desired brand experience.

This analysis is also presumed to be helpful later in the process, as this analysis of the desired brand will help shape the questions for the different possible user groups when exploring not only their own needs a service could aid, but their current perception of the client, and thus how to experientially and strategically align the service with the desired brand experience of DVF

From the Column 5 Brand strategy toolkit five tools were deemed useful. Some tools were more aimed at traditional company marketing and less directly applicable to NGOs. As the literature review also stated, some tools from traditional branding and strategy need adapting to NGOs, and as this is not about adapting strategy tools to NGOs, this was deemed outside the scope of this thesis, and these tools were excluded to focus on tools more applicable to this case.

However, this is not to say they are not relevant or useful in other cases or can be adapted to be used in NGO analysis.

Four of the brand strategy tools are presented in the coming paragraphs of this phase as well as later in the process;

##### 4.2.2.1 THE BRAND HEART

The first applied tool from the Brand Strategy Toolkit is the analysis of the 'Brand Heart', which serves to identify the purpose, vision, mission, and values of Dansk Vegetarisk Forening (Column 5, ND.).

This is used to analyze the brand that DVF desires to build and how they wish to be perceived as an organization.

The brand heart, as presented by Column 5, consist of the mission, vision, values, and purpose (ibid.). These are all common tools for formulating 'who' an organization or company is, and for articulating both expectation, strategy, and differentiation – internally as well as externally (Andersen et.al., 2015; King, Clemens & Fry, 2011) ie. the desired brand.

In this context, the mission, vision, values, and purpose are useful in the service design process to get to know the client's business strategy in a deeper way than service designers usually do, as the focus is often on user research.

The brand heart of DVF looks as follows:

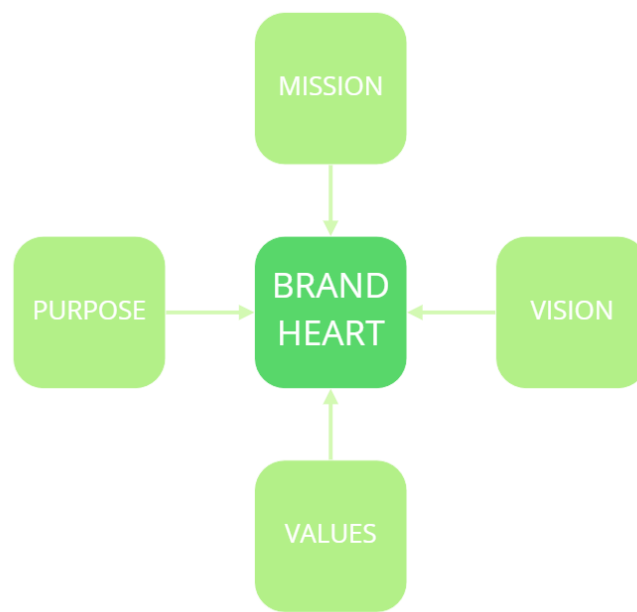


Fig. 8: The brand heart  
Source: Column 5; own adaption; miro.com

## PURPOSE

"We work to promote the vegetarian lifestyle and inform about the benefits of cutting down on animal products - for animals as well as people for the sake of global sustainability" (<https://vegetarisk.dk/mission-og-vaerdier/>).

## MISSION

Enlightening and educating Danes about plant-based diet by being the pragmatic voice within the plant-based movement for creating a more sustainable future.

## VISION

For everyone to have correct and important knowledge about the benefits of plant-based living, wiping out all misconceptions and prejudices about the diet/lifestyle.

## VALUES

1. Be trustworthy: We want to be transparent with our research and data, to ensure trust in our work.
2. No judgment: Be respectful towards everyone with different dietary choices - We are here to enlighten, not judge or admonish. Our communication is always factual and in a sober tone.
3. Making a difference: Contributing to a more sustainable future.
4. Value our members.
5. Integrity: Stay true to our goal and the data we provide, despite the possible risks of a decrease in popularity.

This tool is more tied to traditional marketing, as it does not explicitly work with the experiential aspect of the brand. However, it was useful for analyzing insights from both desktop research and interview with DVF, as designers would usually work with user research insights, as it helps to clearly state the foundation of the DVF strategy and reason for existence.

#### 4.2.2.2 BRAND MESSAGE

The second tool of the Brand Strategy Toolkit helps articulate the tagline, value proposition, and messaging pillars of the given organization (Column 5, ND.). This, according to Column 5, is a helpful tool to help content creators communicate a consistent story.

This can be very useful in-service design, as this step specifically helps articulate what the organization is about and currently offer to their target group – it helps service designers understand the story the client wants to tell.



Fig. 9: The brand message

Source: Column 5; own adaption; miro.com

The tag line is the slogan taken from the website, as well as it was mentioned in the interview as an example of how DVF wants to be seen as open and inviting for other groups than vegetarians, as their overall aim of the organization is to promote the plant-based diet, and therefore any 'green' meal counts for them.

The overall value proposition, based on interview and website information, is that DVF proposes supporting their work, as the main selling point.

## Hvorfor medlem af DVF?

– fordi du med din støtte sikrer:

- ✓ Politiske resultater
- ✓ Fakta i medierne om ernæring
- ✓ Flere og bedre produkter
- ✓ Flere grønne retter på menukortet
- ✓ Workshops for skoleelever

*Fig.10: The proposed reasons for a DVF membership*

*Source: Vegetarisk.dk6, ND.*

This is the main value proposition of DVF, and the more personal benefits are secondary and presented lower down on the page about the membership.

This tool could be a helpful tool for service designers, as it looks into the current value proposition from the client's point of view, which can then be used to compare to the need of the service user, and if, or how, these align.

Further, the brand message tool helped to clarify the current value proposition from the perspective of DVF, which shows that this too feeds into the point of DVF not seeing their target group's point of view, as the personal benefits are secondary, and the main reason DVF sees why people should be members, is their work, which does not provide real-time satisfaction and value for members, as seen through the eyes of a service designer.

In short, this tool helps to analyze the brand as proposed by the client, which, in service design, can be used to critically reflect upon this, as designers see the service, and by use of this too, the brand, by way of the users, giving a different angle to branding work, as well as adding an aspect to service design through branding to analyze the client.

### 4.2.2.3 BRAND VOICE QUESTIONNAIRE

The brand voice questionnaire is the third tool from the Column 5 Brand Strategy Toolkit.

This tool helps identify who the organization is and analyzes their external communication (Column 5, ND.).



This tool consists of a string of questions helping to put words to the DVF brand and the desired brand experience the client wants to provide when their audience is in contact with the brand. By using this in the context of this case and thesis, the goal is to articulate the brand in an experiential way useful to convey and align the subsequent service experience with the brand.



Fig. 11: The brand voice  
Source: Column 5; own adaption: miro.com

The answers in the above figure 12 can now be used both as a guideline for the brand DVF wants to have as well as a help for researching if there is a branding gap between the desired brand and the actual brand.

In retrospect, this part of the analysis would have been useful as questions in the initial interview with DVF to make sure to get their words on the different questions and work from that. If needed their answers could have been simply adapted into experiential expressions. This is noted for future design projects, as an easy tool to apply when interviewing the client in the initial phase, as to avoid guesswork.

#### 4.2.2.3.1 DVF COMMUNICATION IN PRACTICE

The above tool was found to be a bit too shallow in analyzing the actual communication of DVF. In addition to this, the communication to their audience in practice was taken a look at, as what DVF want to do, and think they do, are not necessarily correlating.

As social media are frequently used by DVF, their accounts on Facebook and Instagram got a critical look, to compare if their own narration correlates with how they want to be perceived, from an outsider's perspective.



Fig.12: DVF Facebook posts

Source: Facebook.com<sup>2</sup>, 2022; own adaption: miro.com

The above figure 13 shows different posts made by DVF on Facebook. Almost all posts are the same between Facebook and Instagram.

Three main things come to mind when having a look at their social media:

- Their core values are somewhat clear in their posts. However, they come to light through other channels and work than that of DVF themselves, which can be confusing, as the narrative often does not directly connect to DVF, as many posts regard fact and sharing of knowledge.
- Though DVF wants to be open, as their slogan also connotes, and unjudgmental, their posts are clear about the plant-based diet being the 'the only correct way', which does not leave any room for the flexibility of 'every green meal counts', but rather 'only green meals counts'.
- Their choice of communication strategy can also be a bit curious in regards to the target group; it can be argued that the people following the DVF social media pages are interested in eating plant-based – and thus using the pages to mostly argue for why everyone should eat more plant-based seems lost on these people, as they are already agreeing with this belief and value the plant-based

diet (on some level). Further, regarding the audience, the DVF social media once again are feeding the argument of DVF not communicating to the audience what the organization may do for them, but what people can do for the organization – lacking a narrative providing value for the audience and motivation them to engage or become members.

- Overall it can be stated that DVF do communicate factually and pragmatically, and with a sense of humor in, especially, their own videos.

When connecting the practiced communication by DVF on their platforms to storytelling theory, it can be argued that they are drowning their own core narrative about their organization and values in the posts about news regarding plant-based diet, animal rights, etc. in any regard, and are not directly based on DVF. Some posts even look directly like clickbait, stating an overall issue and then asking for a donation at the bottom of the post.

#### 4.2.3 VISUAL IDENTITY

The Column 5 brand strategy toolkit also offers a tool for looking at the visual identity of the given organization's brand (Column 5, ND.). But this visual tool more regards how the visual identity is presented throughout the organization's channels, and works as a checklist rather than an analysis, starting from checking that they have a logo that reflects the brand personality, how it is used in videos and illustrations, and urging that the logo works at different sizes and where it appears.

However, this checklist may be more relevant in regards to the subsequent service and how this visually aligns with the rest of the organization.

But as of now, what is needed, is an overall analysis of the logo to act as a guideline later in the process. To do so a semiotic analysis framework was used:

#### 4.2.3.1 SEMIOTIC ANALYSIS

The semiotic analysis framework applied in this case was presented by Jerome Guibourgé (2021). The analysis serves to both create an understanding of the considerations behind the logo design, as well as being able to reproduce the meaning again (ibid.).

The analysis framework consists of three levels; a detailed description, an analysis of relations and composition of the logo, and a summary proposing the shared meaning of the logo (ibid.).

However, it must be said that using such a framework means that the analysis produces subjective results. As the literature presented, the meaning of a sign and the correlation between the two is arbitrary and based on a learned connection (Hansen, 2016). Though logos are supposed to be designed to be understood in the same way for as many as possible (Guibourgé, 2021), this cannot be confirmed unless tested.

Below the analyzed logo of DVF is shown, which is followed by the done analysis framework.



*Fig. 13: The DVF logo*  
*Source: Vegetarisk.dk, ND.*

DESCRIPTION	
FORM	Heart-shaped, rounded.
ICON	Heart made of by a leaf on the left side, and the same shape on the right without the leaf-markings.
APPELLATION	No words, but often accompanied by the name of the organization 'Dansk Vegetarisk Forening' (common words, generic)
TYPO	Not applicable
COLOR	Green + white
RELATIONS AND COMPOSITION	
FORM	<div><div>1. Three primary colors: Dark green, light green, white base = Hopeful.</div><div>2. Simple + easily recognized shape = Caring/loving White base + color fade = Simple</div></div>
Relationships, reports, compositions, configuration	
SHARED MEANING	
SHARED MEANING	Overall the logo means <i>hopefulness, caring and simplicity.</i>

miro

Fig. 14: Semiotic analysis of the DVF logo  
Source: Guibourgé, 2021.; own adaption; miro.com

In summation, the aspect of the DVF logo is perceived as creating connotations of being open, caring, and unjudgmental.

The result of this analysis should then work as a guideline for the visual aspects of the service development and when pitching the service, orally, or in a product report for the service to align with the visual identity of the client, and thus spark a sense of identity in the client and showing an understanding of the client organization, and also save the client from having to completely visually rebrand the service, when designers give services a visual presence in any case, as stated in the literature review.

#### 4.2.4 THE DESIRED BRAND IN SUMMATION

In summary, DVF wants to have the brand of an open, straightforward, and pragmatic organization. In three words, this could be described as open, caring, and unjudgmental.

Their style of communication also shows some level of entertainment when promoting the plant-based diet and the benefits of such, thus following their desired style of communication as not embossing.

However, the same communication, when looking at their social media, shows, that this may be a bit skewed in practice, as their posts can seem lecturing/embossing and negative, and using political matters as click bait and motivation for donations and memberships, which is opposite of what DVF want to be seen as.

They want their audience to have a positive view of them as an open and unjudgmental organization that praises all efforts to eat more plant-based, though their communication suggests that a full plant-based diet is the only right approach.

#### 4.2.4.1 BRANDING TOOL REFLECTIONS

Before continuing the service design process, a reflection on the above applied branding tool and analyses is now provided;

Branding tools are not commonly found in service design practice, but there is something to be said for the use of these Column 5 brand strategy tools, as they help to identify the values of the organization, though how useful these tools are in expressing the experientiality of a brand is minimal, and the application of these tools on this case also showed that the relevant branding tools in service design may differ depending on the client being an NGO or corporate.

However, they may prove useful further in the process, as the values of the organization are key to generating a sense of belonging between service users and DVF. Further, the tools helped identify the visual representation of the client relevant in mid- and high-level fidelity mockups and service pitch. Especially the brand voice help to experientially explore the desired brand of DVF and the accompanied look at the DVF communication in practice helped analyze whether this was achieved in practice – an aspect the tool did not include, but useful as service design takes the view of the users, thus are experts in analyzing the audience's point of view, which perhaps can bring some value to the client of being seen for who they are from their audience's perspective, rather than who they want to be, seen from their own perspective alone.

#### 4.2.5 SURVEY

For researching for the subsequent service to be designed, a survey was sent out.

The aim was to gain insights into how people in Denmark with different dietary lifestyles view themselves based on their diet, how they perceive people of different dietary choices as well as explore their knowledge of Dansk Vegetarisk Forening and their perception thereof.

But most importantly the survey was aimed at offering insights into why people choose certain diets, what they found to be the most difficult about following the chosen diet, and how a service offered by DVF may be relevant and valuable to them.

The survey was divided into four 'tracks' based on the diet people identified with; Vegetarian (and pescetarian), vegan, flexitarian, or meat eater (carnivore).

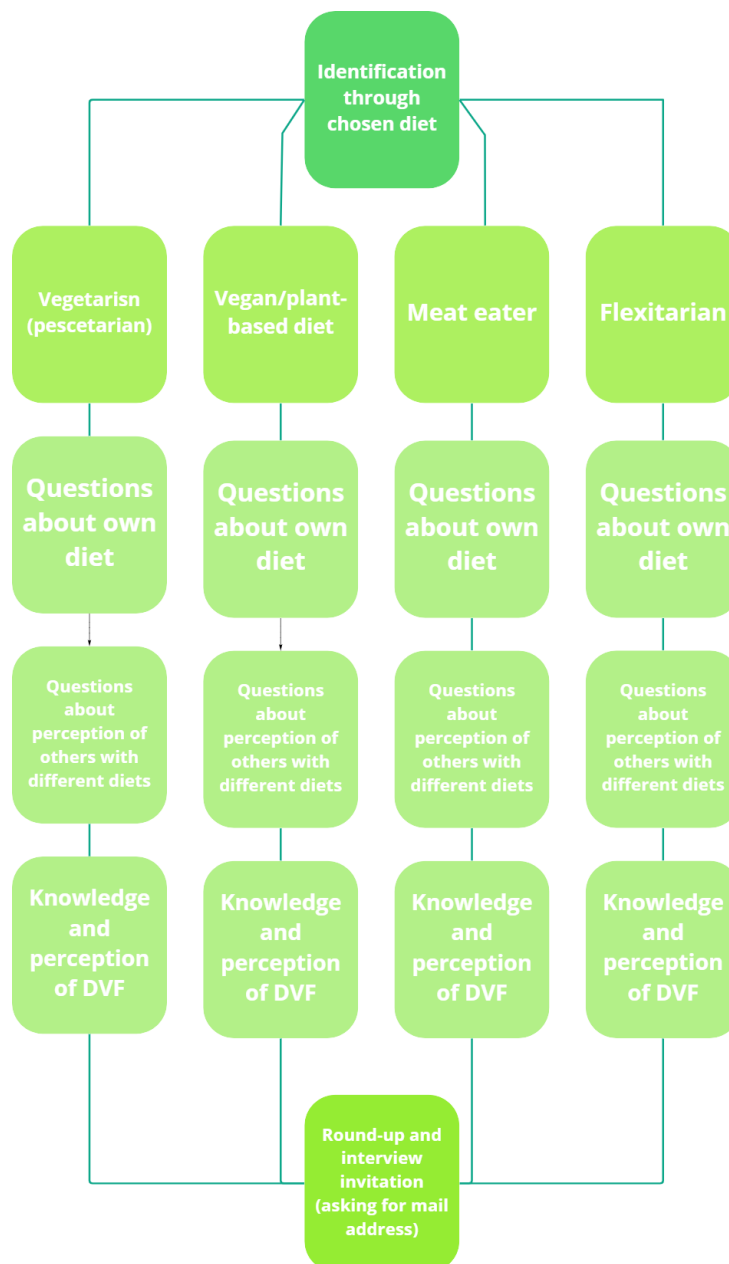


Fig. 15: Survey structure  
Source: own adaption; miro.com



In this way, the questions could be formulated specifically for each dietary group of people to ensure that the questions asked to each group were specifically relevant to them. Many of the same questions were asked each group, to be able to compare certain aspects of the survey, but other questions were only specific to certain groups.

The full survey and what questions each group was asked can be found in appendix 6.

First of all the aim of the survey was to explore how people with different dietary choices perceive themselves, as well as each other, but to do so through open questions to get a more in-depth look into why this is and have the different groups put their own words to the issue.

Second of all, the survey was needed to explore what knowledge these people of different dietary choices have on Dansk Vegetarisk Forening and how the organization is perceived by the different groups.

And thirdly, and lastly, the survey serves to provide preliminary insights into possible needs of the different groups, that the subsequent service could help aid.

Therefore the questions were parted into three sections;

- Questions about their own choice of diet and self-perception.
- Questions about how they perceive people of another dietary choice or think others perceive them.
- Questions about their knowledge and opinion on DVF.

#### 4.2.5.1 METHODOLOGICAL CONSIDERATIONS OF THE SURVEY

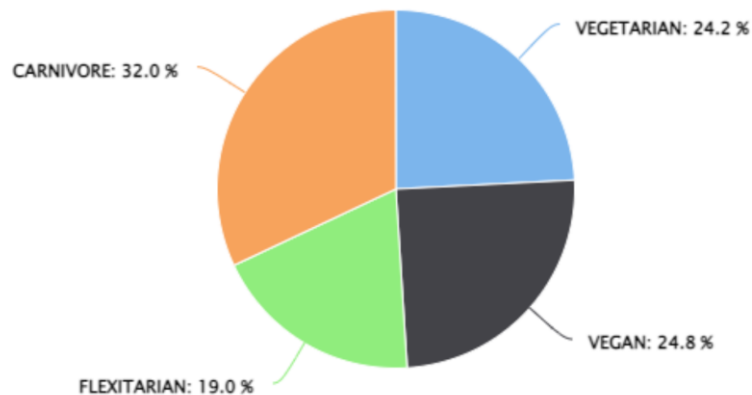
The survey link was shared openly via Facebook. Therefore, the assumption was, that most people in the author's network would be carnivores, which would give a skewed number of respondents divided over the four tracks. A goal was to get a similar number of respondents from the four different dietary tracks, to better compare the results of certain questions, and make a comparison that would be most reliable.

Therefore, the survey link was strategically shared in relevant Facebook for vegans and/or vegetarians, to enhance the number of respondents from these groups. The assumption was further that this approach would also lead to a larger number of flexitarian respondents as they were assumed to be in these groups. No Facebook groups were found for flexitarians specifically, and therefore the assumption was, that if there were interested in a more plant-based lifestyle or diet, perhaps they would be members of the groups for vegans or vegetarians.

The survey received answers from 153 respondents, distributed over 32% carnivores (meat eaters), 24,8% vegans, 24,2% vegetarians, and 19% flexitarians.



## HOW DO YOU IDENTIFY ?



*Fig.16: Diet distribution of survey respondents  
Source: own adaption; survey (appendix 3); miro.com*

Based on these numbers, the goal of a well-disbursed number of respondents across all four 'tracks' was achieved, and the comparisons of answers in the coming section are seen as a reliable picture of reality.

As the survey is shared openly through social media, the respondents could not be fully controlled, but since the survey concerns dietary choice, the only criterion added is for the respondents to have a minimum age of 18, which was stated on the introductory page of the survey. This criterion is set because the aim was to get respondents who had fully chosen their own diet and therefore had consciously considered why that choice was made. If a respondent is below the age of 18 there is a chance of respondents following the diet of parents and/or are not completely free to choose which diet, they prefer to live by. Therefore, the chance of this survey having been filled out by respondents invalid to the project is assumed to be minimal.

The survey consists of a combination of open and closed questions, as is common practice (Larsen & Vejleskov, 2006), for the respondents to be able to explain the basis of many of their answers as the aim was not only to understand why the respondents choose and believe as they do but also the underlying reasons for these choices and opinions.

One area of concern regarding the respondents of this survey is, that they are mainly women. This may be because more women use social media, and more actively than men (Lundström & Carlsson, 2001). Further, it can be speculated that on top of this, women may become concerned with food, cooking, and health, which is why the number of female respondents is so high due to where the survey was posted on Facebook. This is a postulate, of course, but it can be argued that had the survey had the same number of male respondents as female the results may have differed from what is presented below.

Once again, it must be mentioned that this is a case study, and the results may be grounds for further research rather than be seen as completely reliable.

### 4.2.5.2 KEY INSIGHTS OF SURVEY

To create the best overview of insights from the survey has been divided based on the different dietary types. Afterward, an overall collective analysis of the whole survey is presented.

#### 4.2.5.2.1 Vegetarians

94,6% of the 37 respondents identifying as vegetarian were women (only one male respondent in this track) and the ages were widely dispersed, though very few were above the age of 66.

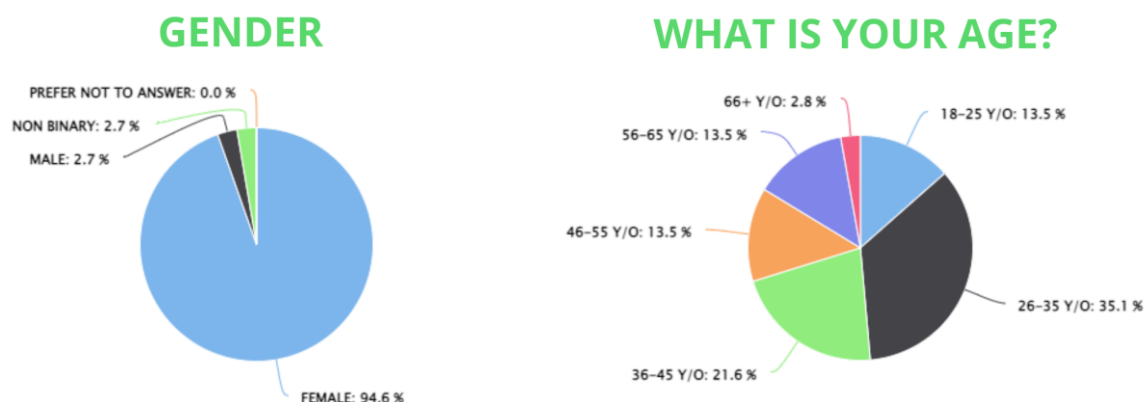


Fig. 17: Gender and age, Vegetarians

Source: own adaption; survey (appendix 3); miro.com

Their reasons for choosing the vegetarian diet were based on mainly the climate crisis (56,8%), health concerns (51,4%) or animal rights (48,6%), and a few also mentioned that this diet was either cheaper than eating meat or they simply did not care for the taste of meat. However 89,2% of vegetarian respondents feel a personal responsibility of living more sustainably, and most believed that others do their best to live more sustainably and take care of the planet.

Among the respondents, the social aspect of cutting out meat was found to be the most difficult when making the choice. They found it became harder to attend social gatherings without either getting comments and being judged or feeling guilty about having to get served something different from the rest of the party.

They believe most comments and wonderings about their diets come from an older generation, and that younger people are generally more open to the choice of not eating meat, despite it being outside the current norm.

When it comes to comments from others, it is mostly regarding why someone would choose to not eat meat, confusion about how to get protein in the diet without meat, and some experience direct judgment in the form of comments like “at least you are not vegan”.

In general, vegetarians believe that they are seen as less ‘extreme’ or even ‘annoying’ than vegans when it comes to experiences from interacting with carnivores.

51,4% of the vegetarian respondents say that they “are vegetarian” and the rest say that they “eat vegetarian”.

When asked to comment on their choice of wording about their diet to others, the consensus is that ‘being’ vegetarian is perceived as more ‘strict’, as it becomes more than only about a dietary choice, but ‘something’ more than food. In the same way, when asked if they see the vegetarian diet as the same type of diet as, for example, LCHF or KISS (other restrictive diets), the consensus is that vegetarianism again is more than just a dietary choice for most, and vegetarianism cannot be directly compared to the other dietary examples.

Further, when asked about how they perceive themselves through their diet, most don’t feel that their choice of not eating meat, means that they are less ‘Danish’.

So even though the choice of being vegetarian is often perceived as a matter of identity, it is not connected to identifying with Danish values and norms by following a diet different from the country's norm.

Most of the vegetarian respondents appreciate replacement products and use them. But they mostly use plant substitutes for milk, and some substitute other dairy products, but meat substitutes are less used by vegetarians. The reason often being concerns about the nourishment and use of E-numbers in these.

45,9% believe that labeling a food product or dish means that carnivores will not choose this dish, because it 'lacks' meat. Others do believe that carnivores are curious enough to want to choose these products or dishes to try them out.

#### VEGETARIANS AND DVF

Of the 37 vegetarian respondents, only 16,2% didn't have previous knowledge about Dansk Vegetarisk Forening, but a further 29,7% of the 37 respondents doubted if they knew what DVF do, though the consensus, both between those with and without prior knowledge thought DVF worked to promote knowledge about the benefits of vegetarian, or even plant-based, diet as well as animal rights were often mentioned.

27% of respondents in this group had been or is currently a member of DVF, which is either because of the discount codes available to members or simply to 'support the cause'. The latter is the most popular reason for a DVF membership.

The remaining non-members of the vegetarians also have mainly two reasons for not becoming members; either they do not see vegetarianism as a big enough part of who they are to want to become a member of a vegetarian association, or they don't feel they know enough about what DVF does and how they reach their goals. The latter applies both to respondents who knew about DVF prior to the survey and the ones who did not.

When asked what would make the non-members want to pay for a membership the main instigator would be to have more information about the organization, their aim, work, and results.

#### 4.2.5.2.2 Vegans

Of vegan respondents, 78,9% were women, and 18,4% this time included men.

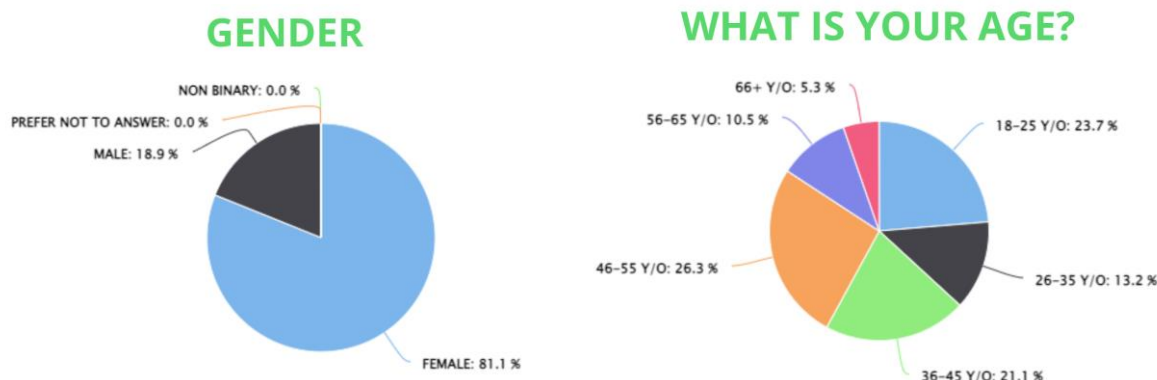


Fig. 18: Gender and age, Vegans

Source: own adaption; survey (appendix 3); miro.com

When asked why they chose to follow the vegan diet, health and animal rights were now tied at 65,8% and 52,6% of the respondents also chose the climate crisis as one of their key reasons.

When asked if they feel a personal responsibility for living more sustainably, now no less than 94,7% said yes, and they generally felt that others do not do enough to take care of our planet.

When asked what was the hardest part about removing all animal products from their diet, the consensus was how they had to rethink dishes to not include meat, when they cooked themselves, as well as the social aspect, was mentioned again. Vegans often find a lack of respect towards them and they too can often feel guilty when dining out as they have to be able to find vegan dishes on the menu or be served something specific. The vegan respondents also seem to get more negative comments and feel judged by others. They find they are often met with a lack of understanding, but many mentioned that eating plant-based seems to have started to become more socially accepted, and are more often than before met with encouragement and curiosity about their choice. However, vegans are still told they are 'silly' and 'difficult' much more than vegetarians are.

50% of this group of respondents say they 'are' vegan and the rest alternates between saying they 'eat' vegan or plant-based. When asked why they describe their dietary choice in the chosen manner, it is obvious that vegans believe that veganism includes a higher level of ethical consideration than they believe is connected with vegetarianism, which can be argued to be correct in how vegetarians see themselves through their diet, as larger ethical consideration was barely mentioned in the vegetarian section as a reason for their dietary choice.

More vegans also connect dietary choice to 'being Danish' than vegetarians, and a few more feel they are less Danish due to their vegan or plant-based lifestyle, however, most still do not connect food to feeling Danish or not.

When asked their opinion on replacement products the overall opinion is positive. Most buy replacements for milk, and in general, it seems vegans are more prone to buy meat replacement products. They find it a good idea, which makes everyday life easier when it comes to cooking. As with vegetarians some respondents here are still concerned with the nutrition in these products, and mostly stick with milk replacements.

When asked if they believe labeling a dish or product vegan means that a carnivores will choose it, now 55,3% of the respondents believe such labeling will keep carnivores away from the product or dish. As with vegetarians, the vegan respondents think carnivores will feel the dish or product is 'lacking' and they will miss their meat, but in the case of the vegan respondents, many also believe that labeling something as vegan means a lot of prejudice will surface, which keeps carnivores away.

## **VEGANS AND DVF**

Of the 38 vegan respondents, only 5,2% did not previously know about Dansk Vegetarisk Forening, which means that compared to the vegetarian respondents, more vegans knew about DVF.

Of the respondents who had heard about the organization, 23,5% doubted if they knew what DVF actually works to do. However when asked what the respondents believe DVF, even the ones who doubted if they knew, thought DVF worked to promote the plant-based, and secondary animal rights were mentioned again, as with the vegetarian respondents.

In this group of respondents, 42,1% were, or are currently, members of DVF. This makes it 15,1% more respondents than vegetarians stating they are or have been members of the organization.

Of these 42,1% only 93% were members because they want to "support the cause"/support DVF in their work. Of the respondents who are not members, they have several reasons, of these the most mentioned

were not affording the membership, not knowing enough about the organization, not feeling like they get enough useful benefits through the membership, or forgetting to sign up.

When asked what could make this group of respondents, not currently members, want to become members of DVF, one answer stands out – they need more information about what DVF stands for and what they actually do.

#### 4.2.5.2.3 Flexitarians

Of the respondents identifying as flexitarian, 86,2% were female and 13,8% male. The ages were again widely disbursed, but surprisingly the group of 66+ year-olds now took up just under a quarter of the number of flexitarian respondents.

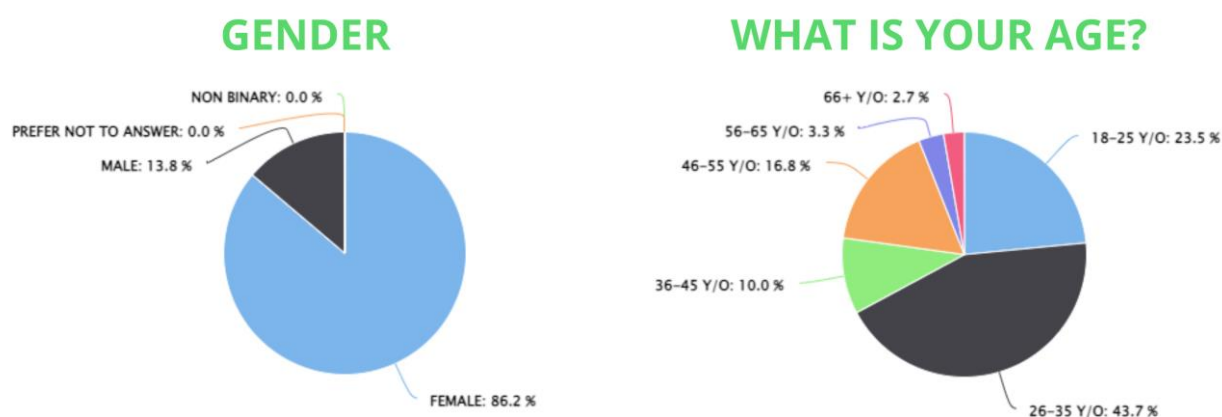


Fig. 19: Gender and age, Flexitarians

Source: own adaption; survey (appendix 3); miro.com

When asked why they chose to cut down on their meat consumption, the main reason was the climate crisis (31%) followed by health (13,8%) and animal rights (10,3%). Some mention the reason being economic, as they find meat expensive, and some, again, simply do not care for the taste of meat.

When asked if they feel a personal responsibility to live more sustainably 86,2% answered yes, and in the case of the flexitarians it is very divided if they believe others are doing enough to take care of the planet. More say no than yes, but many acknowledge that it is a change coming right now, and people are learning and doing their best as of now.

As flexitarians most believe they have 3-4 days a week without meat (48,3%), however, a firm set of rules is rarely in play. Often they simply avoid meat at home but eat what they are served outside in social gatherings. Some have other rules like 'only vegetarian dinners' or not eating certain types of meat.

When asked what the most difficult about cutting out meat from their diet, especially two things are mentioned: they feel a lack of inspiration (27,6%) and they are used to having meat at the center of their dishes and find it difficult to rethink their food to not revolve around meat (27,6%).

Opposite to vegetarians and vegans, flexitarians do not have the social aspect as an issue regarding their diet. This must be assumed to their restrictions mostly happening within the home, and eating meat in social settings.

Therefore, flexitarians experience fewer comments or judgments from others about their dietary choice. Some have experienced negative comments, but mostly the flexitarians find they are met with encouragement and/or acceptance. Most judgment comes from an older generation.

The flexitarians differ much in how they describe their dietary choice to others. Only 13,8% say that they 'are' flexitarian, whereas 34,5% say they 'eat' flexitarian on certain times or days. Mostly (37,9% they alternate between how they describe their dietary choice, and change between saying they 'are' flexitarian, 'are' flexitarian on certain days or times, or that they 'eat' flexitarian on certain times or days.

When asked why they choose to describe their diet a certain way, some describe that saying that they 'are' flexitarian comes with a larger level of responsibility and expectations, from themselves as well as from others. Quite a few describe how saying that they 'are' something becomes a larger question of who they are in general, and it reflects their identity in a bigger way through their diet by describing it so. Saying that they eat a certain way sometimes allows them the flexibility without having to explain much about their personal values.

When asking if they perceive the choice of eating fully vegetarian 48,3% perceive this as a lifestyle.

However, 62,1% perceives eating completely plant-based as a lifestyle, showing that what vegans and vegetarians experience above in regards to veganism being perceived as more serious and radical to be true in the eyes of flexitarians. However, when comparing the vegan and vegetarian diets to LCHF or KISS diets, 69% of the flexitarian state that vegetarianism and veganism are not comparable to these.

When asked why, it is because LCHF and KISS are perceived to be dietary choices made for health or weight loss reasons, and vegetarianism and veganism are largely connected to personal values, whereof especially animal rights are mentioned.

When asked if vegetarians and vegans are perceived differently, flexitarians believe that vegans are judged a lot more for their choice, as it is, as they mention often, more extreme and fanatic.

Whether the flexitarians find that eating meat is connected to 'being Danish' a larger number than in the previous two groups, believe that, yes, there is a connection to eating meat and being a true Dane, though most still do not believe this is an important factor of identifying with the Danish culture. If they do believe there is a connection, it is because certain dishes are traditional and Denmark is an old farming country, and therefore it has always been a part of the Danish food culture.

Regarding labeling food as vegan or vegetarian 58,6% of the flexitarian, respondents believe that carnivores would choose something else. The main reason is that carnivores would probably just 'want their meat' (33,3%) or that they are scared off by the labeling due to prejudice (38,9%).

As for their opinion on replacement products, flexitarians are less enthusiastic than the previous groups and are mostly concerned with taste and nutritional content. Though they do mostly acknowledge that it is a good idea when lacking inspiration and makes it easier to eat more plant-based on a daily basis.

## **FLEXITARIANS AND DVF**

Of this group of respondents 48,3% had heard about Dansk Vegetarisk Forening and 51,7% stated that they do not know what DVF works for, as well as a further 24,1% stated they doubted if they knew. However when asked what these respondents think DVF work for, the consensus was again that DVF works to promote the plant-based diet, which can be analyzed as the name of the association creates the correct associations with both members and non-members.

Not a single flexitarian respondent has been, or is currently, a member of DVF. When asked why this is the answer is mainly either that they cannot afford it or that they lack knowledge of the organization.

In regards to what could possibly make this group want to become members, the answers are often the price of the membership, knowledge about what DVF works for and how as well as more personal value in the membership.

#### 4.2.5.2.4 Carnivores

Of the carnivores, most carnivores were in the age group 26-35 years old, and the group 56-65 years old was this time larger than previously. An assumption here is that there would be more respondents in the age group 66+, but surprisingly this group is not present at all in this group. This may be due to this group of people may not be as active on social media as the younger groups, or that more people are starting to see themselves as flexitarian. Postulations, of course, but a consideration to keep in mind in regards to why the groups of respondents look as they do, as both vegans, flexitarians and vegetarians find that most comments regarding their diet come from an older group, and therefore could be assumed that the group of 66+ would mostly be carnivores sticking to their traditional diet and lifestyle despite current global concerns for climate changes and campaign about why it is important to eat more plant-based and less meat.

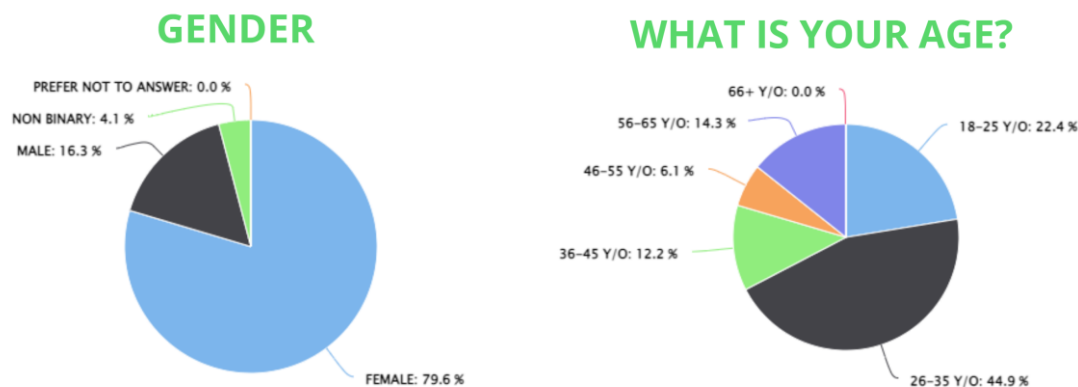


Fig. 20: Gender and age, Carnivores

Source: own adaption; survey (appendix 3); miro.com

When asked why this group still eats meat, most respond that this is what they have always done (57,1%), they do see themselves going without meat (32,7%) or they do not believe that it is healthy to go without meat (20,4%). A few (14%) respond that they simply like the taste of meat, and they simply do not want to go without it for this reason.

But even though this group does not identify as flexitarian, 75,5% of the meat-eating respondents still eat meals or have days without meat. However, 22,4% state that this is not a conscious decision.

When asked whether this group has considered eating less meat, 73,5% of the respondents confirmed that this is something they have thought about. The reason for this is mainly due to climate change and some consider it healthier to eat more vegetables/plant-based. The respondents who have not considered eating less meat state that this is because they simply like meat, and therefore do not see why they should stop eating it. Overall, most respondents do believe that they have a personal responsibility to live more sustainable (83,7%), and based on this response many elaborate that they have taken other measure to do so, that does not necessarily regard their personal dietary choice (like sorting their trash well, buying second hand and prioritizing public transportation over having a car) and many respondents believe that they are trying their best to live more sustainable. But some do believe that they could do more, or that it is hard due to how our society is built or even believe that what single people do is nothing compared to what politicians or larger corporations should be doing (shifting the responsibility to these from themselves).

Coming back to their dietary choice, most carnivores do not consider it hard to eat vegetarian (63,3%), but when it comes to eating plant-based, no less than 67,3% of the meat-eating respondent consider it hard to live by this diet.

When asked how carnivores perceive other people following a vegetarian or vegan diet the answer is mainly the same – “it’s their choice, and it’s fine as long as they don’t try to preach it to me”.

But the vegan diet is perceived as more extreme.

Carnivores mostly believe that the choice to not eat meat, is connected to animal rights, and surprisingly connecting the choice to climate change is less presented in the answers.

Further, even though the answers about other diets seemed very passive when asked why they believe others make the choice, some judgment is obvious in the phrasings like “I guess they think they save some animals”. Some even respond that others choose to be vegetarian or vegan simply because it is a trend in society.

In previous groups, there was a consensus that labeling a dish ‘vegetarian’ or ‘vegan’ meant that carnivores would avoid this dish, carnivores themselves reply that only 18,4% would not want to eat a dish labeled vegetarian, however labeling a dish as ‘vegan’ or plant-based raises the number to 32,7% or 30,6%, respectfully, would avoid these dishes. When being asked to elaborate carnivores state the reasons as being that they just want food with meat (a case of habit), that the vegetarian or vegan dishes do not taste as well, or that they have an aversion towards calling a dish or product something similar to the traditional meat version, but without meat, and that this seems ridiculous to them because it is not the same thing. When asked about their opinion on plant-based replacement products this strongly divides the meat-eating respondents into two groups. Whereas previous respondents overall were positive towards replacement products, carnivores either find replacement products a good initiative (for those who want that sort of thing) or ridiculous. There seems to be a consensus that it is an idiotic idea to produce a product that looks like meat products, but is plant-based, and “if people want to eat vegetables then stop eating meat-looking products”. The negative comments about this are strongly negative, and often quite elaborated comments. Some, however, do praise plant-based milk products.

If a dish is labeled ‘vegetarian’ or ‘vegan’ this makes no less than 42,9% think that the dish is made for someone else than them.

Previously eating meat was little considered as an aspect of identifying as a Dane, but when asking carnivores if they believe that eating meat is connected to being Danish, 18,4% believe that this is connected because many Danish traditions are connected to what food is out on the table. However, when asking directly if they find vegans or vegetarians to be less Danish than themselves, only a single respondent finds this to be true.

### **CARNIVORES AND DVF**

Only 22,4% of the meat-eating respondents had previously heard about Dansk Vegetarisk Forening, and only 16,3% believed they knew what DVF works for.

When asked what they would think DVF works for most do not venture a guess, but some respond that DVF probably works to promote the vegetarian diet and animal rights are often mentioned as a part of the reason for this. Not climate change.

One in this group of respondents is currently a member of DVF stating this choice is because ‘it is important. The remaining respondent in this group has never been a member of DVF. Mostly the reason for this is said to be because they cannot relate to DVF, believe they are not the target group of DVF, that they



have not heard about the organization, or that DVF is “annoying and shouting [loud regarding their agenda]”.

When asked what could possibly make these respondents want to become members of DVF, most respond that it would just never happen, or they would have to be vegetarian to identify with the organization or that they would need more information about what they do (whether this is the information needed to make the choice or want to be members is up for discussion).

#### 4.2.5.2.5 KEY SURVEY INSIGHTS

The survey confirmed that diet has become somewhat of an identity factor, as respondents in the first three groups are quite conscious about how they communicate their chosen diets to others. There seems to be a consensus that saying that they ‘are’ vegan’, ‘vegetarian’, or ‘flexitarian’ entail a higher level of obligation. This is perceived to be true both within the given group and by others. However, there is a consensus within all groups that veganism entails the highest level of obligation, as it is perceived as more radical or even ‘annoying’ as mentioned by carnivores.

However, the chosen diet may often be perceived as something one ‘is’ both by oneself or outsiders, but the most important insight from this survey is, that the hypothesis of diet as a factor of someone’s identity is somewhat confirmed, but the diet is a symptom of what people value the most;

When asked why carnivores continue to eat meat, the answer was often that they simply want to keep eating it, because they like it. And when asked why the other groups chose to cut out meat or animal products some or entirely, the reason is often either climate crisis, animal rights, or personal health. Of these three reasonings only personal health is a reason that can be described as selfish – for one’s own benefit – whereas the two other reasonings are reasons that lie beyond one’s own direct benefit, but for a cause greater than themselves.

Therefore, it can be argued that the underlining reason for this animosity and judgment towards the plant-based lifestyle is because carnivores are confronted with the fact that they value themselves and their own enjoyment and pleasure. This means that diet is a symptom of what certain people value most.

This is also seen in the different groups’ responses to what would make them want to become members of DVF – of those, in all groups, who are or have been members of DVF, they are or where so because they want to ‘support the cause’. The ladder either wants more information on what DVF do in practice to reach their goals or focuses on their need for valuable benefits through the membership, showing that it depends on how much they value the work of DVF and ‘the cause’ if they can align with the organization and want to be associated with them. This is further confirmed in the answers by carnivores, where close to none at all would ever think of becoming members of the organization – they cannot see themselves aligning with what DVF works for and have no reason to support the cause -and may even find ‘the cause’ to be ridiculous or an overreaction.

Another important insight from the survey is that when cutting meat, or other animal products from the diet, mostly two aspects were the hardest for respondents to navigate; the social aspect and how Danish dishes are usually constructed around the meat.

The survey also showed that there is a curious misconception about why some choose to cut out meat and other animal products from the diet – even though there is much focus on climate change and the impact meat production has on this, and even official campaigns urging the Danes to live more plant-based, carnivores still seem to believe that vegetarians and vegan make their respective choices mainly because of

animals – not climate change, despite most carnivores answering that they find it to be a personal responsibility to live more sustainable.

As for the different groups' perception and sense of belonging toward DVF, the organization faces two main challenges;

Firstly, all groups find that they only have an idea of who DVF are and what they do. More transparency and being down-to-earth about their work is needed for the different groups to feel comfortable with being members or donating their money.

And secondly, there is an obstacle in how diet choice relates to identity, and how that identity correlates with the values of DVF.

#### 4.2.5.3 COLUMN 5 PERSONAS

Another tool from the Column 5 Brand Strategy toolkit is now used to create tentative personas based on the survey insights. The approach of the Column 5 personas is to use them, to identify the target audience (Column 5, ND.) and as such useful to map out the insights from the different dietary groups, and help choose the most feasible target group for the service to be designed;

As the personas are a brand strategy tool, they not only map out user insights from the survey, as is traditional in service design, but they are created with the brand in mind, and therefore explore the different dietary groups in context with DVF and not only the survey, in way of how their pain points can be solved by the brand, as this is a specific overlap with service design, as a service also seek to assist with a certain problem for generating value.

In literature, personas are often described as 'fictional characters' (Bechmann, 2012; Nielsen, 2007), and there is no one agreed-upon approach to creating personas (Nielsen, 2014).

In branding, personas are often created as a human description of the organization's brand with a face, voice, values, interests, etc. (Column 5, ND.; Hansen, 2015). However, the persona tool presented by Column 5 is similar to the approach of service design, where personas are used as archetypical references of specific types of users, useful to the designers or team to understand how a service may be valuable to the given group.

Below four simple personas are outlined. They are simple as the approach to personas presented by Column 5 does not call for much detail, or even for them to be based on data, despite a surplus in literature calling for personas to be based on data (Nielsen, 2007).

However, these four personas are based on data gathered through the above-presented survey, for them to be somewhat reliable and avoid subjective guesswork.

Personas are still hard to verify, and their validity can always be argued as the designed archetypes are created on presumptions on how the different user groups would choose, think, feel and act in different scenarios, but actual humans will always be more unpredictable (Nielsen, 2014). However, personas are considered very useful in both traditional marketing, which includes branding, as well as service design as it encourages a deeper and emotional connection and understanding of the customers or users, and in service design, they ensure a user-centered design process as the persona can be used as a beacon of who designers are designing value for (Stickdorn et. al., 2018; Welford, 2016). This also shows where branding and service design overlap– in branding the personas are used to understand the customers to understand their needs and emotions to know how best to sell products to them and position the organization with the consumers in the market, whereas in service design the personas are used to understand the same aspects of the user group they are only seen as important to design for the users, and design relevant, valuable

services for them, without minding who will be providing the service and consider how the service may be strategically relevant to the organization. Service design can thus be argued to be very one-sided and too excluding of a larger context.

Therefore this tool is especially relevant in this case – the use of personas is similar to how personas are created in service design, as the focus is on the customers/users, and not a human representation of the organization's brand, but the aspects of the personas are not angled as the service experience, but investigate the groups' relation to the brand, connecting the two disciplines well, and help expand service design use of personas to include how users not only use the service but also experience the service provider – the brand.

Because the personas are simple these must be seen as tentative as they are used to outline insights from the survey, and a more in-depth persona will be presented in section 4.2.10 used to explore the target group, in a more traditional service design approach used in the Develop phase.

	PERSONAS			
DIET	Vegan	Vegetarian	Flexitarian	Carnivores
NAME	Freja	Troels	Camilla	Michael
AGE	24	30	33	50
GENDER	Female	Male	Female	Male
PROFESSION	Bachelor student	Marketing assistant	Nurse	Electrician
CHANNELS	Instagram, Facebook	Instagram, Facebook, news letter	Facebook, Instagram	-
GOALS	Animal rights, Health	Climate change, Health	Health, climate change	Michael just wants his meat. He likes it, don't think he could do without, and think its a bit much of an overreaction to cut meat from the diet completely.
PAIN POINTS	DVF is mainly vegetarian. Freja does not believe DVF does enough to promote plant-based lifestyle.	Troels is a little confused about what DVF really do, and don't really see the need to be a member.	Nutrition, food inspiration, easy use (because of family life and a little kid)	Finds vegans annoying, vegetarians less so. He applauds that they can live plantbased, but has no interest.
HOW DVF CAN HELP SOLVE THEIR PROBLEMS	That is was more vegan based (no eggs or dairy). Makes vegans feel they dont belong in the association (again, also because they dont specifacly know what DVF actually does).	Be more clear about what DVF actually does and the results.  That they personally got more value out of it as members, rather than mainly supporting 'the cause'.	DVF help to inspire to eat plant-based meals by offering recipes and the like. They want more down-to-earth, personal assistance and knowledge on plant-based living. The overall ideology is a little too much for them to stand by and economically assist. It's not that much of a priority to do that. They need more personal benefit out of the membership.	Influencing meat eaters must come through their own social network. they wont be listening to organizations, vegans or vegetarians telling them waht to do.  It could be translated into stop smoking - smokers know its not a great idea, but telling hem to stop is rarely helpful.

Fig. 21: Personas based on survey

Source: Column 5, ND.; own adaption; miro.com

The above setup of personas helps create an overview of the different groups. As this approach to personas has to do with identifying the target audience and how to communicate the brand to eat, it is also clear that reaching all these four groups with one service will be difficult or impossible, as each group has a different alignment with DVF and must be approached as such. For example, the importance of plant-based food and the interests and need of vegans are not similar to those of carnivores. They each have different pain points, and therefore different services would resolve these.

#### 4.2.6 CHOOSING THE SERVICE TARGET GROUP

At this point, the target group was chosen based upon the above research and analysis.

Especially the above brand tool personas helped to identify this from the different dietary group's pain points, combined with the need for personal values to align with the values of the brand to generate the sense of belonging with an NGO, as presented in the literature review.

It can be hypothesized that the approach taken in this thesis has thus influenced the choice of the target group. Usually, service designers will focus the research on the pain point of the users and their point of view, but because this thesis explores who the company is, or want to be, as a brand, first, it has created some boundaries and guidelines for who a realistic target group is for a DVF service;

Because the design brief is aimed at designing a service assisting DVF in getting Danish consumers to eat less meat, an obvious target group could have been carnivores, and had work not been done regarding organizational branding and consumers' perception of the brand, that choice may have been made.

But because the survey and DVF interview did not exclusively revolve around the dietary choice of private citizens, but also their opinions and perceptions of vegetarianism, veganism, and DVF itself, this case has instead provided deeper insights into why certain groups are interested in the organization, and others are not. And as a current goal of DVF is to onboard more members, it would therefore also be unrealistic to target the service at carnivores who are uninterested in the overall objective of DVF of promoting the plant-based diet. Carnivores simply do not value the attached ideological reasons for eating more plant-based, and would as such be an unrealistic group for the brand of DVF to reach, as the Column 5 personas also present.

Vegetarians and vegans, on the other hand, share the values of Dansk Vegetarisk Forening more strongly, though not all may identify with 'being' vegetarian, which stops some from becoming members. Most agree that promoting the plant-based diet is an important cause, but since these two dietary groups already have cut out meat or all animal products, they were deemed uninteresting markets for a new service, as they have already made the conscious, and ideological, choice of eating less meat or none at all, and therefore these two groups may be a target for onboarding new members, but less strategically helpful for the overall objective of DVF of promoting the benefits of the plant-based diet, as these groups already follow versions of this diet.

Based on the above reasoning, the target group for the service to be designed in this thesis is chosen to be flexitarians.

Flexitarians are open to the plant-based lifestyle as they have already chosen to cut down on their consumption of meat and other animal product. Their values align with those of DVF, though they might not feel this as strongly as vegans or vegetarians (fig. 8), there is a leeway into gaining several members from this group, as well as a relevant market for promoting the plant-based diet, as they have not fully excluded meat and animal products.

This means that DVF has a stronger point of entry with this group than with carnivores, and a more relevant market for both their primary and secondary goals (promoting the plant-based diet and onboarding more members, respectively).

Based on the research of both the DVF brand and user survey, it is therefore perceived that flexitarians are the most relevant and realistic target group of this service design case and provides a feasible and growing market for the DVF via the service.

#### 4.2.7 INTERVIEWS - CURRENT MEMBERS OF DVF

As the target group has now been chosen, this round of interview aimed to explore why people have chosen to become members of Dansk Vegetarisk Forening, if they feel that they are provided enough value from their membership, and what benefits they make the most use of or what they find lacking or dislike, as the value of the membership has been a curiosity to be researched from the beginning of the case, as this is useful information to have when designing the service in the coming part, as it helps to understand what generates value for the members through the current value proposition, and thus gain insight into what works and what may not work in the membership from the current users point-of-view.

##### 4.2.7.1 ETHICAL AND METHODOLOGICAL CONSIDERATIONS

It proved difficult to gather respondents for these interviews, and the insights here are based on the answers of two respondents. Therefore, it is important to note that this part cannot be seen as fully reliant, as two respondents cannot represent the interests of all DVF members. As such it must again be mentioned that the case of this thesis is used to test an overall hypothesis of how to implement branding into service design in practice, and the insights here will be considered factual and serves as the research foundation of the service, but more research should be done to have reliable results.

As mentioned in section 3.3 the interviews were conducted using interview guides to ensure that all questions were covered but allowed for follow-up questions to dig deeper into the respondents' opinions, experiences, thoughts, etc.

The interview guide for this round of interviews can be found in appendix 2, as well as links to the recordings from the interviews can be found in appendix 4.

##### 4.2.7.2 CORE INSIGHTS

Both of these respondents were women, both vegan and live in Jutland. The average age was 47.

Both members of DVF stated that they have chosen to become members because they want to support the work the organization does. They find it very important to promote the plant-based diet, and therefore prioritize donating their money through a membership to support this cause.

However, one respondent contemplated if DVF actually do what she thinks they do – when asked she discovered that she has an idea of who DVF is from what she has seen in different Facebook groups, where she is a member to get food inspiration, but now she realized that she did have not done much research on the association before becoming a member, but just has a peripheral idea of what they stand for as an organization and wanted to support this as it aligned with her own values. She does not actually know what they do, despite having been a member for about a year.

Neither of the respondents has ever voted at the general assembly, and do not care much for this benefit of their membership. However, one respondent contemplates voting at the coming assembly.

Only one of them has downloaded the DVF app but only used it once to find a discount code for a burger. Both read the magazine- one mentioned it as she 'actually' reads it, implying that she had little intention to do so, and the other respondents read it for the recipes and food inspiration, but besides this, find the magazine a bit boring. This also shows that once again getting inspiration for food is a central need in the plant-based community.

Only one of the respondents attended an event hosted by DVF, but only because it was a lecture placed in Jutland near her. Both respondents call for both discount codes and events to be wider distributed across

the country, as most are currently centralized in Copenhagen. As such Copenhagen-based members have a larger opportunity of utilizing their membership benefits.

When asked what they appreciate most about the membership, the answers differ;

To one, what she values most in the membership is supporting the work they do – she continuously mentioned how DVF fights battles on behalf of the community, in fighting for everyone to have a say in what they are to eat in public institutions. This is also the respondent who is doubting if this is what DVF actually do.

The other respondents find events to be the most valuable for her but are missing more opportunities to go, as most are in Copenhagen, and she lives on the other side of the country.

When asked about what they found to be the ‘worst’ part of the membership, one mentions the discount codes. They are too difficult to use, and she finds it very annoying to have this be a part of her membership and be so user-unfriendly.

The other finds how rarely the magazine is published as the worst part of the membership. She knows this is due to their minimal resources to publish more, but besides supporting ‘the cause’ the magazine is key to her in what she personally gains from her membership.

Both generally believe that they get value for their money, as the most important aspect for both is supporting the plant-based cause – further showing how vegans value the ideological reasons for eating plant-based the strongest, and as such DVF appeals well to this group.

#### 4.2.8 INTERVIEWS – FLEXITARIANS (THE TARGET GROUP)

The aim of these interviews was to explore why these respondents have chosen to limit meat in their diet and build upon insights from the survey regarding pain points as service could help resolve, and thus create value for the users, as well as their current relations and perception of DVF to understand how the organization appeals to the target group or not, based in the current brand.

##### 4.2.8.1 ETHICAL AND METHODOLOGICAL CONSIDERATIONS

As with the member interviews it proved difficult to find respondents for the target group interviews as well. Therefore, the same concerns as stated above in paragraph 4.2.7.1 applies to this round of interview too.

The interview guide for this line of interviews can be found in appendix 3, as well as links to the recordings from the interviews can be found in appendix 4.

##### 4.2.8.2 CORE INSIGHTS

In this group, the respondents were one male and one female, both were from the Larger Copenhagen area, and the average age was 29.

When asked why these respondents have chosen to cut down on meat in their diets all three of the top reasoning from the survey is represented, one stated health and climate crisis as the reasons, and the other stated that animal rights as their primary reason.

One respondent had no prior knowledge about DVF before participating in the survey done for this case. Afterward, she went to their website and made a small donation because she found their work to be important. But when asked why she didn't become a member, this is because even after visiting their website, she still barely knows what they do, and what she then would be paying to support. Further, she has chosen to eat all plant-based in the home, supported by her partner, and does not want to be a member of DVF if they support the use of eggs and dairy – the name of the association is standing in the way for her. But in general, she simply needs more information and what DVF do and their results to know if she would be even interested in becoming a member, which is in keeping with the stated importance of a clear brand narrative and communication for the NGO to be appealing.

The case is different from the other respondent, who had previous knowledge of DVF, and overall know what they do and stand for. He had even considered paying to become a member but never did. He knows their motto is that "every green meal count" and understands that DVF wants to be open for anyone, who just makes even the smallest contributions to a greener agenda, but he does not find this is in conformity with what they actually communicate. Here he finds that DVF is all about a plant-based diet, and there is no room for flexitarians. He clearly states that DVF clearly tries to be embracing of people living in accordance with any dietary choice but what they communicate is that being completely plant-based is the only correct way to go. This makes him feel unwelcomed as a flexitarian and shows that the desired brand is not in accordance with the perceived brand.

Their primary pain points of the target group are help (practice and inspiration) to rethink dishes without having meat at the center and more knowledge on nutrition when eating plant-based.

The current value proposition does not appeal to the target group. They do not find the benefits that DVF proposes as valuable enough to them. Only the discount codes sparked interest, but when mentioning that



only some codes are available in real-time, and some they would have to email to get, they fell uninterested once again.

#### 4.2.9 INTERVIEW REFLECTIONS

The above insights confirmed that members of DVF have chosen to become members because they want to 'support the cause' ie. the work that DVF does to promote the plant-based diet. As vegans live by the strictest diet presented of the four presented in this case, they value the plant-based lifestyle the strongest, which aligns with how strongly it is valued by DVF. The member interviews do care about the benefits they are provided through a membership, but they are not often used, and the cause they are supporting is enough for them to want to donate their money.

Of the benefits they gain through a membership, often the discount codes, events, and the magazine is mentioned as interesting. But the discount codes are difficult to use, and therefore often unused or forgotten about, events are scarce (especially in their given area) and the magazine is not distributed all that often.

These interviews also show that the name of DVF as including 'vegetarian' can be somewhat of an obstacle, but less so than anticipated as DVF has chosen to portray themselves as completely plant-based, and to include eggs or dairy as in a vegetarian diet.

However, the current value proposal is not interesting enough to other groups who value the plant-based diet less strongly – supporting 'the cause' is not value enough, and the current benefits do not generate motivation to want to become members.

To target flexitarians (and maybe even other groups who value the ideological reasons for eating plant-based some, but less strongly) a value proposition that generates more real-time, personal value is necessary.

The interviews also brought insights into how this may be done, which will be used in the coming brainstorm for ideating on how service for DVF may look, if it is to align with the goal and aim of DVF, their brand values, and also meet the need of its users.

By considering the desired brand of DVF, a service may also help strengthen the brand of DVF, as the interviews showed that DVF is not perceived as positive and inclusive, as they would like to be seen by this target group.

#### 4.2.10 TARGET GROUP PERSONA

This persona is an expanded version of one of the personas presented in section 4.2.5.3.

It was deemed necessary to further explore the persona of the target group, to get a better profile of the chosen target group.

This also means that this persona was developed with a traditional service design approach, opposite figure 22 which was developed based on the brand strategy approach from the Column 5 toolkit.

The persona is based on the primary research data gathered for the casework of the thesis, used to center the design process around an engaging persona which is also useful in this case to explore not only the service through the eyes of the target group, but how the brand appeals to them as well, as is the brand of the service provider does not appeal to the target group, the service will not either, as consumers do not divide the two (Wisler-Poulsen, 2015).

The persona is fictional but based on data from the research, however, the motivations and pain points this persona portrays are real.

As mentioned in section 4.2.5.3 there are several ways of developing personas. Literature popularly presents four main approaches;

The goal-directed, the engaging, the role-based, and the fiction-based (Nielsen, 2014).

The four take different views on the importance of data as the basis of the personas, or using assumptions and intuition (Christoffersen, 2020), showing a difference in the importance of real-world reliability or more overall stereotypical.

This thesis applies the engaging approach as proposed by Nielsen (2014), where the persona is created based on research data as well as being supplemented by the designer's knowledge of real life (ibid.), best fitting this research case. Using this persona approach means exploring the full life of the persona rather than using it as a tool for prediction. It is considered engaging as they explore the emotions of the person from a larger perspective, which is argued to be useful when designing the service (Stickdorn & Schneider, 2019). Further, it can be used as an external communication tool when pitching the service to others beyond the design team, as the persona can, in a narrative of its life, describe the relevance and value of the service (Cooper et. al., 2007).

The persona below is therefore an elaboration of the above Column 5 approach, and entails both a short demographic description, assisted with a user story to enable the user to better put themselves in "the shoes of the user" and understand their point of view;

## CAMILLA THERESE HENRIKSEN



**AGE:** 33

**PERSONAL LIFE:** Married with two sons (11 and 7)

**GEOGRAPHY:** Aarhus

**OCCUPATION:** Nurse

**DIETRAY CHOICE:** Flexitarian

**PAIN POINT AND FRUSTRATION:** "It's hard to eat plantbased. There are so many things you have to forgoe and work around, and it takes up a lot of time to find inspiration and easy recipes"

miro

*Fig. 22: Flexitarian persona Camilla, Pt. 1*  
*Source: own adaption; miro.com*

*Camilla has started to cut down on meat.*

*She feels a certain level of responsibility for the planet we all live on, and want to hand it over in a better state to her, and her husbands, two children - Alexander (11) and Milas (7).*

*She has also heard a lot about how it may even be healthier to live more plant-based. She has started switching cows milk for oat milk, exploring the world of replacement products and meat is now only a part of dinner 3 times a week. This to her husbands dismay, who finds her to be over-reacting a bit because "how bad can it be? We have always been eating meat."*

*The other days of the week are reserved for vegetarian dinners or eating out.*

*It's a gradual change that began around the time households were asked to sort their trash even more, which she does happily.*

*She does her best, but mostly finds her inspiration for 'green' actions in the household from the media and, especially, social media.*

*Camilla has heard about DVF (something showed up on her FB about them at some point, its very vague to her), so she knows a little about what they work for, but not a lot.*

*She doesn't even know you can be a member of the association.*

*It seems more like an organization like Dyrenes Beskyttelse (Animal protection), that does some political work and research to promote their cause.*

*Even if she knew about being a member, the current value proposition may not appeal to her enough in order to become a member.*

*Camilla wants low level practical information and inspiration for her everyday life, and is less interested in the hardcore ideology of vegetarianism and veganism. She wants to do what is right for her and her family and take responsibility for their use of the planets resources, but she is no more idealistic than that.*

*To her, DVF may seem like a political party - you pay a fee to be a member, which it put into the budget for promoting the cause, that all members stand by. But as Camilla has no interest in becoming an active member (vote at elections or become a volunteer - she has neither time or interest in this), nor read about entrepreneurial measures or opinions, it comes down to paying for a membership only for the cause. And she is not that invested in the plant-based movement overall, to want to contribute to this.*

*For Camilla she needs to feel that she, directly, benefits from the membership, at supporting the larger idealism and political work is all well and good, but not that high on her list of priorities of places to spend the family's money.*

*Fig. 23: Flexitarian persona Camilla, Pt. 2*  
*Source: own adaption; miro.com*

#### 4.2.11 SUMMARY OF DEFINE PHASE

The second phase of the service design framework has helped define who a service may appeal to and why, while also providing some guidelines for how the service can be brand-oriented and strengthen the brand of DVF as being 'open, caring and unjudgmental'.

Based on the above survey and interviews it can be concluded that DVF suffer from a slight brand gap, as they are not perceived as 'open' and appreciative of "every green meal", but rather that DVF promotes a narrative of "only" green meals matter and thus seen as somewhat judgmental by people who identify with the values and work of DVF, but do not value the ideological reasons for living plant-based as strongly as DVF does.

Further, the collected primary data also showed that the current value proposition only appeals to those who value the ideological reasons for the plant-based diet the strongest, which is also shown in the fact that the two members found for interviews were vegans – not vegetarians.

The interviewed members have mainly chosen to be members (thus donating their money) because they wanted to support the work of DVF and the 'cause' of promoting the benefits of the plant-based diet, but the other membership benefits DVF offer do not appeal – besides the discount codes, but these are too difficult for the members to want to use, or they simply forget about them.

The research and analysis of this phase also resulted in the choice of target group, as flexitarians were deemed the most relevant to work with as well as the most feasible market. The pain points and interests of this group were also identified as needing more knowledge of nutrition when eating plant-based, food inspiration, and help for rethinking dishes without meat at the center.

The following phase will ideate on this knowledge and start to define a service, which resolves the pain point(s) of the target group and thus generating value for them but doing so in a way that the services become strategically fulfilling for the client as well as experientially aligned with who they want to be as an organization.

##### 4.2.11.1 PHASE REFLECTIONS

The second design phase showed larger differences from that of a traditional service design approach due to the attempt of implementing branding into service design in practice.

Paragraph 4.2.1 on diet and identity was initially presented as necessary because service designers are only experts in service design, and must thus immerse themselves into the subject realm they are designing within to understand it. However, this was only an apparent issue due to the desktop research done on the client as the DVF interview in Go' Aften Danmark was found here. Thus this paragraph not only serves to understand the conditions of the case but was also relevant in understanding not only the consumers but an obstacle the client phases. The paragraph also provides initial insights into how the choice of diet is a display of personal values, which connects to how the client is perceived, regarding branding (ie. organizational value and how different groups relate to the narrative of DVF based on their own values). It can only be speculated if this aspect of identity and values would have played as large a role in this case, had the case not begun with more emphasis on exploring and investigating the client alone, rather than turning the attention directly to possible service user groups.

This phase also introduced branding tools;

In retrospect, the 'brand heart' framework could, or rather should, have been a part of the discover phase, and could have been implemented into the DVF interview, and thus have the client help fill out this framework, to make sure that the stated purpose, vision, mission, and value were correct, rather than an

educated guess based on the research. However, it was valuable for the process in the sense that it assisted in analyzing who DVF wants to be, especially in this case, where DVF stated that they do not work with their organization as a brand beyond the use of logo and slogan, and the identification of core identity. As such it is mainly a useful tool for understanding the client organization and visualizing inputs for easier internal communication and guideline in the design process.

The 'Brand message' framework is better connected to service design as it assisted in identifying the current value proposition from the point-of-view of DVF and how this is currently 'packaged and sold' to the audience. However, the usefulness of this in regards to the service design process is unclear, beyond gaining a better understanding of the client organization.

The 'Brand voice' provided a more experiential aspect to the brand analysis of DVF. As the literature review presented, the service is where the brand comes to life, and thus the experiential aspect is necessary to ensure that the experience of the subsequent service correlates with this, and as such is in line with the desired brand, rather than create brand confusing and as such a brand gap.

However this framework was lacking the communication to the audience in practice, and it was deemed necessary to explore how the client communicates in practice, rather than how they would like to, and thus not assume that DVF does not hold an idealistic picture of themselves which does not correlate in practice. Therefore a look at the different communication channels was added. This helped to not only explore the client's style of communication and especially what they communicated but was also a helpful step in analyzing current and most used touchpoints useful for the coming design of the service, which was further connected to the Column 5 personas, which created an overview of how DVF appealed to the different dietary groups and where. The use of personas was further a relevant tool for categorizing insights from the survey which provided an abundance of qualitative data. The use of the Column 5 personas directly affected the choice of target group, by analyzing the pain points of the different groups and how the service can assist in resolving these, thus a more traditional service design approach of mapping user insights, but also connecting this to how the brand can help solve these. This also helped to also point out how carnivores would be a bad target group, as their interests and values simply do not align with DVF, and thus designing a service that DVF provided would appeal to carnivores, as that would skewer the brand of DVF by going against the values of the organization.

Lastly, the semiotic analysis was useful to create a relevant guideline for the coming mock-ups. As stated in the literature review, service designers have a habit of giving services both names and a visual expression, but how this is not deemed necessary to align with the visual identity of the brand, despite the visual identity being an unconscious instigator of the brand connection in the consumer, and as such when designing a service for this case, it was deemed to be most sensible to align the visual presentation to the visual identity of the brand and that this may also generate a certain level of identification when pitching it to the client, but this must stay a hypothesis until tested using the product report.

The use of these tools in service design has, at this point of the case, provided some value as the tools help to understand not only the client but the experiential and visual aspect of the client brand, necessary to design a service that aligns with this, and thus be more realistic and relevant for the client to implement. Further, it has especially affected the choice of target group, as the Column 5 persona framework helped to outline which user groups would be relevant and realistic for the client to appeal to, rather than choosing the target group based on user insights alone without considering how the client brand is affected by the choice and service.

## **PHASE THREE**

### DEVELOP

### 4.3 PHASE 3 - DEVELOP

This phase begins the second half of the double diamond framework, where the thinking turns divergent once again, as this phase begins the ideations on the research from the first and second stages (Stickdorn & Schneider, 2019).

The phase begins by using a SWOT analysis, to sum up research and insights thus far, and then begins the ideation aimed at designing a brand-oriented service that as such aligns with the desired brand of DVF, while also following their overall organizational objective of promoting the plant-based diet as well as their current goal of onboarding new members, while also providing value for the target group, and thus design a service that is realistic and feasible for the client while also providing value for the users, ensure that the service overall is valid for both parties.



#### 4.3.1 SWOT ANALYSIS

This third phase begins with a SWOT analysis, to create an overview of all the above research – summing up insights on both the client organization, their brand, channels, and audience, and the specific target group of flexitarians.

This was deemed useful, as this service design process has a broader scope than is traditional in service design practice, this analysis was deemed useful to outline, and thus visualize, all the different aspects of the research and be a helpful tool in the decision-making process. Like personas are a tool for visualizing insights in the users and help to ensure a user-centered design process, the SWOT works, in the same way, to ensure that the client is equally considered throughout the design process.

A SWOT analysis is a tool that can help identify the most important areas needing action (Andersen et. al, 2015) used to create the most viable strategy in the given market, that a company operates within (ibid.), and thus creating this overview could help outline how the subsequent service may be the most relevant, feasible and realistic.

As previously stated in section 2.2.4 of the literature review, strategy tools created for the corporate sector cannot simply be applied to NGOs, but in the context of this case, the tool is deemed relevant to find the best way of designing the most useful service for the client, while also generating value for the users.

The name SWOT is an abbreviation of the four aspects analyzed: Strengths, Weaknesses, Opportunities, and Threats.

The first two aspects, strengths, and weaknesses, refer to the internal aspects of the organization, which are considered things that the organization can change on its own – things the organization can control.

The second two, opportunities and threats, refer to aspects outside of the organization's control – an aspect that must simply be adapted to, that the organization cannot change (ibid).

In this SWOT analysis the focus is on the strengths, weaknesses, opportunities, and threats of DVF, and how they can achieve their goals, and thus how a service can align with this. The SWOT is not a tool for working with the experiential aspect of branding or services, but rather a tool for exploring how the service can be strategically helpful to the client in achieving their goals, and the experiential aspect of the design will then be added and explored later in the process to ensure that the service is strategically helpful but also aligns with the experience DVF wants to provide their audience with, which was explore using the Column 5 Brand strategy tools.

A few things must be noted about this tool;

firstly, the SWOT analysis provides a picture of the present state of the organization as well as its external environment. It is not a tool for foresight and therefore does not take possible changes, internally as well as externally, into consideration.

Secondly, the tool is intended to analyze the whole of the organization, which can become quite an undertaking. As such it is important to limit aspects of the analysis (Andersen et. al, 2015). The decision of where to create the boundaries of the analysis is therefore up to the people doing the analysis, and due to the bounded rationality of humans, it is possible to discharge aspects of the analysis, which otherwise may be perceived as important or relevant, which can be unknown to the one preparing the analysis (Bazerman & Moore, 2013).

It must thus be assumed that the SWOT presented below may have missing aspects, unconsciously, which should have been covered in desktop research or interview questions. However, the input in the analysis is still based on relevant and valid sources, and the content should therefore be considered reliable, but an open mind regarding possible additional input can be important.



Fig. 24: SWOT analysis of DVF

Source: Andersen et. al., 2015; own adaption; miro.com

As the SWOT shows DVF currently has more weaknesses than strengths. However in the case of DVF, the strengths show a solid foundation internally, and the weaknesses mostly regard to user/member aspect of the organization, which can be hypothesized to be mended with a changed focus on how they work with their brand and appeal to their audience and understand the audience's point of view and a change in value proposition and more clear communication. As such, though the analysis presents more weaknesses than strengths it should not necessarily be deemed a weak organization or strategy, as some things weigh heavier than others, and a changed focus could be a, somewhat, easy fix to the weaknesses.

For a better view of the content of the SWOT analysis, it can be found in Miro using the link in appendix 5.

#### 4.3.1.1 STRATEGIC SERVICE OPPORTUNITIES

The research and SWOT have provided three key pain points that directly affect DVF's relation to their audience, which are found to be the most interesting to focus on in the further process, due to the user-centricity of service design:

- Despite DVF being proud of their factual and pragmatic communication, people still struggle to understand exactly what DVF does and how their results benefit them personally. Even members question if they know what they are actually supporting.  
This ties to the need for clear communication of values and sense of belonging with the brand for a clear brand message and motivation to donate (time or money) as stated in the literature review, which means that what they do in practice needs to be more clearly communicated to generate more interest in their organization.
- There is a 'brand gap' in how DVF wants to be perceived and the actual brand, as they are in fact perceived as less open, caring, and unjudgmental. Their actual brand is stricter, as DVF are seen as accepting of people following a fully plant-based diet, and thus not meeting their promise ingrained in their slogan of "every green meal counts".  
Therefore, it is important how the service experience affects the brand, as it should help adjust the current ethos of DVF to one more aligned with the desired brand.
- Their members are often members because they want to 'support the cause'.  
But if the 'cause' is important enough, others do not find that they are offered sufficient personal value, to want to pay for the membership.  
As such, if DVF want to onboard new members, a stronger value proposition is needed.

Moreover, service design is about the value proposition of the given service to create user value, and traditionally designer comes up with a new service or platform to be integrated into the existing organization based on, mainly, user research. But the research on DVF shows that one of their weaknesses is a weak value proposition as well as weak existing touchpoints. This means utilizing existing touchpoints in the design, and updating and strengthening these, would be relevant in this design case to strengthen these while also minimizing implementation costs if the need of the users can be integrated herein.

The coming paragraphs go through the steps of ideating on the pain points stated in this paragraph;

### 4.3.2 BRAINSTORM IDEATION

Most brainstorming exercises used in service design are best used in groups (Stickdorn et. al., 2018). Such exercises as 'brainwriting', 'quick voting', or 'worst idea' are designed for design teams to utilize each other's ideas for generating new ones as they help to say within the divergent thinking flow (ibid.). This helps to think outside the box and gain feedback from peers on what ideas work the best and should be moved on within the design process.

However, as this is a single-person thesis project, there is no team to do these exercises with. Therefore, a classic brainstorm was used to ideate on what service may be appropriate for DVF. The brainstorm helped to generate several possible ideas to pick from and continue working with (ibid.).

A larger version of the brainstorm can be found through the link in appendix 5.

The ideation starts from user insights and as it broadens it incorporates considerations of the client's context and explores how a service may resolve pain points of both parties.



Fig. 25: Brainstorm  
Source: own adaption; miro.com.

The center is, therefore ‘user needs’ from which the second darkest green describes the needs of the target groups found through the survey and interviews. These are described as ‘dietary guidance’, ‘food inspiration’, ‘rethinking dishes’, and more regarding DVF they need more personal value, and thus offer more than supporting “the cause”.

The brightest green describes the idea the respondents proposed themselves, being a cookbook, better and easier discount codes, and more information on what DVF actually do and their results – ie. what their donations and membership payment pay for more in detail, as to know what their money goes to and what value it brings, precisely.

Beyond this, in the lightest color, the different ideas and considerations of how a service may look are

described.

All are then connected with the lines, as to visualize which boxes connect to gain an idea of a coherent service beyond just one simple, overall idea.

#### 4.3.3 CATEGORIZED BRAINSTORMING

Continuing to ideate without the option of discussing ideas and considerations with a team, the idea of a categorized brainstorm came to be;

The idea of this type of brainstorm is to elaborate on the classic, initial brainstorm, and explore not only possible service ideas but also more specifically how those ideas, would link to and/or affect the client brand.

This categorized brainstorm is, therefore, more divided and structured and has different levels forcing the designer to connect the dots not only between users' needs to the service ideas, but also to see what makes the most sense for the client and help to sort out unrealistic or unfeasible service ideas or -features.

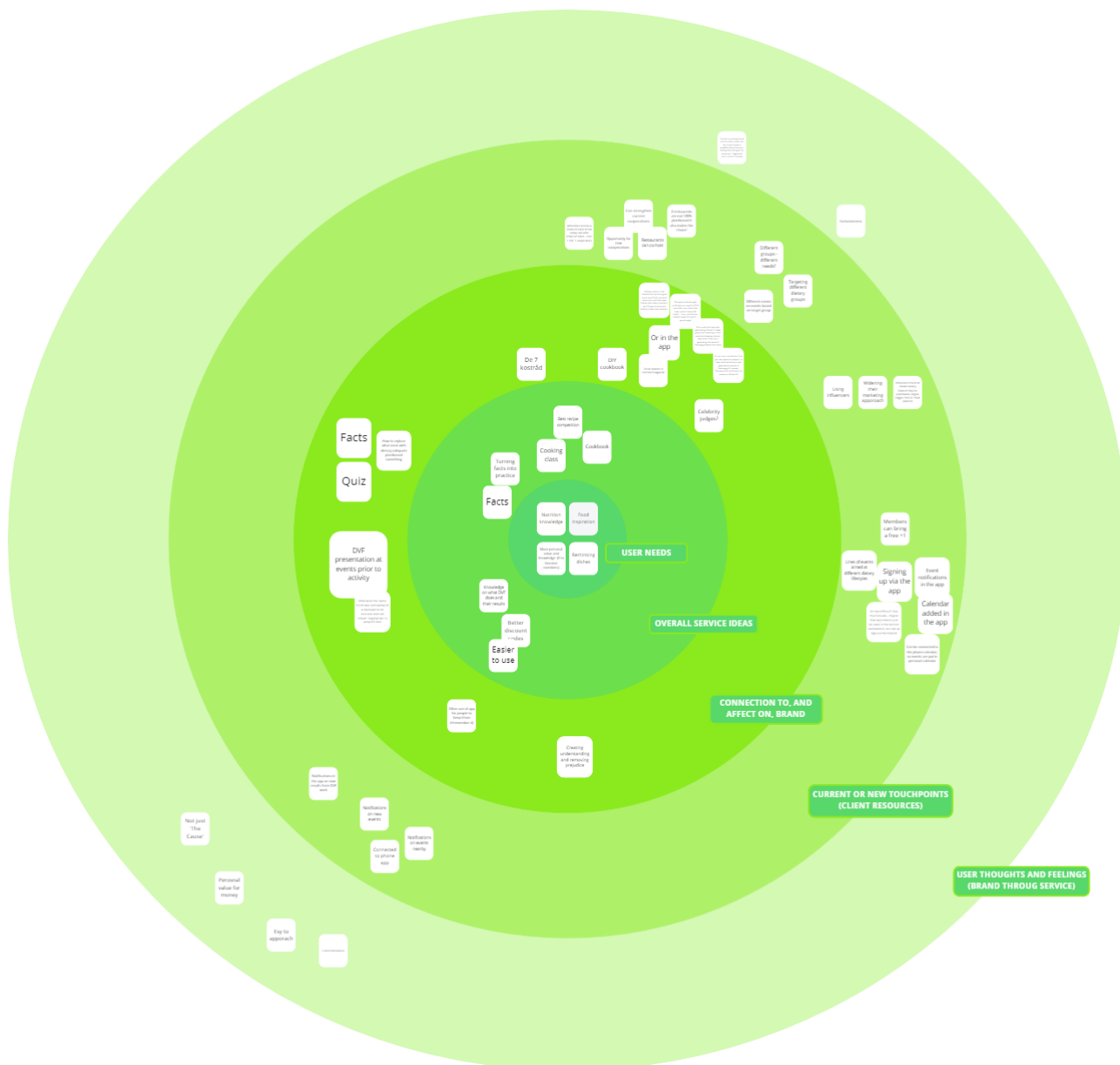


Fig. 26: Categorized brainstorm  
Source: own adaption; miro.com.

This approach helped better create an overview of the classic brainstorm, by compartmentalizing the contents into user needs, overall ideas for services, how the ideas affect the brand relation with the users, if the ideas need new touchpoints, or how they work with existing touchpoints (as to mind the minimal resources available to the client) and how the service makes the user feel and think both in regards to the service or relating to the DVF brand.

For a better look, the categorized brainstorm can be found through the link in appendix 5.

#### 4.3.4 SERVICE CONCEPT AND USER JOURNEY MAP

This section will now describe the service idea which was deemed the most realistic and relevant based on the above brainstorm and research.

##### 4.3.4.1 SERVICE CONCEPT OUTLINE

This approach to designing a service means including more concerns beyond just the user need, providing a much narrower arena for the service ideas for them to be deemed relevant and feasible and hopefully produce a service of higher quality than is usually expected from the service design process.

The above research, models, and analyses used in this approach have provided more limits for the design, and have produced the following concrete service idea:

The service idea for DVF is a string of events directed at flexitarians, with the aim of assisting them to rethink dishes when eating plant-based, providing an arena where they can inspire each other as well as assisting them with knowledge on the dietary needs and contents when eating plant-based.

The service could for example be called “flexitarian food workshop”, “Cooking workshop for flexitarians” or the like. In the description it should be pitched as the participants are given knowledge on plant-based cooking and nutrition, having fun with like-minded people, getting inspired by the challenges and each other, and maybe most importantly as “helping DVF to create a cookbook” to add a sense of communal purpose and for the participants to take charge of the project through this co-creational approach (Sanders & Stappers, 2008).

Users sign up in pairs either online or through the app to get a discount on the ticket price. Then they are to participate in a string of event nights at a restaurant (preferable not completely vegan for the flexitarians to not feel like they are walking into “someone else’s territory” or feel unwelcomed. The assumption that this could happen is simply based on the research on diet in connection to the perception of self and others as well as the survey, where it was apparent that labeling someone or something (like a restaurant) vegan or vegetarian immediately induces some presumptions, opinions, and prejudices based on the dietary group one belongs to, based on the desktop research and survey results about interdietary judgment.

The first night is informational where the service users/participants are informed about eating plant-based, dietary content of certain food groups, etc. to use when choosing what to cook. Each following week the contestants are to choose a recipe and cook in their teams at the restaurant. Afterward, all participants sit down to eat together, and afterward, the best recipe of the night is voted on and chosen. Each night has a different theme based on the seven nutritional advice created by Fødevarestyrelsen (in English: The Danish Food Agency”).

Advice 1: Eat plant-rich, varied, and not too much.

This week’s challenge is to cook a completely plant-based, nutritionally balanced meal.

Advice 2: Eat more vegetables and fruit.

This week’s challenge is to cook a dinner containing at least three fruits.

Advice 3: Eat less meat – choose legumes and fish.

This week’s challenge is to cook a dinner with legumes at the center.

Advice 4: Eat food made of whole grains.

This week’s challenge is to cook a meal focusing on whole grains.

Advice 5: Choose vegetable oils and lean dairy products.

Cook a meal focusing on plant-based omega 3.

Advice 6: Eat fewer sweets, salts, and fats.

This week's challenge is to cook a sugar-free, plant-based dessert.

Advice 7: Quench thirst in water.

This week's challenge is to cook a soup and use tofu or silken tofu (Fødevarestyrelsen, 2022).

These challenges may seem simple, as the aim is not to make it overly complicated to rethink dishes when cooking.

Further, the meals should be delicious and well-presented when served as a criterion for winning 'best meal' the given week, as part of the rules.

The winner of each week is then posted in the DVF app, and in the end, the user will have co-created a cookbook that will be sent to them as a full PDF.

The cookbook can then also be sold or offered as a gift to members or new members, respectfully. This provides some personal value to their membership.

The event can then run again or be slightly redesigned and aimed at other dietary groups.

The events can be run by volunteers of DVF as well as the venue can be an existing cooperator – or it could be an option to create a new contact and cooperator.

An option could also be, on the first night of information, to have a plant-based company like Naturli (a Danish company producing a large range of plant-based alternatives to traditional meat or dairy products (Naturli-foods.dk, ND.) or the like, to come and cater for participants (food and drinks), which also gives Naturli an opportunity to promote their products. Once again offering an opportunity to collaborate with other companies, which also takes some expenses off DVF to host the event in terms of finance and resources in general.

The service and all aspects of it are also meant to cover the pain of DVF which is the fact that their desired and perceived brand do not align, as they are not seen as being as inclusive, as they promote themselves to be.

This also means staying within the experiential perimeter of how they want to portray themselves – pragmatic, caring, and open. Further, it also fits with the strategy of communication from DVF to their audience, as many of their posts are about promoting facts about the plant-based diet, which is often done with a sense of humor in their simple educational, promotional videos.

The service is also designed to have the app as a key touchpoint, as this currently does not have much content, but is arguably an easy way to communicate directly with their audience and target groups, given that they are provided a reason to download the app. This is one of the areas discovered to be weak in the research, and therefore the service is integrated into this existing touchpoint to give it more meaning and use, as well as this help to keep expenses for DVF low, considering their minimal resources.

The service is visually outlined in the user journey map below.



#### 4.3.4.2 USER JOURNEY MAP

The user journey map is a service design tool used for visual depiction and description of the service, often based on the experience of a persona (Bechmann, 2012). By using a journey map, the service experience is visualized from beginning to end and helps to analyze possible gaps in the user experience to create the best possible experience for the user (Stickdorn et. al., 2018; Bechmann, 2012).

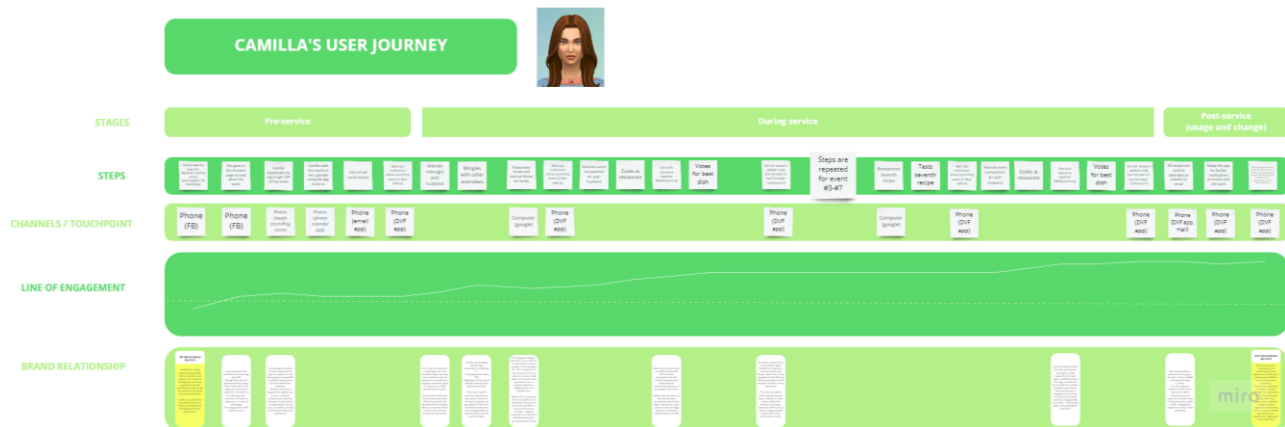


Fig. 27: User journey  
Source: Own adaption; miro.com.

As mentioned in the literature review, service design is often described as a toolbox, where the given designer or design team can pick or choose the tool for their design process, that they deem to be relevant (Dove & Jones, 2014). This openness of practice in service design can also affect the tools themselves (ibid.), and user journey maps for example can look different between designers, teams, and projects. Therefore, this case applies the journey map presented by Stickdorn et. al. (2018) in the book “This is service design doing” as the baseline. Their map includes nine lanes; The phases, user steps, storyboarding, emotional journey line, channels, stakeholders, dramatic arc, backstage processes, and the “What if?” line.

As is seen above, in the user journey map designed to visually the service for this case, fig. 28, there are only five lanes; The time phases, user steps, channels (called touchpoints), line of engagement, and brand relationship.

The stakeholder lane was removed from the user journey for this case, as section 4.1.7 presented a DVF stakeholder map, which is later used again in section 4.4.2 on service stakeholders, and it was therefore deemed unnecessary to apply this lane in the map.

The lane presenting backstage processes was also removed, as section 4.3.7 presents a blueprint based on the service, that explores the service more in detail, especially regarding touchpoints and backstage processes.

The ‘What if’ line was not used as this is an aspect of the service deemed better resolved through testing and subsequent service iterations and not guesswork relevant in the visual representation of the service.

The choices above were made based on the assumption and hypothesis that the more content a visual representation, or model, has, the more information must be processed by the receiver (i.e. the client), and an overload of information and theories can become time-consuming and confusing, and therefore the

reasoning was to only include what was deemed 'need to have' and not 'good to have', resulting in these five chosen lanes as they were found the most relevant.

In the user journey map presented by Stickdorn et. al. (2018) includes two different lines regarding the user's emotions; the emotional journey and the dramatic arch.

These visually represent the user's level of satisfaction at each step, and the user's service engagement at each step, respectively. Often only one of these lines are used in the user journey map. The reason for this can be postulated to be because the two lines are not all that different, and so having two is just not necessary. It could be argued that if the user is engaged, they are also satisfied; if the user has a negative experience with a service, they are unsatisfied and probably also less engaged - who voluntarily want to stay in a negative experience? This of course depends on whether the service is something the user must participate in, like schooling, etc. Then the level of engagement may stay while the satisfaction drops. So the two are not mutually excluded, though neither both needed as they are similar and somewhat overlapping. Further, neither lane is traditionally supported by any explanation as to why the line raises or declines, which leaves the reasoning of this to guesses of the reader.

Based on the above argument, it was not deemed necessary to include both in the user journey of this case. Instead, only one line regarding the user's emotions was included; the "Line of Engagement".

The Line of Engagement reflects the user's engagement in not only the service but also the service provider, ie. Dansk Vegetarisk Forening in this case. As previously stated, the service experience is the basis of the brand, as this is where the 'brand comes to life' when the user engages with the different touchpoints. Therefore, considerations about the brand should be included in the user journey, and the emotional connection should not only regard the service experience as the brand and service experiences are intrinsically connected in the mind of the user. The line of engagement thus shows how engaged the user is in not only the service but also the brand, based on the actions they make throughout the service experience, as the user experiences both simultaneously and does not remove one from the other.

Moreover, this user journey also proposes another new lane – the "Brand Relationship" lane.

This lane is attached to the 'Line of Engagement', in the way that it articulates the ebbs and flows of the above line – meaning how the service generates affects the brand relationship and engagement with both service and brand (ie. the client). This lane begins with describing the current brand in the mind of the persona and why it is assumed to be as such. Then it continues to explain how the different ups and downs of the Line of Engagement flow as it does and thus why certain aspects affect the engagement and the brand perception. In the end, the Brand Relationship line offers a post-service brand perception of DVF in the minds of the target group persona based on the service experience they have just ended.

In this way, the one emotional line of this user journey is also offered an explanatory assisting description, which makes the emotional line less of guesswork for the reader, but instead offers arguments of how the engagements change (strengthens, and weakens) along the service experience.

By applying these adaptations to the user journey, it enables this tool to explore not only how the user experiences the service alone, but also how this relates to the service provider, creating a more holistic view of the service by moving the borders of what service designers analyze when designing.

Further, it provides the use of the personas more value, as it experientially describes the personas experience beyond the actions in the service, making the persona more engaging as well when used for external communication as the persona help describe not only the service value but also how the service generates value for the client all in the same, in way of how the service affects the perception of the client. As such it assists the service designer in exploring how the different touchpoints affect the brand experience side by side with the service experience that the client wants to provide, as well as it helps

explain to the client how the service affects this through the eyes of the persona, their target group, providing value to both designers and clients, and bridging the gap between service designers' understanding of services as for user satisfaction and the client understanding of services as a product to align with their brand strategy to win market share and make a profit.

For a closer look at the user journey, it can be found using the link in appendix 5.

#### 4.3.4.3 NEW VALUE PROPOSITION

This service for DVF is designed to be realistic to be expected to be implemented as well as feasible as it regards the client's resources as well as covers a user needs, and by doing so it is a proposal covering all the above pain points of DVF that relates to their audience, which makes it strategically useful while aligning the desired experience of the brand and providing personal value for the service users. This is explained further in the coming two paragraphs:

##### 4.3.4.3.1 USERS

The research data showed that the need of flexitarians is to gain more knowledge on dietary needs when eating plant-based as well as more knowledge on how to design meals with proper nutrition and find inspiration for these meals.

By participating in this service, the users are offered knowledge of the plant-based diet and dietary needs. They also gain inspiration not only from having to research their own dishes by networking between themselves and finding inspiration in each other's recipes. This also saves them time in the future when having to find inspiration and ideas for meals, as they will be offered an entire collected cookbook, in the end, generating more personal value which many respondents found lacking as they were not interested in 'only supporting the cause' as it was not important enough to them, that they felt they got enough value for money, without anything personal coming directly to them.

##### 4.3.4.3.2 CLIENT

From the interview, it became apparent that the current focus for DVF is onboarding new members, and therefore this was set as the 'goal' of the organization to follow in the design.

It was also mentioned that they know themselves and that the best way to do so is by meeting the target group in person.

By offering this service DVF comes into direct contact with several people within this target group on a weekly basis, which, based on their own statement from the interview, means an increased possibility of onboarding new members.

Further, the personal experience is also said to generate much 'Word of Mouth' marketing, meaning that the users of the service are more inclined to talk with their own network around them about the service and DVF, which should generate a positive connotation toward the DVF brand beyond the users themselves (given that the experience with the service is good). A 'script' may therefore be a good idea to create and give to the volunteer hosting the night, to provide guidelines on the experience they are to provide when interacting with the participants, ie. service users.

By implementing the service touchpoint as suggested and using the app more proactively, they also more often can clearly communicate directly to their target group. This is an aspect the target group has found lacking as many respondents found they barely knew what DVF do or their results, and this is key for them

to be more interested in the organization. The use of the app in this way, therefore, resolves this pain point of unclear communication from DVF.

In regards to the branding of DVF, the service offers an experience aligned with how they generally communicate with their target group – factual, pragmatic, information with a touch of fun.

Further, the research showed that the desired brand of DVF did not align with the perceived brand, as they were not found as including as they perceive themselves to be. This service offers an including experience, as DVF shows that they do appreciate all efforts towards living more plant-based when inviting flexitarians in specifically and by using a restaurant that is not completely vegan, the participating users do not feel like walking into a sort of ‘enemy territory’.

A similar service aimed at vegans or vegetarians is therefore also an option, because with minimal change to the service it can align with the interests and needs of these other dietary groups, which creates an option for creating a stronger sense of belonging in these groups and showing that DVF is open to all groups. It is important to emphasize that the adaptations made to the service must still align with the needs of the other dietary groups specifically to generate value and be relevant for them.

A concern regarding the brand could be, that by inviting in flexitarians specifically, they could be viewed as not in alignment with the values of DVF, as this invites in a group of people who may still be consuming eggs, dairy, and meat. Especially by vegans. But because the goal is specifically to educate flexitarians on how to eat more plant-based and assist with nutritional knowledge throughout the service, this should not be hurtful to the brand, but it is very important to communicate this clearly to not be perceived as accepting of animal consumption. It must be clear what the aim of the service is to not hurt the brand, which would create a new weakness and widen the brand gap; The creation of a ‘sense of belonging’ in flexitarians must not hurt the same sense in other groups.

Based on the above reasoning the service is therefore deemed to cover all aspects of what is hypothesized to make a service feasible and more realistic to be implemented with the client.

The service covers the need of the users, it aligns with the goal of the client, and it strengthens the brand and aligns with how DVF want to be perceived (strengthens the desired brand). It has a reason for existing, backed up by data, beyond the need of the users, making it relevant and strategically useful, and aligned for the client, which arguably means a larger possibility of implementation in the client organization. It is therefore more feasible and realistic.

#### 4.3.4.4. BONUS ASPECTS AND EASY ADAPTIONS OF THE SERVICE

First of all, the use of the app as a key touchpoint means that the app has more relevance. As of now the only reason to have the app is only for members of DVF to have their membership cards on and have access to discount codes.

By using the app as a key touchpoint and implementing the different functions and notifications, users have more reason to keep the app on their devices as it becomes a lot more engaging and informational.

Beyond use and notification referring to this service the app can also be used to provide notifications on new events in the calendar, upcoming events, events in the person’s area, notifications on new recipes being uploaded, new discount codes available, etc.

Second of all, the app and notifications from it can also be used to generate awareness about DVF and their work, which is relevant for gaining members as many respondents shared that they did not find that they had enough knowledge on what DVF does and their results to want to support their work.

The app can therefore also notify on new projects, new research, new results, and news, in general, to keep the app relevant, and engage users of the app to keep it, as well as generating an urge to support DVF and become paying members.

This also means not having to rely on social media to promote work and results, and instead being able to communicate directly to the target group – both current and possible members.

Thirdly, the service is designed to involve a lot of personal contact with the target group, which DVF stated they found was the absolute best way to onboard new members.

Fourthly, a benefit of the service and use of the app means minimal resources needed for implementation and maintenance of the service. A programmer must set up a way for DVF to share news and events in the app, just as they do on the website, and, possibly, the already existing social media manager only has to add this one extra step when sharing on behalf of DVF. Moreover, volunteers can run the events on the nights and collaborators assist with venue and catering.

Fifthly, an important aspect of the service is the generation of personal value, which many respondents said was lacking for them to feel that they got value for money in the membership. Not everyone finds that supporting the work of DVF is enough for them to want to donate money or become members, but in the generation of a cookbook done by service users, there is a cookbook to share with new and current members, which gives them something tangible for them to see and use. Further many suggested especially a cookbook would be a relevant suggestion of personal value to gain from a membership. Moreover, it could be argued that the fact that the cookbook was created by service users in connection with the DVF service it could create a sense of community, in that like-minded private people created this cookbook for other private like-minded people. It becomes a product of a cocreation session between people of the same interest and values.

And sixthly, an important aspect that the service is designed to cover as well, is the unaligned brand of DVF. DVF perceive themselves as including, pragmatic and sensible, but the research found that they were not perceived as such by the target group, or even vegans and vegetarians. The service serves to resolve this as it creates a channel of direct communication and urges that DVF uses this for frequent, small updates on their work and results. Further, the event-aspect of the service is designed to promote the inclusiveness of DVF, so that not only (some) vegans and vegetarians feel the 'sense of belonging' needed to become members or donate.

The brand becomes more strengthened and aligned with the desired brand of DVF.

The service also has the bonus of being versatile and easily repeated, scaled, and adapted, which may prove valuable to the client.

- The service can be hosted at festivals, for example at Roskilde Festival which is full of different events throughout its days as well as having a specific focus on human's carbon footprint and the role of food choice's effect on this (Roskilde-festival.dk, ND.). Or Northside festival in Aarhus, Jutland which has been made completely plant-based (Northside.dk, ND.), which also meets the interest of DVF members in Jutland, who in the interviews called for more events based on their side of the country, as most happen in Copenhagen (vegetarisk.dk<sup>7</sup>, ND.). To do this the service could be adapted into a one-day recipe challenge where participants can use available produce and products (rather than shop themselves). To meet the, quite possibly,

younger festival target group, the ticket price should reflect this and maybe be seen more as branding-focused marketing activity.

- The service is also easily repeated throughout the country as it physically only needs a nearby volunteer and a venue.

The bonus of this is that the more often the event is held, the more recipes can be added in the app and cookbook, as well as DVF reaches many more in their target group personally, which they stated to be the best way of onboarding new members.

#### 4.3.5 CONCRETE SCENARIO

Service design uses different kinds of scenarios, used at different stages of the service design process (Nielsen, 2004). They are hypothetical and detailed scenarios deemed possible as they are based on research data (Stickdorn & Schneider, 2019).

The persona, Camilla, presented on page 4.2.10 was attached to a user story, to engagingly depict the situation, thoughts, and feelings of the persona used to better understand the target group and create an engaging persona for it to be a useful communication tool.

At this point of the process, the service idea has been developed and outlined using a user journey map. As testing the whole of the service would be quite comprehensive and, really, unrealistic to do, a 'concrete scenario' was used as a prototyping step, which helped to work out kinks and the whole of the service idea and touchpoint orchestration. The concrete scenario reuses the same persona as previously, and it's therefore through "Camilla" the service, and therefore brand relation, is explored.

In service design scenarios are mainly used to understand the users or see the service through their eyes (Stickdorn et. al., 2018). In this scenario, the fact that the service experience is undeniably connected to brand perception, as the experience relates directly to their satisfaction and perception of the service provider, the scenario not only explores the value and touchpoint orchestration of the service but uses a concrete scenario as a prototyping technique helped to explore the user experience and especially how the user's relation and perception of the DVF brand changes over time.

Just as the Line of Engagement and Brand perception lanes in the user journey relate to this overlap of the brand and service experience. However, this scenario explores this further and helped put some words and considerations of how the experience affects the brand perception over time.

By creating a concrete scenario therefore also assisted in iterations of the user journey.

Creating a concrete scenario this way can be compared to an 'empathy map' which is often made in connection to the persona to gain an overview of why users think, feel, and act as they do, but in the scenario, this is added into this storytelling tool, that explores this in relation to the service experience and value proposition.

This approach shows that this tool too can easily be adapted to look beyond the service itself, and be used to explore the service experience in a broader, and important, context.

The full concrete scenario can be seen in the section below.

#### 4.3.5.1 CAMILLA, THE FLEXITARIAN, AND THE DVF SERVICE

*Camilla is a mom of two, a wife, and a conscious consumer. She, as are many other people around the world, very concerned about global warming and climate change, and especially after having kids, has started taking her role seriously, as she wants to hand over a sustainable planet for her children. Therefore, Camilla has become increasingly aware of her own, and her family's, impact on the planet, and she has started to replace certain things in the household and other choices with more sustainable ones. The family gets by with one car and is aware of how much they use it. The next time they have to buy a new car, Camilla and her husband has agreed to go for a hybrid or a fully electrical car. They sort their trash, even a bit more than their municipality asks for, and make sure to take all they can to the recycling site. They have also all become more aware that buying secondhand works just as well as buying new products, as there is nothing wrong with something, just because it has been 'preloved', and they have discussed with their children that giving secondhand presents does not mean a lack of caring or love for the gifted. They have also started to cut down on their meat consumption and have almost completely replaced milk in the house with oat or almond milk instead. They do not have specific rules, but they try to live more and more plant-based in the home, as they learn about new products and change their habits, but outside they eat what is served to them. The choice of food is both because they want to minimize their carbon footprint, but Camilla is also interested in moving toward a more plant-based lifestyle, as it should be healthier than consuming meat, and she has found, at least, that she feels full longer and less tired after dinner when they have had plant-based dinners.*

*But Camilla finds it difficult to construct dinner meals at home without meat, as she would traditionally start from the meat, and everything else would be chosen based on the type of meat. She has sometimes tried to replace meat with meat substitute products, like the vegan minced meat product "Hakket" from Naturli or chicken-like "filet pieces" from Hålsans Kök, but often finds that they are not the best choice, nutrition-wise. And also some of these vegan substitute products are made by questionable corporations, and when making a more conscious and sustainable choice in food, she does not want to support these companies when doing so, because she finds that contradictory.*

*She finds it difficult in a busy everyday life with a family to always find new dishes to cook, which do not include a lot of hard-to-get spices or other products. She also cares a lot about the nutrition of the meals, as she wants the best for her two young boys in their upbringing, and to give them good food habits.*

*It is just not efficient for her to google ideas every day.*

*Instead, she has joined some Facebook groups to get inspiration or ask for advice. She couldn't find groups for flexitarians, so she has joined a few for vegans or vegetarians. She finds that as long as she does not promote that she is 'only' in the category of flexitarians, she is welcome, but has seen, especially vegans, attack other group members for not 'doing enough' if they still consume meat, dairy, or eggs.*

*However, even though the group provides her with ideas for meals and ways to substitute meat without it being with these meat substitute products, she often still has to spend time googling or searching in the groups for ideas for dinner, as she is rarely looking for ideas when they pop up, and then she forgets about them later. So even though Camilla would like her and her family to live more plant-based, she still finds it to be a bit of a hassle. She constantly needs ideas, and when she finds them, she often has to learn about the dietary contents, to make sure her boys' needs are covered. She is slowly learning more and more and getting better at rethinking meals to not have meat at the center, and knowing more and more about how to use legumes and has even voyaged into using tofu from time to time, but it is a slow transition.*

*One day Camilla is scrolling on Facebook. She's on break at work and is just turning off her brain for a moment. She comes across an event by Dansk Vegetarisk Forening called "Flexitarisk madkursus: Medskab en plantekogebog med Dansk Vegetarisk Forening". It has popped up in one of the Facebook groups she is a*

member of, as someone else has shared the event with the group. She is intrigued and taps on the event on the screen to get more information from the event description. This could be interesting. It would help her to figure out how to cook more plant-based without having to google or use Facebook all the time, and the setting sounds like something she and her husband would like to do together. She has heard about Dansk Vegetarisk Forening before, but doesn't know all that much about them, but from the name, she supposes that they are for vegetarians, which is not scaring her off completely, as she has already chosen to eat less meat, and therefore her values could somewhat align with their work, but an association for vegetarians sounds a bit off-putting when you are not one. She taps 'interest' in the event on Facebook, to save the event and be able to find it again, and then moves to google to find out more about this 'vegetarian association' before continuing through her decision-making process and gives them money by buying a ticket. From their website, she learns that they work to promote the plant-based diet and lifestyle, which she agrees with, but she continues to be a little confused about how they do this. The website is an overload of information, but as far as she can tell, she may not value the greater cause as strongly as DVF, but she does agree with their aim. At this point, Camilla unconsciously is not biased towards DVF, but due to their name and lack of knowledge of them, they have a slightly negative connotation to her, as she has a perception that vegetarians can be a bit 'much' about lifestyle and dietary choice. Vegans are worse, but an association for vegetarians is not warm words to her. Nevertheless, as she is open to eating more plant-based, she is not closed off from participating in an event created by DVF.

After dinner, she talks to her husband about this event she found on Facebook about plant-based cooking for flexitarians. He too finds it interesting, though less than her, but he does agree it would be helpful, and perhaps a fun thing to do out together as a couple. But he is concerned about the number of weeks he has to tie himself to this.

After tidying up after dinner, Camilla takes out her phone, goes to Facebook, invites her husband to the event, so he remembers to add it to his calendar, and then she taps the link for downloading the DVF app in Google Play. If she signs them up through the app, she gets 10% off her ticket, and as the event description said that the app would be useful to have if attending, she might as well download it.

After downloading she goes to the calendar and finds the date she saw on Facebook, and taps on the events to sign her and her husband up. The app sends her to a payment site and then asks her to confirm using NemID, and in the end, it sends her to a confirmation page, which tells her that both participants who were signed up, will get a confirmation email, and later an email about the dates, address and what to prepare and expect.

While waiting to attend the first date, Camilla arranges for her kids to be at their grandparents' place on those nights. They'll have a fun sleepover with them, while she and her husband are out, she happily thinks to herself.

On the first night, Camilla and her husband arrive at the restaurant and are surprised to see, that the restaurant is not a fully plant-based one, which makes them feel more welcome. Up until then, they had joked if they were going to be tied to some 'vegan extremists' running the thing every week, so the sight of a, to them, 'normal restaurant is inviting.

The first night is a little boring as it mostly has to do with learning about nutrition when eating plant-based, dietary content of different food groups, and the rules of what they can incorporate into their dishes, and competition rules. However, they are happy to find that Naturli is also invited to show what products they have, and they have brought things for the participants to taste. Camilla knows that it's for promotion, but



*it is nice to learn more about what substitutes are out there like yogurt, crème fraîche, cream, etc. for then they are going to cook, though Camilla would like to keep it as natural as possible and try to go without substitutes.*

*Afterward, all the participants get a chance to mingle over a glass of vegan wine. Again, a promotional move, but she is happy to try new things, and has never really thought about beer and wine not being plant-based, or even vegetarian.*

*On the way home Camilla and her husbands are a little excited and start to discuss what they would like to cook together for the first night and competition, and in the coming week, they choose a dish to try out, and cooks it as dinner for their family, to see what they think, before having to cook and serve it at the coming event night.*

*On the first night, she and her husband pack up everything they need to cook their dish, picks up a few last minute things, and travel to the restaurant. Before they start they mingle and catch up with some of the people they met the last time at the info night. It is fun and comfortable. They also get to know that the woman leading the event nights is a DVF volunteer, and they get to know more about the association and how they often rely on volunteers to provide events like this. They start to perceive DVF as more of a community than an association.*

*Then they begin to cook while chatting with the people around them and having a good time, and afterward, all dishes are presented and added to a buffet, where everyone can go to taste what everyone cooked. And by doing so they all have dinner together, drinking the sponsored wine or beer of the night with it, and get to know like-minded people and why they found the event interesting, their choice of diet, and their reason for the choice.*

*In the end, everyone blind-votes, Robinson-style, and the winner is appointed.*

*The winner is then the first recipe they all get, and will also be published in an upcoming series in the member's magazine. The recipe will be sent to the participants via email, with information about the upcoming night, as it will also be posted in the app for them and all DVF members with the app downloaded to see and use. Camilla thinks it is pretty cool that the winner recipe will be sent, and maybe cooked, by many other people, and maybe even vegans and vegetarians, and that it feels nice to contribute to this hands-on solution to something she has been struggling with herself.*

*On their way home Camilla and her husband discuss how the first night went, and they both agree that they are actually getting more from this, than they thought; not only are they getting informed about eating plant-based. But also hands-on practice and inspiration from finding a recipe and testing them, as well as how fun it is to see and taste what everyone else has come up with. And even more, they are meeting new people and have started to talk about if it would be fun to create a little cooking club and get together once a month with some of the other participants, and they hit it off. And if it is in their home, maybe even the kids could join in.*

*This cycle continues for the coming six nights, and her anticipation for each night grows, as she gets to know everyone and looks forwards to having a fun night out with everyone.*

*On the last evening after wrap-up, she even talks with the DVF volunteer about how fun and educational this sort of event would be for children. She would love to send her oldest to an event like this to learn about plant-based food and have fun with other children.*

*In the end, Camilla and her husband come out with a bunch of new recipes, a full cookbook from the course is sent to them as a PDF on their email, and they even found out that DVF are going to use this cookbook as a present for new members, under the name "The DVF cookbook vol. 1 - A plant-based cookbook from you, for you", and even though the name is a bit cringe, it is fun to have contributed like this.*

*After this experience Camilla and her husband, subconsciously connect this positive experience with the service events with Dansk Vegetarisk Forening. She even talks about this with her friends, who then also gain positive connotations towards the association. Some are even surprised that DVF would invite flexitarians specifically, as they had previously seen them as a group of extremist vegetarians and vegans, that judge people, who eat meat. Not that everyone is going to get a positive view of DVF, but the Word of Mouth promotion through Camilla may become a drop in the water where the effects are a more positive narrative of DVF beyond the participants themselves.*

*Camilla becomes a member using the app, with the discount code the participants receive with the last email as a thank you for co-creating a cookbook for the DVF members.*

*Because she is interested in upcoming events in her area and knows that she can get a discount on the ticket price, as a member. She thought about only donating to DVF, but for now, she will at least try to be a member for a quarter, see what other events come up and what the magazine is like, and maybe she will continue. As a minimum, she is sure to keep the app for a while, so she gets event and news notifications. Maybe she will sign up for something again, and as for news, it is nice to read about what her money for the membership is used for (like getting a text when having been a blood donor).*

*Camilla, her husband, and the other participants have gained a more positive perception of DVF, though they do not consciously connect this service to the brand, when they think about DVF, they will think about the fun they had co-creating a cookbook and meeting new friends while learning about something that has been an obstacle for a long while.*

#### 4.3.6 TESTING

To improve both the service idea as well as possible kinks in the service experience, it must be tested (Stickdorn et. al., 2018).

In service design testing is done using prototypes to simulate the service experience and gain feedback upon this from the target group (ibid.). This both tests the service experience as well as the feasibility of the service in regards to the target group; in other words, if the service fits the need and needed value to be interesting with the target group.

The focus of this testing is to test the service idea, onboarding touchpoints, and value proposition, as testing the actual string of events was deemed both impractical and resource-heavy as well as designing an event moves more into event-planning theory and practice not necessary to cover here.

To do this testing, low-fidelity mock-ups were made;

##### 4.3.6.1 LOW-FIDELITY MOCK-UPS

Service prototypes can be presented using different fidelities; low, mid, or high (Stickdorn et. al., 2018).

The level of fidelity is the description of the level of details and true-to-life presentation of the service using the prototype, meaning that low fidelity prototypes are quick, often hand-drawn, mock-ups, whereas high fidelity for example can be prototypes of how the service would look as implemented and offered to the users (ibid.).

The mock-ups for this testing were low fidelity, due to three reasons;

Firstly this project author does have much experience with visual representation software.

Secondly, the use of high-fidelity mock-ups can sometimes invite respondents to focus and comment on the visuals of the presented, rather than providing feedback on the service idea, text, or setup.

And thirdly, low-fidelity mockups were deemed appropriate at this point in the design process, as the focus is mainly on testing the appeal of the service idea and the relevance of the app given the new features.

Two sets of mock-ups were made; the Facebook event touchpoint and the DVF app.

The Facebook mock-ups (fig. 29) were made using screenshots of another DVF on Facebook and adding paper with other text to replace the original were added on top.

The mock-ups of the app (fig. 30) were sketches made based on the current look of the app, but other pages were added to gain feedback on.

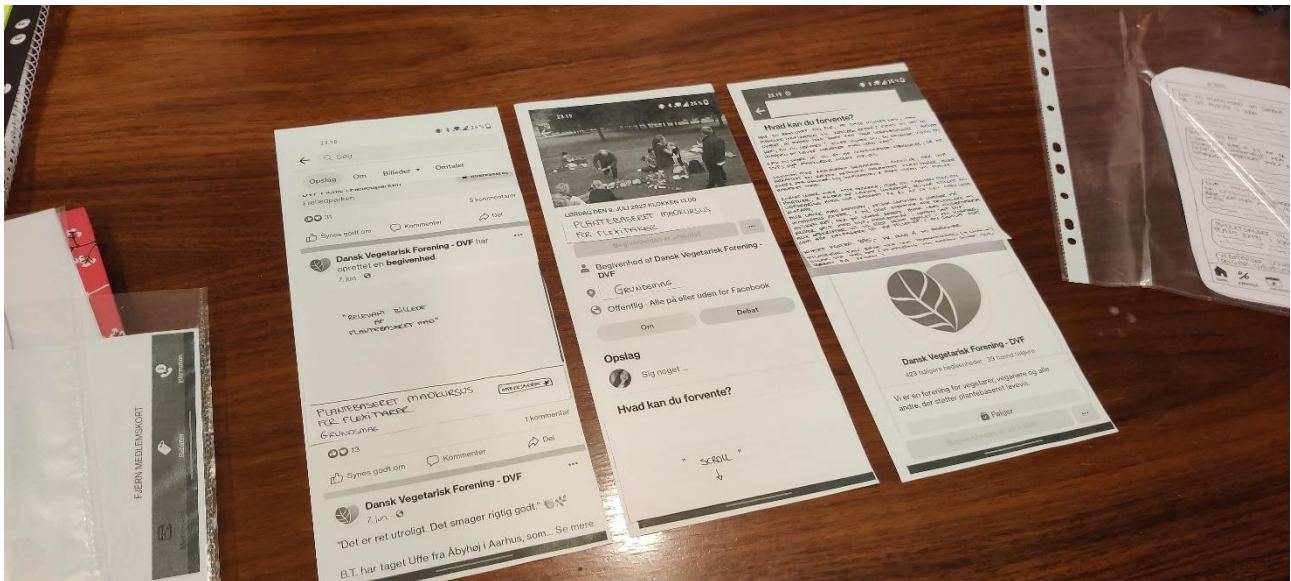


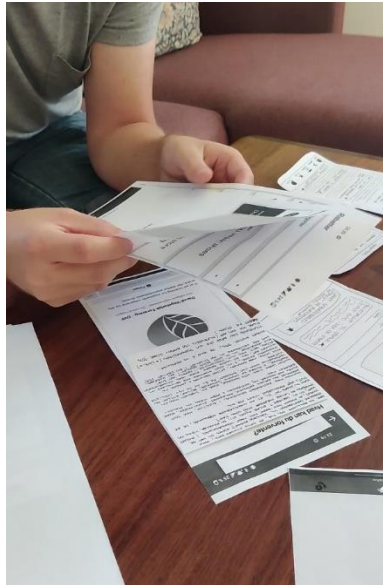
Fig. 28: Testing, Facebook mock-ups  
Source: own adaption.



Fig. 29: Testing, App mock-ups  
Source: own adaption.

The mock-ups were paired with an interview guide (appendix 7), to make sure all questions about the service were covered. The questions were all open-ended, so as to never be suggestive towards a certain answer, but only urge own comments and thoughts from the respondent.

The service was tested on a 28-year-old flexitarian using the low-fidelity mock-ups.



*Fig. 30: Testing, respondent.*  
*Source: Own adaption.*

Before the respondent was given the mock-ups he was instructed that the aim of this interview' was to gain feedback on both the service idea, as well as testing the intuitiveness of the steps at the beginning of the user journey. The beginning of the user journey was chosen as this proved to have many possibilities for touchpoint orchestration and therefore input from a target group respondent was needed to ensure an easy service experience.

As such the respondent was instructed to speak their mind on anything – idea, text, mock-up app buttons, anything. No limits were given in this regard.

#### 4.3.6.2 RESULTS AND CONSIDERATIONS FOR ITERATION

- The event name awakens interest (but should be shorter than the idea presented in the mock-ups – “Plantebaseret Madkursus for Flexitarer”).
- The idea itself awakens interest, but having to attend eight nights in a row is too much. Therefore, the service will be changed to 2-3 event nights, where participants are divided into two groups where one cook dinner and the other cook dessert. Each night is still based on a challenge, but not necessarily based on the seven nutritional advice.
- The event nights will be monthly, rather than every week.
- The event model with a winner each night is still valid.
- The event description needs more information upfront.
- The ticket price should be lower. Instead of the service being housed at a restaurant, it could be at a school instead, which is arguably cheaper, or maybe even free. Therefore, instead of collaborating with a restaurant (current or new stakeholder), the collaborator could be the given municipality offering up the school kitchen/homeroom.
- The respondent confirmed that the events should happen on weekdays, and not on weekends, which are often already booked with social events.
- The event could be open for single-sign up (instead of attending as pairs) – this is easily changed by selling single-person tickets instead of pairs, and instead simply urging to participate as teams, instead of singles (the argument of time schedule could be used, as one person cooking would arguably take more time than two people). Another alternative could be that the host could pair up singles, but the interest in this version needs more testing and market research.
- The respondent confirms that he would download the app to get the ticket discount.
- The respondent confirms that he would keep the app, given that it has relevance and provides value.
- The respondent also confirms that the app in its current form has no value to him. He also confirms that a membership in its current form feels more like a donation than a membership because he gets nothing out of it personally.
- Further the respondent confirms that the ideas for new app functions and content is relevant and could urge him to keep the app after the event, even if he is not a member.
- The respondent also calls for easier use of discount codes through the app.
- The respondent also believes that the app would urge a membership, as one can see the discount codes, but this needs more structure if they are to be used. And if they are left as now, it's messy and you have no idea of where to use the codes. And if this is a hassle it becomes too difficult and not worth the time. Further, he confirms that the discount codes are the more interesting about a membership as of now, but the lack of structure of them does not invite him to become a member to use them. Finds this quite annoying – especially having to email DVF to gain access to certain codes (“would never happen”).
- The respondent also suggests a different membership model like Matas, where points are accumulated and saved up to be redeemed when the user wants to, instead of this “mess” of discount codes.
- The respondent calls for text descriptions on app buttons (as in its current form, and not as was tested here with the logos alone).
- The respondent also adds that the ‘contact’ page in the app has no relevance – he would find this information on the website, and not think to look in the app first.
- The test also offered much insight into the most intuitive orchestration of user touchpoints in the pre-service phase, as this was a main obstacle of how to do this in the most user-friendly way. This



is further visually described using the blueprint below.

#### 4.3.7 SERVICE BLUEPRINT

The service blueprint gives a more intricate and detailed description of the given service than the user journey. The blueprint could be described as a more elaborate user journey map.

the focus is more on how the service will be provided, as the blueprint visually presents how front-stage processes connect to backstage processes and therefore provides insight into what backstage processes the client must provide to offer this service (Stickdorn et. al., 2018), and less so on the user's experience using the service, which was central in the user journey above.

The blueprint was introduced as a tool to help control processes (Bechmann, 2012), and is used to create an overview of how the service connects between frontstage and backstage, meaning how actions by the user trigger different aspects of the underlying system (Stickdorn et. al., 2018) which helps to design the most intuitive user journey and experience and avoid pitfalls in user steps, and can help find ways of both standardization and customization (ibid.; Penin, 2018).

The choice was made to create the blueprint after writing the scenario and the service testing, as it would then be possible to implement possible changes and worked out kinks in the chain of touchpoints – incorporating iterations.

The blueprint traditionally entails six lanes and three lines defining lines of interaction or visibility, given that the example by Stickdorn et. al. (2018) is used as the baseline.



Fig. 31: Service blueprint

Source: Own adaption; Miro.com.

The blueprint created to describe the DVF service presented five of the six lanes presented in the Stickdorn example. Only the lane of 'custom perspectives' is omitted as it was not deemed relevant based on the fact that the blueprint focuses on the signup process (pre-service), which does not include more than could be covered in the other five lanes which describe the timeline, user steps (touchpoints), channels the user encounter, backstage actions, and support processes.

The blueprint was mainly relevant for working out the most intuitive signup process and app use, based on the feedback from user testing.

The different lanes are divided by three different lines as is traditional (ibid.).

The 'Line of Interaction' divides user and employee actions. Should the user come in direct contact with an employee, these actions would be shown in the lane "Front stage actions – visible employee actions" (ibid.). However, this specific lane is empty as this blueprint covers the signup process, as mentioned, at this stage of the service process, the user has no direct contact with an employee or volunteer.

#### 4.3.8 SUMMARY

The work done through the third phase of the Double Diamond framework has now defined the DVF service based on the research from the prior phases;

The phase began with a SWOT used to outline the current situation surrounding DVF and how a service would be the most strategically useful. The SWOT narrowed down the research to three main pain points of DVF; their lack of clear communication, brand gap, and weak value proposition.

From this, the ideation began, and through two brainstorming exercises, the pain points of DVF were connected to the need of the target group, thus creating the intersection between the two parties and thus beginning the actual design of a service that provides user value in a strategically beneficial way.

The center of the service revolves around how the service generates value for the user in way of dietary inspiration, nutritional knowledge, and practice in rethinking dishes, but the touchpoints and external presentation of the service are anchored in assisting DVF in adjusting their current ethos and adjust their current brand to match that the desired.

Using low-fidelity mock-up testing provided the basis for iterations needed when presenting the service to the client, as it will thus be a more realistic and appealing version to market toward the target group. The testing also helped gain insight into the most intuitive use of the app and signup process, which was then sketched using a service blueprint.

The fourth, and last, phase of the double diamond framework will next explore the models useful for presenting the service to the client in the service product report used for pitching the idea.

##### 4.3.8.1 PHASE REFLECTIONS

The experiential aspect of branding became more apparent in this phase of the design process; Whereas the define phase made use of branding-specific tools to explore the client and their desired brand, this phase more so adapted traditional service design tools to include considerations of the client brand. Especially the user journey was adapted in this phase. As mentioned in the paragraph belonging to the user journey, it was mentioned how it commonly has more than one line that refers to the user's emotions and engagement, but how this is guesswork with no attached explanation of the lines' flow, whereas the proposed Line of Engagement instead refers to the engagement and satisfaction with the brand through the service, as users experience coherently, and rarely, or not at all, detach the service or product from the brand providing or supplying it. In connection, the persona not only explored a user's everyday story in regard to their pain point, but also their perception and attachment to the brand previous to being exposed to the service, to explore not only how the service can aid the pain point, but also how the service provider can appeal to the user through the service. Therefore, the concrete scenario also gains more value in the design process, as it explores not only the use of the service and aid of the given pain point but also how the touchpoints affect the brand perception in an experiential manner.

Further, the SWOT analysis, which is a more common strategy tool, serves as a useful tool to bridge service design and branding, as it could be used to map out both points of view and thus conclude on how a service could be most strategically useful in way of the target group and how to strengthen the brand through the experiential connecting service design and branding. The tool itself was not experiential, and thus the strategy tools used previous to the SWOT analysis, were necessary to implement this aspect into the design.

The SWOT helped shape the ideation which no longer sought to ideate on how to design a service to assist



user needs, but also how the service could align with the brand and strengthen it, and thus it helped to consider the client's minimal resources by ideating on how the service could be implemented through existing touchpoints.

Of course, these adaptations to traditional service design tools could be done without the Column 5 frameworks to explore the desired brand, but without the use of these to build a foundation of knowledge and understanding of the client, the experiential aspect of these adaptations would be void, as they would yet again detach from the brand strategy of the client and be guesswork and only applying the point of view of the user without a guideline to hold this to.

In summary, this phase confirms that resetting the borders of what service design offers a great opportunity to bridge branding and service design by exploring and aligning the experiential aspect of services with the client's brand, thus creating strategically valuable service for the client, while still being able to be user-centric and ensure user value.

The user-centric approach of service design may also offer insights on how the client is actually perceived (their actual brand in the minds of their audience) and not only how the client wants to be perceived, which the Column 5 tools worked to define. Thus, service design may utilize branding for more strategically aligned services that bring the client more value and are more realistic for them to implement, but service design can also be valuable in turn due to its user-centric approach to researching the users' point of view.

## PHASE FOUR

### DELIVER

#### 4.4. PHASE 4 – DELIVER

In this fourth, and last, phase of the double diamond framework the attention turns to how the service can be implemented and launched which is presented through chosen models and theory.

This phase serves to outline the considerations regarding the final service concept and feasibility of this when handed over to Dansk Vegetarisk Forening to implement and maintain.

Implementation is where service designers often set the boundaries of where their area of expertise and responsibility lies (Tanghe, 2018). After designing and pitching the service, they see their work as fulfilled (ibid.). But for the service to be implemented in the client organization as intended, the service designer must also be able to describe the importance of how the service must adapt to use the service, but maybe more importantly *why* they should do so (ibid.).

The following paragraphs present different frameworks and analyses done on the proposed DVF service, used to create this understanding with the client.

#### 4.4.1 BUSINESS MODEL CANVAS

The 'Business Model Canvas' (BMC) is a template that proposes nine blocks to help sketch out a business model (Osterwalder & Pigneur, 2012). It is an analysis and planning tool that can help clarify the given business strategy and point out strengths and weaknesses thereof and how to differentiate from the competition, as well as provide an overview of streams of revenue and cost structure. It can be used on full companies, sections of companies, products, or services (ibid.).

Below the nine blocks are filled out based on the proposed service, followed by a description of each block, used to create an understanding of how this service provides value for both the target group of flexitarians, but also how the service is a cost-effective and strategic proposal for how DVF can meet their overall goal of promoting the plant-based diet while also meeting their operational goal of onboarding new members. This helps to pitch and explain to the client how the service is strategically aligned with their desired brand and how this is seen in the different blocks, which together is argued to provide a sustainable business model (ibid.).

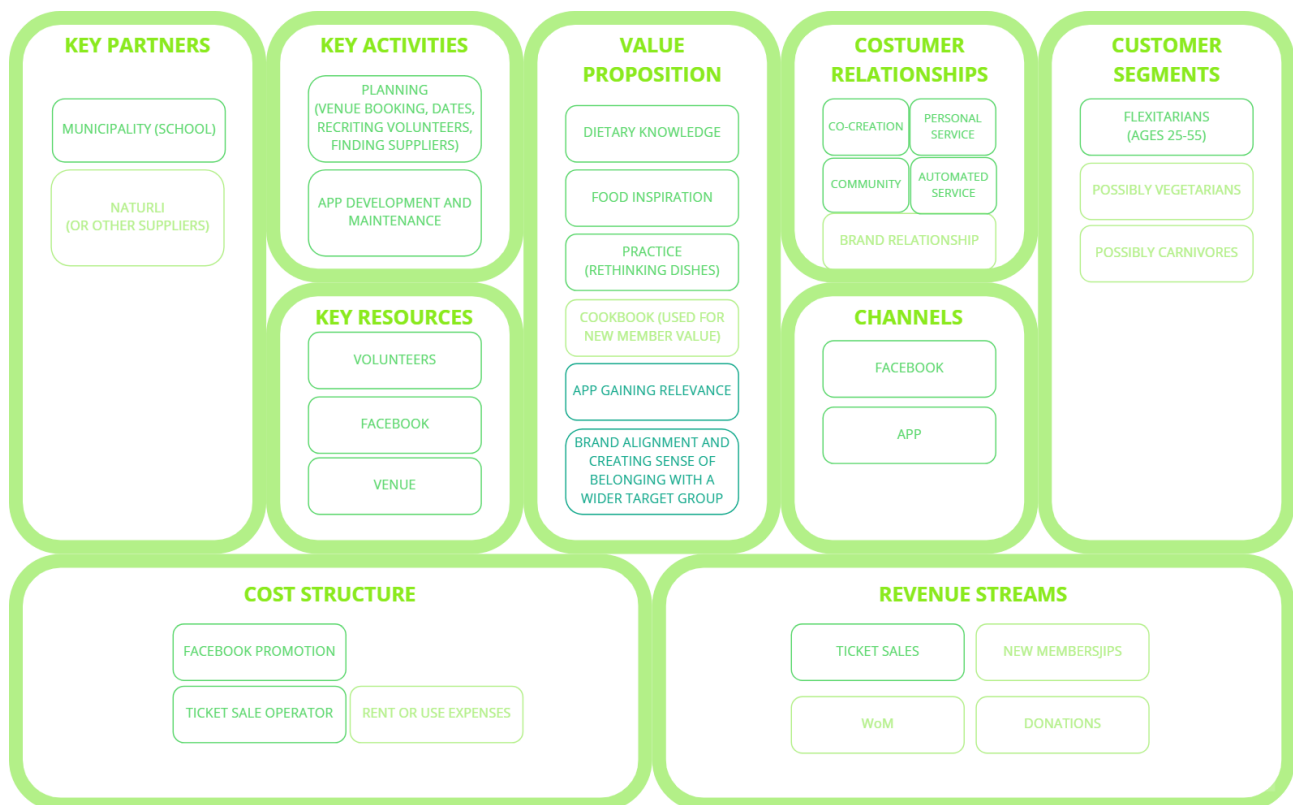


Fig. 32: Business Model Canvas

Source: Osterwalder & Pigneur, 2012; Own adaption; Miro.com.

#### 4.4.1.1 VALUE PROPOSITION

This block, the center block, summarizes the service offering made by DVF to the target group.

The value that this DVF service provides the flexitarian target group is providing an arena to learn more about nutrition when eating plant-based, as well as hands-on experience to help with cooking plant-based and not think meat as the center of a dish. As a more tangible aspect, the service also provides a full cookbook co-created with the service participants, which was often used as an example in the survey and interviews of something that would provide value for this segment.

This value proposition block also includes the value proposition the service offers DVF, shown in the darkest color at the bottom of the block as DVF is the client of this design case and therefore can be seen as the user of this design process.

Firstly, the app gains more relevance, and thereby a basis for more downloads leading to more direct and clear contact with their audience.

Secondly, the service experience is designed as such that the brand considerations are an ingrained part of it – the desired brand, that it. This is argued to strengthen the DVF brand with the target group and help DVF be perceived as desired as open, caring, and unjudging, which then leads to a sense of belonging in a wider target group, which then leads to a larger pool of consumers to onboard as DVF members.

#### 4.4.1.2 CUSTOMER SEGMENTS

This block presents the core target group of the service, which is flexitarians.

The service can also be adapted to target secondary groups of vegetarians – not carnivores as they already eat plant-based, and the group, therefore, is not a match for the overall aim of DVF of promoting the plant-based diet to get consumers to eat less meat, as they already do not.

The age of the group is estimated to be 25-55, based on survey demographics and considerations of who is most active on Facebook which is a key touch point for promoting the event, which provides a large market segment.

#### 4.4.1.3 CHANNELS

The key channels are Facebook and the DVF app.

Facebook is used to promote the event, and the app for signup (though the new contents of the app should urge more general use as well).

Other channels like Instagram and the DVF newsletter are also relevant channels, but less important in regards to the service.

This shows a simple strategy that requires minimal resources from DVF, but still enables contact with the large target group.

#### 4.4.1.4 CUSTOMER RELATIONSHIPS

The DVF service offers multiple approaches to generating customer relationships;

The event nights offer a 'personal service' where the participants have direct contact with a DVF volunteer who acts as a representative on behalf of the organization as the host. This offers the service users direct, personal contact and the opportunity to ask questions and be offered specific help with the user's given concerns.

The integration of the app into the service offers automated service. The signup process using the app is self-service, but other features of the app offer the user the opportunity to find and save news, events, etc. they are interested in and get notifications for this specifically.

The service also enables customer relationships through co-creation as the service users participate in creating a cookbook for each other as well as recipes for others and a cookbook for new members.

Branding is not specifically ingrained in the Business Model Canvas, however, it is important to note that the service itself, as it is designed for and targeted at flexitarians generates a personal brand relation between users and DVF as the users can mirror their own values in the organization and therefore feels a sense of belonging, as well as the app, offers an easy channel for clear communication about DVF's activities for a clear brand understanding. As such the service itself brings the brand to life and aligns the desired brand with the actual brand post service, thus living up to their slogan of "every green meal counts" and being inclusive towards other dietary groups that do not eat fully plant-based.

#### 4.4.1.5 KEY ACTIVITIES

The key activities of this service show the simplicity of the service;

The service only requires planning of the event (ie. booking venue, finding dates, recruiting volunteers, finding suppliers if needed, creating the event on a ticket site and Facebook, and promoting the Facebook event).

Another circumstantial aspect of this service is the development of the app, and integrating new features for it to become a key channel and touchpoint – which is valuable beyond this given service as a key communication channel to the target groups of DVF. The app must also be updated throughout the service by uploading recipes, but this is an ongoing aspect as the app should always be up to date with news and events. This requires a part-time app developer, but should not take up much time for the DVF social media manager to manage alongside existing responsibilities.

#### 4.4.1.6 KEY RESOURCES

The needed resources to create the service are volunteers to host the event nights (human resources), a venue for the event nights (material resources), and Facebook to create the event and promotion (immaterial resources).

If needed the service also requires some financial resources in regards to promoting the service on Facebook (or maybe somewhere else), but this cannot be confirmed before the service is created as the interest with the target group is showing. But it is not expected to be necessary.

#### 4.4.1.7 KEY PARTNERS

The only key partner as such is the given municipality that offers a school kitchen or 'home room' for the event or allows DVF to rent it.

#### 4.4.1.8 REVENUE STREAMS

The main source of income is ticket sales for the event. But the service is designed as such that it could also lead to onboarding new members and donations as well as a positive service experience should lead to

Word of Mouth marketing through the service users, which can lead to new members of new users of other services or followers.

#### 4.4.1.9 COST STRUCTURE

The venue rent is arguably quite low when holding it in a school kitchen. It can be assumed that DVF only has to cover the cost of electricity and perhaps some extra cleaning.

As mentioned above, another expense could be Facebook promotion, but this too is arguably not that expensive and can be covered well within the ticket sales.

The largest cost is the app development, but as the app and become a key channel for DVF in general, the cost of the app development may not be directly set into the context of this service alone, but rather be seen as an investment to strengthen their brand and enable better communication with their target group, free promotion of future events through app notifications directly to the target group, etc.

#### 4.4.2 SERVICE STAKEHOLDERS

The below stakeholder map is basically a repetition of the one presented in section 4.1.7. However, instead of providing an overview of all the key stakeholders of DVF, this version highlights the stakeholders involved in the service experience – as it is commonly applied in service design practice (Stickdorn et. al., 2018).



Fig. 33: Service stakeholder map

Source: Own adaption; Miro.com.

Instead of being used as an internal tool in the design process, this version of the stakeholder map is now instead a helpful tool for external communication, as it shows the client the needed parties included in

making the service happen, thus using the tools in a more traditional service design manner than previously.

Further, it may be said that the stakeholder map is also a visual representation of the simplicity of the service system, as it does not take many stakeholders to achieve the service experiences, as the design process has strongly considered the minimal financial and human resources to take on, implement and provide a new service venture.

#### 4.4.3 FEASIBILITY ANALYSIS

Whereas the BMC framework provides an overview of the blocks that together create the proposed service and highlights client value and revenue, the feasibility analysis provides a systematic examination of the service idea to explore how, or if, the service is feasible in practice, as a strategic option may be considered, but not possible in reality (Evans, 2015).

The analysis looks into four key areas; product/service screen, market/target group screen, organizational screen, and financial screen (Barringer & Ireland, 2016).

It is important to look into all four key areas to conclude on the feasibility of the idea, as well as helping to avoid pitfalls (ibid.).

The feasibility of the service will therefore depend on two key aspects in practice; what is *internally* controlled, and what is *externally* controlled (Evans, 2015), and as such the analysis can be argued to be an extension of the SWOT analysis and test of the service idea.

As it can be used to avoid pitfalls, the analysis could also have been done in the second or third phase of the double diamond, but instead more experimental analyses based on the user point-of-view were done as is more common in the service design process, and the aim of the analysis now to thoroughly explain the benefits and possible pitfalls as they are important for the client to understand.

It also works as a last step of testing before the product report is to be designed.

This is not a common analysis to apply in service design.

For example, it is not mentioned with as much as a word in neither the *Service Design Thinking* nor the *Service Design Doing* book (Stickdorn & Schneider, 2019; Stickdorn et. al., 2018). This shows the little regard service designers have for the client (brand, resources, etc.) in the design process, as service designers commonly focus on the need of users and design an idea focusing on resolving this, without including considerations of how feasible the idea is practice, or if it aligns with the client (brand) strategy, which can often lead to unrealistic and unfeasible services in practice as stated and argued throughout this thesis.

The argument is therefore that the use of this analysis enables service designers to test the idea on more critical and realistic parameters before pitching it to the client. Further to apply this analysis, it urges that research on client brand strategy, resources, goals, and external factors has to be done previously in the design process, as done in this process, for the analysis to have merit.

In short, the argument stands that service designers should consider the client more at the beginning of the process and keep their needs, resources and, goals in mind when designing services so they become feasible and realistic, and this analysis allows to test the feasibility of the service, to handover a thoroughly analyzed and tested service idea, tested beyond the intuitive usability (ie. service user testing).

The feasibility analysis helps to concretize the service ideas in a practical matter that service designers are used to as they often lack a sense of reality and common business understanding and view the services in a larger context than the context of the users. Services in this context as such be thought of as viable



businesses, rather than bunted ideas (Barringer & Ireland, 2016).

As Barringer and Ireland (2016) describe it, many make the mistake of creating an idea and jumping directly to the business model to describe it, without adding the step of assessing the feasibility of it as a business. Designers do not usually create specific business models but are trained and used to explore the idea and have an abundance of tools to describe it – but the feasibility in reality and whether the service aligns with the client is skipped. Thereby skipping the feasibility assessment, argued to be important if the idea is to be viable in reality, but expecting the client to see its value anyway, which is the frustration this thesis is based on.

This feasibility analysis will now present the four parameters based on the DVF service idea to see if iterations are needed before pitching the service to the client.

#### 4.4.3.1 PRODUCT/SERVICE SCREEN:

The product/service screen is used to assess the overall appeal of the service.

This parameter of the feasibility analysis also urges to “get out of the building” and test the service idea, which aligns with the service design approach of designing, testing, and iteration. The service idea was tested, which was presented in section 4.3.6, and these comments and considerations included in this analysis, and therefore it is already the somewhat adapted service being assessed at this point, to explore if further iterations are needed.

As the service is designed based on initial research done on the target group, as well as tested on a flexitarian, the service idea can be argued to have a thorough basis of existing concerning the target group. Again, it must be noted that the number of respondents in the previous phases should be supplemented, but the insights are seen as reliable for now, as to test the overall hypothesis of the thesis.

The service assists the target group with several pain points simultaneously, as it offers knowledge of nutrition when eating plant-based, inspiration (from each other and the subsequent cookbook) as well as practical experience of rethinking dishes without meat at the center.

From the testing, it was noted that the number of event nights was a concern and somewhat realistic and should be cut back to 2-3 days to be realistic and not an overwhelming commitment.

It should, however, be researched if similar services exist, to know the competition and know how to differentiate from them and be aware of the competition.

#### 4.4.3.2 MARKET/TARGET GROUP SCREEN:

This parameter assesses the appeal of the market and target group for the service ie. DVF;

The service targets flexitarians. This is demographically a large, and growing group, as more demographic criteria are not all that necessary (of course, depending on the ticket price and geographical placement). The geographical placement of the service is of course a concern, as an event in, for example, Roskilde, will arguably not appeal to a flexitarian living in Aarhus. However, the service is not geographically tied to any specific area but can be held anywhere. However, more research on where to start would be useful. For example, holding the events in Copenhagen would mean appealing to an already very full market in regards

to events, and being heard through this density would be hard. Therefore, a suburb could be a wiser choice, but the geography should also depend on where the target group lives.

The service also follows a trend in the Danish society; the plant-based movement is growing, as mentioned in section 4.2.1, and therefore it can be argued that the service target group will only be growing in the foreseeable future, providing a reliable and large market for it.

#### 4.4.3.3 ORGANIZATIONAL SCREEN:

The organization screen assesses whether the client, DVF, has the needed expertise, resources, and competencies for the service to be successful;

From the research on DVF, it became apparent that the organization runs on a minimal budget. Therefore there is not much room for new ventures.

The biggest cost of this service is the app development, but this must be seen as an overall investment that can benefit the organization in many other ways. The event could possibly be created and held without using the app, but then DVF misses the opportunity to create and engage key touchpoint and communication channel for all other endeavors and brand clarity.

Further DVF runs their activities as collaborations or with the help of volunteers. This the service has taken into consideration, as the event nights only need a volunteer to act as the host on behalf of DVF.

DVF also has the competencies that make the service realistic – they hold a vast amount of knowledge on the plant-based diet, and constantly work on promoting this, meaning that they already have experience with this aspect of the service, as well as a sense of ethos which can compel consumers to trust that they will have a meaningful learning experience through the service.

#### 4.4.3.4 FINANCIAL SCREEN:

This screen serves to assess the overall attractiveness of the service as a business venture.

This especially is rarely seen done in the service design process but is arguably a very important aspect when pitching the service to the client, so they are provided an overview of the revenue and cost of the service.

As pointed out in the Business Model Canvas the service offers more streams of income than expenses.

More importantly, as the service is designed from a brand-oriented approach, the service can be argued to create the desired sense of belonging with the nonprofit organization, which means that DVF are more likely to attract more members and donations to their brand, bringing in more revenue as a bonus.

#### 4.4.3.5 FEASIBILITY IN SUMMATION

The feasibility analysis can conclude that the proposed DVF service as an, overall, attractive business venture for the organization to implement. The service is relevant to the target group, thanks to the user-centric service design approach, and also dips into a growing market, as the plant-based diet is rising in popularity as mentioned in section 4.1.3.1 on the desktop research. Thus, the market is reliable and economically attractive for the foreseeable future.

The brand-oriented approach also helps to adjust the current brand, meaning that DVF in the future will be

perceived as more open and unjudgmental, and as such will be able to appeal to a larger audience. However, the market should be researched more, to find out if similar offers exist already.

As such the approach of this service of applying both a brand (strategy) approach with the user-centric approach has resulted in a feasible service, as it looks beyond the current borders of service design and thus not only looks to provide value for the service users, but the client, equally, and this has created different guidelines for how the service may be designed.

A note to this combination of approaches is that more regular strategy tools would have expanded the borders further and thus looks more at competitors and the market, and thus the research would have also included which competitors to differentiate from and what alike services already exist, which affects the feasibility of the service as a business venture, ie. affecting the basis for why the client should implement the service.

In general, this analysis would be useful to use in service design practice, as it helps, and perhaps even forces, designers to be critical and more realistic services.

#### 4.4.4 MID-FIDELITY MOCK-UPS

As stated in the literature review, working with branding also includes considerations of the visual identity, as this is the instigator of the brand in the minds of the audience, and that semiotics is also an ingrained part of internal branding, as a way of creating coherency within the organization.

As mentioned in the literature review, designers often give their design a visual style, but this is not expected to match, or even consider, the visual identity of the client.

As branding is also used internally in organizations to create a sense of “who we are” for managers and employees, it can be argued that the visual design of the service as well fitting with the existing visual identity of the client. This can also be assumed to lessen the amount of work the client has to do if they choose to implement the service, as they would not have to completely redesign the service (visually), thus considering the resources of the client in the design process, which in this case is minimal. It may also unconsciously lead to the client being more inclined to like the service if they can mirror their organization in what is pitched to them. However, the ladder is a hypothesis in need of more research and testing to be confirmed, but the hypothesis is that the semiotic decoding is equally important internally as externally.

Based on this, the second phase of the design process explored the visual identity of the client by use of a semiotic analysis, which has been applied to the mid-fidelity mock-ups which below in figure 35, and these will be used in the product report when pitching the service to the client.

Previously low-fidelity mock-ups were created to be used for testing, but these do not follow the visual guidelines from the semiotic analysis presented in paragraph 4.2.3.1. They were useful for user testing of the service idea and working out the intuitive steps of the signup process, but not ideal for client presentation.

As one of the key touchpoints of the service is the existing DVF app and includes ideas for how the app can become a general key communication touchpoint for DVF, it is arguably important to visually show the client how this may look, to avoid long, detailed descriptions of this instead.

They are deemed mid-fidelity as they can be made visually more ‘true to life’ but are of better quality than previously.



Fig. 34: Mid-fidelity mock-ups  
Source: Own adaption; Miro.com.

#### 4.4.5 SUMMARY

This phase has now been analyzed and made ready for client presentation.

The business model canvas has created a visual overview of how the service as a business venture, as well as the feasibility has analyzed whether the service is a viable one, as well as providing the basis for the relevance for more strategy tools to be used in service design as the aspect of external competitor should be further researched to fully conclude on the feasibility. However, overall the service concept can be argued to be feasible as well as a realistic business venture to propose to the client.

Some reflections on the approach in this phase are presented, followed by a reflection on how the service has fulfilled the design brief follow next.

##### 4.4.5.1 REFLECTIONS

This last phase of the service design process presented content slightly different from common service design practice, as it has turned the attention to analyzing not only if this is a viable service, but if it is a viable service for DVF, the client.

The Business Model Canvas was used to present the overall service concept in a simple and visual way as all aspects of the service were presented in the nine blocks and as such helped clarify the profitability and of the service and how it aligns with the business strategy of DVF.

The feasibility analysis looked into how feasible the service is for the client to provide, and thus giving the service a real-life test, rather than user testing to test user value and intuitive touchpoint orchestration.

The service should be further tested before the conclusion can be made, but the hypothesis of implementing branding in service design will provide value for the client stands, as the work and research of previous phases have provided the guidelines for the choices made in the process, which has shaped this service that not only serves to aid user pain point and thus create user need, but has also been designed to adapt to the desired brand experience of the client, and further found a way to strategically strengthen the brand (minimize the brand gap) and generally strengthen the client's brand in the market – and as such, providing the client with meticulously thought out strategic value as well as insight into not only their audience but their organization from an outside perspective.

##### 4.4.5.1.1 BRIEF REFLECTIONS

The case has concluded in a designed service that lives up to the brief; the service assists Dansk Vegetarisk Forening in getting Danish consumers to eat less meat, by assisting flexitarians in getting the inspiration, knowledge, and practice they called for when eating plant-based, to make this choice easier on an everyday basis than they find it to be, currently.

The brand-oriented approach has shaped the design process. It has directly affected choices concerning both target group and added considerations on how the service experientially appeal to the target group by creating a sense of belonging through personal and organizational values and the experiential aspects of the service, as this is designed to affect the target group's current perception of DVF as an organization, and promotes an experience that aligns with the desired brand of being open, caring and unjudgmental, thus inviting of flexitarians.

By having designed a service using a brand-oriented approach in the design process, the service not only assists DVF in their core organizational aim of promoting the plant-based diet but it has also been designed so it is strategically useful in way of strengthening weak touchpoints and using these to also assist with the business goal of onboarding more members, due to a presumed positive and including experience with DVF.

As such this brand-oriented design approach can be argued to have provided the design client with more value than a traditional service design approach, which would have considered the end-user of the service almost exclusively in the design process, whereas this approach has urged a more thorough research of the client, which provided more strict boundaries for how the final service could be designed.

## **PART FIVE**

# **DISCUSSION**

## 5. DISCUSSION

This part of the thesis will now discuss the approach to service design taken in this thesis, and thus reflect upon this and the academic research question before offering a final conclusion in the following and final part 6.

### 5.1 THE BORDERS OF SERVICE DESIGN

Despite service design emerging, and borrowing tools, from other disciplines, there seems to be an understanding of the borders of the realm of service design, and when aspects of the designed service begin to creep into for example marketing activities or business resources this is where the sentence “That’s not our job” often comes into play.

This is curious; its tools have already been adopted from other disciplines, who decided where to cut off is placed, and why there? And why could other tools not have been as easily adapted, and this making it “our job” as service designers? Why are other tools excluded if they could be helpful in the design process?

Why are the boundaries placed where they are, and why are service designers so rigid when it comes to moving them? This is what this thesis explored, due to the curiosity of the lack of client strategy, and thus their resources and brand desired brand experience.

As of now, the tools service design has adopted is mainly about how to research and visualize user research and how to ideate and design upon this, and as this thesis has pointed out that before, calling this user-centric design approach ‘holistic’ rings hollow, as it almost completely removes itself from the aspect of the client who is to provide this given service.

The approach taken in this case shows that the boundaries of service design can easily be extended by including other tools and models from disciplines that service design already has borrowed from and that this can help designers gain a better understanding of the client, and based on this, it is arguably more likely to design more feasible services that are realistic to real life, and thus can better be expected to be implemented, and thus also eradicating the sentence “the client doesn’t know what they want”, which is rarely the case. Simply because outsiders, ie. the client in this sense, do not offer an experiential explanation of their brand and understand the approach and process of service design, does not that they do not know what they want. They have goals and strategies to achieve them, and this case shows how easily the design process can be adapted to take these into consideration, rather than discard this aspect of the design, because of the service design community’s consensus of where the borders of service design are placed. A reconsideration of where the borders of service design is placed is needed. So is the understanding and acceptance of the design client as a user of the design process, which therefore urges designers to incorporate considerations of brand strategy and organizational goals throughout the design process, and not be passive in their approach to the client and expecting them to meticulously describe what they want from a service - thus creating a truly holistic practice, as the service is understood from not only the point of view of the users, but also the service provider and their context. For example, system maps traditionally revolve around presenting the actors needed to provide a service, whereas this case shows that applying the same system map previously in the process, can help visualize the system and resources available to the client, and thus help place the service within this system, rather than makeup a service system, and then expect the client to adapt this system to the services.

In turn, like strategy or branding tools can be applied to the design process, tools traditionally used within service design, can also be adapted to explore not only the users and their experience in the service encounter, but also how the same experience is attached and directly affects the brand of the client.

As previously stated in the literature review, users experience holistically, meaning that they do not detach



a service from its provider, but the experience of the service becomes the experience on which future expectations will be based – both concerning their expectations of similar services, but also their expectations of the provider, as this directly creates brand connotations in the minds of the users. When applying this statement of what a holistic experience is to the user, including both service and service provider (the client and especially their brand), it is curious that the service design community describes the current approach to service design as holistic, as the client is not as strongly regarded in the design process as the service users, and thus why design tools have not previously been expanded to include the brand experience, rather than only the experience of the service encounter.

The use of the target group persona, including the narrative of not only their pain point, but also their current relation to the client brand, and the use of a concrete scenario to not only explore the use of the service but also how this affects the brand clearly show how simple an exercise it is to explore the holistic user experience as concerning both service and brand and how one affects the other.

The use of the user journey was also adapted to include the holism of the user experience but exploring how an emotional line is not only related to service engagement or satisfaction but rather an overall sense of belonging and engagement with the brand based on the service touchpoints and overall design and aim of the service. The chosen emotional line(s) of a user journey is not traditionally, but this use of the user journey adds this in the below line where the brand relationship is explored, and the effect of the service is explained. The adaption of this is especially interesting to research and test further on clients, to see what value this portrayal of the holistic user experience brings them, and if the intent is understood or if adaptations are needed.

Overall, the use and adaption of the design tools to include considerations of the brand experience and thus the users' relationship with the client, can be argued to bring value to the client in the design process, as they are not simply being pitched services that solely consider user value, but also brings value by exploring and aligning the service with the brand experience, and thus the client brand and goals and resources to fulfill this.

It can thus be argued that this thesis shows how this aspect of the brand experience should be included in the design process, to ensure that the client is being considered, which also creates a need to research the client more in the discover and define phases equally to the users, to ensure that services provide not only a positive and intuitive experience, but one that aligns with the brand strategy of the client, and the goal this strategy seeks to achieve.

## 5.2 THE EXPERIENTIAL CONNECTION - BRANDING AND SERVICE DESIGN

However, the initial approach taken to implement branding into service design taken in this thesis should be discussed;

The approach could have taken many shapes, and here tools from the Column 5 Brand strategy toolkit were applied as a means to explore how branding could be integrated into service design. However, these tools more regarded strategy, rather than the experientiality, of a brand. These tools served well in getting to know the client and directly affected choices throughout the design process. Especially regarding the choice of target group, as the Column 5 approach helped to visualize insights from the user survey, and not only pin point the pain points of each group but how the brand could resolve them. But mainly the tools were more concerned with what could be classified as traditional strategy, but as branding is a strategy for differentiation this was not 'wrong' to do, but the toolkit was lacking in an exploration of the experientiality of the brand, which was only somewhat included in, for example, the 'brand voice', but a deeper exploration of the desired experience of the brand would have been relevant due to the experiential intersection of service design and branding. Thus an approach to implementing experiential marketing

framework could have been interesting, and perhaps more helpful, however, this is a hypothesis to be tested in another case.

The tools from the Column 5 toolkit did however assist in getting an idea of the proper level of client involvement. Where the authors of the Brand Experience Manual took a co-creative approach, which can be assumed to expect much time from the client to participate in, this thesis showed how certain tools from the brand strategy toolkit could have been used in the initial client interview, and added in the interview guide, to get an understanding of who the client wants to be as a brand, and get their answers, rather than having to guess. The 'Brand heart', 'Brand message' and 'Brand voice' may even be especially useful if adapted into a framework of questions that designers can send to the client and have them answer, and then the designers can use the tools for visualizing these insights, and thus have them as guidelines for the service and help consider the goals, (brand) strategy and resources of the client throughout the design process – thus being of great use to the designers and involves minimal effort the client to participate in the design process.

However, the one-sidedness of the Brand Strategy Toolkit can be discussed as this should be considered in the design process; The tools all helped to explain who the client wants to be as a brand – their values, their mission and vision, how they want to appeal to their audience, what channels to do so through, and in general how they want their audience to perceive them as a brand. As, such these tools exclude the aspect of how the actual brand – how the client is in fact perceived by their audience.

Due to the user-centricity of the discipline, service design can thus be quite helpful in understanding the brand as it is actually perceived when researching the users' point of view. When researching the service users, designers simply have to add a few questions about the users' current perception of the brand, and why this perception is as it is (thus researching past experiences with the brand, which literature argues the brand is based on), and by doing so, designers will be able to provide value for the client by not only designing a service experientially aligning with the client's strategy, but also be able to provide insights in the client's audience or target group in way of both user needs, demographics, etc., but also be able to offer insights into the current brand perception, which in this case proved to be skewed to the desired brand, which DVF may not be aware of.

Due to the concerns and curiosity which provided the basis of this thesis, it could be discussed whether the lack of client strategy considerations in service design could be implemented by use of traditional strategy tools, rather than taking the approach of branding, as this too would offer insights into the client organization, and hypothetically affect the design process too. This too could centralize the client in the design. However, this approach would not consider how the service experience can affect the brand experience, and thus it would also not consider how the client company appeals to certain user groups, or not, and thus it could risk that the design would be experientially unaligned with the desired brand of the client, or even provide opportunities of creating brand gaps. It cannot be excluded how the service experience is intrinsically connected to the brand experience, and a traditional strategy approach would not consider this, as well as a traditional strategy approach, would discard the user-centricity of service design, and thus the two areas would not be as well-bridged. A traditional strategy approach in branding would aid the concern of how little the client is regarded in the design process, yes, but it would not connect the two through the users, as are key in both. Organizations or companies would not have a reason for existing or any revenue streams without consumers, and services would not have a reason for existence without providing value to users. As such branding is still arguably the best fit for bridging client strategy and service design.

However, despite the value, this branding approach can bring to designers, and how easily design tools can be adapted to consider a larger context than the service itself, and the whole of the user experience due to their holistic experience of the user, service design is still referred to as a 'toolbox', where the tools are chosen based on the prerogative of the designer or design team, so how can designers, and the design community as a whole, be convinced that taking on this extra aspect when designing services is important and *their job* to do so?

### 5.3 THE USER-CENTRICITY OF SERVICE DESIGN

Service design is often described as a user-centric approach.

As the literature review at the beginning of this thesis presented, service design aims at generating value for the users of the service, without which the service is redundant, and the focus is less on how the service generates value for the design client, who is to provide the service in the end.

Branding, brand strategy, or strategy is rarely ever mentioned in service design literature, and in general, the aspect of fitting a service to the client is fleeting. Some tools or models, like the Business Model Canvas, are presented in service design literature, but more so as a visualization method used to pitch the service to the design client, rather than a checkpoint seeing the service as a strategically useful and feasible business venture for the client.

The point of departure and focus of this thesis was therefore how to implement branding into service design to explore how services could better align with the brand of the client, using an experiential approach to strategy through branding due to the user experience central to both, and thus generate value for the client in the service too, by applying this experimental approach of how services affect the brand perception in the users.

By doing so the approach of this thesis aims at providing equal value for both service users and clients, which was hypothesized to conclude in more feasible and realistic service, that a client would have reason to implement because it would fit their current strategy, their resources, etc., which the thesis can be argued to have achieved.

Based on this, the approach of this thesis argues how and why the borders of service design could, or should, change, so that when designing services, the scope would be less narrow to the service user, but instead use the user-centricity to see the context of the client as well as the service users, for a truly holistic approach to designing services.

The argument of this thesis is, that it should be our job to take responsibility for the client in the design process and use the case to provide a suggestion for approaching this.

But as service design has a strict understanding of the borders of the service design discipline, getting designers to see the importance of the client in the design process means changing who service designers see as 'service users';

The current narrative of service design completely neglects the aspect that by designing services, designers are providing a service for the client, and thus the client is service users just as well as the end service users. They are simply users of the service that is the design process, whereas service (end) users are the users of the subsequent service designed – and provided by the client.

The client should therefore be perceived as users equally to the end users, and as such should be provided with the same amount of value via the design and design process.

The matrix below (figure 37) visually describes this logic;

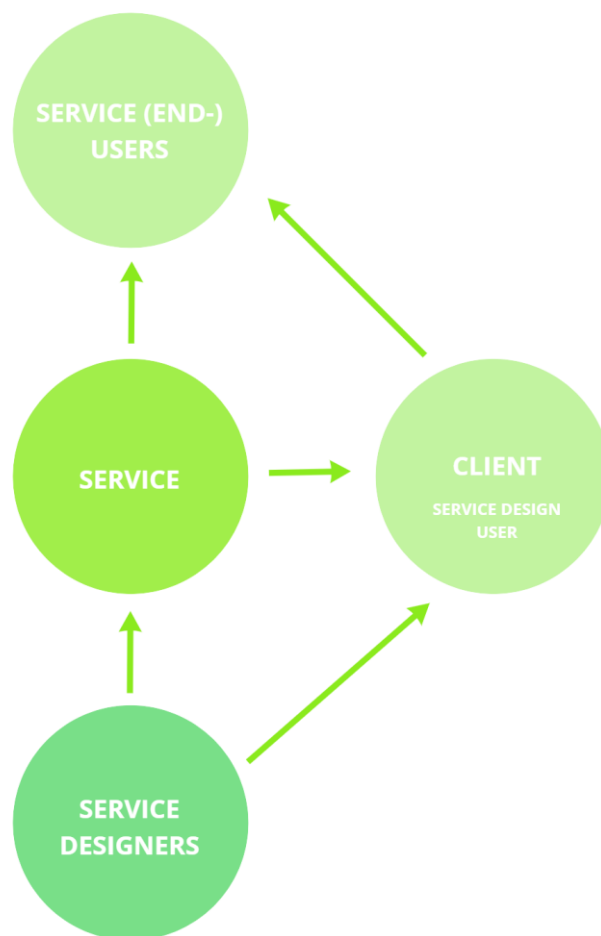


Fig. 35: Service value matrix  
Source: Own adaption; Miro.com.

When designing a service, that is to be implemented into a certain business or organization, designers are providing a service for the client. The core of the design process may be researching the end-users to ensure that the service has a reason for existing by generating value for them and not be redundant, but designers should base this process upon the needs and strategy of the client, and by doing so, provide the client with equal value to the users through the design.

But as of now, the ladder is not seen as a key aspect of service design, which means that despite providing a service for the client by designing a service for end-users, the value of the client is not perceived as important in service design practice. Instead, it is seen as “not our job” to ask what the client wants, or maybe, what they need, from a service.

If the service design community was to accept the fact that designers are providing a service by designing a service, it must as such accept that generating value for the client is equally important as the value of the end-users if the service is to be useful (ie. feasible) and realistic for the client to implement. Without generating value for the user, the service has no proper reason for existing, but if the service does not

generate value for the client, it has no proper reason to be implemented, and as such designers must accept a change in who is perceived as the users of a design project if they are to design services that generate proper, equal value between the users of the service design (process).

The current approach to service design is referred to as 'holistic', but it is only perceived as such due to the accepted borders of what service design is – which means focusing on the end-users and their context, but excluding the design client and their context.

This thesis has previously argued that service design cannot be seen as properly 'holistic' because it does not include the aspect of the design client, and by taking this approach to the service design process it became apparent that who is perceived as the users of the service design process is what creates this narrow-minded approach to the process which excludes the aspect of the client (their brand, resources, aims, needs, etc.). Because the practice of service design is described as 'user-centric', it seems to become an excuse to not hold the design client in the same regard as the end users.

As the old Ford saying goes: "If I asked my customers what they want, they would have said a faster horse". The approach to service design is an innovative one, that tries to be creative with the data, and not just provide a "faster horse", meaning that designers try to analyze what service can be helpful to the end users, but not just asking the users "what they want", but instead it is the job of designers to figure out what the users do not know yet, they need. For some reason, the same thoroughness of research and innovation is not provided the client, who are simply disregarded as not knowing what they want, as designers do not think it is their job to find out. There are no expectations of researching what the client needs, but simply providing the client with a horse. Not a car, not a faster horse – just the horse, and then expecting the client to see a proper reason for implementing this new business venture a service really is.

The understanding of who the users are, and thus what constitutes as 'holistic', must change if designers are to take the clients' perspective as seriously into consideration when designing services as the need of end users.

This change of perspective of who the users of a service design (process) are can thus be assumed to assist in persuading the community to include tools and considerations of the client brand. If it becomes the consensus that the users of a design process are two-fold, designers would have no excuse but to explore the need of the client and hold the client to the same importance in the design process as the end users. The question then becomes if the community wants to make this change in perception, as it means accepting more considerations into the service design process, and by doing more work and rules for designers in their process, by adding more expectations and boundaries for what the end-service may look like, as it has to live up to expectations of both clients and end-users.

Designers are providing a service when designing a service, and as such, the client is a service user that should be provided equal value to end users.

Excluding client, value is, as such, equivalent to saying 'B' without considering 'A'.

## 5.4 FINAL REFLECTIONS

Based on the approach taken in this case, it is time to reflect upon how branding can become better integrated into the service design framework;

As mentioned previously, service design has adopted and adapted tools from other disciplines, including marketing and branding. The approach taken in this case shows that more tools from both branding and strategy could be useful to gain a better understanding of the client and the context and market they operate within. Perhaps more importantly, service design tools especially can be easily adapted to consider not only the user experience, but also how the user experience is connected to, and affects, the brand of the client. Current service design tools can also be used at different phases of the framework, to explore the client better at the beginning of the design process, as well as others, when applied in the larger context of client and user, and not the user alone, can help designers think of the services as a business venture, and thus are urged to analyze the feasibility of these as part of the process.

The experiential aspect connecting branding and services can as such easily and effectively be integrated into the service design process in practice, if designers accept this extra work by starting to consider the design clients as users of the designers' service, and thus must design value for them equally to end service users.

However, more research should be done on what branding and strategy tools are most useful in this context; Not all applied tools were equally useful, but it could be hypothesized that a different version of the Column 5 brand strategy toolkit could be very useful in the Discover phase and be included as questions in the initial client interview. This would both help designers in getting to know their client in an experiential way, but also make sure the designers work with the correct value, mission, and vision statements, rather than working with the qualified guesses of the designers.

Based on this case, especially the brand voice framework helped to explore how to frame the experience DVF want to provide their audience, and the persona, adapted user journey and concrete scenario especially helped to explore how the service aligned with this, and as such the desired brand experience.

It can be argued that this brand-oriented approach to service design provides value for the client in several ways, as they were previously overlooked in way of value generation in the design process.

This approach can help the client gain insights into their organization from the client's point of view, as well as the traditional user-centric service design approach, which can help explore and present this using adapted service design tools.

But the approach also generates a new level of overall value to the client, as this approach considers and researches the organizational aim, resources, current touchpoints, and current value proposition, which not only provides the client with, possibly previously unknown strategic opportunities or weaknesses, but designers can also help the client in strengthening their current touchpoints and value proposition, rather than having to propose new venture – incremental innovation rather than a more radical approach.

The value this approach brings designers is vague but can be discussed to be as follows;

By applying more tools and asking for a broader view of service design and a change of what constitutes holism in service design, it means asking designers to take on more work in the design process, which can be assumed to prolong the design process.

However, by applying this approach and asking designers to design equal value for clients as end-users, and by doing so learning to consider the clients desired brand, aim, and resources, the services must arguably become more feasible business ventures and more realistic for the clients to implement, and the larger opportunity for the client to choose to implement the designed service, should bring some satisfaction and positive reputation to designers. Thus, turning the attention back to branding and how positive client (here

service design process users) experiences, generate added brand value to the reputation of the service design discipline – generating a stronger and positive brand in the market for designers themselves.

#### 5.4.1 A WIDE APPROACH

An important reflection to make at the end of this project, concerning the wide approach of trying to implement branding into the service design framework. As the literature review also presented, branding is and is connected to, many things. As such, when looking back at this project, a more concise approach could have been taken; for example, the study of semiotics in relation to the visual identity of services and the value of this when pitching a service to the client could have been a project on its own, thus focusing more on internal branding. The project could also have been aimed at exploring how service designers could assist the client in expressing their brand experientially, thus creating a better foundation for the specific service experience and its alignment with the brand strategy, which was found missing from the Column 5 brand strategy tools. Further, the project could also have been aimed at how existing service design tools could be adapted to include considerations of the client, which this project did do, but focus on this alone, and thus have the goal of the thesis of testing the hypothesis of the value of this with the client.

All of these had been considered, but since there was such minimal research on service design and branding, and especially in practice, it was found to be quite an obstacle to concretizing the research question and focusing on a more specific angle of branding.

However, this is apparent now, and thus a better decision could not have been taken at the beginning of this project and has as such offered a wide approach to try in implement branding in service design. As such, these reflections can instead be used as the point of departure and angles for further research.

#### 5.4.2 REFLECTIONS ON LEARNING OBJECTIVES

Working with this thesis alone, rather than in a group, offered a great opportunity to test my own skills in both service design, but also academically.

Further, it has offered an opportunity to explore personal interests of self-perception and staging through dietary choice, as well the personal frustration of the lack of consideration of the design client in previous service design projects and how this experientially intersects with branding, and thus the curiosity of why this is not better bridged in literature.

The opportunity to work alone on this project has allowed me to immerse myself into these areas, as well as it gave me an opportunity to explore what I had learned during my master's and test my own abilities not only as a service design, but academically, as the scope of this project has forced me to apply independent, critical thinking towards existing practice and literature.

It has been a valuable learning process to take on this project alone and has sparked both interest and motivation in continuing this line of research of bridging branding strategy and service design – in practice.

## **PART SIX**

# **CONCLUSION**



## 6. CONCLUSION

This thesis began with a concern and curiosity about the level of consideration the client was given in the service design process. The consensus as of now is that the clients often just don't know what they want from a service, and that it is okay to move on with designing a service without exploring this, as the borders of service design are placed so service designers are not responsible for this – it's "not our job". There are simply no expectations to provide the design client with service value, or to align the service experience with the desired brand experience, thus aligning with the client's market strategy.

Most literature analyzing the similarities between branding strategy and service design highlights the experientiality of both as the connection, and how expectations of a service are based on past experiences, just as expectations of a brand are. Services are as such described as where the "brand comes to life", and this thesis, therefore, argues that the experiences provided by a service should align with the experience that the client wants to provide to keep in line with their brand.

Most literature also focuses mostly on the theoretical overlap of branding and service design, and not on how to approach this overlap and gap between branding and service design in practice.

This the 'Brand experience manual', as presented in the literature review, seeks to do, by providing an approach to bridging this gap in practice, but this holds three key issues: it entails a high level of involvement from the client, responsibility of the brand analysis is still placed with the client, and the approach involves no outside perspective and thus includes no analysis of whether the desired and actual brand is aligned. This approach of the brand experience manual, therefore, aligns with the current consensus of where the borders of service design are placed, as it does not urge designers to really take responsibility for exploring and researching the client but expects the client to set aside time to provide this insight.

Further, the aim of this approach is mainly to provide an understanding between brand strategists and service managers, and less so on urging designers of the services to take responsibility of exploring the client in the design process and see the client as equally important to end-users and thus the service design must align with the needs, wants and resources of the client and as design more realistic and feasible services.

The approach of this thesis was therefore to take an integrated approach and take responsibility for generating equal value for the client and end-users and applying the experiential and strategic value of branding to do so.

This approach, applied to a design case, shows that it is possible for designers to take responsibility for, and incorporate, the needs of the client more, and with minimal input from the client themselves. The approach is also argued to have directly affected the decision-making throughout the case, as the service had to deliver value for both users and the client, which made the creative process less free due to more guidelines having to be followed to produce a realistic and feasible service.

Taking this approach further shows that the user-centricity of service design can benefit the client, by providing insight into how the organization is perceived through the eyes of its audience, which also meant that the service could offer direct strategic value; because the research process emphasized client research more, the service is not only argued to be more relevant and feasible because it considered the aim and resources of the client, but the service can also help strengthen the brand and specific pain-points due to this change in focus in the design process of aligning the service with the client's brand strategy.

Branding can easily be incorporated into the design process using different existing tools, but the most useful is, based on this thesis, argued to be the adaption of current service design tools, so they no longer

only explore the user's relation and use of the service, but also their relationship with the client and the service's effect hereon. The adaption of especially the user journey and persona shows that traditional strategy is not enough, but the experiential aspect of branding directly relates to the experience aspect of service design, and how service directly affects the brand perception.

The incorporation of branding into service design should be further explored as only a number of service design and branding tools were explored in this case. But the approach did show that implementing or adapting tools to consider branding in the design process is easily done but depends on the acceptance of a change in the borders of service design as to not only consider the context of the user and the service itself, but also the service provider, ie. the design client.

However, in getting service designers to accept this as "their job" this thesis suggests a paradigm shift, in the perception of who the users of the design process are.

Based on the research question, the next step must be to explore the perceived value of this approach in the eyes of the design client, but it is arguably massive, as the approach creates guidelines for designing services that align with the client's goals, their resources, and their brand strategy, and thus the service becomes more realistic, relevant and feasible for the client to implement than a traditional service design approach which arguably is more creative and less "rules" apply in the process.

The value for designers may be that with this approach there is a larger possibility of the design to be implemented and the designer being valued more by the client, and thus providing the designer or design agency with a positive reputé, and thus added value: a more positive brand in their market as well.

## **SUGGESTIONS FOR FURTHER RESEARCH**

## 6.1 LIMITATIONS

It must be noted that this is a single case, and more work must be done in order to conclude with certainty what value branding in service design brings to both clients and designers.

A perhaps even more valuable approach would be to apply a traditional service design approach and a brand-oriented service design approach to the same case, as to explore the differences this would bring to the final service as well as the content when pitching the service to the client.

Moreover, it must be noted that the hypothesis of what value this brings the client must stay a hypothesis until tested on the client.

## 6.2 SUGGESTIONS FOR FURTHER RESEARCH

The approach and casework of this thesis have opened up an array of ideas and considerations of other approaches and connecting theories, which could be interesting to look into in the future;

1. Based on this project, it would be interesting to look further into what value the adaption of the user journey brings to design clients, as well as what service design visualization tools in general most interesting for the client to use see when pitching the research service concept.
2. As the discussion proposed, it would be worth exploring how an experiential marketing approach, and use of the experiential framework from this discipline, could help articulate the desired brand experience, and thus help guide how to align the service experience to this.
3. As mentioned, the Column 5 Brand Strategy toolkit would be worth adapting into an interview guide or a framework to use for exploring the client strategy and how they perceive themselves as a brand and how, or if, the client work with their organization as a brand actively and consciously.
4. As for semiotics and internal branding, it would be interesting to further explore and test how important it is to follow the visual outline of the brand, and how much it affects the client's ability to mirror themselves/feel a sense of alignment with the pitched service.  
(Internal branding, semiotics, and service-brand alignment).
5. Could the use of storytelling better help bridge branding and service design?  
This could be a further utilization of personas ad using such one in exploring the brand's story of their core values in a more narrative approach, which could possibly help to experientially articulate the desired brand and subsequent service experience.
6. In light of this thesis, it would be relevant to research if service designers would see the importance of the experiential aspect of the designed services in relation to branding, and actually redefine the borders of what service design is seen as today. Including a change in perception of who the client is in a service design process.
7. How is branding and service design similar and different from experiential marketing? And what could be learned from experiential marketing planning in connection to branding in service design?

8. In extension of suggestion 4, it would also be relevant to look into why service designers are so occupied with designing the best possible user experience when neither literature nor practice relates this experientiality to branding. Why are designers then so focused on creating a positive experience, if it is not directly related to a positive perception of the service provider?

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# APPENDIX

## APPENDIX 1 – INTERVIEWGUIDE, DVF INTERVIEW

### OM DVF:

Hvordan vil du beskrive kernen af hvad I laver? Et videnscenter? Vidensdeling?

*(Translation: How would you describe the core of what you do? A knowledge center? Knowledge sharing?)*

Hvordan vil du beskrive jeres brand? Hvem er DVF? (Tænker de over sig selv som et brand? De har jo et logo?)

*(How would you describe your brand? Who is DVF? (Do they think of themselves as a brand? They do have a logo?))*

Oplever i generelt at blive opfattet positivt? Her tænker jeg på det omdømme særligt veganisme har fået i senere år?

*(Do you in general experience being perceived in a positive way? In regard to the reputation of especially veganism as gained in later years?)*

Hvem er jeres målgruppe som forening?

*(Who's your target group of the organization?)*

Hvordan får i nye medlemmer i foreningen? Er det noget i har fokus på eller et mål for?

*(How are you onboarding new members? Is this a focus and something you have a goal for?)*

Oplever I stigende eller faldende medlemsantal?

*(Do you experience an increasing or decreasing number of members?)*

Hvordan er aldersgrupper fordelt på medlemmer?

*(How is the ages between members?)*

Oplever de at de møder meget modgang som organisation fordi de promoverer plantemad? Og er der forskel mellem opfattelsen fra privatperson til organisation.

*(Do you experience that you are met with adversity as an organization because you promote plantbased food? And is there a difference in the perception between private people and other organizations?)*

I er vel en forening for dem, der allerede implementeret, eller gerne vil implementerer, grønnere mad i deres kost – hvordan tror i kødspisere anser jer?

*(Are you ont an organization for people who have already have made the choice to eat more plantbased? – How do you think carnivores perceive you?)*



Jeg er nysgerrig omkring jeres side med mission og værdier. Her skriver i:

### Vores værdier

- For os er det vigtige ikke, hvem du er – om du er veganer, vegetar, fleksitar e.l. – men hvad du gør

Når jeg så tænker på det interview jeg så med Rune-Christoffer, der snakker om veganisme som en identitetsfaktor, og det derfor stopper kødspisere fra at se plantebaseret mad som bare mad, men ”mad for de andre – veganere”, så undrer ordlyden mig her, for her beskriver i jo den plantebaserede livsstil som noget ”man er”. Netop det, som Rune-Christoffer sagde, at man skal væk fra.

Hvad tænker du om det?

*(I am curious about your page stating your mission and values. Here you write: **Our values:** To us it is not important who you **are** – if you are vegan, vegetarian, flexitarian etc. – but what you **do**.*

*When I then think about the interview with Rune-Christoffer, talking about veganism as an identity factor, and that being the reason for carnivores to shy away from eating plantbased and not just seeing food as being food, but “food for someone else - vegans”, then the wording seems curious, because here you describe the plantbased lifestyle as something “you are”. Just what Rune-Christoffer said to get away from. What are your thoughts on this?)*

Hvordan oplever i lysten til, at leve mere grønt (plantebaseret) hos forskellige aldersgrupper? Henholdsvis unge (op til 30 år) og ældre?

*How do you experience the interest in living more green (plantbased) in different age groups? Youths (up to 30 y/o) and older?)*

Hvad er medlemmer (privatpersoner) mest interesserede i at få ud af medlemskabet?

*(What are members (private people) the most interested in getting out of a membership?)*

Har i noget tal på medlems-retention? Altså hvor længe er folk med medlem, før de melder sig ud?

*(DO you have some numbers on member retention? How long people are members, before exiting?)*

Arbejder i aktivt med deres brand? Eller har de bare et logo og skænker ikke branding en tanke?

*(Do you work actively with your brand? Or do you just have a logo and not think about brand in a broader sense?)*

Selvom de er en forening, har de jo stadig brand og logo – hvordan tænker de over at deres samarbejdspartnere og aktiviteter matcher/støtter op om deres brand?

*(Though you are an association, you still have a brand and logo – how do you think about this in connection to collaborators and activities matching/supporting your brand?)*

Hyrer de normalt service designere eller markedsføringsbureauer, når de skal lave aktiviteter/kampagner? Eller er der folk til det internt?

*(Do you usually hire service designers or marketing agencies when doing activities/campaigns? Or is there people doing this internally?)*

Når I laver kampagner, er det så for egne penge, eller går i sammen med andre foreninger/organisationer for, at skabe dem?

*(When you do campaigns, do you pay for them yourself, or do you collaborate with other organizations to do them?)*

Udbyder I allerede noget, som du vil klassificerer som 'services'? (De anser måske deres vidensdeling og kampagner som services?)

*(Do you already provide something you would classify as 'services'?)*

## OM DERES PROJEKTER:

Hvilke slags projekter arbejder I mest med?

*(What kind of projects do you mostly do?)*

Eksempler på forskellige projekter (udover de to, hun har nævnt i mailen)?

*(Examples of different projects?)*

Laver de events?

*(Do you do events?)*

Hvilke roller hos dem er med på hvilke projekter (de bagomlæggende processer)?

*(What roles internally are a part of doing different projects – backstage work and processes)*

Når I så laver kampagner eller aktiviteter, tror I så at kødspisere med det samme har en forudindtagelse om, at de ikke er interesserede fordi det er grøn mad eller DVF er medskabere?

*(When you do campaigns or activities, do you think carnivores right off the bat have a preconception and not being interested because it regards green food or DVF as a collaborator?)*

<https://vegetarisk.dk/orientering-til-indsamlingsnaevnet/> - "oplysende aktiviteter"? Hvad er de her aktiviteter?

*("Enlightening activities"? What is this?)*

**Et idékatalog til grønnere kantiner:** På baggrund af en række interviews med kantiner, der har omlagt til planterige menuer, inddrages erfaringer for nudgingtiltag, der har virket, med eksempler fra forskellige kundegrupper (eksempelvis en arbejdsplads med mange mandlige ingeniører vs. en arbejdsplads for psykologer). Idékataloget vil inkludere et interview omkring hvordan dette har spillet sammen med kantineens omlægning til økologi.

Dette lyder mest som en slags rapport baseret på allerede afviklede ting/tiltag? Eller hvordan skal det forstås, det I skal lave her?

## Menuguide til succesfulde bæredygtige konferencer og mødeforplejning

Vi hører fra praktikerne, at der er masser af større og mindre faldgruber, som arrangør og køkken ofte falder i. Disse kan skabe modreaktion mod de grønne løsninger blandt gæsterne.

**Vi skal her give vores bud  
på succesfuld implementering af grønne  
tiltag.**

Hvad er en menuguide helt præcis?

*(What is a menu guide exactly?)*

Modreaktion? Uddyb gerne?

*(Counter reaction? Please elaborate.)*

Ift. 'modreaktion' oplever I så mest at folk modreagerer på den grønne madomstilling, fordi veganisme har fået et noget skidt omdømme?

*(In regard to 'counter reaction', do you experience that people counter react to the green transition because veganism has a bad reputation?)*

Tror i modreaktionen måske også har noget at gøre med, at det er 'dansk', at spise kød? Vi er jo et gammelt landbrugsland, så måske det er en del af den 'danske identitet' frem for kun at handle om at de ikke identificerer sig med veganere og vegetarer?

*(Do you think the counter reaction may have something to do with the fact that 'being Danish', means eating meat? We are an old farm country so maybe this has to do with a conflict of the Danish identity, and not only about identifying as vegan or vegetarian?)*

## INTERVIEWGUIDE – MEDLEM AF DVF

**LIDT OM MIN OPGAVE.**

**AT JEG SKRIVER NOTER IMENS.**

**MÅ JEG OTPAGE OPKALDET?**

*(A little about the project. That I take notes during. Can I record it?)*

**ALDER?**

*(Age?)*

**PROFESSION?**

*(Profession?)*

**HVILKEN DIÆT LEVER DU EFTER?**

*(What diet are you following?)*

**HVORFOR HAR DU VALGT DEN DIÆT?**

*(Why did you choose this diet?)*

**SPISER HELE DIN HUSHOLDNING EFTER SAMME DIÆT?**

*(Does your whole household follow the same diet?)*

**HVAD SYNES DU VAR DET SVÆRESTE VED, AT SKÆRE KØD UD AF DIN DIÆT?**

*(What did you think was the hardest about cutting out meat from your diet?)*

**OPLEVER DU, AT EFTER DU HAR VALGT KØD FRA, AT ANDRE I DIN OMGANGSKREDS OGSÅ ER BEGYNDT (I MINDRE GRAD)?**

*(Do you, after cutting out meat, experience that other people in your circle has started to do so (More or less)?)*

**HVOR LÆNGE HAR DU VÆRET MEDLEM AF DVF?**

*(How long have you been a member of DVF?)*

**HVILKEN MEDLEMSSAKB HAR DU VALGT?**

*(What kind of membership have you chosen?)*

**HVAD KOSTER DET DIG?**

*(What is it costing you?)*

**HVOR MELDTE DU DIG IND I DVF?**

*(Why did you sign up to be a member of DVF?)*

**HAR DU HENTET APPEN NED?**

*(Have you downloaded the app?)*

**HAR DU BRUGT RABATTILBUDDENE?**

*(Have you made use of the discount codes?)*

**HAR DU STEM TIL EN GENERALFORSMALING?**

*(Have you voted at a general assembly?)*

**INTERESSERER DU DIG FOR, AT STEMME?**

*(Are you interested in voting?)*

**LÆSER DU MEDLEMSBLADET 'VEGETARISK!'?**

*(Do you read the membership magazine "Vegetarian!")?*

**HVILKET INDHOLD I BLADET INTERESSERER DU DIG MEST FOR?**

*(What magazine content interests you the most?)*

**HAR DU VÆRET FRIVILLIG HOS DVF?**

*(Have you been a volunteer for DVF?)*

**KENDER UD TIL NOGEN UDVALG ELLER LOKALT ARBEJDE, DU KAN DELTAGE I?**

*(Do you know of any local activities you can take part in?)*

**HAR DU KØBT NOGET MERCHANDISE PÅ DERES HJEMMESIDE?**

*(Have you purchased any merchandise on their website?)*

**HAR DU DELTAGET I NOGEN EVENTS ARRANGERET AF DVF?**

*(Have you participated in any events offered by DVF?)*

**FØLGER DU DVF PÅ INSTAGRAM ELLER FACEBOOK?**

*(Do you follow DVF on Instagram or Facebook?)*

**ER DER NOGET DU FØLER MANGLER I DIT MEDLEMSKAB?**

*(Do you find there is anything missing from your membership?)*

**FØLER DU, AT DU FÅR 'NOGET FOR PENGENE' FOR DET DU GIVER FOR MEDLEMSSKABET?**

*(Do you feel you are getting 'value for money' for what you are paying for your membership?)*

**HVAD ER DET BEDSTE VED MEDLEMSSKABET?**

*(What is the best in the membership?)*

**HVAD ER DET DÅRLIGSTE VED MEDLEMSSKABET?**

*(What is the worst in the membership?)*

**KENDER DU ANDRE, DER ER MEDLEM AF DVF?**

*(Do you know anyone else who are a member of DVF?)*

**VED DU HVILKEN DIÆT, DE LEVER EFTER?**

*(Do you know what diet they follow?)*

**HVORFOR TROR DU, AT DE ER MEDLEM?**

*(Why do you think they are members?)*

## INTERVIEWGUIDE – FLEXITARER

**LIDT OM MIN OPGAVE.**

**AT JEG SKRIVER NOTER IMENS.**

**MÅ JEG OPTAGE?**

*(A little about the project. That I take notes during. Can I record?)*

**ALDER?**

*(Age?)*

**PROFESSION?**

*(Profession?)*

**BY?**

*(City?)*

**HVORFOR HAR DU VALGT AT SPISE MINDRE KØD/FLEXITAR?**

*(Why have you chosen to eat less meat/become a flexitarian?)*

**OPLEVER DU AT FÅ KOMMENTARER TIL, AT DU IKKE ALTID SPISER KØD?**

*(Do you experience getting comments on not eating meat?)*

**OPLEVER DU, AT EFTER DU HAR VALGT KØD FRA, AT ANDRE I DIN OMGANGSKREDS OGSÅ ER BEGYNDT (I MINDRE GRAD)?**

*(Do you, after cutting out meat, experience that other people in your circle has started to do so (More or less)?)*

**HVAD SYNES DU ER DET MEST BESVÆRLIGE VED, IKKE AT SPISE KØD?**

*(What did you think was the hardest about cutting out meat from your diet?)*

**BRUGER DU ERSTATNINGSPRODUKTER?**

*(Do you use plantbased replacement products?)*

**HVAD SYNES DU OM ERSTATNINGSPRODUKTER?**

*(What do you think about replacement products?)*

**HVOR FINDER DU INSPIRATION TIL VEGETARISK/PLANTEBASERET MAD?**

*(Where do you find inspiration for plantbased food?)*

**SPISER HELE DIN HUSHOLDNING EFTER SAMME DIÆT?**

*(Do your entire household follow the same diet?)*

**FORVENTER DU AT GÅ HELT OVER TIL VEGETARISK ELLER PLANTEBASERET KOST?**

*(Are you planning on becoming fully vegetarian or eating fully plantbased?)*

**HVAD KUNNE DU BRUGE MERE VIDEN OM, ELLER HJÆLP TIL, I FORHOLD TIL IKKE AT SPISE KØD?**

*(What could you use more knowledge on or help for in regard to not eating meat?)*

**KENDER DU DANSK VEGETARISK FORENING?**

*(Do you know DVF?)*

**VED DU HVAD DE LAVER?**

*(Do you know what they do?)*

**FØLGER DU DVF PÅ INSTAGRAM ELLER FACEBOOK?**

*(Do you follow DVF on Instagram or Facebook?)*

**HAR DU OVERVEJET AT BLIVE MEDLEM?**

*(Have you considered becoming a member?)*

**HVAD HAR AFHOLDT DIG FRA AT BLIVE MEDLEM?**

*(What have stopped you from becoming a member?)*

**KENDER UD NOGEN, DER ER MEDLEM?**

*(Do you know anyone who is a member?)*

**HVORFOR TROR DU, DE ER MEDLEM?**

*(Why do you think they are members?)*

**VED DU HVAD ET MEDLEMSKAB INDEBÆRER?**

*(Do you know what a membership entails?)*

**HVAD FORVENTER DU ER EN DEL AF MEDLEMSSKABET?**

*(What would you expect to be in a membership?)*

**ET MEDLEMSKAB I DVF GIVER DIG ADGANG TIL RABATTER HOS FORSKELLIGE RESTAURANTER OG BUTIKKER, RABAT PÅ MERCHANDISE, RABAT PÅ EVETNS AFHOLDT AF DVF, MEDLEMSBLADET 'VEGETARISK' DER INDEHOLDER ARTIKLER OM BÆRDYGTIGHED, KLIMA, SUNDHED, DYREETIK MM., OG SÅ GIVER DET ADGANG TIL AT MAN KAN STEMME MED GENERALFORSAMLINGER OG MAN KAN VÆRE FRIVLLIG HOS DVF.**

**OG SÅ STØTTER MAN SELVFØLGELIG DVF TIL, AT KUNNE UDFØRER DERES ARBEJDE MED AT PROMOVERE DEN VEGETARISKE OG PLANTEBASEREDE LIVSSTIL.**

**ER DER NOGET AF DET, DER TILTRÆKKER DIG? OG HVORFOR?**

*(A memeberhip of DVF gives you access to discount codes for different restaurants and sjops, discounts on merchandise, discounts on events hosted by DVF, the membership magazine "Vegetarisk!" with articles on sustainability, climate, health, animal ethics etc., and gives you the opportunity to vote at general assemblies and becoming a volunteer. And of course it supports DVF and makes them able to do their work of promoting the vegetarian and plantbased lifestyle. Is this appealing to you? And why?)*

**TROR DU, DU VILLE FÅ LÆST MEDLEMSBLADET?**

*(Would you read the membership magazine?)*

**TROR DU, DU VILLE GÅ OP I AT STEMME VED GENERALFORSAMLINGEN?**

*(Would you care about voting at the general assembly?)*

**TROR DU, DU VILLE OVERVEJE AT VÆRE FRIVLLIG?**

*(Would you consider becoming a volunteer?)*

**TROR DU, DU VILLE BRUGE RABATTERNE?**

*(Would you make use of the discount codes?)*

**SYNES DU PRISEN FOR ET MEDLAMSSKAB MATCHER INDHOLDET?**

*(Do you think the price of a membership matches the content?)*

**HVAD SYNES DU ELLERS DER KUNNE VÆRE EN DEL AF MEDLEMSSKABET?**

*(What do you think should be in the membership?)*

**KENDER DU ANDRE, DER ER MEDLEM AF DVF?**

*(Do you know anyone who are a member of DVF?)*

**VED DU HVILKEN DIÆT, DE LEVER EFTER?**

*(Do you know what diet they follow?)*

**HVORFOR TROR DU, AT DE ER MEDLEM?**

*(Why do you think they are members?)*



## APPENDIX 4 – INTERVIEWS

### DVF INTERVIEW:

[https://drive.google.com/file/d/1K8jFXVRikq-NrYSN1uwyQ-NpCr\\_zfIBD/view?usp=sharing](https://drive.google.com/file/d/1K8jFXVRikq-NrYSN1uwyQ-NpCr_zfIBD/view?usp=sharing)

### MEMBER INTERVIEWS:

<https://drive.google.com/file/d/1JA6pyrnW9Neiyy-um7Jr7eaFQH3gDn6I/view?usp=sharing>

<https://drive.google.com/file/d/1K31uYPYZ5O3qIDw5AbG2Um7P85owtnBg/view?usp=sharing>

### FLEXITARIAN INTERVIEWS:

<https://drive.google.com/file/d/19CJCTsGqYi29-zUP-ke0bBuG9qCdMnkO/view?usp=sharing>

[https://docs.google.com/document/d/17a3Vol6rb2wmtGz9\\_aPwsx2SNHz9jDwD/edit?usp=sharing&oid=108823230588997079904&rtpof=true&sd=true](https://docs.google.com/document/d/17a3Vol6rb2wmtGz9_aPwsx2SNHz9jDwD/edit?usp=sharing&oid=108823230588997079904&rtpof=true&sd=true)

## APPENDIX 5 – MIRO BOARD LINK

[https://miro.com/app/board/uXjVPVu0rdY=?share\\_link\\_id=998433097671](https://miro.com/app/board/uXjVPVu0rdY=?share_link_id=998433097671)

## APPENDIX 6 – SURVEY

[https://drive.google.com/file/d/1qTo4-K8cYTYWbVcMP7XKKIQWreTk\\_WUf/view?usp=sharing](https://drive.google.com/file/d/1qTo4-K8cYTYWbVcMP7XKKIQWreTk_WUf/view?usp=sharing)

## APPENDIX 7 – INTERVIEWGUIDE - TESTING

### 1. Tanker om eventnavnet?

Kigger længe, vækker interesse. Navnet bør være kortere, men ved ikke hvordan egentlig, præcist.

### 2. Tanker om beskrivelsen?

Første tanke er hvorfor det er mod flexitarer specifikt. Mener ikke man som flexitar bliver afskrækket af 'vegetar' i navnet. Er ikke helt enig i behovet hos målgruppen. Burde være for folk der er interesserede men ikke har taget skridtet mere plantebaseret (så kødpsiere?) Måske det bare skulle hedde 'plantebaseret mad kursus'?

Ved man at man er flexitar er man allerede langt i fokus og overbevisning omkring hvad det kræver af maden.

Flexitarer kan være involverede i det. De kan i højere grad hjælpe andre til, at komme til at spise mere plantebaseret.

Det næste er, at beskrivelsen er åben for andre ned flexitarer.

### 3. Mangler der nogen info?

Hvad er de syv kostråd?

Han er bange for at udfordringer vil ramme udenfor skiven med de udfordringer man får ift. kostrådende.

Der står ikke at man selv skal handle ind.

Det giver god mening at man handler selv. Men er billetprisen så høj?

Kunne man ikke finde et gratis skolelokale?

Hvor mange personer deltager? (20-40 personer, var mit svar) .

### 4. Hvad tænker du om, at det sker over 8 aftener?

Er forvirret om det er 8 onsdage i træk.

Kunne være åbent for, at man kan tilmelde sig specifikke onsdage, og ikke er bundet til 8.

Ellers skal det være så langt ude i fremtiden, at folk ikke har planer. Risikerer at skræmme folk væk, fordi de ikke har tid til at være vundet så længe.

Man skal være meget investeret i det for, at ville det 8 onsdage i streg. Det er ikke som sådan en fritidsinteresse (som fx at gå til sport).

### 5. Ville du foretrække en weekend?

Nej.

### 6. Hvad tænker du om, at man selv sørger for at handle ind til sin ret (holde prisen nede + frihed i madlavningen)?

Besvaret tidligere

**7. Hvad tænker du om, at man deltager to personer sammen?**

Er det ikke åbent for at man kan deltage som enkeltperson. Man kunne også blive 'parret med en man ikke kender', hvor man kunne få et venskab med på vejen.

**8. Ville du deltage alene?**

Nej

**9. Gør det en forskel for dig, at det foregår på en restaurant, der også servere kød, og ikke er helt vegansk?**

Han tror flexitarer er ligeglade.

**10. Forestil dig, at stedet er 100% vegansk – ville du føle dig velkommen?**

-

**11. Hvad er dit syn på veganere generelt?**

Overordnet, tænker ikke rigtig noget. Hverken positivt eller negativt. Men det kommer virkelig an på personen. Har jeg kendt dem før jeg ved, det gør det intet, men er det det første man får at vide, at det lidt offensivt. Intet negativt i at være veganer – tværtimod. Det er den vej vi skal.

Synet afhænger hvordan de er som person omkring det.

Men veganere har dårligt omdømme, ja – medier, irriterende kommentarer fra idioter på nettet.

Dem jeg kender der er veganere har jeg ikke noget dårligt syn på.

Negativiteten kommer hovedsageligt fra kødspisere og hvis man ser en serie hvor nogen er veganere, så er veganere og vegetarer brugt som karikaturer. Han tror ikke det er bevidst at man giver det syn i serier om veganere, men det er indirekte med til at fodre narrativet.

**12. Ville du downloade appen for at deltage?**

ja

**13. Når appen så er downloadet ville du få den her side frem, når du åbner den. Hvad gør du så?**

kigge i 'rabatter' eller 'min side'.

Han ville synes det giver bedst mening under 'rabatter'.

Han er ikke tilmeldt som bruger, så ikke 'min side'.

Så skal det stå i beskrivelsen hvor man finder det i appen. Intuitivt går man efter rabatten i appen.

Står der at man skal downloade appen, ind i kalenderen for at signe up, så bliver det mange steps.

Han ville søge efter begivenhedens navn i rabatter, men ikke i kalenderen.

Det er man kan se rabatterne, i appen giver lyst til at være medlem.

Han ville ikke kigge på rabatter, men man hun efter den ene her.

Signup virker besværlig. Han vil gerne sende direkte til signup i app. Måske link i begivenhed selvom man skal downloade først.

Hvis man skal ind i kalendere, hvad søger man så efter? Den første eventdag? Hvad?

Signup selvom det er gratis? Det er irriterende, siger han, men virker standard. At lave en bruger ville være irriterende ekstra step.

Han vil hellere bare give navn og mail, og blive sendt videre til betaltningsside.

Han ser et som at købe en koncertbillet.

Måske det ville være lettere at give en rabatkode (men så får alle jo 10% og er ikke tvunget til at bruge).

Der mangler en grund til at beholde appen. Måske en bruger på et tidspunkt er nødvendigt og opskrifterne bliver sendt til 'min side' i appen (som en besked?) , i stedet for mail.

Eller bare på startside? Måske bare ligges op som nyhed som alle får notifikation om.

Han vil dog gerne have kategoriseret 'hjem'. Han synes der er forskel på FB og indhold i en app – i appen skal det opdeles.

Lige kunne være mulighed for at man kan ligge opskrifter fra event om i 'Hjem' og man skal være logget ind for at se indholdet. Der er noget, der skal være betalingsindhold for, at gider være betalende medlem.

Lad os sige at man går ind, i starte og skal tilmelde sig som bruger – forskel på bruger/profil og medlem.

#### **14. Giver logoer i menuen mening? Er tekst nødvendig?**

For lavest fællesnævner bør tekst være med. (også i forhold til alder på medlemmer. Tekst ville ikke skade).

#### **15. Er 'kontakt'-siden nødvendig i en app?**

Nej. Hjemme side hvis man har brug for kontaktinfo. "om" giver mening, det er fint nok, men ikke nødvendigt.

Appen er fuldstændig ligegyldig med det indhold den har nu (især når der er designet "snubletråde" omkring rabatterne).

Er der ikke noget data på hvor meget den app bliver brugt?

Man glemmer at man har rabatkoder.

Beskrivelse af kagebøger i rabatdelen er forvirrende.

Der er ingen søgefunktion så man skal vide at der er en rabatkode.

Man skal vide at der er en rabatkode (og det er ikke til at vide – der er ingen ingen liste eller notifikation om nye rabatkoder).

Han synes rabatkoderne burde laves om til en Matas-model, frem for at det er fragmenterede rabatkoder.

Men matas fungerer fordi man så køber hos matas – ikke smaler en masse forskellige tredjeparter. Er de rabatter så givende? Det tror han ikke.

- 16. Ideen er, at man så får notifikationer om alle nyheder, når man har appen. Alt nyt, der postes. Det kan være alt fra nyheder fra DVF, nye events, opskrifter, nye rabatter for medlemmer. Hvad tænker du om det?**

Det giver fin mening hvis man er interesseret i organisationen. Eller rabatter.

Han ønsker notifikationer.

Han havde et behov for at have appen ville han bare fravælge notifikationer i indstillinger, ikke slette appen.

- 17. På 'hjem'-siden kan man like nyheder, og så læse dem senere. Hvad tænker du om det?**  
Ja, fin mening. Hjem-side mangler dog en søgefunktion.