



Aalto University
School of Arts, Design
and Architecture



Cooking Up a Brand:

Mapping the food branding process



Bachelor's Thesis
Kristin Gschwender
7.09.2023

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Abstract

Food marketing is a well-established area within the food industry. However, before marketers can work, food branding designers must first build a brand. Currently, sufficient information on nuances of the food branding process for designers is lacking. Whilst the general branding process has been investigated, the perspective from and for the designers within the food industry is limited. Branding designers have explored the branding process through personal work experience and supporting case studies to present process phases, offering valuable insights for designers to incorporate into their work. Despite food case studies being provided, insufficient detail on the specialised food branding process left food branding interested designers speculating on the industry utilised work process.

By providing data on branding designers' workflows, designers can acquire essential knowledge to enhance their process. Sharing information on the food branding process is especially beneficial, as it provides potential food branding designers a food industry focused approach, promoting specialisation.

This thesis aims to identify the food branding process to allow for specialisation within the field. The main research question was –What does the food branding designer's work process contain? – and the sub question was – What role does food have in the process?. Guided from this, semi-structured interviews were conducted with branding designers specialising in or having experience within the food industry. Derived from the data collection analysis, a conclusive food branding process map is formulated.

The analysis of interview findings resulted in a proposed four-phase food branding process: Strategy, Positioning, Ideation, Design. Additionally, nine process aspects, entailing both food specialised or food related aspects, were uncovered from the data. Food specialised aspects pertain to their unique nature to the food branding process. Such as the food industry specific nature of 'Guidelines' that must be followed when working with food products. Food related aspects were adapted to the food branding process yet could be modified within non-food branding contexts. A process map was constructed, visualising the found data of the food branding process with entailed food industry process aspects. This map can be utilised by designers interested in food branding to learn from and apply within their own practice. The research gap of the food branding process from and for a designer's perspective is fulfilled by the presented data and process map. The findings of this thesis overall can be utilised academically to provide valuable information on the work process from current food branding practitioners.

Keywords Food Branding, Work process, Process Mapping, Food Industry, Branding

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1. Introduction

Food companies spend millions of euros annually on marketing and advertising. For instance, the fast food chain McDonald's spent approximately 400 million US Dollars in the recent year on promotions (McDonald's global ad spend, 2022). These companies continually research and adapt their marketing strategies (Design Council, 2007) to adhere to the growing and evolving food industry. However, before marketers can begin working on promoting a food brand, branding designers must first take steps in building a brand.

Information on the branding process is a widely researched and published topic. However, industry information on branding work processes is often shared for a marketing, advertisement or business perspective but not from and for a designer one (Slade, 2016). By offering the branding designer perspective, practical and design-focused process aspects are accented. Obtaining insights from branding designers regarding their branding methodology would enable designers interested within branding to gain industry knowledge from professionals within the field.

Branding design is a well established area, yet sufficient information on the food branding work process is lacking. Designers interested in food branding are left speculating on the branding practices of food branding designers. Branding designers have detailed the branding work processes (Wheeler, 2018; Slade, 2016; Johnson, 2016; Design Council, 2007; Geyrhalter, 2016). In their books and publications, case studies of the current process phases of branding approaches are provided. These case studies allow designers to learn from industry examples. However, while food brand case studies are provided, they do not detail the branding process that is distinctive to the food industry.

Transparency on the food branding process in particular can be useful for designers interested in working in branding with a specialisation within the food industry. Food branding work entails restaurant and food company branding, with packaging design being typically part of the task for a branding team (Sahoqiang, 2014). Food branding is particularly challenging compared to regular branding as it caters to food specific consumer responses that are emotion and instinct operated (Ellis, 2020). Thus, generating market-targeted aspects that might benefit a designer to acquire industry specific knowledge on the food branding process.

As a result, there is a need to outline the food branding workflow. To outline, this thesis utilises a process mapping method. Process mapping is a visual aid for sharing

and understanding work processes (Anjard, 1998). Whilst generally used for business workflow improvement, it can be applied within design to reflect a design work process (Design Council, 2007) by utilising qualitative data collection (Shah, 2022). The design process has been mapped within research (Lawson, 1980) and by businesses (Design Council, 2007; Wheeler, 2018; Lundin, 2023). Producing a process map creates transparency for designers on the food branding process. Allowing designers to understand the food branding process from start to finish and potentially apply to existing process approaches. Producing a process map of the food branding work process, fulfils the research gap by visually depicting an industry specific process that was previously under researched.

The aim of this thesis is to expand on existing branding design work process publications by identifying the food branding work process. To then produce a process map derived from a collection of industry expert perspectives. To achieve this, semi-structured interviews are conducted with industry practitioners working within the food and beverage industry. The interviewees have a variety of backgrounds and work expertise. Aiding in depicting a diverse set of industry perspectives on the food branding work process. Additional to the general work process of branding, processes with particular characteristics of the food branding processes are considered. A process map is produced derived from the interview findings. This study sets out to answer the research main and sub question: What does the food branding designer's work process contain? What role does food have in the process?.

This study is academically and practically relevant as it delivers industry information through a process map of food branding. It provides insights on the work process that has been previously under researched, which potentially aids designers interested in working in food branding on how to enter the industry. By producing a food branding process map, this study provides industry information on the food branding process. A process map of food branding aids branding designers in adapting their branding process to embody the food branding process. Distributing industry knowledge and experience summarised and articulated within a process map.

The thesis is divided into 7 sections. Section 2 provides research on process mapping within design and branding to give context for the presented research questions. Additionally, it analyses a design process model for reference to produce a food branding process map. Section 3 presents the methods to illustrate the data collection and analysis process to identify the food branding process and its process map production. This section includes the interview recruitment, data collection and data analysis to determine the food branding process. Section 4 presents the findings of the interviews. These are separated within the food branding process and process aspect of food branding, aspects being either food industry specialised or food related within the process. Section 5 depicts the finalised food branding process map

and discusses its relation to the literature review on process mapping. Section 6 provides food branding pointers within the process that can be referred to when wanting to apply or adapt the branding process to be food industry specialised. Concluding the thesis, section 7, discusses the thesis relevance to the earlier given literature and answers the research questions. Practical implications and limitations with suggestions of this thesis are considered.

2. Literature Review

Grounded in one literature stream, this review aims to deliver required background information on process mapping in acknowledgement for the produced food branding process map. The literature stream was chosen to support process mapping as a tool for this thesis data visualisation. To provide structure, this review sets out to address the question: What should be considered when producing a process map within design?. Subsequent literature was selected to target this question. Studying the workings of process maps aids to utilise the gained information to compile this thesis' studied data into a process map of food branding.

The literature was largely retrieved from keyword searching, detailing the mechanics and construction of process mapping, allowing topic focused research. The search was conducted mainly through Google scholars, Aalto docs, Emerald Insight, and ResearchGate. Restricted literature was accessed through the Aalto University learning centre's remote access lib proxy. The research keywords were primarily 'process mapping', 'process mapping in design', 'design work process', and 'branding work process'. Regular google searches were additionally conducted for commonly shared branding books on the branding work process, keyword search following the terms 'branding book' and 'branding process book'. Bibliographies of previously found literature through keyword searching led to additional relevant sources. Additional literature was referred to from this thesis' supervisor, having aided in providing literature to support process mapping as the chosen method of data visualisation.

2.1. Process Mapping

There are two approaches to visualising work processes: process mapping and process modelling. This thesis utilises process mapping. A process map is defined as "a visual aid for picturing work processes which show how inputs, outputs, and tasks are linked" (Anjard, 1998, p.79). This enables users to understand a practitioner's work

approach from the start to the final step. It is a practice that is widely utilised for business and workflow improvement. Process mapping utilises qualitative data to produce a visual representation of workflows as they exist. In contrast to process mapping, process models rely on quantitative data to analyse current workflows (Shah, 2022). As process models require quantitative data, that would not provide specific data related to the design work process. Therefore, using process mapping provides qualitative insights to evaluate and possibly improve existing process flows.

2.2. Process mapping in design

In order to understand what should be considered when mapping the design process, the relation between process mapping and design must first be studied. To do so, the use of process maps in design is presented within design research and its industry.

2.2.1 Mapping the design process within design research

In his book, *'How designers think: The design process demystified'* from 1980, Lawson covers his extensive research and observations about the design industry and how to develop an understanding of all things design. Within the third chapter, *route maps of the design process*, Lawson discusses how many previous writers and academics have attempted mapping the design process. One of these maps, from the RIBA Architectural Practice and Management Handbook (1965), is examined to analyse its practical implications. The handbook proposes a four-phase process, consisting of: Assimilation of information relating to the given problem, General Study of the problem and possible solutions, Development or refinement of tentative solutions from the previous phase, Communication of solution to outside people.

Lawson concludes this proposed design process as simplifying the complexity of the designer's work process. He analysed that whilst logical in theory, it is not applicable in practice due to misinterpreted order of actions within the presented process. Lawson realised that the process depicts the products of the process, not how a designer works. It portrays merely the products to be produced in each process phase, not a description of the design process. The author notes how it would be more beneficial to learn about the design process from current practitioners:

It seems reasonable to suppose that our best designers are more likely to spend their time designing than writing about methodology. If this is true, then it would be much more interesting to know how very good designers actually

work than to know what a design methodologist thinks they should do!

(Lawson, 1980, pp 40–41)

2.2.2. Mapping the design process within design industry

Published in 2007, *'Eleven lessons: managing design in eleven global brands'* the design council presents a qualitative study on the design process of eleven, of their field leading companies. Researchers visited the design teams of these companies to interview them on their use of design and how the design process led to their consistent success. All eleven companies have a public image of utilising design for improved brand strength, product, and services. Researchers found after analysis that, whilst utilising different terminology, several companies have similar core process stages, reminiscent of the design council's 2005 introduced double diamond model. Interviewed companies, Microsoft, Lego, Starbucks, Sony, Whirlpool, and Xerox document, structure and communicate their design process with other creative teams and departments responsible for new product or service developments. Each company has produced a process map detailing their design team's approach, ensuring open communication and consistency within future projects. The documented process map is dynamic and updating regularly according to identified challenges or difficulties within the process.

In relation to branding design, Alina Wheeler published in 2018 (originally published 2003), *Designing brand identity: an essential guide for the whole branding team*, a fifth edition guidebook for a comprehensive insight on the branding process for the collective branding team. It is based on her forty-plus year career as branding consultant for companies and organisations in public and private sectors. The book presents branding insights on branding trends with in depth case studies into globally leading brands, being edited and updated frequently. Wheeler introduces an industry proven 'universal' five-step branding process, depicted as a process map (figure 1). This process consists of: Phase 1, conducting research – understand the organisation through market and company research, Phase 2, clarifying strategy – research is unified within an idea and a positioning strategy is distilled, Phase 3, designing identity – understand what the brand stands for with inspiration and research absorbing and reevaluating, Phase 4, creating touchpoints – refine and finalise elements of brand identity, Phase 5, managing assets – inspire and plan long time brand commitment through launch plans and standard development.

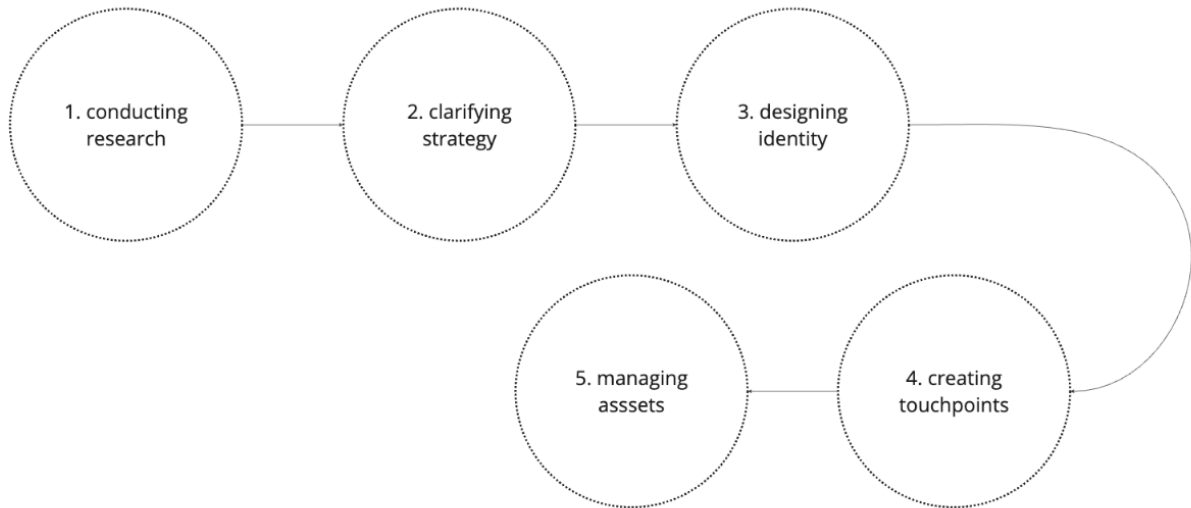


Figure 1. *General branding process visualised into a map (Wheeler, 2018)*

2.3. Process Model Case Study

To provide valuable information on what defines a work process map, an existing process model, utilised by various companies and design agencies, will be studied in this section. This, additionally, issues important data on what materials to gather for process mapping to consequently create a food branding process map. The selected process model is obtained from the comparative process model structure of the 2016 research article from Tina Bobbe, Jens Krzywinski and Christian Woelfel, "A Comparison of Design Process Models from Academic theory and Professional Practice" (figure 2). In said process model structure, a diverse set of models were taken from academia, guidelines from professionals, and design studios. These were presented within a linear structure, in which general process stages were identified to be common within the chosen processes. These stages being: Analyse, Define, Design, Finalise, Implement. Categorising the process within these stages aids in organising and identifying similarities or differences.

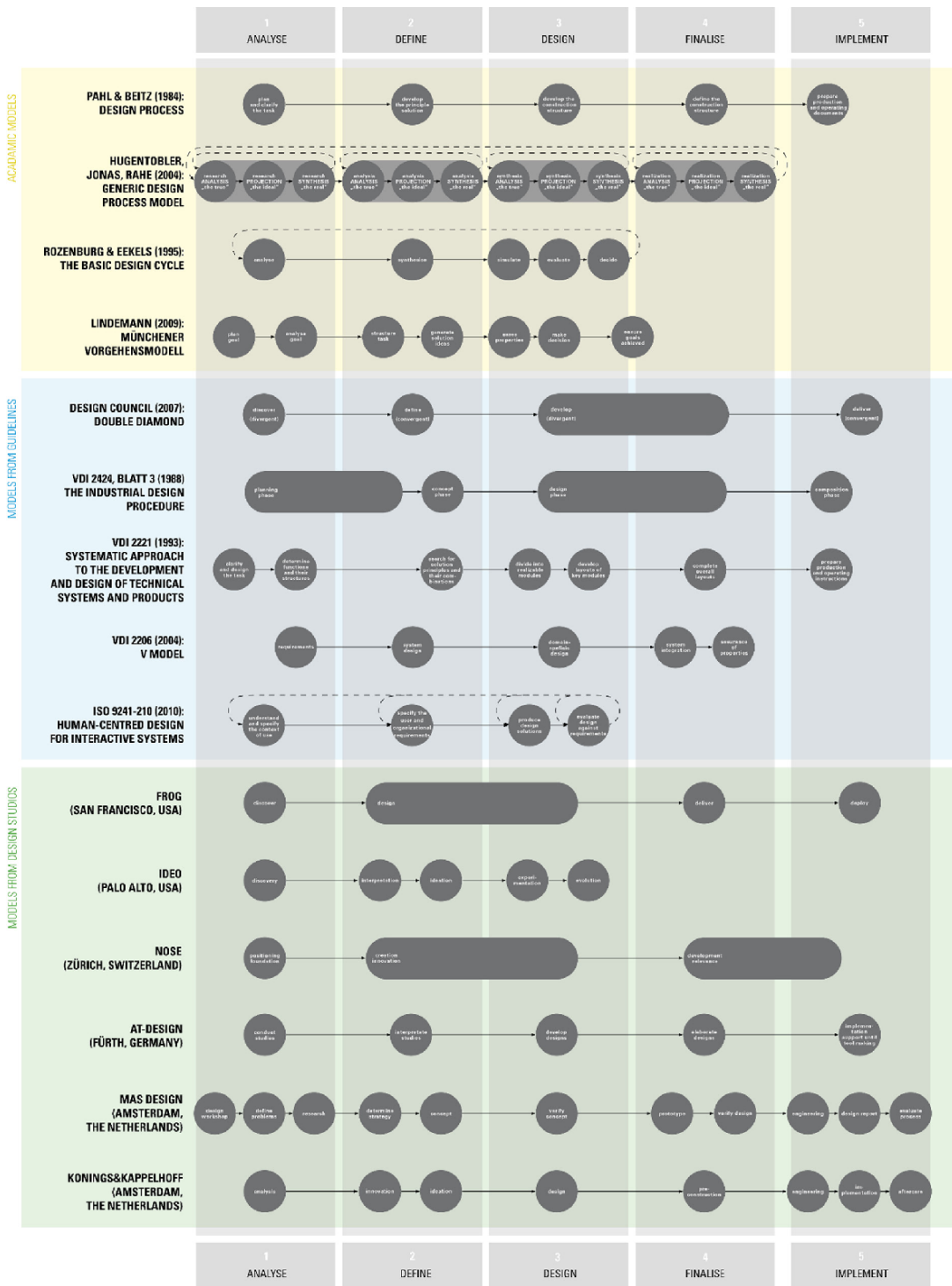


Figure 2. Comparative process model structure. (Bobbe et al., 2016)

The Double Diamond, introduced by the British Design Council in 2005, is chosen to deliver further information on the workings of a process model (figure 3). The Double Diamond is a widely known and utilised design model, intended to initiate adaptation to company and project needs. This model is used as a case study due to its far-reaching use within a multitude of industries, including design agencies. The

model consists of four process phases, beginning with an initial idea and ending with the delivery of either a product or service.

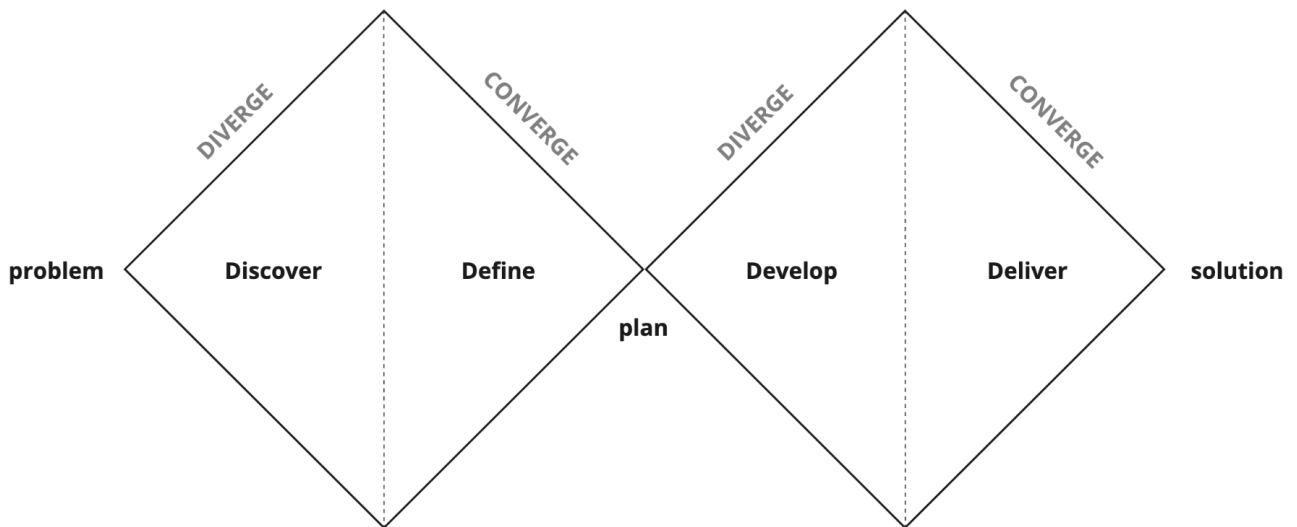


Figure 3. *Double Diamond Process Model (Design council, 2005)*

To help analyse the process phases, the master thesis from Daniel Gustafsson *'Analysing the Double diamond design process through research & implementation'* (2019) is utilised. The paper presents valuable information on the separate phases, the origin, and use of the double diamond model. This, in turn, supports studying the workings of the process model.

Four categories are presented to further provide structure in analysing the process model. These being: Purpose, Activity, Outcome, Involvement. Purpose examines the reason for the process phase. The second category, Activity, presents the common practices conducted within the process phase. Outcome displays the final results of the process phase. Finally, Involvement, discloses the Design Councils emphasised stakeholder involvement within the respective process phase.

	Discover	Define	Develop	Deliver
Purpose	To generate innovation by keeping an open and broad perspective	To take the initial set brief with ideas / user needs and make it fit into a project brief that are applicable for development	To develop the signed off concept for further iterations and mistake or flaw revealing	To finalise the product or service for delivery
Activity	Common practices: Market & user research, design research groups, and information management	Common practices: paper prototyping, scenarios, brainstorming, sketching, and prototyping	Common practices: road mapping, spreadsheets, sketching, prototyping & rendering	Finalisation of product or service, evaluation, production, launching
Outcome	An idea or user need is established and turned into a brief	User needs, problems, and ideas are defined to fit the project brief with client approval	Development, iteration and testing of concepts. Stakeholders contacted about manufacturing	Finalised product for launching. Feedback for design teams and future product improvement / revision
Involvement	Designer plays key role	Whole team involvement	Multi-disciplinary team work	Marketing, packaging, branding sectors

Table 1. *Double Diamond phase analysis*

2.4. Summary of literature review

To summarise, this section was structured to address the question: What should be considered when producing a process map within design?. This was carried out by studying what a process map is, the use of process maps within design, and what forms a process phase.

Process mapping is a tool to visually represent work processes and illustrate links that otherwise might go unseen. It utilises qualitative data collection to provide insights on work processes to either improve or share workflows. Within the field of design, two areas are examined for its process mapping use, these being design research and the design industry. Within design research, Lawson analysed existing design process maps on their use and what a process map is within the field of design. He found that it is complex to capture the design process, and that the design process should be mapped with the production of each phase being the focus, not how the designer is working. In the design industry, the design council researched eleven global companies on their design practices and process. Companies such as Microsoft, Lego, and Starbucks document and structure their design process within maps for sharing with other creative teams and product developers within their company. Within branding design, Wheeler provided, in her branding process book, an insight on the branding process for the use of the whole branding team. Curated from her career as brand consultant for a multitude of companies and organisations, the process map presented an insightful understanding of the branding process utilised by global leading companies. The process map shows a unique perspective on how to apply the branding process to lead to successful brands, utilising a multidisciplinary branding team besides the designers' role.

In studying an existing process model, it aids in understanding the particulars of producing a process model. Analysing the separate process phases within selected criteria, results in a guide on how to construct a process map with differing process phases. The main takeaway from analysing the double diamond model is that each process phase advances from the previous stage. Meaning that process phases require relation and growth to function. This is detectable within the Outcome section, as the content should stream seamlessly in progression into the next phase's purpose. The purpose of the process phase should additionally be easily detectable and be concise. The process phase should not have more than two purposes.

By examining a process phase within the categorises allowed for an in depth perception on what a process step is and what it takes to formulate one, formulating multi faceted guidance. This evaluation helped in addressing this section's question: *What should be considered when producing a food branding process map within design?* Going forward, having dissected what it contains to be considered a process

step aids in implementing this thesis's findings into a food branding process map. In the following section, the research methods are presented that aid in receiving qualitative data for the production of a food process map.

3. Methods

The method of data collection was chosen to receive insight on the work processes of designers working within the food branding industry. Additionally, to gain an understanding of what process aspects are heightened within food branding. This is exploring the research question: What does the food branding designer's work process contain? , and the research sub-question: What role does food have in the process?.

In order to answer these questions, semi-structured interviews were conducted with designers working in design agencies with either a specialisation within the food and beverage industry or having worked with food clients before. Semi-structured interviews were academically the most optimal choice, as "[they] can make better use of the knowledge-producing potentials of dialogues by allowing much more leeway for following up on whatever angles are deemed important by the interviewee" (Brinkmann, 2014, p.437). It aids in receiving insights on the work process of currently operating branding agencies working with the food industry. It moreover helps in delivering valuable understanding on how designers approach designing for food.

Branding designers within a design agency tend to have a set strategy and work process. Additionally, to this selection reason, interviewees were selected according to their levels of expertise in the field of working with food and beverage brands. This focus helped to receive conclusively answers on how branding designers approach designing for food. The participants were chosen from different locations from Europe and USA as most found design agencies were located from there. This enables for a generalised overview of the food branding process based on design agency variety within the food industry globally. The selection criteria were relevant for detection of heightened food branding process aspects. By interviewing branding designers with food branding experiences, some more than others, it enables the data collection to encompass elements of the food branding process that are elevated.

3.1. Interview recruitment

For interview recruitment, a stratified sampling method was selected. Stratified sampling follows a method of selecting interview participants based on the shared categories or attributes, as decided by the researcher based on the desired final sample selection (Robinson, 2014). The category for this thesis was the work occupancy of the participants. The participants were selected based on them working within a design branding agency. The second sub-category was that they have worked within the food industry before for a branding project. This sampling method enabled the final sample to be curated to research the work process of food branding designers.

The interview participants were found primarily through online research, utilising mainly google as a search tool. This is meant to mirror the act of a designer interested in working in food branding searching for possible design agencies to work for. Recruitment was made through emails and LinkedIn messaging. Upon not receiving many responses, phone calls and follow-up emails were performed. Send emails outlined the thesis purpose and why their design agency fit the research criteria (see Appendix A). It additionally highlighted that the data collected was solely for research purposes, whilst confidential information would be kept anonymously. It covered the expected duration of the interviews being 40 minutes to 1 hour top.

Upon receiving responses of interested participants, finalised dates were settled on with virtual meeting links, mainly Zoom, being forwarded prior to the meeting. Consent forms, derived from Aalto templates (see Appendix B), were sent to be filled out which outlined that the participants were made aware of the thesis research topic and were consenting to being interviewed. Prior to starting the interview, the participants were asked whether they wanted to go over the consent form together or whether they had any questions regarding the thesis content and intent before signing.

There were seven interviews conducted from varying participants depending on their work experience, location, or specialisation of work. The final time in the conducted interviews was 385 minutes. The differentiation of specialisation of work signifies whether the design agency they are working for is a food branding agency or whether it is merely a sub-specialization. There were two conducted interviews that involved more than one participant. These did not raise concerns as the participants were from the same agency and were therefore most likely to utilise the same process. They would potentially inspire and encourage further conversation of matters.

Identifier	Occupation	Region	Food Industry work	Setting	Duration	Transcript pages
A1	founder of food branding agency	Netherlands	20 years	Zoom	40 mins	19
B1	founder of food branding agency	USA	20 years	Zoom	60 mins	19
C1	2 people, CEO & vice president of food branding agency	USA	40 years	Google Meet	75 mins	26
D2	Cofounder of branding agency	England	15 years	Zoom	60 mins	19
E2	2 people, art directors of branding agency	USA	20 years	Zoom	45 mins	16
F2	Cofounder of branding agency	England	10 years	Zoom	50 mins	15
G2	Lead strategist of design agency	Finland	20 years	Zoom	55 mins	14

Table 2. Overview of Interviewee recruitment and data collection. Identifier.1 indicates food specialised design agency. Identifier.2 indicates non-food specialised design agency

Identifier	Design Agency operations	Design Agency link to food industry	Interviewee link to food industry
A1	Food design, innovation, and branding of food products (communications	Specialised within the food industry with focus on food design teachings and ideologies; Food	Food innovation, packaging design and marketing within food companies and

	and packaging)	trend reports, blog, and case studies	personal projects
B1	Food packaging and branding (websites, marketing materials, logos)	Specialised within the food industry with clients of restaurants and food products; Blog, articles, strategy guides, trend reports, and releasing book on food packaging and branding design	Packaging, advertisement and marketing freelance work for food company led to specialisation due to demand and personal interest
C1	Packaging design for food brands (brand analysis, product positioning, photography, marketing materials)	Family owned and run packaging design agency that is specialised within the food industry; Food branding case studies	Parents worked as freelance designers with work in the food industry, grew the business with them to specialise in food
D2	Branding (+ packaging), marketing, and advertisement agency	Projects within food marketing, branding, and packaging; food and drink marketing insight reports	Graphic design and marketing work with food throughout career due to personal interest
E2	Branding, marketing, social media	Branding and packaging projects with food clients	Food packaging work within the agency and personal interest but with minimal interest in specialisation
F2	Branding agency with specialisation with food, drink, and health & beauty branding	Sub-specialization within the food and beverage branding industry; Utilises art and illustration within food packaging and branding projects	Art and illustration for food and drink clients created niche

G2	Strategy, branding, packaging, product design	Strategic branding, product, and packaging projects with food clients	Strategy work with large food company for 10 years
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Table 3. Interviewee's Design Agency work operations and link to food industry; Individual interview participants link to the food industry

The data presented within table 2 aids in providing further information on the interview participant's occupation and food industry experience. This reinforces the participant's qualification and relevancy to address this thesis' research question.

Table 3 gives further validity to the interview participant's link to the food industry. To give authenticity to the interviewee's perspective, the table details information on the respective design agencies operations and their connection to the food industry.

Three out of four design agencies are specialised within the food industry, with one (F2) agency working within food branding as a sub-specialization. All interviewed participants work within a design agency that have done branding work within the food and beverage industry, with the most common practice being food packaging design as a prevalent focus. Whilst branding for food products and its packaging are the most frequent projects, website design, marketing material and restaurant branding are a different common theme across the design agencies operations in the food industry. Three design agencies, two being food specialised (A1, B1) and the other non-specialized (D2), offer articles, trend, and market insight reports, and strategy on the food industry within design. Interviewee A1 and C1 additionally offer elaborate case studies on their food branding projects. Interviewee A1 is the only interview participant whose design agency incorporates food design ideology and thinking within their practice. Signifying, the agency, and interviewee specialise within the food design industry by offering food centred create approaches within their work process. Interviewee B1 provides strategy guides on food packaging and branding for free on their website, with an upcoming releasing book, an essential guide on food packaging design for businesses and designers.

The interview participants each have personal relations with the food industry, leading to their current work practises. Interviewees A1 and B1, due to their personal interest or prior work, led to them founding and owning branding agencies with a food specialisation. Others co-own and found food specialised (C1) and non-food specialised (D2) design agencies due to family businesses (C1) or having their work and personal interest within food leading into a sub-specialization (D2). Interviewees (E2, F2, G2) did not express personal relation within the food industry, besides having

done work projects that led to sub specialisation or an increase in client work within the food industry.

3.2. Data collection

The general content of the interviews followed three separate question sections: Work history; Food design; Work process. Work history covered questions of their education and work history on how they came to work within their design agency. It additionally covered their relation with the food industry and whether there are any differences when working within the food industry with branding. The section of food design covered questions regarding their knowledge of the term and whether they utilise said term. Furthermore, it included their view of the future of design within the food industry and whether they see specialised education in food design as being necessary to excel within the industry. Lastly, the work process inquired about the participants' work process from start to finish.

The interviews followed a semi-structure in which the interviewees were encouraged to speak freely, with follow-up questions asked. The sectioned interview guide was regarded as a reference for structure and guarantee of cohesion throughout the interviews (see Appendix C). The content of the interview guide was decided upon to gain information on the interviewees background in their education and journey of working within their respective design agency. This information was useful to understand the interviewees' relationship within branding and their introduction to the food industry within their work. Secondly, inquiring the interviewees' relation to food design, the future of it, and their opinion on food-specialised design studies. During data analysis, it was decided that the majority of the food design section content strayed away from the study focus too much. It was therefore not included in the findings section, however, it is important to note its place within the interview questions to remain transparent. The last section covering the interviewees work process set out to gain understanding of the participants' respective process and to detect differences within the collected data.

3.3. Data analysis

The data analysis was executed within a six-step process, as visualised within figure 4.

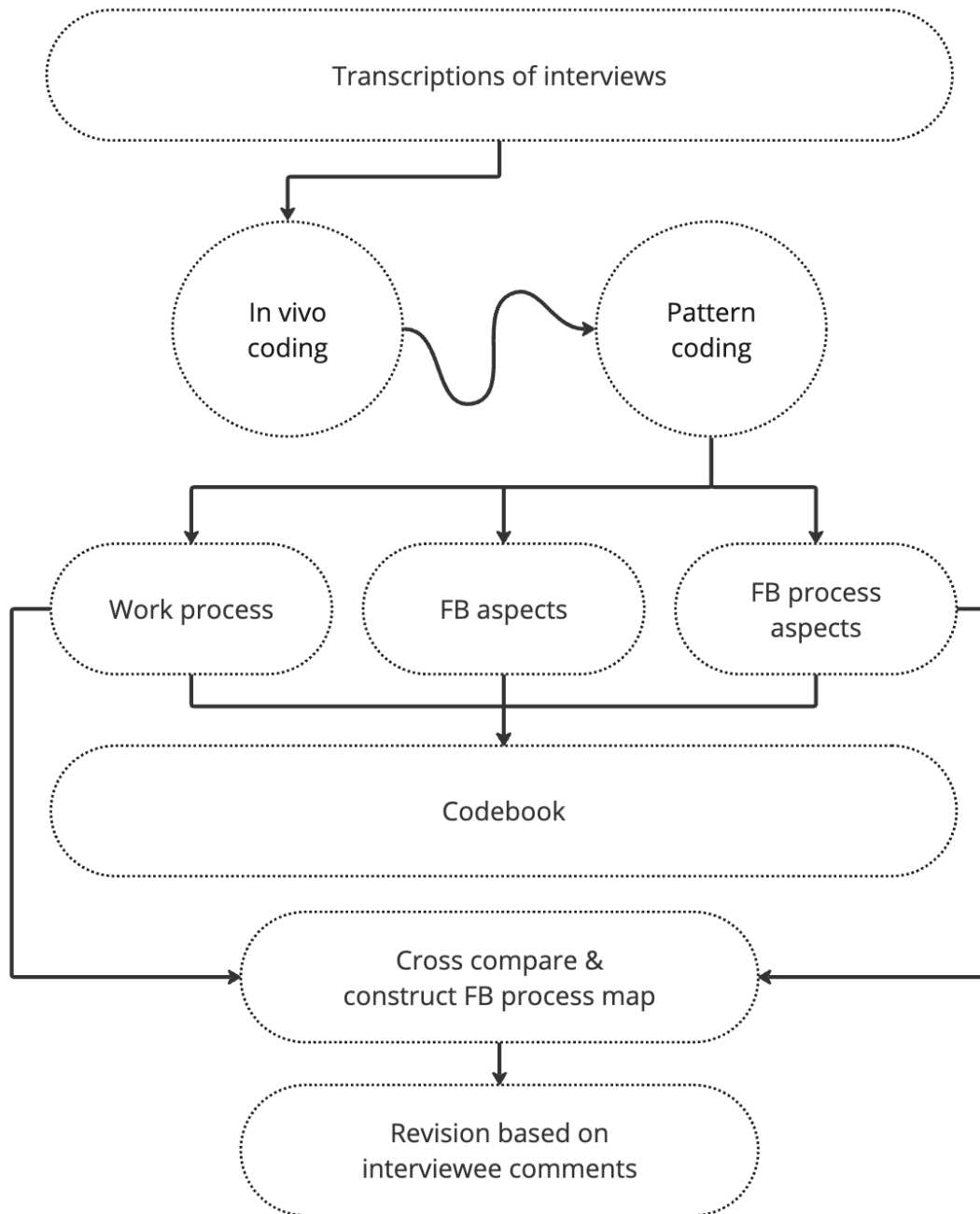


Figure 4. Data analysis steps

Upon conducting the interviews, data analysis was completed. Firstly, transcriptions of the interviews were done and edited from recorded audio files. This was done through the online version of Microsoft Word, as it offered an in software audio transcription

tool that made editing the transcript easier. The resulting transcript pages did not include timestamps within the final page count (table 2). The content of the transcripts were minimally edited to stay close to the wording of the interviewees.

Secondly, using the coding software ATLAS.ti, the data was analysed and coded (see Appendix E). In Vivo coding was used to do the first cycle coding, meaning that the coding refers directly from the language used in the data records (Saldana, 2013, p.91). This method was chosen in order to derive valuable insights on the work process, as highlighting the language used from the participants displays valuable, possibly hidden meanings that would have otherwise been lost with other coding methods. This set of coding produced a total amount of 128 codes. Within the first cycle of coding, apparent groupings appeared already. These followed the earlier introduced interview guide sections with additional miscellaneous codes.

Thirdly, the codes from the first cycle were taken and run through a second cycle, this time utilising Pattern coding. Pattern coding identifies category labels of similarly coded data. It not only organises preliminary code sets, but it delivers meaning to them. (Saldana, 2013, p.209). This coding method was selected as the secondary coding cycle, as it aids in organising the coded data into overarching categories that assist in drawing conclusions for further analyzation. Derived from the initial 128 codes, 19 grouped categories were made (see Appendix E). These groups were organised according to overarching patterns and themes that appeared a certain amount within the codes (see Appendix D).

Fourth, the coded data with groupings then were taken to form three separate larger themes that aid in addressing the research questions. These groups are divided under: work process; aspects of food branding; aspects within the food branding process. These were derived from the interview guide. At this point, the data analysis highlighted that an overarching focus needed to be placed over the found data. The data needed structure in order to successfully present the findings to ultimately answer the earlier introduced research questions. Using these three groupings, a codebook was fabricated presenting the interview codes and their respective interview quotes (see Appendix D).

Lastly, the coded data was taken and applied in a table to cross compare and establish a detailed process map of food branding, which includes food-related aspects of the branding process that were discovered and highlighted in the interviews. This was done by creating a comparative table of varying data sets that were earlier grouped within the fourth step (see Appendix F). Visually depicting the data analysis helped to further understand the data whilst constructing effective structural plans for effective findings' presentation. Taken from the analysed double diamond process model within the literature review (table 1), the acquired knowledge

on what constitutes a process phase within a process map was taken to aid the formulation of the food branding process map. Within this step, it was additionally decided upon that the theme 'aspects of food branding' did not present valuable information that portrayed the study's focus on the food branding process. Rather, it presented general insight on what aspects make food branding unique and valuable for a designer to pursue. It was therefore decided that it would not be included in a separate findings section, instead it would be utilised as an introduction to the findings.

Upon analysis completion, the found data was sent to the interview participants for comments and approval. All but one interview participant responded, giving their thoughts and suggestions for improvements. To be noted, the interview participants were sent a collection of only the data visualisations with added descriptions, not the thesis manuscript. The reception of the study and data collection was approved. The responses detailed either further information on their respective work process or asking for inclusion or clarification on certain elements within the send food process map. Going forward, the comments were taken into account and accordingly incorporated within the finished food branding process map.

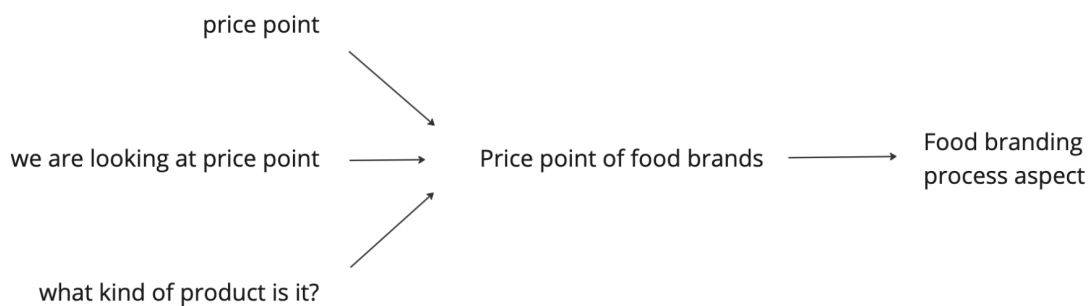


Figure 5. Data analysis example; *In vivo coding (left), Pattern coding (middle), larger theme (right)*

4. Findings

The conducted interviews with branding designers within the food industry have resulted in an insight on the process of food branding. The selected interviewees have come from either two different backgrounds within food branding. Firstly, their work is specialised on food and beverage products, with them being the founder or CEO of a food branding agency. Secondly, they have done work with food industry clients, yet the agency has no specialisation in it, however they have had at least 10 years of experience designing with food products. This includes founders and art directors of branding agencies.

The data collection has shown various observations on the interviewees interest in working with food, or why food branding is a unique design branch to explore with branding. Both sets of interviewees, food or non-food specialists, have expressed professional and personal insights on food branding distinctive aspects. Creating a special working experience for designers.

Interviewees conveyed that the need for food is a fundamentality that can not be argued. Food is a necessity that will never change in the foreseeable future. The primal need for food, in conjunction with food being the sole medium that is consumed, creates an interesting relationship. Food forges social connections that become a part of human interactions as it, being the fuel of human life, acts as a central component to every human action. These aspects produce a unique ground for designers to work from. Food relationships lead people to have more emotional purchasing, which in turn leads branding designers to have to take an empathetic and intuitive approach when designing.

Trust within food brands is a sizable aspect that adds to food branding being a fascinating field to explore. In recent years, mistrust within food brands has increased. Growth of the food industry, with transpiring loss of producer and buyer interaction, ensues in consumer's mistrust on the food quality and ingredient transparency. Resulting in challenges for designers to earn and keep trust and loyalty within the brand and its consumers.

Equipped with this knowledge, presented findings on the work process of food branding have a conceptual background on the interviewees' relationship to working within the food industry. To explore their approach to food branding and the resulting food branding process aspects, the findings are presented in the following sections.

4.1. Food branding process

A significant section of the interviews were spent on the work process of food branding. In this section, interviewees explained their general approach when working within the food and beverage industry. Participants were asked to explain their approach to food branding and their general working process. Interviewees explained that food-related branding projects are mostly packaging focused. It is additionally relevant to note that all interview participants have expressed that they do not believe that the branding process and approach differs immensely when working with food or not. The participants note that they believe that there are no food specific challenges that are faced within branding, that all branding principles apply across the board. The individual process phases were compiled, categorised and organised within a conclusive four-step process. These being: Strategy, Positioning, Ideation, Design. Each process has varying steps taken by the interviewees.

In order to provide further structure, the four process steps are presented each within the categorization of: Purpose, Activity, Outcome, Involvement. This classification helps in supplying a more in depth look into the findings and their respective place within the presented four-step process. Purpose examines the reason for the process phase. The second category, Activity, presents the common practices conducted within the process phase. Outcome displays the final results of the process phase. Finally, Involvement, discloses the emphasised stakeholder involvement within the respective process phase.

	Strategy	Positioning	Ideation	Design
Purpose	To set the objectives and scope with the client in order to build a strong base for brand strategy building	Position the brand strategy within a target market to help in the brand stand out from competitor products	To acquire inspiration to facilitate them into detailed design concepts, taking the first steps into the implementation of production	Final implementation and realisation of the design
Activity	Product and brand research;	Competitor analysis; Deciding on the	Collecting inspiration through various	Revisions after client feedback;

	Meeting and conversing with client	brand values and personality to position the brand within the market	means (trends, other similar projects, product research, workshops); sketch out initial concepts and receive feedback from different stakeholders (inside and outside)	Prototype producing; Manufacturing of product
Outcome	The brief and problem is understood; A brand strategy is constructed	Brand positioned within a targeted market, fit to stand out next to competitor brands	Ideated and expanded design concepts that have been shown and validated by different stakeholders (consumer groups, client) to form the final concept to be moved towards finalisation and implementation	The final product is produced
Involvement	Designer key role with client involvement	Designer key role	Designer key role with stakeholder involvement	Design team with internal and external stakeholder and manufactures

Table 4. Food branding process phase analysis

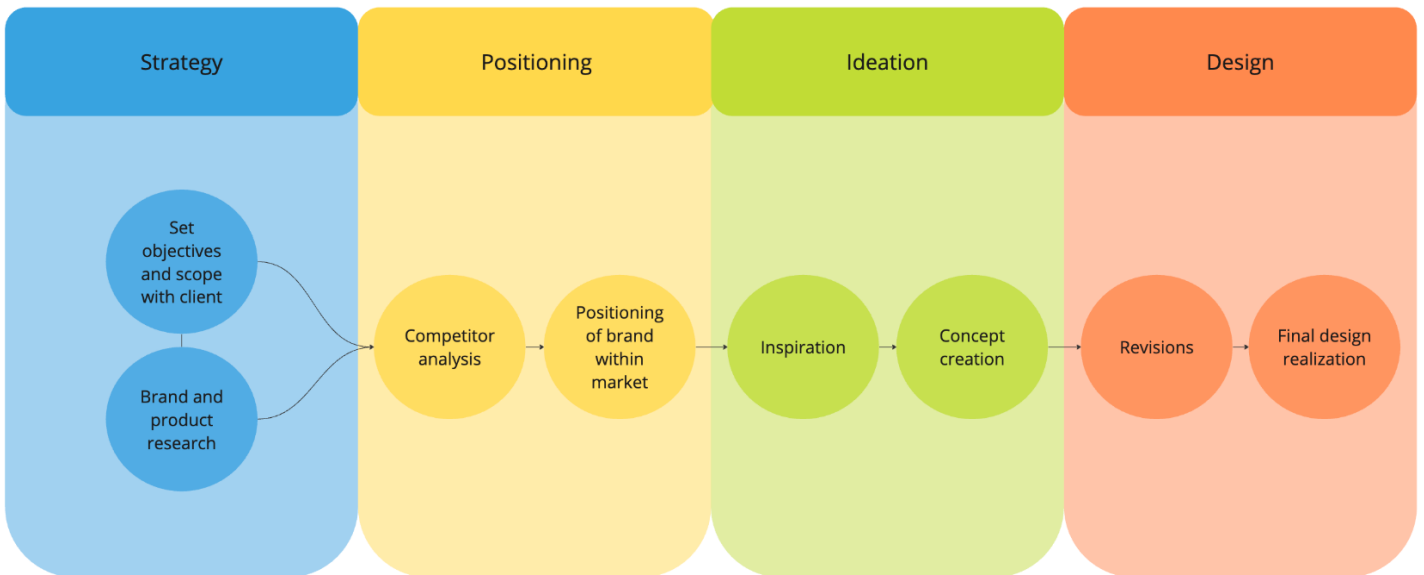


Figure 6. *Four-step food branding process phases*

The interviewees have discussed various approaches to their branding process. Each has highlighted distinct process phases as being a prominent part in their work. Participants have all described at least two phases of the process map as being part of their process. Strategy and positioning are apparent as being the main process steps being taken by most participants. Figure 7 delivers an insight on the process path variety of appearances in the interviews in the form of a comparative model.



Figure 7. Interviewee comparative model for process phase appearance

4.1.1. Strategy

Strategy creates the first process phase of food branding. The phase builds a strong base and strategy for the process of designing the brand and product packaging. Interviewees clarify the objectives and scope with their client of its products. Interviewees described the phase is to understand their clients on their vision and the value of the product / brand in order to construct a cohesive brand strategy to build the brand upon. To determine the basics of the product and to conduct research on it and its brand.

	Strategy
Purpose	To set the objectives and scope with the client in order to build a strong base for brand strategy building
Activity	Product and brand research; Meeting and conversing with client
Outcome	The brief and problem is understood; A brand strategy is constructed
Involvement	Designer key role with client involvement

Interviewee A introduces the 'Purpose' and 'Involvement' of the strategy phase:

"We call it the research and strategy phase and in which it's very important to set the scope and the objective with the customer, the client. We do lots of work together with the client, so we also start with a strategic meeting where we ask 'okay, what are the main objectives?'" (A)

Interviewee C described the 'Activity' and 'Outcome' taken within the strategy phase as a step to get to know their client and to understand their vision for the brand and their product:

"So we learn [the brands] the entire history of the project, of the product and what is their vision for the product. What's their target market? What's their price point? And who their major competitors are. [...] deep dive understanding where we want to get into the heads of the client. So we can really fully understand this brand and this product." (C)

Interviewee D discussed, in 'Activity', the need to challenge the initial brief given by the client. To ask challenging questions and conduct research to gain a deeper understanding of the brand and its production:

"Our job is to challenge the brief. What is it you're actually trying to achieve? And have you got this information? If you haven't, is there somewhere we can get it from? And obviously there's a cost attached to that, so that's more time we're going to have to go and do research. That kind of stuff. Research is a really important phase of this. You need to understand who it is that you're trying to sell to." (D)

4.1.2. Positioning

Positioning makes up the second phase of the food branding process. This phase aids in utilizing the earlier constructed strategy to centre and comprise a target market to position the brand and its product. Interviewees declare and decide the brand values and ways of positioning the brand in the market. Competitor analysis was a noted step in positioning of the brand within the market.

	Positioning
Purpose	Position the brand strategy within a target market to help in the brand stand out from competitor products
Activity	Competitor analysis; Deciding on the brand values and personality to position the brand within the market
Outcome	Brand positioned within a targeted market, fit to stand out next to competitor brands
Involvement	Designer key role

Interviewees B and C detail, in 'Purpose' and 'Activity', the necessity of creating brand values and positioning the brand in the market of targeted audiences:

"We outline the brand values like the personality of the brand. A lot of that stuff and more kind of the persona of the audience." (B)

"How are we going to position this brand in the market? How do we want people to understand this brand when they think of such and such brand. [...] So when we're developing positioning around a brand and a product, that's

what we're thinking of. We want to say, 'What is the immediate connection that people are going to have when they think of this brand.' " (C)

Interviewee B explains, in 'Activity' and 'Outcome', the need for competitor analysis:

"We usually do a deep dive into the competitor set, because we have to tell the audience how this brand is different, why they should buy this product over the others. So before we even get to the design, we've done this lengthy strategy process." (B)

Interviewee C explains, in 'Activity' and 'Involvement', how they utilise competitor analysis to position the brand:

"First, we do what we call a Swifty analysis. Swifty stands for strengths, weaknesses, and ideas for improvement, and we look at the competitive set shelf set for that category, and we look at their products, and we analyse it and say where is the niche for them? Where is the unique selling proposition for this product? And then so that's the positioning part. And so it's analysis and positioning" (C)

4.1.3. Ideation

Ideation forms the third process phase. This phase utilises the market positioning from the second phase to explore inspiration sources for strategy implementation, to then establish initial design concepts. Interviewees describe their ideation process. This includes different methods of inspiration collection and initial concept construction.

Ideation	
Purpose	To acquire inspiration to facilitate them into detailed design concepts, taking the first steps into the implementation of production
Activity	Collecting inspiration through various means (trends, other similar projects, product research, workshops); sketch out initial concepts and receive feedback from different stakeholders (inside and outside)
Outcome	Ideated and expanded design concepts that have been shown and validated by different stakeholders (consumer groups, client) to form the final concept to be moved towards finalisation and implementation
Involvement	Designer key role with stakeholder involvement

Interviewee A describes, in 'Activity', the various types of inspiration sources they utilise in their process:

"This can be done in many different forms, from a consumer connection to a trendy tour where you go to a trendy Food City and see what all the implications are. We often give trend presentations about foods and the future of food. Sometimes we could dive deeper into the food chain. So, if we're working for a cheese brand, we go to the farm and see what the cows are eating and what the medical veterinarian is saying the cows should be eating etc." (A)

Interviewee A explains, in 'Activity', the conceptualization of ideas they produce based on the initial inspiration and research:

"We love to make collages and maybe do some sketching in the Idea workshop and then at the end of the idea workshop we select the best idea. And then the three to five best ideas would work them out in very detailed concepts." (A)

Interviewee G details, in 'Activity', 'Involvement', and 'Outcome', the concept phase and validating those with different stakeholders:

"We create for example three conceptual directions and out of each three conceptual directions, for example, two visual directions, and we use these as stimulus to talk to consumers or trade clients or internal stakeholders and investigate that which solution takes us in the right direction and then iterate a few times to come up with the desired solution." (G)

Interviewee D notes the 'Purpose' of gathering inspiration within the ideation process phase:

"We put our observations together, and now we're looking for inspiration for our design. All we're doing is just gathering inspiration, and this is going to help us to generate ideas and concepts and storytelling and all that kind of stuff." (D)

4.1.4. Design

Design is the final phase in the food branding process, as it is constructed based on the brand strategy and positioning from earlier phases. This phase marks the final implementation of the brand strategy and inspiration to form the final designs for the branding of the food product. Interviewees describe this phase as being the realisation stage of the final design. This includes revision making, test printing, and technical aspects of the design and manufacturing.

	Design
Purpose	Final implementation and realisation of the design
Activity	Revisions after client feedback; Prototype producing; Manufacturing of product
Outcome	The final product is produced
Involvement	Design team with internal and external stakeholder and manufactures

Interviewee F outlines, in 'Purpose', the design phase as refinement of the finalised design:

"We're refining those ideas to a much more final design. And once we've got a final design, we then move into roll out, which is where you're really sort of getting into the technical details of the design and making it a reality." (F)

Interviewee A summarises, in 'Activity', 'Outcome', and 'Involvement', the phase as the realisation of the final design with client discussed revisions:

"And then the last phase, often we give it back to the client, is the realisation. Then product developers are going to make the final recipe, packaging designers are going to choose the precise foil or plastic or glass bottle or whatever and then also the graphical design people come in, they make the packaging, the brand. We're not in the driving seat anymore, but in the back seat." (A)

4.2. Food branding process aspects

Another significant section of the interviews were spent on detecting heightened aspects of the food branding process. Meaning, elements that were food industry special and related, that are of value to be noted when presenting the food branding process. All interviewees have expressed that they either do not know whether their process is solely food specialised or that their approach does not differ from non-food related projects. However, the collected data has shown that whether the interviewee were food specialised branding designers or not, heightened aspects within their process of the food industry appeared. These aspects were categorised within nine sections. Those were then organised in either food specific or food related categories and their level of internal and external elements within application and approach (figure 8). The figure additionally displays the individual interviewees who have noted the aspects.

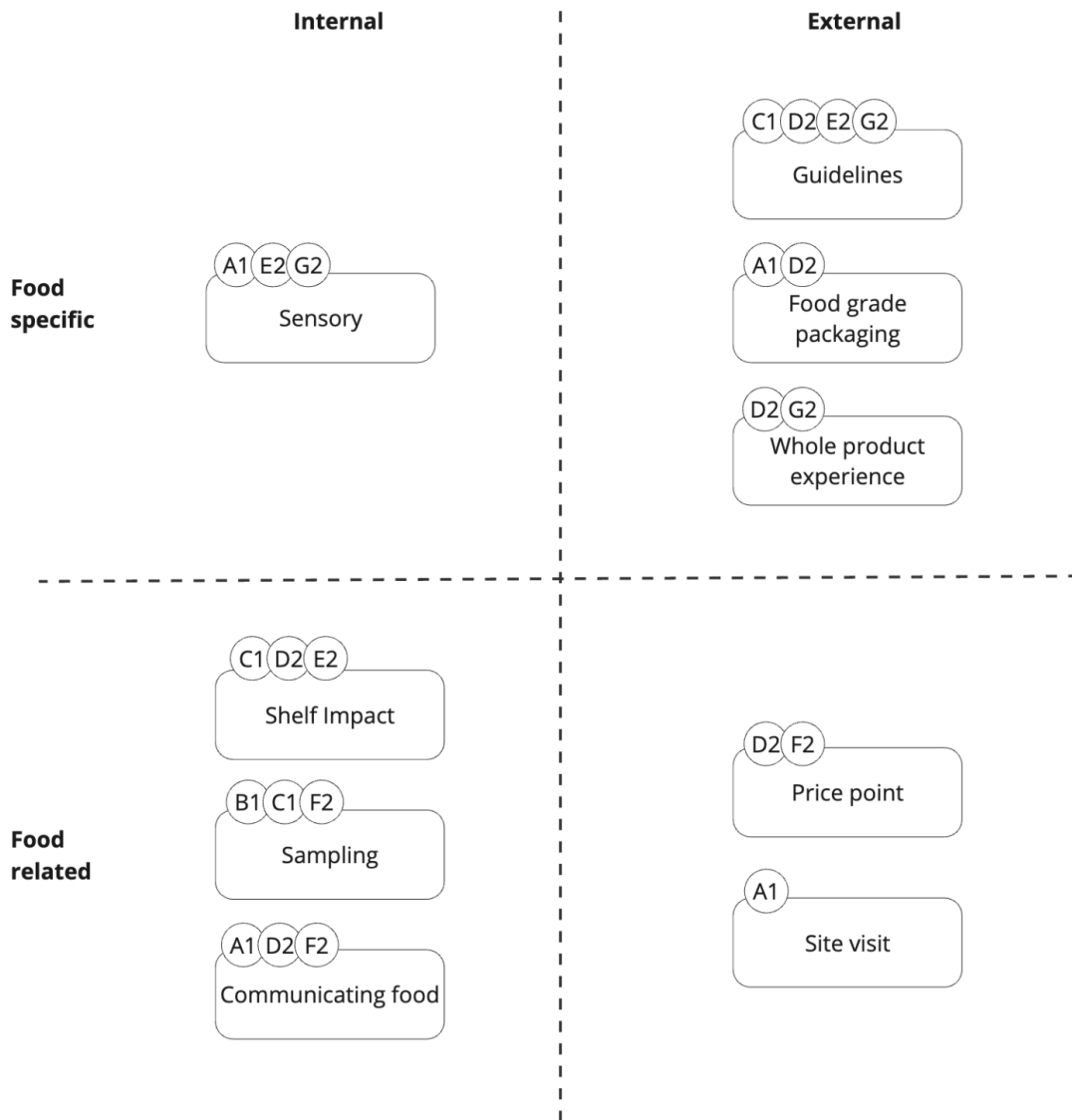


Figure 8. Food-related aspects within the food branding process

Food specific signifies whether the aspect is specific to the food industry. This means that the aspect is unique to the food industry and is therefore an explicit aspect within the food branding process. This category produces a visual representation of aspects that are special to food branding and are therefore to be noted when studying the processes of food branding designers.

Food related depicts whether an aspect is not food specific, rather it works in relation to food, whilst parts might appear within general branding processes. It signifies that the aspects are not food branding process special, rather they were adapted to apply within the food industry. This, however, does not deter from the value of importance within the food branding process. This section is determined as a visual depiction of

process aspects that might appear within general branding processes yet have been adjusted to pertain within food branding. Creating an asset for branding designers who are familiar with general branding processes, who can therefore align their process to these food related aspects with minimal new information to acquire.

Internal and external marks the degree of fundamentality within the work process. *Internal* displays the level in which an aspect is centred around consideration and applying an internal approach. The internal approach are aspects of which no external considerations have to be taken into account. The aspects are considerations of the branding designer within the brand alone.

External demonstrates the fundamental and external approach of the aspects. This signifies the level of which external sources have an impact on the process. These are impacts that are out of the hands of the branding designer. Considerations that are fundamental to the process when working with a food product.

4.2.1. Food specific; Internal

This section presents food process aspects that are food specific and are handled internally within the design agency.

1) Sensory

Within the 'Ideation' process phase, 'Sensory' signifies the enhanced role the senses play within the food branding process. Categorised as food specific, it utilises all senses, unlike other non-consumable products. It is practised internally within the design team with no external influences impacting the design process. Interviewees describe the sensory attributes to play heightened aspects within the food branding process, providing the branding designer more sensory tools to work with.

Interviewee A discusses how food branding offers more sensory tools to apply to within their work process:

"There are more sensory attributes playing a role, because you can also taste and smell the foods and when you buy a telephone for example, you probably will not lick it. So, when you have an idea whether it's a

branding idea or something like an emotion you want to bring into the product, you have more sensory tools to work with.” (A)

Interviewee E explains that within food branding, the senses can be used to enhance the end result:

“When somebody buys coffee, smell is a huge part of that purchase. So you have to think from the consumer's point of view. Obviously the photo is not making you smell it, but the photo can trigger a smell response, and so we played with that a little bit and made it feel like you could smell it. [...] When you play with the senses with food, it ends up getting better results because people are drawn to that.” (E)

4.2.2. Food specific; External

This section presents food process aspects that are food specific and are handled externally within the design agency.

1) Guidelines

Placed under the ‘Design’ process phase, ‘Guidelines’ follow the compliance to food guidelines within food branding. This aspect is food specific, as there are food industry special guidelines that do not apply within other industries. The process is externally impacted by respective food administrations determining such guidelines.

Interviewee E explains the necessity of following food guidelines:

“There's a lot more guidelines than you know. I don't know what the guidelines are around the world, but there are specific Food and Drug Administration guidelines that have to be followed.” (E)

2) Food grade packaging

Categorised under the ‘Design’ process phase, ‘Food grade packaging’ is an essential aspect when working with food and designing packaging. This aspect is food specific, as there are specialised food grade policies that are

mandatory for safety. External factors are impacting the process in which the designer must comply.

Interviewee D notes the evident requirement of working with food grade packaging:

“Obviously, the packaging has to be food grade” (D)

3) Whole product experience

Within the ‘Design’ process phase, ‘Whole product experience’ factors in that a branding team receives a wide variety of briefs that include particular considerations to them, impacting the branding process. This aspect is food specific as there are food industry primary concerns such as perishability for food safety. It is handled externally as manufacturers are largely involved and impacting the decision-making of the branding team.

Interviewee D explains how there is a chain of consideration within food branding to consider when working with food:

“It’s a massive chain of consideration. It’s not just visual and aesthetic design, productivity, the finance, and the logistics can be affected by it. So many things come into the design you would create as a designer if you get to work with everything from product design, right the way through to the brand.” (D)

Interviewee G notes the limits a design agency in entry points might face:

“So when you asked about the process. Quite often they already have a production line, and it depends on how close we are to launching. So if they have a production line, and they can do something there, so the space to move is much tighter.” (G)

4.2.3. Food related; Internal

This section presents food process aspects that are food related and are handled internally within the design agency.

1) Shelf impact

Placed within the 'Positioning' and 'Ideation' process phase, 'Shelf Impact' follows the enhanced competitiveness within the food market. This aspect is food related as there are other industries that have competition within its market. It is practised internally within the design team without external involvement. Interviewees explained how the importance of standing out on the shelf heightens the value of packaging for the branding designer.

Interviewee C describes the role of competition with the food industry and how the branding designer must be aware of its importance:

"There's really a limit on the amount of purchases someone can make in the food and beverage space.[...] you're looking to elicit a specific response. You're much more competitive with your package design than other products need to be. So you really need to understand how to analyse the competitors that you're going to be looking at and determine what are they doing well, what aren't they doing well. Make sure that that is communicated on your package to prove that there is a need for it and value to it. You need to win on the shelf. You need to be that first loaf of bread they put in their cart, so it's very competitive." (C)

Interviewee C discusses the difference of purchase decisions for food products:

"Nobody goes and researches what's the best apple juice to buy. They just go to the store, and they're going to buy the one that seems best."(C)

2) Sampling

Within the 'Strategy' process phase, 'Sampling' signifies the sampling of the food product to be branded. This aspect is food related, not specific, as other non-food products can also be sampled to enhance the branding process. It is handled internally within the design team for product and brand research purposes, helping to build a strong base for the brand strategy. Interviewees have expressed that sampling the products aids in further understanding the brand and enhancing their work process.

Interviewee F describes the role of sampling within their work process:

“We try as much as possible to experience the product, to go and see where they produce it, to taste it, to try and put ourselves into the world in which you might consume this product. So when we design, we are already in that space. We can put ourselves in the shoes of the consumer and know what it is going to make people drawn to that product.” (F)

Interviewee B explains how sampling helps to enhance their work process:

“But to experience it firsthand, I gain a greater understanding that way. Sometimes there are things that come up from my experience of their product that they might not have thought of, or something like that. So it enhances my experience and process.” (B)

3) Communicating food

Categorised under the ‘Ideation’ and ‘Design’ process phase, ‘Communicating food’ follows the various ways the food experience can be communicated in food branding. This aspect is food related as communication tools are adapted within other industries equally, causing it not to be food industry specialised. Communication within the branding process is internally executed, as no external stakeholders interact with the branding team. Interviewees describe the process of ways to communicate food experiences in order to connect to the consumer.

Interviewee A explains how creating a story to relate the food to memories or emotions is required within food branding:

“Yeah, most food today has something like a message, because it's not to just sell coffee or just sell orange juice or just sell cookies. You must create a story around the concept, which should give the feeling to the consumer like 'Oh now I am really trendy, or now I am really culinary, or I am very eco-conscious, or I am doing a healthy thing for myself or taking good care of my family by serving this meal' [...] It's never just coffee, it is more like 'ohh it's like a mini holiday to Naples, and I'm like walking through the streets of Naples with my espresso' for example that could be the feeling”. (A)

Interviewee A notes the important role colour plays within food branding to communicate flavour correctly:

“Actually, colour is a very powerful way to indicate flavour. Communicating flavour can be difficult because just saying, oh, it's delightful, it is not enough.[...] Colour in packaging can be very powerful to tell you something about the flavour.” (A)

4.2.4. Food related; External

This section presents food process aspects that are food related and are handled externally within the design agency.

1) Price point

Categorised within the ‘Positioning’ and ‘Ideation’ phase, ‘Price point’ signifies the consideration of product price points within the food branding process. This aspect is food related, not specific, as the price point is an occurring consideration within other non-food industries. It is externally operated due to the price point being out of the design team's control. Interviewees describe the price point to having an important role within the food branding process in order to create a successful brand.

Interviewee C explains the extent of consideration within different price points:

“You also have to think about what kind of products it is. Is it a convenience product? Is it an impulse? Is it luxury? Is it every day? You know there are lots of different types of products out there that fit into different categories and different categories both have different requirements.”(D)

Interviewee C conveys the importance of considering the price point during the food branding process:

“But if it's a 23P flapjack, it's supposed to be a cheap flapjack. It doesn't need to look expensive, it needs to look cheap. Otherwise, you've got this contradiction between the price point and the packaging, and when people see that contradiction, they go out. It doesn't make sense, and it puts people off, so you have to design to the price point and consider that carefully.” (D)

2) Site visit

Placed within the 'Ideation' process phase, 'Site visit' follows the incorporation of visiting the food product's origin to gain inspiration during the branding process. This aspect is food related as a site visit is not a food industry specialised custom. It is externally operated as the stakeholders such as the client or manufacturing impact the process.

Interviewee A notes the use of visiting the food origin site as a form of inspiration gathering:

"So, if we're working for a cheese brand, we go to the farm and see what the cows are eating and what the medical veterinarian is saying the cows should be eating etc.etc." (A)

5. Food branding process map

Resulting in the findings section, a conclusive comparative process map is presented (figure 9) This map depicts the food branding process and the respective situated process aspects within food branding that are heightened. The process aspects are organised according to the process phase. This enables readers to utilise and refer to the map to align the food branding process in accordance with process aspects within the food industry. It acts as a guide for future use and possible adaptation of current work processes to fit within food branding.

In the literature review, the double diamond model was analysed. This was done to gather knowledge on what a process map consists of. The model was examined within four categories (Table 1): Purpose, Activity, Outcome, Involvement. This was intended to further understand what a process phase consists of, to then apply the found knowledge within the production stage of this thesis. Within the findings, the respective food process phases are presented within these four categories (table 4). Having analysed the double diamond model within the literature review, aided in reasoning and understanding what a process phase must contain. The acquired knowledge was applied within the findings and final food branding process map (figure 9). Additionally, the food specific and related process aspects are incorporated in the final process map.

Within the literature review, there were two considerations presented, resulting from the analysis of the double diamond model. These being: First, the purpose of the process steps should be easily detectable and be concise, Second, the outcome should stream into the next process step, creating a seamless growth and build up into the following phase. These considerations were used as guiding points in the data analysis process of this thesis. Having these considerations available, aided in organising the interview findings into a concise and structured process map, taking into account a multitude of perspectives.

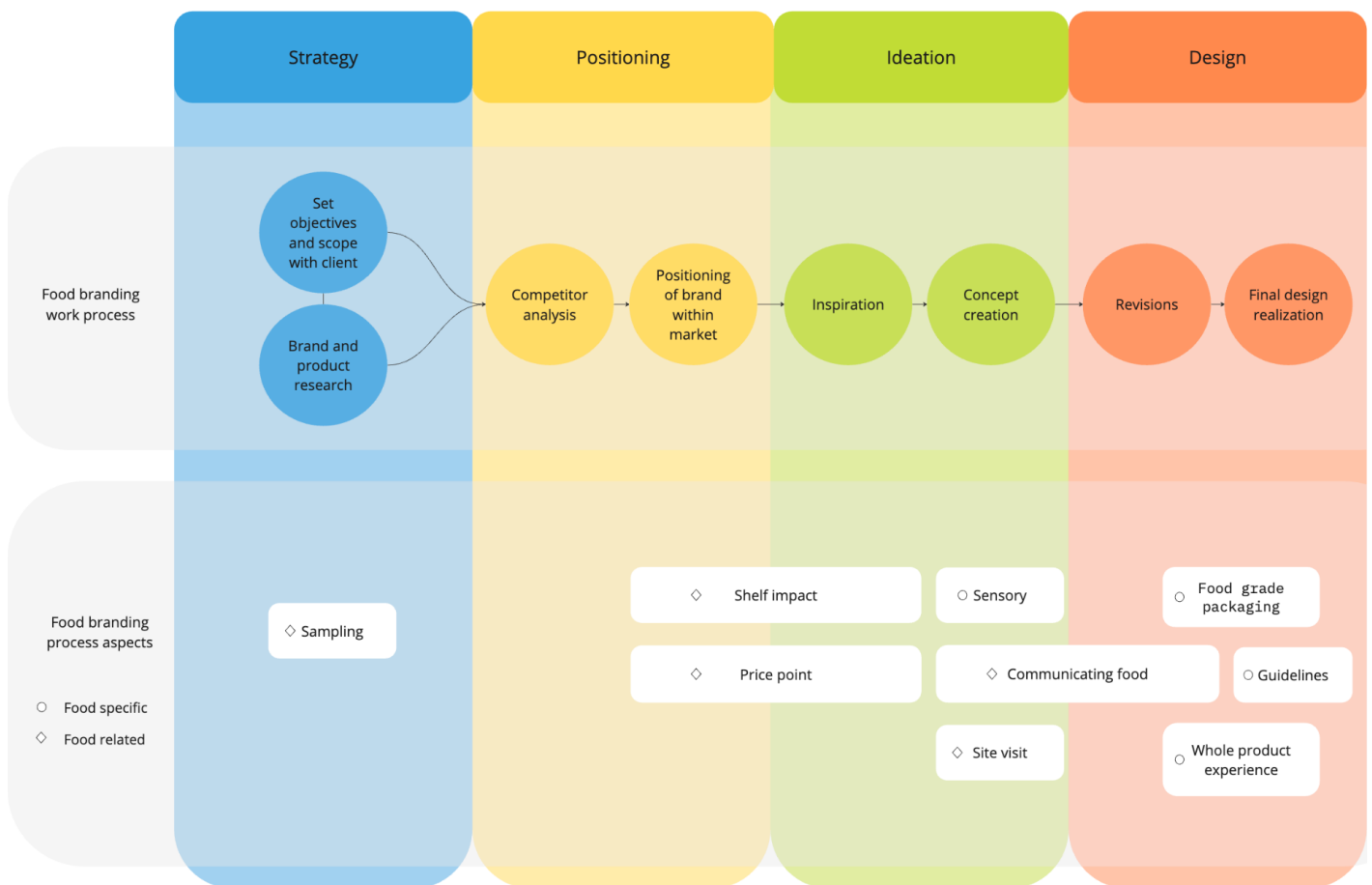


Figure 9. Food branding process map as result of findings

6. Food branding pointers

Resulting from the findings, pointers for food branding are extracted. These guide points provide suggestions on how to apply, as well as adapt the branding process to include food specialised or related considerations. This section is organised within the order of the presented food process map (figure 9). This results in an easy-to-use list of guide points for referencing that aligns with the food branding process map.

◇ – Food related process aspects

○ – Food specific process aspects

◇ Sampling

- Sampling the food product creates an unparalleled aspect within the food branding process of a designer. Experiencing the food product to be branded is a prospect that enhances the process and final outcome. It is useful to understand the user experience for an improved understanding of the product and its brand values.
- In order to understand and design for a brand, the process of sampling the food product is important. This process is beneficial to be done during the strategy building phase, as it aids in creating a more insightful understanding of the brand values and selling points.

◇ Shelf impact

- Limited purchasing amount, perishability and limit of consumption within the food market leads to heightened competition. Enticing food packaging leads to first time purchases, the product's content drives repeated purchase, ending in brand loyalty. The importance of food packaging to stand out is enhanced, increasing the value of food packaging for a branding designer.
- The food branding designer must take the shelf impact into consideration during the 'Positioning' and 'Ideation' phase of the food branding process. Using competitor analysis and ideation to utilise the analysis helps to make a food product have shelf impact.

◇ Price point

- Branding designers must observe the price point of the brand product and ways of aligning the product amongst its price point whilst retaining its unique selling point ¹. Consumers might feel elevated mistrust due to misalignment of price point and branding within a food product, which in turn leads to lost revenue and brand loyalty. Price point consideration impacts the visual communication of branding and packaging design.
- This aspect falls mainly within 'Positioning', as branding designers must understand the brand's product price point prior to designing. Price point consideration further blends into the 'Ideation' phase, as price point categories can inspire and guide ideation for the final design.

○ Sensory

- Branding designers have the ability to apply and guide the sensory attributes of food to their advantage. The senses inspire memories that can either evoke positive or negative emotions. It is the most commonly utilised product that employs all senses including taste in its consumption, which creates food focused consideration for designers.
- By utilising the senses through literary or non-literary means, a designer is able to speak and connect with the consumer on a deeper level. Sensory attributes are elevated aspects of the food branding process that are identified within the 'Ideation' phase. By relying on the sensory nature of food, a branding designer can draw inspiration and make use of it in the final design.

◇ Communicating in food

- Food experiences are linked within memories and emotions, this inspires emotional purchasing from consumers. Branding designers with the food industry can therefore utilise this unique aspect to connect the buyer to the food product on a deeper level. This can be done through literary means such as messaging and tone of voice or non-literary cues, for instance colour, to instil responses. These communication methods initiate reactions, linking the

¹ Unique selling point (USP): Marketing terminology marking the product aspects that differentiate the product from competitor sets. A USP might be its lower cost, high quality, first in product class (Sheldon, 2022)

consumer to the product on a personal level, creating a deeper bond beyond the product content.

- Messaging within the food industry produces another singular position for branding designers. The regular consumption of food and beverage devises a unique aspect to branding within the food industry. A branding designer can draw from personal experiences to inspire messaging and tone for a brand and packaging. This in turn equally impacts the non-literary communication methods, such as colours to indicate flavours.

◇ Site visit

- Branding designers can use this aspect to gain deeper understanding and insight on the unique selling point of the brand and its food product. Branding designers can make a site visit part of their 'Ideation' work process step in order to gain a deeper understanding and inspiration of the brand and the product's origin.

○ Food grade packaging

- Food grade packaging is an essential element to a packaging project. Food grade packaging, similarly to food guidelines, are policies that must be followed. Having food grade packaging is vital for retailing as without policy-abiding packaging, ensuring food quality and safety, the product will not be shelved and sold.

○ Guidelines

- Packaging designers within a branding team must follow food guidelines set by the respective administration for product quality and safety.
- Food packaging guidelines and labels play an important role in ensuring safety control and transparency, which in turn creates trust within a food brand.

○ Whole product experience

- A food branding design team can face varying briefs with different client needs that create industry-specific considerations and challenges. These varying briefs impact the considerations a branding team might have to take into account when designing. Considerations could include transportation of product and or the structural integrity of packaging when shelved.
- Due to varying brief positions, most considerations of the final product such as logistics of transportation and stacking of packaging within the store / at home takes place within the 'Design' process phase.

7. Discussion

Going from the earlier research, this thesis provides an insight on the food branding work process. It set out to provide this by studying the work process of varying branding designers working within design agencies with either a specialisation in the food industry or having done work in it. To preserve structure, this study set out to answer the research question: What does the food branding designer's work process contain? and the sub-question: What role does food have in the process?.

As premised in the introduction, the food industry offers industry specific considerations that are worthwhile to be explored within branding design (Ellis, 2020; Sahoqiang, 2014). Food branding case studies have been given by branding designers and organisations (Wheeler, 2018; Slade, 2016; Johnson, 2016; Design council, 2007; Geyrhalter, 2016). However, the provided case studies do not discuss the intricacies of food branding, leaving a research gap on the food branding work process and the food industry specialisation within that process. To address, interviews were conducted with branding designers, working either within a food specialised design agency or having done branding work with food clients. The findings provide insight on the work process of branding designers within the food industry, with additional information derived from the food industry special aspects within the work process.

Derived from the interview findings, the conclusive food branding process (figure 9) is categorised within four phases. This in turn, provides an answer to the research question: What does the food branding designer's work process contain?. The process contains: Strategy, Positioning, Ideation, Design. The first phase includes building a strategy of the brand by researching and getting an understanding of the client and

the product / brand. The second phase follows up from the earlier collected information in positioning the brand strategy within the market. This oftentimes will include conducting a competitor comparative analysis. Ideation is the inspiration and concept building phase upon where the branding designer can collect inspiration to centre ideas into focused concepts. The last step is the finalised design phase, in which the realisation of the product and brand is completed. This phase involves revision making, test printing, and manufacturing of the design, involving external stakeholders.

Alina Wheeler, based on her career as brand consultant, presents a universal branding process, with case studies from field leading global brands. This process consists of: Conducting research, clarifying strategy, designing identity, creating touchpoints, managing assets. The food branding process is comparable in similarities. Altogether, the four process phases of food branding emerged within Wheeler's process. Phase 1 from the food branding process centres around researching and understanding the brand and the product. Similarly, Wheeler's phase 1 revolves around research conduction to understand the company or organisation through market and company research. Phase 2, the food branding process, positions the brand strategy within the target market. Wheeler's process, likewise, focuses on distilling a positioning strategy. Phase 3, the food branding process, concentrates on ideating focused ideas and concepts through inspiration collection following research and information collection. Comparably, Wheeler's process utilises inspiration and reevaluation from earlier conducted research to assess the brand identity. Phase 4, the final food branding process phase, revolves around the realisation of the final design, including test printing, revisions, and manufacturing. Wheeler's process, similarly, centres around refining and finalising the brand identity.

The final phase from Wheeler's process consists of inspiring and planning long term brand commitment through launch plans and standard development for employees. During the conducted interviews, none of the interviewees note brand commitment management as part of their work process. This perhaps corresponds with Wheeler's brand consultant perspective on the branding process. Having worked with businesses and organisations primarily, she frames the presented branding process from a business perspective. The process has been configured to be applicable within a wide range of industries and businesses. Additionally, Wheeler's branding book is dedicated to be relevant for the 'whole branding team', indicating that the designer is not the main focus. Therefore, the process includes different perspectives and activities, these perhaps being external to the designers work process. Hence, presumably, the final process phase from Wheeler was not noted or identified from the interview participants' work processes due to irrelevance.

The interview participants each noted their doubts of the food branding work process differing far from general branding processes. Furthermore, they stated that they do not believe food branding to have industry specific challenges and that all principles within the process apply across the board. Despite this, aspects within the process are identified that are either food specific or related. Evidencing that despite the noted doubts from interview participants, there are industry specific process aspects, providing justification for further research into the food branding process. Food specific process aspects refer to their unique nature and application within food branding. Food related process aspects are adapted to the food industry, yet could be modified to apply within non-food branding.

Altogether there are nine identified process aspects. Each aspect appeared on varying levels within the interviews, with certain aspects being noted repeatedly within individual interviews (see Appendix G). For instance, 'Shelf impact' is a food related process aspect that was noted eleven times within three interviews. This aspect converses the heightened focus on competition within food retail. Contrary, 'Guidelines' is food specific, being discussed four times in four interviews. The aspect regards the requisite of following the food administration given industry guidelines. On the whole, having identified food specific or related aspects within the food branding process answered the research sub-question: What role does food have in the process?.

6.1. Practical implication

Practical implications of this study include the adaptation into practice and the academic application. Adapting the thesis data into practice is targeted towards designers who intend to enter the field of food branding. By providing a process map of food branding, based on industry practitioners processes, a future food branding designer can refer to the map in adapting and or changing their process accordingly. Based on industry practitioners processes, a process map can provide industry relevant information to enable designers to adapt them into practice.

The academic application of this thesis is realised by fulfilling the detected research gap within the food branding process. As earlier discussed, the lack of proficient research within food branding on the branding process disregards the industry specific considerations that benefit on specialisation (Ellis, 2020). By providing this information, designers receive industry insight on the food branding process to then refer to and apply within their own practices. To further resource food branding interested designers, this study gives pointers on how to apply the found process aspects within the branding process. The guide points are organised according to

their appearance order within the food branding process. Additionally, they are marked with indicators for being either food specific or related. In turn, aiding in ease of reference. Food branding interested designers can refer to the pointers to understand where and how to apply the food industry specific or related aspects within the process. In addition, having the pointers indicated on food specific or relation aids to filter their relevance to thereby specialise within food branding.

6.2. Limitations & suggestions

The main limitations of this study are centred around the interviewee recruitment criteria and the data collection. One limitation within the interviewee recruitment criteria was targeting design agencies for selection. Whilst it did promise set work processes that the respective agencies have tested and followed. However, by solely targeting design agencies for interviewee recruitment, the perspective of independent food branding designers was dismissed in the results. It would have been beneficial to recruit a wider audience of branding designers within the food industry to inquire about a variety of work processes to construct a more inclusive food branding process map. Freelancing food branding designers could have introduced a process approach, with insights on process aspects from a possibly different perspective and origins.

In addition, the selected interview participants each hold high level career positions. The common occupation being founder or owner. Whilst it is not possible to indicate what the outcome of the study would have been otherwise, it is important to note that junior and in house branding designers were unintentionally excluded in the interview participant selection. A diverse set of work positions within the design agencies being interviewed would have been beneficial for a more diverse set of data. Future studies and papers would benefit from introducing a wider set of interview participants to share their work flow. To expand the food branding process map, a larger understanding and clarity on the process is provided. Future food branding designers from a variety of backgrounds and interests can therefore be offered a more diverse process map.

A second limitation concentrates around the interview duration. During the interviewee recruitment, an estimated interview length time was suggested to be from 40 minutes to 1 hour. The average conducted interview duration was 55 minutes. During the interviews, time was often cut short due to consecutive meetings for the interviewees. Other times the interview was ended due to the promised time frame being exceeded.

The data collection was therefore at times hurried or halted within important parts of the interview. Due to this, a longer communicated interview duration would have been beneficial for more extensive data collecting. However, due to several participants

having time-sensitive schedules, a further prolonged interview could have contrarily prevented interview agreements. Therefore, changing and adapting the interview guide and structure could have led to improved data collection. Future researchers, conducting interviews with industry practitioners, are therefore recommended to adapt and structure the interview guide in accordance with the significance of data collection. A well-structured and scheduled interview guide, ensures a time-respective interview duration whilst affirming a successful data collection.

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Appendixes

Appendix A: Recruitment email sent to interview participants

Appendix B: Sample consent form sent to interview participants

Appendix C: Interview question guide

Appendix D: Codebook excerpt

Appendix E: Screenshot of coding process within ATLAS.ti.

Appendix F: Cross compare table of work process

Appendix G: Frequency of food branding process aspect mention within conducted interviews with related concept / literature.

Appendix A

Recruitment email sent to interview participants

Hello!

I'm writing to you in regard to the possibility of scheduling an interview with one of your branding designers.

My name is Kristin, and I'm a design student at Aalto University in Finland. I'm currently writing my Bachelor Thesis on the work process of branding designers working in the food industry. I came across your agency and work during my research into design agencies with work done in the food industry. I really enjoy the projects you have done and believe that your insights on the work process of branding design for food brands would be greatly beneficial for my thesis work.

The interview would be for research purposes, be kept anonymous and be top 1 hour long.

I would love to get into contract with you and possibly discuss the chance of collaborating with you on my thesis.

You can reach me with this email or by phone: [phone number]

Thank you in advance for your time and consideration.

Best regards,

Kristin Gschwender

Appendix B

Sample consent form sent to interview participants



Research on Food Branding Design
Consent to Participate

Consent to Participate in a Research on Food Branding Design.

I, _____, have been clearly informed on the purpose and procedures of the research led by Kristin Gschwender at Aalto University School of Arts, Design and Architecture, Espoo, Bachelor's Programme in Design and have shown interest in participate in the studies developed by the student cited above. I am aware and understand the contents of the research and how my participation will occur.

This research includes
 interview
 other field works (specify)

I agree to participate I do not agree to participate

Date and Place

Name of Participant

Signature of Participant

Signature of Researcher

Contact Information
Kristin Gschwender
kristin.gschwender@aalto.fi
Tel.

I volunteer to participate in the studies. I may choose to rescind or abort my participation in the studies at any time during the studies, by informing the student cited above. Rescinding or aborting my participation will not affect my position at any point in time. I may also revoke this consent to participate in the study, in which case information pertaining to me will not be used in the studies. Research results pertaining to me may be used in scientific reporting (e.g. publications). This study follows the responsible conduct of research, legislation and guidelines available at <http://www.tenk.fi/en/responsible-conduct-research-guidelines>

Aalto University School of Arts, Design and Architecture Bachelor's Programme in Design	Postal address P.O. Box 31000 FI-00076 AALTO	Visiting address Otaniementie 14 Espoo, Finland	T:	Kristin Gschwender kristin.gschwender@aalto.fi Bachelor's Student
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Appendix C

Interview question guide

Work history

- What was your professional journey to becoming a branding designer?
 - What is your educational background? How has your educational background played a role in your job as a branding designer in the food industry ?
 - What drew you to work as a designer with food as your design tool?
 - How did you move from working in a non-food related industry to working in a related one?
 - How does working with food differ from working in other areas of design?

Food design

- How did you learn of food design? Do you call yourself a food designer? If not, why?
 - Do you feel that this design industry is a growing field? If yes, how do you think it will evolve? If not, why do you think that this is not a prospective field?
 - Do you feel that specialised education in food design is necessary to excel as a food designer? Or can any designer with a traditional design degree such as graphic design enter food design?

Work process

- What would your initial steps when starting a project be?
 - Could you go through a typical work process?
 - Do you use special tools / programs for your work process?
 - Do the briefs on food related work face new challenges that other briefs do not have?
 - Would you say that your work process is different from when working with non-food related briefs? If so, how? Could you give an example?

Appendix D

Codebook excerpt

For full reference contact author under – kristin.gschwender@aalto.fi

Theme	Grouping	Frequency	Codes	Description	Quotes
Work process	Work process	35	actual design	Interviewee describes the last design step in their process	And then the final the next stage is the actual design. We say 'OK, we're going to do it this way and we like to give the designers the creative direction' (C)
			creative strategy	Interviewee describes what their creative strategy is	this creative strategy would be 'how are we going to communicate this unique selling proposition on a package face?'. The size and limitations and looking at the competitors, how are we going to do something that's going to capture their attention first on the shelf and then communicate its story very quickly in four seconds (C)
			deep dive into the competitor set	Interviewee explains competitor analysis	We usually do a deep dive into the competitor set, because we have to know, we have to tell the audience how this brand is different, why they should buy this product over the others. And then so before we even get to the design, we've done this like lengthy strategy process. (B)
			design style indicators	Interviewee notes concept creation as part of their process	then we put forward some design style indicators. And this is where we can start playing with some concepts. (D)
			discovery process	Interviewee describes the discovery phase in their process	So discovery is we do a deep dive on what their product is, we hopefully tried the product. If it's not something that's still in the process of being developed, we learn the history of the product, the history of the people who are making it. The inspirations for it. [...] So we learned the entire history of the product and what is their vision for the product. What's their target market? What's their price point? And who their major competitors are. So that's kind of the discovery process is that deep dive understanding of wanting to get into the heads of the client. So we can really fully understand this brand and this product. (C)
			do some revisions	Interviewee names last phase steps in their process	we'll show them concepts, review, get some feedback, do some revisions based on that feedback and then from there, since we work in packaging, we're usually like doing the packaging for a few products in the line as part of any project. (B)
			find inspiration	Interviewee describes their inspiration process	then I go into exploring. I go on online and just try to find inspiration. That's just how I usually start any branding project. I look at other good design, other well designed packages and look at what trends are out there as far as colors design like shapes. That kind of thing. (E)
			gather information	Interviewee explains competitor analysis	Then we start to gather information. We started with looking at different types of same products on the market and looking at how they present themselves, what packaging did they use? A lot of that can have an impact on the kind of print that you can do. (D)
			getting into the technical details	Interviewee describes the last step to include technical details	And once we've got a final design, we then get into the technical details of the design and making it a reality. That's when you're working with manufacturers label printers, you're really sort of working out what's achievable and how to go about doing that and quite often if it's a big company, you're sort of rolling those designs out over countless different SKU's. (F)
			go to the shelf	Interviewee explains competitor analysis	see what the competition looks like. Go to the shelf. See where we're going to be sitting on the shelf. (E)
			idea phase	Interviewee describes their inspiration process	Then we come into the idea phase which we often do with the help of a brainstorm session. We love to make collages and maybe do some sketching in the idea workshop and then at the end of the idea Workshop we select the best idea and then the three to five best ideas would work them out in very detailed concepts. (A)
			initial discovery phase	Interviewee describes the discovery phase in their process	there's the initial discovery phase where we're really sort of delving into the business and who they are, what their problems are, what challenges that we need to overcome, what their personality is. (F)
			inspiration	Interviewee describes their inspiration process	We put our observations together and now we're looking at inspiration for our design. All we're doing is just gathering inspiration and this is going to help us to generate ideas and concepts and storytelling and all that kind of stuff. (D)
			inspiration collection	Interviewee describes their inspiration process	The second step is most of the time to collect inspiration. This can be done in many, many, many different forms from a consumer connect to a trendy tour that you go to a trendy Food City and see what all the implications are, and we often give trend presentation about foods and the future of food. Sometimes we could dive deeper into the food chain. (A)
			internal process	Interviewee explains process of outlining brand values	So we'll take that kind of interview and then go through our own internal process where we're forming, if they haven't already done this work on some of it, they might have but some of it they might not have. We outline the brand values like the personality of the brand. You know, a lot of that stuff and more kind of like persona of the audience. (B)
			it's time for design	Interviewee notes the importance of having a strategy before entering the final design phase	And then when it's time for design every single decision regarding the branding, the packaging, the messaging is all based in that strategy. We you know, we choose these colors. Here's why we are showing this the the product like this. Here's why we're putting this message in here. Here's why nothing is Willy nilly. You know what I mean? (E)
			mechanical parts	Interviewee describes first step of client discussions	the actual like tangible first step is we have a conversation with a client and they tell us what exactly is that they need and then we generate an estimate for all the mechanical parts. We generate an estimate for them, we give them the we walk through the estimate with them if that sounds like a project they want to engage with. (C)
			objectives and challenging the brief	Interviewee describes the research and strategy phase	So we start off with gather and gathering is the process of putting down the objectives and challenging the brief. What is it you're actually trying to achieve? And have you got this information? If you haven't, is there somewhere we can get it from? And obviously there's a cost attached to that because that's more time we're going to have to go and do research. That kind of stuff. Research is a really important phase of this. You need to understand who it is that you're trying to sell to. (D)

on a board	Interviewee explains the process of formulating concepts after inspiration collection	And then I take all that inspiration and put it all on a board and I try to look and see like are there themes throughout that, and then I go in and start playing with color and typography. What goes together and then I start moving into laying it out and seeing what works in in comparison to the competition around it. (E)
positioning	Interviewee explains the positioning within the market process	Then we move into the positioning. How are we going to position this brand in the market. How do we want people to understand this brand when they think of such and such brand. So when we're developing positioning around a brand and a product, that's what we're thinking of we want to say 'OK, what is the immediate connection that people are going to have when they think of this brand'. (C)
the realization	Interviewee describes the last design step in their process	And then the last phase and often we give it back to the client, is the realization. So, then product developers are going to make the final recipe, packaging designers are really going to choose the precise foil or plastic or glass bottle or whatever and then also the graphical design people come in, they make the packaging, the brand. (A)
research and strategy phase	Interviewee describes the research and strategy phase	we call it the the research and strategy phase and in which its very important to set the scope and the objective with the customer, the client. We do lots of work together with the client, so we also start with a strategic meeting where we ask 'okay, what are the main objectives?'. Because getting the innovation question right is actually a very challenging job, maybe the most intellectually challenging and then yeah, what's the scope? What are we going to do? What is out of scope? What are we not going to do? What might be some directions we are thinking about already? (A)
rooted in that strategy	Interviewee describes what their creative strategy is	So I asked them a bunch of questions pertaining to 'why are you doing this?' Like why is it different and who is it for and why should someone buy it? Who's your audience? How does it make their life better? You know, all all those kinds of questions and the list goes on. It's pretty lengthy process, but that lays the foundation and everything I do from there is rooted in that strategy. (E)
swifty analysis	Interviewee explains competitor analysis	First we do what we call a Swifty analysis. Swifty stands for strengths, weaknesses and ideas for improvement, and we look at the competitive set shelf set for that category and we look at their products and we analyze it and say where is the niche for them? Where is the unique selling proposition for this product? And then so that's the positioning part. And so it's analysis and positioning. (C)
the concept phase	Interviewee explains the concept phase in their process	Then there's the concept phase, which where we're sort of coming up with those ideas based on that strategy. (F)
the development phase	Interviewee describes the last design step in their process	Then there's the development phase where we're refining those ideas to a much more final design. (F)
the world that it might sit in	Interviewee describes the last design step in their process	So we're really just trying to communicate the ideas in a way that the clients going to understand and because we work in food and drink a lot of that will result in us mocking up those designs directly onto the packaging or onto a bottle. To give a sense of what we're trying to communicate and the world that it might sit in. So, actually we might go further and look at how it works on the shelf or how it works on merchandise or in a social media campaign and we'll start to sort of show not just how it works on the product and on the packaging, but how it works in a wider brand world. (F)
tone of voice and key messages	Interviewee note tone and messaging as being part of their process	And then we look at tone of voice and key messages, you know, how are we going to tell the story? What tone of voice are we going to use? (D)
we'll create a strategy	Interviewee describes what their creative strategy is	And then through that, we'll create a strategy that uses that information to work out what the opportunities are. What we can do with design to sort of position them in the right. So that's the strategy phase. (F)
double diamond process	Interviewee describes their innovation process	So if it's an innovation process, we typically follow a double diamond process. It is something that we follow when we want to understand what is the actual problem with solving and try to also understand, the brief and investigate around it and gather insights. Then in the second diamond we create possible concepts and validate those and iterate those with the different stakeholders. (G)
packaging design project	Interviewee describes their packaging design project process	then we might have a packaging design project where we just are given the brief that 'OK, this is the new positioning, this is the current packaging, this is the range' and then we start creating just sort of possible different design solution that help us move into the right direction. And then we maybe investigate those with internal and external stakeholders. (G)
how close we are to launching	Interviewee describes the different entry points for design agencies work	So when you asked about the process. Quite often they already have a production line and it depends how close we are to launching. So if they have production line and they can do something there so the space to move is much tighter. (G)
what the learning and hype curve is	Interviewee explains their process of identifying and analysing hypes and trend	we also try to identify what the learning and hype curve is. For example, if people become interested in plant based food, so who are the earlier adopters there and how do you know that a bigger volume of people will be interested in plant based for example, and what is the pace, if you're too early and fast people will find it only bizarre. (G)
desirability, feasibility viability triangle	Interviewee describes the necessity of considerations to make in order to cater to all stakeholders	So the desirability, feasibility viability triangle is very important. That we don't only develop something that is only desirable for the consumer if they can't manufacture it, if they don't have the manufacturing capabilities or if it's super expensive to manufacture and then the viability that the price point that they evaluate is what the consumer might be willing to pay. (G)

Competition	12	engage in the product in a 3d sense	Interviewee explains the different considerations within food branding win against competitor products on the shelf	It's when someone picks up that product how does the product feel to them? How does it communicate with them? How can you make them turn that packet round and look at the different aspects and the more you can get them to engage in the product in a 3D sense, but also in a narrative, that's when you really get into communication with somebody and helping to align with them and engage them and if you can make that compelling and engaging, then the likelihood is they're going to put it in their in their basket with their trolley. (D)		
		everything that you design has to beat something else	Interviewee describes the importance and speciality of food branding within competition	So there's really a limit on the amount of purchases someone can make in the food and beverage space. So everything that you design for food and beverage has to beat something else, because someone's only going to put, say, 15 items in their cart, so you need to be one of those 15 items. If they have their 15 items, they've hit their budget or they've got as many things as they really can eat in a week or something like that. (C)		
		get them to choose ours?	Interviewee describes the importance and speciality of food branding within competition	We always think about the end user and how they're interacting with the product or the company. I think in food it's even more so because they're holding it and you have to think about like what they're seeing. Like it was said, when they go to the store and they're seeing this massive products, right. How do we get them to choose ours? (E)		
		move them to this new brand	Interviewee explains the challenge of stand out from competitors in the eyes of consumers	If we're trying to sell an ice cream set. Most people already eat ice cream, right? So they probably already have a brand that they go to and enjoy. So for that target audience, how do we get that target audience? Like, how do we grab their attention away from the brand that they trust and that they like to pick a different brand? If the goal is to take a customer that typically buys this type of ice cream and move them to this new brand of ice cream then that approach would be different. (E)		
		much more competitive	Interviewee describes the importance and speciality of food packaging within competition	you're looking to elicit a specific response. You're much more competitive with your package design than other products need to be, so you really need to understand how to analyze the competitors that you're going to be looking at and determine what are they doing well, what aren't they doing well and make sure that is communicated on your package to proof that there is a need for it and value to it. (C)		
		need to win on shelf	Interviewee describes the importance and speciality of food branding within competition	If you already got your loaf of bread for the week in your cart. You're not really looking at any other loaves of bread. You're pretty much done, so you need to win on shelf. You need to be that first loaf of bread they put in their cart, so it's all very competitive. So it's a big part of the process of doing good design and impactful design and winning that trial is really making sure you have a firm grasp on what the competitive set is doing. So you're not just talking about here's the great things about my product rather you're really focusing on these are the things that my product is doing better than the competition (C)		
		pathos,ethos,logos	Interviewee gives example of utilizing argument construction methods to gain a upper hand within competition in food	You're always trying to beat someone else out for that space in the in the cart. The one way I like to think about food design is in the same principles that you would think about a making a compelling argument, like a compelling verbal argument or written argument. The same kind of rhetorical concepts apply to the design. So, like your pathos, your ethos, your logos, those are all super relevant. Ethos is reliability and a connection; Pathos is making an emotional connection and gut reactions; Logo is logical connections of food. And those three elements of logos, pathos and ethos are, you know, the foundations of making a persuasive argument. So we want to make sure that we are hitting all of those points when we create competitive package design (C)		
		put me in your basket	Interviewee describes the importance and speciality of food branding within competition	If you go from the sales face, you have to think about shelf appeal. You know competing in supermarkets, for example, you've got lots of competing products. Everything's screaming out, you know. Put me in your basket or your trolley. (D)		
		shelf impact	Interviewee explains the importance of shelf impact to highlight unique aspects of the food product to stand out	So I think, you know, shelf impact is really important at that point. You know, how are you appealing to the customer? Like, are you offering a different flavor, a flavor that's not out there with any other company or are you focusing on quality or like how they make the product (E)		
		there's only so much capacity	Interviewee describes the importance and speciality of food branding within competition	Because there's only so much capacity that someone has to purchase food and beverage products. You know you can basically buy as many as different electronic things as you want to buy all sorts of, you know, give those and gadgets and soaps and things that have different smells and things like that. But food and beverage you can only eat so much and you can't really stockpile it most of the time because it's going to expire. (C)		
		what's the best apple juice	Interviewee describes the importance and speciality of food branding within competition	Nobody goes and researches what's the best apple juice to buy, they just go to the store and they're going to buy the one that seems best. (C)		
		Messaging in food	4	fun with flavor names	Interviewee notes the playfulness food branding in flavor naming	There's lots of things that you have to consider when you're when you're doing your branding, but particularly with food, we had a lot of fun with the flavor names. (D)
				most food today has something like a message	Interviewee explains the need to create messaging around food products	Yeah, most food today has something like a message, because it's not to just sell coffee or just sell orange juice or just sell cookies. You must create a story around the concept around it, which should give the feeling to the consumer like 'Oh now I am really trendy or now I am really culinary, or I am very eco conscious or I am doing a healthy thing for myself or taking good care of my family with serving this meal' There are many more Emotional Groups to be done. (A)
		start with insight, translate to consumer	Interviewee explains the need to create messaging around food products	We always start with an insight and then we translate it to the consumer. Consumer like what will it bring to the consumer and it's not never coffee, it is more like 'ohh it's like a mini holiday to Naples and I'm like walking through the street of Naples with my espresso' for example that could be the feeling (A)		

Appendix E

Screenshot of coding process within ATLAS.ti.

say a water bottle or water bottle is not. You don't really have emotional bond to a water bottle most likely, but you have a much different relationship with food.

Interviewee 3

Right, right.

Interviewer

But people don't always think about it because it's so natural to eat. But once you kind of go into this thinking process, you realize how deep eating and food and cooking and everything actually is. So it's just so interesting.

Interviewee 3

Yeah, and it has. It has a deep social connection, too. Yeah, I mean, all the way back to ancient times, you know, would you know people would, you know, from warring nations would visit each other and the sign of truce was you would share bread and salt, you know, and once you, once someone has come into your. Territory and. Your house and you've given them bread and salt. You fed them. Now it's like you've established. A bond here. There's there. There will be no fighting here anymore.

So food has always had this and I think **it's just because it's a basic primal need of, you know, living beings to eat. So we have this innate connection to it. But unlike, you know, breathing air, for example, which is something that obviously we also have just as much of a primal need for, it's not something that we have as much agency around.**

You know, **so the fact that it's something absolutely intrinsic to our existence, but is something that we have all this agency and a huge amount of choice, especially these days around, allows us to really form a bond with food that you know is totally different than basically. Anything else that you consume in your daily life** and that

and to add further complexity in the food arena Of you know, grocery store or online is that there are so many different tribes of thought out there.

There's some people that are, you know, oh, I'm staying away from sugar. Other people are staying away from carbs. Well carbs and sugar. Other people were, you know, cutting down the other people were, like, totally healthy in their definition of what's healthy. And what kind of foods they want?

Yes, some people eat Paleo. Some people are vegetarian, some people are vegan, some people are pescatarian. Right people really form. Identities around these concepts as well. All these catered. You can't speak. It's a little bit of a cliché. But oftentimes true. You can't speak to. A vegan and come away from that conversation without knowing that they're vegan because and it's, you know, it's a cliché and it's kind of a, you know, bashing vegans, which I don't think is you. Know that's perfectly fine. If you want to be vegan. But it's it comes up because.

That's, you know, **it's a very personal thing in that person's life. But you know, it shapes your whole existence. So people really create these identities around. Food as well.**

Interviewer

3:36 Yea... DEEP SOCIAL CONNECTION

3:37 It... BASIC PRIMAL... CONNECTION

3:38 s... BOND WITH FOOD

3:39 CREATE IDEN... ROUND FOOD

Search Code Groups

- ◆ Appetite appeal 4
- ◆ Aspects in packaging in fo... 9
- ◆ Competition 11
- ◆ Evolvevement of food industry 1
- ◆ Food safety 2
- ◆ Food-centered considerat... 3
- ◆ Fundamentality of food 6
- ◆ Guidelines 3
- ◆ Joy in food 5
- ◆ Messaging in food 4
- ◆ Need for food 3
- ◆ Perishability of food 1
- ◆ Predominance of food mar... 4
- ◆ Price point of food brands 3
- ◆ Relationship with food 8
- ◆ Sampling to experience 5
- ◆ Sensory attributes 7
- ◆ Trust within the food 4
- ◆ Work process 30

19 Group(s)

Codes	Groups	Comment
◆ 2 ASPECTS OF PACKAGING	1	0
◆ A LOT MORE GUIDELINES	1	0 Guidelines
◆ a lot of meanings related to food	1	0
◆ a lot of packaging clients	1	0
◆ ACTUAL DESIGN	2	0 Work process
◆ ALL ABOUT PACKAGING	1	0 Predominanc...
◆ ALWAYS FOCUSED ON FOOD AND B...	1	0
◆ ALWAYS NEED FOOD	3	0 Need for food
◆ APPETITE APPEAL PHOTOGRAPHY	1	0 Appetite appeal
◆ BASIC PRIMAL NEED, INNATE CONN...	1	0 Need for food
◆ BE LIKE AN INVENTOR	1	0
◆ BEYOND FOOD BRANDING, THE FO...	1	0
◆ bigger societal changes	1	0

Code Distribution by Document

Appendix F

Cross compare table of work process

A	Research & Strategy	Inspiration	Ideation	Realization		
	B	Strategy	Internal process	Competitor Analysis	Design	Revisions
	C	Discovery	Positioning	Creative strategy	Design	
	D	Objectives	Information gathering	Inspiration	Concepts	Tone
E	Competition	Inspiration	Themes	Laying it out		
	F	Discovery	Strategy	Concept	Development	
G		Strategy	Concept	Development		

"So if it's an innovation process, we typically follow a double diamond process"

Appendix G

Frequency of food branding process aspect mention within conducted interviews with related concept / literature.

Food branding process aspect	Frequency	Distribution	Example quotes	Related concept / literature
Sensory	6	A, E, G	And I also think that one interesting area is that food is for all senses. In package design, how do you convey certain sort of senses (G)	"It is important to remember as a designer that branding is not solely a visual form of communication – appealing to all the senses is a far more powerful way to communicate a message effectively." (Slade, 2016, p. 30)
Shelf impact	11	C, D, E	If you go from the sales face, you have to think about shelf appeal. You know, competing in supermarkets, for example, you've got lots of competing products. Everything's screaming out, you know, put me in your basket or your trolley (D)	"The shelf is probably the most competitive marketing environment that exists, and we make our decisions about what to purchase in seconds." (Wheeler, 2018, p. 180)
Sampling	4	B, C, F	We try as much as possible to experience the product, to go and see where they produce it, to taste it, to try to put ourselves into the world in which you might consume this product, so that when we do get to design, we're already in	-

			that space. We can put ourselves in the shoes of the consumer and know what it is that's going to make people drawn to that product (F)	
Communicating food	8	A, D, F	Yeah, most food today has something like a message, because it's not to just sell coffee or just sell orange juice or just sell cookies. You must create a story around the concept around it (A)	"The obvious lesson from this is that brands and their packaging, where appropriate, should tell a story. Stories that clearly and creatively reveal the essence of a product, its history or creation, can capture and engage the emotions of the consumer."(Slade, 2016, p. 39)
Guidelines	4	C, D, E, G	In the US, there's a lot more guidelines than you know. I don't know what the guidelines are around the world, but there are specific Food and Drug Administration guidelines that have to be followed. (E)	Food must be adequately and accurately labelled to ensure consumers can make an informed choice. (Food safety for businesses, n.d.)
Food grade packaging	2	A, D	"Obviously, the packaging has to be food grade" (D)	"In the food and pharmaceutical industry, [packaging design] is regulated by the government." (Wheeler, 2018, p. 180)

Whole product experience	2	D, G	So many things come into the design you would create as a designer if you get to work with, you know everything from product design, right the way through to brand. (D)	-
Price point	3	D, F	You also have to think about what kind of products it is. So is it a convenience product? Is it an impulse? Is it luxury? Is it every day? You know there are lots of different types of products out there that fit into different categories? And different categories both have different requirements. (D)	Market sector analysis – Three market sectors are economy, mid-market, luxury. “Each of these three sectors has a visual language that is employed to trigger particular reactions or emotions. For instance, economy brands tend to use simple designs, basic imagery and a reduced colour palette, often using primary colours.” (Slade, 2016, pp. 110–111)
Site visit	1	A	So, if we're working for a cheese brand, we go to the farm and see what the cows are eating and what the medical veterinarian is saying the cows should be eating, etc. (A)	-