

# brainstorm

Do/Be/Feel and  
Motivational  
Modelling:

*Applying a new  
brainstorming  
process  
in the design of  
brandmarks*

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## Abstract

Brainstorming in design typically uses an informal scattered approach. In contrast to this we introduce a focused brainstorming process, adapted from an approach called *Motivational Modelling*, to guide the process of designing brands. We describe a case study of four real-world briefs, where 79 graphic designers created brandmarks over 12 weeks. The *Motivational Modelling* approach involves a structured, three-stage process. First, *Do/Be/Feel* goal generation sessions create word lists. Second, initial brand value diagrams are produced from a subset of the word lists to build brand understanding by entering the words into a custom designed software program. Finally, branded story diagrams are designed to match the brands. We found that the three-stage process was easily adopted by the graphic designers. Creating the diagrams kickstarted the overall branding strategy, which successfully prompted interesting brand values, and clarified project and organizational goals. Clients appreciated and implemented the final brainstorming and branding outcomes.

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### Keywords

*brainstorming;*  
*creativity;*  
*design method(s);*  
*design tools;*  
*graphic design*

Brainstorming methods are popular to encourage creativity in the ideation phase of the design process; however, designers typically use an informal ad hoc way to explain and to facilitate the brainstorming which we call a scattergun approach, that can be time-consuming and often difficult to document. Graphic designers want to document the brainstorming process to make the ideation process comprehensible for the client. We have not found any evidence in the literature that graphic designers have previously thought to learn from the systematic and repeatable software engineering methods to see what benefits they may offer the brainstorming process. In this paper we present a case study where we brought graphic design and software engineering methods together with the expectation that the brainstorming process and documentation in graphic design would be positively affected.

The approach we used is called *Motivational Modelling*, a focused and documented process for brainstorming and idea generation, with its key method being *Do/Be/Feel* goal generation (Lorca, Burrows, & Sterling, 2018). *Motivational Modelling* is a two-stage process, the method for which is described in an article by Lorca, Burrows, and Sterling (2018).

The first stage for *Motivational Modelling* is running a *Do/Be/Feel* goal generation session. *Do/Be/Feel* goal generation is a brainstorming method where key stakeholders of the project, such as key project members, produce four lists. The four lists are labeled as follows: "Do (what should the solution do?)," "Be (how should the solution be?)," "Feel (how should the stakeholders feel when interacting with the solution?)" and "Who (has a stake in the solution?)" The brainstorming aims to generate ideas for the stakeholders along with the functional, quality, and emotional goals/requirements of the system. *Do/Be/Feel* goal generation is an efficient, sophisticated, interactive, and adaptable process of capturing diverse ideas from a group of people. Typically, conducting a *Do/Be/Feel* session takes up to 30 minutes, though the duration can vary according to circumstances (such as topic and size of group).

The second stage for *Motivational Modelling* is converting the four lists from the *Do/Be/Feel* goal generation session into a diagram on a single page. Custom software has been developed to aid in this stage of the approach and is available through [www.motivationalmodelling.com](http://www.motivationalmodelling.com). After the four lists have been entered into the software, the designer drags (a subset of) the elements in the four lists into a hierarchy. The software then draws the hierarchy as a picture on a page, similar to what is seen in Figure 1. We aimed to explore the benefits of this focused approach to brainstorming, which was expected to add value to designing brands and the design process.

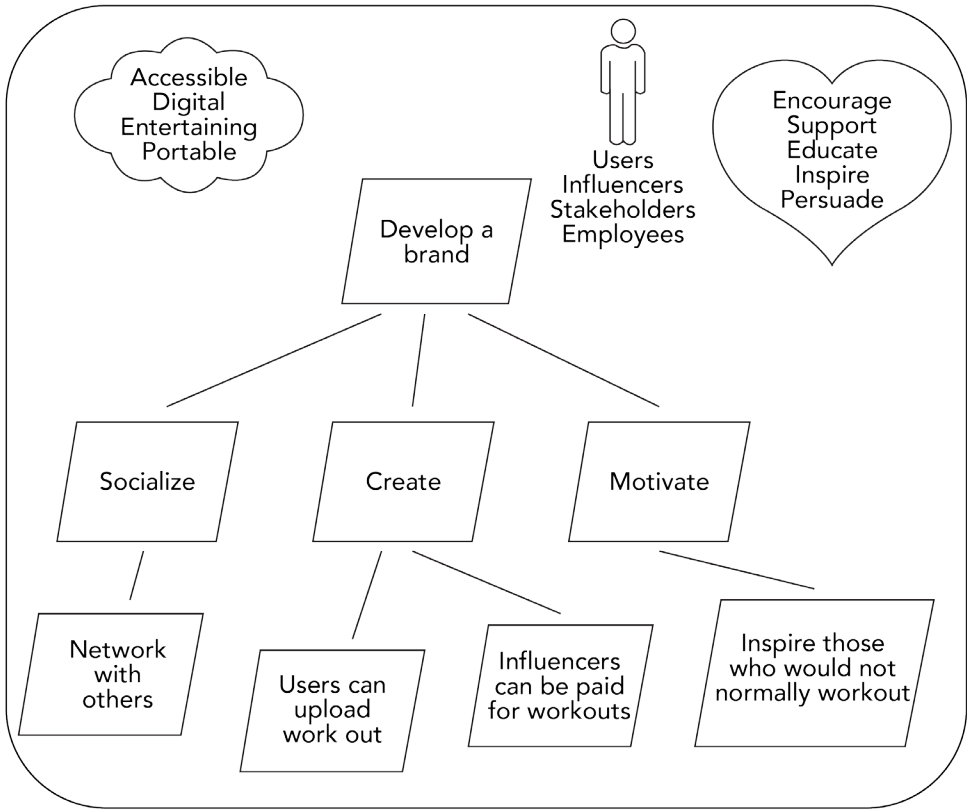


Figure 1.

An example motivational model for the fitness app.

This paper describes a case study where we trialed *Motivational Modelling* with graphic designers who were creating brandmarks. Seventy-nine novice graphic designers, out of a group of 150 designers, chose to trial the method on real-world industry branding briefs in a university context. We were interested to see if and how the method influenced brainstorming in branding, as well as the overall benefits and limitations of the new process. We discovered that the process led to novel diagrams displaying brand values and a branded story derived from the *Do/Be/Feel* goal generation sessions. Each designer formed their own unique *Do/Be/Feel* branded story diagram to match the intent of their branding project. We found that the goal generation sessions had a positive effect on the quality of brand values and the brandmark design. For our case study,

applying and adopting methods developed by software engineering added efficiency and focus, enhanced creativity, showing potential for influencing the strategic direction of how graphic designers can design brands.

## Background

Graphic design is described as the process of conceiving, planning, and organizing textual and visual elements for the purpose of communication (Frascara, 2004). The field of graphic design traditionally favors intuition as a method of creative idea generation. Graphic designers traditionally have balanced freedom of creative expression with the boundaries of client expectations; the more famous a graphic designer, the more freedom they can enjoy (Cross, 2004). Privileging intuition as a creative idea generation method limits the field's interest in exploring systematic methods such as "guided brainstorming" and stakeholder involvement for coming up with new and creative ideas to answer design briefs (Coyne, 1997).

The classic brainstorming method was originally conceptualized in the 1930s by advertising executive Alex Osborn, who coined the word "brainstorming" in his book *Applied Imagination*. In the book, Osborn detailed procedures for group brainstorming where groups of, ideally, 12 people share ideas on a focused problem (Osborn, 1953). Osborn's four rules for brainstorming, widely used today, are: 1) aim for quantity of ideas, 2) defer judgment of ideas, 3) welcome wild ideas, and 4) combine ideas to improve ideas (Osborn, 1953). Osborn's assumption is supported through recent studies that suggest that striving for a quantity of ideas leads to more quality ideas (Paulus, Kohn, & Arditto, 2011).

Various creative brainstorming techniques have been used in fields other than design, such as engineering and management (Dorst & Cross, 2001; Holt, 1996; Rossiter & Lilien, 1994; Shih, Venolia & Olson, 2011). However, De Bono (1977) argued that the traditional scatergun brainstorming technique, which focuses on as many wild ideas as possibly, was devised for advertising, which seeks novelty (De Bono, 1977). De Bono claimed that novelty is not the focus of idea generation in other fields, so he devised alternative lateral thinking techniques such as his "six thinking hats," a concept that is outlined in his books on serious creativity (De Bono, 1995; 2015).

Brainstorming has been referred to as a scatergun approach to creative idea generation (De Bono, 1977; 2015). It is a method that is widely used in design to discourage designers from becoming fixated on an early workable idea without exploring a wide range of options (Vasconcelos & Crilly, 2016). Researchers have developed varieties

of brainstorming such as brainsketching and braindrawing (Van Der Lugt, 2002). A structured form of brainstorming called “bootlegging” has also been introduced, which proved successful for participants who had limited experience with brainstorming. This method was more open-minded than conventional brainstorming (Holmquist, 2008). There has also been a call to integrate stakeholders in the design process with the rise in popularity of user-centered design and co-design methods—hence the need for systematic and easy-to-use methods that are not based on intuition (Sanders & Stappers, 2008).

Brainstorming in groups has been found to be more productive than individual idea generation (Perttula, Krause & Sipilä, 2001). One argument for employing groups rather than individuals is to produce a variety and volume of ideas, but research from social psychology is unanimous that the pooled performance of individuals outweighs the performance of a group (Perttula, Krause & Sipilä, 2001). This finding is supported in another study that brainstorming in isolation generated more ideas and motivated more original ideas compared to interactive group brainstorming (Putman & Paulus, 2009). One theory is that working collaboratively in groups causes designers to use mediocre techniques for idea generation (Perttula, Krause & Sipilä, 2001). It is possible that because only one person speaks at a time in a group setting, participants are reluctant to contribute ideas to avoid hostile evaluation from others, and people don't contribute ideas because they think their ideas are not required (Perttula, Krause & Sipilä, 2001). Other research shows that individuals who share ideas momentarily with others produce more ideas than those who work individually, but idea exchange does not increase the variety of ideas produced (Perttula, Krause & Sipilä, 2001).

Interestingly, research has shown that people tend to produce similar ideas within the group early in a brainstorming session and more individual ideas towards the end of a session (Perttula, Krause & Sipilä, 2006). In experiments where groups use a “brainwriting” technique in which ideas are exchanged by written notes instead of verbal expressions, greater idea productivity is achieved compared with groups who did not share ideas in this way (Perttula, Krause & Sipilä, 2006). Other research claims that people from a range of backgrounds provoke the whole group to evaluate ideas, heterogeneous teams being repeatedly found to outperform homogenous ones in complex problem-solving tasks (Stempfle & Badke-Schaub, 2002). Stempfle and Badke-Schaub (2002) argued that the group can eventually accept discarded ideas when ideas are challenged through the creation of a “shared mental model.”

Playing games and being part of small groups have been shown to improve the quality and quantity of brainstormed creative outputs, creating a space for people to experiment with new ideas and freely express themselves (Lam et al., 2018; Vegt et al., 2019). In

a study that investigated creative design thinking with design students, the findings suggested that it is important to balance the pressure from teachers as extrinsic motivators with the students' intrinsic motivation in the process of acquiring creative design thinking for creative solutions (Friis, 2019). Inclusive design significantly opens up new approaches for teaching design students in providing necessary evidence through the learning framework (Rieger & Rolfe, 2021). Some authors argue that playful and creative interaction in a group of participants releases important knowledge in each individual, enabling them to combine their opinions productively and solve problems (Clemensen, Larsen, Kyng & Kirkeveld, 2007). Being part of a multidisciplinary small group has been shown to unlock ideas by giving participants confidence to speak out (Perry-Smith & Shalley, 2003). Using a variety of methods for idea generation has been shown to result in better quality design outcomes (Lee & Joo, 2017).

While brainstorming methods are continually being developed to understand the influence of working in groups or individually, as well as revealing different ways of structuring the process, they remain time-consuming, and it is difficult to document the breadth of ideas gained in the process. Graphic designers typically use a loose scattergun brainstorming approach and then use intuition to leap to a chosen concept. Designers could consider adopting the systematic qualities of software engineering methods to understand what benefits they offer the brainstorming process for design.

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## The Case Study Method

The case study presented in this paper sought to understand how an approach used in software engineering called *Motivational Modelling* could benefit the graphic design ideation process of brandmark designs.

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## The Case Context and Participants

The authors of this paper have used *Motivational Modelling* in a variety of contexts prior to this study, which led us to believe that it may be useful in the graphic design of brandmarks. We had already proved the approach worked well in industrial design and digital design settings (Lorca, Burrows, & Sterling, 2018). This time, we were interested to see how novice graphic designers with little experience in industry standard brainstorming methods would respond to using *Motivational Modelling* and if and how it would influence the design process of brandmarks.

Four real-world branding briefs were undertaken in a branding design studio within a university context in 2019, where novice graphic designers worked with industry clients who required new brandmark designs. We met with each of the four clients for an initial briefing where the same set of ten questions was posed to each client to help the designers learn about the client context. The four client briefs to create new brands given to the designers were:

- 1. **Trainr: A fitness app;**
- 2. **VPremium: The concept of “future of cinema” for a cinema and movie business;**
- 3. **Profectus: An educational consultant; and**
- 4. **SEIL: A social enterprise impact lab.**

The designers worked for 12 weeks with their clients to explore suitable brandmark concepts. The designers all followed the same overall process for what to produce for their clients. We ran an information session to explain how to use *Motivational Modelling* where we outlined our structured three-step process, aiming to create project goal maps for our clients and their project briefs. This session was led by one of the authors of this paper who is an experienced software engineer and creator of the approach, and 150 novice graphic designers attended. At the session, we first explained how the *Do/Be/Feel* goal generation session works. Out of the 150 designers working on the four briefs, 79 chose to trial *Motivational Modelling* for their client brief. None of the 79 who chose to trial the technique had used it before, so this was their first experience.

The ages of the designers ranged between 18 and 30, and most had prior freelance design experience. Experienced branding designers assisted with art direction during the branding design process. The authors of this paper supported the designers as they learned how to use *Motivation Modelling* for the first time. An experienced software engineer briefed the designers in how to use the software ([www.motivationalmodelling.com](http://www.motivationalmodelling.com)) and assisted with the use of the computer program to convert *Do/Be/Feel* goal lists into brand value diagrams.

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## Data and Analysis

We ran an anonymous reflection survey at the end of the 12-week branding process to understand what the designers found useful in the design process using the *Motivational Modelling* approach. We asked the designers what they liked and disliked about the software for creating brand value diagrams and what improvements they would make. We have drawn our reflections from the designers' final brand values,

brandmark designs, branding reports: reflection surveys; the client briefs; and the diagrams produced through *Motivational Modelling*.

Thematic analysis was used, which meant that all these components were placed chronologically under activity headings into a large case report. The analysis was organized in themes answering the broad research question: “*What are the benefits of Motivational Modelling to idea generation, in the graphic design of landmarks?*”

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### Motivational Modelling: A Software Engineering Process

*Motivational Modelling* is a process used to develop a big-picture view of a system, problem, product, or service that can be agreed on by a diverse set of stakeholders. *Motivational Modelling* has been developed from research into methodologies for agent-oriented software engineering (Sterling & Taveter, 2009). A key component in the development of the method was to augment requirements engineering methods for agent-oriented systems by putting more emphasis on the elicitation of goals and roles. As the modelling methods were applied to nontraditional domains such as health and wellbeing, they evolved to explicitly include emotional goals (Lopez-Lorca, Miller, Pedell, Mendoza, Keirnan, & Sterling, 2014).

Motivational models present a hierarchical diagram of the goals of a system (or design solution) at a high level of abstraction. The modeling notation uses four main elements: roles that represent the stakeholders; functional goals, which express what the system must achieve; quality (or non-functional) goals, which express goals such as performance, security and scalability; and emotional goals, which express positive feelings intended for people to have when interacting with the system.

An example of a motivational model has been given in Figure 1. It was one of the models produced by one designer in this case study and was drawn using custom software developed to facilitate *Motivational Modelling*. The model describes a fitness app that was one of the client briefs. The functional goals are in the parallelograms. The desired qualities are in the cloud—namely that the fitness app be viewed as accessible, digital, entertaining, and portable. It was aspired that people interacting with the app would feel encouraged, supported, educated, inspired, and persuaded, which are the words listed inside the heart. The qualities listed in the cloud and heart are clearly relevant when thinking about brand values. The researcher expected that the process of eliciting them would be helpful for branding students. The example given to the designers in the briefing meeting was of a company developing an app to support people over 45 in their fitness goals.

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## The Three Stages of Our New Brainstorming Process

The branding design process was structured in three stages.

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### Stage 1: *Do/Be/Feel* goal generation sessions

In the first stage, called *Do/Be/Feel* goal generation, word lists were created. We ran a group whiteboard session where the 79 designers working on each of the four briefs grouped together to brainstorm words in relation to the client brief. We placed the headings *Do*, *Be*, *Feel*, and *Who* at the top of four columns on the whiteboard using different color markers. The designers worked quickly to brainstorm words (or sketches, or a combination of both) for the goals of their client brief under each heading. They could complete each heading before moving to the next heading or, alternatively, move from heading to heading as ideas came to them. Sometimes the words offered naturally fit with one of the headings, and sometimes the facilitator (one of this paper's authors) suggested an appropriate word/term. For example if a person suggested champion for the 'Feel' heading the facilitator would suggest this belongs for the 'Do' heading and words suggested like encouraging and supportive belong for the 'Feel' heading.

The designers were asked to mark with a star the most important goal word under each category heading (Lorca, Burrows, & Sterling, 2018). After completing this session, the designers took photos of the whiteboard and proceeded to run a further *Do/Be/Feel* goal generation session with their clients, or on their own, to further the brainstorming process. The clients were open to the exploration of new names for their business if required, which were proposed from the list of words created in the *Do/Be/Feel* session.

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### Stage 2: Brand value diagrams

In the second stage, brand value diagrams were produced from a subset of the word lists from the *Do/Be/Feel* session to build a deeper understanding of the required brand direction. The initial *Do/Be/Feel* words were mapped in categories and subcategories under a hierarchical system in the form of a diagram. The designers used software to create a brand value diagram. The designers entered the words they had brainstormed in the *Do/Be/Feel* session and the software program automatically created the diagram (see Figure 1). The aim was for the brand value diagrams to identify appropriate brand value words to be used in strategy reports for the clients. The designers used their brand value diagrams to decide on eight brand value words to capture the essence of their project.

In this stage, the designers also conducted a visual audit of the client's competitors' landmarks, analyzing them on a position map and preparing three in-depth case studies. The designers created a mood board with their own or found visual imagery to symbolize the brand values and brand direction. We met with the clients to gather feedback before proceeding. The designers then created at least 50 diverse landmark sketches by their own hand, inspired by the words from the *Do/Be/Feel* session.

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### Stage 3: *Branded story diagrams*

In this third stage, branded story diagrams were created to match the final landmark design. After the branding process was completed, the designers revised their computer-generated brand value diagrams into branded story diagrams (Figures 2, 3, 4, and 5 are all examples of branded story diagrams). After consultation with the clients, the designers chose and refined one final landmark and prepared a landmark creative rationale. Branding extension design was applied to a range of applications such as letterheads, business cards, websites, mobile phone displays, packaging, posters, vehicles, and signage, as well as a set of explanatory guidelines. The designers then created a visual language for their brand involving choice of colors, typefaces, patterns, illustrations, and photography style. This style was applied to the branded story diagram to create a seamless branding story for our clients.

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## Experiences Using *Motivational Modelling*

In the following sections, we outline our experiences of building brands using the *Motivational Modelling* brainstorming process on four real-world briefs requiring new brandmarks.

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### Fitness App

Designing a brand for a fitness app involved understanding how to support everyday people through their fitness, health, and wellbeing journey. The existing brand had undergone numerous changes, which caused confusion and resulted in poor brand affinity. Therefore, the client wanted to develop consistency across their visual communications. They wanted their brand to speak to a younger demographic, helping the members of this new audience to feel more confident, happier, and empowered to take on their day. The fitness app concept involved an online “marketplace” that allows fitness, health, and wellness influencers to create video-based online training programs, where unlimited access to these programs is then provided to consumers via a monthly subscription. The aims were to tap into the reasons people have or have not taken better care of their health, and to create a brandmark and suite of applications that would break down the barriers to fitness and promote action towards better health. The brief was to design a branding strategy focusing on the people, not the exercise, and help them to feel great.

In our briefing, the client wanted the customers to do what felt fun and intuitively right. After the brainstorming in the *Do/Be/Feel* session one designer of this brand settled on a new name for the fitness app: Trainr. In response to the question “*What should the fitness app Do?*” the brainstorming suggested that it should: motivate, encourage, educate, support, persuade, and provoke. For the question, “*What should the fitness app Be?*” the words suggested were: accessible, habitual, digital, portable, enjoyable, addictive, intuitive, and affordable. The words proposed as answers to the question, “*How should the fitness app Feel?*” were: powerful, rewarding, unintimidating, provoking, and nudging (see the top left area in Figure 2). The brand value diagrams (at the top right in Figure 2) show the summary of the final brand values: connectivity, fitness, enjoyment, play, cutting edge, and motivation.

In the final branded story diagram (all parts of Figure 2), the designer was to redesign the initial lists of words to match the brand colors, type, and look and feel elements. The curved edges of the red bars in the brand values list match the curves in the final brandmark, and the red circles in the buzzwords match the circle that represents a head in

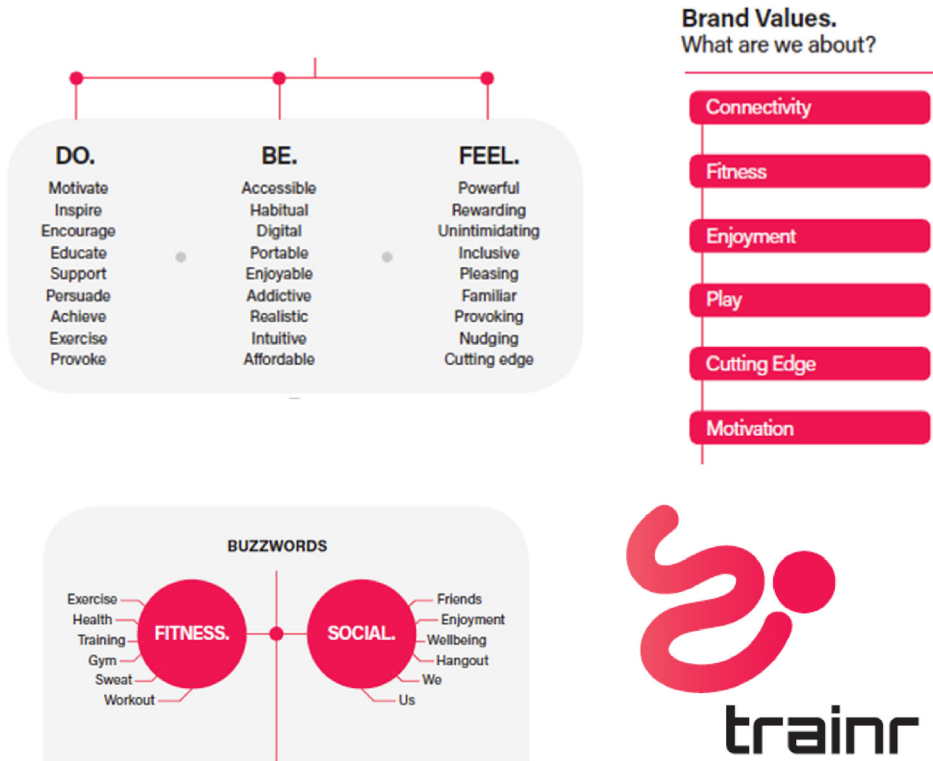


Figure 2. An example of a branded story diagram for the fitness app [designed by Max Johnson]

the trainer brand. The designer was inspired by the process to create a set of “buzzwords” for the project, which were divided into two themes. Under the theme of “fitness,” words such as *exercise*, *gym*, *sweat*, and *workout* were identified; under the theme of “social,” the words prompted were *us*, *we*, *friends*, *hangout*, and *wellbeing*.

### The future of cinema

The aim of the future of cinema brief was to design a physical space and experience combining cinema and entertainment, where the brand was to represent a space that felt like an escape where people could share experiences with loved ones. The idea was to offer shareable food and beverages such as rustic pizzas, burgers, and nachos, accompanied by craft beers and local wines. We were briefed to consider a space that would combine the feel of warmth of a mountain lodge with an

**Do, Be, Feel, Who map**



**Figure 3.**

The future of cinema’s branded story diagram, designed with the V from VPremium [designed by Trinity Ross]

urban atmosphere using materials such as timber, exposed brick, and steel beams. In addition, the space could include a cinema, mini bowling lanes, pool tables, and an outdoor al fresco dining area. Ideally, the space would suit families and kids in the daytime and 25–35-year-olds after dark, with a nostalgic leisure-time feel where people could socialize and connect.

For the question, “*What should the future of cinema Do?*”, the resulting words were: comfortable, affordable, fun, and convenient. In answer to the question, “*What should the future of cinema Be?*”, the phrase suggested was “not gimmicky” (at the bottom left in the circle, in Figure 3). The summary words for the question, “*How should the future of cinema Feel?*” were: modern, relaxed, and casual, represented in the heart icon (Figure 3, bottom middle). The brand value words for the new cinema entertainment concept were: upgraded experiences, convenience and luxury, cool, casual and curious, in the loop, advanced storytelling, and low-pressure environments (Figure 3, bottom right). The completed branded story diagram (Figure 3) shows a simplified diagram with three shapes: a circle, rounded rectangle, and a heart. This designer pinpointed three words to summarize the process and reflect the project brief: “inspire, stir emotion, and excite.” This summary is reflected in the final brandmark (Figure 3, top left).

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## Profectus Education

Designing a brand for Profectus Education first involved understanding the client. Profectus is an education, consulting, and coaching service that aims to positively influence teaching and learning in education settings. The company is known for the following characteristics: “practical, contemporary thinking and informed.” Key words the client used to best describe the business were: quality, change, and value-driven and the main audiences for Profectus consist of academic leaders, teachers, and school principals. The brand would be mainly seen online, but would also be visible on signage, emails, letters, and certificates. The client wanted people to feel “positive, have their needs met, and confident” when they interact with Profectus. In response to the question “*What should Profectus Education Do?*” the answers generated were: educate, train, review, and evaluate. When the question “*What should Profectus Education Be?*” was posed, the responses were: innovative, professional, valuable, and courageous. For the question “*How should Profectus Education Feel?*”, the words were: confidence, knowledgeable, effective, and growth (see Figure 4).

The final branded story diagram shows the 3 main directions: educate, evaluate, and develop (toward the top of Figure 4). The feeling of the brand is noted next to the green cloud, using these words: qualified, informed, professional, valuable, courageous, and innovative. This branded story diagram of the goals has been reused as an exemplar motivational model for new clients wanting to develop their business aims and goals.

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## Social Enterprise Impact Lab (SEIL)

The Social Enterprise Impact Lab (SEIL) is a collaborative research project. The aim of the project is to examine the effectiveness of different approaches that social enterprises use to evaluate and report their social impacts, and to determine what works and why. The business is known for its transformational research, which the client described as rigorous and purpose-driven. SEIL has created a unique online data dashboard that social enterprises can use to monitor and communicate their impact. When we asked the client how they wanted people to feel when interacting with SEIL, the client told us that they wanted their customers to feel confident, knowledgeable and empowered when interacting with their ground-breaking collaborative research initiative.

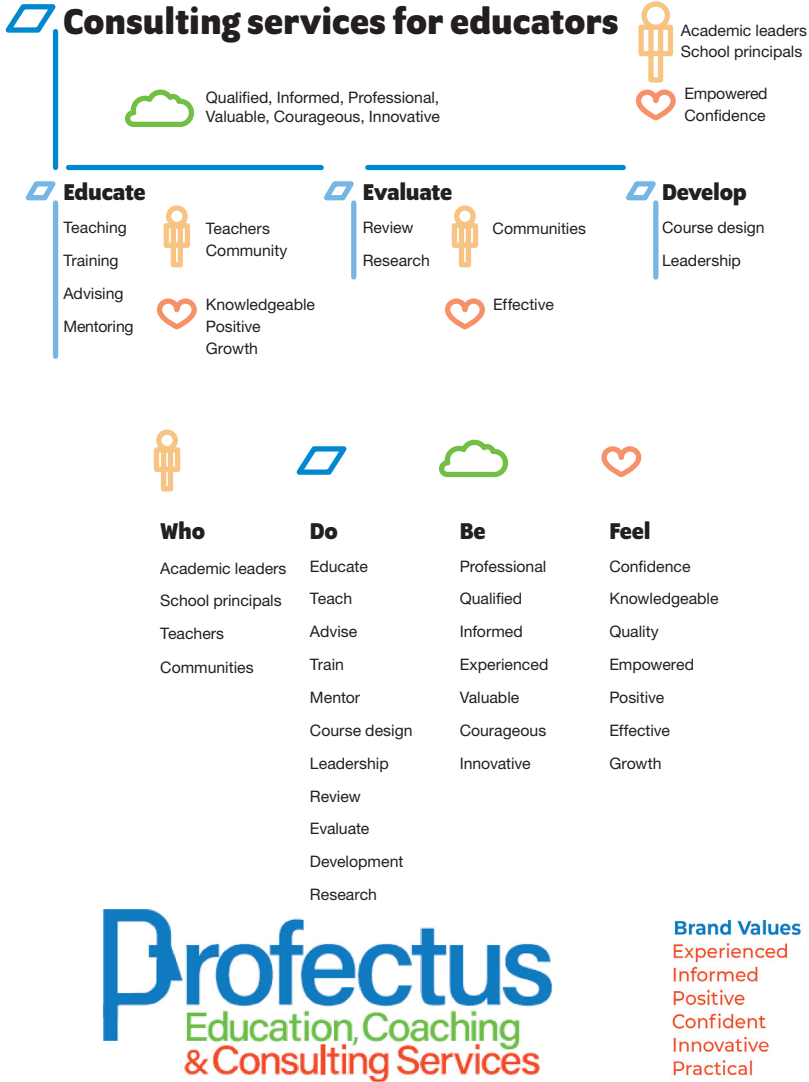


Figure 4.

Profectus branded story diagram, including brandmark bottom left and brand values bottom right. This diagram is a

draft and not a final polished artifact.

[designed by Lewis Barnes]

In response to the question “What should SEIL Do?”, the answers that came up were: educate, evaluate, motivate. When asked “What should SEIL Be?”, the final collated words were: affordable, approachable, and innovative. Finally, for the question “How should SEIL Feel?”, the associated words were: distinctive, positive, and advanced (seen at the top left in Figure 5). The brand value diagram (top right in Figure 5) shows the summary of final brand values, with the main value highlighted in a green box; it reads “Catalyst to enable the success of social enterprises.” The final landmark inspired by this brainstorming process is shown at the bottom of Figure 5.

## ATMOSPHERE

## BRAND VALUES

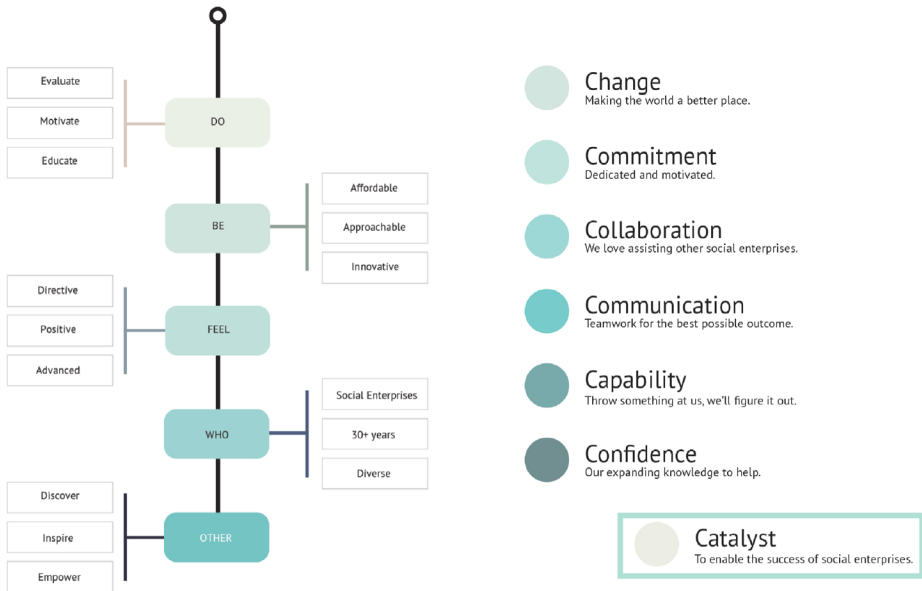


Figure 5.

SEIL: branded story diagram

[designed by Shaun Thoo]

In the final branded story diagram (all parts of Figure 5), the designer was inspired to redesign all the elements using a green color palette and a simple tree diagram. The curved corners have been used throughout the diagrams, and the circles next to the brand values match the circle above the name of the company in the final brandmark (Figure 5).

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### **Benefits of *Motivational Modelling***

In the following section, we discuss the benefits of using *Motivational Modelling* as a new brainstorming process for idea generation in the graphic design of four brandmarks.

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### **Providing Efficiency and Clarity**

*Motivational Modelling* provides a three-step process to assist designers in the early stages of a design project. Overall, the designers liked the simplicity of the *Motivational Modelling* software for step two. When using the software, the first task is to input words in a list in the tool, and then the software program generates a diagram with the words placed in either heart, cloud, or parallelogram shapes. These shapes are also positioned in levels to visually reveal a hierarchy of concepts in form of a tree. When inputting the *Do/Be/Feel* goal words in columns in the tool, one designer commented that it was “Easy to add to the list ... easy to create a hierarchy.” Mostly, the designers were delighted by how fast the tool created a snapshot of the project ideas in a tree diagram. Example comments in the open text box in the feedback form were: “Very straight forward and easy to use; easy to apply goals”; “Easy to follow the steps”; “Simple and serves its intended purpose.” One designer liked the fact that “it was online.”

Setting up a branding strategy and identifying the key criteria for a branding program is an important skill that is often lacking in novice graphic designers. Clarifying project goals is a necessary step for designers and clients before embarking on the creative design stages of a branding project. This is where projects often fail—when goals are not agreed upon at the outset of the project (Lundmark, 2018). Finding tools to help designers navigate this stage, where the need is often to translate business language and ideas into designer words and concepts to steer the project forward, is crucial. One designer explained that they liked “the idea behind it, the way the information you input automatically generates a visual and the way it makes you think about your brand.”

Another designer claimed *Motivational Modelling* was useful to clarify the branding project goals:

— “I had not heard before about *Motivational Modelling* which might look simple at first, but I found it helpful for creating the brand since it allowed me to clearly identify the goals and values of the Fitness app.”

There was also interest in using *Motivational Modelling* in future design projects:

— “Do/Be/Feel’ was a fantastic method in helping me come up with brand values and helping me discover what needs to be covered and what I may need to avoid. I will be using this any chance I can get.”

The value of the *Do/Be/Feel* goal generation approach was highlighted by one designer for its ability to work out the essence of a brand message:

— “One industry skill I learnt was the ‘Do/Be/Feel’ mapping tool for determining important concepts for a brand. Using this, I was able to figure out what the most important things were to convey through the branding.”

Using *Motivational Modelling* for organizing core brand values was seen as an useful skill to take into industry:

— “Constructing brand values, which I found to be a handy tool in analyzing & organizing the core values for evaluation. This will be a good industry tool.”

The *Do/Be/Feel* goal generation session were valued for their ability to kickstart the overall branding strategy:

— “Before naming a brand, one needs to come up with strategy or theory - using the ‘Do/Be/Feel’ method helped kickstart the process.”

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## Structuring Brainstorming

This was the first time that the 79 designers had used a structured brainstorming process. At the first client presentation, the designers reported that the clients enjoyed reading the details of the *Do/Be/Feel* brand value diagrams. The diagrams helped explain design elements by brokering design language with business language. In our study, the designers found the structured process using brand value diagrams helped to make the branding process accessible for their clients. The *Do/Be/Feel* brand value diagrams were a useful method for translating a list of words into a visual map of ideas and concepts, as one designer reflected in the feedback survey: “It visualizes your brand’s image making it easier to work towards a brand.”

The designers expressed the view that using the tool was beneficial to the branding process, as the concept map of ideas that it created inspired the designers to think creatively about how to proceed to the concept design phase of the branding process. One designer liked the “Detail and clear project steps,” which indicated how to proceed to the next step of the branding process. We imagined the designers might not like the structured process of organizing and mapping a branding project; however, the feedback indicated that designers liked how the process was “very structured.” One designer was excited to learn a new skill, exclaiming, “the concept of it I think is really brilliant.”

A structured process to brainstorming was appreciated by another designer who commented how freeing it can be: “The importance of brainstorming and collecting the best options is that it provides a large number of choices to choose from.” Another designer realized “how much effort and brainstorming is involved in incorporating specific ideas into a landmark and how each decision made needs to be well thought out and rationalized.”

Our experiences contrast with Jones, Stanton, and Harrison’s (2001) research, which aimed to improve traditional brainstorming with the “PIT” method. Their method assisted groups with producing ideas after initial ideas had “run dry,” where a trained person records the ideas, freeing others’ ideas (Jones, Stanton & Harrison, 2001). Their research found that overuse of structured methods may inhibit the quantity of ideas produced, warning that “over-structuring” may cause participants to feel like they are working on a chore. In contrast, we found that structured activities were easy to use and enjoyable.

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## Brainstorming Into Brand Concepts

As the designers were encouraged to freely sketch their branding ideas alongside generating the word lists in the *Do/Be/Feel* goal generation session, they found it efficient to avoid fixation on initial ideas and instead, move quickly through various ideas. One designer found that “by creating a large number of quickly drawn/sketched logos, you focus less on the perfection of the sketch, and rather focus on the different aspects of the design.” In addition, another designer reflected that “sketching many ideas and concepts down on paper is essential to help formulate a well-rounded design approach that directly correlates to the values of the business.” When it came to translating the *Do/Be/Feel* list of words into landmarks, one designer explained:

Sketching is such an important part of the brand making process. You can visually see your ideas come to life for your logo. It is also a great way to show clients what you visually took away from their ideas, and it can make them see what they like and dislike.

In this way the word lists were not only capturing the results of the brainstorming, but also became a communication tool between designers and clients.

Overall, the designers found *Motivational Modelling* a new and useful brainstorming process while generating ideas through sketching. The *Motivational Modelling* process didn't inhibit their creativity; in fact, it helped the creative brainstorming process and expanded the creative process overall. One designer commented, "I learned that it is best to generate as many ideas as you can think of in the brainstorming and sketching stage to ensure that you will have the most suitable landmark to further refine." Another designer found that *Motivational Modelling* opened up the possibilities in the landmark design idea generation stages: "Through the process of sketching during brainstorming, it enabled me to see countless design directions and how it can help the brand accordingly making sure you develop the right ideas in order to create the most effective brand mark." This process could be further supported by accessing the ideas of the group which is beneficial for designers. One designer commented, "My 'Do/Be/Feel' map was completed in front of the class with everybody adding their own suggestions. This was helpful for me to better understand what direction to take the branding identity in." Our case study suggests that a group brainstorming session is useful for generating many ideas, and for hearing from others in a group discussion about the direction a brand might take.

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## Conclusion

We brought graphic design and software engineering methods together with the anticipation that it would positively affect the brainstorming process in graphic design. The process we used is called *Motivational Modelling* with its key method being *Do/Be/Feel goal generation* in the brainstorming creative ideation stage of branding projects.

Based on our results we suggest that *Motivational Modelling* is a useful technique for structuring brainstorming during the ideation process. We avoided the negative result of brainstorming, where a scattergun approach can result in a plethora of random and broad ideas, which leaves designers confused as to where to start in sorting the relevant from the irrelevant ideas. Grouping words and ideas along the way under the themes of *Do/Be/Feel* was productive. We found that the logical approach of *Motivational Modelling*, where brainstorming ideas are sorted into categories and prioritized as they come, was counterintuitive to designers' natural, intuitive brainstorming methods. It is worth noting that all the 79 motivational models created by the graphic designers resulted in an

acceptable standard according to the experienced software engineer.

We recommend using a structured form of brainstorming ideas as an efficient method for coming up with a project focus. The designers commented that they enjoyed trialing a specific technique that they could use again during industry branding projects. Our experience suggests that *Motivational Modelling* would be useful to formally include in branding education or in industry branding projects.

In addition to our recommendations, we believe that this case study adds to current thinking on brainstorming methods. We were open to see how *Motivational Modelling* would be used by the designers and to explore its influence on the process and final branding design outcomes. The structured three-stage process was easy for the graphic designers to use. The *Do/Be/Feel* sessions also helped to focus the brainstorming process. Creating the brand value diagram kickstarted the overall branding strategy and was useful in both prompting interesting brand values and clarifying project goals. The final brandmarks and branded story diagrams were well-received by our clients. Our experiences suggest that *Motivational Modelling* provides a promising new approach for graphic designers and designers in other fields looking for a brainstorming process that can translate business goals efficiently and capture the design rationale into a design language with logic and focus. Overall, the *Do/Be/Feel* goal generation method to brainstorming was a structured process that we used to produce results in the design of brandmarks. The novice designers who participated in our research project ultimately responded that they found the *Motivational Modelling* approach and the *Do/Be/Feel* goal generation sessions easy to participate in, and enjoyable in the design of brandmarks.

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