

CO-DESIGNING
FRANK

Exploring how co-design might be used to engage young people in designing a new brand and online platform.

**This exegesis was submitted to
Auckland University of Technology
for the degree of Master of Design.
July 2018.**

Cassandra (Cassie) Wan Ching Khoo

Bachelor of Design (Communication Design),
Auckland University of Technology, 2016

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.



14/05/2018

Intellectual Property Rights

The designer asserts the intellectual and moral copyright of creative work contained in this dissertation. All rights of the owner of the work are reserved. The publication contained in all its formats is protected by copyright. Any manner of exhibition and any diffusion, copying, resetting or editing constitutes an infringement of copyright, unless previously written consent of the copyright owner thereto has been obtained.



14/05/2018

Acknowledgements

I would like to thank my supervisors Dr. Stephen Reay and Eden Potter, not only for their guidance and knowledge, but their continued support and encouragement throughout the project from the *very* start.

A special thanks to the two Community Health Promoters for their enthusiasm, assistance, and encouragement. Both their time, dedication, and open-mindedness throughout this research project has made a huge difference and for that I am immensely grateful. In addition, I am thankful to the other community health promoters who have also been a huge help during this research.

Thank you to all the experts, participants, and those consulted throughout this research. A special thanks goes to the co-design workshop participants, who were simply awesome to work with.

Also a big thanks to the designers at the DHW Lab for their support and encouragement.

I would like to acknowledge AUT for the Art & Design Postgraduate scholarship. Thank you to Georgina Martin for proofreading this exegesis.

Figures and Tables

Figure 1. TickiT. (n.d.). TickiT's collaborative approach as highlighted on their website.

Figure 2. Truth. (2015). Truth initiative logo.

Figure 3. Truth. (2015). Truth Anti-Smoking Finishers Campaign.

Figure 4. Truth. (2014). #FinishIT Campaign.

Figure 5. Swann. (2002). Non-linear design process.

Figure 6. Schön. (1983). Cyclic action research process.

Figure 7. IDEO. (2015). Creating real impact.

Figure 8. IDEO. (2015). Fluctuating design phases.

Figure 9. Sanders & Stappers. (2008). Map of human-centred design research.

Figure 10. Research Project Timeline.

Figure 11. *Hui* Observation Notes.

Figure 12. Wheeler. (2013). Branding Process.

Figure 13. Comparison of branding process (common vs co-design).

Figure 14. Survey was set up using Google Forms.

Figure 15. Data analysis was conducted using spreadsheets.

Figure 16. Emoji scale voting boards.

Figure 17. Group Feedback Worksheets.

Figure 18. Physical documentation.

Figure 19. Digital journal.

Figure 20. Project design briefs.

Figure 21. Mind map used to define PSSP.

Figure 22. Sullivan & Schuh. (2016). Generate and evaluate ideas through sketching.

Figure 23. Sketching out a concept.

Figure 24. Development of pinwheel concept.

Figure 25. Mock up of brand on T-shirt.

Figure 26. Developing prototype of online platform.

Figure 27. Refinement of brand system.

Figure 28. Meeting with client notes.

Figure 29. Peer Sexuality Support Programme. (n.d.). PSSP Student Name Badge.

Figure 30. Peer Sexuality Support Programme. (2017). PSSP T-shirt.

Figure 31. Peer Sexuality Support Programme. (2017). Resource Book Covers, 2017 and 2016 versions.

Figure 32. Peer Sexuality Support Programme. (2016). PSSP 21st Reunion Celebration Banner.

Figure 33. Auckland Sexual Health Service. (2018). PSSP's short paragraph on ASHS's website.

Figure 34. Workshop One Attendance.

Figure 35. Participants' drawings of their partner.

Figure 36. Sorting cards.

Figure 37. Post-It notes with participants' pizza toppings.

Figure 38. Post-It notes with participants' responses.

Figure 39. More Post-It notes with participants' responses.

Figure 40. 'What is a brand?' presentation.

Figure 41. PSSP friends as drawn by participant groups.

Figure 42. Floor plan of the workshop space and arrangement of groups.

Figure 43. 'PSSP as a shoe' drawings by participant groups.

Figure 44. More 'PSSP as a shoe' drawings by participant groups.

Figure 45. First vote on whether PSSP should change its name or not.

Figure 46. Second vote on whether PSSP should change its name or not.

Figure 47. Name brainstorming by participants.

Figure 48. 'Great Brand Identities' presentation.

Figure 49. Icons, images, or symbols that represent PSSP.

Figure 50. Again the rainbow appeared as a theme that signified diversity.

Figure 51. Mood boards by participant groups.

Figure 52. More mood boards by participant groups.

Figure 53. Summary mood board showing favoured colours and logos from participants.

Figure 54. Workshop Two Attendance.

Figure 55. Participants' drawings of partners.

Figure 56. Challenges faced by participants worksheet.

Figure 57. Solutions worksheet.

Figure 58. Participant responses on Post-it notes.

Figure 59. 'This online platform could be a place to...' ideas.

Figure 60. Important needs or ideas identified by participants.

Figure 61. 'Website VS App' Participant's Pros and Cons.

Figure 62. Participants' voting cards.

Figure 63. Descriptive words.

Figure 64. Participant responses on why the peer-to-peer model was important for PSSP.

Figure 65. Participants' feedback forms.

Figure 66. Mind map defining PSSP.

Figure 67. Brand strategy documents.

Figure 68. Initial brainstorming for names.

Figure 69. Selecting stronger ideas and fleshing out a brief concept.

Figure 70. Exploration of visual identities for chosen concept directions.

Figure 71. Unfocused play sketches.

Figure 72. Unfocused play exploring visual expressions of the brand.

Figure 73. Four concept directions.

Figure 74. Concept One - colour wheel.

Figure 75. Concept Two - bridge or world.

Figure 76. Concept Three - pinwheel.

Figure 77. Concept Four - blob.

Figure 78. Mascot.

Figure 79. Notes for possible brand names.

Figure 80. Notes from meeting with Designer K.

Figure 81. Exploring Māori/Pasifika concepts.

Figure 82. Developing the FRANK concept.

Figure 83. Developing the bridge concept.

Figure 84. Developing the mascot.

Figure 85. Further exploration of FRANK.

Figure 86. Online Platform Planning.

Figure 87. Using Adobe XD to create prototypes for both solutions.

Figure 88. Emailing concepts to the community health promoters.

Figure 89. Workshop Three Attendance.

Figure 90. FRANK Poster.

Figure 91. First Brand Impressions Results.

Figure 92. Mascot options A and B.

Figure 93. Mascot First Impressions Results.

Figure 94. Post-discussion feedback.

Figure 95. Post-discussion opinion of brand and mascot.

Figure 96. Rainbow.

Figure 97. Line drawing worksheets filled in by participants.

Figure 98. More line drawing worksheets filled in by participants.

Figure 99. Participant votes for youth vs young people.

Figure 100. Topic and Question cards for FAQ exercise.

Figure 101. Features worksheets.

Figure 102. Features of website - voting results.

Figure 103. Content worksheets.

Figure 104. Co-design Workshop Experience form.

Figure 105. Brand Style Guide - Folded version.

Figure 106. Brand Style Guide - Poster version.

Figure 107. Refinement of online platform.

Figure 108. Kia Ora FRANK Pattern.

Figure 109. This is Summer Raumati Banner from Māori TV. (2017).
Kia ora from Māori Tourism NZ. (n.d). Pasifika futures logo from Pasifika futures. (2015). Pasifika Fono Event Banner from Auckland Council Local Boards. (2017). Learning te Reo Māori from Fay and Walter. (2017). Māori Dictionary Books from Marx. (2014). Threaded Ed. 20 from Threaded Magazine. (2017). Raumati Summer Tea Towel from Māori TV. (2017). National Weavers Hui Poster from Māori Art. (2017). Māori and Pasifika design mood board.

Figure 110. Refinement of brand system to incorporate more Māori and Pasifika elements.

Figure 111. Brand refinement comparison.

Figure 112. 'Real. Honest. FRANK.' posters.

Figure 113. Further refinement of online platform to new style.

Figure 114. *Hui* Evaluation Voting Results.

Table 1. Qualities and characteristics of a PSSP friend.

Table 2. Summary answers for each station.

Table 3. 'PSSP as a shoe' voting results.

Table 4. Top 5 most important challenges or obstacles.

Table 5. Participant reasons why the online platform should support PSSP leaders or students in general.

Table 6. Website vs App – Final Votes.

Table 7. 'Rewriting Content' original sentence and most voted re-written sentence.

Table 8. Comparing brand assumptions to final brand strategy.

Table 9. Frequently asked questions as shared by participants.

Contents

01. Abstract



Abstract

This design-led research project explored how co-design can be used to engage young people in the design of a new brand and online platform for the Auckland District Health Board's Peer Sexuality Support Programme (PSSP). Common branding practices normally engage users through surveys and evaluation of design proposals to provide insights. They do not generally involve users as equals in co-creation in the early discovery stages of the design process. In this research, young people were brought into the design process as informants and partners, to drive the design of a new brand and online platform that would be better positioned to engage, appeal to, and be accepted by their peers.

The research explored ways in which young people might be more effectively engaged to inform design solutions that better meet user needs. A series of discovery and evaluation co-design workshops were used to engage with a diverse range of youth in the programme. Game-like interactive activities, and the opportunity for open discussions were found to be engaging and meaningful for participants. Engaging young people in this way helped participants to uncover and share insights that could only be possible by directly involving them in the design process.

The first output of this research was the conception of a new brand called FRANK that was co-designed with PSSP youth leaders. This better positioned the brand to be well received by their peers. FRANK and its brand identity applications were further evaluated with other PSSP youth leaders to determine how well the brand might be accepted by a diverse audience of young people. This evaluation revealed that FRANK had strong visual appeal, but there were divided opinions around the use of the brand name. This illustrated challenges associated with pleasing a large and diverse group of users and stakeholders, but indicated potential for co-design to better understand and position design solutions. The second output was a proposal for an online platform. The online platform (also co-designed with PSSP youth leaders) was developed to give the organisation more of an online presence. Furthermore, the online platform addressed some of the key challenges PSSP youth leaders face in their roles when supporting their peers. The final design solution elicited a strong positive response from them, which highlighted the importance of involving young people in the design of products and services that address issues affecting them.

02. Introduction



Introduction

The Peer Sexuality Support Programme, better known by its acronym PSSP, is a school-based programme in New Zealand that is currently active in 25 Auckland secondary schools. PSSP gets young people to support other young people outside of the mandatory school curriculum, which can be an awkward, uncomfortable experience for students when facilitated by adults or teachers. Using peer education and social learning, PSSP aims to support and enable students to make informed decisions about their own sexual health, sexuality, and wellbeing. The programme uses an existing network of health services, which include organisations such as Auckland Sexual Health Service (ASHS), Family Planning (FP), Rape Prevention Education (RPE), etc.

Students go through a recruitment process for these leadership roles, starting by sending in applications as you would for a job. Candidates are then interviewed by current PSSP members at their school as well as a community health promoter. Every year, five students from each school are selected and trained at a four-day *hui*¹, which marks the beginning of their role as a PSSP leader. They work in a support and referral role amongst peers within their own school community, running health promotions,

and acting as a bridge between students and the wider network of health services available to young people. Throughout their role, they are supported by community health promoters who meet up with each school team on a regular basis. Refreshers are also held every term for all PSSP members, and expand on relevant topics introduced at the *hui*. They are a chance for members to gain more support in their role and ask questions on how they can better help others.

PSSP has been running successfully for over 20 years, breaking barriers for young people about topics relating to sexual health, sexuality, and wellbeing. ASHS's Education Team of community health promoters who run PSSP, felt there was an opportunity for the organisation to reposition and rebrand itself to better connect with the current and future generations of young people. Being a public health organisation meant the programme has limited access funding and resources. PSSP approached the Design for Health & Wellbeing (DHW) Lab to discuss the opportunity to rebrand the organisation as part of a research project. The DHW Lab is a multidisciplinary design studio based within Auckland Hospital that used innovative approaches to co-design better healthcare experiences (Reay et al., 2016).

¹ *Hui* is a New Zealand term, originally used in Māori language, referring to a social gathering or assembly. In this research, *hui* refers to the annual training camp held for new PSSP leaders.

The Research Question: How can co-design engage youth in designing a new public health brand and online platform?

Common branding practices engage users through surveys and evaluation to provide insights, but they do not generally involve participants in a co-creation process (personal communication, J. Willemse, October 19, 2017). This research explored how to engage young people using a co-design approach to create a new public health brand and online platform for the Peer Sexuality Support Programme. An aim of the research was to explore how design can add social value to the final design output. Sanders and Simons (2009) explain that co-design can bring three kinds of value to products or services: monetary, use/experience, or social value. Co-design that seeks to add monetary value is more common in business, and is fuelled by the desire to generate monetary returns by improving efficiency, effectiveness, or sustainability (Sanders & Simons, 2009). Use or experience value is created from the desire to improve products and services to better meet the wants and needs of people, placing a focus on personalised experiences (Sanders & Simons, 2009). Social value is driven by an ambition for change within societies and communities (Sanders & Simons, 2009). All three types of co-design value are interlinked and more than one value type can be gained. This research focused on the social value that came from meaningful conversations about the needs

and inspirations of the young people, rather than business or organisational needs. The research also aimed to understand youth views on PSSP and the wider context around sexuality, sexual health, and wellbeing. The main objective of the research was to co-design a rebranding proposal and online platform for PSSP with its youth leaders that would be considered “hip”² among young people. This informed the basis of the research as a practice-led research project. Finally, the research aimed to contribute knowledge on how different approaches to co-design, branding, and healthcare might be effectively brought together.

This exegesis reports on the context of the research, and the processes and approaches used that led to the resulting proposed design solution. This is presented in the following five chapters: contextual review, methodology, documentation of research, discussion, and appendices.

The practical component informs the basis of this research. The final design output is a brand (“FRANK”) and online platform co-designed with young people for PSSP. The design outcome is provided in a separate document and accompanies this exegesis.

²Hip is used in acknowledgement that it is subjective. The dictionary defines hip as being “familiar with or informed about the latest ideas, styles, developments, etc.” (“hip,” n.d.) It is a terminology used by youth throughout the research, although was not explicitly defined. Understanding what was hip from their perspective was part of this project.

03. Contextual Review



Design in Healthcare and Public Health

Following established business models, healthcare often defines success by volume and cost-based measures (IBM Corporation, 2012). Such measures are more quantifiable and easier to report on. In recent decades, the industry has seen a shift in the way healthcare is provided; pressured by a more complex, yet empowered generation of healthcare seekers to redefine success based on the value rather than volume of healthcare (IBM Corporation, 2012).

The changing landscape of healthcare has signalled the growing need for design to take on a more critical role to address complex health problems with better, more effective solutions (Jones, 2013). Design in health is an emerging field that has only recently seen a growing interest in the potential for design to transform healthcare and address some of the key challenges of how health services and care is delivered in society today (Chamberlain, Wolstenholme, & Dexter, 2015). An ageing population, a focus on acute care over primary care, reduced funding, and a growing population of informed health seekers have required healthcare as an industry to embrace creative

and divergent thinking to solve such problems (Chamberlain et al., 2015). Design is still trying to challenge the dominance of institutional practice and establish a position for itself within the complex nature of healthcare (Jones, 2013, p. XV). Despite that, the strength of healthcare design lies in its capability to address such challenges and its complexities.

Healthcare and design apply two very different perspectives. Healthcare institutions often deal with quantitative measures. The complexity of healthcare requires them to evaluate the care, cost, and risk of design interventions and innovations (Jones, 2013). Designers on the other hand, tend to “make qualitative arguments based on human experiences” (Jones, 2013, p. 17). The costs and risks of changing such a complex system has meant that while people have “designed artefacts to enhance practice, comfort, and communications”, those specifically trained in design have been for the most part absent from healthcare (Jones, 2013, p. 16). Few designers were educated in healthcare practices, and to this day, not all design disciplines are equally active within this industry.

However recently that has been changing. The need for design innovations to improve healthcare services and systems, despite the cost and risks, compels healthcare institutions to rethink the role designers can play in healthcare. Design is not usually taught or practiced from a caring perspective (Jones, 2013). At least not in the same way healthcare *cares* for patients. It means that designers must also rethink how to best design for healthcare within its own domain.

Part of this shift in healthcare has seen many hospitals embracing new roles in community leadership, investing in more proactive approaches to public health prevention and wellbeing that engage communities beyond the hospital environment (Tsekleves & Cooper, 2017; White, 2014). Such approaches include community outreach events and programmes that aim to tackle health problems at their place of origin—in homes, communities, and workplaces (White, 2014; Silvis, 2012). Despite the complex nature of healthcare, the benefits and returns on investment have proven to not only be cost-effective, but contribute towards “sustainable health systems and economies” for a better future (World Health Organisation, 2014, p. ii; Silvis, 2012).

Public health is “society’s response to threats to the collective health of its citizens” (White, 2014, p. 3). Many healthcare systems rely heavily on illness, patient care, and the administrative and financial challenges of managing that (White, 2014; Silvis, 2012). As a result, the reason why people become ill is often overlooked, and little is done to prevent and optimise health from their origin (White, 2014). Public health organisations work to fill this need, promoting good health and prevention. Our health is largely influenced by behaviour, which is determined by our social and economic environments (White, 2014). Public health, thus, works by effectively targeting communities where our social relationships occur, to influence and promote healthy behaviours and relationships (White, 2014; Silvis, 2012).

Public health organisations are directly affected by the inherent complexities and limitations of healthcare when it comes to organisational perception, credibility, authority, meaning, and relevance (Gianduzzo, Gardiner, Young, Kelly, & Frydenberg, 2016; Pralea, 2011). To further complicate matters, the rise of digital technology has enabled consumers to gain “access to highly credible health websites,” changing the relationship

between patients and health practitioners (Jones, 2013, p. XV).

As a result, the need for public health organisations to adopt design thinking and brand themselves as more credible and authoritative becomes increasingly important to the success of the organisation (Gianduzzo et al., 2016; Evans, Blitstein, Hersey, Renaud, & Yaroach, 2008).

Co-design

Traditional design processes usually involve passive stakeholders only in prototype testing or the later stages of the process (Whitehouse et al., 2013). Participatory design arose in the 1970s in response to a changing world view to be more socially and environmentally responsible in our practices and consumption of products (Sanders, 2013b). It is a mindset and approach to design that first emerged in Scandinavia, and was used to improve industrial production by bringing together the expertise of systems designers and researchers with workers who would be impacted by changes and were considered experts of their own experiences (Sanders, 2013b). The approach saw users and other stakeholders play more active roles in the design and development of products, services, and systems that affected them.

Today, participatory design is more popularly known as co-design. Co-design is defined as an approach that brings together designers and non-designers to produce solutions that more effectively meet the real needs of the end-user (Sanders & Stappers, 2008). It is an approach that values users as active contributors and brings them into the design process to solve their own problems (Britton, 2017). Users are placed in

a much more equal relationship with researchers and designers, which elevates them from a traditionally passive role to a more proactive and involved role as an “expert of [their] experiences” (Britton, 2017; Sanders & Stappers, 2008, p. 8). Their involvement in the process enables better understanding and insight into their world view, so that outcomes are better positioned to effectively or efficiently meet their needs (Britton, 2017).

Ideally, co-design seeks to bring users into the very early stages of the design process, collaborating not just to solve problems, but to also define the problem itself (Goodyear-Smith, 2015; Sanders, 2013b). It is particularly useful in situations where the final outcome is unknown. Co-design challenges the “expert” mindset, suggesting that all people have the capability to be creative (Manzini, 2015; Sanders & Stappers, 2008). So, while the “designer still plays a critical role in giving form to the ideas”, users are brought into a more collaborative role in the ideation phase, giving valuable insight into their experiences (Sanders & Stappers, 2008, p. 8).

Co-design has been gaining interest within healthcare recently as the need for attractive and affordable solutions to address public health problems becomes more apparent (Picard, 2017). Co-design has been relatively successful through the rise of Living Labs, which aim to bring together industrial players, investors, and future users (Picard, 2017). TickiT is a successful example of how co-design approaches are being used in healthcare to add value. Hospitals in Canada use psychosocial screening interviews with youth to assess them for health risks relating to their psychological and social environment (Whitehouse et al., 2013). However, time constraints and patient/provider discomfort from this being implemented through paper surveys saw its use diminish over time (Whitehouse et al., 2013). TickiT is a youth-friendly interactive mobile application that replaces the paper-based survey, and was co-created with youth in response to this problem. A case study on this project reported that the co-creation process led to successful preliminary results for the eHealth tool, with improvements in youth participation, acceptance, and comfort being some of its key successes (Whitehouse et al., 2013). They went on to highlight that the success of their pilot tests demonstrated the importance of involving users using co-design.

Figure 1. TickiT. (n.d.).
TickiT's collaborative approach
as highlighted on their website.

This image has been removed by the
author of this thesis for copyright reasons.

Branding

Brands represent an organisation's most important and precious asset (Wheeler, 2017). They are more than “just a name or logo” (Dunn, 2004, p. 3). Brands embody an idea or “gut” feeling about an organisation held in the minds and hearts of an audience (Neumeier, 2005; Dunn, 2004). Branding enables organisations to deliberately differentiate themselves from the competition and rise above the “clutter” (Wheeler, 2017; Arruda, 2016). With thousands of choices, the role of the brand becomes critical to consumer decision making (Neumeier, 2005; Dunn, 2004).

Brand equity is the value of a brand's physical assets (Aaker & Biel, 2013). These include intangible assets like loyalty, perceived quality, and trust. A brand alone does not guarantee one will stand out from the crowd. Rather, it is the consistent delivery of the brand promise that builds reputation and trust (Arruda, 2016; Aaker, 2012). Trust is the foundation of a brand and without it, consumers have no reason to stay loyal to one brand over other choices that have similar offerings (Neumeier, 2005). Brand equity is largely influenced by brand image (Aaker & Biel, 2013). So while brand image can be built up through consistency, it can also be destroyed by inconsistency and confusion (Heckler & Till, 2008). Consistency is therefore key to building brand equity.

Creating a brand builds awareness and loyalty, fuels recognition, and attracts and engages customers (Wheeler, 2017, 2013).

Traditionally, commercial enterprises have invested heavily in a strong brand presence, but the non-profit sector is adopting this approach for the value it offers (Evans et al., 2008). It is uncommon for public health organisations to adopt branding practices to the same degree as commercial or non-profit entities. Resources, time, and funding are cited as key barriers preventing public health organisations from seeking more effective branding solutions (Stewart, 2016). Despite this, many argue that the value and importance of a strong branding strategy for public health organisations is worth the resource commitment (Gianduzzo et al., 2016; Pralea, 2011; Evans et al., 2008). Strong brands—even when faced with the complexities and challenges of healthcare—hold the potential to embody ideals and values that can make impactful changes to unhealthy perceptions, messages, and social influences (Evans et al., 2008).

Credibility is a key factor that influences the effectiveness of public health messages from organisations. Current literature suggests that branding is key to an organisation's credibility (Gianduzzo et al., 2016; Pralea, 2011; Evans et al., 2008). In the

commercial sector, it is far easier to build a relationship with the consumer based on the benefits gained should they adopt the brand and what it is selling (Praela, 2011). There is an inherent ambiguity in the benefits that public health brands offer, and public health organisations fall short in defining these benefits so that consumers are more likely to adopt healthy lifestyles and behaviours. Praela (2011) suggests brands must communicate a value proposition, or promise, relevant to the target population. Youth in particular are one of the most empowered and elusive consumer groups (Lapowsky, 2014).

As youth transition from adolescence to adulthood, they tend to identify and affiliate themselves with particular peer crowds in a natural search for their own identity (Moran, Walker, Alexander, Jordan, & Wagner, 2017). These peer crowds also influence the credibility and authenticity of health behaviour messages (Moran et al., 2017). So, as Praela (2011) suggests, it is vital that public health brands adapt to the social behaviours, norms, values, and lifestyles of youth to match the influence of peer crowds (Moran et al., 2017).

As a process, branding engages stakeholders and decision-makers within an organisation, working directly with branding consultants on a given project. Consumer research and demographic profiling form the core of the insight generation process (Wheeler, 2017; Dunn, 2004). While many organisations gather insights through these channels, involving users more actively in the very early stages of the design process is uncommon (Sanders, 2013b). Direct user involvement with the brand development tends to be limited to insight generation in the discovery phases (Dunn, 2004). Conventional approaches often see the internal stakeholders define the vision and direction (Sanders, 2013b). Adopting a co-design approach augments this process, presenting an alternative, potentially better way of deeply understanding the user and engaging them to be part of decision-making processes. Co-design methods enable users to share insights and intimate knowledge, which consumer research and demographic profiling cannot easily match to the same degree and depth.

Truth, a campaign by the American Legacy Foundation, is one of few examples reporting on how youth engagement in the development of a public health brand added value and enabled its success. The campaign aimed to “change adolescent and young adults’ attitudes and behaviour and to encourage them to adopt a non-smoking lifestyle” (Evans, Wasserman, Bertolotti, & Martino, 2002, p. 17). *Truth* acknowledged the need to “talk to teens in their own voice and not talk down to them” to more effectively reach them (Allen, Vallone, Vargyas, Heaton, & American Legacy Foundation, 2009, p. 199). It relied on peer-to-peer messages to convey the facts and information that would allow young people to make their own informed decisions about smoking.

The branding strategy behind *Truth* advocated the value that youth involvement and contributions had on the success and appeal of the brand and subsequent campaign (Evans et al., 2002). Funded by tobacco companies as part of a settlement with the American government, the campaign successfully reduced teen smoking in America from 23% in 2000 to 8% in 2015. In fact it was so effective that one tobacco company “threatened to pull its funding until the courts intervened”

(Miller, 2015, para. 2). For *Truth*, co-design became an enabler of better, more effective solutions. Involving youth as potential end-users in the process allowed the brand to position itself within the cultural values of the target audience. Public health organisations can communicate effective and relevant health messages by understanding what youth want, and how they perceive themselves in the world (Moran et al., 2017). Adopting a co-design approach by working in collaboration with these users enabled the brand—as a design outcome—to better appeal to, be accepted by, and engage young people (Moran et al., 2017).



Figure 2. Truth. (2015). *Truth initiative* logo.

This image has been removed by the author of this thesis for copyright reasons.

Figure 3. Truth. (2015). Truth Anti-Smoking Finishers Campaign.

This image has been removed by the author of this thesis for copyright reasons.

Figure 4. Truth. (2014).
#FinishIT Campaign.

Truth launched the #FinishIT campaign in 2014 to empower teens to be the generation that ends smoking. Since truth was launched, youth smoking rates had dwindled down to a historic low of 8%, but they were aware teens are much smarter and harder to persuade. Hence the FinishIT campaign sought to empower the 91% of teens who don't smoke to take action to end smoking. The campaign ran during the commercial breaks of the 2014 MTV Video Music Awards, and called out famous artists like Rihanna, Lady Gaga, and Chris Brown by revealing photos of them smoking.

The Value of Peer Education and Support, Particularly for Youth Groups

“Humans are social creatures by nature,” so it’s no surprise we feel the desire and need to fit in, be accepted, and belong (Barstead, 2012, para. 1). For youth, this emotional need of belongingness is even stronger (Kiefer, Alley, & Ellerbrock, 2015). During this stage of life, young people undergo physical, social, and psychological changes vital to their development when transitioning from adolescence to adulthood (Barstead, 2012). They become much more vulnerable to peer influence during this time as they strive to carve a self-image for themselves “apart from their parents” (Kimberly, 2002, p. 267). Young people constantly compare themselves to peer groups, driven by the need to belong and fit in (Kiefer et al., 2015). So, while identity formation and behaviour choices are influenced by parents, teachers and media, peer norms play a more crucial role in determining whether a behaviour or social trait—positive or harmful—is hip, safe, and desirable (Kimberly, 2002).

Youth today are more digitally connected than any other generation. While social media allows the spread of information in potentially harmful and negative ways, it is also a vessel to most effectively engage this audience (Vallone et al., 2016). This generation has a strong desire to create and be part of positive

change (Vallone et al., 2016). By standing up for what they believe in, they not only become “powerful peer influencers”, but catalysts for positive changes to the social norms that influence healthy or unhealthy behaviours (Vallone et al., 2016, p. 419).

The influence of peer crowds is arguably strong in the development of young people. However the impact of peers in educational and informative roles, particularly when dealing with awkward topics, is even more crucial. Peer education and peer support is an approach that “draws on the power of peer dynamics” to educate and support at-risk communities and populations in more effective ways (Layzer, Rosapep, & Barr, 2017, p. 514). Research reveals that peers serve not only as behavioural models, but “as trusted sources of information” (Layzer et al., 2017, p. 514). Peer education and support builds upon that to develop more effective intervention and prevention strategies. Youth in particular are more likely to act upon messages to change attitudes and behaviours if they feel the messenger is relatable and faces similar challenges to them (Layzer et al., 2017). The advantage of peer supporters and educators lies in their ability to be relatable, approachable, and less judgemental. Greener (2016, p. 176) suggests that peer

support adds value “by focusing on often medically prosaic but practically important issues.” This is particularly valuable when it comes to youth. Studies indicate that young people feel less awkward and more comfortable discussing unpalatable topics with peers as opposed to parents/caregivers and teachers (Layzer et al., 2017). Through peers, public health organisations are better positioned to empower young people with “practical, actionable knowledge” that enables them to make “appropriate and healthy decisions” regarding potentially harmful behaviours (Layzer et al., 2017, pp. 519, 521).

Teen PEP (Teen Prevention Education Program) is an example of a successful youth-focused peer support programme. Based in New Jersey and North Carolina, Teen PEP uses peer educators to increase young people’s knowledge and skills to allow them to make informed decisions about their sexual health (Teen Prevention Education Program, 2018). Peer educators play an important role in the programme, which utilizes peer dynamics and social learning to encourage positive peer pressure (Layzer et al., 2017). A study on the programme found that peer educators were more responsive, relatable, and less judgemental, and were thus seen as behavioural models and trusted sources

of information (Layzer et al., 2017). Young people reported peer educators made learning about sexual health topics less awkward. The advantage of the peer educators lies in their ability and position to empower peers with practical and actionable knowledge and skills, rather than to just lecture as traditional sex education programmes had done (Layzer et al., 2017). In cases like, this the messenger was important for building trust and positive relationships, adding to young people’s valuation of the experience (Layzer et al., 2017). Overall, this enabled peer educators to be a positive and effective force of change.

Engaging Young People in Their Healthcare Experiences

Traditionally, young people's perspectives and opinions on healthcare have often been obtained from parental proxies (Pelander & Leino-Kilpi, 2010; Coad & Coad, 2008). There is a growing shift and awareness to involve young people more directly in research and decisions about their own healthcare. This comes from a realisation that young people deal with complexities and challenges that are unique to their age, and can be hard to accurately represent or capture through adult proxies (Hutton, 2005).

Limitations to more directly involve young people in research regarding their own healthcare have in the past largely been due to two key issues: unreliability due to age and ethical concerns on the vulnerability of young participants (Carter, 2009; Kirk, 2007). The first issue when researching with young people has been a belief and assumption that data obtained would be unreliable and invalid. This comes from a view that young people are immature and inexperienced, thus unable to verbally and conceptually convey their experiences (Kirk, 2007). Recent research and evidence now proves young people are capable and competent enough to contribute valuable and useful information to research (Einarsdottir, 2007). The key to this lies

with researchers being able to recognise and acknowledge what methods can be used to effectively facilitate and involve young people to share and communicate their experiences (Einarsdottir, 2007; Kirk, 2007). This can also be said of the second issue, where ethical concerns about the vulnerability of young people when participating in research often overshadow the benefits gained by giving young people a voice in decisions and issues that affect them (Carter, 2009; Einarsdottir, 2007).

Young people are often negatively defined in research by what they lack: capabilities, skills, rationality, maturity (Carter, 2009). Yet they can offer perceptions and experiences of their world that differs significantly from the adult world or by adult proxies. Adolescence is seen as a period of transition from childhood into adulthood. As a marginalised group belonging to neither child nor adult, adolescents are a particularly difficult group to understand (Graham, Powell, & Taylor, 2015). The growing need to involve young people in healthcare research comes from major shifts between generations, which has meant adult proxies cannot provide insight into the social worlds and experiences of young people growing up in society today (Carter & Ford, 2013; Taylor, Garralda, Haase-Casanovas, Weaver, & Kidd, 2010).

04. Methodology



Introduction

This research project was practice led. Practice-led research contributes to knowledge and research about practice (Candy, 2006). Both qualitative and quantitative methods were used to better understand and assist decision making from both subjective and objective points of view. The research employed a co-design theoretical framework within an action research methodology. A variety of research and design methods were used to explore how a co-design approach could improve the design and rebranding of a public health organisation.

Action Research

Action research (AR) is a form of enquiry that is iterative and reflective in nature (Swann, 2002), where by addressing real-world problems, the action researcher can encourage social change (Gray, 2017). AR is useful when the final outcome is unclear (Swann, 2002).

In this research, both the community health promoters and myself began the project with little knowledge of the problem. Therefore, the problem needed to be identified and defined in the early stages to pursue problem-solving activities (Swann, 2002). AR's nonlinear process also makes it suitable for real-world projects, as its iterative and reflective nature embraces complexities (Figure 5; Edwards & Wills, 2014; Swann, 2002). This is particularly important when new issues arise during the process. Through the iterative cycle of planning, acting, observing, and reflecting (Figure 6), AR allowed for a systematic approach to explore and discover new possibilities about the research focus (Swann, 2002).

The designer's reflection and critical evaluation on the practice throughout the research was vital to inform new design iterations (Schön, 1983). The act of reflection holds value by generating learning that can lead to improvements and change within organisations and communities, but also for the practice itself (Gray, 2017; Hopkins & Elpida, 2006). Conducting research in the field means considering the forces and contexts that influence decision making, behaviour, psychology, and relations (Skinner, 2017). This highlights the importance for action research to be conducted in natural, social settings, away from controlled laboratories or unfamiliar environments (Gray, 2017; Skinner, 2017). It was important to address these factors in this research, as the design outcomes needed to authentically connect with young people and their local communities.

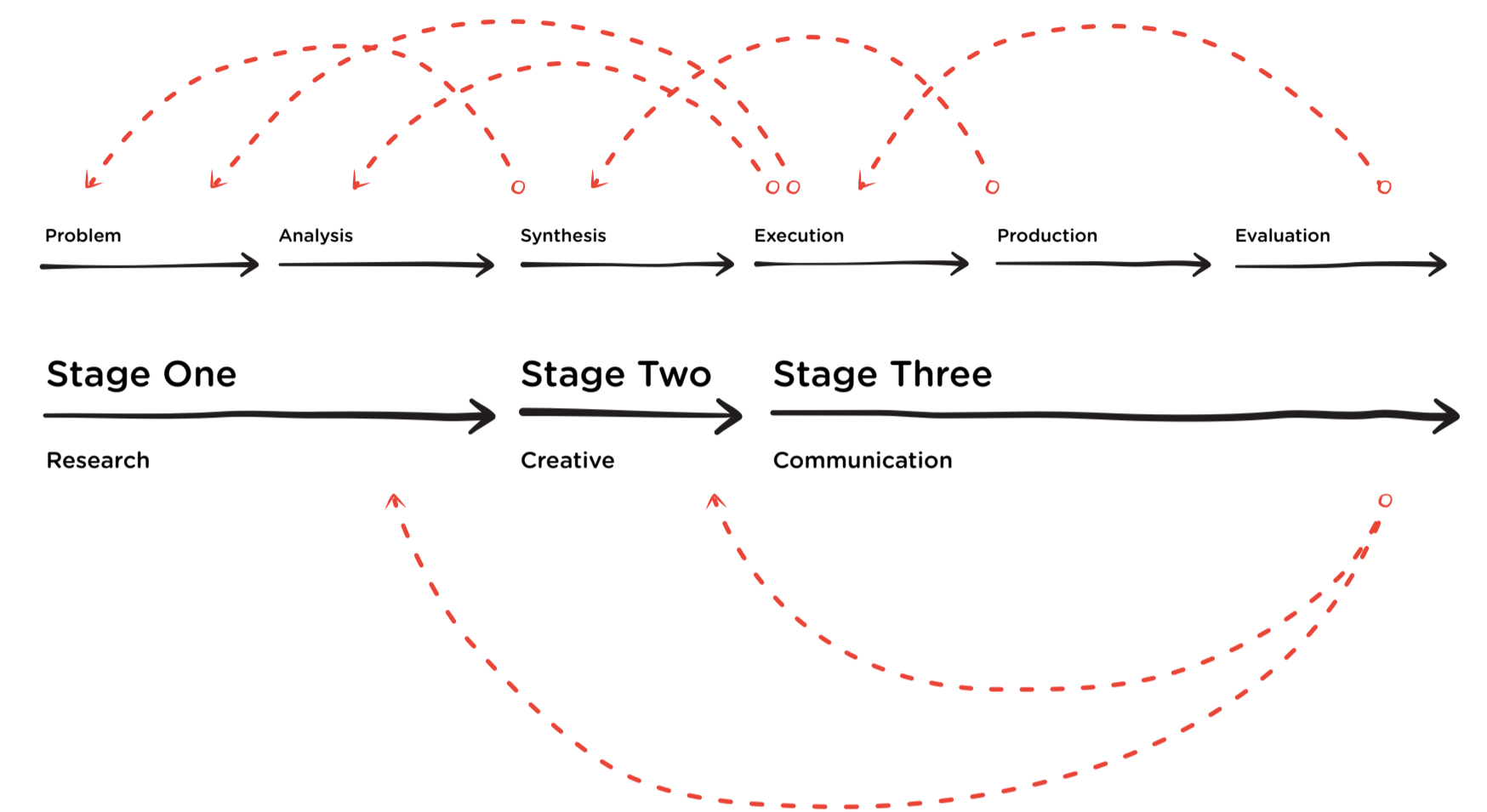


Figure 5. Swann. (2002). Non-linear design process.

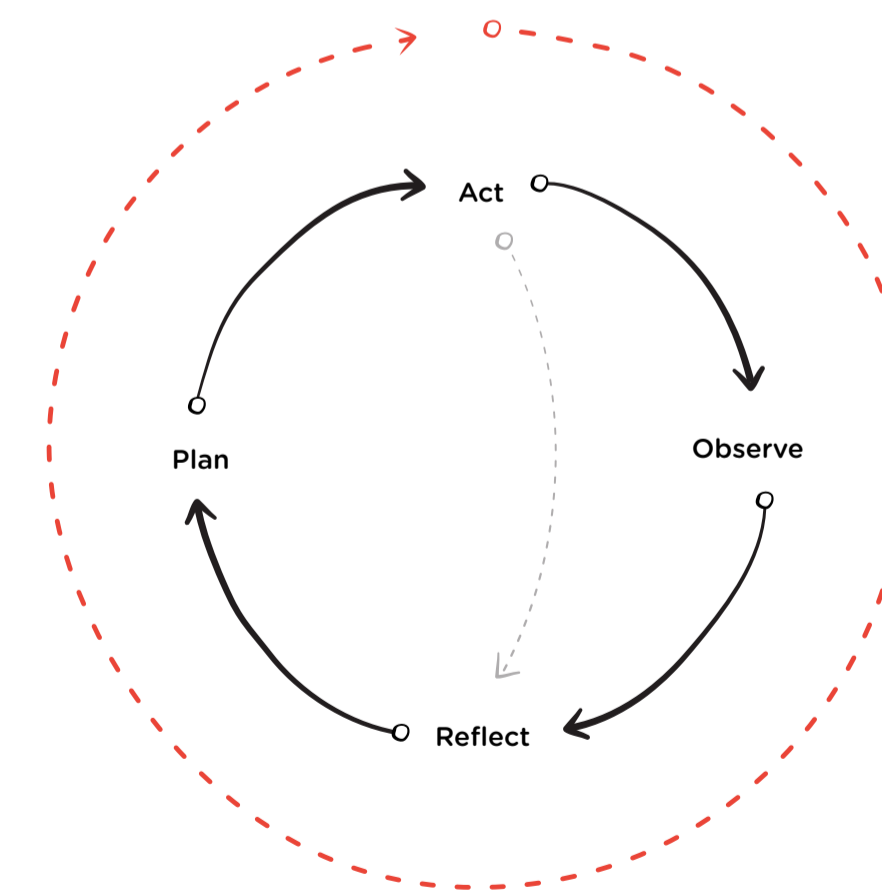


Figure 6. Schön. (1983). Cyclic action research process.

Co-Design as a Theoretical Framework

This research aimed to contribute to social change within healthcare, specifically for the public health sector. Due to the nature of the research having the potential to affect local communities, it was important that a framework of a collaborative and empathetic nature was employed. Human-centred design (HCD) focuses on putting the user's needs as the first priority to resolve complexities and deliver sustainable solutions (Norman, 2013). Co-design builds upon human-centred design by adding a collaborative element, enabling design solutions to better meet the needs of end-users by directly involving them in the design process (Muratovski, 2016). A co-design research framework was chosen to ensure the tools and methods used in the research would be sensitive to the needs of the end-user and engage them in ways that would allow them to contribute. This was key to deliver a sustainable solution that influenced social change.

People-centred design philosophies imply that one must first understand people (Norman, 2013). Such approaches acknowledge that those directly affected by the problem are most likely to hold the key to its solution (IDEO, 2015). The people we design for are often unaware of what it is they truly

need. In some cases, they are unaware there may even be a problem. The responsibility falls on the designer to observe, consider, understand, and most importantly, build empathy with communities and individuals to develop the most appropriate solutions to meet their needs (IDEO, 2015; Norman, 2013).

Design is seldom a perfectly linear process, fluctuating between diverging and converging phases that move the project closer and closer to a solution that more accurately captures and reflects the needs and desires of the user (IDEO, 2015; Figure 8). The design process starts by learning and understanding the needs of the people, opening the project up to a range of possibilities (IDEO, 2015). This divergent phase is particularly useful for when the end result is unknown (as in this research). When an opportunity or problem is identified, the process then converges, narrowing ideas down to what is most desirable, viable, and feasible (IDEO, 2015; Figure 7). Finding a balance between desirability, viability, and feasibility is crucial for designing sustainable solutions. It ensures that the solution reflects the needs of the user and considers how it will be used and integrated in people's lives (IDEO, 2015; Greenhouse, 2012).

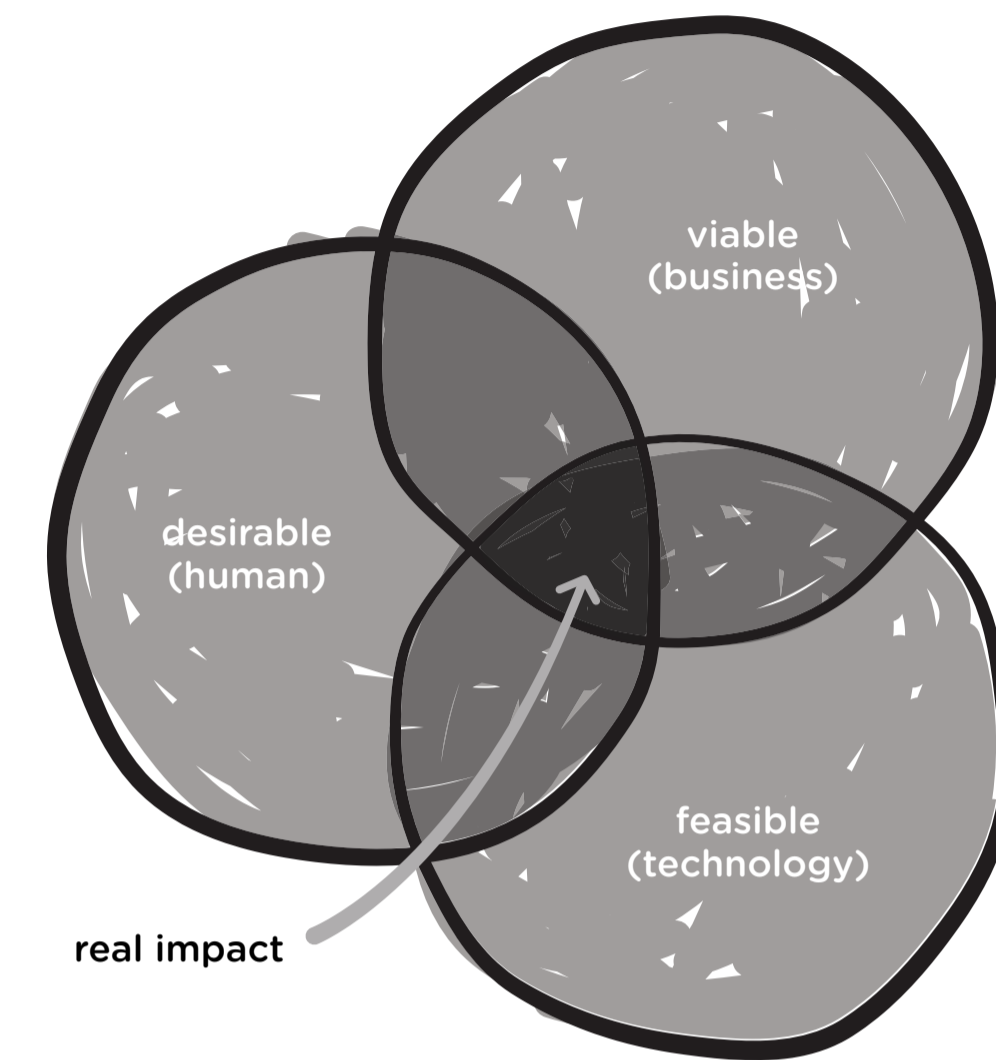


Figure 7. IDEO. (2015). Creating real impact.

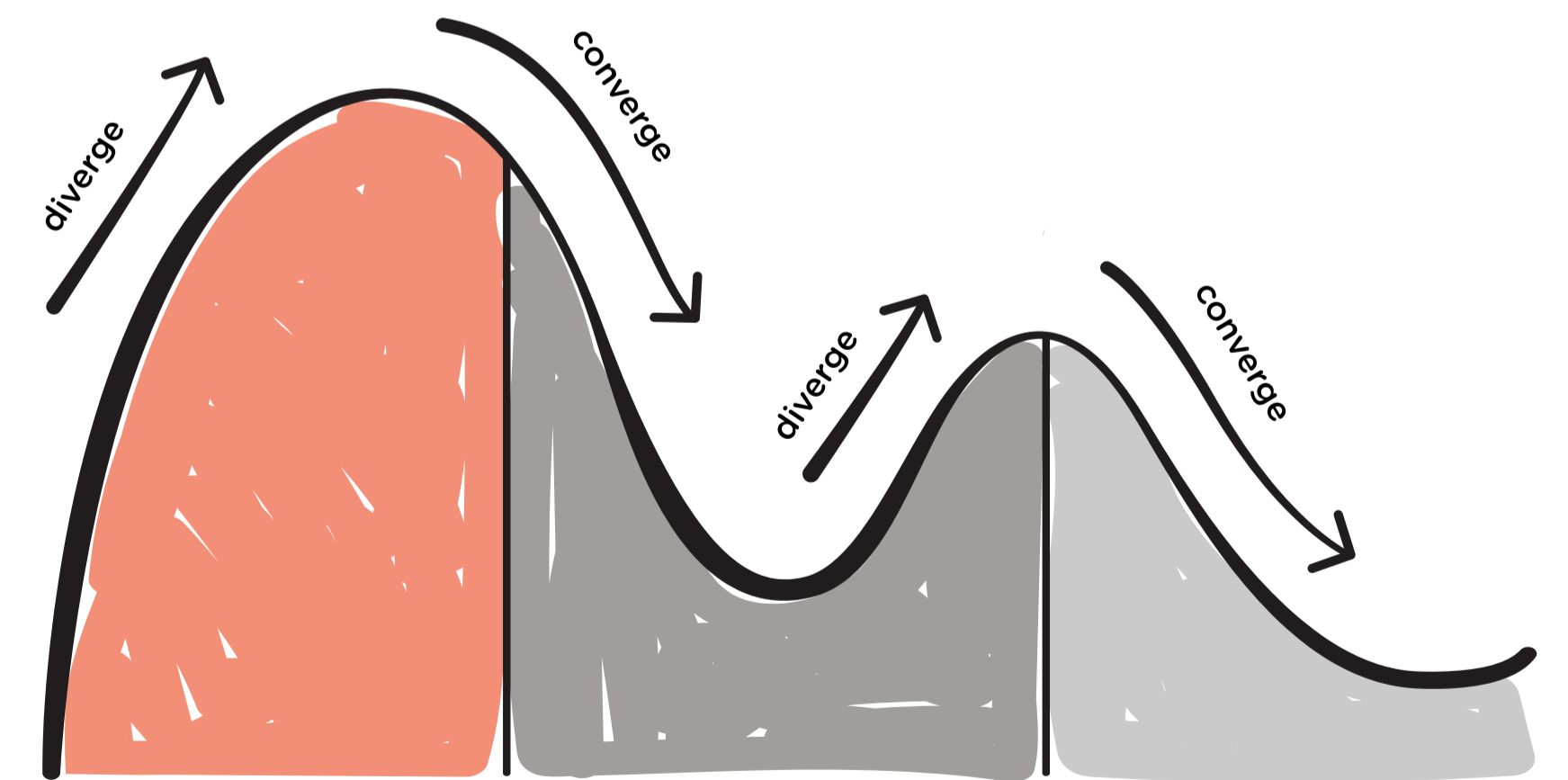


Figure 8. IDEO. (2015). Fluctuating design phases.

HCD as an approach uses methods that aim to put the needs of the user first, enabling designs to be grounded in information about people, rather than business or technology (Norman, 2013; Greenhouse, 2012). HCD deeply considers the desires and limitations of users throughout the process, keeping them as the center and focus of the work, so that design solutions can be used with ease (IDEO, 2015; Greenhouse, 2012). HCD reflects the individuality of users, acknowledging that there are great variations in age and ability, and few who can truly be labelled as “average” (Greenhouse, 2012). It acknowledges that decision-making, while logical and rational, can also be influenced by an individual’s experiences, emotions, and prior assumptions about the situation (Jones, 2013). In such design practices, the researcher, designer, and user take on distinct, separate roles.

Co-design goes a step further and challenges the discrete and separate relationships of the various “actors” in a project by actively engaging users in the design process (Sanders & Stappers, 2008). Co-design suggests that design should be done with, rather than for the user, allowing them to co-create solutions together with designers (Sanders & Stappers, 2014; Figure 9). Shifting the designer/user balance creates an

opportunity for design systems to address and facilitate more complex concerns (Muratovski, 2016). In co-design approaches, users are empowered and elevated as experts of their experiences (Sanders & Stappers, 2008). As co-designers, the user plays a larger role in what would otherwise be a traditional client-designer relationship (Muratovski, 2016).

Designers take on new roles when designing with others as co-designers. Co-design requires designers to facilitate the discussion of ideas between users and help them to be creative, rather than as experts designing for people (Sanders, 2013a; Sanders, 2013b; Manzini & Rizzo, 2011). Probes, toolkits, or prototypes are commonly used to engage users, helping them to think, reflect, and express their thoughts on future ideas and concepts that may be beyond their existing perceptions (Sanders & Stappers, 2014). Collaborative and creative methods and tools are used to draw out the expertise and experience of users, which inform and are reflected in design proposals (Manzini & Rizzo, 2011). This problem solving with users supports the accountability of the designer by ensuring research and design outcomes are “relevant, democratic and meets people’s needs” (Muratovski, 2016, p. 195).

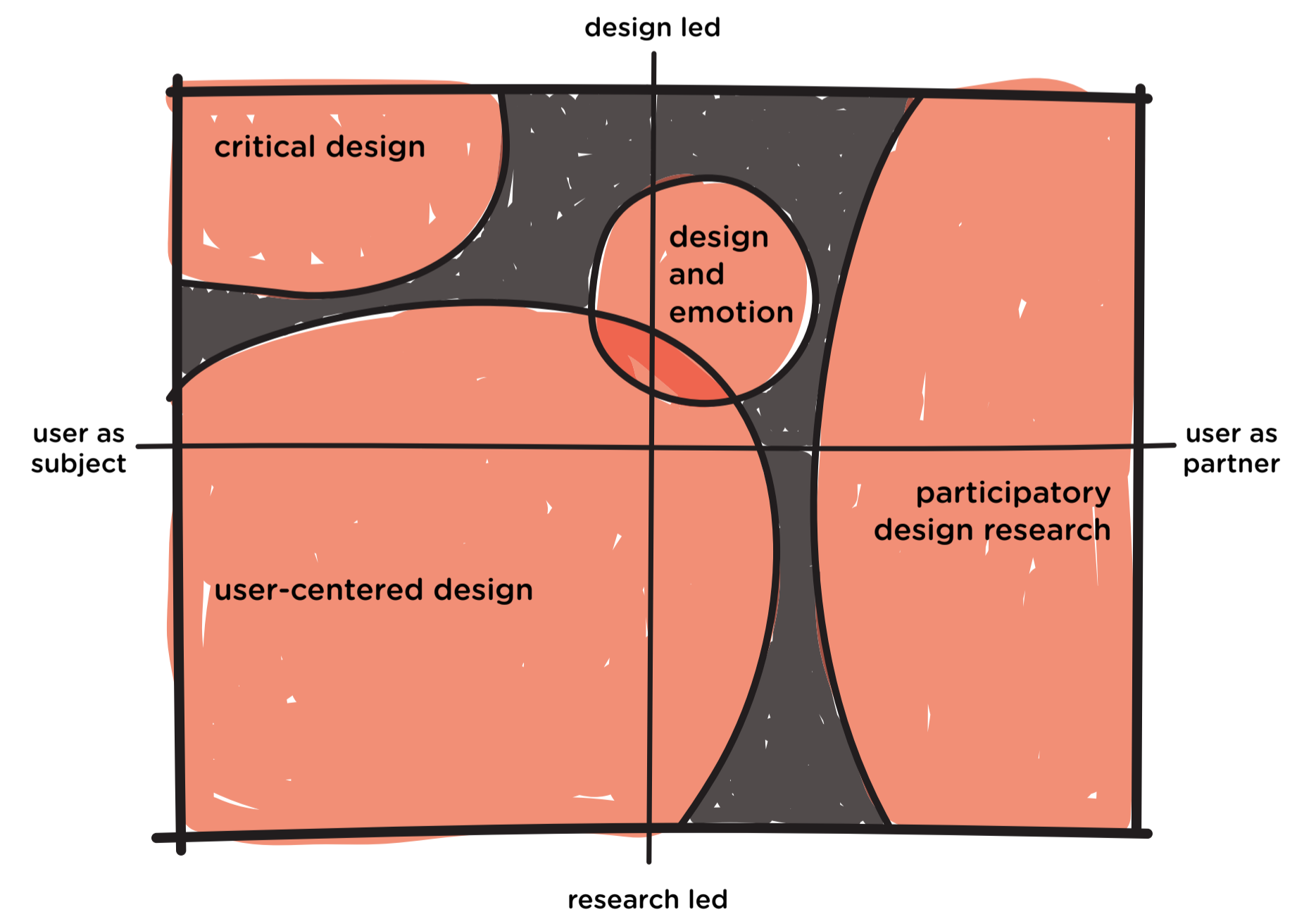


Figure 9. Sanders & Stappers. (2008). Map of human-centred design research.

Ethical Considerations

Situated within the theoretical framework of co-design, participation of the PSSP leaders was required to validate and challenge assumptions, but to also inform knowledge about the organisation and its operations. This was to ensure the proposed design solution would meet the needs of young people (end-user), but also appeal to the needs of staff and other stakeholders, who would take on the role of sustaining the design solution for the end-user. Participation in the research involved a series of co-design workshops with PSSP leaders, an expert interview with a community health promoter, an anonymous online survey with key school stakeholders, and a final *hui* evaluation with PSSP leaders-in-training.

Formal ethical approval for this research was given by AUTEK on 29 May 2017 (number 17/158) for the co-design workshops and expert interview. Approval for ethics amendments was given by AUTEK on 3 November 2017 for the school stakeholder survey, and on 1 February 2018 for the *hui* evaluation.

See Appendix 1 for ethics-related documents:

- Ethics Application 17/158 Approval Letter
- Ethics Amendment Approval Letter (Survey)
- Ethics Amendment Approval Letter (Evaluation)

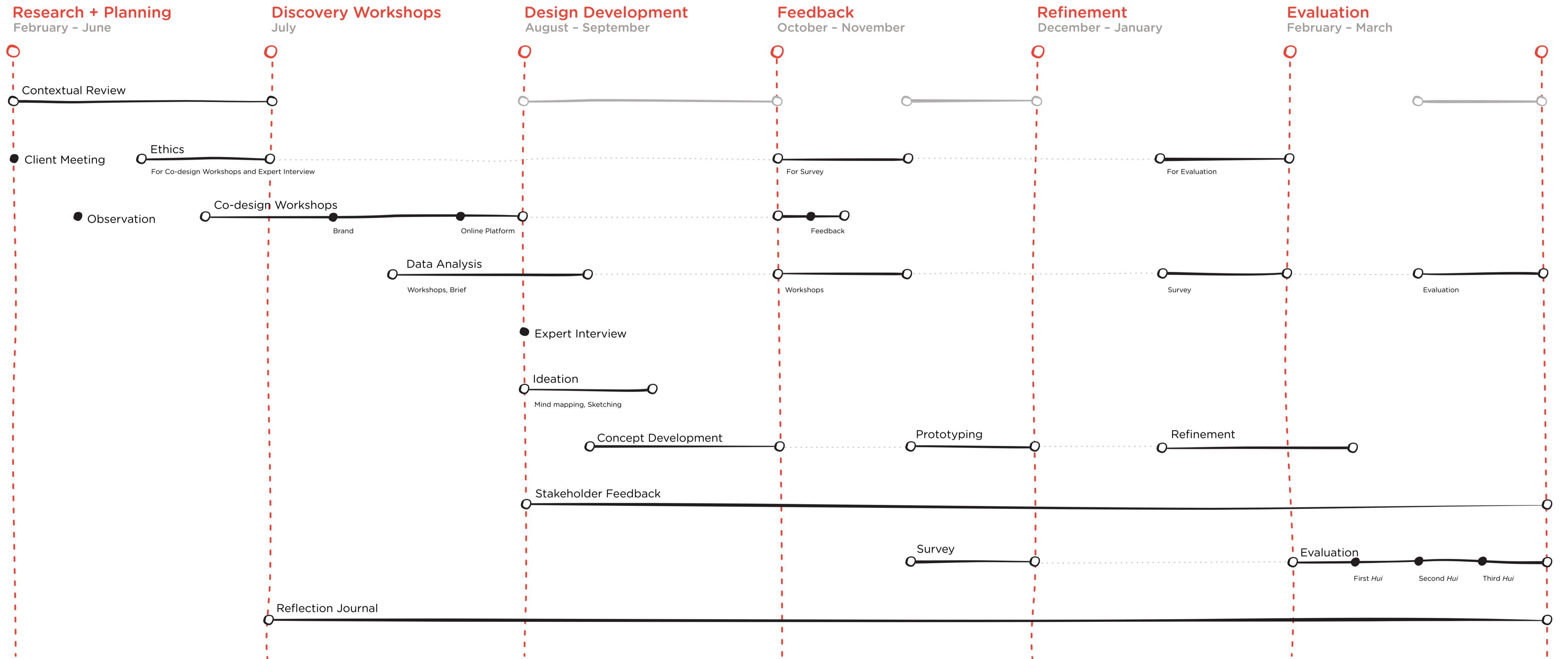


Figure 10. Research Project Timeline.

Research Methods

Contextual Review

A contextual review is a survey and critical review of the context that the research sits within, and is conducted to increase understanding of the research context at a general level (Gray & Malins, 2004). A contextual review enables the researcher to situate their research within relevant or significant contexts, and ensure the research has a viable focus that contributes new knowledge to unexplored terrains (Gray & Malins, 2004). It is a method of information seeking that acknowledges existing research to ensure the research holds academic vigour and credibility (Gray & Malins, 2004). By reviewing existing literature, the researcher is positioned to be better informed about the current state of knowledge around the context of their research (Gray, 2017).

At the beginning of this research project, I conducted a contextual review. Library databases and Google Scholar were searched using the terms public health, young people, branding, and co-design. The literature that was considered relevant was reviewed to better understand the context of public health and how branding and co-design might best interface with this. Identifying the existing literature in these contexts informed the research process and validated that new knowledge could be

contributed to how co-design and branding might work within public health. Young people were also a topic of inquiry as the demographic of the research, and were a key focus of the process and the final design outcome. The contextual review developed throughout the research as insight into PSSP as an organisation developed. Further inquiries were made around the contexts of peer education, peer support, sexual health education, and parental proxy to further support the research.

Participant Observation

Participant observation is a visual research method to gather data and insights about a particular organisation, the attitudes of those involved, and how they work and operate (Muratovski, 2016). It involves spending time within the organisation and interacting with employees to directly learn about their inner workings and culture (Stokes, 2003). Participant observations offer a direct way to learn in detail what an organisation does in a way that does not rely on participant reports, which can be biased (Stokes, 2003). It is important that in participant observation, the researcher maintains a critical position and provides independent reflections on any observations made (Muratovski, 2016).

I attended the annual *hui* (training camp for new PSSP leaders) in March 2017 to observe, listen, and better understand the programme. Participants were observed during a workshop on sexually transmitted infections (STIs), and by interacting with some of the staff at the *hui*. This observation revealed the depth of the programme, the organisational values of PSSP, and highlighted the need for both a new brand and an online platform. This helped to define the problem and the opportunity for this research.

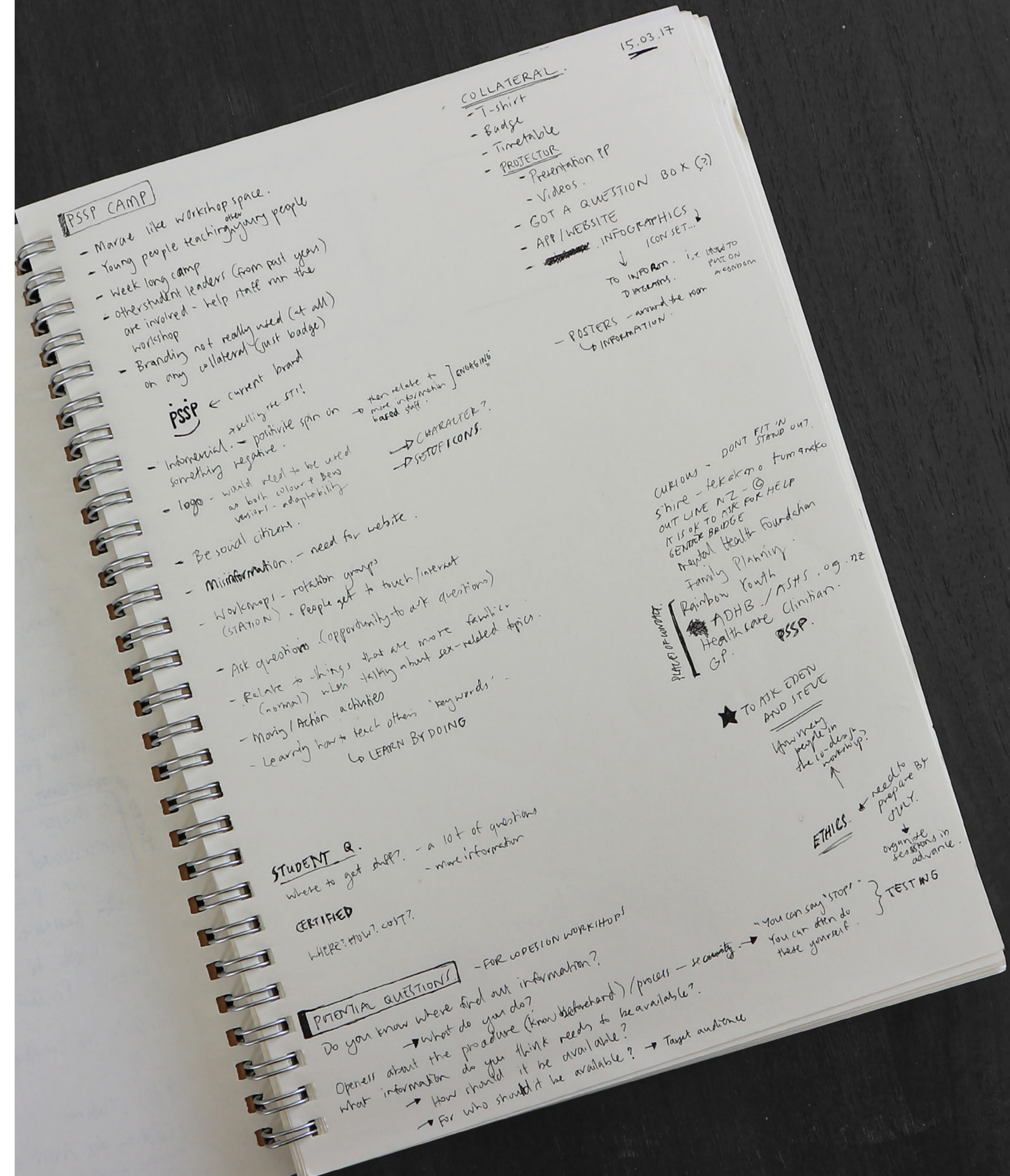
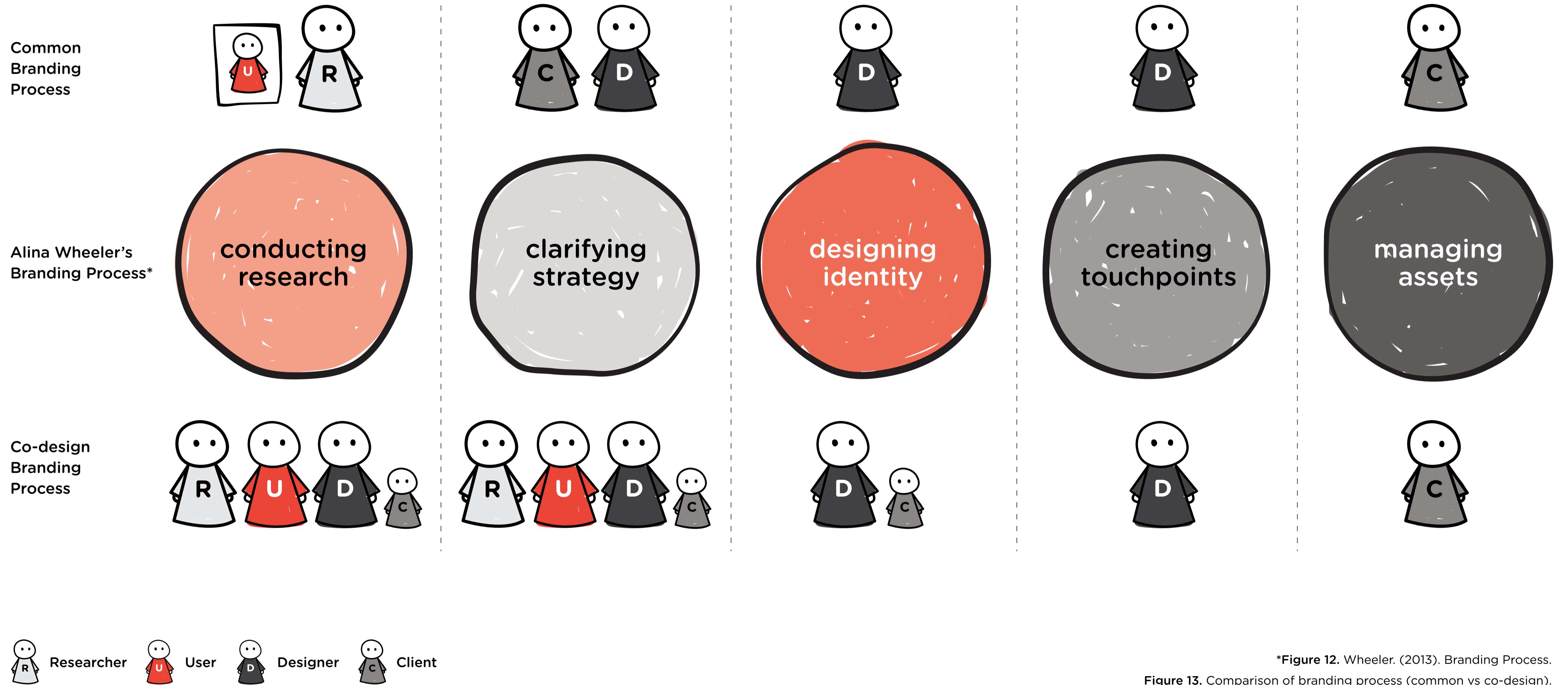


Figure 11. Hui Observation Notes.

Co-design Workshops

A branding process generally follows five phases: conduct research (discover), clarify strategy (define), design identity (design), create touchpoints (deliver), and managing assets (deliver) (Wheeler, 2013). Equivalent to the discovery phase of a design project, the conducting research phase in branding is an in-depth inquiry into an organisation and its consumers to identify the characteristics, desires, needs, behaviour, and perceptions of stakeholders. These then inform the brand direction (Wheeler, 2013; Dunn, 2004). This research phase is usually conducted by a branding agency who will, alongside key decision makers within the organisation, collectively agree on a direction for the brand, based on consumer research and insights. The user of a co-design framework for this rebranding project created an opportunity to elevate young people (PSSP leaders) to take on a more prominent role in deciding the direction of the new brand (see Figure 13).

In the co-design workshops, these young people were both informants and equal participants in the design process. The initial challenge was to understand the organisation (PSSP), not through the perspectives and opinions of staff (community health promoters), but directly from the PSSP youth leaders themselves. Within the programme, PSSP youth leaders held unique roles and perspectives as both advocates and users of the brand. Given that young people were the biggest stakeholders in the programme, it was most appropriate to involve them explicitly and directly as they were key to enabling the brand to appeal authentically to the target audience—their peers (Moran et al., 2017).



*Figure 12. Wheeler. (2013). Branding Process.
 Figure 13. Comparison of branding process (common vs co-design).

Overview of Workshops

A series of three co-design workshops were run with young people. The first two workshops were discovery and ideation workshops, while the third sought to evaluate and develop the brand and online platform. Community health promoters helped support the organisation and facilitation of the co-design workshops. The workshops were held during the secondary school term holidays out of consideration for the participants. They were held at Rainbow Youth, located in Auckland CBD. This location is often used by PSSP for their refreshers,³ as PSSP does not have their own dedicated space to meet with members. The same youth participants and community health promoters took part in all three workshops. This ensured they were involved in the full co-design process.

The detail methods for each workshop, including the range of activities and their findings are presented in the documentation of research (pp. 60–84, 86–103, 140–165).

Participant Recruitment

Twelve participants were initially identified by the community health promoters from PSSP’s community of approximately 180 current members. Participants were required to be at least 16 years of age (to be able to give consent to participate), be attending secondary school, and an active PSSP member or leader⁴ to participate in the co-design workshops. Selection prioritised candidates who had been members of the programme for at least a year, to help ensure they had the necessary experience as a PSSP leader. Potential participants who met the selection criteria were then invited to participate via email. Each potential participant was emailed an information sheet outlining the details of the research, including what was required of them. They were required to return a signed consent form prior to attending the first workshop.

³ Refreshers are sessions that PSSP holds during school term holidays. They are information sessions that follow up on topics introduced at *hui*. They give PSSP leaders an opportunity to refresh their knowledge about topics, and to also ask questions relating to their experiences dealing with contacts.

⁴ The young people refer to themselves as both a PSSP member and PSSP leader. Member is more commonly used to describe fellow PSSP leaders. Their peers, on the other hand, (other young people not part of PSSP) would more commonly refer to the youth leaders as PSSP leaders, but may also use PSSP member in some cases. There are also PSSP student leaders, who are PSSP members who help community health promoters (staff) with assisting other PSSP members or running activities at *hui*.

Expert Interviews

An expert is someone defined as highly knowledgeable about and/or skilful in a particular field (Oxford Dictionary, 2017). Interviewing an expert can bring useful insights into relevant history, contexts, and innovations for the project, which might otherwise remain unknown to the researcher but potentially be crucial to the development and direction of the research (IDEO, 2015). As opposed to observation or surveys, it is a method of data collection that is more efficient and concentrated (Bogner, Littig, & Menz, 2009). Expert interviews enable researchers to gain practical insider knowledge that deepens their understanding of a particular field (IDEO, 2015; Bogner et al., 2009).

An expert interview was conducted with the community health promoter who was the primary contact for the project. Since the team of community health promoters is rather small, due to time constraints and out of consideration of their busy schedules, only one community health promoter was interviewed. The expert interview was used to gain an understanding of the programme from an internal perspective, and identify the scope and feasibility of outcomes. It was also an opportunity to include and compare the perceptions of the young people to the vision

community health promoters had for PSSP. It helped to see where they aligned and where they differed. This also aided in making sense of and filling gaps in what the young people shared in the workshops.

The interview was face-to-face and audio recorded with the interviewee's permission. This allowed me as the interviewer to better lead the interview, enquire further on particular topics of interest, or get the interviewee to elaborate more on their answer. Minimal notes were also recorded to support participant responses. The interview asked eighteen questions* around four key themes: brand, workshop clarification, online platform and about PSSP in general. Follow-on questions were asked where necessary to draw out more in-depth responses.

Survey (with School Stakeholders)

Surveys are a systematic method of obtaining information by asking questions, often in a pre-structured way (Muratovski, 2016). The purpose is to gather the opinions, characteristics, attitudes or experiences of a population for a given topic (Muratovski, 2016; Jansen, 2010; Statistics Canada, 2003). By surveying a sample of a population, one can reasonably assume that the same or similar attributes are representative of and exist within the larger population (Jansen, 2010).

Online surveys are a time- and cost-effective way to conduct surveys, as they allow multiple respondents to complete a questionnaire simultaneously and at their convenience (Buchanan & Hvizdak, 2009; de Leeuw, Hox, & Dillman, 2008). An anonymous online survey was conducted to collect the opinions of school stakeholders about the proposed brand. This method was chosen for the convenience of respondents with other commitments and were thus less likely to be able to participate in face-to-face interviews.

The objective of the survey was to gain a range of opinions from different cultures, demographics, and school communities. This was to assess the likelihood that schools would accept the new

brand, and if there were any possible cultural issues or conflicts. The latter was a concern raised by community health promoters. A PDF document that explained the process of the project so far (from the co-design workshops to the development of FRANK and the final workshop) was prepared to accompany the survey.

School stakeholders were chosen as the respondents of this survey. They include nurses, coordinators, teachers and principals of schools involved in the programme. Respondents were selected by community health promoters under the requirement that they were a school staff member either involved in the programme supporting PSSP leaders in their roles, or knowledgeable about PSSP and what they do. School stakeholders from all schools that run the programme were approached for the survey.

Community health promoters approved the survey and PDF process document before members of their team sent it to respondents in early November 2017. Approximately 40 school stakeholders across the 25 participating secondary schools were invited to participate in the survey. Respondents were given a month to fill out the survey.

The survey was not only a way to check the brand with other stakeholders, but to ensure school stakeholders felt their voice was heard so that when FRANK was launched, it did not come as a complete surprise. In a way, it was an attempt to bring them on board as we did with the young people. Obviously not in quite the same way, but it was still important as they help to support the community health promoters and PSSP leaders.

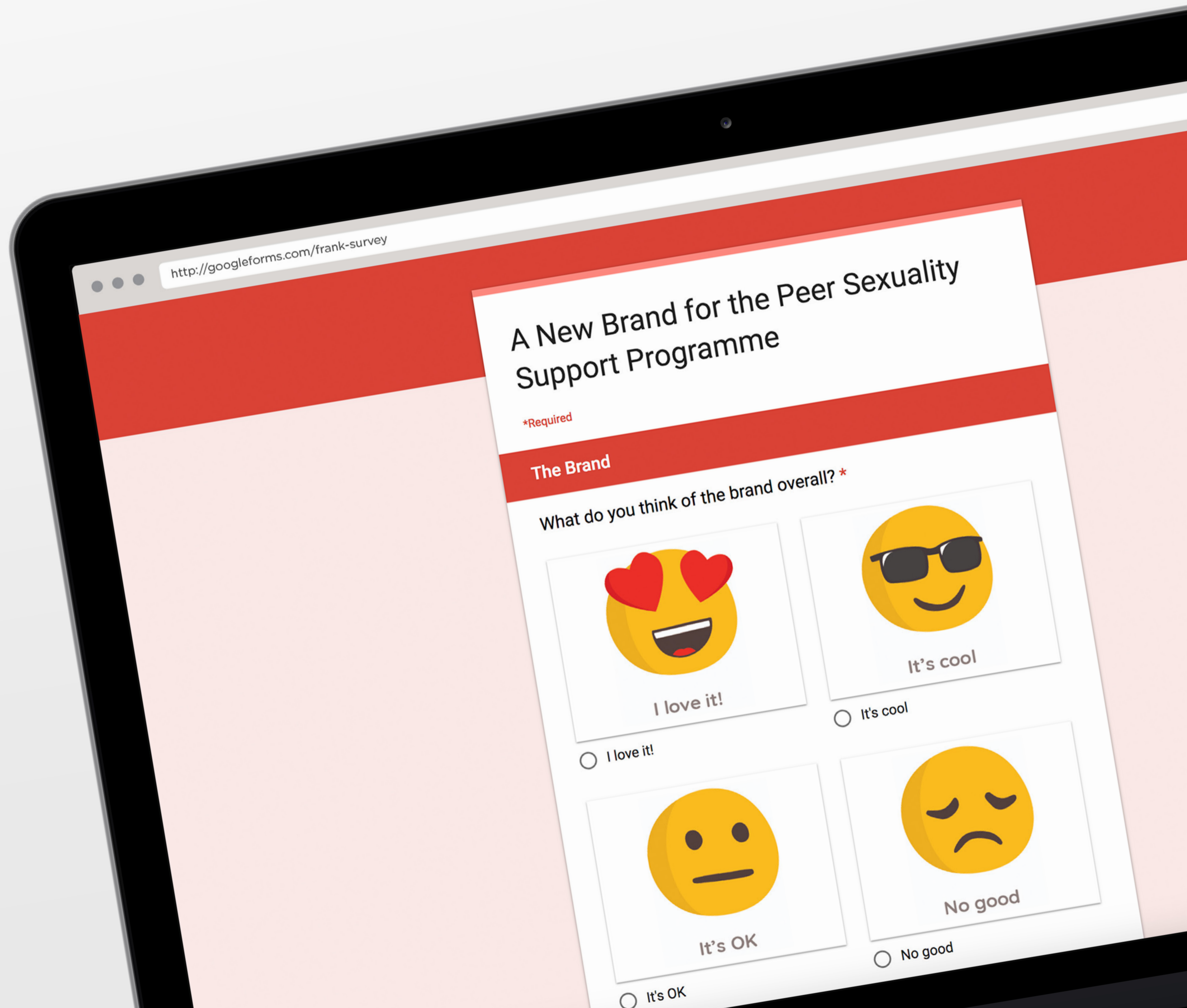


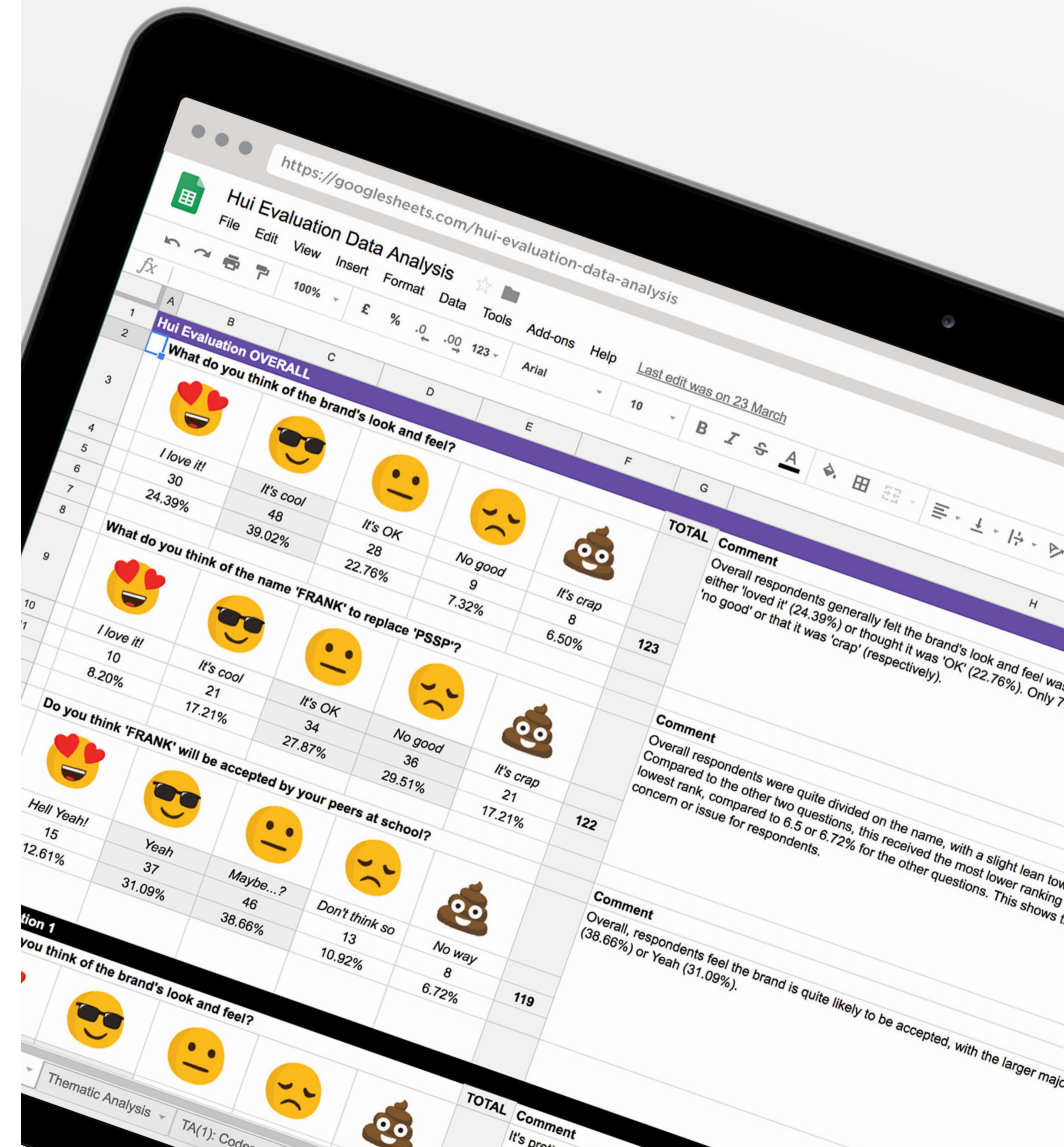
Figure 14. Survey was set up using Google Forms.

Data Analysis

Data analysis is the systematic identification and organisation of data to draw out insights and patterns within a data set in the hope of answering a research question, testing a hypothesis or disproving a theory (Judd, McClelland, & Ryan, 2017; Braun & Clarke, 2012). The aim is to draw conclusions that best represent the data and are relevant to the research question (Judd et al., 2017). Thematic analysis is a method of qualitative data analysis that identifies “patterns of meanings (themes) across a data set” (Braun & Clarke, 2012, p. 57). It is a method useful for identifying patterns relevant to the research question and to help “make sense of collective or shared meanings and experiences” present in the data (Braun & Clarke, 2012, p. 57).

Data analysis was conducted throughout the research at each key data collection stage (co-design workshops, survey, *hui* evaluation). Data analysis was generally kept simple for the co-design workshops due to the volume of data gathered. Thematic analyses were conducted for the survey and *hui* evaluation as they had less points of inquiry, but more responses overall. The analysis enabled the data to be summarised into key themes that represented the range of opinions.

Figure 15. Data analysis was conducted using spreadsheets.



Evaluation

Formal evaluation is a form of inquiry to study the effectiveness, success, or value of a policy, programme, practice, intervention, or service (Nkwake, 2015; Davidson, 2005; Clarke & Dawson, 1999). It is a systematic approach to gather evidence that is impartial, fair, and best represents the diversity of stakeholder perspectives (Clarke & Dawson, 1999). Evaluations are conducted to help decision makers make informed choices and judgements, but are also used guide how that policy, programme, practice, intervention, or service can be improved or changed (Nkwake, 2015; Clarke & Dawson, 1999).

An evaluation with PSSP leaders-in-training was conducted to evaluate the second iteration of the FRANK brand. Evaluations took place at PSSP's annual *hui*, held at the beginning of the school year in February and March 2018. The purpose was to evaluate whether the brand would appeal to and be accepted by a wider audience of young people, particularly given they were not involved with the making of the brand as the co-design workshop participants were. Participants were young people aged between 14 and 17 years old who were attending the *hui* as part of their training to become a PSSP leader. These participants were chosen because they were easy to access, and would have

a good understanding of PSSP and what they do. At the same time, they were not as experienced as the PSSP leaders who attended the co-design workshops, and thus better represented the views of young people who might not be as actively involved in PSSP.

The evaluation was conducted in 20-minute sessions at three *hui*, in which participants were told a bit about the research and shown the brand FRANK, but given no explanation as to its meaning. This was important to get their honest and uninfluenced first impression and opinion on the brand.

Participants were then asked to respond to three questions: what did they think of the brand's look and feel, what did they think of the name FRANK, and whether they thought the brand would be accepted by their peers at school. Participants first responded to questions by voting on an emoji scale ranging from "I love it" to "It's crap". They then formed small groups to discuss and write down why they chose that rating for each question. This gave participants the opportunity to have their individual opinions recorded (in the vote) and to then discuss their opinions with their peers.

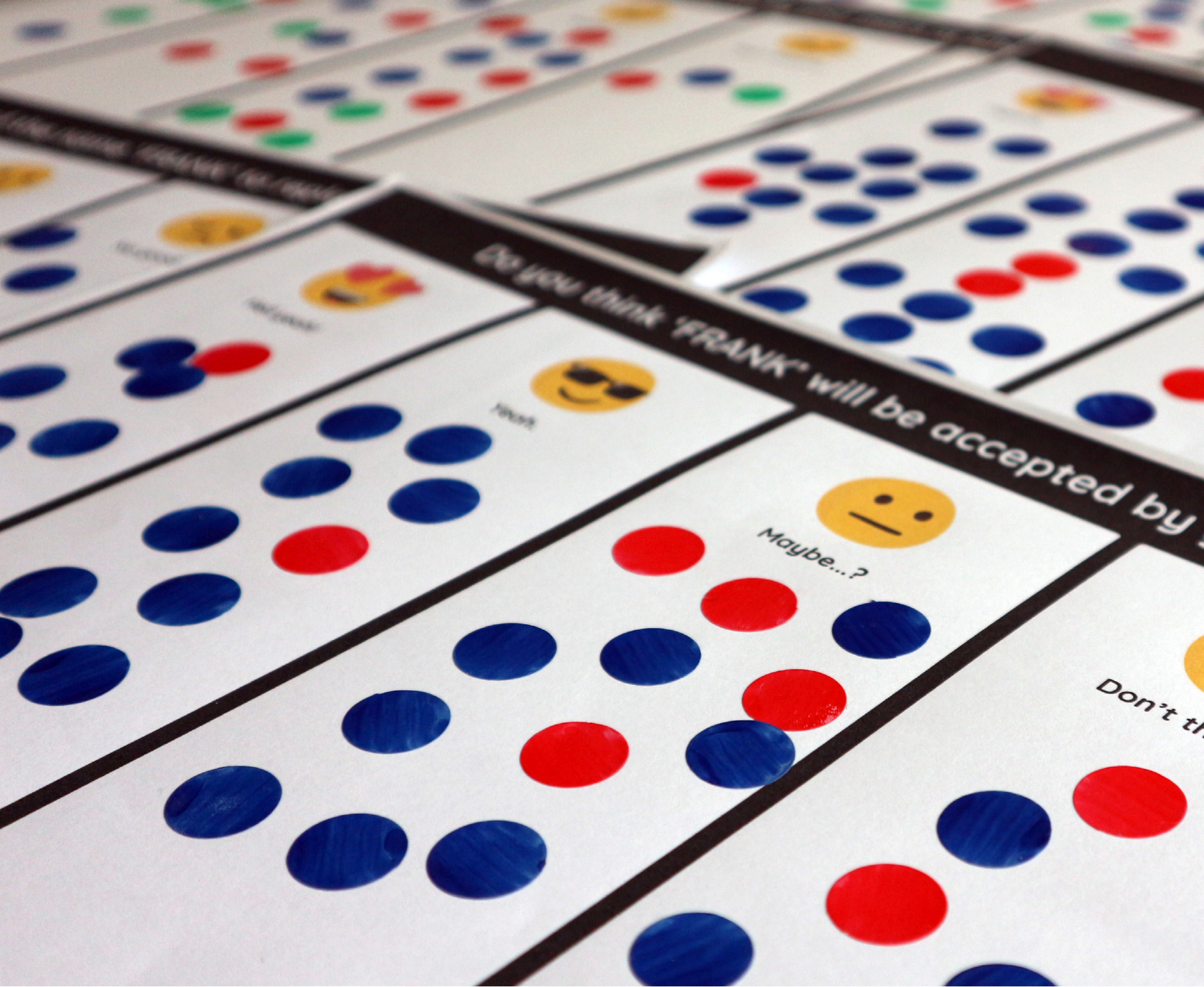


Figure 16. Emoji scale voting boards.



Figure 17. Group Feedback Worksheets.

Research and Reflection Journal

Research journals are a tool used to capture experiences, observations, and ideas as they occur throughout a research project. These are later used by the researcher to “stimulate reflective thinking about the research” (Newbury, 2001, p. 2). Reflective journals focus on capturing and communicating knowledge and insights as a practitioner deals with the complexity of real-world situations and the practice is considered a form of research (Schön, 1983).

Processes, insights, ideas, and thoughts throughout the research project were documented and reflected on using both physical and digital journals. I completed digital journal entries on a regular basis to capture all the important points throughout the research. This method was useful in allowing thoughts and ideas to be processed and put into writing, helping to explore and flesh out problems and obstacles that occurred throughout the research. Doing this also enabled me to communicate my research process and findings to others to gain feedback. A physical journal was utilised more to explore and generate ideas and potential concepts. This method of journaling enabled documentation to be more flexible and fluid, allowing ideas to flow more freely than digital mediums allowed.

Figure 18. Physical documentation.

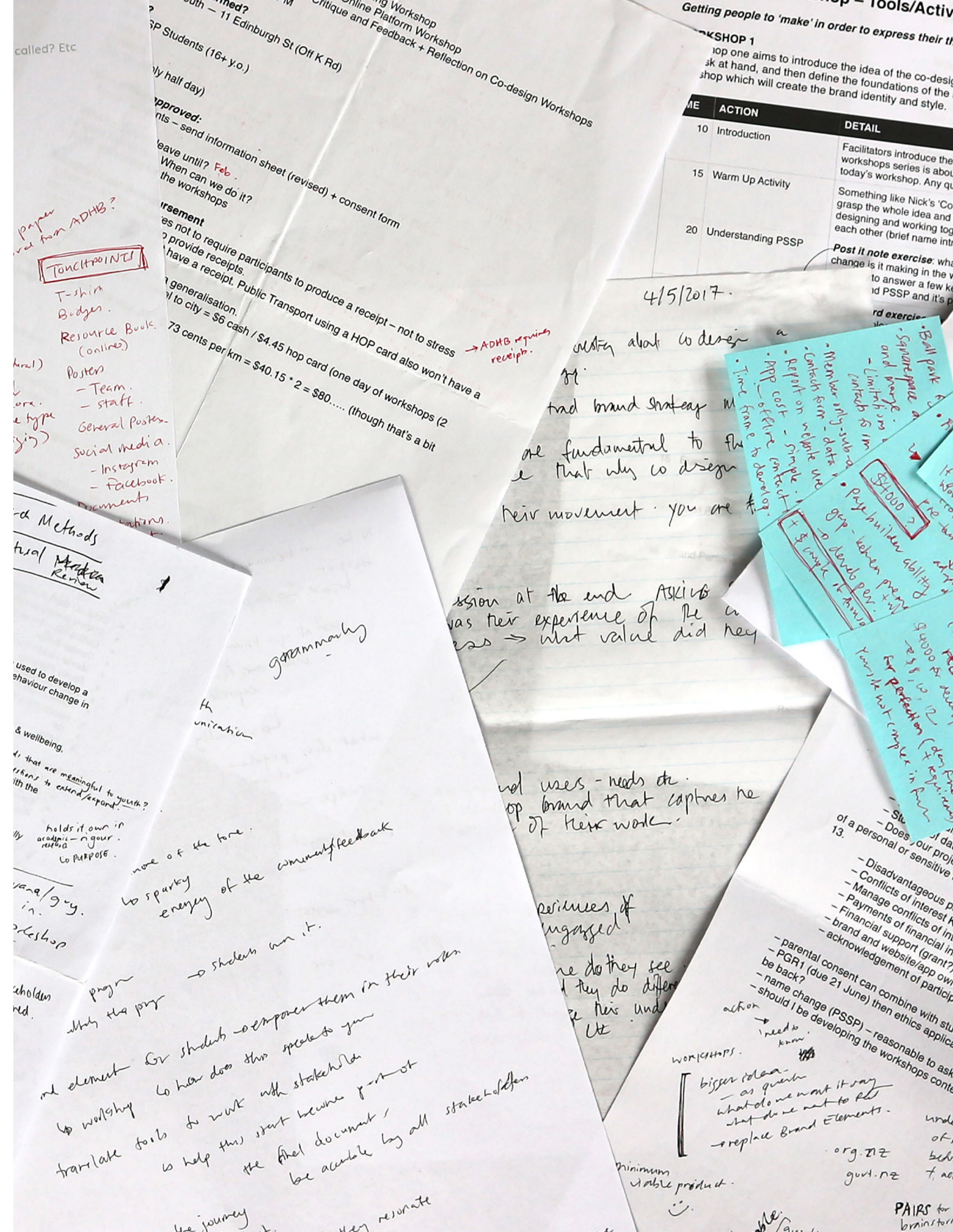




Figure 19. Digital journal.

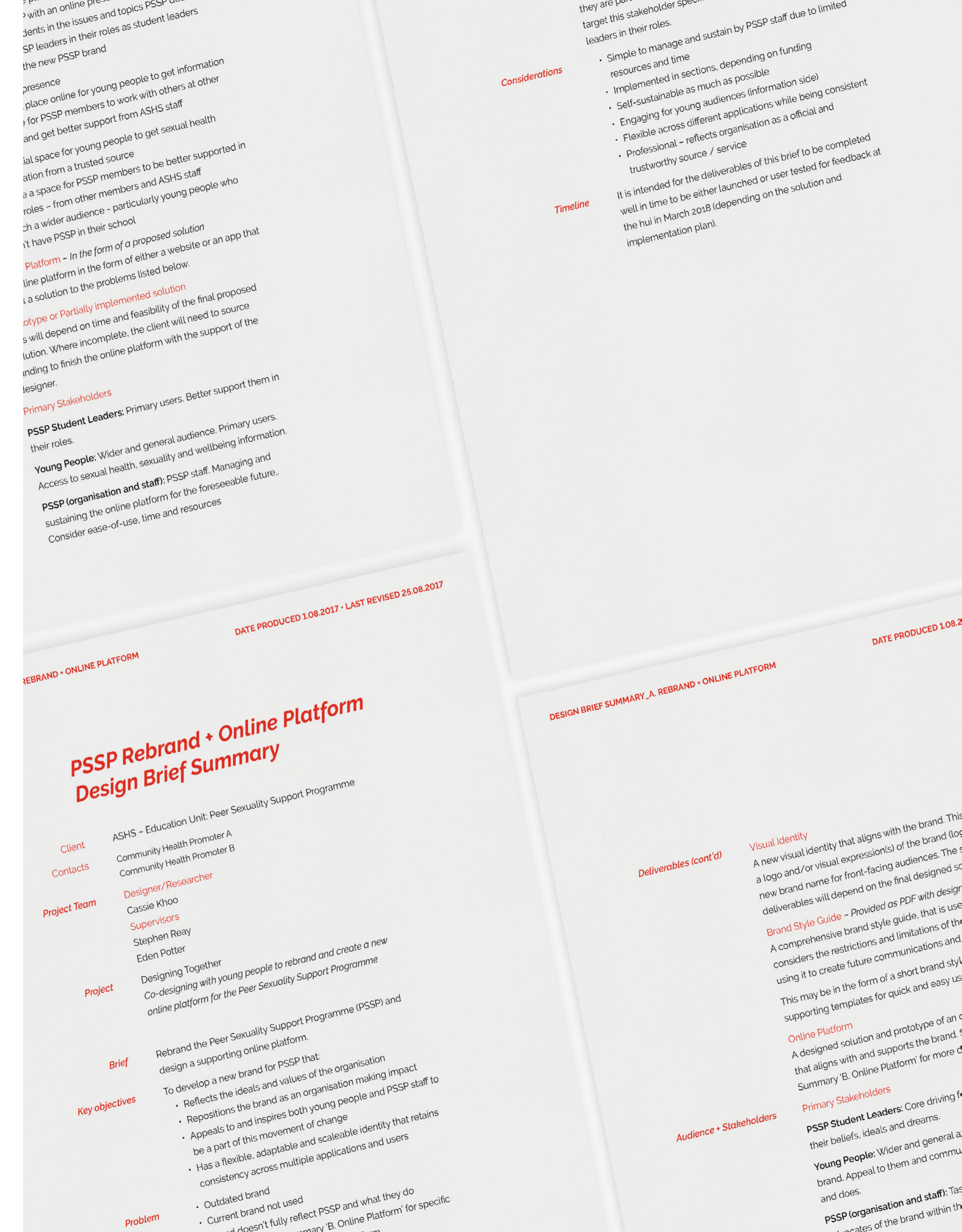
Design Methods

Design Brief

A design brief is a written document that aids with project management and is often defined at the beginning of a project (Phillips, 2012; Liedtka & Ogilvie, 2011). Design briefs are used to frame the project; its purpose, constraints, and resources (Phillips, 2012; Liedtka & Ogilvie, 2011). They also outline the schedule, milestones, and objectives that define the project (Liedtka & Ogilvie, 2011). The purpose of a design brief is to manage the risks of exploring unfamiliar terrains by setting guidance and direction (Liedtka & Ogilvie, 2011).

For this project, two design briefs were written—one for the brand within the overall project, and a sub-brief specifically for the online platform, which supported the main brief. Collating and summarising everything discovered about the project at this point helped to paint an overall picture of what was needed. The brief outlined the problem, opportunity, objectives, and what needed to be considered. The “key objectives”, “opportunity”, and “considerations” sections in both briefs were largely informed by the insights gathered from the co-design workshops.

Figure 20. Project design briefs.



Mind Mapping

Mind mapping is a tool used to arrange and organise information, ideas, and thoughts that branch out from a central theme or idea (Hillar, 2012; Rustler, 2012). It helps to provide an overview of, and identify connections between the individual elements within the central idea or theme (Rustler, 2012).

Mind mapping was used to organise and summarise the values and characteristics of PSSP as shared by co-design workshop participants. This helped to clarify all the information and insights into an overall picture of PSSP that was more accessible and simple to comprehend. It enabled connections to be recognised and key sub-themes to be identified in a fluid way. These were then used to inform the generation of name and logo concepts for the brand.

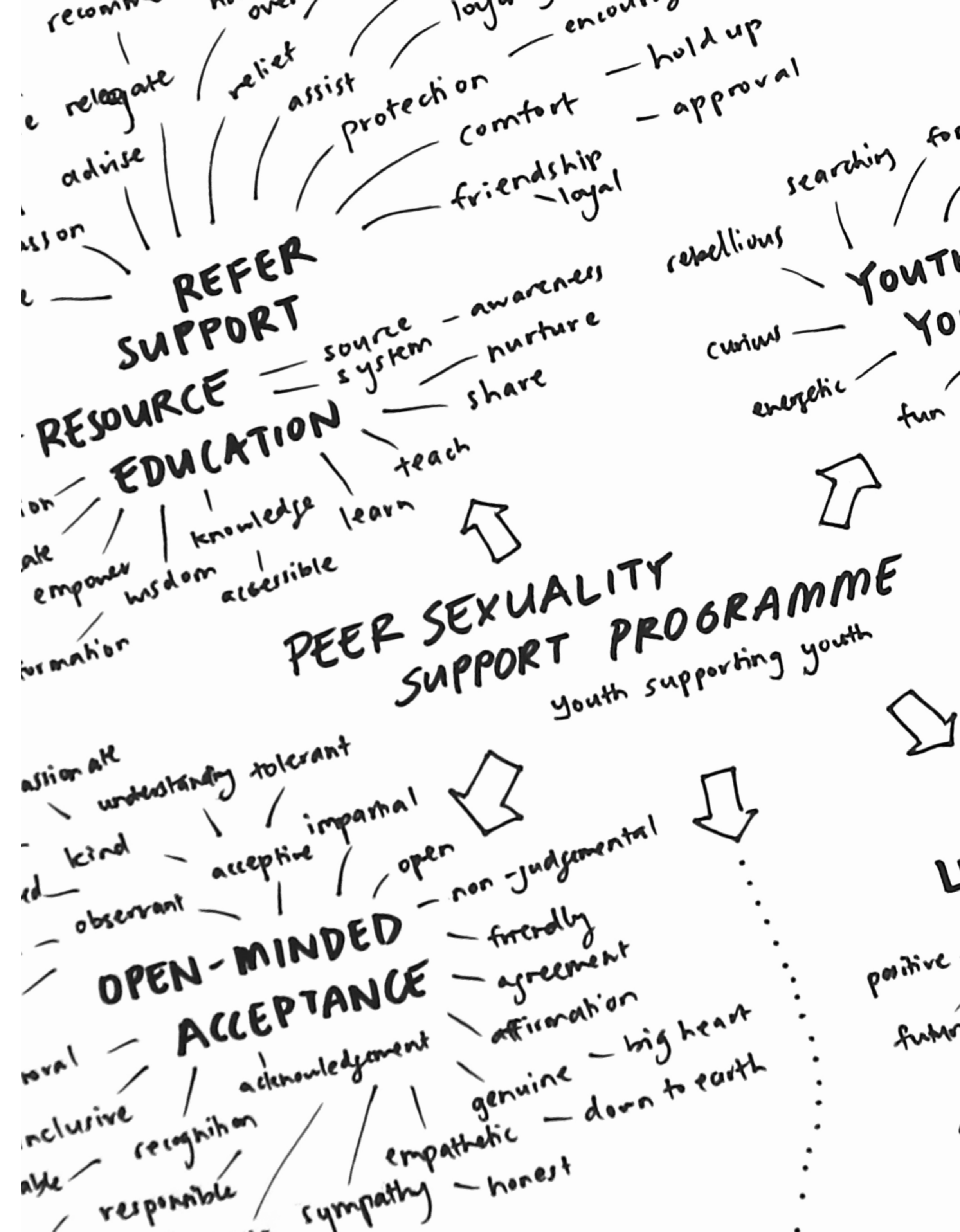


Figure 21. Mind map to define PSSP.

Sketching

Sketching is a tool used to visually explore, think, and organise ideas and thoughts about problems and their potential solutions (Sullivan & Schuh, 2016; IDEO, 2015). It is a method that is rapid, dynamic, and flexible, where the quantity of ideas is valued over quality (Sullivan & Schuh, 2016; Bar-eli, 2013). It is useful for externalising ideas and making them public and more permanent (Bar-eli, 2013; Stones & Cassidy, 2010). Sketching begins with creative thinking. That is the generation of ideas on paper, for critical thinking to occur; the evaluation of ideas by organising, analysing, ranking, and prioritising to choose concepts that are viable or have potential (Sullivan & Schuh, 2016).

Sketching was used in the earlier ideation phase of the project to generate and explore possible ideas for the brand logo and identity. I did this with A3 paper and pencil to allow quick exploration and iteration. This enabled the rapid generation of ideas, which I then evaluated for potential concepts and developed further digitally. Some concepts were refined using sketching before being recreated digitally to capture a more rough and hand-drawn style.

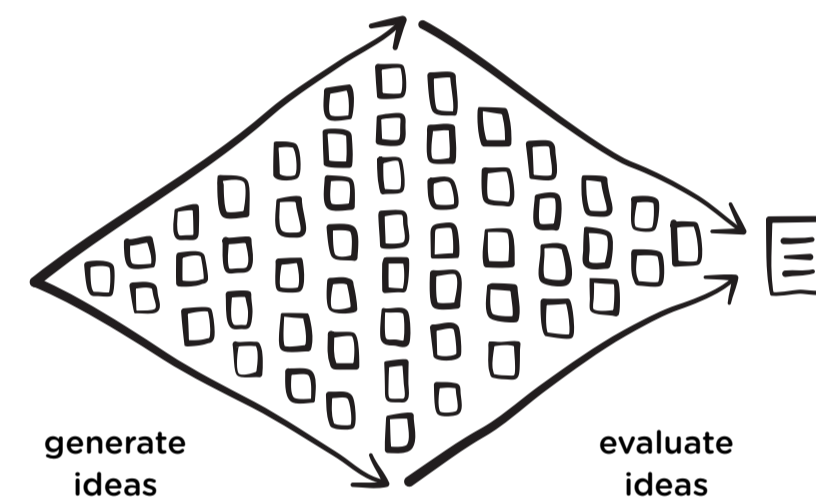


Figure 22. Sullivan & Schuh. (2016). Generate and evaluate ideas through sketching.

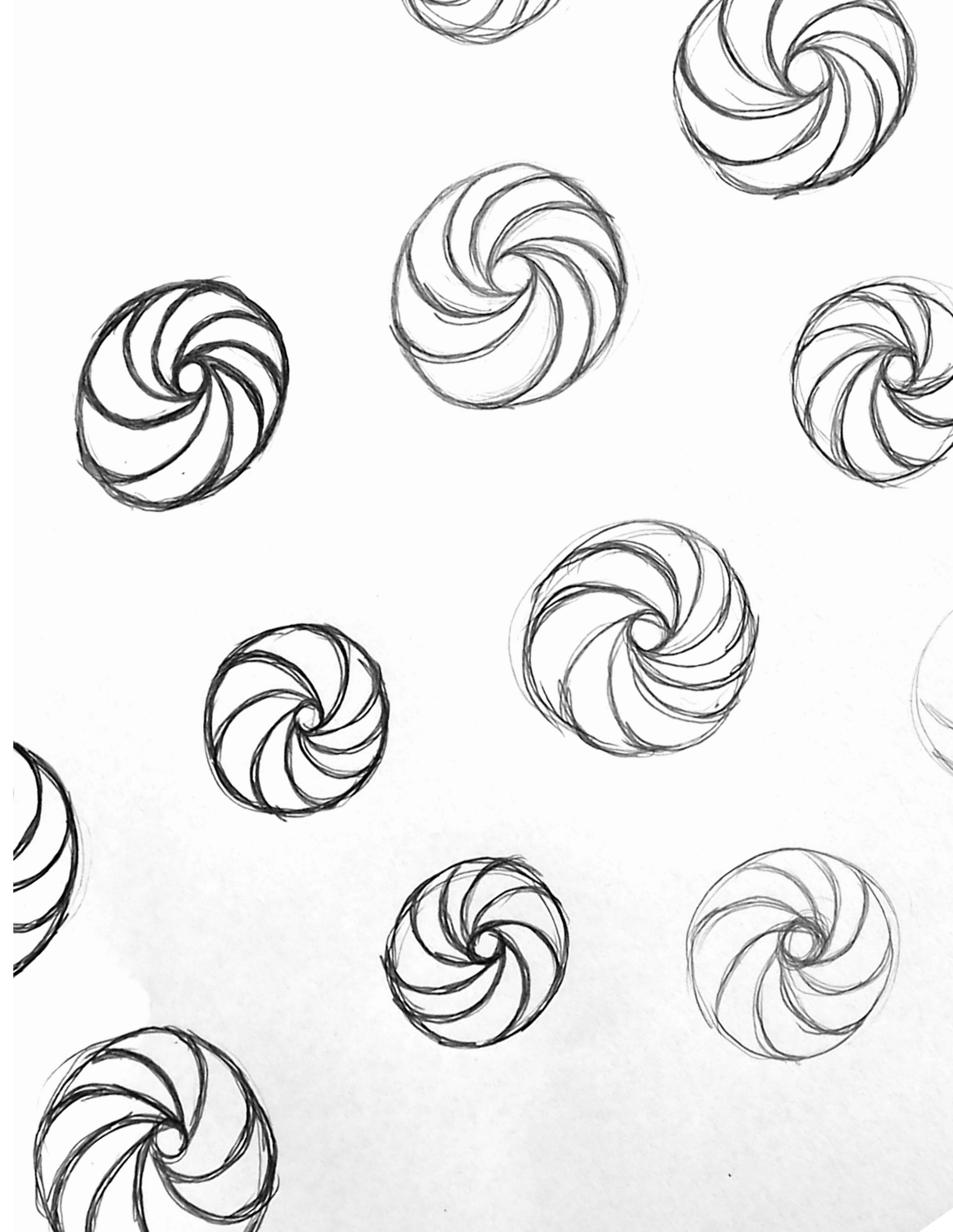


Figure 23. Sketching out a concept.

Concept Development

Concept development is a phase in the design process where ideas are further developed into more polished and complete concepts (IDEO, 2015; Stone, 2010). Concept development moves the problem to a solution, presenting a robust and flexible concept that will best address the problem (IDEO, 2015; Stone, 2010).

Concept development was executed to flesh out ideas that had greater potential in the development of both the brand and online platform. The development of ideas into more thorough concepts helped to narrow down solutions and select design directions that were more likely to meet the goals and objectives of the project (Stone, 2010). Community health promoters were involved in this phase for stakeholder feedback, which enabled solutions to develop in directions that were more likely to be used and accepted, but also feasible (particularly in terms of the online platform).



Figure 24. Development of pinwheel concept.

Prototyping

Prototyping is a rapid and iterative method that is used to test ideas by making them into a tangible experience (IDEO, 2015; Warfel, 2009). It allows critical elements in an idea or concept to be quickly tested to identify what is working and what is not (IDEO, 2015). It is a fluid process that enables learnings and feedback to inform the development and improvement of future iterations (IDEO, 2015). Prototyping creates opportunities for innovation (Warfel, 2009). By realising ideas in a more tangible, tactile form, stakeholders are able to evaluate and provide feedback that is more relevant and useful (IDEO, 2015).

Prototyping was used to realise concepts and ideas in a more tangible form for stakeholders to provide useful and constructive feedback. This helped to explore and envision what was feasible within design solutions with community health promoters. Mock ups of how the brand identity might be applied across different collateral were used in presentations to stakeholders, particularly co-design workshop participants, to help represent the concept and how the brand identity could work as a system. This helped stakeholders to understand the brand's potential beyond the logo itself.



Figure 25. Mock up of brand on T-shirt.

A working prototype of the online platform was also created in Adobe Experience Design. This helped both community health promoters and co-design workshop participants to quickly understand the features of the website and provide constructive feedback about what could be improved or changed. Their immediate feedback was then used to refine the prototype and develop further iterations.

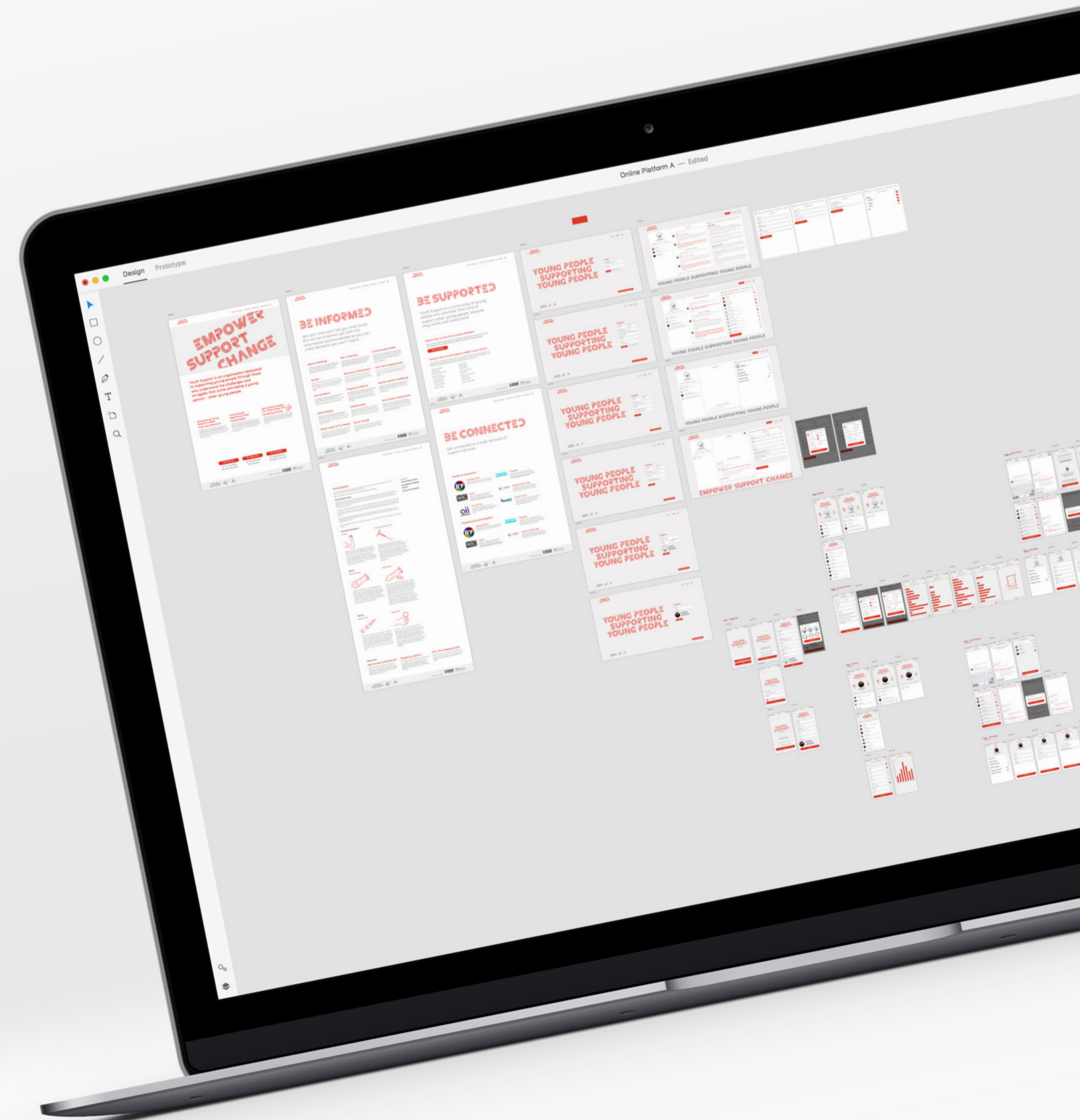


Figure 26. Developing prototype of online platform.

Moodboards

Moodboards are visual ideation tools used to convey an aesthetic tone or mood that represents a design direction (Visocky O'Grady & Visocky O'Grady, 2017). It is a fast and effective way, used at the beginning of the design process, to communicate an idea of the mood or tone to non-designers (Hands, 2018; Meroni & Sangiorgi, 2016). Moodboards are made of pictures, images, textures, and colours to depict a feel and style, which helps to avoid misunderstandings that may arise by only using verbal descriptions of a visual direction or idea (Visocky O'Grady & Visocky O'Grady, 2017; Meroni & Sangiorgi, 2016).

Moodboards were used several times early on in the ideation phase. They were first included in the co-design workshops as an activity to allow participants to visually convey the mood or tone of what the brand could be. These were analysed and informed the design direction of initial ideas.

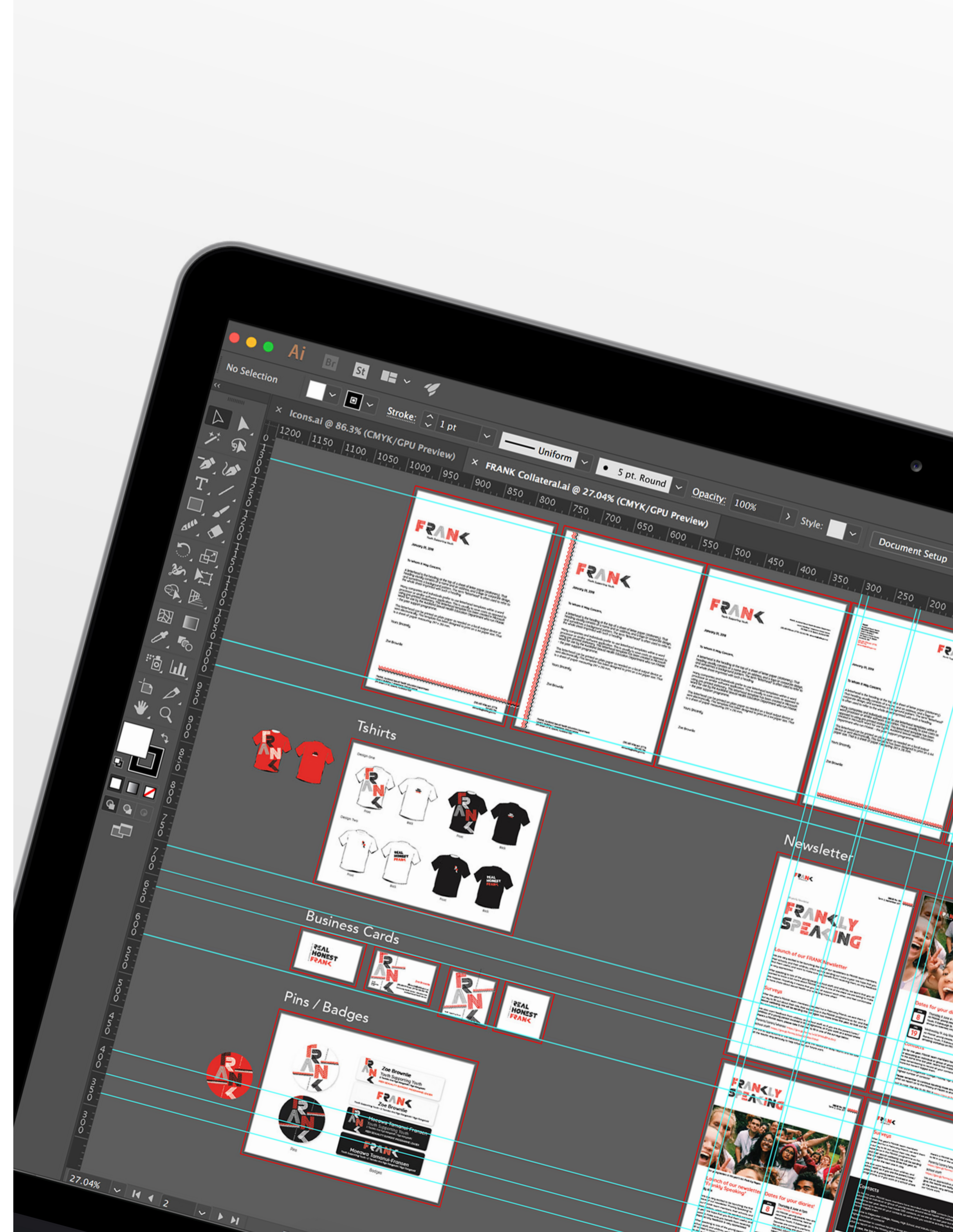
Moodboards were also created at the start of the exploration of a Māori and Pasifika style for the brand, and later in the refinement of the Māori and Pasifika style across the brand identity system. This was important as this direction was a new endeavour and little was known about what could be done to best incorporate Māori and Pasifika elements. Moodboards were therefore useful to establish possible ideas and ways this style could be approached and applied.

Refinement

Refinement is a phase of the design process that further develops a single chosen design direction (IDEO, 2015; Stone 2010). Refining a design is usually minor in nature or involves the finessing of the more aesthetic elements of a design solution (Stone, 2010). It is a process that may involve several iterations to refine the solution to a state that is likely to be adopted and embraced by stakeholders (IDEO, 2015). Design refinement is usually guided by stakeholder feedback, particularly in human-centred and co-design approaches (IDEO, 2015).

Refinement was carried out in several iterations, particularly after major feedback sessions from stakeholders. Feedback from various stakeholders were crucial to the development and refinement of the design solutions. The first refinement phase occurred after the final co-design workshop, integrating feedback and critique from the young people into further iterations of the brand and online platform solutions. Further refinement was carried out after the school stakeholder survey and meetings with community health promoters. This iteration developed the solution to embrace Māori and Pasifika elements more thoroughly throughout the brand identity.

Figure 27. Refinement of brand system.



Stakeholder Critique

Design leader David Sherwin suggests, “feedback is a crucial part of an ongoing collaboration between the client and designer” (2012, p. 84). This is particularly the case when research is conducted in partnerships with organisations. Feedback and critique helps ideas to evolve and grow by enhancing design thinking and promoting reflection (William & Stables, 2017; IDEO, 2015; Osterwalder, Pigneur, Smith, & Bernarda 2014).

Fortnightly meetings were held with two community health promoters during the main research period to ensure they were well informed and involved with the project. These meetings were mainly updates about the progress of the research, but this also enabled them to contribute feedback on concepts and ideas, and advise on the feasibility and viability of ideas from an internal perspective.

Two meetings were also held in the middle of the project’s duration with the full team of community health promoters. The first was with key community health promoters just after the final co-design workshop, to discuss the findings around the proposed brand FRANK, from evaluating it within the workshop,

and where the research would then head. Stakeholders had the opportunity to feedback their thoughts on the brand, which identified possible areas of concern that needed to be addressed (hence the school stakeholder survey). The second meeting a month later (mid-November 2017) was with their full team of community health promoters to present the process of the research up until that point, and answer their questions or concerns about the design solutions.

Feedback was also sought from co-design workshop participants (Co-design Workshop Three), from school stakeholders (survey), and from PSSP leaders-in-training (*hui* evaluation).

Other designers were also approached for feedback and critiques relating to specific areas of expertise. Two designers from the DHW Lab provided feedback and guidance around the running of co-design workshops. A few design students and a professional designer (Designer K) were also approached for feedback relating to the challenges around incorporating Māori and Pasifika culture into the brand identity.

05. Documentation of Research



Defining the Problem and the Opportunity

Initial Meeting With the "Client"

The project began with my first meeting with the client (a community health promoter) in February 2017, who gave an introduction about the programme, what it is they do, and what they hoped to gain from this partnership. Together with the project supervisors, a scope for the research was identified and a plan created.

Within the scope of the research, it was decided a brand and an online platform would be co-designed for PSSP. While the brand would be created to the point of being usable, due to funding limitations, it was determined that the online platform could only be developed up to a prototype stage within the scope of the project. The plan was to attend the 2017 *hui* to observe and listen, run co-design workshops from July 2017, and then create a new brand and develop an online platform prototype that could then be evaluated at the 2018 *hui*.

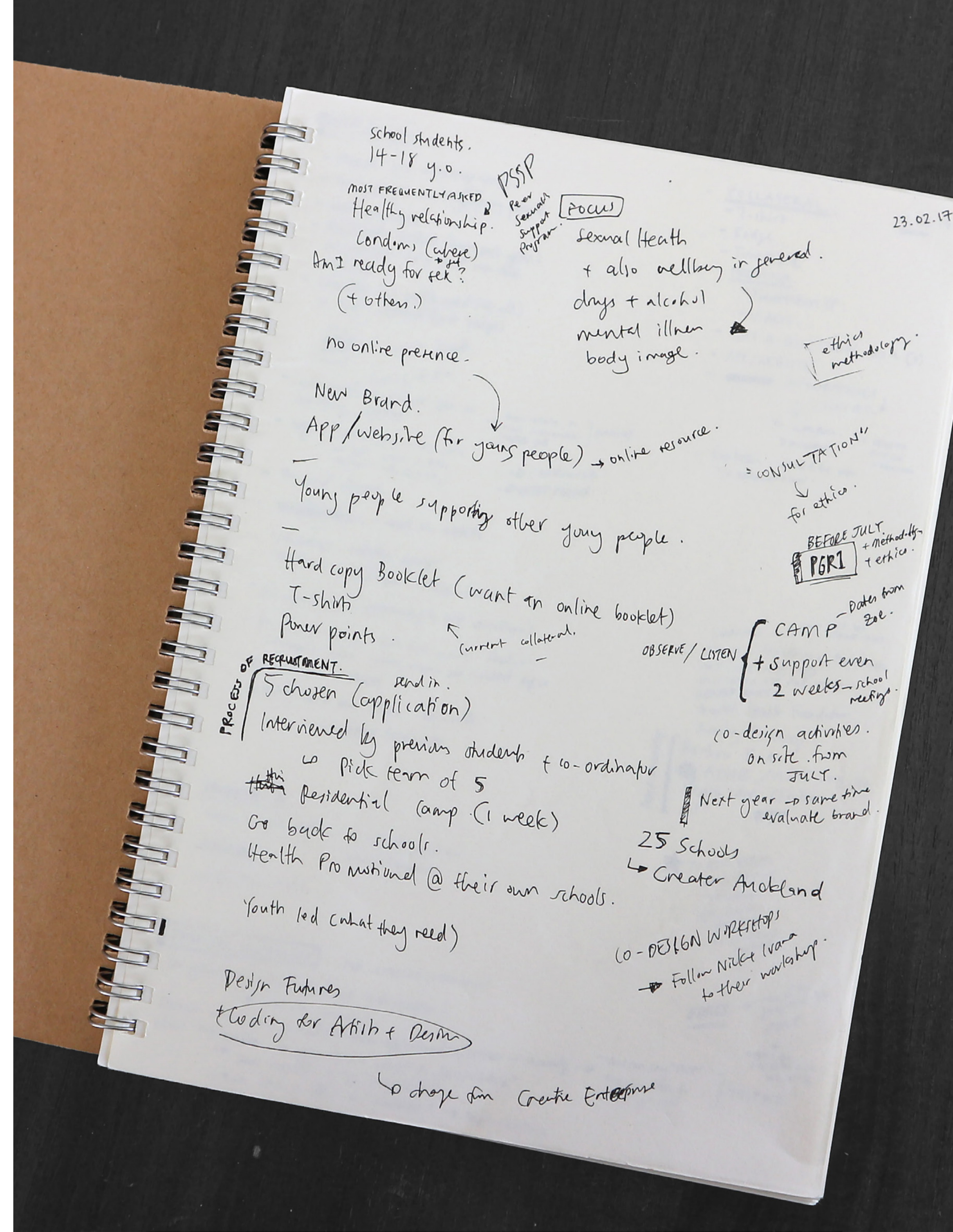


Figure 28. Meeting with client notes.

***Hui* Observation**

In March 2017, I attended one of PSSP's *hui* for a few hours and sat in on one of their workshops. The intention was to observe, listen and get a sense of what the programme was all about. During my brief time at the *hui*, I made the following observations.

The programme incorporates and integrates Māori values and teachings. For example, they treated their workshop space like a *marae*⁵, a safe place where they learnt and gathered together. These values translated across to how their workshops were run. The *hui* ran workshops on different topics relating to sexuality, sexual health, and wellbeing in fun and engaging ways. For example, in the workshop I observed, community health promoters got the young people creating Infomercials to sell an STI. It was a positive spin on something not so positive that kept the young people engaged, but still allowed them to learn important information.

Observing the surroundings of the workshop space and talking to the community health promoters, the PSSP brand is not used at all except for the student badges. Even the T-shirts and resource book given to students omitted the logo. This really

demonstrated the existing brand's lack of visual presence within the programme and highlighted the need for a rebrand.

As peer leaders, PSSP members are encouraged to be social citizens. That is, to stand up for others when they cannot or may not be able to. This suggests that advocacy makes the programme more of a movement than just a support service.

During the workshop, an important point was raised around misinformation, which validated the need for a reliable online source of information. Also, the fact that student questions seemed to be aimed more towards the more practical side of things (i.e. Where to get condoms, tests, etc.) highlighted the value that PSSP's website could bring as a trustworthy, certified resource for young people.

⁵ *Marae* is a term used to describe a Māori meeting house, which is often considered a communal or sacred place.

Current Brand Analysis

Between the initial meeting with the client, briefly observing the *hui*, and analysing their current collateral, I identified upfront that the programme lacked a memorable brand; one that both visually and conceptually reflected and promoted a sense of pride amongst student leaders and staff. Considering they did not have an official logo and their existing brand was designed more than a decade ago, it was not a surprise that stakeholders felt their current brand was outdated and did not connect with current students. Even though members expressed pride in being part of the PSSP community, there was a noticeable lack of use of the brand's visual identity. Furthermore, the brand's visual assets were inconsistent, reducing brand image and recognition for the organisation. The brand name could be said to be the only consistent asset, but even that had limited reach and recognition. While it was well known amongst PSSP members, including a community of alumni (previous PSSP members), it remained relatively unknown by anyone outside of that community. The

name also caused misunderstandings about the role of the programme and its student leaders for adults (parents, carers, whanau, teachers, and school staff), as well as other young people. Good brand names should be distinctive, concise, appropriate, easy to say, likeable, and extendible (Neumeier, 2005). As a brand name, PSSP fell short of many of these traits.

Analysing their current collateral revealed a lot about the current state of the brand and confirmed the opportunity to add value to the programme by rebranding it. PSSP had no official logo and have had to use the name badge instead (Figure 29), or often omitted it completely in favour of just the brand name, PSSP (Figure 30, p. 56). Current collateral showed no consistent use of the logo. There was no clear visual consistency across touchpoints, and community health promoters could not confidently point out anything that defined the visual identity of PSSP.

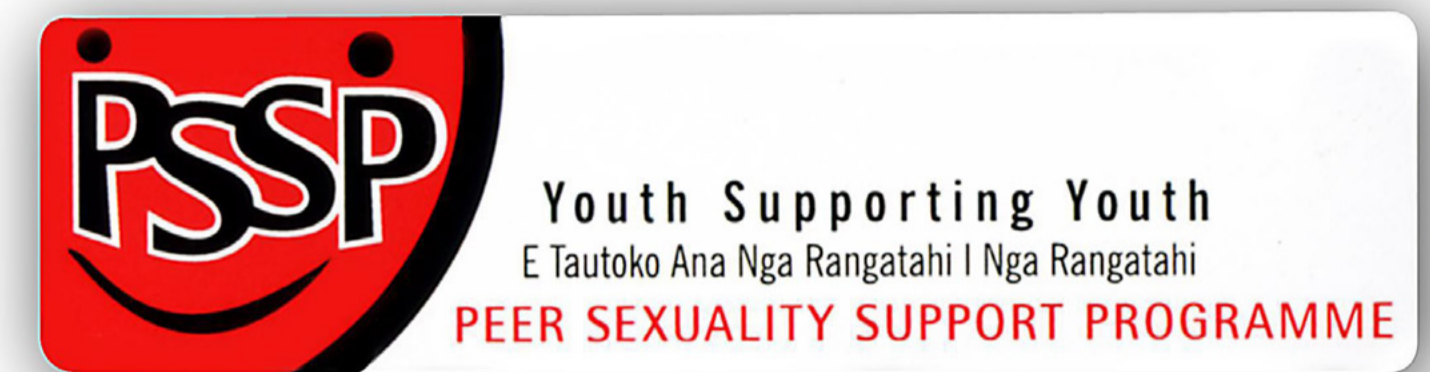


Figure 29. Peer Sexuality Support Programme. (n.d.).
PSSP Student Name Badge.

The only use of the PSSP logo is on the student name badge. There is currently no use of this logo on any other collateral. This includes collateral used internally by staff and those given to their youth leaders.

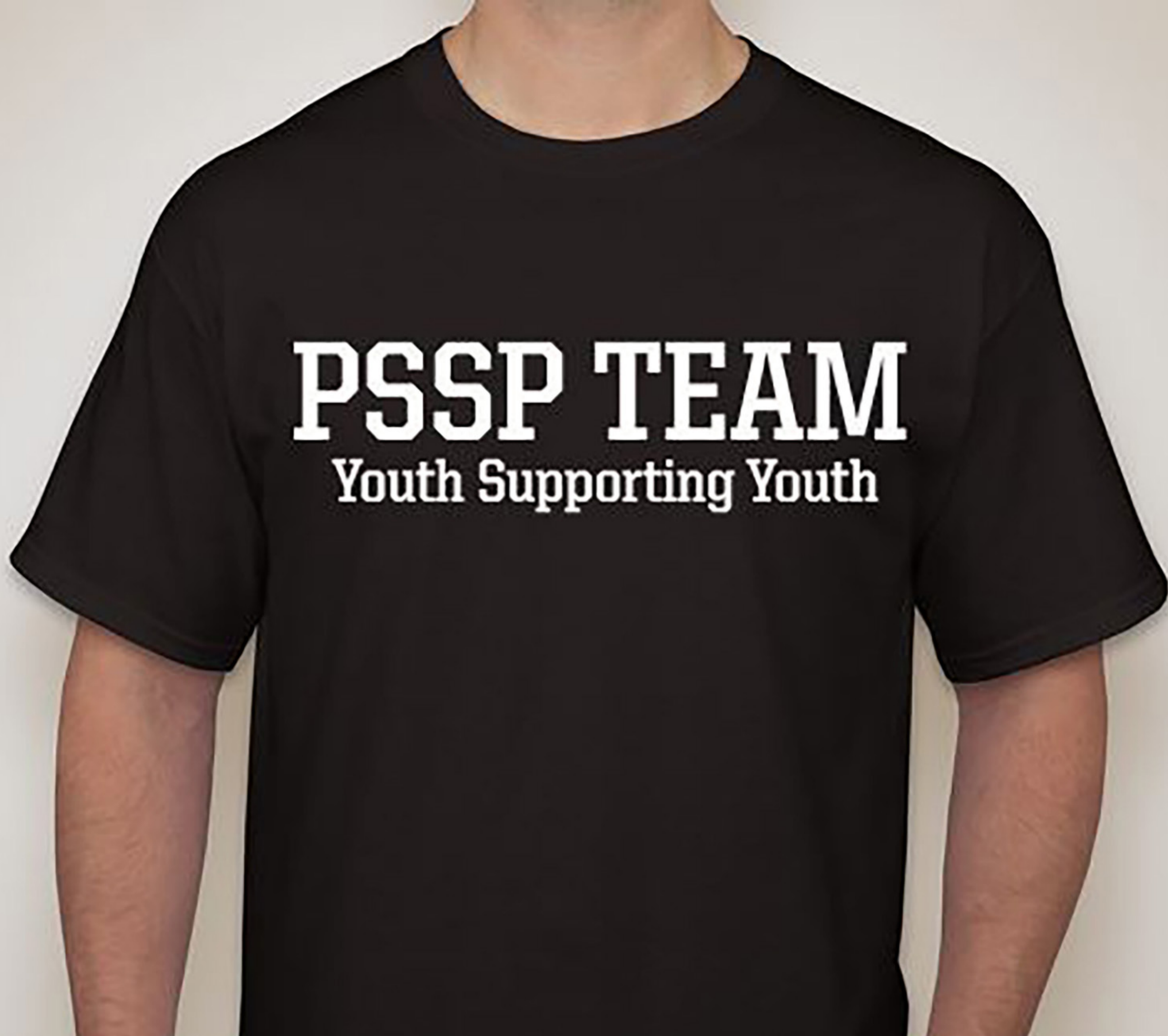


Figure 30. Peer Sexuality Support Programme. (2017). PSSP T-shirt.

PSSP's logo was not used on the t-shirts youth leaders were given to wear. The brand name PSSP was simply displayed in a typeface that was different from year to year.

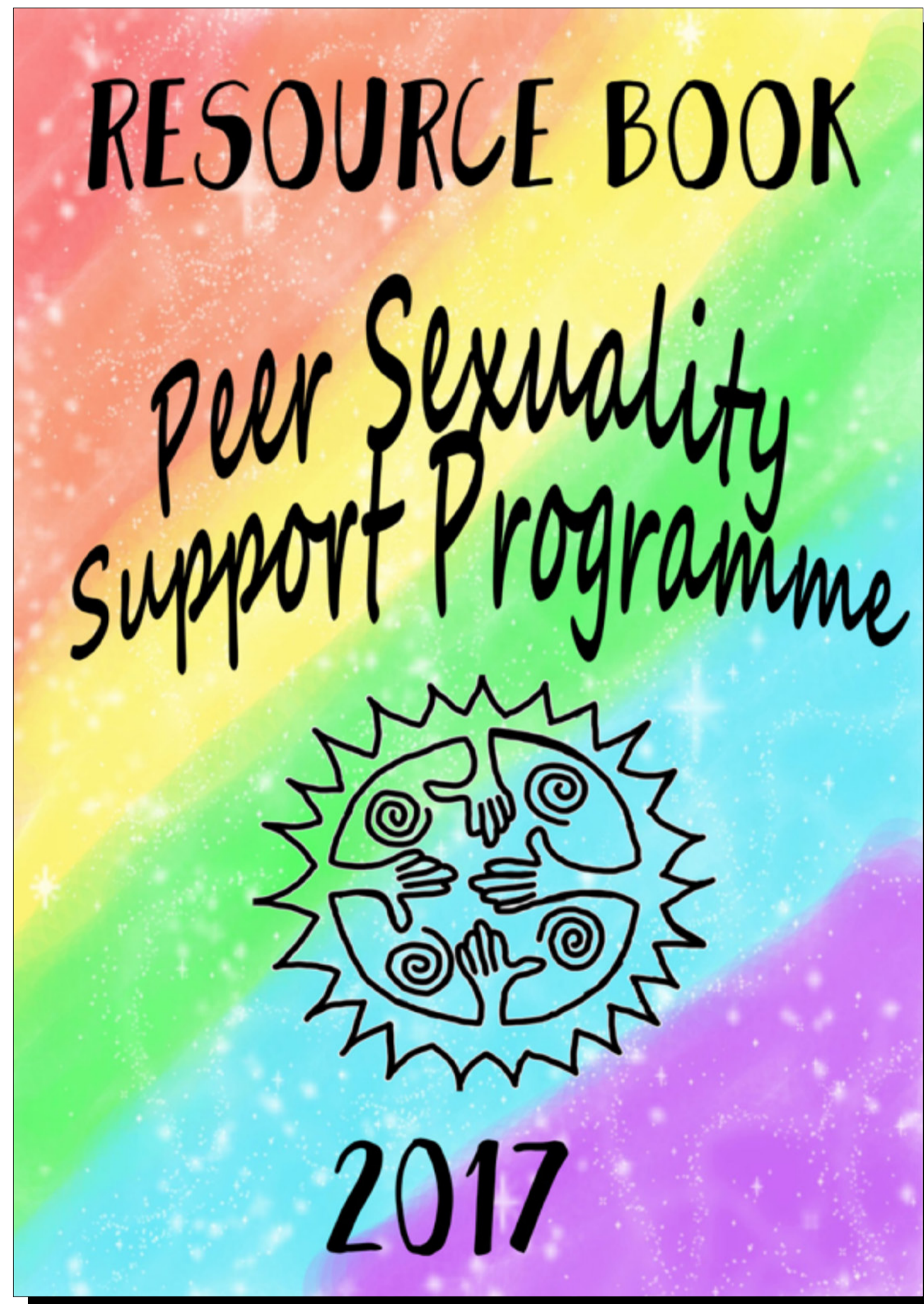
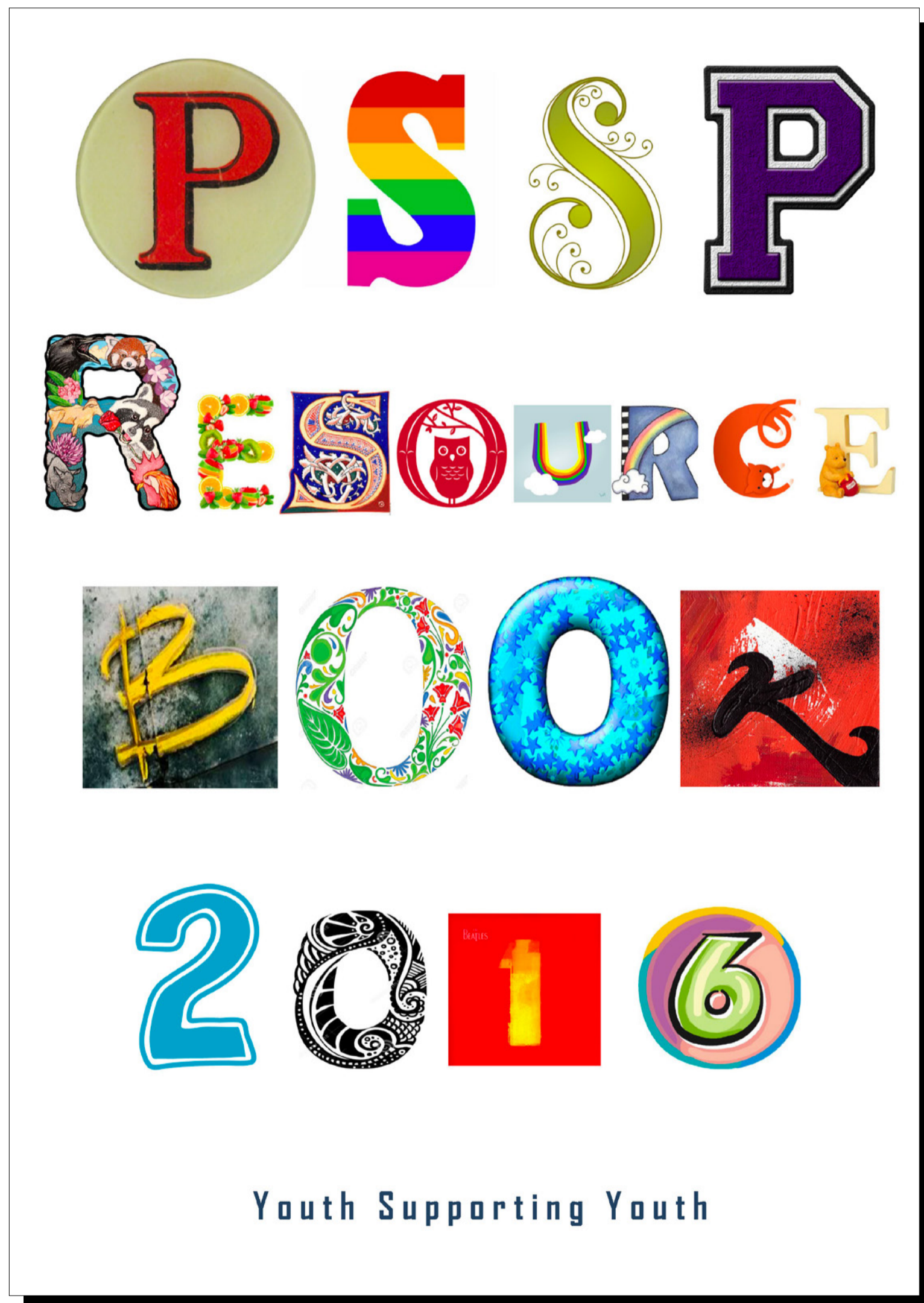


Figure 31. Peer Sexuality Support Programme. (2017). Resource Book Covers, 2017 and 2016 versions. *These were past covers of their PSSP Resource Book which they update annually. Again the logo was not used here either.*



21ST REUNION

Celebration



Figure 32. Peer Sexuality Support Programme. (2016). PSSP 21st Reunion Celebration Banner. *Even in this banner created for an event, PSSP had no official logo and had to use the name badge in its place.*

Defining the Problem & Opportunity

There was an opportunity to rebrand the organisation in such a way that would enable the programme to better connect with the current generation of young people. A key aim of the rebrand was to overcome current misunderstandings and obstacles, which would allow the programme to be regarded more professionally by stakeholders at all levels. But most importantly, the new brand needed to promote a sense of pride for PSSP leaders who, as key influencers amongst their peers, would become future advocates for the brand.

As part of the rebrand, an online platform for the organisation was also requested, seeing that the programme had little online presence other than a short paragraph on the Auckland Sexual Health Service website and a Facebook page. Considering the majority of their key audience connected regularly using the digital medium (Netsafe, 2018), it was an opportunity to use an online platform of some sort to aid PSSP leaders in their role, so they could better support their peers.

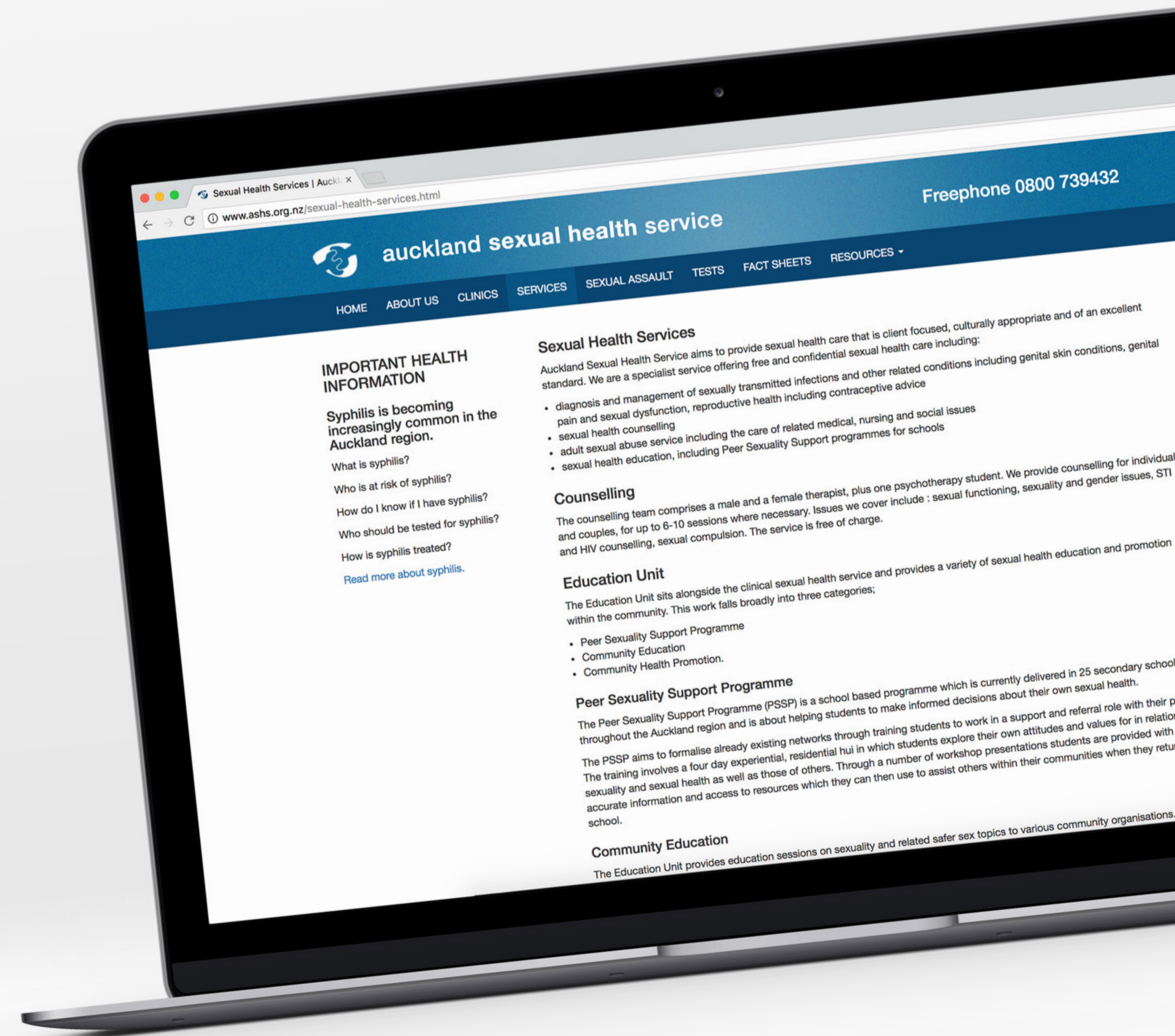


Figure 33. Auckland Sexual Health Service. (2018). PSSP's short paragraph on ASHS's website.

Workshop One (Discovery & Ideation)

Workshop One was primarily a discovery workshop, as little information about PSSP was publicly available. The workshop focused on gathering insights into how young leaders currently perceived the organisation, and what they felt the organisation could be in the future using eleven short activities. The workshop also ran activities that informed initial ideation of the brand.

ATTENDANCE

Eleven young people (three male, eight female)

Two community health promoters

DATE Tuesday 11 July 2017

TIME 10AM to 4PM (including breaks for lunch and snacks)

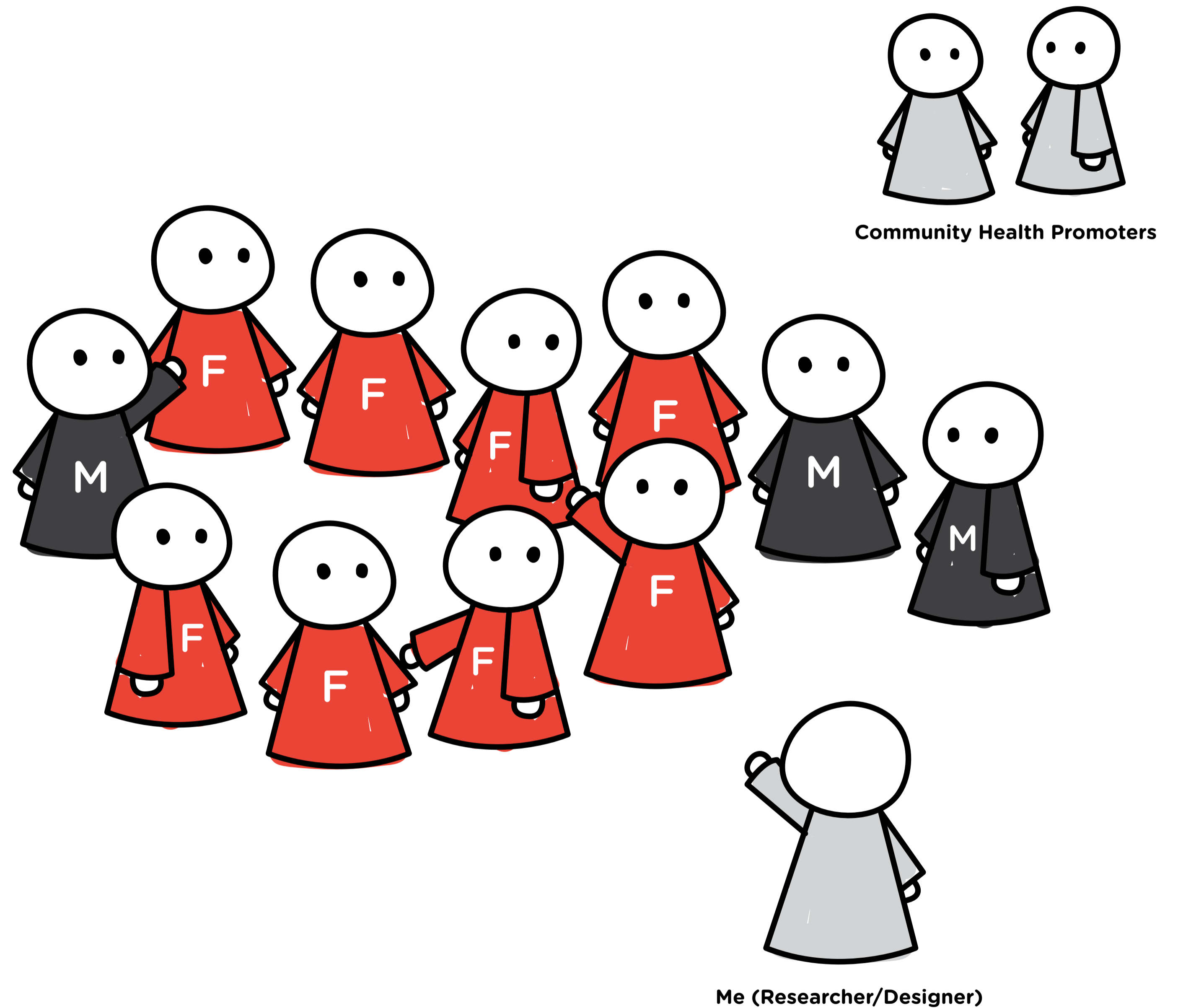


Figure 34. Workshop One Attendance.

Activity One - Introductions Icebreaker

The first activity was an icebreaker. Participants were partnered up and given 20 seconds to draw their partner (but were not allowed to look down at their paper while drawing). Each partner then shared their name, how long they'd been a PSSP leader, and their favourite hobby. Each participant then introduced their partner (with accompanied drawing) to the group. The rule of not looking at the paper was set so no artistic skills were required, and helped to make this a fun exercise for all, regardless of their (self-perceived) drawing ability.

This activity started the workshop off on a positive note. The young people seemed to have a lot of fun doing this task, and it helped to set an informal, not-so-serious tone to the workshop. This was intentional to help make the participants feel comfortable and at ease.



Figure 35. Participants' drawings of their partner.



Figure 36. Sorting cards. Cards were used to sort participants into pairs or groups throughout the workshop. This was intended to be a quick and easy method of assigning partners or groups. It also allowed for participants to interact with different people at each activity and meant no participant would feel left out if they could not find a partner.

Activity Two - Co-designing a Pizza

The second activity introduced the concept of co-design in a way that would be simple and quick for participants to grasp and understand. Participants shared what toppings they would put on a pizza, and collaboratively created the ultimate pizza. This exercise was an opportunity to show the collaborative nature of the workshops, but to also convey to participants that each and every one of their opinions were valued, appreciated, and welcomed. This approach has been used in previous co-design research with adolescents (Nakarada-Kordic, Hayes, Reay, Corbet, and Chan, 2017).

The execution of this activity was not as I had planned. The participants got it, so it worked in that sense. However I feel dedicating a bit more time to this activity and facilitating more of a discussion between participants would have helped to portray the concept of co-design better.



Figure 37. Post-It notes with participants' pizza toppings.

Activity Three - What is PSSP?

In the third activity, participants shared their perceptions of PSSP as an organisation. The purpose was to better understand what PSSP is, what they do, and why they do it—from the perspective of the young people.

Participants were paired up and asked to discuss and write responses to the following questions on Post-It notes:

- What is PSSP? What does PSSP do?
- Who is involved?
- Why does PSSP exist? What is the purpose of PSSP?
- What is your role in PSSP?
- What do you do in your role as a PSSP leader? How does PSSP do what it does?

Afterwards, each pair was invited to share their answers for each question to the larger group.

Beginning the main workshop activities with this exercise, which invited participants to share things about a topic familiar to them, helped to create a comfortable environment for the rest of the workshop. It gave participants a chance to warm up to the idea of sharing and contributing, and a sense of what the activities required.

The participants were able to immediately and easily engage because it was very familiar for them. They had a lot to share and they did so with pride and confidence.

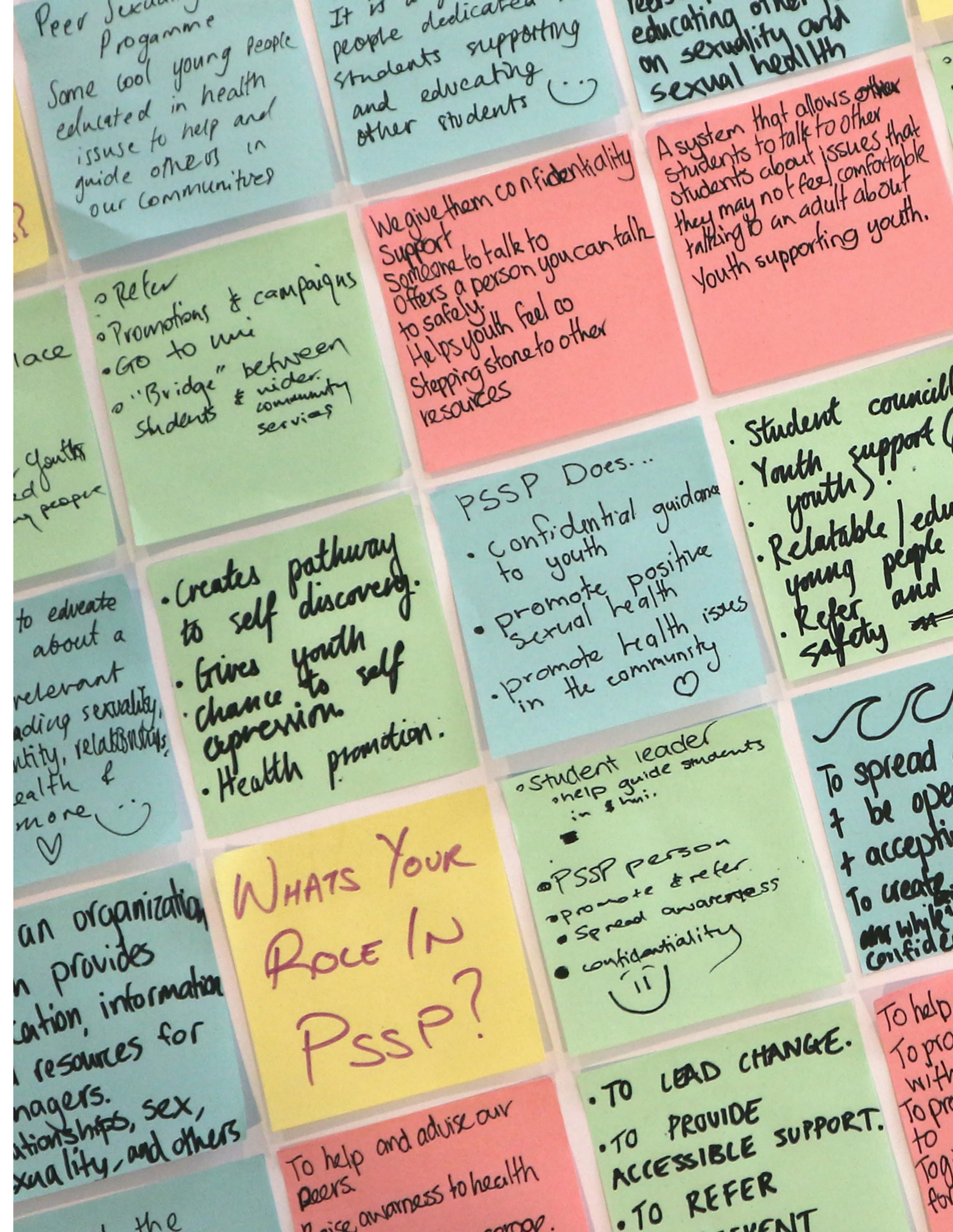


Figure 38. Post-It notes with participants' responses.

Activity Three Findings

When I asked ‘what is PSSP’, participants shared that they regarded PSSP as a safe, confidential platform for youth to get accessible peer support from other youth, and as a bridge to other support services. PSSP was viewed as being about self-discovery, self-expression, and supporting open-mindedness. PSSP also ran health promotions and campaigns to educate and share knowledge about sensitive issues relating to sexual health, sexuality, and wellbeing.

Participants listed many people being involved in PSSP, with the most prominent ones being students or young people, PSSP leaders/members (themselves), counsellors, nurses, school coordinators, teachers and community health promoters. Other groups involved included Auckland Sexual Health Service, schools, the wider community, past PSSP leaders and members, parents, families, friends, and a range of different health services.

Participants’ responses to why PSSP exists and the purpose of PSSP were essentially similar to the first question (“What is PSSP and what does PSSP do?”), but elaborated a bit more to include creating awareness and educate young people to reduce taboos and stigmas on issues that are not normally discussed. And also to stand up for minority groups, promote happiness, positivity, and health, and create communities that value acceptance, equality, and inclusivity.

PSSP leaders described their role as providing accessible, peer support for youth. They promoted awareness, acceptance, equality, and inclusivity. They lead change and stand up for their beliefs, within an overarching vision to create more open-minded communities. They provided a trustworthy, confidential, open-minded support service for young people, and referred them to a wider network of services.

There was an expectation that the questions would draw different responses, but this was not the case. For example, I merged answers to questions four and five as the responses were very similar. This may be due to a very static approach to collecting this data. Perhaps an open discussion may have resulted in responses that were richer and of more variety.

‘PSSP is more than just talking about sex’ was something participants shared and were adamant about making clear. This hinted at potential misunderstandings about what PSSP does, that were elaborated on later in the workshop.

These responses helped inform the general knowledge about PSSP and what they do. Some of the more interesting responses that would have otherwise been undiscovered had these youth leaders not been involved include:

- Leaders referring to themselves as a “‘bridge’ between students and wider community services.”
- To promote and “be open-minded.”
- Expressing that PSSP helps youth to “feel confident” and allow “self-expression.”
- Leaders saw one part of their role was to “lead change” and “stand up for what [they] believe.”
- Promoting good ‘*hauora*’ – a Māori philosophy of wellbeing.
- Providing a “safe” and “comfortable” platform for youth to talk “about certain topics.”

The young people were highly knowledgeable and confident about their role as leaders, and through their answers expressed pride in being part of the programme. Their answers were focused on the big picture. A lot of the ideals shared seem to originate from a strong focus on it during the *hui*.



Figure 39. More Post-It notes with participants' responses.

Activity Four – What is a Brand?

Participants were first invited to share and describe what they thought a brand was. This explored their understanding of brands. A few volunteers shared their answers with the group.

Responses varied, but generally, most participants had a general idea of what a brand was. Some did well to describe it.

“A brand is like a first impression.”

“A brand is a unified group of people or organisation(s) that represent a general idea, movement, morals or product.”

While other participants understood brands to only be a visual representation and nothing more.

“An icon that people think of when hear of a product company. [...] Logo.”

“A name/title.”

“A label. A way to identify anything. Official titles for organisations.”

To help participants better understand and confidently contribute their suggestions, a short presentation was then given and explained what brands were and what defined them. This presentation was also used to again emphasise the importance and value of the participants’ perceptions of PSSP.

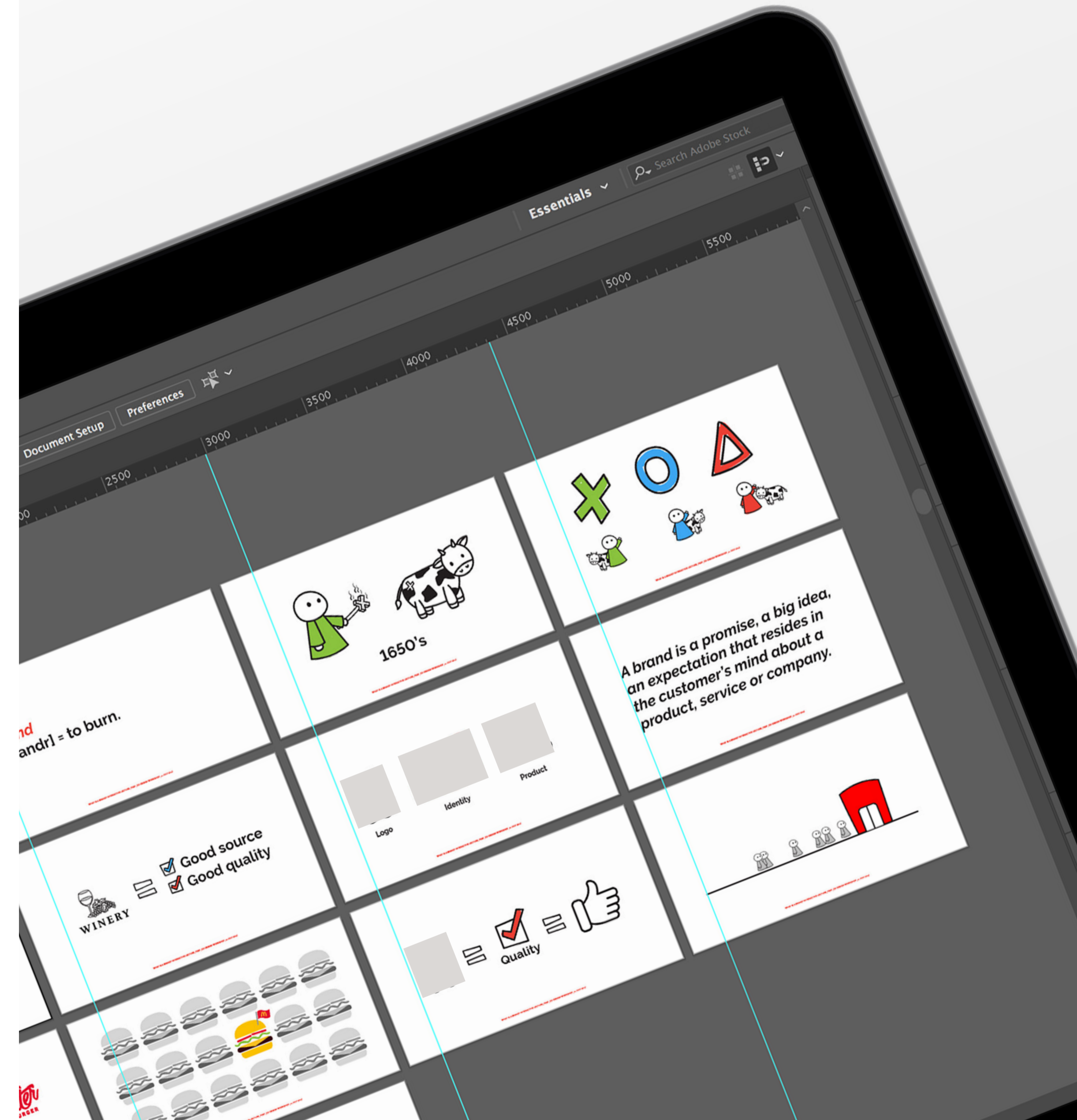


Figure 40. 'What is a brand?' presentation.

Activity Five - If PSSP were a Friend...

In activity five, participants (in groups of three) were asked to imagine PSSP as a friend, and as a friend, what were the ideal qualities of this PSSP friend. The personification of PSSP aimed to draw out the organisation's qualities and characteristics to help inform the brand personality. Each group also drew their PSSP friend and gave them a name. This was approached in a similar way to the icebreaker.

One group went ahead and drew their friend while writing down the qualities of a PSSP friend. This perhaps suggests that drawing their friend first or during may have been helpful. Different groups worked at different speeds. Giving the whole task to them at once at the start would have allowed each group to develop their friend in their own way. It ended up not really mattering how the friend was drawn, as the descriptions of the friend were more useful.

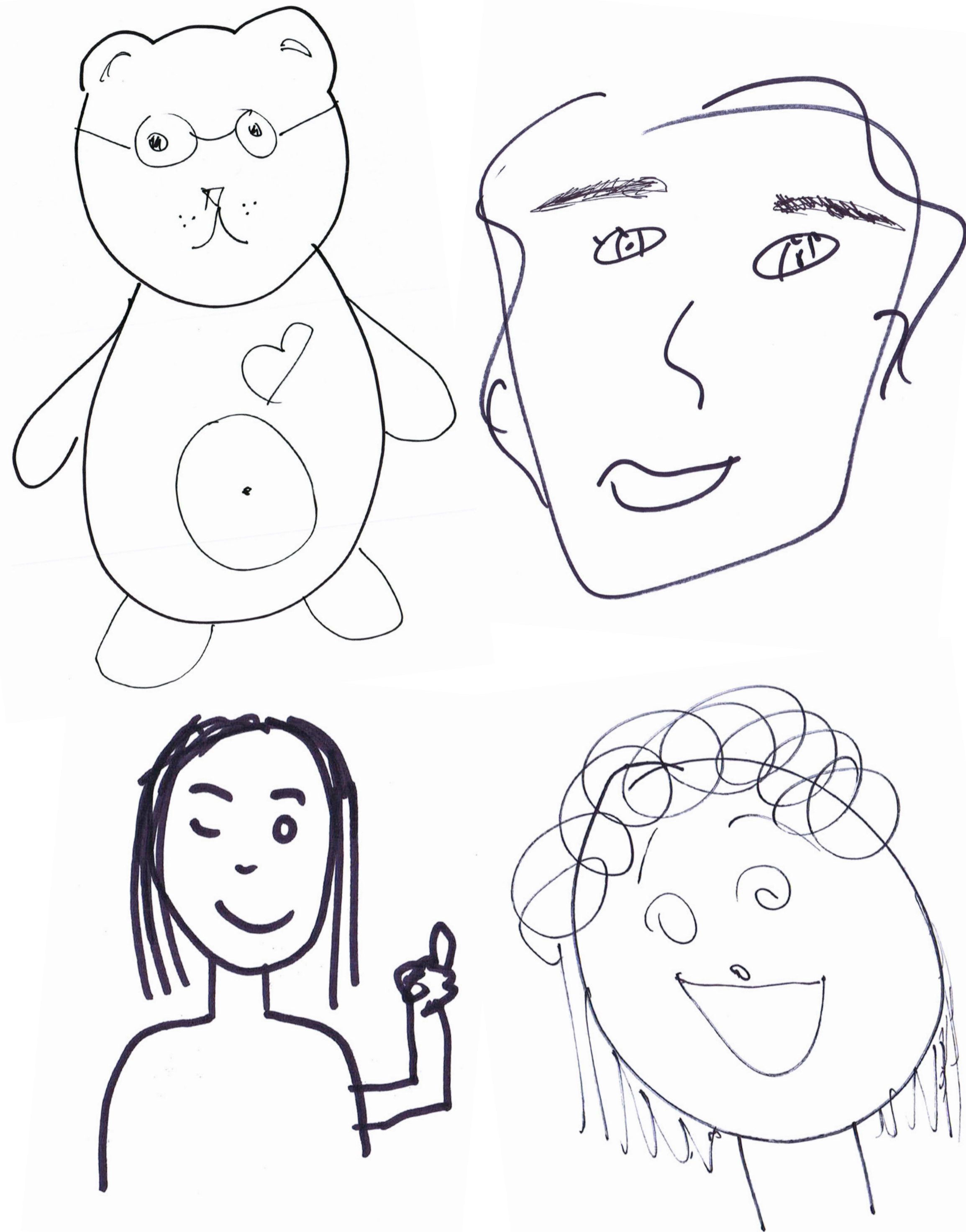


Figure 41. PSSP friends as drawn by participant groups. From top-left clockwise: Beary, Jade, Lucy, and Cameron.

Activity Five Findings

Participants described PSSP as a friend to be a good listener, knowledgeable, mature, patient, genuine and open minded. It was important that this friend was approachable, relatable, and trustworthy. PSSP as an ideal friend would be supportive and caring, yet still be fun and friendly. This PSSP friend would be able to just be there, and be empathetic, but also be able to refer you to other support services if needed.

When I got participants to draw this friend, interestingly enough, one group suggested not a person but a bear as the PSSP friend. Expressing the qualities of PSSP as a friend through the bear suggested they view the qualities of PSSP to be similar to those of a toy bear (i.e. non-judgemental, approachable, and a good listener), which is not far off from what most groups conveyed. Overall, participants described positive and supportive qualities of PSSP as a friend.

The data gathered from this exercise informed the brand personality, but were also quite informative for the ideation of logos and brand names. This information was also used to inform the brand values.

The ideal qualities of PSSP as a friend...

Good listener

Wise, educated, knowledgeable, (mostly) mature, appropriate

Co-operative, willing, honest, blunt, genuine interest

Approachable, friendly, 'chill', kind, big heart, empathetic, nice, caring

Active in community, available, flexible,

Non-judgemental, understanding, open-minded, diverse (comes in all shapes, sizes, colours), well rounded, respectful, not arrogant or condescending, accepting, variety (personality), inclusive, non-bias

Supportive, guidance, talkative (but not in your face), be there, helpful

Refer, connections, connective

Happy, smile, optimistic, fun, funny

Young, youth, relatable, may be going through similar things, common interest

Interesting

Confidentiality, reliable, trustworthy, confident, loyal, solid, stable, responsible

Patient, calm

Change

Table 1. Qualities and characteristics of a PSSP friend.

Activity Six - PSSP Ideals

To tackle the rest of the key brand strategies, groups of three participants moved around four stations to answer questions around the brand mission, positioning, values, promise and essence. The questions did not pose branding-related queries such as 'What is the brand mission?' Instead, they were reworded to be simple and easy for participants to understand and therefore answer from their own experiences as follows:

- Brand Mission - If you were to explain to a friend the main purpose of PSSP, what would you say?
- Brand Positioning - What makes what PSSP does different from students taking general sexual education classes at school? What are the benefits of PSSP leaders in schools?
- Brand Promise/Essence - If you had to describe what PSSP does in a few words, what would that be?
- Brand Values - Why is PSSP important? Why is your role as a PSSP leader important?

At the last station, each group was tasked with summarising the answers of all groups for that question.

Some groups worked faster than others, so giving each group their own workbook of all the activities may have been better. This would have allowed each group to work at their own pace.

The space was not entirely well suited for this exercise, but the young people made it work. Better preparation and scouting of the environment may have identified this issue earlier on.

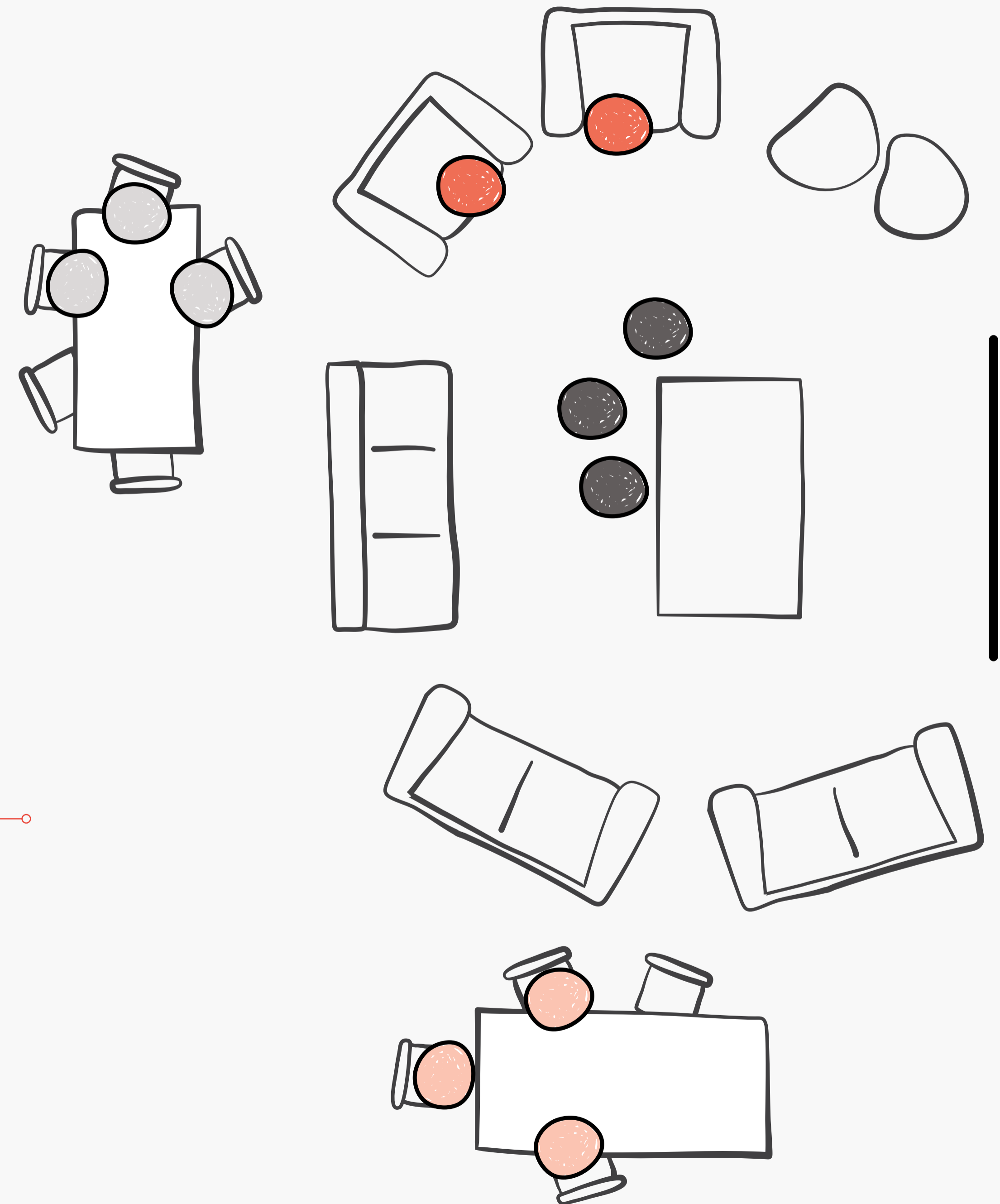


Figure 42. Floor plan of the workshop space and arrangement of groups.

Activity Six Findings

Most of the responses from participants were lists of keywords. The responses generally overlapped with what participants revealed in previous activities. However, their responses to brand position and brand values were different, and revealed the importance of the peer-led aspect of the programme being less formal and more comfortable. It also revealed that the depth of knowledge taught through PSSP is much greater than health classes and this was a key differentiator of the programme. Participants also shared that beyond supporting and encouraging their peers, they are also about promoting important conversations and positive social change.

Some of the questions ended up getting similar responses to those in the “What is PSSP?” activity, and in hindsight, perhaps they could have been merged together. It would have given participants more time to discuss and think on it, and perhaps to better summarise their answers as a bigger group.

Station Summary Answers

<i>Brand Strategy</i>	<i>Summary Answer</i>
Brand Mission	Inclusive, promoting health conversations, awareness >> Youth Supporting Youth
Brand Position	As opposed to health classes, PSSP goes in depth into a variety of health topics, connecting students with students. There are no barriers or judgements with less formal and more comfortable contacts. We provide references that suit personal problems with ANYTHING.
Brand Promise / Essence	PSSP promises to educate and support youth in a confidential way. We promise to be friendly and approachable and to help guide and refer in order to promote a healthy lifestyle/wellbeing. We will focus on things like sexual health, sexuality, relationships, mental health and other aspects of <i>hauora</i> .
Brand Values	Seeing change, promote important conversations, encouragement and support, positive social change.

Table 2. Summary answers for each station.

Activity Seven - What if PSSP were...

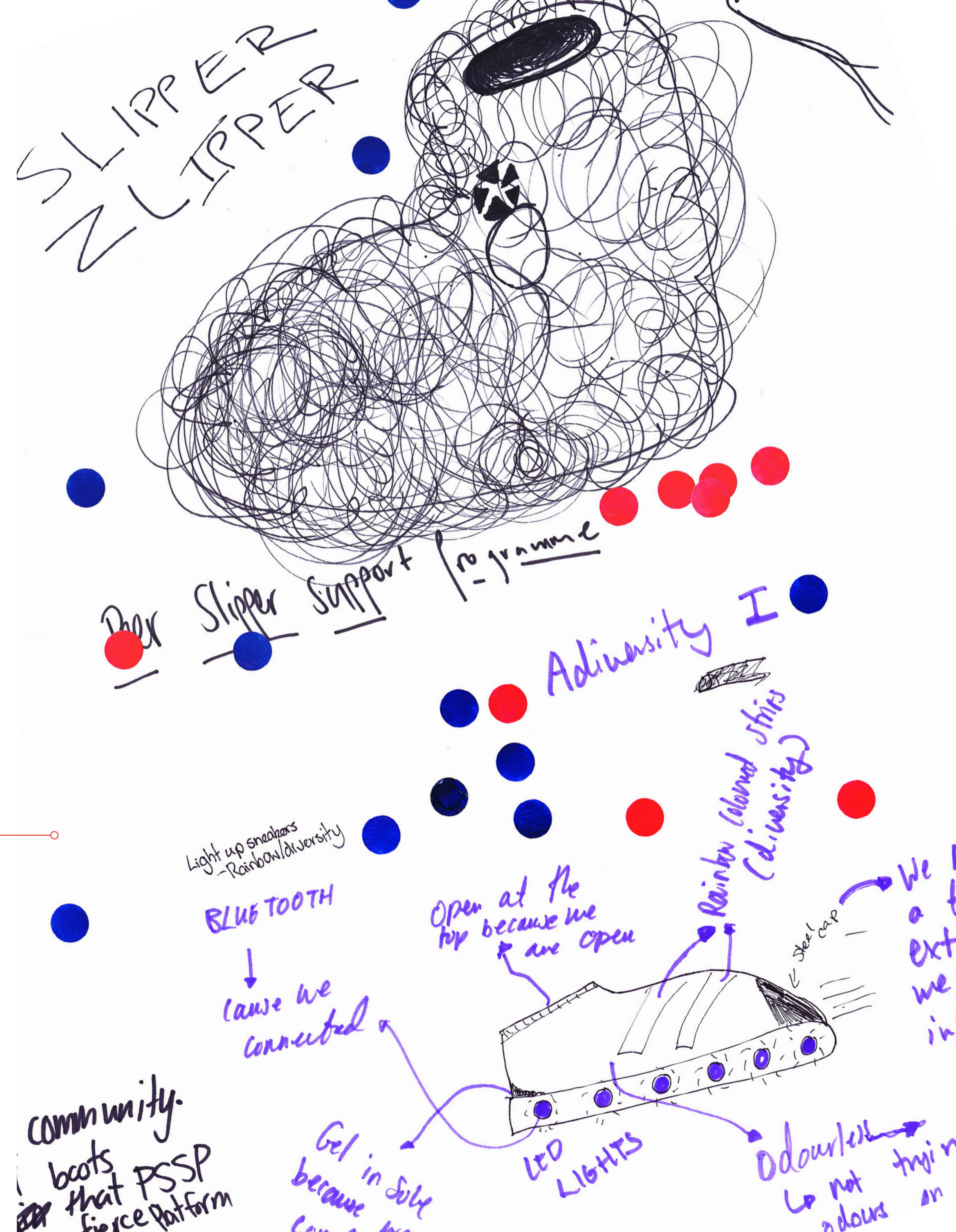
This activity used brand analogies to further draw out values for the brand. Brand analogies are a tool used to think more abstractly about a brand by drawing parallels with existing experiences and knowledge. The participants (in groups of three) were asked to imagine—if PSSP were a shoe, what shoe would it be? Participants were then asked to describe the shoe's characteristics and give reasons for why they chose that shoe. Shoes were chosen for the analogy as this was an object that would be familiar for participants, enabling them to easily identify and form an analogy with PSSP.

Each group shared their shoe choice to the bigger group and why they felt it best represented PSSP. Each person was then asked to vote on which shoe they felt best suited PSSP (they were each given four votes in the form of circle stickers). A red dot meant participants felt the shoe was perfectly suited for PSSP, while a blue dot indicated participants felt the shoe was pretty good, but not quite there.

At first it was the intention to use the same approach to drawing, but given how the "PSSP as a friend" activity went, I just let them do as they wished.

The young people had a lot of fun with this activity. It was not intended to be such a creative exercise, but a misinterpretation in this case, led to some interesting results, and ended being quite an enjoyable activity for everyone. Contrary to expectations, participants appeared to be comfortable with being creative.

Figure 43. 'PSSP as a shoe' drawings by participant groups. Slippers (top) & Adiversity I (bottom).



Activity Seven Findings

It was expected that existing brand name shoes would be chosen. However, participants ended up taking a more creative approach and created their own shoe. Participants designed shoes that embodied a concept or idea they felt representative of PSSP. All groups presented shoes that most strongly reflected values of diversity and individuality, highlighting that they all placed an importance on inclusivity and acceptance. Other values echoed participants' responses to previous activities—comfortable, open, friendly, loved, happy, safe, standing for change, no pressure, etc. They tended to draw analogies between features of their shoe and the values of PSSP.

The results of the voting were pretty clear, with the customisable shoe taking first place with ten red votes and two blue votes.

VOTING RESULTS Shoe	Red Votes (W=2)	Blue Votes (W=1)	Total WA Vote Score
Customisable Shoe	10	2	22
Aiversity I	5	8	18
Slippers (Peer Slipper Support Programme)	6	4	16
Gender neutral platform heel boots	1	8	10

Table 3. 'PSSP as a shoe' voting results.

This was the first instance that I noticed the use of rainbow colours as a reference to diversity. This was further reinforced by participants in a later exercise. I had concerns at this time whether or not this clashed with Rainbow Youth and LGBTQI, and if that would be an issue if we went with rainbow colours in the new brand.



Figure 44. More 'PSSP as a shoe' drawings by participant groups. Customisable shoe (top) & Gender neutral platform heel boots (bottom).

Activity Eight - A New Name?

With the rebrand, there was an opportunity to change the name of the programme. Community health promoters expressed an open mind to changing the name, so the young leaders were also asked for their opinion. It was an opportunity to discover what was and was not working with the current name. Participants (in pairs) first wrote down what they liked and did not like about the current name, PSSP. Each pair then shared their strongest reasons for both sides with the group.

After everyone had shared their reasons about the current name, participants voted on whether they felt PSSP should or should not change its name. To make this a fast activity and get participants' opinion without too much over-thought, each participant was given two cards—a YES card and a NO card. They were then asked to hold up their vote for either “Yes, I think PSSP should change its name” or “No, I think PSSP should keep its name”. Participants were asked to close their eyes during the voting so that they would not be influenced by other participants.

With the majority favouring a name change, I proceeded to then draw out why this was the case. In new pairs, half of the participants wrote down five reasons why PSSP should change its name, while the other half wrote down why PSSP it should not change its name. Each pair then shared back to the group. At this point, participants took part in another vote to see if any of them felt differently.

Activity Eight Findings

The responses I got around likes and dislikes about the current name indicated mixed feelings. While all participants had good things to say about the name, they were mainly focused around ease of use, memorability, and its form. When it came to the actual meaning of the name, only the fact that it included youth or peer support was significant to participants. On the other hand, when talking about their dislikes of the name, the strongest reasons shared by most participants was that the name did not fully represent what PSSP does, and that has often been a cause of misunderstandings about what PSSP does—it's not just about sexuality or sex.

There was a significant number of contradictions between what participants liked and disliked about the current name. While some said PSSP is “easily understood and self-explanatory” and the name was “accurate”, others wrote it “does not cover everything PSSP does”, was “restrictive” and caused “misunderstandings”. Another contradiction was that while many suggested it “draws attention”, “stands out”, is “recognisable”, “memorable”, and “unique”, one participant disliked that it “could be mistaken for any other peer support group at school”. These conflicts suggest that many participants have an attachment to

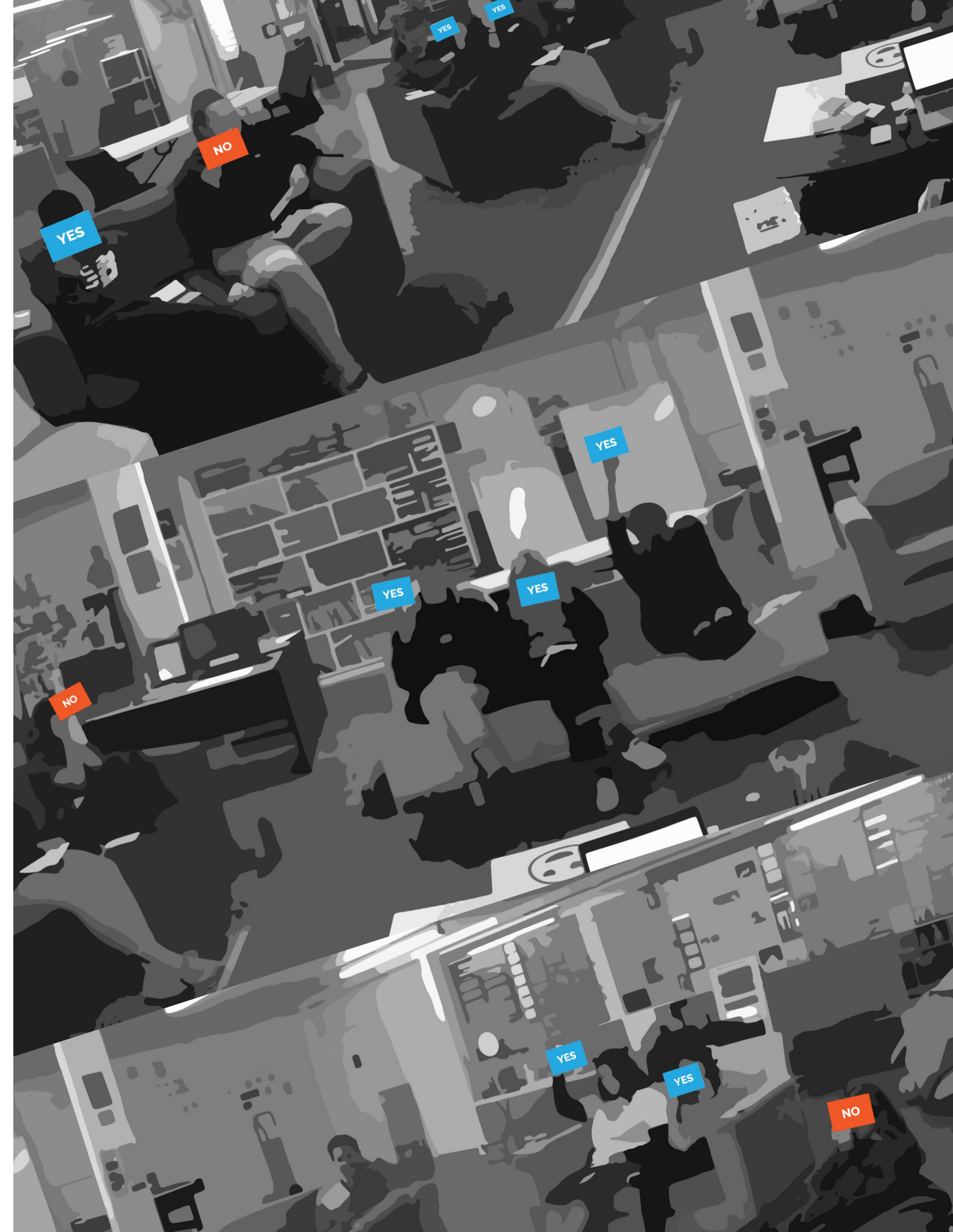
the name because they've become familiar with it, and bonded under this identity with fellow leaders. We are, after all, a social species and like to retain connections with the familiar (Schuler, 2003). Participants' initial resistance to change may also derive from the perception that change will not be in the best interests of PSSP. There is also the unknown factor about what benefits change will bring (Schuler, 2003). Despite that, they still recognised and acknowledged the downsides of the current name, and this draws from their experience as a leader.

Pre-workshop, community health promoters expressed a strong interest in changing the name. However, in this activity, the youth leaders initially seemed to oppose changing the name. One of the main reasons they shared in our spoken discussion was that a new name could divide generations of PSSP members. This was something that I was not aware of, but showed the bond between PSSP members (both past and current) and reflected the organisation as a whole as being strongly united. A strong desire from participants not to isolate generations of past PSSP members who have been through the programme from current and future generations was an important insight.

Despite their reasons for liking the current name, the votes showed that the majority actually were in favour of changing the name, with a result of 8:3 in favour of a name change. This indicated that participants felt the risks of keeping the name outweighed the risks of changing it. It highlighted that by giving participants time to consider both perspectives, they were able to come to a decision that reflected the best interests of PSSP. Participants presented strong cases for both why PSSP should and should not change its name. The reason for changing the name was largely because “PSSP did not cover everything they do”. They also shared that as a group advocating for change, they were “open to change”. Other reasons included: the use of “sexuality’ was a taboo word”, “PSSP is a tongue twister”, and that the name could “be more unique” and “convey a better, bigger idea”. The reasons for not changing the name largely focused on the fact that PSSP is “popular, recognisable, and easy to remember”. It is also “well-known and established”. They felt it “(partially) represented them” and “provoked questions and discussions”. Participants also felt strongly about keeping the name to remain a “peer-based programme” and to avoid a “disconnect between generations of members”.

Based on their responses and the discussion with them, I feel the most important reason for this result is that the current name did not fully represent what they cover or what they support peers on. This misconception about PSSP only being about sex and/or sexuality, when in fact they cover a whole range of topics like wellbeing, relationships, drugs, etc., was quite important for participants and that was not reflected in the name PSSP.

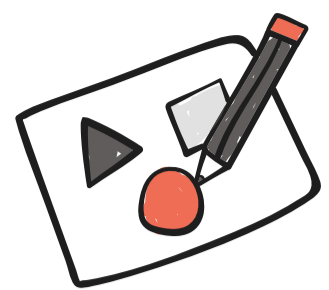
Figure 45. First vote on whether PSSP should change its name or not.





One participant did mention that as a group, PSSP is all about being open to change. Quite often throughout the workshop, they expressed being part of this movement of change, particularly when it comes to removing taboos, stigma, and misunderstanding about topics of sex, sexuality, etc. The sense I got was that while they identified downsides to changing the name, they'd be overall accepting or open to a name change, provided of course, it is a good one.

Figure 46. Second vote on whether PSSP should change its name or not. Only one person changed their vote in the second round of voting for a result of 7:4 that still favoured a name change.



Bonus Activity - Name Brainstorming

Given the strong appetite for a name change, and the participants' ability to handle the activities with relative ease, they were asked to brainstorm possible replacement names. Participants were provided with blank pieces of paper and given free reign on how to approach this. They ended up working in small groups, but also talked about it as a big group at times. At the end, participants shared their favourite names from the brainstorm.

Participants' ideas for names were mainly focused around changing the acronym for PSSP, rather than to approach one word or other kinds of names. As a reflection of what many of the participants expressed throughout this activity, the names they were generating tried to better reflect what PSSP does.

Their popular choices included:

- DASH - Diversity and Sexual Health
- Peer Lifestyle Support Programme
- Peer Sexual Health Support Programme
- Youth Supporting Youth YSY
- PUSH - Peers Understanding Sexual Health
- Peers Valuing Identities

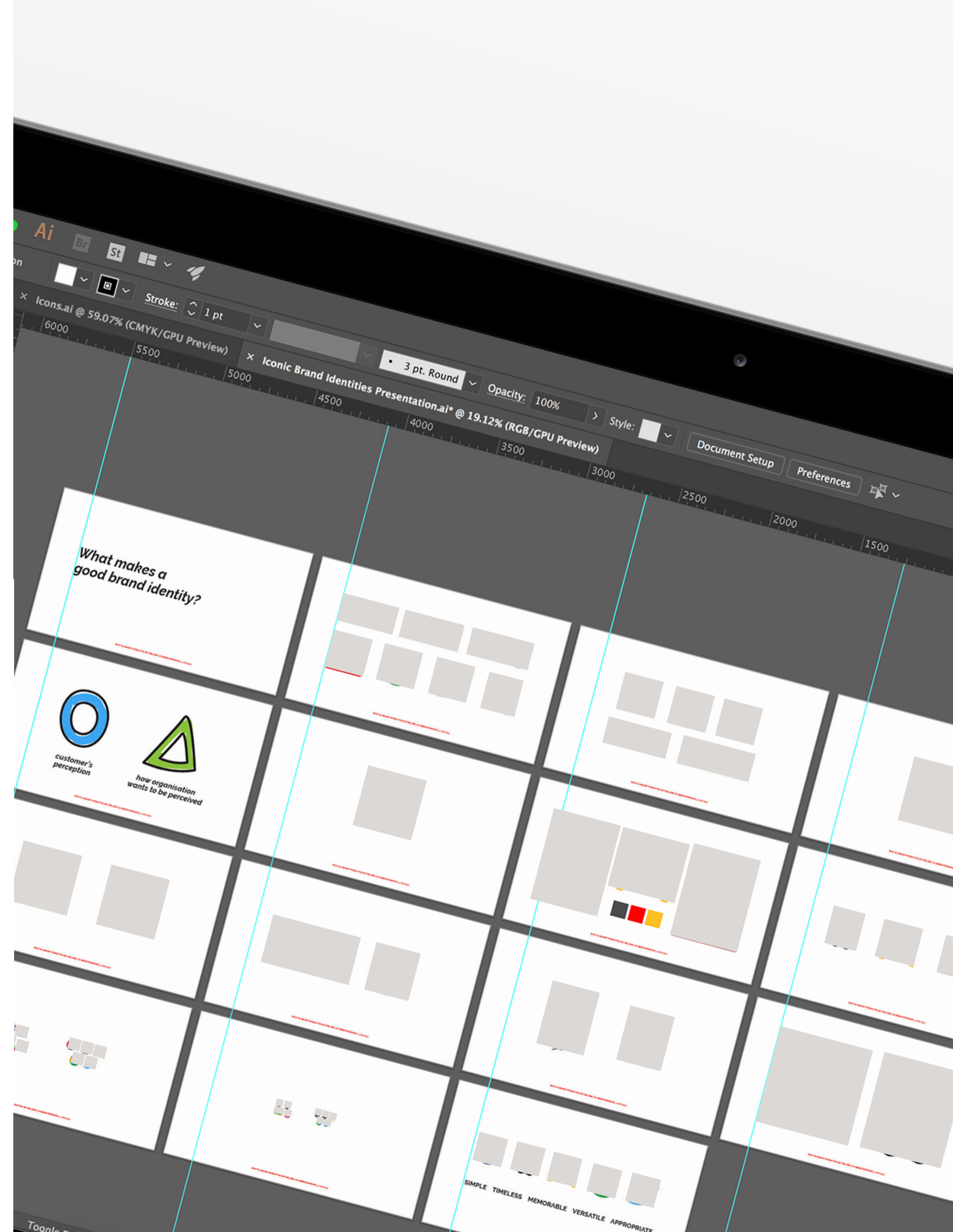


Figure 47. Name brainstorming by participants.

Activity Nine - Great Brand Identities

The second half of the workshop focused on exploring visual representations of PSSP. To help participants better understand the importance and value of the following exercises, a short presentation was prepared and presented about what makes a good brand identity.

Figure 48. 'Great Brand Identities' presentation. A visual presentation to accompany the script was prepared to help participants understand the concept of a good brand identity and why the next exercises were important.



Activity Ten Findings

This activity produced a few key themes around what icons, images or symbols might best represent PSSP.

- **Hands** were a favoured symbol, or rather signifier. Holding hands or hands making signs were drawn many times and was voted highly (22.73% of red votes and 17.65% of blue votes, four types).
- **PSSP**, in different arrangements, was also a popular choice and gained many votes, particularly red votes (22.73% of red votes and 16.47% of blue votes, three types).
- **Identity or people were represented using faces or fingerprints.** This gained a good share of votes (20.45% of red votes and 12.94% of blue votes, five types).
- The **teddy bear** showed up again, and was well liked as a symbol of love, safety, support, and non-judgement (all inclusive). This got a good share of votes, but had more blue votes than red (6.82% of red votes and 7.06% of blue votes, one type).
- The **rainbow** was also a highly popular symbol and signifier of diversity and acceptance of everyone. It appeared not just in this activity but in other activities as well. Variations of the rainbow was voted highly by participants (18.18% of red votes and 12.94% of blue votes, two types).

I think some of them were stuck with the idea of PSSP as the name and were not able to think outside the box to what alternative PSSP could be if visually represented. Others, however, did express some common ideas to represent PSSP, the more favourable being hands, fingerprint, face, rainbow-related, etc.

I think as a general trend, their ideas leaned towards and expressed protection, support, acceptance, identity, which aligned with what they had been saying in previous activities. Ideas that expressed these themes were those that ranked high in the voting.

Figure 50. Again the rainbow appeared as a theme that signified diversity.



Activity Eleven - Mood Board

In the last activity, participants created mood boards that conveyed what styles and colours would appeal to young people. Each group was given a pack containing popular logos and a set of colours. They were encouraged to choose and glue to a paper which logos and colours they believed “felt” like PSSP as an organisation, and write why. At the end, each group presented their mood board to the group.

It would have been useful for participants to be able to search for their own images, and collage this on the computer or print it out and put it together, but due to limited resources and time constraints, I had to take a more simple approach.

Figure 51. Mood boards by participant groups.

This image has been removed by the author of this thesis for copyright reasons.

Activity Eleven Findings

The general feel of all mood boards as a whole was bright, warm, and colourful. This again supported participants' multiple expressions of the rainbow representing diversity throughout the workshop. The fact that Instagram was the only logo chosen by three groups, further supported this. Their annotations indicated simple, youthful, warm, safe, happy, inspired, soft, calm, bold, bright and contrast to be recurring themes or descriptions of the kind of logo that "feels" like PSSP. Participants' reasons cited colour the most (16), followed by shape (12), typography (9), meaning or symbolism (9), and bold or stand out (7). This suggests colour is the most important factor in a logo and holds the most meaning. One group even wrote about an undesirable colour of a logo.

Participants favoured full black and white, or warmer colour palettes. The rainbow was also a popular colour palette as a representation of diversity. Cooler colours were considered undesirable unless part of a rainbow to represent diversity.

The motif of the rainbow of colours (often associated with the LGBTQI community) was brought up again in this activity. I feel that these youth leaders make this association as it is their expression of diversity and acceptance. Colourful though, does seem to accurately describe the vibe I felt being a part of the group during the workshops. They were for the most part energetic, welcoming, friendly, accepting, and positive. I think this just serves as a reinforcement of all the qualities and characteristics of this organisation and the people who make up this organisation—both the community health promoters (staff) and PSSP members (students).

Figure 52. More mood boards by participant groups.

This image has been removed by the author of this thesis for copyright reasons.

This image has been removed by the author of this thesis for copyright reasons.

Figure 53. Summary mood board showing favoured colours and logos from participants.

Workshop One Reflections

Workshop One gave participants the opportunity to contribute their experiences as a PSSP leader to inform the direction of a new brand. Many activities were covered, and while they did not always go as planned, they still gathered a lot of rich and meaningful insights.

- Participants created a positive vibe within the workshop. The young people were eager to contribute their opinions and share based on their experiences as a PSSP leader/member.
 - Participants' focus declined after lunch. A non-workshop related game to reboot energy levels was suggested by participants.
 - Contrary to expectations, students were rather vocal and were comfortable with sharing. This may be a factor of the nature of their role, but also showed that they were comfortable with other participants.
 - Further discussion after sharing may have drawn out more insights, as this would have allowed participants to discuss ideas and opinions between each other.
 - Participants were familiar with each other prior to the workshop and liked to mingle upon arrival. This helped to create a comfortable environment for participants.
- Participants generally completed activities faster than the time allocated. Reworking activities to be longer and include more discussion type sessions would be ideal to utilise time.
 - More than one active facilitator running workshops would have allowed greater flexibility about activities and the possibility to facilitate further discussions.
 - Conveying instructions to draw out what was needed from participants without being leading was challenging. If the instructions avoided being leading, it was sometimes not sufficient enough for participants to carry out the activity as desired.
 - There was an expectation that participants would struggle with creative exercises. However, these participants initiated more of the creative results received. More free, open, creative exercises might have been possible considering this particular group.

Workshop Two (Discovery & Ideation)

Workshop Two was also a discovery workshop, designed to validate the need and investigate the possibilities of the online platform to support PSSP leaders and their peers. Activities explored the 'kind of place' the online platform could be, and whether a website or an app was more accessible for participants and their peers. Activities were also designed to explore how content should be written to best 'speak' to young people.

ATTENDANCE

Seven young people (two male, five female)

Two community health promoters

DATE Tuesday 18 July 2017

TIME 10AM to 4PM (including breaks for lunch and snacks)

Workshop Two was revised in response to the first workshop. A DHW Lab designer (Designer N), who had had experience running co-design workshops was consulted for guidance to how improve what was initially planned. Designer N advised to start the workshop by asking participants what challenges they currently faced in their position and role as PSSP leaders. With this starting point, those challenges could then be fleshed out through the rest of the workshop, identifying how an online platform could be used to solve it. In this way, the workshop started by asking participants to draw on their own experiences, from which the need for an online platform was identified. Designer N also said this approach meant the online platform would become more than just an 'about PSSP' or an 'information site', and would be used to solve real problems that PSSP leaders faced.

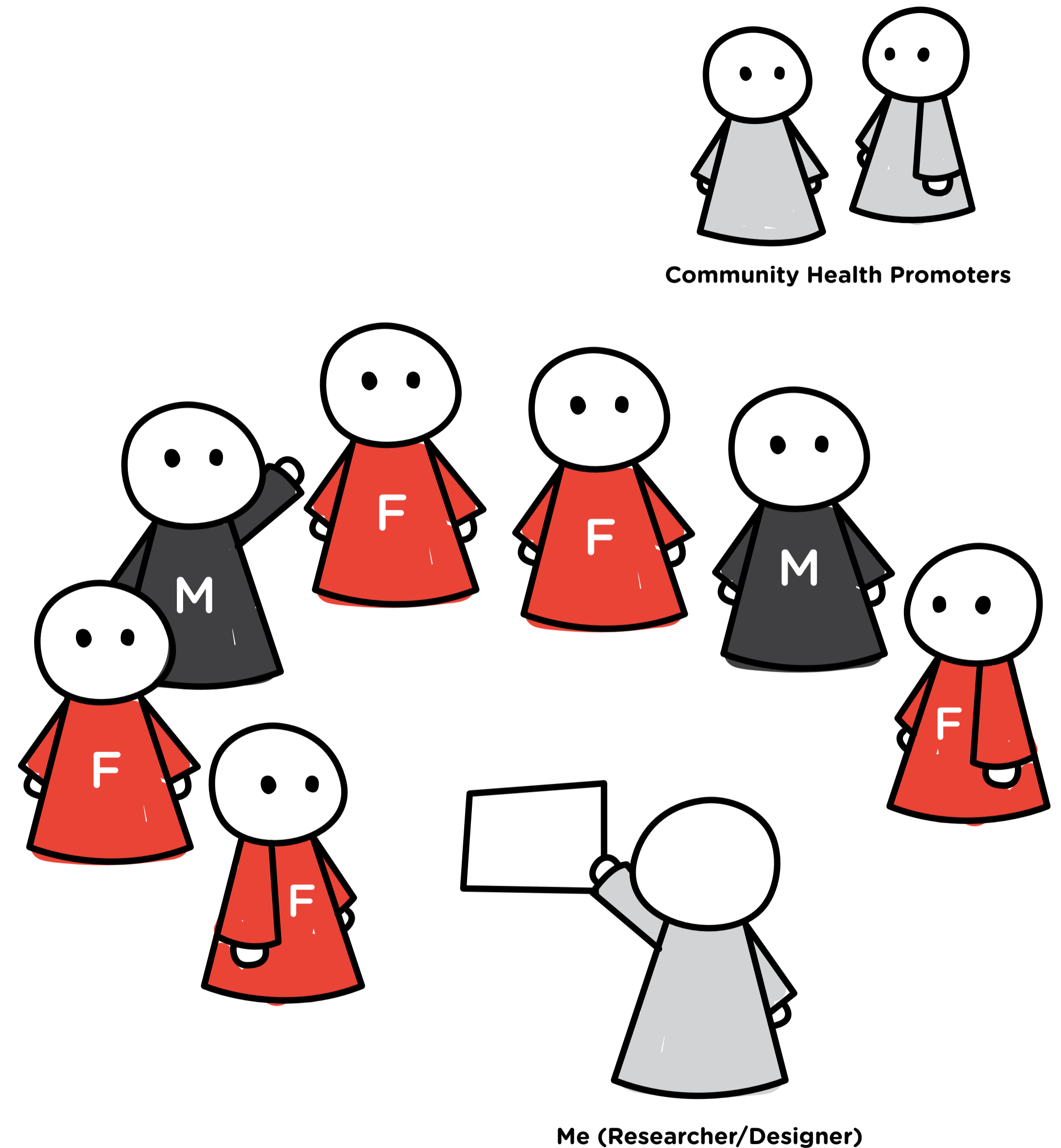


Figure 54. Workshop Two Attendance.

Activity One - Introductions Icebreaker

Workshop Two began with the same icebreaker activity that was used in Workshop One. Everyone was familiar with each other at this point, so this activity was used to set a comfortable mood. For variety, the rules were changed to be more challenging. Participants drew their partner in 60 seconds without looking at their paper and had to draw in one continuous line—so without taking their pen off the paper.



Figure 55. Participants' drawings of partners. Only six people participated in this activity, one participant arrived late and did not participate in the first few activities.

Activity Two - The Challenges

Participants (in pairs) were first asked to write down what challenges or obstacles they had faced as PSSP leaders. From their list, each pair was then instructed to select and order the five they felt were most important. Each pair then shared their top five challenges.

Each group was given worksheets that prompted participants to come up with possible solutions to address a challenge or obstacle. Participants were encouraged to complete one worksheet for each challenge or obstacle on their top five list.

Groups then shared their solutions. A vote was conducted to determine which challenge and its solution was most important or essential. Sticker voting was used again, but used shapes to categorise votes into challenges and solutions that were a *must have* (red star), *should have* (blue triangle) or would be *nice to have* (green circle).

I intended to collect all the challenges/obstacles, group them into similar categories and create groups of four to think of possible solutions. The aim with this approach was to let other participants help with ideas on how challenges or obstacles could be resolved. However, given that fewer participants were in attendance (n=6), each group was left to come up with solutions to their own challenges.

None of the groups managed to complete all five as they worked at different speeds, but each group was able to complete three to four challenges/obstacles. Participants expressed that they could not come up with solutions to some of the challenges or obstacles. This highlights that the intended approach to get other participants helping to find solutions may have been useful to overcome this. However, the smaller numbers meant I could not proceed with this intended approach. Allowing the whole group to contribute ideas may have been another way to approach this.

Figure 56. Challenges faced by participants worksheet.

- not positive
 Sometimes not approving School promotions
 Feeling restricted on what we can and can't do
- People not wanting
 - Not being visible
 - Intense problems
 - Clashing with people
 - Unmotivated teachers
 - Uncooperative.
 - Censorship/Power
 - Spreading enough awareness
 - Stubborn contacts
 - Members that don't help
 - Contacts
 - People don't approach members
 - No anonymous platform
 - people expect you to know everything
 - 'Heavy' contacts and how we as leaders have to deal with the emotional impact
 - Feeling passionate about topics that people disagree with
 - Knowing you've given the right advice → Could be wrong
 - Spreading awareness → Not enough info
 - Time consuming → Too much info
 - Some members who do not put any contribution to PSSP → not enough list
 - Gender Barrier / Social Barrier → About the person
 - About PSSP telling

Activity Two Findings

Participants shared a wide range of challenges or obstacles they faced as PSSP leaders. They can be grouped into three central themes: dealing or interacting with *contacts*⁶, the relationships between PSSP and school authorities, and the responsibility and accountability of team members.

Participants expressed that most challenges or obstacles centred around dealing or interacting with contacts: Participants revealed challenges around having to deal with “heavy”, intense, or stubborn *contacts*. Also, the expectation that as a leader they should know everything, but were not always confident they had given the right advice to a *contact*. Participants also shared that *contacts* can sometimes be time consuming. They also faced the dilemma of feeling passionate about topics that other people disagree with and how this often means they clash with people, or how this leads to rumour spreading and people misinterpreting or misunderstanding them. Participants also claimed that people do not always know how to approach the team, and that there are also social and gender barriers that mean people are not comfortable with approaching members.

Participants revealed challenges in the relationship between PSSP and school authorities: They suggested that the schools’ position on the programme is not always positive and that they often feel restricted on what they can and cannot do for health promotions. Unmotivated and uncooperative teachers and coordinators were also seen as obstacles that have leaders feeling they have little power to spread enough awareness about topics important to them and PSSP.

Participants shared challenges around internal team member responsibilities and accountability: They revealed that there were negative team members, or members who do not help or show up or contribute, and this puts a burden on the other members as there is no measure of accountability.

TOP 5 CHALLENGES OR OBSTACLES		
Group One	Group Two	Group Three
1 Knowing you’ve given the right advice	The school’s approach/ perspective on the programme	Unmotivated/uncooperative school authorities & coordinators
2 Gender barrier/ social barrier	Feeling constricted about what we can and cannot cover in a promotion	Members that do not help or show up
3 People expect you to know everything	No anonymous platform/people not knowing how to approach team members	Raising Awareness
4 ‘Heavy’ <i>contacts</i> and the emotional impact on the PSSP leader	Negative/uninterested team members	Intense Problems
5 Time consuming	Remembering to fill out <i>contacts</i>	Stubborn <i>contacts</i>

Table 4. Top 5 most important challenges or obstacles.

⁶ *Contacts* refers to people that PSSP leaders speak with about PSSP-related topics, they are mainly young people, but may also include school staff and adults. *Contacts* are recorded by leaders using the *contacts* form, which allows PSSP to track and report on how many people have been interacting with PSSP leaders and which topics are most commonly discussed.

Participants offered the following solutions to the top challenges or obstacles they faced as a PSSP leader:

Dealing or interacting with contacts.

★ 8 ▲ 1 ● 0 / ★ 1 ▲ 3 ● 0

Participants' votes indicated that **knowing you've given the right advice** or **being expected to know everything** was the most challenging for them. Solutions they suggested to overcome this challenge included having a chat room for members to talk and get support about whether they've given the right advice, as well as an online resource for members to check against, or refer *contacts* to for more information.

★ 2 ▲ 2 ● 1

Participants shared that **gender and social barriers**, as well as **generally not knowing how to approach PSSP leaders**, was an obstacle that prevented their peers getting support from PSSP leaders. They generally suggested that an anonymous online chat feature to get advice from members rather than face-to-face might be a solution to this obstacle.

★ 1 ▲ 5 ● 0

Awareness about PSSP in general was another challenge for participants. They felt the online platform would help with this, but also using social media to run ads and competitions.

Relationship between PSSP and school authorities.

★ 8 ▲ 1 ● 0

Participants felt that **oppression from school authorities** was also a big challenge for them. Their solutions suggest the online platform can be a resource to raise awareness about PSSP, give it a more professional stance, and offer an open resource for school staff to be more supportive.

Internal team member responsibilities and accountability.

★ 0 ▲ 3 ● 3

Participants believed that another challenge was having **negative, uninterested members who do not contribute**. Participants indicated that the online platform would hopefully inspire them to be more active. Social media would help with contacting members, but there could also be a warning or reporting system to ensure accountability of leaders.

Key

★ must have

▲ should have

● nice to have

This activity seemed to really speak to the participants and made them feel like their voice was heard. As such, the value of this workshop not only enabled the identification of challenges, but gave participants an opportunity to share their problems and what they saw could be done to resolve them. It was in activities like this where participants shared their own experiences as a PSSP leader and found other participants shared similar stories, that I felt the participants really bonded. I also felt this had a significant impact on the personal value they got out of the workshops (as they expressed in their feedback at the end of Workshop Three).

Combining the votes to cover both challenges and their solutions was probably not the best idea. Looking at the results, it is hard to tell whether it was voted because of the challenge or the solution. Dividing this up would have been better. Regardless, two challenges and their possible solutions stood out in the results. "Knowing you've given the right advice" received 38.10% of red star votes (must have) and 4.76% of blue triangle vote (should have), while "the school approach/perspective on PSSP" received 23.81% of red star votes (must have) and 21.43% of green circle votes (nice to have).

The approach to begin with challenges enabled the students to respond easily and honestly about problems they faced. It also drew out invaluable insights. Some challenges were surprising, such as "uncooperative school staff" and "unhelpful PSSP team members". Other responses, however, were anticipated, i.e. "people not knowing how to approach team members".

Figure 57. Solutions worksheet.

IONS

obstacle you've been assigned in one sentence.

knowing you've given the right advice

possible solutions to address this challenge or obstacle? If it cannot be entirely solved using an online platform how then an online platform might support a wider strategy or solution?

→ A chat room with other members as well as more adult figures like our coordinator from ADMB.

Members or organisations giving advice about the relating topic.

→ Games → Fun games that make the topic less serious → ease a calm the pressure

→ Quiz → make sure your PSSP referral skills are up to scratch

→ Preedy → Interactive Slideshow

→ A place that abstracts into info to calm

→ Low score that you need to meet your team!

HEET 2 THE SOLUTIONS

challenge or obstacle you've been assigned in one sentence.

the school approach/perspective on PSSP

possible solutions to address this challenge or obstacle? If it cannot be entirely solved using an online platform why and how then an online platform might support a wider strategy or solution?

communication to staff about the programme

Feedback about the programme → mentors coming in on teacher only days etc.

resources/resource page available (online).

online platform would help?

Activity Three - Helping You vs Helping Others

There was not much of an indication from community health promoters as to the purpose of the online platform, nor clarity about whether it would support PSSP leaders or just students in general. This activity got participants to share what they thought. In this way, co-design enabled the young people to clarify and identify the problem instead of the “client”. This allowed the participants to determine who the online platform should serve.

Participants wrote their reasons for why the online platform should be for PSSP leaders or students. They were encouraged them to consider both sides before deciding, as well as considering that some schools do not have the programme (only 25 Auckland schools are part of PSSP). This was necessary to ensure participants considered other perspectives, rather than just their own. Participants wrote their reasons on Post-It notes before sharing them with the group.



Figure 58. Participant responses on Post-It notes.

Activity Three Findings

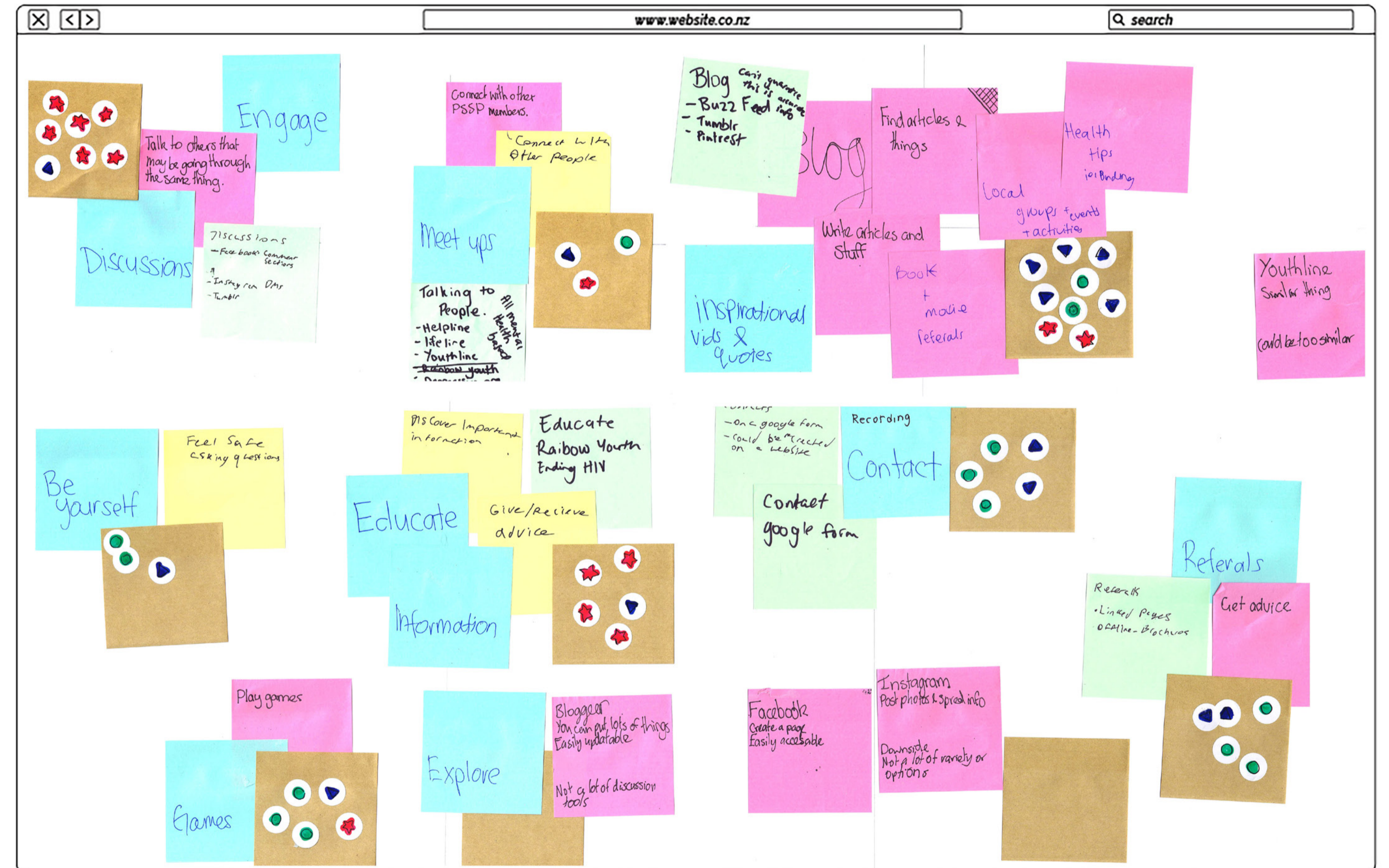
There was no official vote, but looking at the reasons, the participants presented strong cases for both sides. Most participants wanted to put down reasons for both, and so I let them. One participant even placed her reason in the middle, saying that it should support both. I think all participants were in agreement that the online platform should be supporting both leaders and students. Based on their reasons, while it may not be feasible to cover everything, there are overlaps between both groups' needs that can be addressed.

○ This activity could have been fleshed out a bit more if I had let the students continue on into an open discussion about this, with their initial reasons in sight and a final vote at the end. This may have produced a decision that either leaned towards one group, or further solidified the preference to support both groups.

We think this online platform should support... because...		
<i>PSSP Leaders</i>	<i>Both</i>	<i>Students</i>
Forums - enables us to be in contact with other leaders from other schools	The online platform should support both PSSP leaders and students who need help. I feel this way because everyone is consistently learning and it's good to have somewhere everyone can learn.	Provide them with a safe internet space free from Fake News False info
Enable leaders to have access to more resources		Enables students to share their voice
Referring for advice - links to external websites		Make PSSP embedded in the communities
Not everyone can make it to a PSSP refresher		Provides a way for students to contact leaders with anonymity
Go to other members for advice		To get info if they are too shy in real life
Resources		Anonymous -> Confidential discussions
Connections		Fun activities to get knowledge and interaction
Information		
Education		

Table 5. Participant reasons why the online platform should support PSSP leaders or students in general.

THIS ONLINE PLATFORM COULD BE A PLACE TO...



Activity Four - The Need

Considering everything covered with the young people thus far, participants were asked to share what kind of place they felt the online platform could be.

Participants shared and placed their ideas on a board, which we together categorised into key themes. Participants then voted for the themes they felt were most important. Sticker voting was used again to identify needs/ideas participants felt were *must have* (red star), *should have* (blue triangles) or would be *nice to have* (green circle). Each participant received six votes (two of each) and were only allowed to use a maximum of two votes per need/idea.

Participant pairs were then encouraged to look at the votes placed on each need or idea, particularly those with lots of stars or triangles, and choose up to five they feel were the most important. They were given cards to write why they felt a need or idea was important. Each pair then shared their reasons with the group.

Figure 59. 'This online platform could be a place to...' ideas. This open ended statement encouraged the sharing of possibilities.

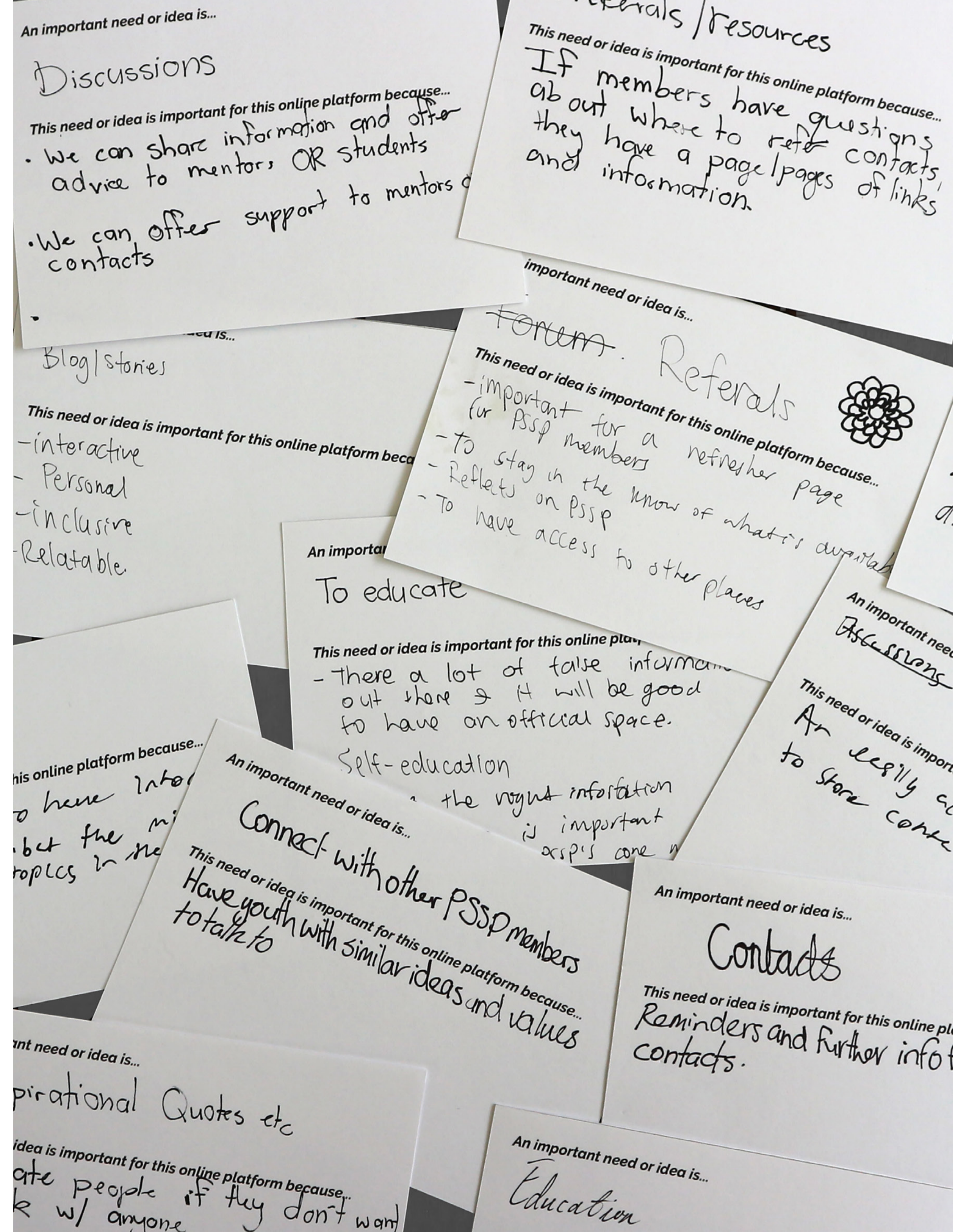
Activity Four Findings

Three key themes emerged from participant responses on what kind of place the online platform could be: engagement, awareness, and education. Participants suggested that the online platform could be a place to engage people through chats or forums; not just for supporting peers, but for connecting with other PSSP members. They also felt it could be a place to spread awareness, either using social media or creating a place to inspire others. Participants also suggested that an online platform could be a source of information either through a blog, an information resource, or games that made learning fun and interactive.

Participant responses showed a stronger preference for leader-focused needs; however, in general, responses leaned more towards informative needs (blogs, stories, education, information, resources, inspirational quotes) or promoting engagement (referrals, discussions, connecting with other PSSP members). *Contacts*, *referrals*, *blogs*, and *education/information* were chosen by two of the three groups as an important need or idea. All others were mentioned by only one group.

Through this exercise, the term *contacts* was introduced. *Contacts*, I later found out, were a way for PSSP to track and students to record down how many people they had talked or spoken with about PSSP-related topics. I understand where this need is coming from, though I've yet to see their current system on this to see whether it is something that I could easily include in the online platform, or whether it is necessary to include (i.e. are there other more important things).

Figure 60. Important needs or ideas identified by participants.



Activity Five - Deciding on the Best Platform

The next activity asked participants whether they thought a website or an app would be better for PSSP's online platform. Participants were given time to think of the pros and cons for a website and an app, write them down on Post-It notes, share them with the group, and post them on a board (Figure 60). Participants then chose one pro or con that they felt would be the most important in a decision for a website or an app. They then voted on whether they felt a website or an app would be better. Each participant was given a voting card, which allowed them to choose either website or app, and write down why they chose this option.

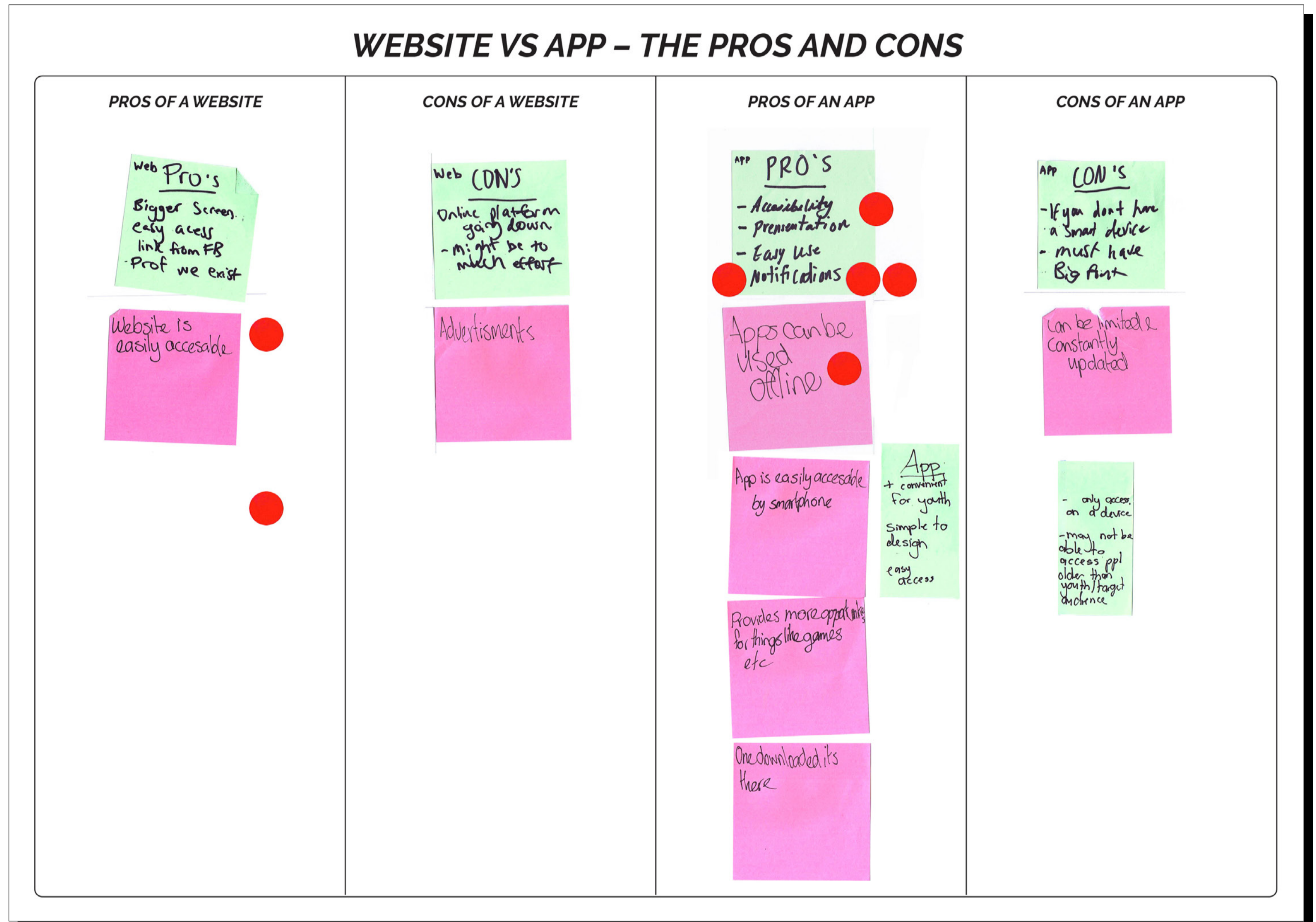


Figure 61. 'Website VS App' Participant's Pros and Cons.

Activity Five Findings

Participants generally favoured the app, coming up with the most pros for it. Most of the votes went to “app pros” as an important reason for deciding whether an app or a website was better. Some of the pros and cons showed participants did not fully understand the capabilities of either option. For example, some felt a website could not be accessed “on the go” and that a website would be too much effort. Websites are actually easier to build than an app, thanks to the rise of website builder platforms. While app builders are available, they are generally limited and significantly more expensive. Generally, participants expressed more positive experiences for apps as opposed to websites, which suggests they did not have enough experience with how websites and apps actually function to provide reasons that would significantly sway the decision.

The final vote was almost unanimous, with 6:1 favouring the app as the better platform. The results may have been different had participants been better informed about the capabilities of both platforms. Regardless, participants’ reasons highlighted some interesting points:

- Accessibility seems to be key for most participants (six out of seven mentioned this in their final reasoning). Their

responses indicate that they see an app as more accessible than a website. Also, the fact that it was portable on their phone was an important factor regarding accessibility.

- Generally, an app was considered to be more on trend (hip, futuristic, and cooler) for their generation compared to a website.

The results from this activity made it difficult to decide which direction to take when it comes to an app or a website.

Developing a website would be more feasible and less costly.

However, participants did highlight some key benefits of an app that are valid and worth considering.

Talking to Designer N about this drew attention to some other important factors. Firstly, the stigma of having an app may not be desirable for students in general. For the PSSP leaders, this would be totally fine, but for students just wanting to access information a few times, having an app tied to sexual health information may not be something they would want visible on their phone. A website is therefore more desirable because it can still be accessed by mobile, but temporarily, rather than permanently. It also called into question why the PSSP leaders

Final Votes

<i>Website (1 vote)</i>	<i>App (6 votes)</i>
Easily accessible	It is easier to promote an app
Can be viewed on many devices	Notifications
Lots of options for content	Login/Account/Track progress
Safe	Easier to access
Easily updatable	Can be used offline
	Looks + feels cooler
	More accessible than a website
	Notifications
	More “hip”
	Notifications
	Accessibility
	It is more accessible to the target audience, and a website can be developed later on if the app is successful
	It’s a lot more futuristic
	An app is in many ways more accessible than a website

Table 6. Website vs App – Final Votes.

preferred an app. The initial assumption was that they wanted it to be easily accessible. Considering that students not involved with PSSP would not want a PSSP app on their phone, this indicates that the two groups would require two separate platforms and have slightly different needs. There was also another consideration around the fact that not everyone has access to a smart device (to use an app), which means a website would be able to reach a wider audience.

Overall, aside from what participants suggest, the decision on this matter will come down to other factors like financial feasibility and ease of management (by staff), which are probably not in the awareness of participants, but something that I as the designer needed to later consider.

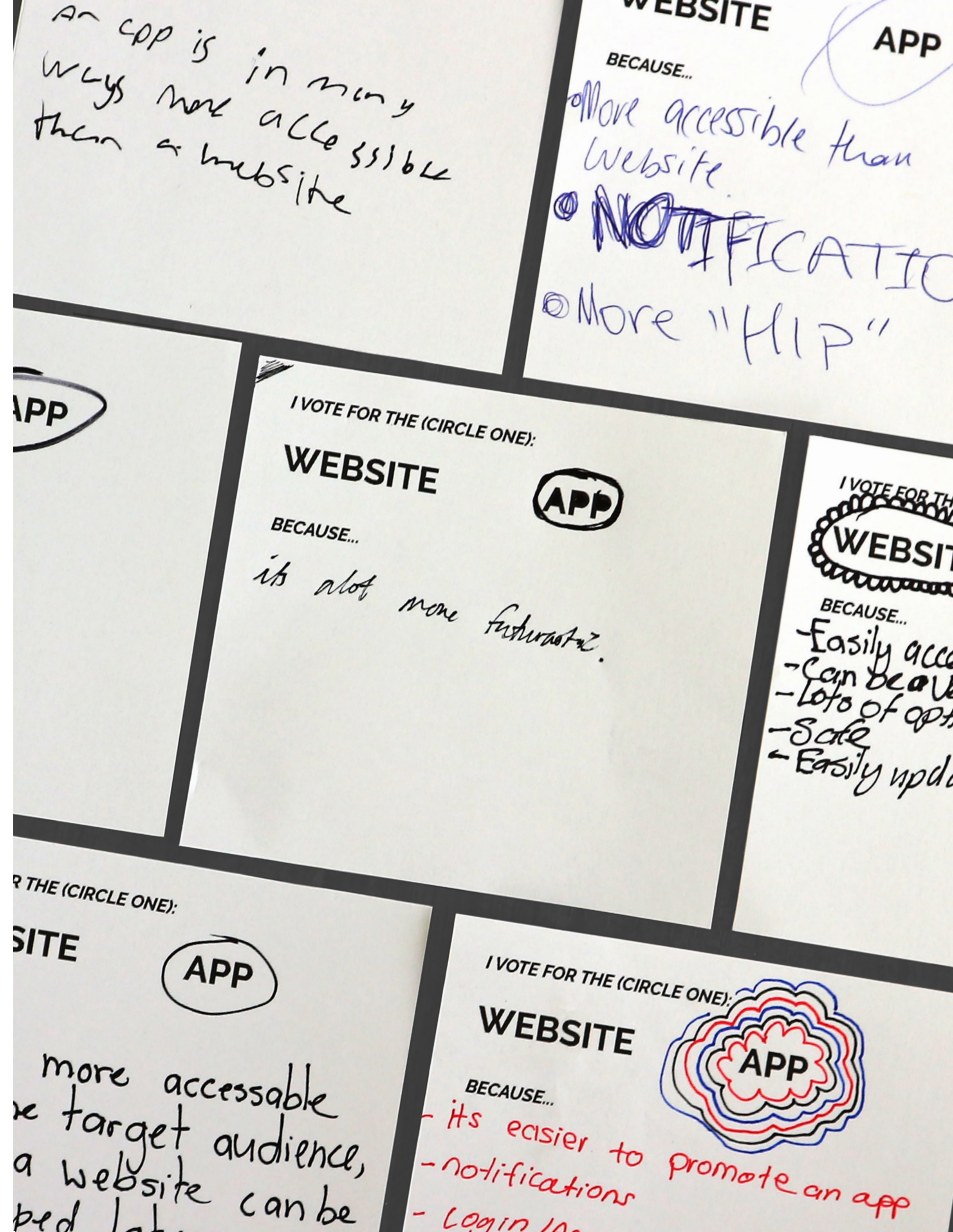


Figure 62. Participants' voting cards.

Activity Six - Rewriting Content

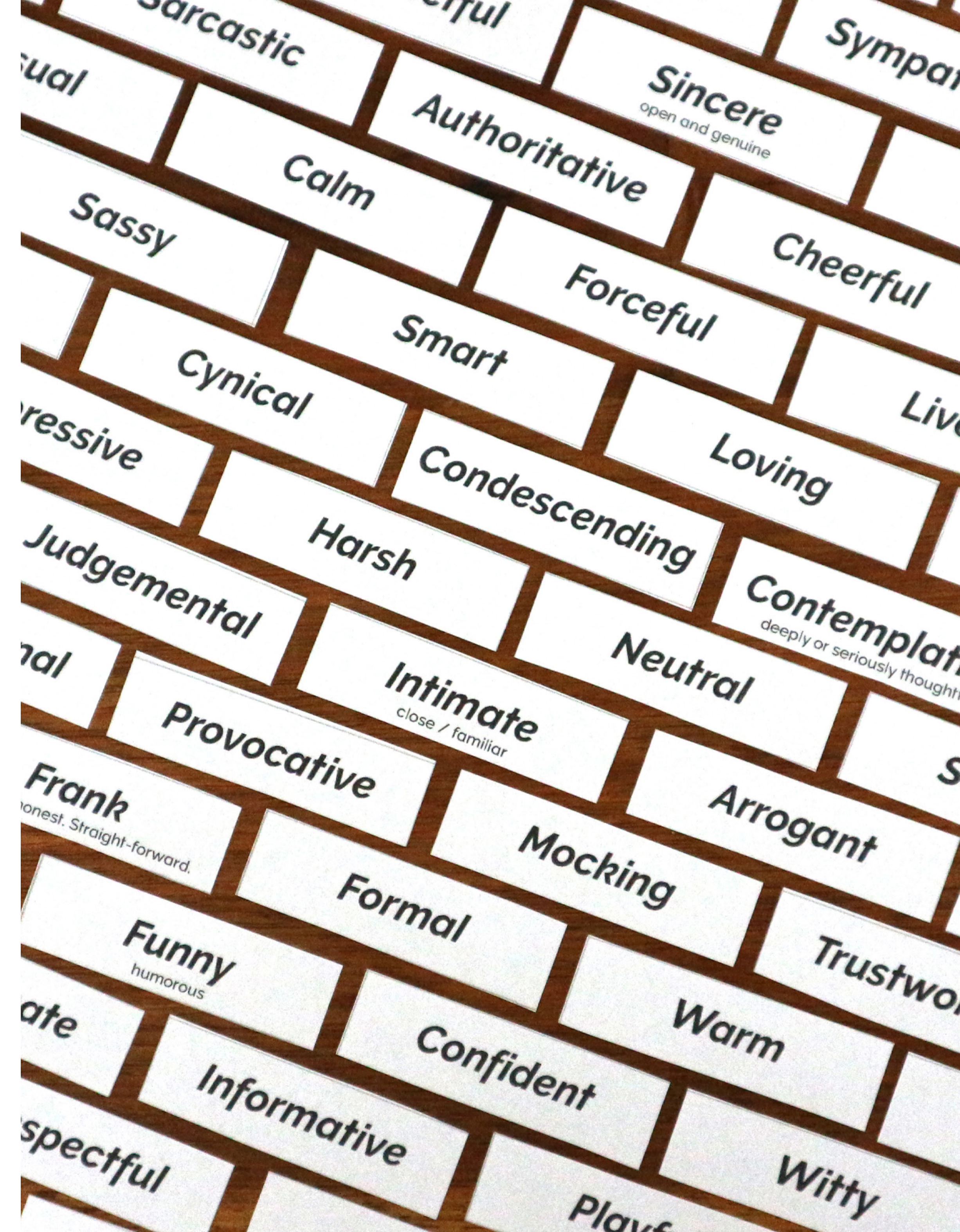
The last activity aimed to draw out the language that would be appropriate to best speak to young people. Each generation has its own way of talking, so it was important to identify what would be authentic and trendy to best engage Generation Z.

Participants first told us why the peer-to-peer model that PSSP uses was so important. This was used as a starting point for why we were doing the following exercise. Given that PSSP's strength lies in the use of peers, it was important the participants understood that the language used in the online platform should embrace that same language and way of speaking (from a peer), to better appeal to and engage young people.

Participants (in pairs) were given a section of the PSSP resource book and a set of descriptive words. Each pair selected a sentence or short paragraph that could be used on the online platform, and chose five descriptive words they felt were appropriate for PSSP. Their task was to then rewrite their chosen sentence or paragraph in the tone or feeling for each of their five descriptive words.

Getting participants to rewrite sentences according to a descriptive word did not go as well as I had planned. I think this came down to a few factors. Firstly, it is actually harder to rewrite an existing sentence using descriptive words, than it is to speak it. The pre-written sentence also appears to have affected their ability to be a bit more creative with how they rewrote the sentence. Some groups just rearranged the sentence, while others were able to be a bit more creative, but I think all groups generally struggled with this task. Secondly, the material provided to them was recently rewritten by staff, so I think that may have also played a factor in their struggle. Using the older (outdated) book would have probably worked better, because the language would have been outdated. Participants might have found it easier to rewrite. Either way, this activity gained an insightful list of words that could be said to describe a possible tone of voice for PSSP, which aligns with many of the descriptive characteristics discovered through Workshop One.

Figure 63. Descriptive words.



Activity Six - Findings

Key themes in participant responses about why the peer-to-peer model is important centred around comparing peers as less frightening, relatable, empathetic, comfortable, and approachable than adults or authority figures. They also expressed that this model builds better relationships on trust, reliability, and without the barriers that often stop young people from seeking help. Participants also felt strongly about the idea that you are not alone or the only ones experiencing it, and that as a peer they are more relatable.

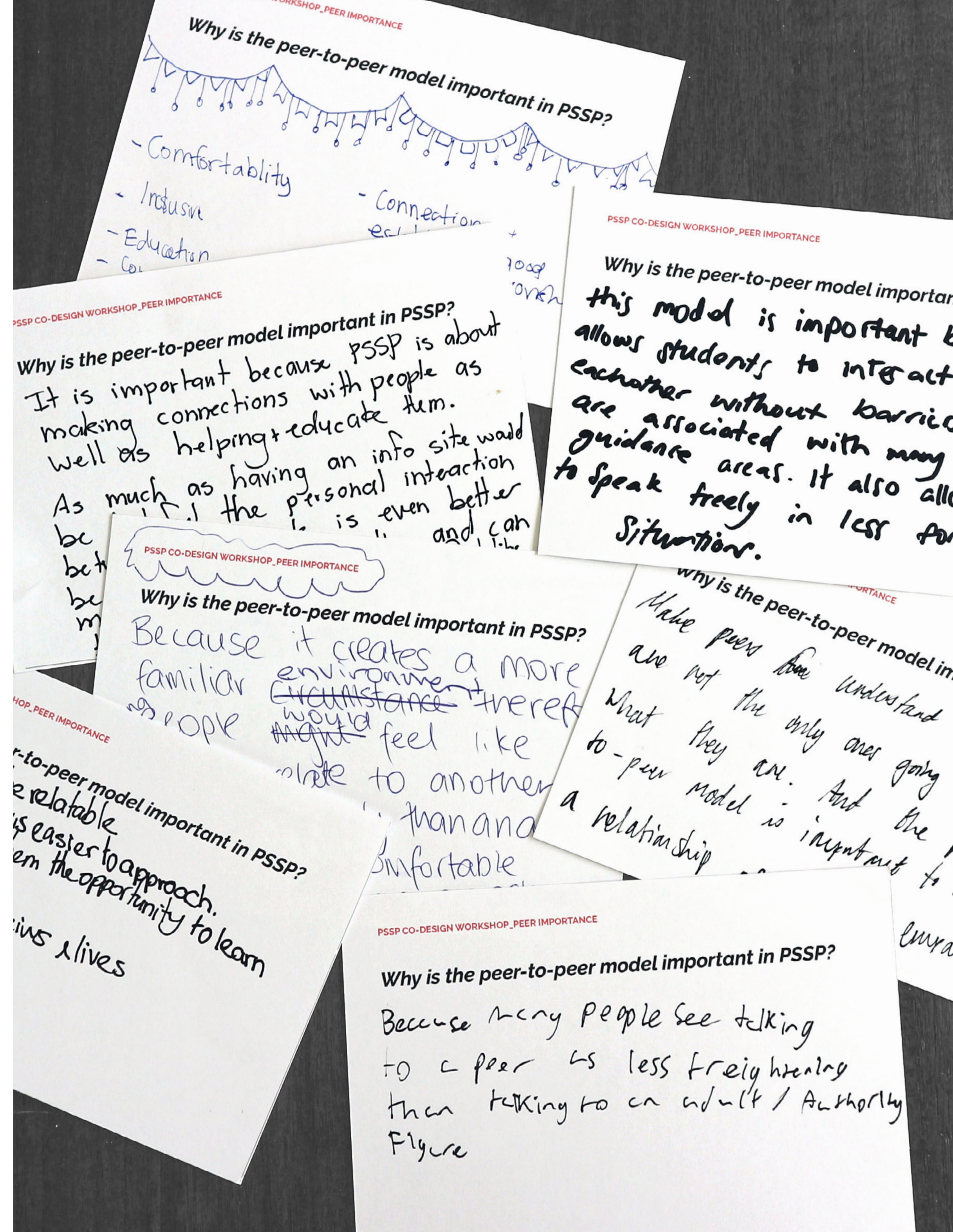


Figure 64. Participant responses on why the peer-to-peer model was important for PSSP.

This activity produced some interesting sentences. The original sentences from the PSSP resource book had only just been rewritten by a staff member, so the results may have been more informative had I used the original resource book that was written quite some time ago, or even used really boring ones from the internet. However, generally looking at their rewritten sentences, the most popular options were either honest/sincere, informative, or light-hearted/humorous. There were a range of descriptive words chosen (as shown in Table 7); however, respectful, trustworthy, sincere, informative and caring were words chosen by two pairs. Overall, their responses indicate that a mix of sincerity, light-heartedness and humour while at the same time being informative, is probably a good approach to best appeal to current generations of youth.

Rewriting Content			
<i>Original Sentence</i>	<i>Word</i>	<i>Re-written Sentence</i>	<i>Votes</i>
We call these infections 'Itchy and Scratchy' because they cause itchiness	Cynical	Itchy and scratchy infusions cause really bad irritations. It's the itchiest thing ever and it sucks.	8
Relationships can bring out the best of us, warm our hearts with care and support, be a place of fun and connection and be a safe place to share our deepest sense of self, our hopes, dreams and fears about life.	Enthusiastic	Yay! Relationships! They help us create connections that enable us to explore our deepest sense of self, our hopes, dreams and fears about life.	8
Gender is a social idea about identity. What kind of person you feel you are, how you enjoy expressing yourself and contributing to the world, and how other people read you and relate to you.	Informative	Gender to some, is a social idea of identity. To others it could be a spectrum of self expression and how you are read and related to by others.	5
	Caring	Gender can be defined in many ways, from a form of self expression to a social idea about identity. Gender can be defined by the individual; however you identify you are valid.	5
Our sexual wellbeing is part of our overall wellbeing. Just as our sexuality is made up of these different components, so is our sexual wellbeing.	Sincere	Sexual wellbeing, may sound unimportant, but it is one of the most important things in regards to our health. It is made of many different components.	7
We consider one of most important thing needed to have a positive sexual experience is to freely and fully give consent.	Funny	Consent is like sweet and sour sauce with chicken nuggets. It's needed if you want to have a good experience.	8

Table 7. 'Rewriting Content' original sentence and most voted re-written sentence.

Activity Seven Findings

The feedback from participants was really useful. It showed both what was working well and what could be improved. Many of the suggestions for improvement aligned with what I had also felt could be improved, so it was useful to see that participants also felt the same way.

What participants liked about the workshops:

- All participants expressed the workshops were enjoyable, interactive, engaging, or fun.
- They liked how it did not just focus on design, but got them involved by asking how they perceive the programme and their thoughts.
- One participant liked how no artistic skills were required.
- Participants mentioned they liked the voting systems.
- Participants also liked how I used sorting cards to make groups.
- Participants felt the workshops were a great opportunity to work with other PSSP members, and felt they learnt something new.
- They felt the workshops were well organised, inclusive, open-minded, and that including the breaks was a good thing to help them re-energise.

- They enjoyed the discussions and felt comfortable sharing and contributing to them.

What participants thought could be improved:

- A few participants mentioned the questions became a bit repetitive and some of the activities dragged on a bit. I agree this was particularly true of the first workshop. Testing the workshops beforehand may have helped to identify overlaps with activities. Or, introducing more game-like elements would have made them more enjoyable if they needed to be longer than normal.
- One participant mentioned using games (I believe not related to the workshop) to change up the environment and re-energise them. Another participant said they felt the energy left the room after lunch (which I noticed too), so the games suggestion would have been useful to get them hyped up again.
- While they enjoyed it, participants suggested letting the discussions carry on a bit longer to get different opinions. I really agree with this point, and identified numerous activities where allowing further discussion would have been beneficial.

- One participant felt the activities made them feel their contribution is lacking, and suggested that a different structure might be more practical. I think showing them how much their responses will contribute to the new brand and online platform would have helped with this perception, but this would have only come in the third workshop when the design is presented. Additionally, incorporating a few design-related activities may have helped them to feel they were contributing more to the design of the brand and online platform. Though to be honest, the insights they've provided are the most valuable contributions they could offer, as it has determined the direction of the design. A more thorough explanation of the process could also give them insight into that.

Reflecting on Workshops Overall - How to Proceed Forward

A lot of insights and information was gathered from the co-design workshops, which were then collated and analysed. These would become key to inform the direction of the brand and online platform. In many cases, it also helped to justify the purpose and importance of the project. Reflecting on the workshops overall, there was a lot of successful parts, but equally as many areas to improve on. A great deal was learnt throughout the process of developing and running the co-design workshops. They include:

- Working with the young people in the workshops revealed a lot about how the programme works in general. One of the key insights that being part of the workshops provided (and would have been missed had I only talked with community health promoters) was the sense of pride, contribution, and difference these young people felt being part of PSSP.
- The organisation as a whole had this positive, cheerful energy that made you feel welcomed and accepted no matter what. This vibe came naturally from the people involved in PSSP. It really drew you in and made you want to be a part of it. Being part of the workshops, offered an overall understanding of the sense of purpose and

vibe of PSSP that could be said to be the essence of the organisation. Aside from the responses and data gathered, this observation and feeling about PSSP at its core proved to be the most valuable takeaway that informed the direction of the brand.

- Changing up activities for more variety, or incorporating game-like elements might have helped to keep participants better engaged and have fun, while still allowing for the gathering of information and insights needed.
- Environment played a larger role than anticipated in how certain activities flowed and logistically worked. Arrangement of participants also affected how exercises were carried out. For example, during these workshops, participants were arranged in a rather large semi-circle for the number of people present. A more close-knit circle may have been easier to engage in discussion.
- Open discussions would offer participants the opportunity to elaborate or further discuss points already shared within the group. This may produce richer insights.
- Simply interacting with the young people is a great way to learn a lot about the kind of people they are and about the organisation.

With all these insights and data from the co-design workshops, the challenge then became how to proceed forward. Another designer (Designer R) from the DHW Lab offered some guidance around this. He said you need to think about at what point do you draw a line when co-designing with users. Listening and involving them is important, but it is also important to step back from that to actually design. In the end, you will have to make decisions with the tacit knowledge and experience that only you have as a designer or knowledgeable person in this field.

Participants drew from their experiences as users and that is valuable, but they were also not all-knowing. Using participants' insights but also combining that with my knowledge and experience as a designer was an important part of the co-design approach. The balance between how much is drawn from stakeholder responses and when to make a call as a designer was the challenge that had to be navigated moving forward.

Designing the Brand and Online Platform

Defining PSSP

After conducting research (discovery), the next phase in the branding process was to clarify the strategy (define). This phase usually involves the client and key internal stakeholders. Informed by consumer research and insights gathered during the discovery phase, these stakeholders determine the direction of the brand (Wheeler, 2013; Dunn, 2004). In this research, the insights gathered from youth leaders drove the direction of the brand, by pulling the brand strategy directly from what the young people shared in the workshops. The PSSP leaders saw themselves as a bridge between the programme and other young people. This positioning allowed their experiences to transfer easily to define the core brand direction. It was only after I had defined the brand direction based on the insights from the workshops, that I presented the brand's strategic direction to key organisation stakeholders for final approval. In this way, the youth participants were positioned in a more influential role.

Drawing upon all the knowledge gained from the co-design workshops and talking with community health promoters, I used a mind map to distill all the contextual research and define what PSSP was in a nutshell.



Figure 66. Mind map defining PSSP. This helped to summarise the key points about PSSP, which was then used as a starting point to define the brand strategy.

Prior to the co-design workshops, I had written down my brand assumptions based on my knowledge of PSSP then. Comparing it to what was learnt through the workshops, it was clear that while some of the basic assumptions were similar, participants' insights enabled the brand strategy to take on a much deeper, richer form. In this way, the brand direction embodied the young people's perceptions of what PSSP was.⁷

The brand strategy went through a few iterations after consulting with community health promoters and supervisors. To keep in line with the feel and vibe of what PSSP could be, the brand strategy, both in its writing and the way it was presented, was revised to capture a more youthful, confident tone. Much of it was about removing filler words to make the language simple, plain, and to the point, so it would come across as more confident. Visually, I started exploring a direction that was more visually informal, introducing handwritten headings and trying to move the document away from being too formally structured.

Through this exercise, a question arose about who owns the brand, or rather, who the brand is for. While staff members facilitated the programme, was it actually the students who own it? There was no clarity about whether the brand should speak to the young people, or whether it should speak as or from the young people. After considering the purpose of the programme (to help and support youth), who drives the programme (PSSP leaders/young people), and the fact the programme is based on a peer-to-peer model, it became clear that the brand should speak to young people as if it were another young person.

<i>Brand Assumption</i>	<i>Final Brand Strategy</i>			
PSSP works with high schools across Auckland to help students make informed decisions about their wellbeing, particularly with sexual health by training student leaders to help support and refer their peers.	Brand Mission	Our mission is to get young people supporting other young people in their school community and be leaders of change on sexual health and sexuality. Being a young person is not always easy. There's a lot to deal with and a lot to discover about ourselves and the world. PSSP is a confidential and non-judgemental support platform for all youth. We promote health conversations amongst young people, educating them to be more aware about their sexual health, wellbeing and sexuality.		
Enabling youth to make informed decisions Creating communities within schools Youth oriented	Brand Values	Educate and empower with knowledge. Create a community of acceptance . Be supportive. Be a friend. Be leaders of change		
Getting young people helping other young people	Brand Promise	Our promise. To support young people, referring and connecting them to the support and services they need. To educate young people, enabling them to make their own informed decisions about their sexual health and sexuality. To lead change, promoting a better world where everyone is accepted and respected for who they are.		
PSSP's vision is to ensure young people are aware of and have access to the support systems available to them around sexual health and wellbeing	Brand Vision	Our vision is to continue helping students be able to make informed decisions about their own sexual health through peer education. Utilising existing networks, we train students as PSSP leaders to work in a support and referral role for their peers. We also seek to get students being active leaders of change towards a more accepting society.		
PSSP positions itself as an organisation that works to create communities and support networks so young people can make informed decisions about their sexual health and wellbeing.	Brand Position	We position ourselves as a bridge between students and a wide network of existing health and wellbeing services. PSSP prides itself on connecting students with peers who have been trained in a leadership role to support and refer, creating a support platform for young people that is safe, comfortable and without judgement. It creates an approachable, more casual way for young people to access the support they need. We position ourselves as an organisation that gets students taking on leadership roles to support and refer their peers to a wide network of services regarding sexual health, wellbeing, and sexuality.		
Young people helping young people	Brand Essence	Youth Supporting Youth		
Friendly Understanding Non-judgemental Supportive Community Informed Relatable Helpful	Brand Personality	Friendly Accepting Non-judgemental Supportive Community Knowledgable Relatable	Respectful Open-minded Young Trustworthy Patient Good listener Optimistic	Inclusive Non-biased Down-to-earth Approachable Kind Loyal Empathetic

Table 8. Comparing brand assumptions to final brand strategy. Differences between initial brand assumptions and the final brand strategy informed by participant insights is highlighted in red.



Figure 67. Brand strategy documents.

Expert Interview with a Community Health Promoter

These were the key insights from the interview:

(Community health promoters are referred to as staff.)

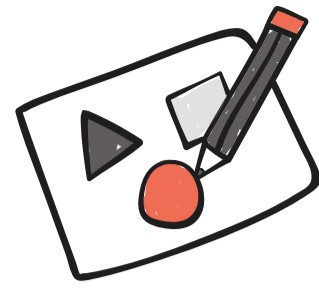
- Staff see the online platform as a place for their leaders to chat and support each other, as well as get support from the staff. This was something the young people expressed as well. It was good to see this vision for a part of the online platform come from both sides. It was also seen as a way to possibly better support leaders with intense or heavy contacts.
- Staff agree with the young people that an app seems to be more youth friendly, but they were not really sure of which was better. However, as Designer N said, staff expressed concerns that not all their young people would have a smartphone, so it would make sense to go for a website instead. This again shows it will be a decision for me as a designer as to which platform is ideal based on all the factors, as well as those provided by both young people and staff.
- Accessible information about sexual health and wellbeing was suggested by both staff and young people.
- Minimal management will be ideal, while retaining a good balance of being the best website or app it can be.

Essentially, the team will still need to be able to update it weekly or monthly, so it will need to be simple and easy to manage for staff.

- Details of the hierarchy or structure of people within PSSP—their roles and how they are referred to was defined. This was helpful in clarifying the terms used by the leaders in the workshop, for a full, clear picture.
- “Zone out” and “games” were mentioned by the young people in the workshops. Staff were not exactly sure, but said zone out was probably referring to mindfulness. It’s a thing they make sure the leaders do to relax after talking to a *contact* that may have been “intense” or “heavy”. Games, on the other hand, was probably mentioned as a way of making learning more fun.
- Young leaders expressed PSSP as being well known, but staff said that while this is true, outside of those involved with PSSP and the schools that run it, it is not actually that well known. This confirms my concerns that there is a misalignment with the perception of PSSP’s reach from the perspective of the leaders who are very involved in the programme.

- The interview identified no restrictions or limitations for the visual direction of the brand, but a general sense that the new brand would help position the programme in a more professional and official light. This also aligned with the vision staff have for the programme, that under a new brand they can be taken more seriously and possibly have a more national reach in the future.
- The strength of PSSP is being proactive, honest and open in its approach, particularly when it comes to the way PSSP covers topics like sexual health, sexuality and wellbeing. A sense of collaboration with other organisations is another strength. This matches what the young people expressed as where they see themselves as a representative of PSSP, as this bridge between their peers and these other organisations.
- Empowering leaders to take the lead on how to best support their peers. This supports what supervisors expressed—that the brand and the organisation is a movement at its core. The brand, therefore, becomes a vessel to support, create and empower young people to be an active part of that.

Overall, the interview gave an insightful look into the internal perspectives of the organisation. It showed that while there were similarities and overlaps between the young people and staff validating the insights from the workshops, there were also differences in priorities or what was important. The different roles these two groups hold within the organisation factors into this difference. Regardless, both perspectives hold value and were informative for the development of the brand and online platform.



Ideation Around a New Name

At this point, the project progressed into the ideation phase of the brand identity. First attempts began around brainstorming a possible new name, using the keywords from the brand strategy and workshops as starting points.

Based on the workshop feedback, if I were to define the criteria for an ideal name, it would need to:

1. Encompass everything PSSP does and convey a bigger idea.
2. Avoid using of taboo words like “sex” or “sexuality”.
3. Be unique, catchy, and memorable.
4. Be less of a mouthful or tongue twister.
5. Be easy to remember.
6. Be self-explanatory or easily understood.
7. If possible include the words “peer” and “support”.

As I soon discovered, realistically finding a name that would meet all these criteria was not easy.

Figure 68. Initial brainstorming for names. The acronyms suggested by youth leaders in the workshops were starting points for this brainstorm, but there was not a name that really stood out. DASH was probably the strongest acronym option as it was also a word. It sounded cool, but as a word on its own, it did not really say much about what PSSP is.



Exploration of Possible Visual Identities

Workshop participants' most-mentioned reason for changing the name was that "PSSP does not cover everything we do". At this point, I proceeded to explore options that leaned towards one- or two-word names that tried to encompass what PSSP does overall and convey the bigger idea. This produced some better options, which were then fleshed out into a brief concept.

These brief visual explorations were prompted both by the name, but also by the popular icons, images and symbols that were collected from participants in Workshop One. They include themes such as hands, faces, people, and arrows.

DASH

DASH. Stands for Diversity and Sexual Health. We are dashing towards the future.

PHILOTES
Spirit of friendship
affection and sex.

PHILOTES – The spirit of friendships, affection and sex.

Youth Support

Youth Support – Young people supporting other young people.

HEROES
HERO

Heroes / Hero – Young people doing great things.

OKAY
it's okay

OKAY – It's okay. It's okay to be different. It's okay to be confused.

Always There.
we'll always be there.

Always There – We'll always be there. No matter what.

Open doors.
OPEN
SKIES OPEN

Open Doors / OPEN / Open Skies – Our doors will always be open for you. You will always have a safe place to go.

Figure 69. Selecting stronger ideas and fleshing out a brief concept. These were the stronger names, which formed general directions for which basic visual identities were then explored branching out from that. These directions favoured more abstract or broad representations of what PSSP does.



Figure 70. Exploration of visual identities for chosen concept directions.

Unfocused Play

At this point, none of the names really stood out as one that encompassed what PSSP does, but would still sound “cool” or “hip” to youth. Rather than continuing down this path, I took another approach to explore how the brand might be expressed visually, using a placeholder name where necessary.

The idea was to play around with what could be possible. As with the names, I went back to the data and used key themes that participants shared about PSSP as starting points. One of the most prominent themes that stands out quite clearly in this explorative phase is the use of rainbow colours, which was what participants expressed as a representation of diversity. Within this unfocused play, I also explored hand signs (which participants explained symbolised connections and unity), faces (as a signifier of identity), and bridges (a metaphor participants used to describe their role within PSSP).

Initially, I had reservations about exploring the rainbow direction, out of fear it had too much of an association with the LGBTQI community. Youth leaders shared that misunderstandings about what PSSP does, because of the use of sexuality in the name, was one of the biggest challenges they face. After attending Semi-Permanent 2017 and talking with a former classmate, I decided to explore this avenue regardless of my reservations, putting trust in what the young people said and seeing how it would play out. The context within which the rainbow exists affects how it is perceived and what it references. Therefore, while PSSP has associations with the LGBTQI community and organisations like Rainbow Youth, there is a possibility for it to embrace the meaning youth leaders saw it as—diversity.

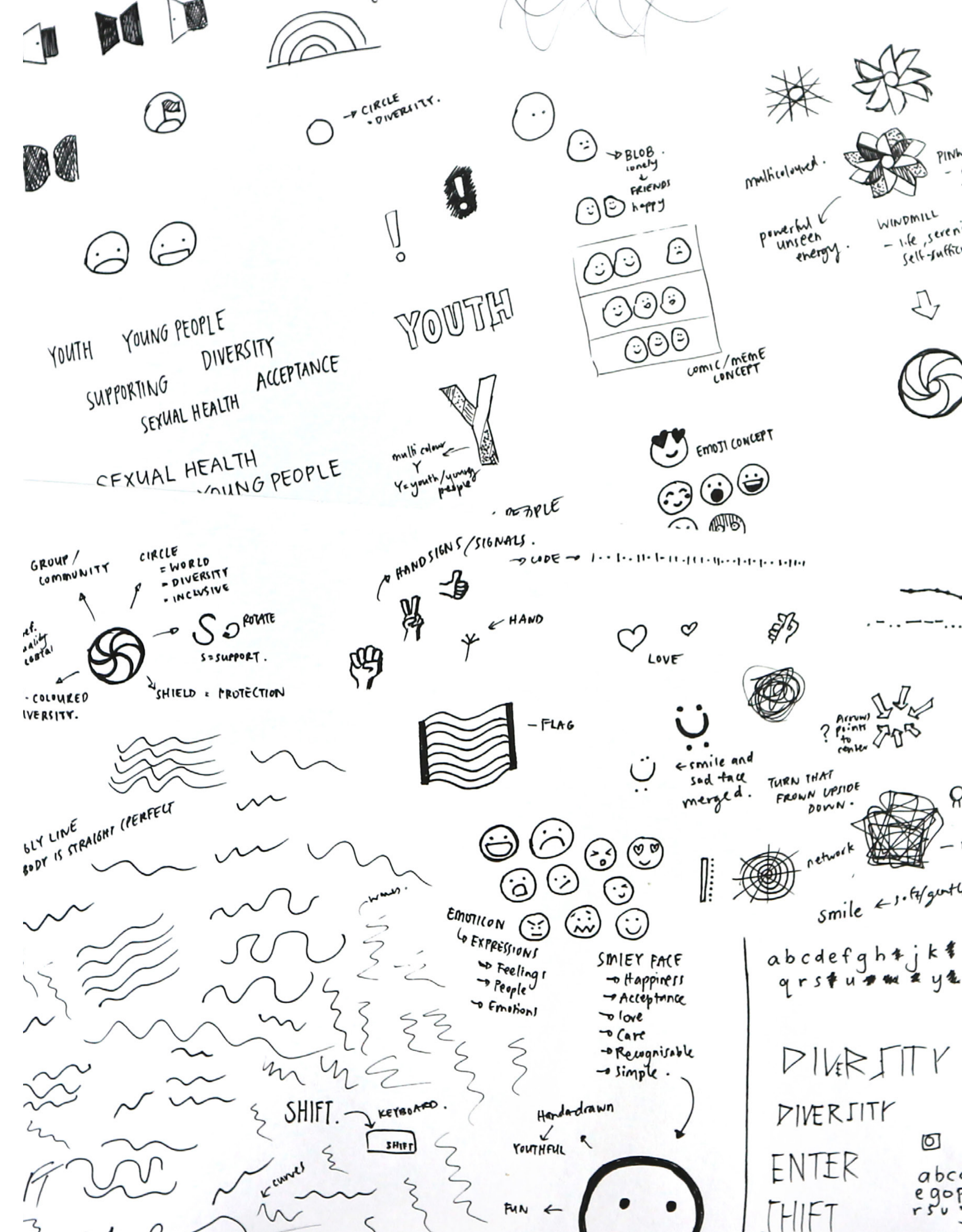


Figure 71. Unfocused play sketches.



Figure 72. Unfocused play exploring visual expressions of the brand.

Concept Development

The exploratory phase of the unfocused play generated four possible concept directions, which I then developed further to draw out possible logo concepts.

I took these four concept directions and developed them into more solid concepts. These concepts explored very visual directions, but I used “Youth” or “Youth Support” as a placeholder where needed to show how it might work as a lockup.

These were informally presented to two community health promoters for their feedback.



Figure 73. Four concept directions.
From top left clockwise: colour wheel, bridge/world, blob, pinwheel.



The colour wheel played on the idea of multiple colours representing diversity (as our participants shared in Workshop One). These colours came together to a central point, intentionally white to symbolise the unity of PSSP members as one (since all colours (light) mixed together makes white).

The mark was constructed with a hand-drawn feel to emphasise imperfection. In the “Icons, imagery and symbols” drawing exercise, one participant drew a squiggly line, saying it represents the fact that no one is perfect. This particular detail was carried across into the development of other concepts.

Visually, the community health promoters felt this concept was the strongest. However, they also expressed they had “seen it before”. It did lack a story or underlying concept that some of the other directions had.

Figure 74. Concept One – colour wheel.



This concept explored the idea of a bridge. This was a metaphor that PSSP leaders referred themselves to; as a bridge connecting their peers to support services. Combining two of these bridges created a world. The world on its own takes on another meaning; within the bigger picture, PSSP aims to create a world that is more open and accepting.

Rainbow colours were used again to represent diversity, as was the slight imperfection of the lines to express the youthful, playful vibe of the organisation.

The meaning of the bridge resonated most strongly with the community health promoters, more than any other concept. While this meaning came strongly from the PSSP leaders, there was a question about whether other young people who are not as involved with PSSP would relate as much to this meaning. Otherwise, I felt it was one of the stronger concepts.

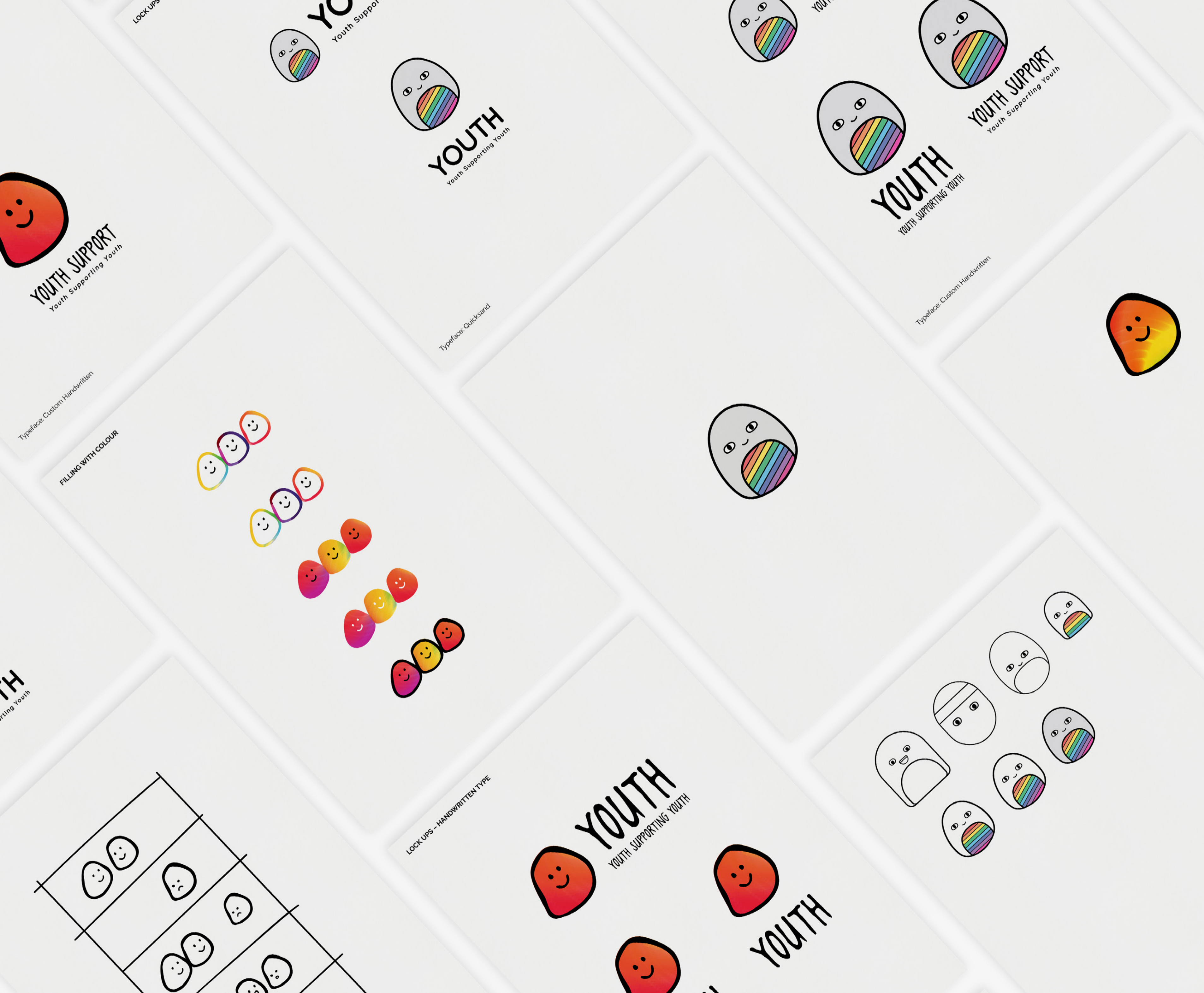
Figure 75. Concept Two - bridge or world.



The pinwheel has meanings of innocence, unseen energy, wish fulfilment, transformation, protection, movement, carefree, and metaphors for living, which aligned with some of the values of PSSP. The rainbow colours were again employed to add the meaning of diversity, but could also mean a coming together of different people, united together.

While the spinning effect looked cool, to the community health promoters the underlying concept was not as strong as Concept Two (bridge) or even Concept One (colour wheel).

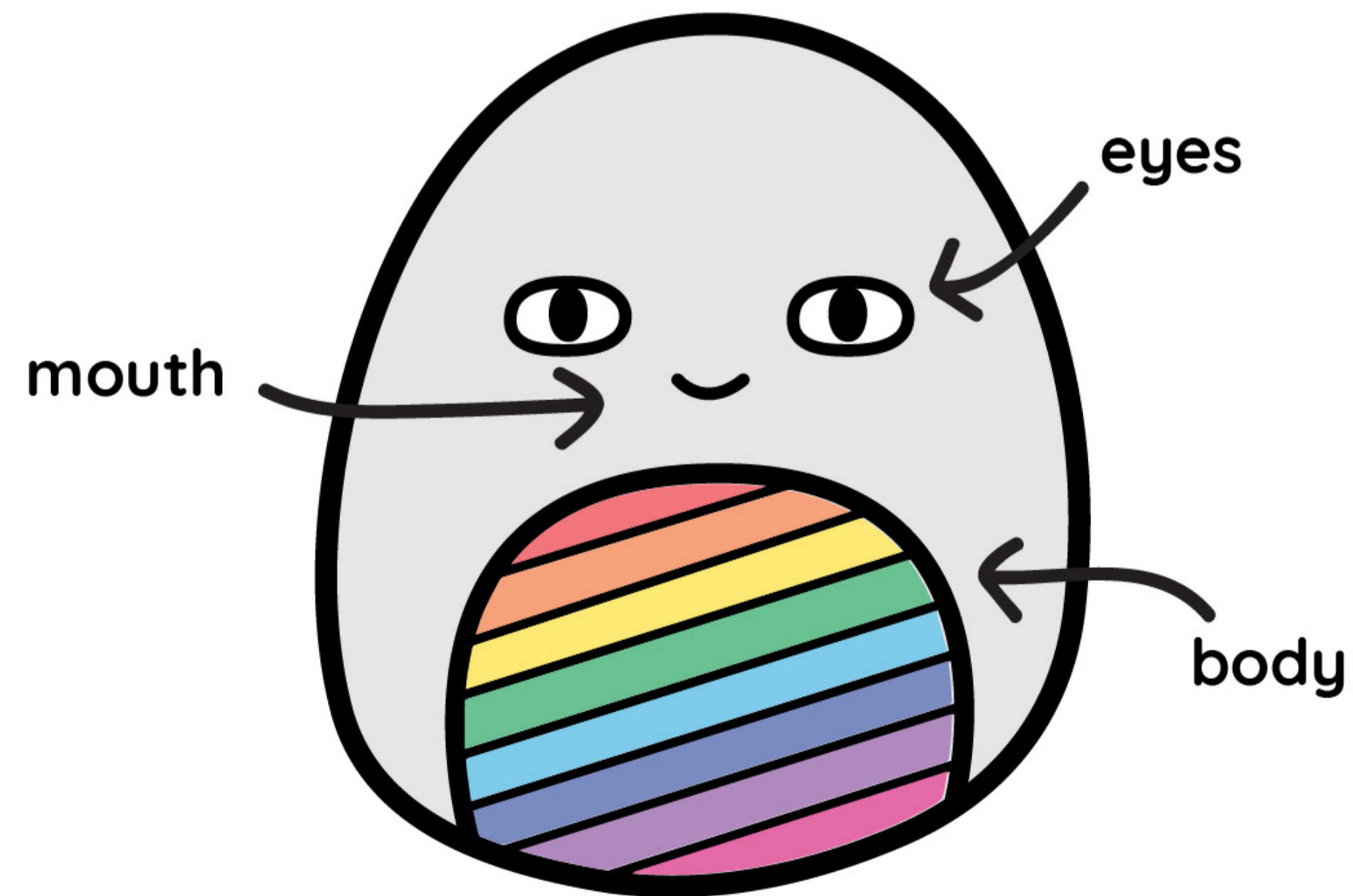
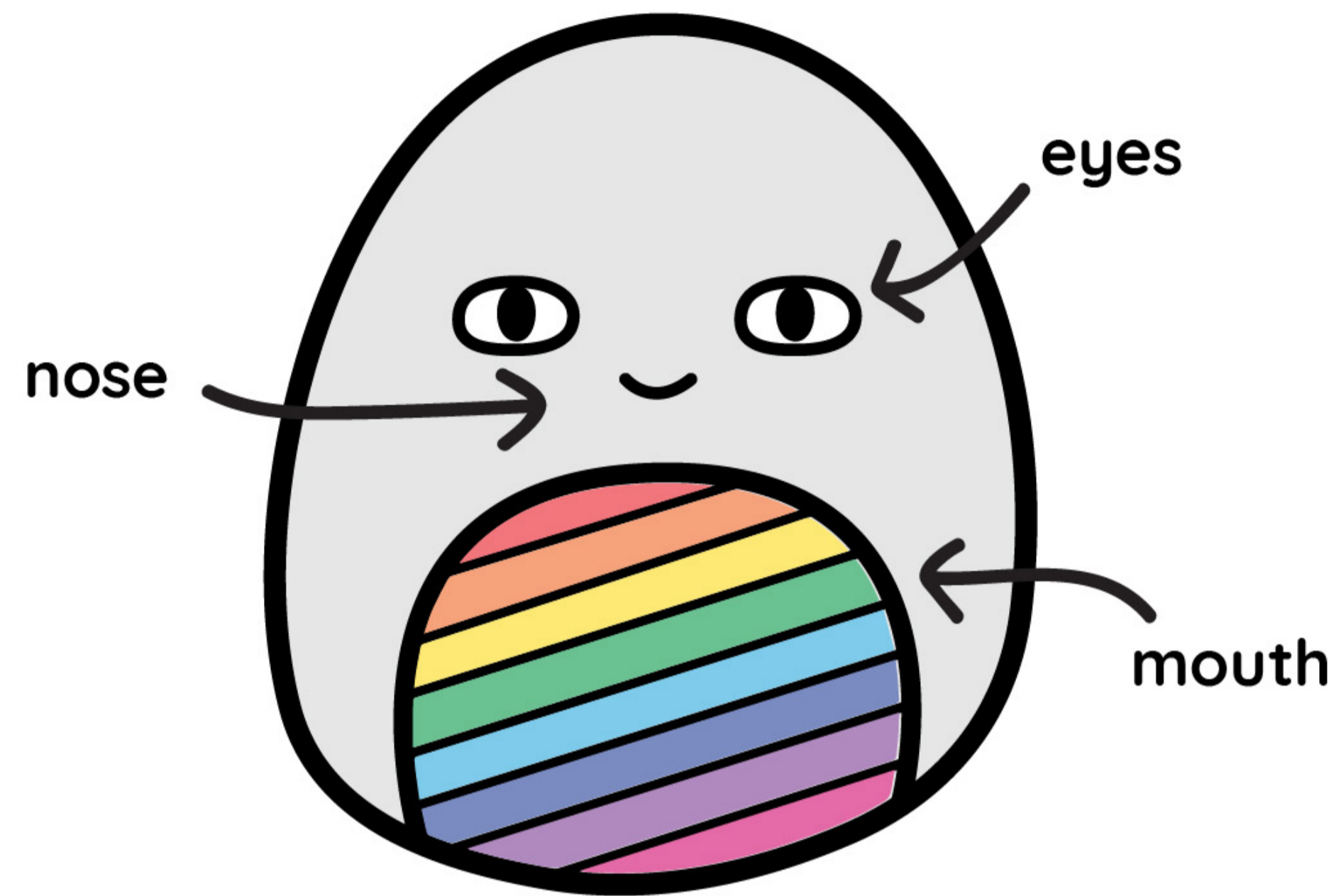
Figure 76. Concept Three - pinwheel.



In the “unfocused play” phase of this concept, the blob was meant to be a short comic expressing acceptance and friendship. In this development phase, I explored the blob further to see where it would lead. The blob developed into a sort of mascot character, that sought to bring a more playful side to the brand.

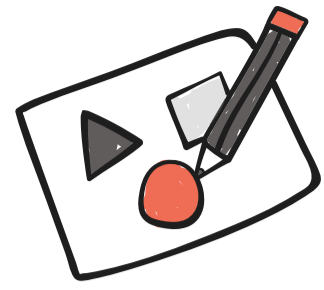
Community health promoters felt this concept could work as a cool mascot; however, they had concerns about it not coming across as very professional for certain stakeholders, notably school staff or the hospital. Seeing as one of the ideals of the new brand was to give credibility to the organisation, the mascot was probably not an ideal direction to take. It could be an addition to the brand, but I did not think it would serve well on its own.

Figure 77. Concept Four - blob.



One of the community health promoters did say the grey version of the mascot reminded her of the *pukana* face (a facial expression in which one stares wildly and dilates the eyes). Only later when talking with others about the mascot did I realise there was some confusion with how the mascot was seen. I intended the rainbow stripes part to be the body (stomach). However, many people seemed to see it as an open mouth (see Figure 78). As a stomach it has a cuter feel, but as a mouth it came off as a bit angry or scary. Though one person did say this gave it a subtle Māori feel.

Figure 78. Mascot.
*What others saw it as (top-left) vs
What I saw it as (bottom-right).*



Naming Struggles

I shared my struggles about coming up with a name with one of my close friends. She had a quick look at my brainstorm and suggested looking for other words associated with them. For example, open could also be unleash or release. This helped me to realise that while I was looking for a lot of words similar to peer, support and sexual health, I never looked up synonyms for the names that were broader in meaning. Reflecting on my discussions with various people, a one- or two-word name is probably the direction I will take. Just like Apple, for example, as a word has no direct connection to what the company does, but it has built up equity through use. I feel a single word name will have the most impact to be recognisable and memorable, and will, regardless, build up equity over time as it is used.

During one of my regular meetings with community health promoters, I shared some of the names I had come up with. STAND, EXPRESS, and RELATE were ones that stood out to them. They did like the idea of BRIDGE, but felt as a name it would not sound cool enough for young people.

We also discussed the possibility of a Māori name, to speak to the unique qualities of NZ and because they incorporate a lot of Māori values and teachings within the programme itself. While they felt it would be a positive direction, there was a concern it might not relate to the majority of people, or that some people might misunderstand that the organisation is only for Māori or is Māori focused (when it is not). Though a short Māori word could work as it would not be too obviously Māori and could still look trendy. Rather than to use a Māori name, we agreed that perhaps it would be better to make subtle references using Māori elements or motifs visually.

in Latin APERTA UNLEASH(ED) SUPPORT
 BEGIN SQUAD LOAD
 SUPPORT ALWAYS SPEAK
 EXPRESS EXPRESSION RELATE
 BRIDGE → BRIDGES CHANGE
 → BRIDGES SAFE
 NEW WORLD OPEN MINDS
 OPEN WORLD OPEN SUPPORT
 BIG HEARTS ♡ OPEN SOCIETY
 XPRESS

= Latin translations =
 LISTEN = AUDIRE
 BRIDGE = PONTEM / PONTE
 CHANGE = MUTO or NOVU
 SUPPORT = AUXILIUM
 ALO (nourish, feed, rear, cherish, educate, support)
 ADIUVU (help, aid, assist, foster, enhance, support)
 ADIUVU (help, aid, assist, foster, enhance, support)
 INNOVATION = PONTE NOVANDI
 OPEN = HIO (be open, open, gape, desire, wonder) or APERTA

BRIDGE → spell differently KONVERSE
 BURITCH BUREEDGE BREIDGE BREITH
 NUCLEUS
 CIRCLE FOCUS
 CORE CENTRE
 CONNECT → KANECT
 EDGE → connecting vertices in graph theory
 STAND → INSURGO (rise, rise against, stand, raise, increase, grow)
 → EXSURGO (rise, stand, recover)
 → PRAESTO (grant, display, show, be outstanding, be better in smth, be notable for)
 PEER CONNECT WE CONNECT
 BRIDGE → PONS CONVERSA
 → IUNGO (join, connect, yoke, clasp, couple, bridge)
 → LINK, OVERPASS, BOND, CONNECTION, TIE, UNITE, JOIN, REACH
 UNITED → UNIFY, UNDIVIDED
 in Maori PIRITI
 ARAHANGA
 PEERS
 EQUAL GROUNDS
 INFORMED SURGE
 STANDOUT OPEN → TANHERA (adv.)
 TAKEOVER → CONQUEST, CONQUER HVAKINA (verb)
 WHEREVER, WHENEVER
 ENGAGE
 CONNECT ketaki
 ARA → way, path

Figure 79. Notes for possible brand names.

Some of the other advice he shared included:

- Naming is really difficult (he agreed). In their case, they ran workshops with both users and people knowledgeable in the right terminology (to avoid conflicts or issues certain words might have). Considering that PSSP do not have the necessary resources to do this, presenting two names (explored as concepts) for further discussion at the next workshop would work as well. Consulting other designers and community health promoters to do some rapid naming exercises would be another way to approach it.
- Online surveys, he suggested, was an alternative way of testing the full potential of concepts. The downside of workshops is that often there are more dominant speakers who are likely to influence others to respond in similar ways. While I agreed with this, I did find this had not been so much of an issue with the young people I've been working with.
- Using prompts such as "I like", "I do not like" and "If I could change one thing" are useful for getting participants to start thinking in a certain way.

- To make sure that when presenting a range of concept options, they all have distinctly clear, different directions. This is to ensure that when testing the concepts, there is clearer feedback on the strongest direction, rather than finer details or small variations.

I also raised my concerns about integrating Māori elements into either the name or visuals of the brand. He suggested that it can be either the name or as a motif in the visuals, but that it does not have to be both. If I were to approach it as a motif, he agreed that the koru may be quite common and overused and advised me to look at the Ngā Aho section of the *New Zealand Best Design Awards* to see how others have taken traditional patterns and motifs and expressed them in a modern way to make them more relatable and trendy. More specifically, he suggested tessellating triangles, crosses (X or +), weaving patterns or plants would be good motifs to start exploring.

Designer K is pretty familiar with PSSP, and reiterated what the community health promoters said - that Māori teachings and values are a big part of the programme. I felt that so far in the process, I had put this to the side a bit as it did not come through so strongly in the workshops, despite noticing it at the very beginning of the project when I observed the hui. But hearing it mentioned again, I decided to emphasise this more within the brand going forward.

Further Development of Visual Identity

After gathering a lot of feedback from various people on the concepts so far, I went back to the drawing board to further develop the directions based on the responses I had received.

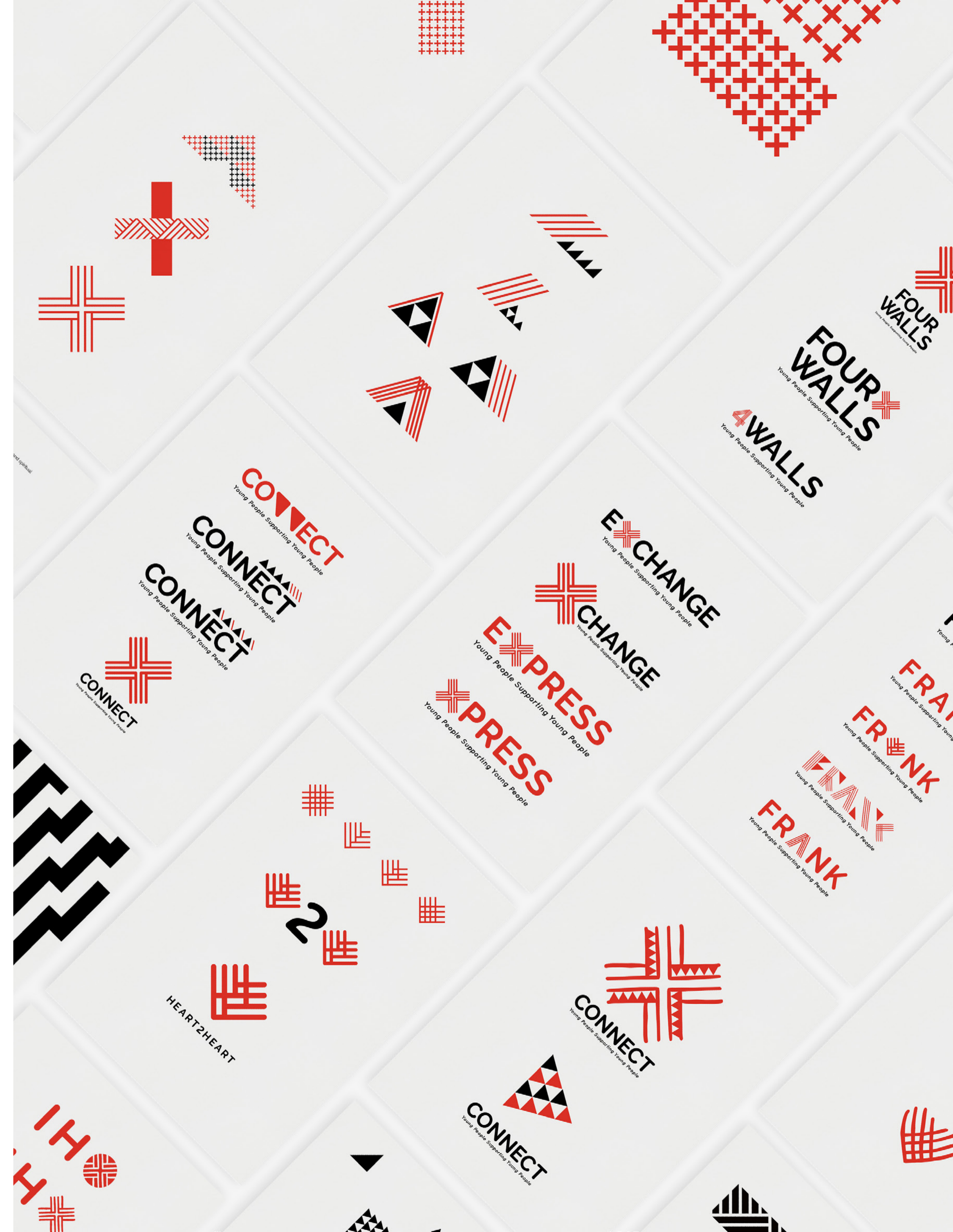
Having committed myself to bring in more Māori references visually into the brand, I first explored possible motifs, particularly those that Designer K had suggested, as just visual shapes. Nothing really stood out at this point as being “PSSP”, so I tried putting it together with possible names: express, four walls (playing on the concept of hauora), connect, exchange, frank, heart2heart, and iho (a Māori word for heart). A lot of these seemed forced though. Nothing really fit together naturally.

Except for FRANK.

The name FRANK was derived from the idea of being open and honest. Open stemmed from one of the values youth leaders shared in the workshops—to advocate for a more open and accepting society.

At first, I honestly did not like the name FRANK. But as I thought about it more, it actually made perfect sense. I see PSSP as pretty proactive in its approach around what is a sensitive, uncomfortable, and (for some) taboo topic. In a nutshell, PSSP can be described as getting young people to be open and honest about their sexual health, sexuality, and wellbeing in ways they are likely to never be with parents or adults—through their peers. The idea of FRANK is to be open, honest, and sincere. And in that sense, I feel like the name embodies more of a call to action or movement type of purpose that sits above the support aspect of PSSP as a broader, bigger idea.

Figure 81. Exploring Māori/Pasifika concepts.



FRANK
Young People Supporting Young People

FRANK
Young People Supporting Young People

FRANK
Young People Supporting Young People

FRANK

FRANK

FRANK

FRANK
Young People Supporting Young People

FRANK

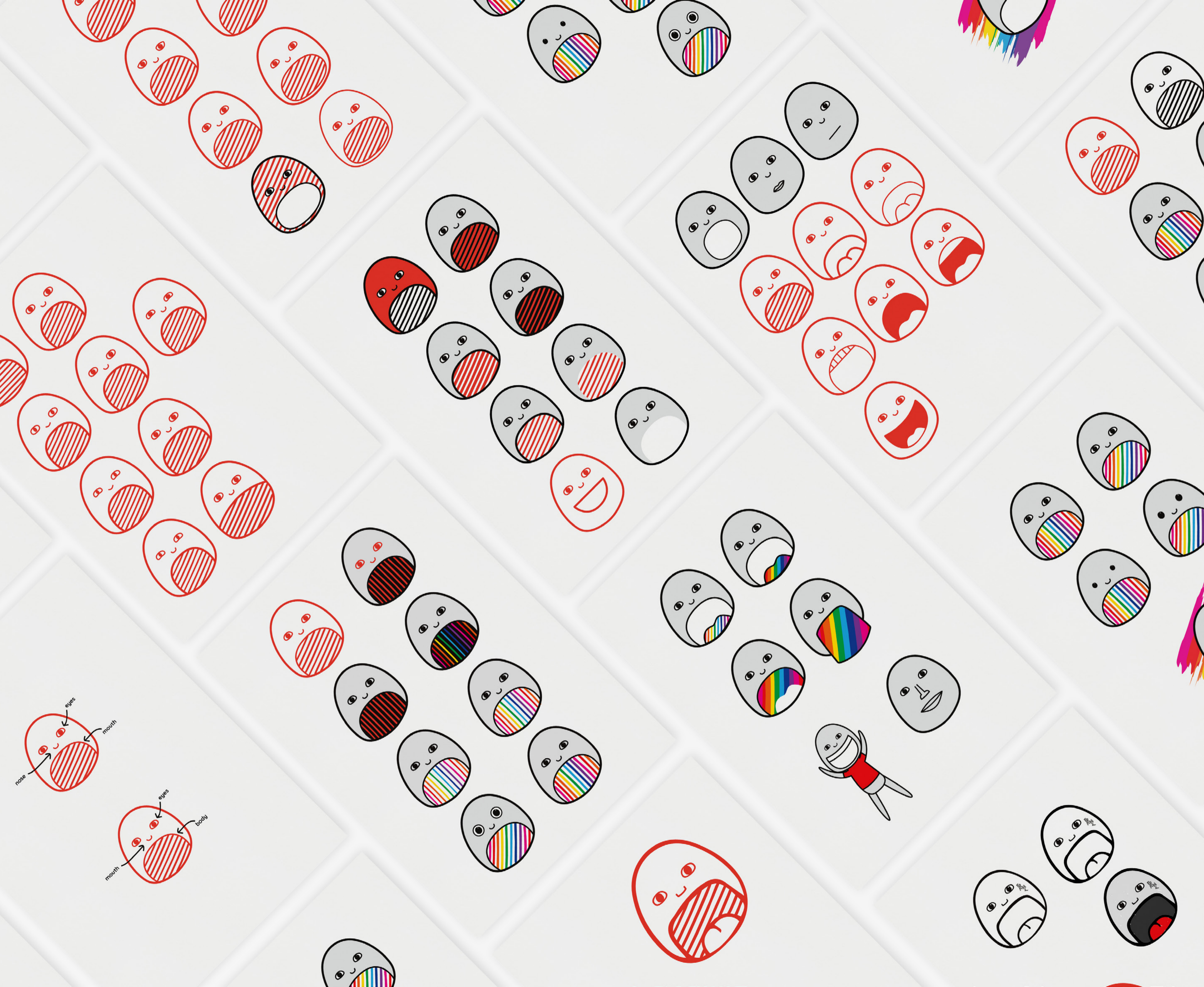


Figure 82. Developing the FRANK concept.



Since the community health promoters liked the bridge concept, I thought I'd explore this direction a little further. It became a bit of a challenge to get any more abstract with the bridge, and it was tricky to express a bridge in other ways without obviously being a bridge. As FRANK seemed to be growing stronger as a concept, I eventually dropped the bridge concept.

Figure 83. Developing the bridge concept.



Given that there was a lot of confusion about whether the mascot was a face or a body, I made an attempt to develop it further, taking it more towards the direction of the face. Playing around with the eyes (to make the expression a little softer, gentler) and the mouth (in the hopes it would look more like a mouth) produced many variations of the mascot, but nothing quite felt right. I ended up adding a tongue in the mouth and removing the rainbow and stripes. Despite the development on this, I'm not fully convinced with this mascot, but I will see about whether to leave it out or test it in the next co-design workshop.

Figure 84. Developing the mascot.

Exploring FRANK

FRANK grew to be a stronger concept visually as I developed it more, extending the weaving lines to create forms for each letter, and then creating a full typeface. I also tested this typeface with different names (youth support and change) as some of the people I had been talking to were not totally on board with FRANK yet. This test revealed the typeface worked best as FRANK because of the incomplete R, A, and K.

I also explored stacking the letters in an alternative lockup, which gave it a more playful feel. A poster example was also created as a way to reflect the kind of feel and vibe of FRANK; the idea of “Let’s be FRANK” rather than FRANK as a name.

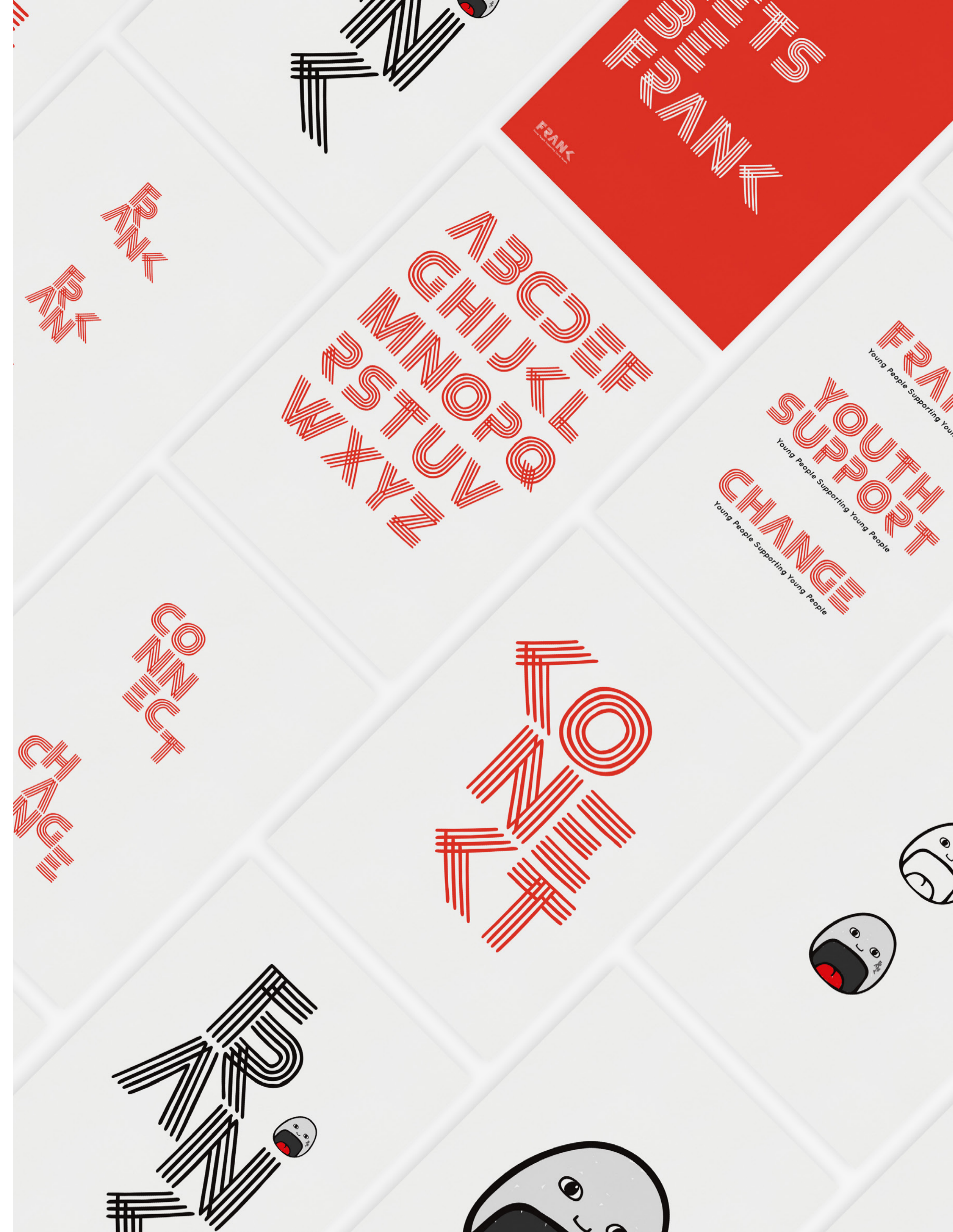
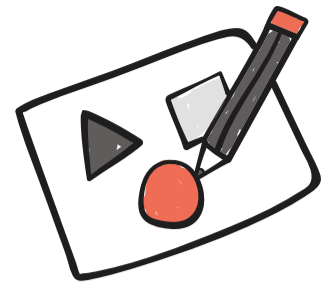


Figure 85. Further exploration of FRANK.



Ideation of Online Platform

With a basic direction for the brand growing steadily, I began working on the online platform.

As the visions of both the young people in the co-design workshops and the community health promoters were important to the success of any online platform developed, I started by defining the visions of each of these user groups, and pulling out what the common features were. I determined that in an ideal version there would be three main features: an information or resource section, a chat or support room, and links to the network of support services available to young people. Additionally, two other sections for interactive tools and contacts forms might be something to include, but were features only the young people expressed a need for.

Considering the feasibility of each feature, I developed proposals for three solutions that ranged in complexity and feasibility.

Solution A was an ideal version that included many of the key features desired by both students and staff, and used both a website and an app. It included an information section, links to support services and a chat or support platform on the website.

Additionally, there would be a PSSP members and staff only access to the app which had features of a chat room, contacts form, and member specific information. This was considered the full experience, offering solutions to many of the key challenges or problems that arose during the co-design workshops. The limitations of this solution were that it required more resources and funding, would need maintenance for security (as it allows direct contact between young people), and there would be issues around security and privacy for the chat feature that needs to be thoroughly addressed.

Solution B was a website only version (that could still be accessed as a mobile website). It replaced the most complex and problematic feature of solution A with a FAQ-like feature, which would be easier to monitor and manage. An additional feature was a blog to share news or events. A sub-section of the website for PSSP members only would have content specific to their role and the contacts form. While this solution would be easier to set up, maintain and update, the downside is that there is no direct or one-to-one contact (chat) and it can only be accessed online (considering PSSP leaders had a desire to be able to access it offline).

Solution C was to be either solution A or B, but as an app only. The pros and cons would be similar, with the only con specific to this solution being that an app would only be accessible to users with smartphones. Solution C ended up not being considered at all, as it would fundamentally exclude a lot of young people from having access, and that would defeat the purpose of the vision. However, it was useful for comparison.

...works in a similar concept to Facebook Messenger. It does not provide
 ...for the chat/forum feature for quick and easy access.
 ...they would get the features on the app for:
 ...reminders or notifications (offline access possibly? - with update/push when connected to wifi)
 ...member specific information/contacts (offline access)
 ...would get features on app for:
 ...both for monitoring but also for direct contact with PSSP members) w/ notifications

...ity, particularly for chat/forum aspect
 ...between PSSP members, staff and young
 ...um
 ...pp) to contact form and information
 ...n their roles
 ...erience
 ...key challenges or problems
 ...ers (regardless of whether they
 ...ot)

CONS / LIMITATIONS

- Requires more resources / funding to get up and running
- May require maintenance for security (by professional)
- Complexity around security and privacy for chat/forum services that need to be considered

...or social barriers
 • No anonymous platform. People not knowing how to approach team members

• Contacts Form with Reminder/Notification

REASONS WHY?

- Remembering to fill out contacts
- Negative or uninterested team members
- Members that don't help/show up

OTHER REASONS WHY?

- Schools approach or perspective on the programme (not always good)
- Unmotivated/uncooperative school authorities/coordinators
- >> Staff Resources, open line between school and ASHS Staff. Brand might solve this.
- Negative or uninterested team members
- Members that don't help/show up
- >> Online platform / contact form could track and get members to take more responsibility for being a PSSP leader.
- Time Consuming
- >> Improving efficiency thus lessening the burden. Perhaps not so much directly via the Online Platform, however the Online Platform might provide results that improve this.

Additional

- Zone out - A place that distracts people, job to calm them. For young people but also leaders after intense or heavy contacts
- Games - Fun games that make the topic less serious (ease and calm the person)
- Quiz - for PSSP members to touch up on their referral skills / information
- Blog - Inspirational videos and quotes, Articles, Local groups, events, activities, Health tips (from experts) - like refreshers

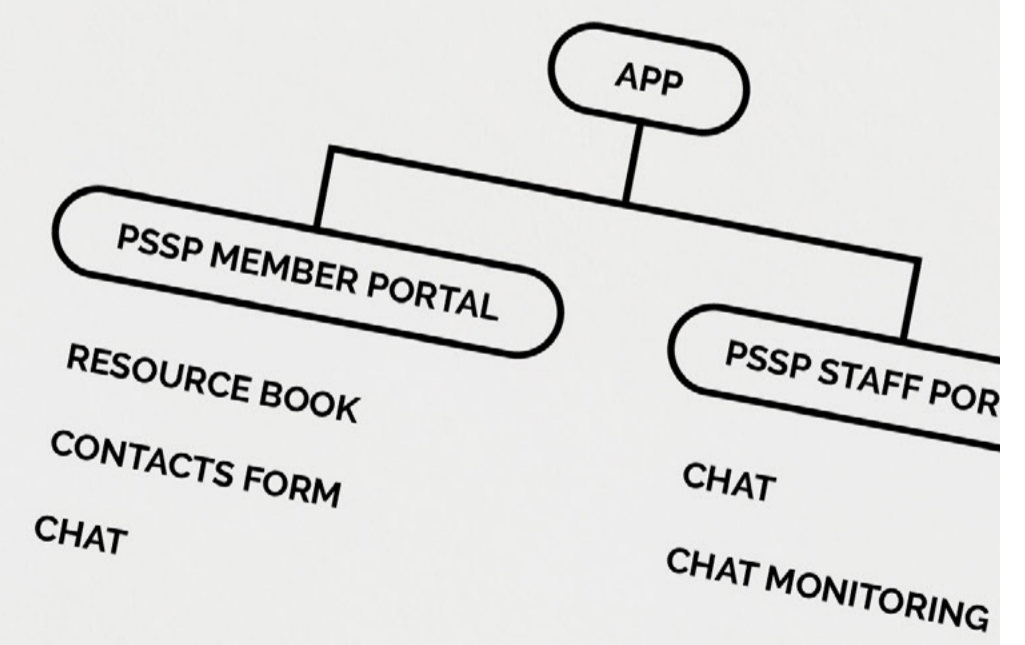
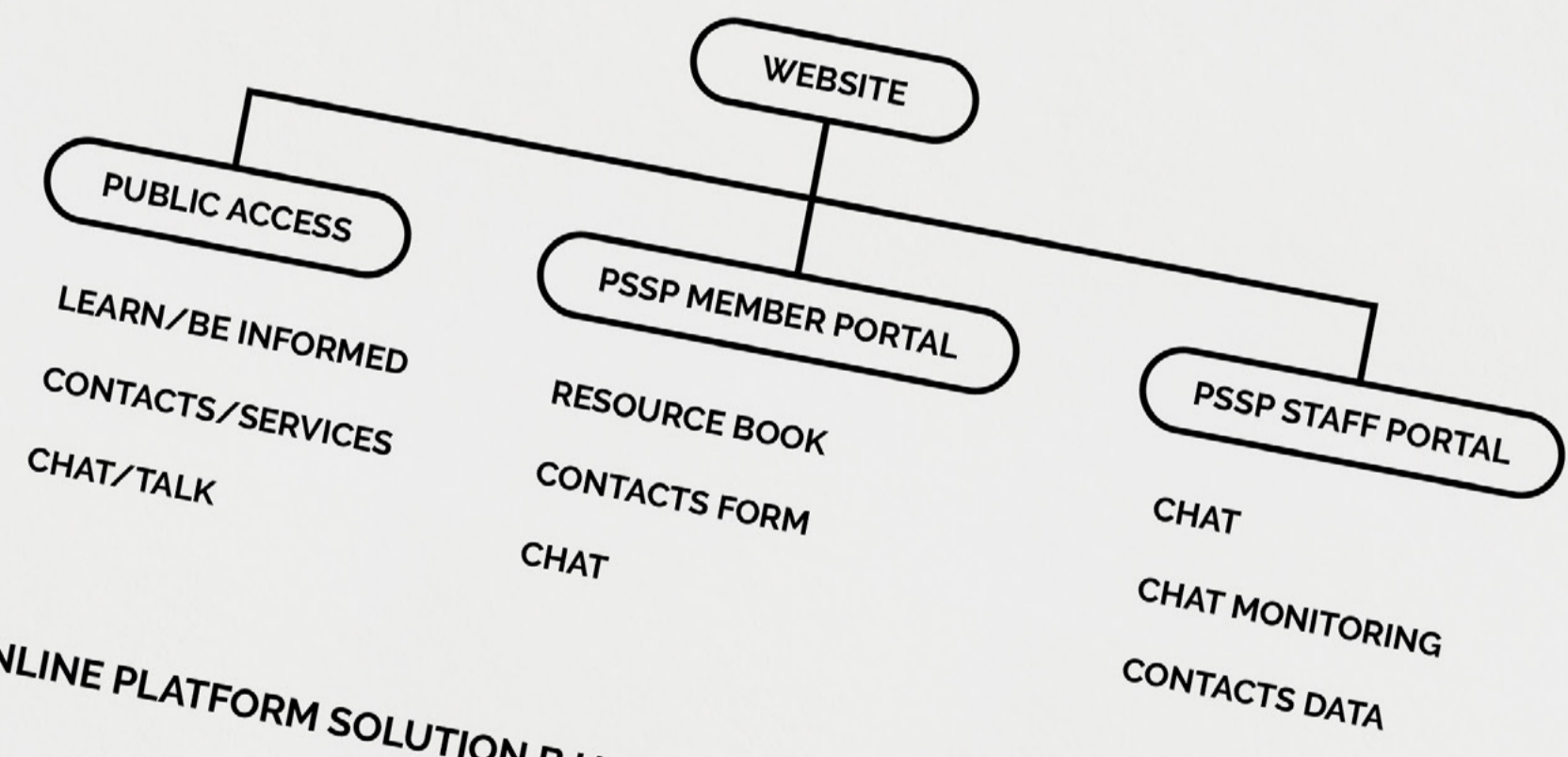
COMMON FEATURES

Main Features in order of priority

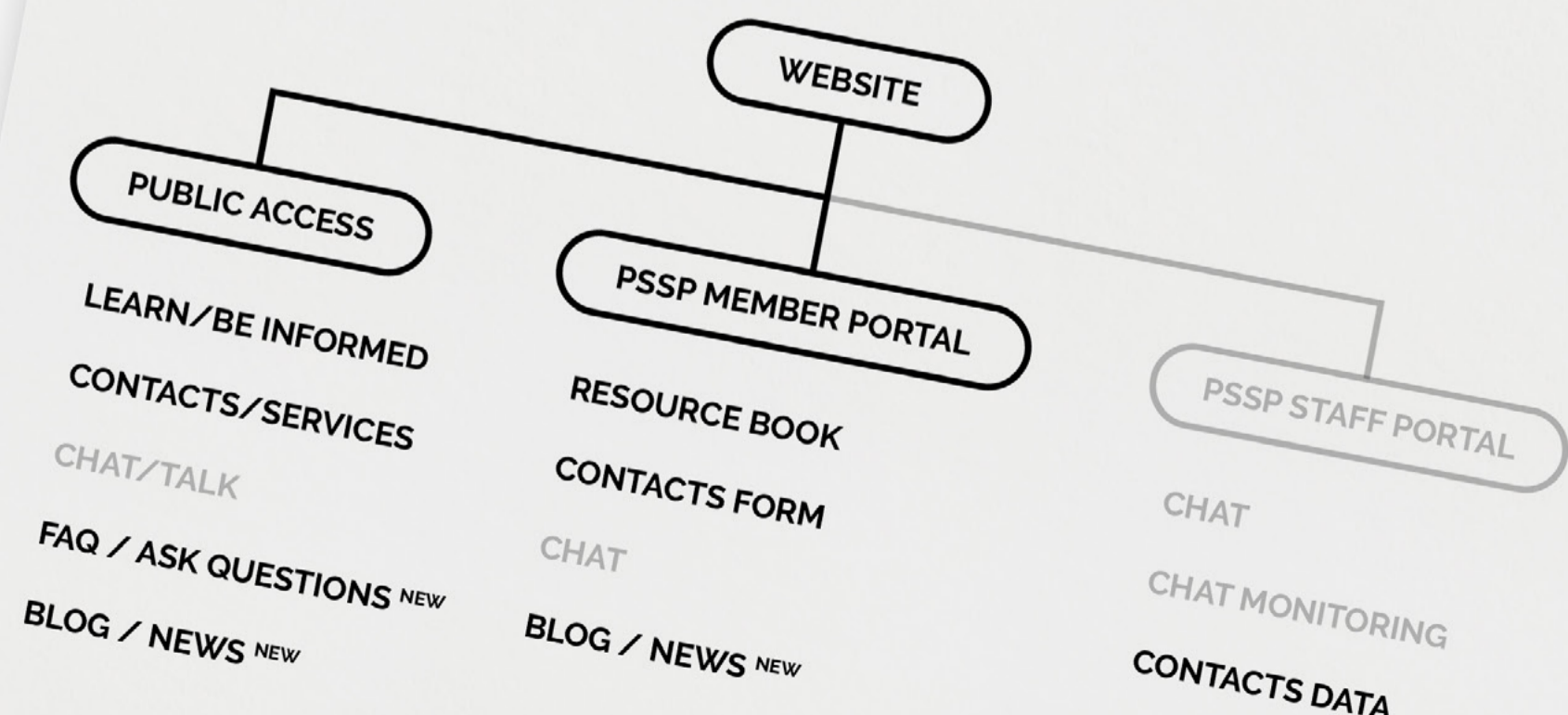
1. Information (resource book) - good quality information
2. Network of support services (links and contacts)
3. Chat / Support platform (network) or Forums
4. Contacts Form with Reminder/Notification
5. Staff Resources (for school staff to support PSSP members)

To support the proposals, I also drew up diagrams for solutions A and B that outlined the key users (public, member or staff) and the access they had to certain features for the solution. Solution A (as shown at the top of the bottom right document) is significantly more complex, while solution B (bottom of the same document) basically took the website of solution A, removed the staff portal and chat-related features, and added in the FAQ and blog features instead.

ONLINE PLATFORM SOLUTION A USER ACCESS



ONLINE PLATFORM SOLUTION B USER ACCESS



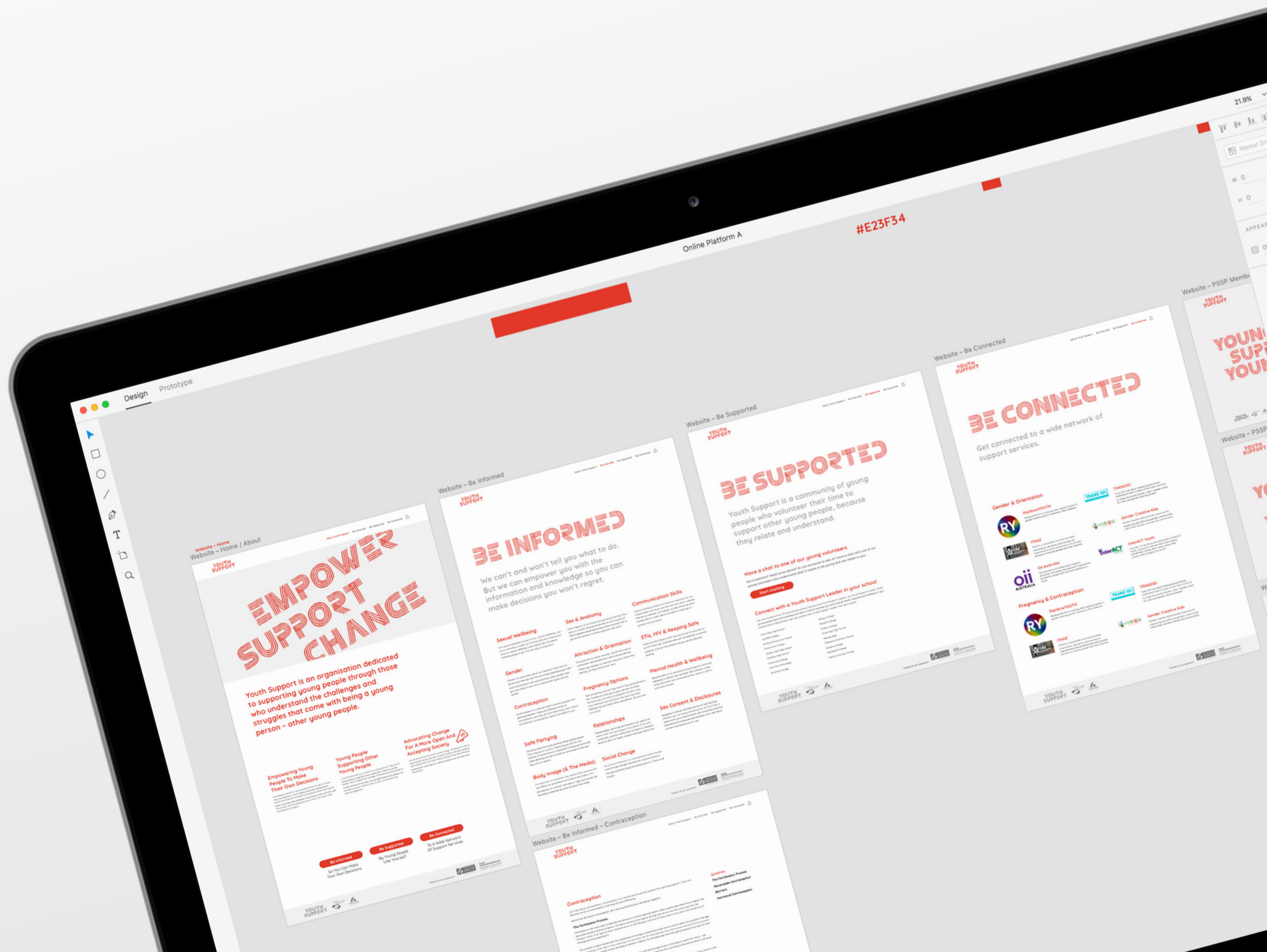
CONS / LIMITATIONS

- No direct contact / one-on-one chat
- Only accessible online

CONS / LIMITATIONS

- Difficult to set up (more resources/funding)
- May require maintenance for security
- Only accessible online

Figure 86. Online Platform Planning.



With a plan in place, prototypes for both solution A and solution B were developed, which fleshed out the content and layout for each feature. Visually, public and member areas are distinguished by a white (public) or grey (member) background colour. The overall concept for both solutions describes the platform as having three key purposes: Empower, Support and Change, as shown on the home page. Empower extends on the idea of empowering young people with the knowledge to make informed decisions; this is the information/resource section of the website. Support represents the support services of PSSP leaders. In Solution A, this is the chat feature while in Solution B, this is the Ask a Question feature. The Be Connected page (links to network of support services) is also included under Support. Change builds upon the idea of advocating for a more open and accepting society. This is represented by the news feature.

Figure 87. Using Adobe XD to create prototypes for both solutions.

Feedback on FRANK and the Online Platform

Community Health Promoters on the Brand

A meeting was held with two community health promoters to get some feedback on the three developed directions and the online platform. It was intended as both a checkpoint as well as an opportunity to identify potential issues that could be resolved before I tested it with the young people in the final co-design workshop.

FRANK was the first direction presented and was well received by the community health promoters. They loved the name, and thought it was funny (in a youthful, appealing way), but also cool at the same time. They really liked the idea of “Let’s be FRANK” and I think it really helped to sell the idea and convey the sense of what FRANK meant. Visually, the typeface and colour gave them the feeling of “Yeah, this is cool”. There was a concern about already existing companies with the name FRANK, but I believe that since they are in a different industry, there should not be any problem (there are three companies/brands in New Zealand currently using the name FRANK—a design studio, a drink brand, and a stationery company). Overall though, both community health promoters responded really positively to this direction.

The mascot, which was not technically its own concept, was also presented (in its current state). I sensed they did not feel so strongly about it on its own, but they were more positive about it when used together with FRANK as a mascot. One of the community health promoters said it reminded her of the Japanese sushi (rice ball), while the other suggested it should be a bit kinder, welcoming and happier (in line with the values of PSSP).

The bridge direction was presented last. I felt it was not as strong as FRANK at this point (I had pretty much dropped this direction), but I showed it regardless as they had previously expressed a strong preference for this concept. The community health promoters said that after thinking on it for some time, they feel the rainbow is not such a great idea, and they were against using it because of existing issues with over associating PSSP with or misunderstanding PSSP to only be about LGBTQI and sexuality. A lot of this has to do with the context that the organisation exists within. They did admit that had I not shown them FRANK, they would have liked the bridge direction, but they just really connected with FRANK more. Visually the bridge works best with the rainbow colours, but considering its

I did explain how it was intended to incorporate a Māori feel. But reflecting on it, if it is used as a mascot, then it does not particularly have to tie so strongly to Māori pictorial references (as the typeface for FRANK already does this).

association to the LGBTQI community, we came to a decision that it would be best to stay away from the rainbow for the main brand identity. This was obviously something that would need to be checked with the young people in the co-design workshop in order to validate this thinking.

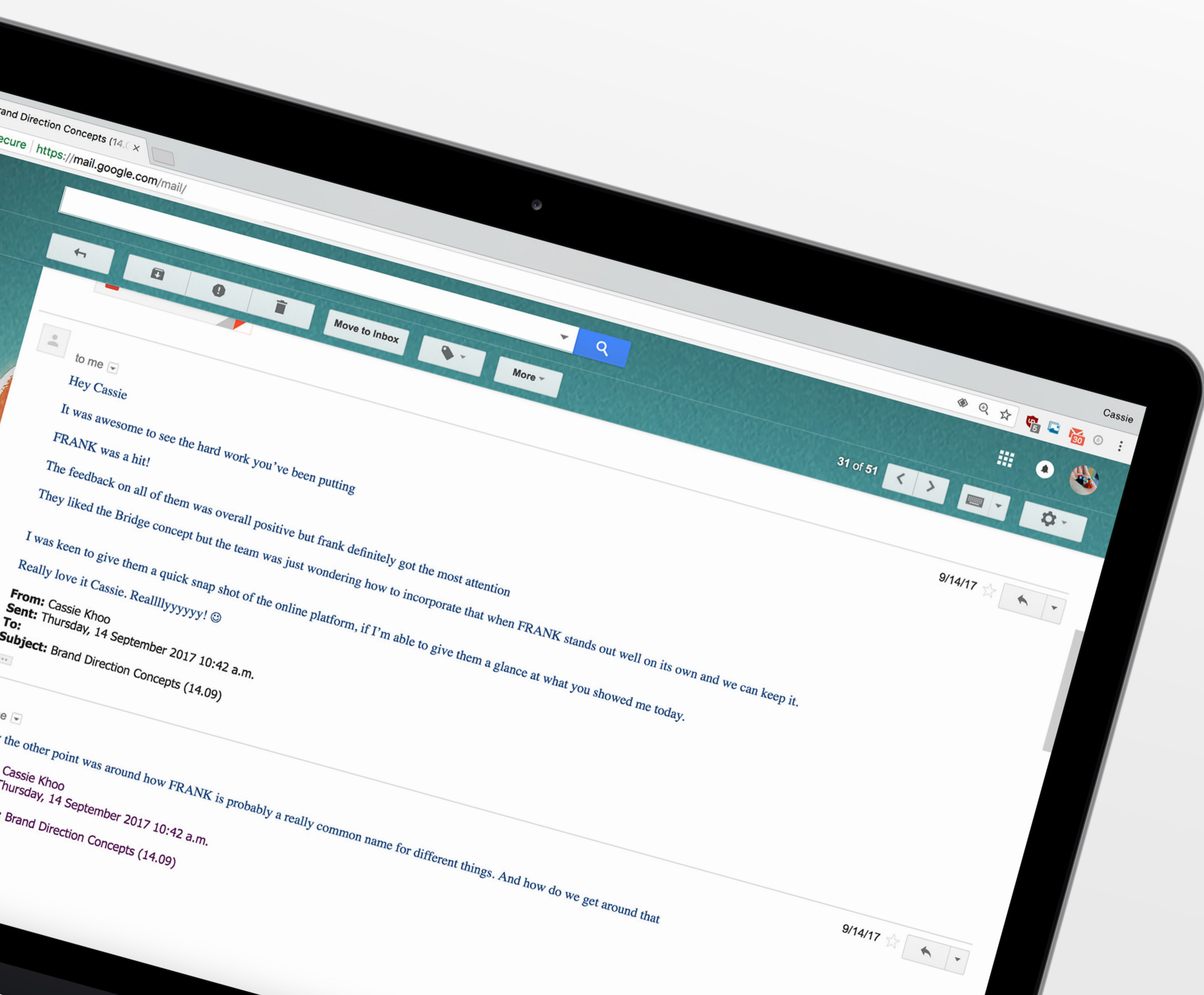
Community Health Promoters on the Online Platform

In our meeting, we also discussed the online platform—less about the prototype and more about the features for the different solution. Probably the biggest concern was around the chat feature. It would require a lot more resourcing, both upfront and over time. I also had concerns about security and privacy issues. The community health promoters agreed, adding that the chats between young people would have to be monitored, and this would be a full-time job (something not really within their capability or resources). There is also an issue about safety (for young people) and also what legal responsibility the organisation has to intervene for safety, while respecting privacy. This matter becomes difficult online as opposed to face-to-face contacts. We all agreed that while it would be great, it is probably not going

to be feasible within their budget or resources. This was great to establish upfront before taking it to the co-design workshop, as it clearly defined the boundaries of what is feasible.

I moved on to present solution B to them, explaining how the FAQ feature could be a more manageable way for young people to get their questions answered by other young people. The idea was that a young person could ask a question, which they would get a youth leader to answer (ideally). This could then be posted on the website (anonymised) and checked by staff for other young people to see. Over time, a database of questions asked and answered by young people would be collated as a resource. The community health supporters agreed that this idea was a good alternative.

The prototypes were also briefly shown to the community health promoters who responded really positively to it.



I emailed all the options (even from the initial concepts) to the community health promoters so they could show them to the rest of their team. They reported back that while overall the responses were positive to all the options, "FRANK was a hit!". The team did express that they felt FRANK was probably a really common name for anything, and asked how to get around that.

I responded that despite FRANK being a common name, it is usage that builds brand equity and association with the organisation. To be honest, the same can be said of any name that is not literally saying what PSSP is. The most important thing is that it is memorable, cool and has "stickability". It is also the visual representation that makes the name FRANK recognisable and links it to the organisation. The name alone will not be the only thing people remember about the brand. Nike, for example, uses a name that does not appear to have much to do with sports and shoes, but it has built up brand equity and association through its use. Also, we often visually remember Nike by the swoosh or tick.

Relating more specifically to the industry, Shine (www.2shine.org.nz) or HELP (helpauckland.org.nz) could be brand names for other things, like a light company or other support organisation, that is not what they actually do; Shine is a violence free support organisation and HELP is a sexual abuse support organisation. They appreciated the response and agreed with my points, and were curious to see how the young people would respond in the third co-design workshop.

Figure 88. Emailing concepts to the community health promoters.

Informal Chat with Friends on the Brand

I thought it might help to test run FRANK vs “the bridge” with a few of my friends, who were the youngest people I had easy access to. While the views of the community health promoters were helpful, I was curious to see how they would respond to it both as someone not involved with PSSP at all and a younger person (though they’re not as young as those in the co-design workshops). They did not say much to be honest, but they liked FRANK better. One friend did not have a preference. Another friend said FRANK was visually better and felt the bridge was too childish. She made the point that young people want to be more adult like, so felt like the FRANK visually played more to that. None of them said much about the mascot, which suggests it did not really appeal to them.

○ Another piece of advice Designer K said was to trust my gut instinct because as both a young person and someone with the knowledge I've acquired about this project, the organisation and the people, I have a good sense of what the young people would possibly like. To me, FRANK is the direction I feel the young people will like the best. The mascot is a hit or miss; it's not something I'm feeling really strongly about at this point.

Evaluation with Youth Leaders

Workshop Three (Evaluation)

Workshop Three was a feedback workshop that got participants to evaluate the proposed brand and online platform. Activities focused not only on evaluating the brand and online platform, but also explored opportunities for further brand development. Workshop Three emphasised participants engaging more in open discussions as part of the feedback process.

ATTENDANCE

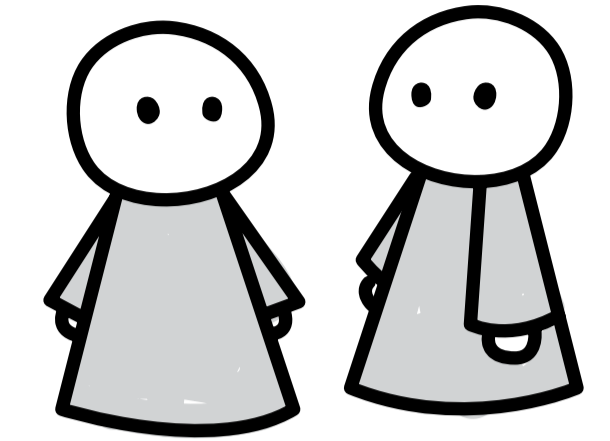
Nine young people (two male, seven female)

Two community health promoters

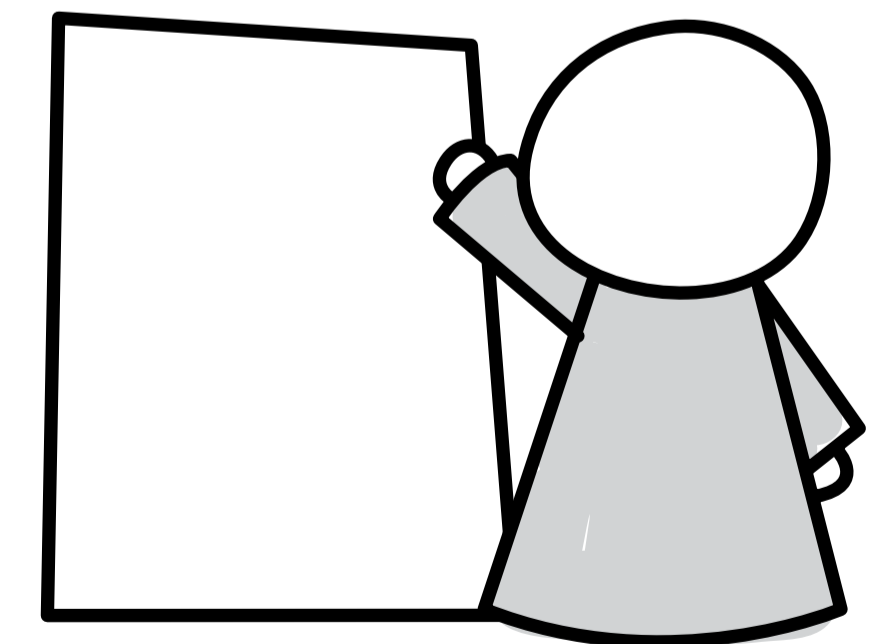
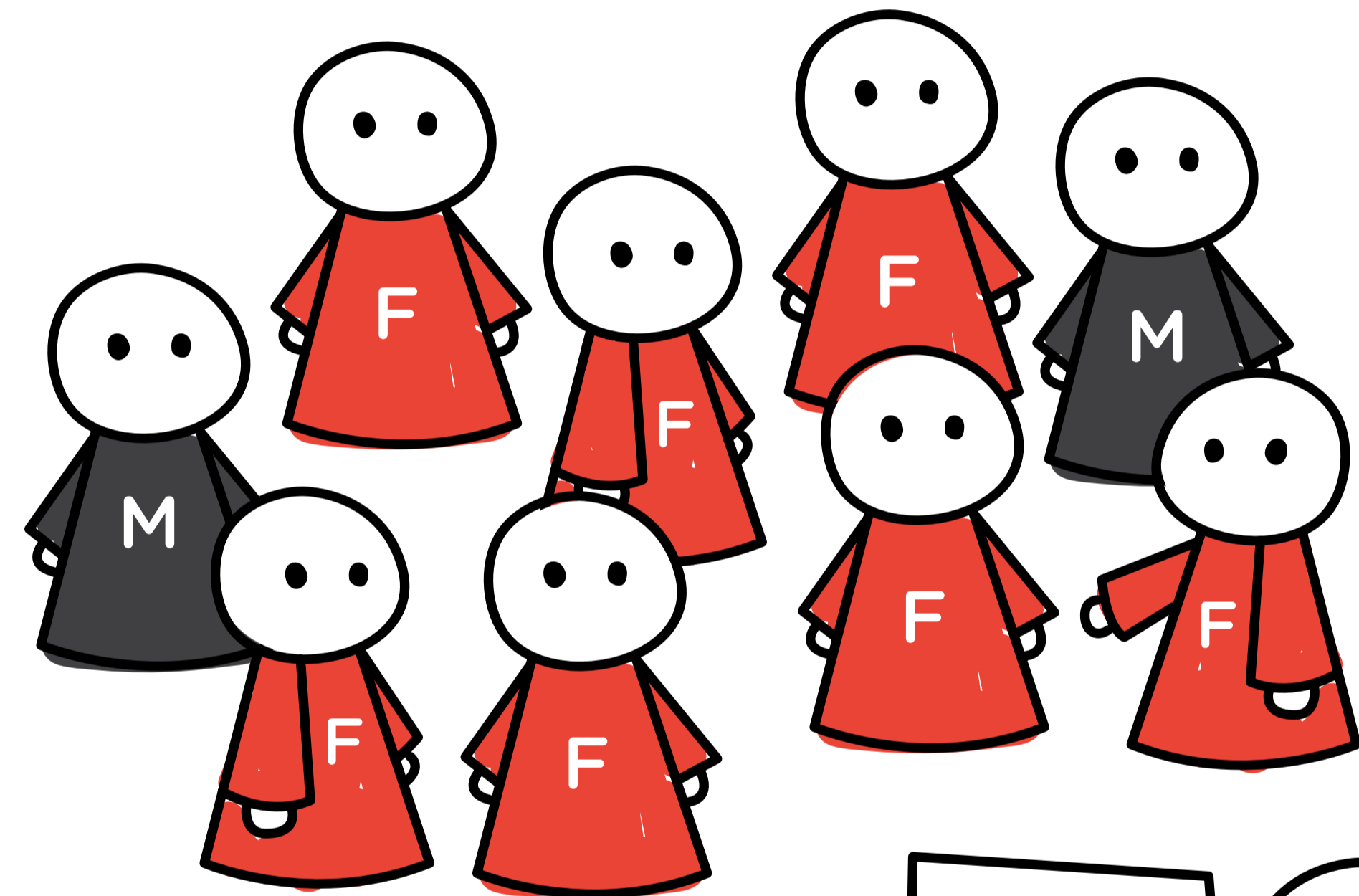
DATE Monday 2 October 2017

TIME 11AM to 2PM (including a short break for lunch)

Workshop Three was also revised based on what was developed and what needed to be evaluated. Designer N was again consulted for guidance. Some of the suggestions were integrated into the final workshop plan, while others were not. Though they prompted me to think a bit more creatively about other methods I could use to test, get feedback or gather information from participants. This was also a reminder to incorporate more of a game-like element to the activities where possible to best and most effectively engage young participants.



Community Health Promoters



Me (Researcher/Designer)

Figure 89. Workshop Three Attendance.

Activity One - First Impressions of the Brand

To introduce the brand, I decided to use a “big reveal” approach, with one of the community health promoters holding up the poster (Figure 89) for everyone to see. This was to get participants’ first impressions of the brand when they saw it. FRANK was briefly introduced, including what FRANK meant and how it was developed from the insights that participants gave in the first two workshops.

Each participant was then given a card to fill out that gave them an opportunity to write their first impressions of the brand; visually, overall, and of the name FRANK.

Once each participant had finished filling out the card, they were invited to participate in an open discussion to share their thoughts on the brand. This discussion was audio recorded with their consent.

Participants were invited to respond to questions using an emoji rating scale. Emojis were used to enable participants to respond in a familiar and more meaningful way, appropriate for their age (Fuse, 2015). Participants later expressed in feedback on the workshops that they enjoyed using emojis to express their opinion.

Participants were encouraged to engage in open discussions throughout the workshop. To help “seed” more useful discussions, I invited each participant to write their individual opinions before calling for group conversations. This gave them an opportunity to reflect on the question or topics beforehand. The group discussions enabled participants to share their own perspectives, and collaboratively build and explore themes that emerged as a result. This led to insights about their perceptions of the new brand and its likelihood to appeal to young people. Comparing this with the individual written feedback, I noticed these discussions allowed for more meaningful and insightful feedback.

FRANK

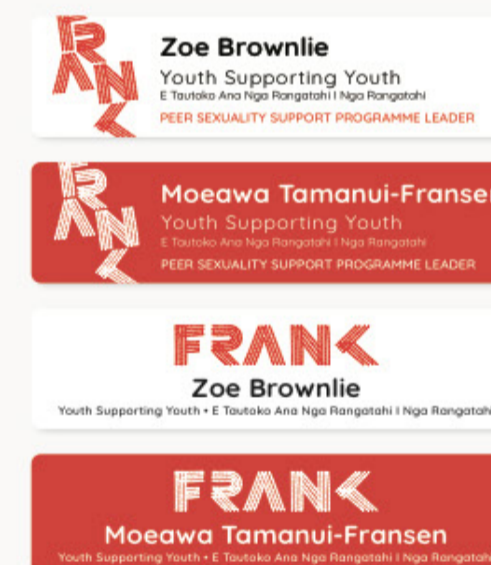
Youth Supporting Youth



Alternative Lockup



Typeface



Name Badges



Pin Badges



Poster



T-shirts

Figure 90. FRANK Poster.

Activity One Findings

Participants responded really positively to the brand upon its reveal—a good sign. Participants’ comments about their first impression of the brand were highly positive (Figure 91). In particular, they identified points that supported and validated the need and vision for the new brand:

- “It’s modern and quite minimalistic, which I think is good for making PSSP more widely appreciated by students/teachers etc.”
- “Not an exclusive name.”
- “I just love the name in general and the meaning behind it. I feel like people will really respond positively. (Not think we only talk about sex!)”
- “I really like it! Its short and sweet, and seems quite snappy sharp and easy to remember.”
- “It looks like an already professional brand (recognisable and readable).”

Participants also generally liked the modern feel of the brand:

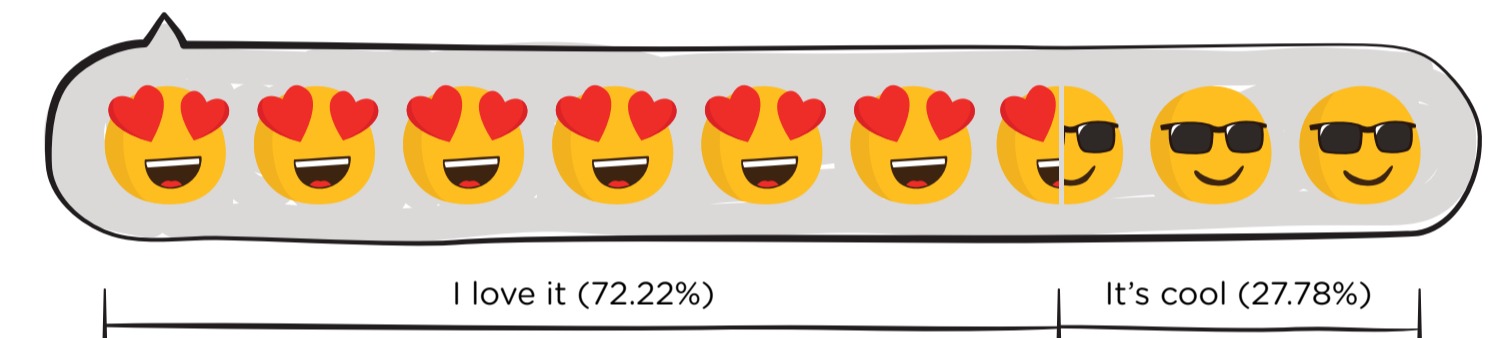
- “Modern new look, fresh.”
- “I LOVE the font.”
- “Also it is a lot more modern in the design.”
- “I love the modern font/design.”

Participants felt the brand was visually eye-catching (Figure 91), and that the typeface and colours would help it be memorable:

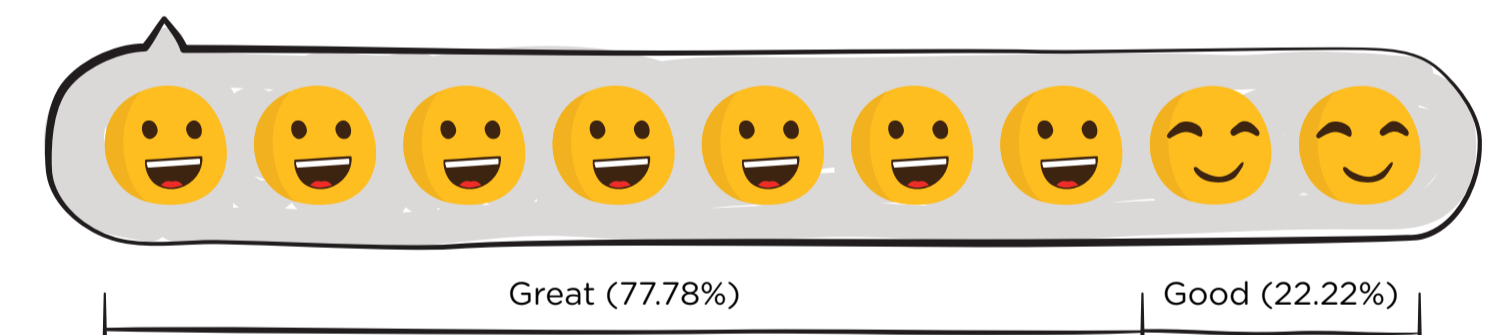
- “I love the strips and the colours. It’s different to the usual/typical fonts people use which will create memorability and enthusiasm.”
- “The font is very memorable, and the red and white colour scheme is bright and eye catching.”
- “Visually it is good and I feel that it will stand out and be distinct.”
- “Because it is minimalistic, it will be easy to remember. The bright colours also help.”

Overall, these comments suggested that visually the brand would appeal to young people and was likely to be recognised. Additionally, the typeface and colour scheme are different and distinct enough to help PSSP to stand out and be memorable. One participant shared that they liked “how it keeps the same/similar colour palette to the current PSSP brand.” This suggested they appreciated how part of the existing brand has been kept, allowing a connection between the old and new generations of PSSP members (a concern they shared about changing the name in Workshop One).

What is your first impression of the brand overall?



How memorable is the brand (visually)?



What do you think of the name FRANK?

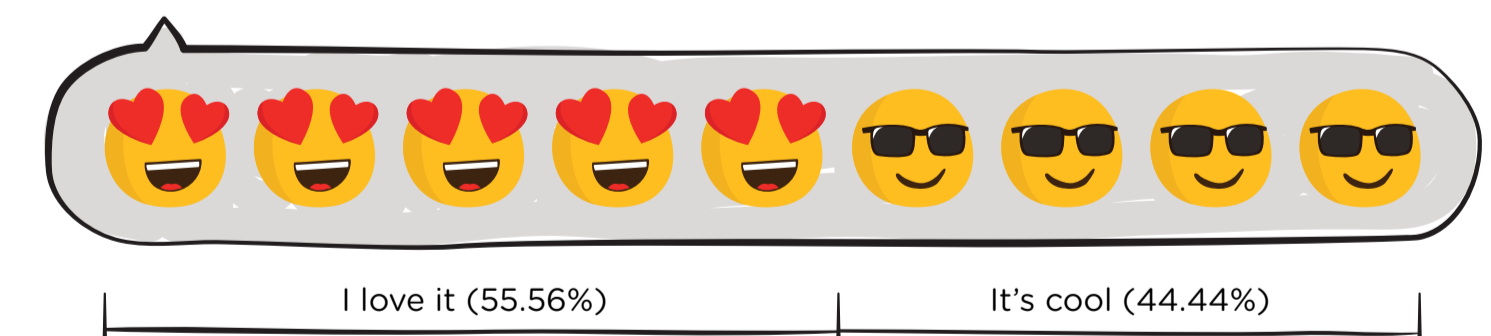


Figure 91. First Impressions Results.

Participants were generally positive about the name, but unlike the brand visually, fewer participants really loved it but still thought it was cool (Figure 91). Participants felt the good points about the name were:

- “To the point and allows people to ask questions and not have prejudice.”
- “It communicates what PSSP is (...)”
- “I like how it means ‘be straight-up/honest’ and is easier to remember than PSSP (as an initial name).”
- “Readers question what it means and I think that is important.”
- “I think people will remember it. (...)”

On the other hand, participants generally felt the name could be a bit confusing for some and would need to be explained, but countered that it “will make people ask questions, which is good.”

Overall, the responses were largely positive and showed participants really liked it a lot. In their written responses, participants mostly only had good things to say. The open discussion offered richer insights into what they thought about the brand and the name. It also highlighted any concerns they

had, but enabled them to talk about it amongst the group and resolve it—whether it was a real issue or whether it could be overcome by thinking about it in a different way. These were some of the interesting insights:

- They wondered what members would be called under FRANK. People offered suggestions like FRANKenstein, FRANKies, etc. FRANKies was the favoured option.
- They liked how the name meant people would not have prejudice about it. Others agreed.
- They loved the shirts and posters—many expressed they wanted one.
- The only problem they really saw was that initially, it does not seem to have anything to do with what they do and the name will need explanation. But they countered that, saying with PSSP they have to also explain that it is not just about sex. They concluded that the issue can be cleared up by explaining what the programme is about, which is something they’d want to be doing anyway. They even mentioned it was kind of intriguing, and this would prompt questions, which would give them the opportunity to say their pitch on the programme.

While I audio recorded the discussions, unfortunately I missed out on capturing their initial exclamations when the brand was first revealed, which ranged from “Wow” to “That’s cool”. While they were filling out the form I noticed they were talking about it, so started recording then before the designated discussion time.

The open discussion really allowed participants to freely share their thoughts and also consider each other’s opinions. Through discussion, they were able to highlight issues or concerns, but also discuss whether that would be a problem or whether there were other ways to overcome it.

Activity Two - The Mascot

Following the brand, the brand mascot was also evaluated (as an accompanying element). Two options were presented and participants were asked them to fill out a form that asked various questions about the mascot, including what their first impression was, which option they preferred, and what expression they felt the mascot was making. Afterwards, participants then shared their thoughts about the mascot in an open discussion.

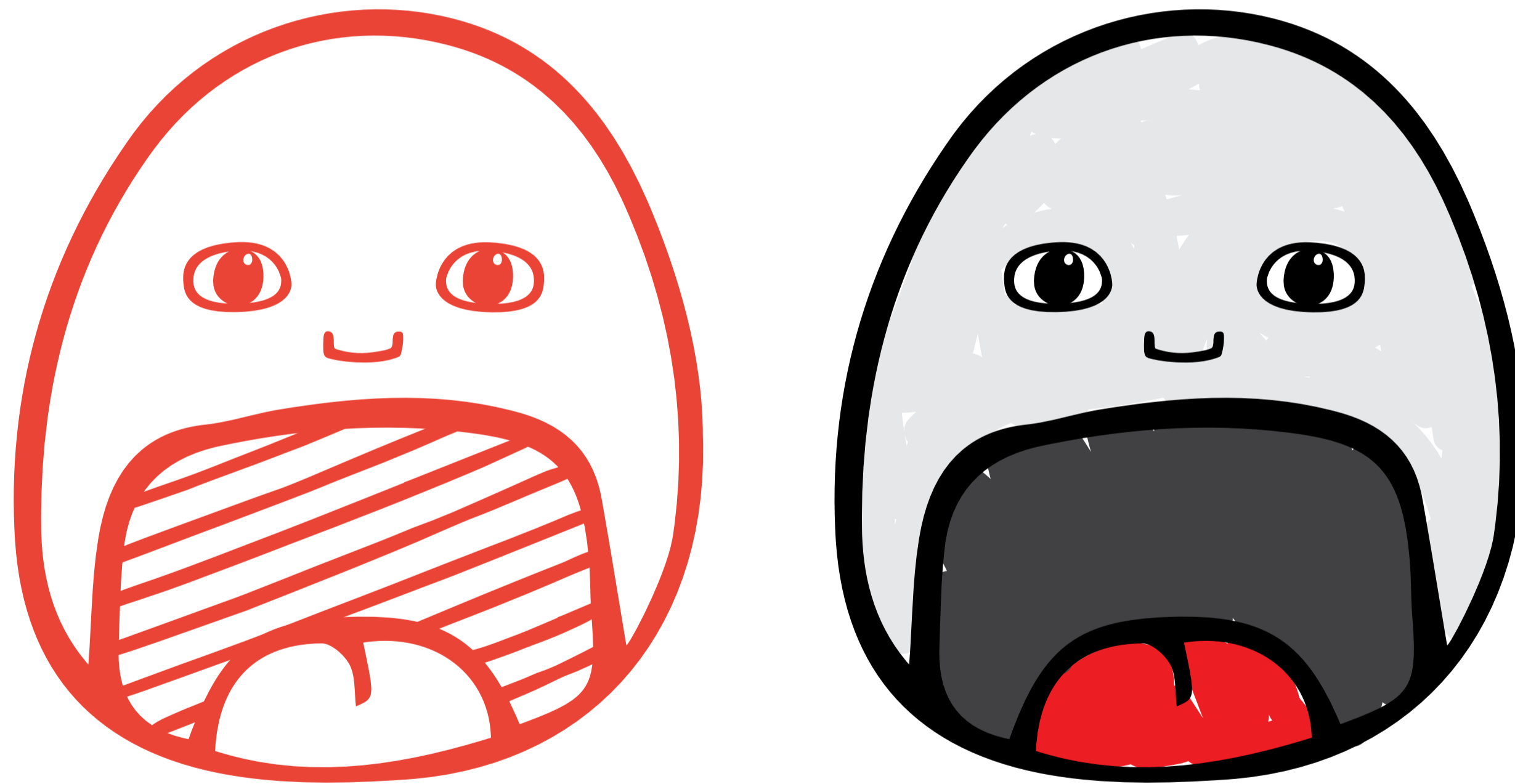


Figure 92. Mascot options A and B.

Activity Two Findings

From the get go, the response to the mascot was clearly different to the brand FRANK, and this was reflected in their responses. Their first impressions of the mascot were not as unanimous as the brand. Only one participant really loved it. Five thought it was cool, while three felt it was just ok. Their comments better revealed their opinion of the mascot. While all participants said they liked it or the idea of it, some also expressed a few uncertainties or concerns:

- “I like the idea, not sure how it would be implemented. The more I look at it the more confused I get.”
- “He’s very cute and I think it would be a nice addition to the brand, but I think their mouth looks a lil’ funny. Where is it?!?!”
- I like it overall, although I feel the expression is a bit off.”
- “I think that they are quite scary and off-putting. The idea is there [...] but I think this could be tweaked a little.”

There was no clear winner when participants were asked which option better suits the brand. Participants were divided on this. Those who voted for Option A said they preferred it because:

- “I like the red one better, not sure how I feel about the black open mouth. :P”

- “It looks better in my opinion, less like a doodle more like a visual thing(?)”
- “I think the lines in the mouth work better with the FRANK font (could be woven).”

While those who voted for Option B argued:

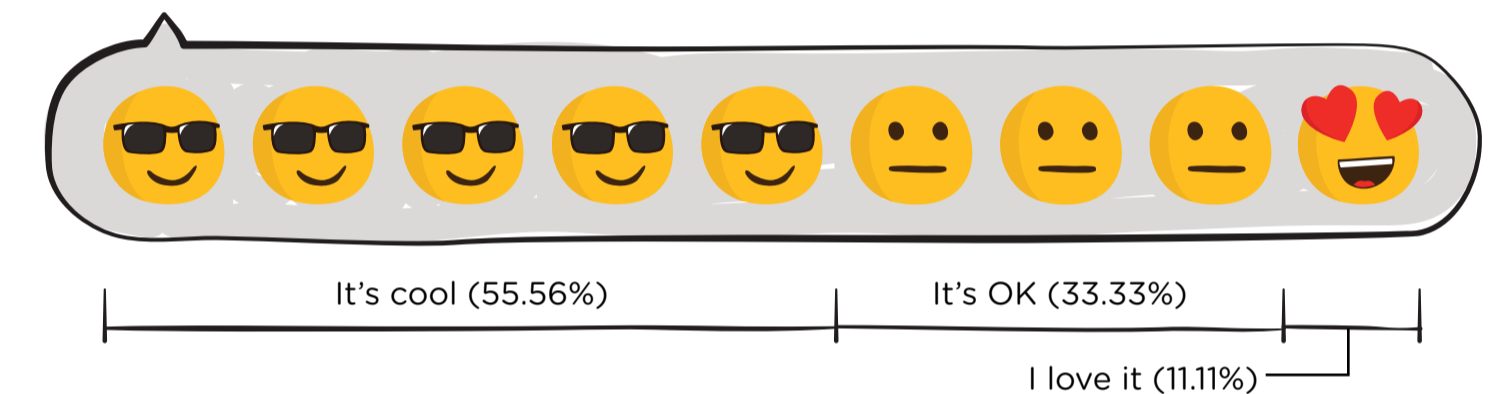
- “I think the black looks better as an outline and just a bit sleeker. :)”
- “It looks more bold. I think it would be more likely to catch people’s attention and represent FRANK better if words were not used.”
- “Option B is a little less scary than option A because Option A kind of look like bars that shut off speaking.”

Overall, the key differences in opinion came down to the colour (black vs red) and the lines (either they matched the typeface of the brand vs they look like jail bars).

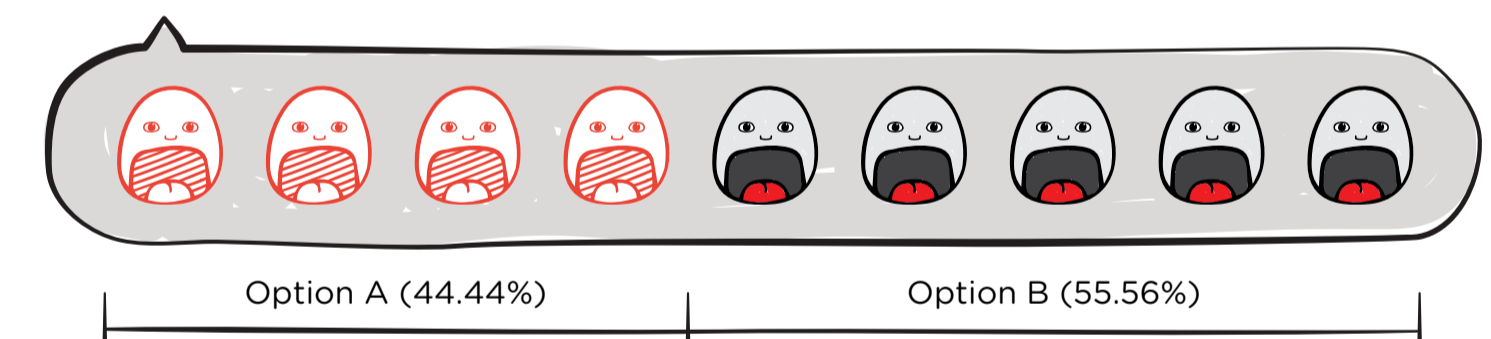
If we had to give a name to this mascot, what could we call it?

When I asked participants to offer suggestions on what to call the mascot, most participants expressed the name should be gender-neutral. 67% of participants suggested FRANKie/FRANkee as a gender-neutral name. Other suggestions included; FRANKer, FRANKlin, Francis, FRANK.

What is your first impression of the mascot?



Which mascot style do you think suits the brand the best?



Should we use the mascot with the 'FRANK' brand?

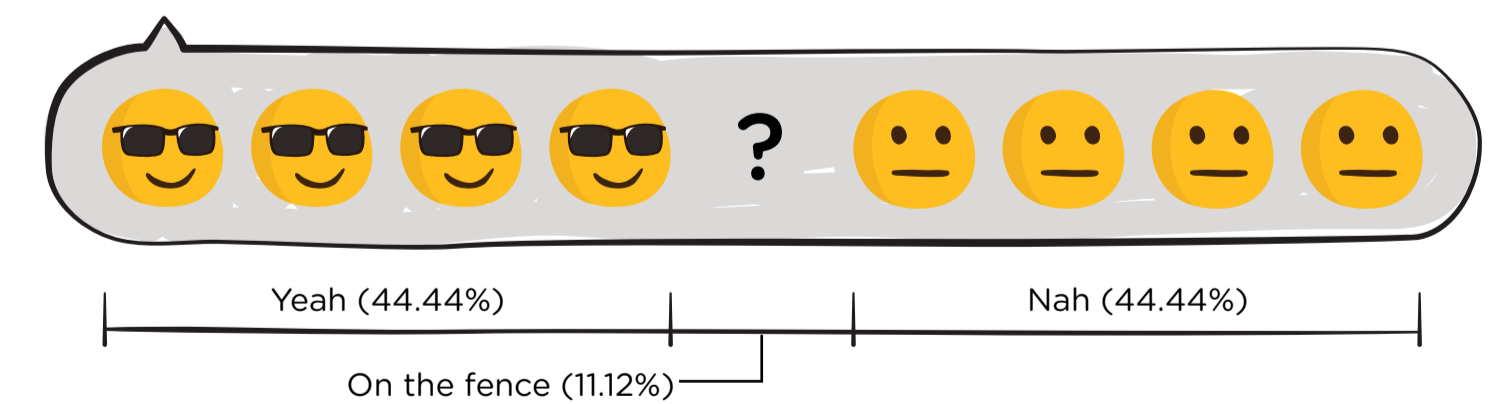


Figure 93. Mascot First Impressions Results.

How would you describe the mascot's expression?

Participant descriptions of the mascot's expression greatly varied. Some thought it was positive; silly, happy, approachable, cute, friendly, peace, "derpy", excited. While others thought it was loud, screaming, or wide mouthed. Some were confused about which part was the mouth and said this would change what the expression would be. These responses show interpretation greatly varies and that despite my attempts to rectify this in development, the issue around expression and where the mouth is was still a problem.

Lastly, I asked participants if they felt we should include the mascot as part of FRANK or not. The votes were literally a draw between "Yeah" and "Nah", with one participant expressing they were on the fence about it. Those who voted Yeah said it suited the brand well, would be a cute addition and could be used on merchandise that is given out. On the other hand, those who voted Nah said it is an unnecessary element that would take away from the legitimate confidentiality that PSSP takes seriously, and were not sure how well the mascot represented them. The "on the fence" voter nicely summed up that it "in some ways it works, but in others it does not."

The responses from participants were largely divided, reflecting their written responses, though the discussion allowed them to elaborate a bit more on the expression of the mascot and what meaning this might have.

These were the key insights from the discussion:

- Participants were divided on the expression. Some said the mascot looks like it's screaming, while others felt it's just talking (loudly).
- While the red stripes look like jail bars, and could come across as shutting out, others felt it represented being open to talk. After a bit of discussion, some suggested the jail bars could also represent being confidential while still being available to talk.
- The eyes in particular made participants feel like it was a bit scary, creepy or deadpan, and felt the expression (in the eyes) could be a bit friendlier and happier.

When prompted about using the mascot or not, participants argued several points, including:

- It could be "important for people who do not or maybe cannot even read to like see something." elaborating that it offers another way of associating FRANK that does not require literacy skills.
- One participant made the point that the mascot would have been more necessary if PSSP did not have a successful brand (so the old PSSP), but that with FRANK it is not particularly necessary.
- Most participants felt the mascot could be ok, but that there would be changes needed. particularly around the expression, if it were to be used.

In summary, both the written and verbal responses on the mascot highlight that the participants were not a hundred per cent for the mascot as they were for the brand. Most liked the idea of the mascot, but felt the one presented needed tweaks around the expression.

Activity Three - The Brand and The Mascot

Following the discussion, their opinion of the brand and the mascot were revisited. This was an opportunity for participants to reflect further on their opinion, having heard and discussed the opinions of others. As participants had written down their thoughts individually before the group discussions, it also allowed them to share or elaborate on comments brought up by other participants during the discussion.



Figure 94. Post-discussion feedback.

Activity Three Findings

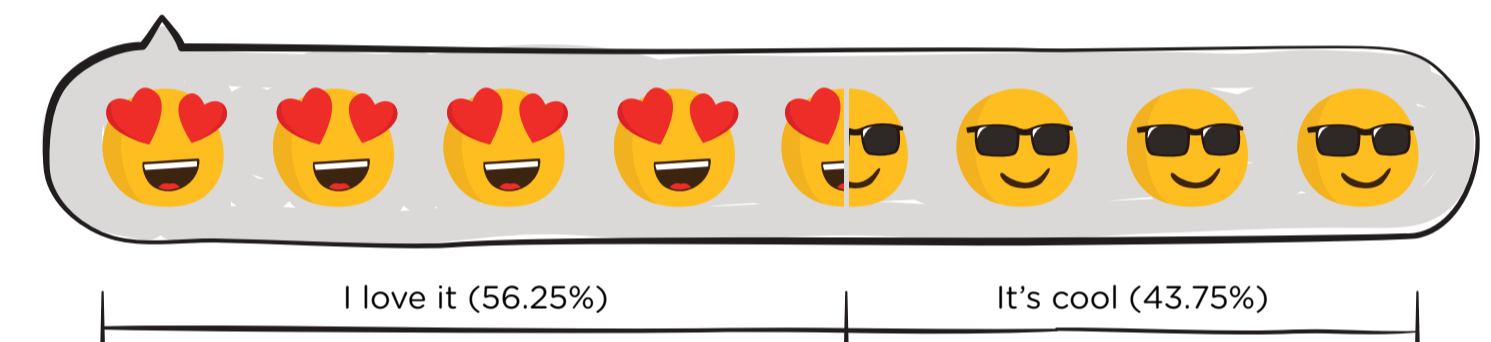
The results generally reflected the same response to the brand, though a few participants changed opinions between “I love it” and “It’s cool”. Participants gave pretty similar reasons as their initial responses, but a few did express that after thinking on it more and discussing it with everyone, they had grown to like it even more:

- “The more I think about it, the more I like it. Its inclusive, bright, fun and gets the message across while also provoking questions.”
- “The more we talk about it, the more excited I get. I think that it just really clearly sums up what we are all about. Honest and open conversations.”

Overall, participants seemed more positive about the brand, but in particular on the idea of the name FRANK and the meaning and message it has. These responses show that the discussion has allowed participants to consider other views and this has helped them to think more positively about the brand (the name particularly).

Participants’ opinions on the mascot were the same before and after the discussion, looking just at the votes. Their comments also expressed a similar opinion; however, comments did show more critique of the mascot than their initial comments. Participants generally felt the current state of the mascot was not quite working and that changes would be need, but most favoured the idea of the mascot. These responses showed that the discussion really helped participants to think a bit more about the mascot. The difference was clearer with the brand and this was better reflected in their final comments than in the voting.

What is your opinion of the brand now?



And the mascot? Should we use it?

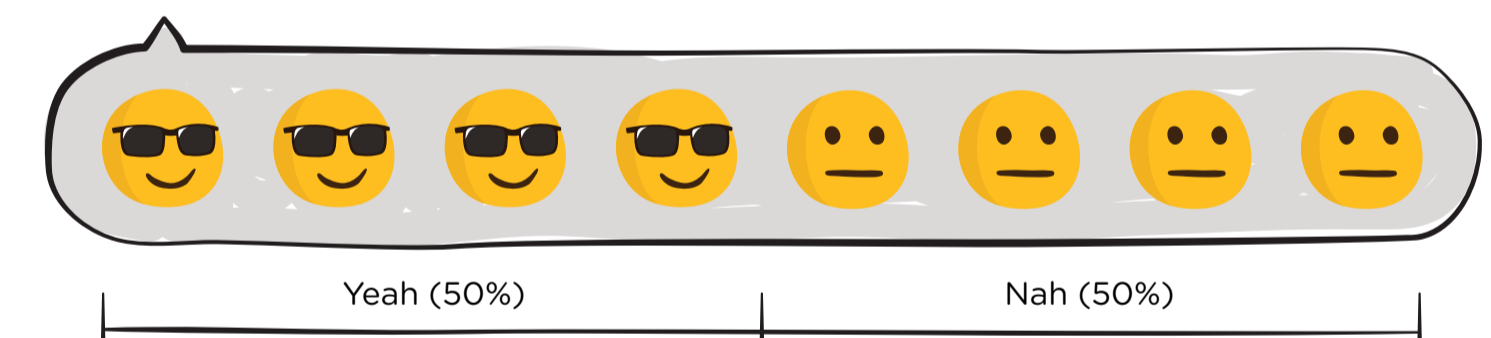


Figure 95. Post-discussion opinion of brand and mascot.

Activity Four - Rainbow

For this activity, there were no written materials prepared as there was really only one question. In the first two workshops, participants highlighted that they saw the rainbow as a signifier of diversity. However, both I and the community health promoters felt the use of rainbow colours in the brand would be too closely associated with the rainbow community. We felt that its use would contradict the challenges and cons of the current name that participants expressed in Workshop One.

This activity sought to engage participants in a discussion about whether the symbolism of the rainbow and its association to LGBTQI was something they felt should be embraced because it also represented diversity, or should be avoided as it might be perceived to exclude those who might not identify with this group. This was explained to participants and they were encouraged to broadly consider the consequences of using the rainbow in the overall identity.

Only offering a discussion was a quick way to get an answer from participants, though this may have meant some did not get to directly speak about it. Reflecting on this, I would have still gone with this discussion only approach and let the conversation flow naturally, but at the end, go around the circle and offer everyone the opportunity to say something about the topic of discussion.

Figure 96. Rainbow.



Activity Four Findings

Participants agreed with the concern about misunderstanding the programme as being only support for LGBTQ communities if the rainbow was used. They made some good arguments to support this:

- “...although the rainbow is a great symbol, PSSP is about more than just the LGBTQ community even though it is still a very crucial part. Just associating it with the rainbow may cause misconceptions and that’s what we’re trying to avoid with this workshop.”
- “We do not want to put anyone in any sort of danger if it’s associated strongly with the LGBTQ community, which it would be cool but we know that not everyone is accepting, so if someone is like [...] we have to be realistic that there is still homophobia and everything.”
- “... we do not want to shut people out, just because they might want to talk about it but they might not be like fully accepting and that’s something we cannot just get mad about cause it something people have been raised with and surrounded with. So having the rainbow not part of the logo might be good cause people might feel like or well ‘cannot do that it’s not part of my style’.”

In summary, participants acknowledged that perhaps using the rainbow might not be the best idea, and were open-minded about the fact that not everyone would be as accepting of sexuality, LGBTQI. Together we concluded that while the organisation is totally supportive of the rainbow community, it was important that we acknowledge “it’s not all we do” and not using the rainbow is something we have to accept in order to reach for a bigger goal.

Activity Five - Diversity

Following on from the rainbow conversation, I then asked participants to express words with line drawings. The original intention was to see if there would be other ways to express diversity (an important value to the participants and PSSP) other than the rainbow. I got participants to express six words: diversity, open-minded, empower, support, youth, and relatable. Each person got a worksheet that had a box for each word, and was given time to complete the activity at their own pace and in any order.

After participants had finished their drawings they explained them to the group.

Originally, I was just going to give participants a blank piece of paper and ask them to draw the words I said one at a time. The structured sheet ended up being a good approach as the participants really struggled with how to express certain words and worked at different paces. So this helped to cater for these factors.



Figure 97. Line drawing worksheets filled in by participants.

Activity Five Findings

One of the purposes of this exercise was to see if there were any visual elements in the way words were expressed that could be developed into patterns. Patterns were less obvious as participants seemed to base their expressions of words around an idea or concept instead of something a bit more abstract.

SMART defines the principles of any good logo design - it should be "Simple", "Memorable", "Appropriate", "Resizable" and "Timeless" (Paget, 2014). Sudra (n.d.) suggests that simple logos are the easiest to draw from memory. In this exercise, I found the participants readily adopted the logo and were able to re-express the essence of it in their drawings. This was a significant indicator of the likeability of the brand, and the exercise ended up being a true test of the brand.

Figure 98. More line drawing worksheets filled in by participants.



Activity Six - Youth or Young People

Community health promoters raised a point around the term “young people” being more commonly used these days instead of “youth”. In this activity, I asked participants whether they preferred the tagline “Youth Supporting Youth” or “Young People Supporting Young People” in an open discussion. I also enquired whether in writing, they would rather be referred to as youth or young people. After the discussion, I invited participants to vote for their preferred choice to both questions.

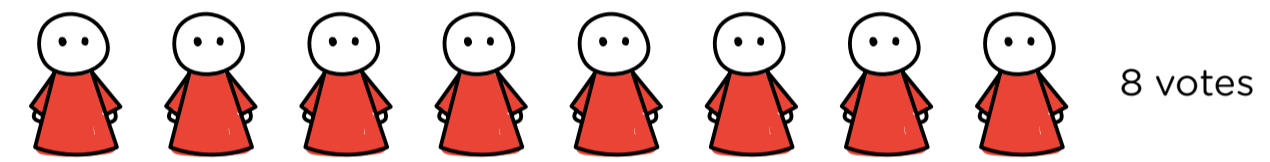
○ One of the community health promoters helped to elaborate on the second question, which I did not explain quite so well. Reflecting on this, I believe preparing a paragraph using youth vs young people would have been a bit more helpful to give a bit of context, as they were not able to easily understand the question at first.

Activity Six Findings

When I posed the first question, all participants were quick to decide on Youth Supporting Youth, arguing that the other tagline would be really long and that Youth Supporting Youth rolled off the tongue better. Nobody argued against this. This was supported by a follow-up vote that showed an unanimous decision for Youth Supporting Youth.

When asked what they thought about using youth or young people in writing, at first they said youth again, though others did say young people is nice in writing too. They raised a point about what age is associated with both terms. Some felt young people sounded more primary school age, while youth seemed more teenage. The discussion seemed to lead more towards youth, but when I got them to vote the results showed most favoured young people instead (6:2). Afterwards, participants expressed that it could be used interchangeably and that would be okay when used in writing.

Youth Supporting Youth



Young People Supporting Young People



Use 'youth' in writing



Use 'young people' in writing

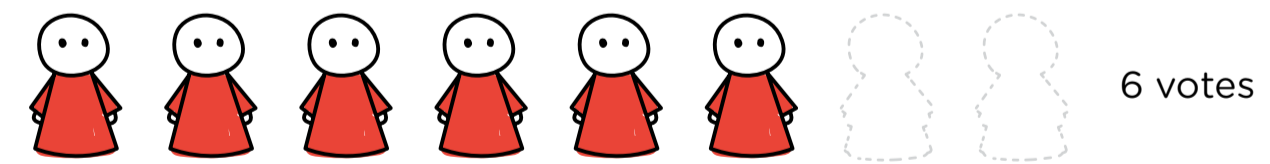


Figure 99. Participant votes for youth vs young people.

Activity Seven – Solution Walkthrough

This was more of a presentation of the website, with each feature shown and briefly explained. It was audio recorded as previous activities indicated participants tended to respond immediately and it was important to capture their feedback.

Participants responded without being prompted when a feature was shown that they really liked. These were some key insights they provided through their first reactions:

- Regarding the website in general, participants shared that they liked the professional feel and that it will really help them to have more of a presence, not only for students but for adults and school staff to really take them seriously.
- Participants did not say much about the Be Connected page (a page with links to other support services), but there was a very positive audible “yeah” from everyone.
- Participants suggested the news page could be a place to share what sort of promotions each team is doing at their school. This could also be a good way to publicise promotions before they happen.
- Participants suggested the list of schools on the Be Supported page be clickable and take you to a page for that school that can show what that team is up to.

Of the *contacts* form, participants felt it looked way easier to do. This also prompted a discussion around what they felt was not working about the current *contacts* form.

- Participants would like to be able to access *contacts* offline and have it sent when they’re back online as they do not always have access to the Internet. So they could forget to log a *contact* or what it was about.
- Participants “hated” Google forms.
- Some participants were unsure what some of the organisations were i.e. CADS.
- Participants also had suggestions for additional topics they felt should be included in the list. One topic participants were very enthusiastic about was one for explaining what PSSP is to people.
- Participants also shared different scenarios in which they found it hard to log *contacts*, as the current form does not allow for checking-in or following-up on a *contact*.
- Participants also preferred having the *contacts* form all on one page. It seems that they do it from their smartphone most of the time, so ensuring the form is best designed for mobile access will be important.

The young people's discussion around the *contacts* form generated the most interest, and there were many suggestions about how it could be improved. I noticed the community health promoter was quite active and interested in this particular part of the discussion, taking notes on how they can improve the *contacts* form. I could see that both the young people and the staff really valued this.

Activity Eight - FAQ

Following on from the solution walkthrough, I outlined to participants the reasons why a chat feature was not feasible, and the FAQ feature was proposed as a workable alternative. Participants were then asked what (and why) social media platforms would be best for people to send in questions other than through the online platform.

Participants (in pairs) were then asked to propose questions that might be used on the FAQ page. Rather than to simply get participants to write questions down just like that, this activity was made a bit more interesting by introducing a game-like element. This was important to encourage participants' involvement and contribution.

Participants chose a pair of cards from two sets; one was a list of topics (i.e. relationships, about PSSP, condoms, etc.) and the other was a prompt question (i.e. what is the most common question you get asked, what is a question that someone asked that made you feel sad, etc.). Participants were then encouraged to write down questions according to the prompt for the chosen topic (i.e. [What is a question that you have been asked that surprised you] about [condoms]?).

Participants seemed to enjoy this activity, particularly because it was more than just sharing questions, it was also an opportunity to share and bond over some of their experiences surrounding common, weird, surprising, or sad questions they've been asked as a PSSP leader.

I let each pair work through cards and questions at their own pace. While this was a bit messy with cards all over the place, it generally went well. It may have been ideal to give each pair their own set, rather than to share between everyone. Another approach (given that we had more time) would have been to do it as a group, getting participants to draw cards that anyone in the group could offer a question that matched. It would have also been great to get the participants to write answers to a question or two, but we were short on time and I would have wanted them to have enough time to properly write them.

Figure 100. Topic and Question cards for FAQ exercise.



Activity Eight Findings

Participants suggested that Instagram DM, Snapchat, and Facebook (though less so of Facebook) were the most common platforms they've had *contacts* get in touch with the team. It was also made clear that they are advised to avoid supporting *contacts* online, but they used it as a tool to arrange face-to-face meetings with *contacts*.

Participants shared a range of questions across various topics. Many shared more questions around relationships than any other topic, which aligns with PSSP's data that relationships is one of the most enquired topics. About PSSP in general was also a very common question and highlighted some of the misconceptions about the organisation and the name, as participants shared in previous workshops. Overall, the questions shared by participants reflect the direct, realistic kind of questions young people really want to know and signalled the potential for the FAQ feature to be a great source of practical, more detailed information than what general sex education provides.

While participants accepted the fact that PSSP cannot financially afford to run a chat feature, they remained optimistic about it, saying they should win the lotto and give all the money to PSSP. This fact shows much more than what it says. It really highlights the pride and investment these leaders have to their role as a PSSP leader to genuinely help others.

Frequently Asked Questions shared by participants.

Topic	Questions	Topic	Questions
Relationships	Is it ok to not love someone but feel like I cannot leave them? (For fear of physical harm) Why did my partner cheat? Should I stay in an abusive relationship? When's the right time to have sex? Does sex hurt? Can you spy on my partner to see if they are cheating on me Cannot remember the exact question but talking about over controlling parents I have had someone ask whether their ex-partner had faked interest when they were to together (Asked whether I thought they were used?)	Condoms	Where can I get condoms? Can you get condoms for me? Do I have to go to the nurse for condoms? Can I go to family planning for condoms? Can I use glad wrap and a rubber band? Is it better to double wrap? People ask where they can get condoms (for free from the school nurse)
About PSSP	What is PSSP? (mentioned 4 times) Is PSSP only about _____? Why do you do promotions? Who is _____ (organisation)? Do you only get in if you're gay? What the hell do you guys even do? How can I join the team? Is it only for gay people? Is it only about sex?	Alcohol or Drugs	Is it okay to get drunk off two drinks? I've not really talked about A+D other than my friend commenting that if cannabis was legal they would not object to using it as stress relief
		Body Image	Why do I have inverted nips?
		Gender	Explain gender
		Contraception	Where do I get contraception? What is the best contraception? Is it bad that I do not use condoms?
		Sex, Safe Sex, or Wellbeing	I'm having sex underage, can I still get resources? Why did you do a promotion on STI's? Why is there more than two genders?

Table 9. Frequently asked questions as shared by participants.



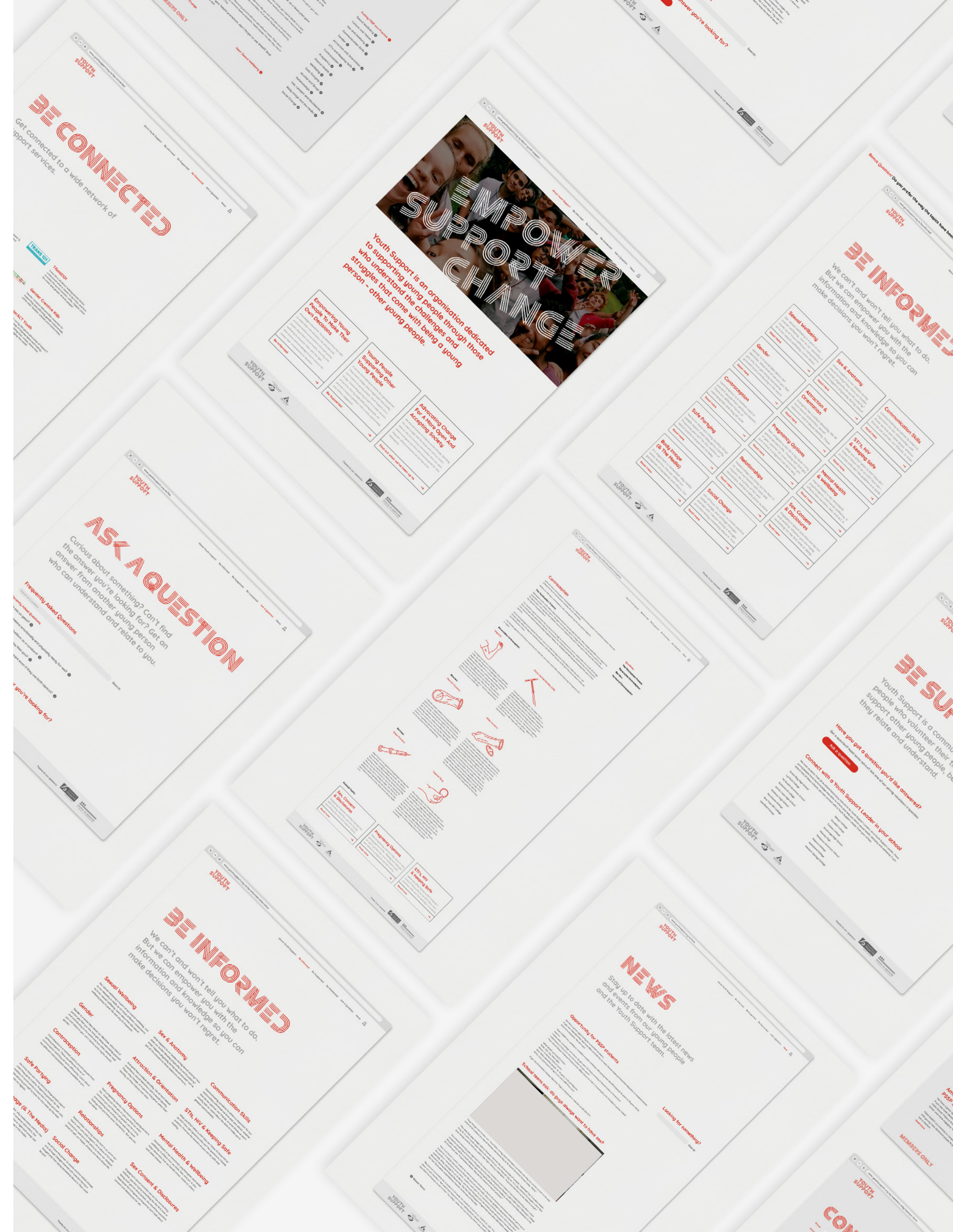
Activity Nine - Features

In pairs, participants were asked to fill out forms and annotate each key feature of the website, which I gave to them printed on paper. As it was not expected of them to react during the presentation of the website, this exercise was created to get participants to share what they thought of each feature and how they thought it could be improved.

This task was a bit tedious, and in hindsight should have really been approached in a different way. Firstly, I gave out each page one at a time, but considering that each pair worked at different speeds, I should have created them into booklets for each pair. It would also have been ideal to provide participants with an electronic device of the website, rather than a printed page, as this changes how it looks and feels, and therefore how the participants experienced it.

It may have been even better to print one really big page and to look at it in detail as a group, discussing and making changes together. Looking at the results, I feel this would not have made a difference to the feedback received. The only downside might be that it would not have as many quantifiable measures. However, I think it would have been a lot more enjoyable for the participants, which would help to encourage their deeper involvement and contribution.

Figure 101. Features worksheets.



Activity Nine Findings

Individually, these results do not say much, but looking at it as a whole it shows the FAQ, Home and Be Supported pages were ones that could be improved. These pages did not receive a full 100% “loved it” from all participants, as the others did. Overall though, participants responded positively to the idea of each feature and either loved it or thought it was cool. Considering that all these features stemmed from what participants suggested, it was not a big surprise that they did not dislike any of them.

The question asking about the clarity of the purpose of each page had no real insights to offer when analysed individually; however, comparing them showed that the Home page and Be Supported page could be made clearer and easier to understand. With the home page, it was clearly lacking a real purpose. Though participants were able to identify it was talking about the organisation, it was also clear that this was not so obvious as other pages. The Be Supported page was also identified as not having a clear purpose. Given that this page was originally designed as a link to the chat feature, it was not a surprise. Participants did suggest some great ideas though on how it could be improved in the following question.

Participants’ responses showed they did not see any major changes that needed to be made, but they did offer some minor improvements that would make the page better:

- Statements that could help explain the purpose of the page.
- Small details like putting “read more” so that it’s obvious you can click it, pictures on the FAQ pages, or using videos in places for more interest.
- Allowing the Be Supported page list of schools to link to a page about each school, where people can see what that school team is up to and other news related to that school, as well as where to find leaders.

What do you think of this page or feature on the website?

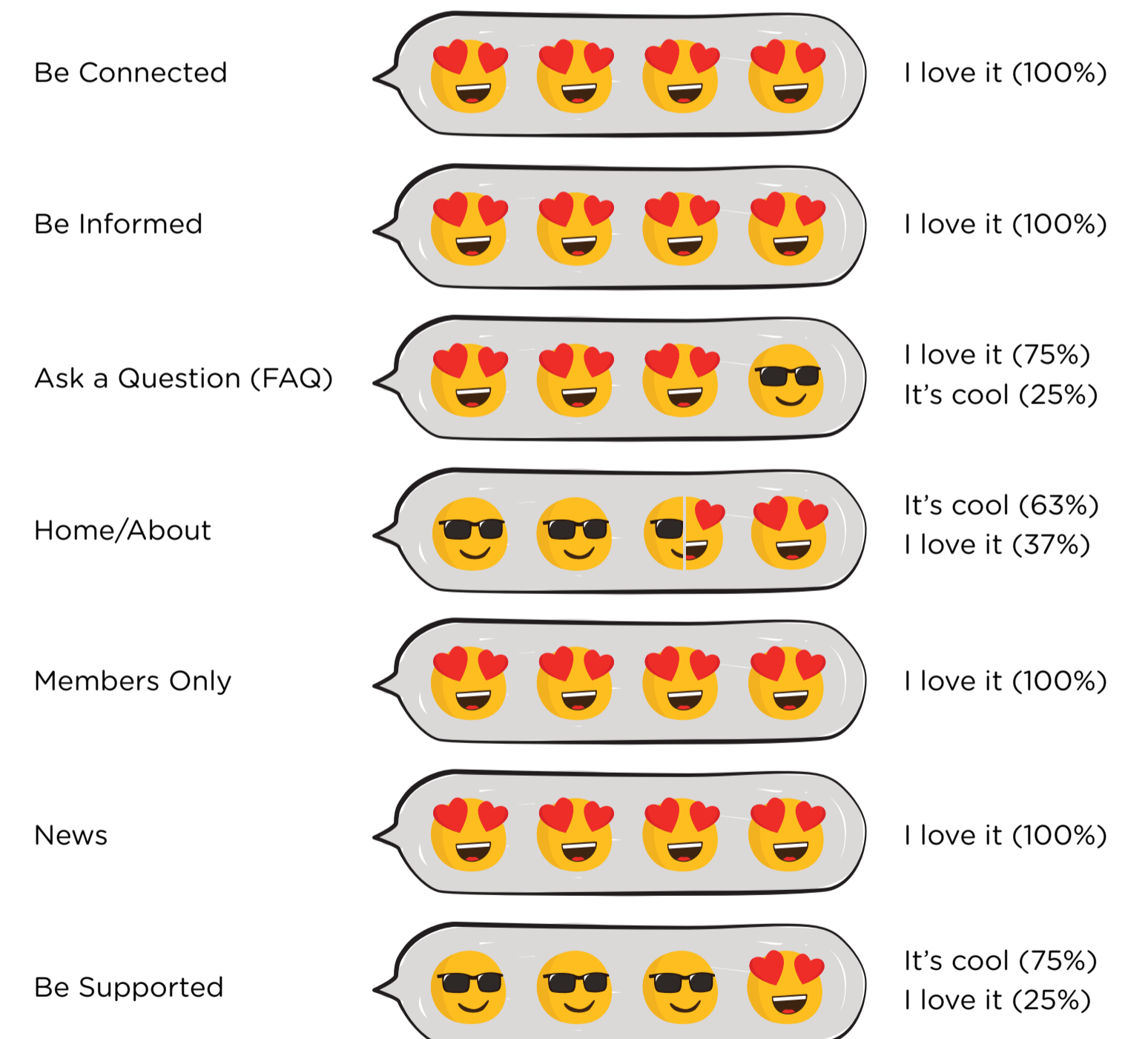
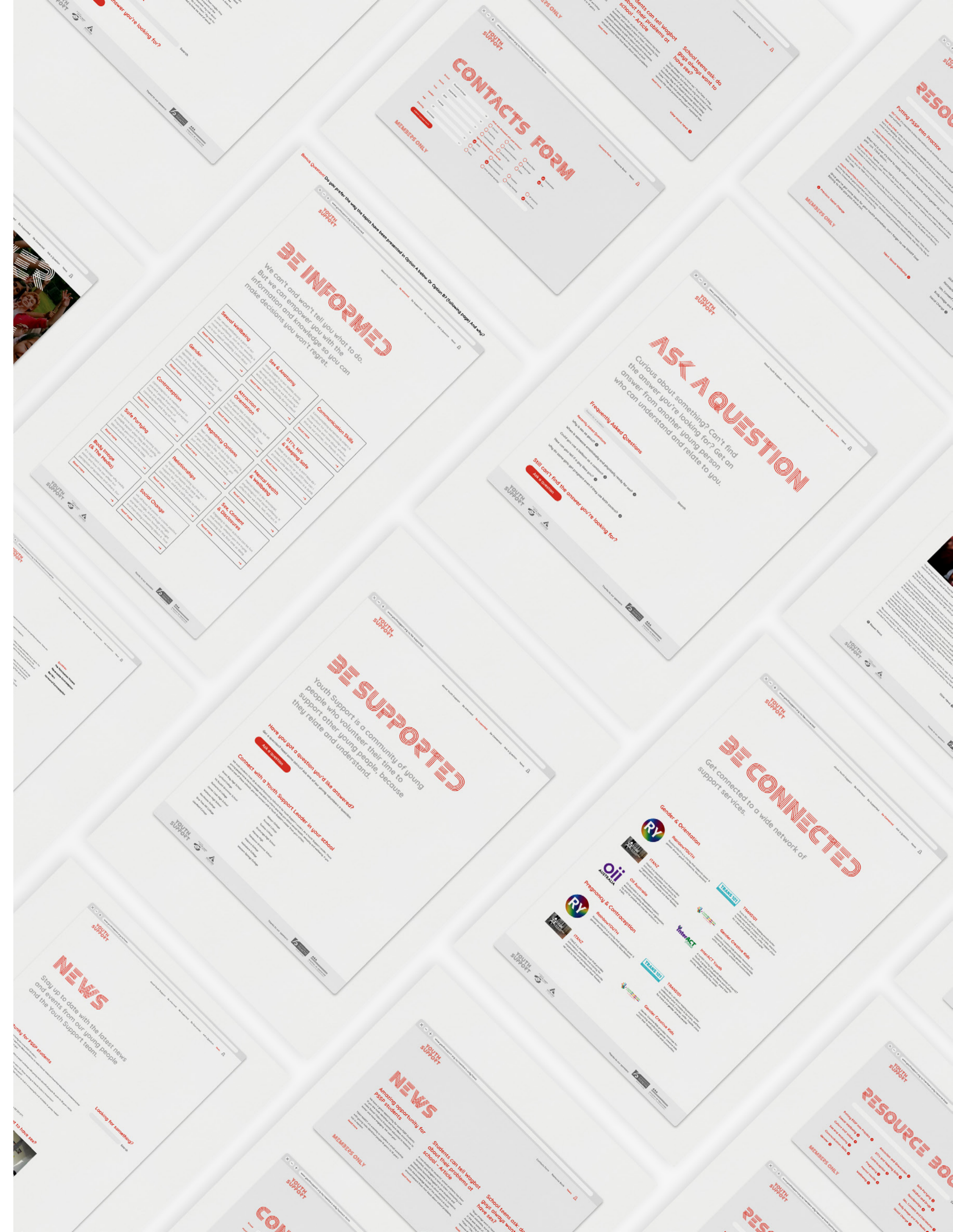


Figure 102. Features of website—voting results.

Activity Ten - Content

Our final activity asked participants to pay particular attention to the writing on certain pages. Participants were asked to share what they thought of it and how it could be improved. This was to help ensure that the way content is written for young people was appropriate for them. It was important that I got the young people to check the writing as some sections were information heavy, and it would be pointless if young people did not read it because it was not interesting.

Figure 103. Content worksheets.



Activity Ten Findings

Across the board, most of the writing got an approval from the young people, with the Be Connected, Home, and Be Supported pages again being identified as lacking a bit (some participants voted “Tell me more” for these pages).

Their comments on improvements to the writing revealed some really valuable insights into what kind of approach the writing should take to appeal to young people, but also the smaller details that reflect the values of PSSP:

Bringing in humour was something participants really engaged with and suggested at times to other elements on a page.

“Could be ‘not so new news’ for comedic effect.”

[instead of older news]

Participants felt the humorous, informal yet informative approach would be engaging for young people.

“It’s funny and informative and therefore engaging.”

“The informal language is appropriate. (...) Sounds like someone is chatting to you.”

“Casually clever.”

“Casual but info rich.”

Participants felt it was important that the content spoke as if coming from a fellow young person.

“Clear that this comes from other young people...”

Participants also appreciated the short length of answers, and felt this would help sustain interest.

“Long and short answers suit quick access if needed, (IT’S FRANK!).”

“Short ‘about’ sections are really good at making people interested.”

Participants were also clear about using positive and gender neutral language.

“Gender neutral language is good.”

“Remove ‘but’ we can empower. Instead of ‘regret’

—will feel comfortable with.”

○ There were no major changes or suggestions from participants, indicating the writing overall was headed in the right direction. What I did end up gaining were tips that informed a guideline for the tone of voice or style of writing that should be used for the website and for the brand. Things such as being gender neutral, informal or casual, humorous or clever, while being informative.

Activity Eleven - Co-design Workshop Experience

To wrap up the workshop, I wanted to invite participants to share what they thought of the whole co-design workshop experience. Each participant was given a form to fill out that asked questions such as what they thought of the workshops, if they felt their voice was heard or they contributed, and if they would take part in a co-design workshop again.

After they had finished the form, participants then openly discussed their experience of being involved in the co-design workshops.

Figure 104. Co-design Workshop Experience form.

The image displays a grid of multiple identical 'Co-design Workshop Feedback & Thoughts' forms. Each form is designed to collect participant feedback on their workshop experience. The forms are arranged in a repeating pattern, slightly offset from each other. Each individual form contains the following sections:

- Header:** 'Co-design Workshop Feedback & Thoughts' in red text.
- Section 1:** 'How would you rate your overall experience?' with a 5-point Likert scale (1: Not at all, 2: Not much, 3: Somewhat, 4: A lot, 5: A great deal).
- Section 2:** 'Which co-design workshops did you participate in?' with a radio button for '1. Branding' and a radio button for '2. Online Platform'.
- Section 3:** 'What did you think of these co-design workshops?' with a 5-point Likert scale.
- Section 4:** 'How much did you feel you contributed to this project by participating in the co-design workshops?' with a 5-point Likert scale.
- Section 5:** 'Did you feel like your voice was heard in these co-design workshops?' with a 5-point Likert scale.
- Section 6:** 'Would you take part in another co-design workshop like this again?' with a 5-point Likert scale.
- Section 7:** 'Do you feel it was important to involve young people in the design process?' with a 5-point Likert scale.
- Section 8:** 'What could we improve on for co-design workshops like this that attempt to involve users and stakeholders as part of the design process?' with a text input field.
- Section 9:** 'What did you learn from these co-design workshops?' with a text input field.
- Section 10:** 'Is anything else you'd like to say about your experience in these co-design workshops?' with a text input field.
- Section 11:** 'How would you rate your overall experience?' with a 5-point Likert scale.
- Section 12:** 'Which co-design workshops did you participate in?' with a radio button for '1. Branding' and a radio button for '2. Online Platform'.
- Section 13:** 'What did you think of these co-design workshops?' with a 5-point Likert scale.
- Section 14:** 'How much did you feel you contributed to this project by participating in the co-design workshops?' with a 5-point Likert scale.
- Section 15:** 'Did you feel like your voice was heard in these co-design workshops?' with a 5-point Likert scale.
- Section 16:** 'Would you take part in another co-design workshop like this again?' with a 5-point Likert scale.
- Section 17:** 'Do you feel it was important to involve young people in the design process?' with a 5-point Likert scale.
- Section 18:** 'What could we improve on for co-design workshops like this that attempt to involve users and stakeholders as part of the design process?' with a text input field.
- Section 19:** 'What did you learn from these co-design workshops?' with a text input field.
- Section 20:** 'Is anything else you'd like to say about your experience in these co-design workshops?' with a text input field.

Activity Eleven Findings

I first asked what participants thought of the co-design workshops. All said they either loved it or thought it was cool. Their reasons included just being involved and contributing their voice to the future of PSSP.

- “Such a cool thing to be a part of. Have enjoyed sharing my opinions on PSSP.”
- “... it made me feel like my voice was being heard and my opinions were respected.”
- “I have really enjoyed the chance to be part of a group that has had impact on the future of PSSP.”
- “I really enjoy participating and being a voice in rebranding.”

A lot of them also shared that they really enjoyed it and that it was a fun, interactive, and engaging experience for them.

- “I really enjoyed being part of rebranding PSSP...”
- “It was fun and interactive...”
- “Greatly organised and has been very engaging.”

I then asked participants if they felt they contributed or felt their voice was heard in the workshops. All participants expressed that they did feel their voice was heard and they made a contribution.

Their comments also reflected this:

- “I feel like if I had anything valuable to say in the workshops then my voice was heard, everyone listened to each other and respected each other’s opinions.”
- “A decent amount, a lot of discussion and listening went well and allowed everyone to support and express other ideas.”

Only one participant did not feel quite as confident about their contribution, saying they felt it was a bit hard to speak up as they are introverted.

- “I feel I contributed averagely, I’m a little introverted so it’s hard to speak up.”

I felt though that this participant contributed well to the conversations, in no way less than other participants. I feel this is definitely a matter of perspective in this participant’s case.

Participants were also asked about whether they would take part in another co-design workshop, and most were very keen on it (87.5% said “Hell yeah!”). I also asked if they felt it was important to involve young people in the design process and the response was unanimous; all participants circled “Totally”.

Activities did not always go to plan, and in our last feedback from participants they suggested things that could be improved. I thought it was important to give participants another opportunity to share what could be improved about the workshops, having completed all three:

- Participants expressed a desire to have more of a design contribution to the process.
- Participants felt there should be a bit more variety of as well as more participants (age, gender, sexuality, and ethnicity) to get a variety of opinions and voices.
- Participants also felt it would be nice to see the process of how the information they shared in earlier workshops informed and guided the development of the final design.

Overall though, it seemed participants appreciated that there were time and budget constraints that limited what could be done, but felt those points would improve future workshops.

As much as the co-design workshops were a way to engage these young people, it was also a learning opportunity for them to be involved in the process of the development of a brand, and I wanted to know what these participants learnt and what value they got out of it.

Participants expressed more appreciation of the process and how important a brand was:

- “How much goes into creating a brand.”
- “About how important a brand is and how much it says about an organisation.”

They also recognised the value of teamwork, listening, and involving different voices and opinions. This indicates a general sense of the co-design intentions came through in the workshop and the value of this was conveyed to participants.

- “It’s important to have a diverse group of people involved in workshops to challenge and provide new ideas.”
- “The importance of finding a balance of where everyone is included.”
- “About the co-design process, and many others’ opinions.”
- “How PSSP is viewed by all people types.”

I did consider at one point showing participants the development of the brand identity in more detail. However, I was worried that if they actually preferred a different option then it could get confusing about what is actually the right direction to take. With the evaluation and feedback I think it was important to just test the one direction, especially because this was the final workshop. When it eventually goes out people do not have options to choose from; it will be the one and only brand they’ll know. Had there been other workshops planned then perhaps I might have presented two options as there would be an opportunity to refine and develop further and come back for a final evaluation. Additionally, a more in-depth presentation or opportunity for participants to ask questions about how their contributions from previous workshops influenced and informed decisions for the final outcome, would have helped highlight and reinforce participants’ value and contribution in a more obvious and direct way.

In the open discussion at the end, participants expressed that the co-design workshops were a fun and enjoyable experience and responded positively to being included in the co-design process. They understood the value they brought to the project by contributing their opinions on the future identity of the programme. Participants reported that being involved helped them to more effectively connect with other young leaders and bond over shared experiences. They particularly appreciated learning how some of the challenges or problems they face as PSSP leaders are similar at every school. The workshops helped them to see a broader picture of how the programme operated beyond their own school community. Participants also reported learning a lot more about the process that goes into developing a brand, and the value of others' opinions.

○ It was great to see that participants really valued the overall experience. Not only being involved in the development of the new brand, but also given the opportunity to bond and meet leaders from other schools. I noticed they probably do not get many opportunities to talk about their experiences as a PSSP leader, so they seemed to really value this aspect of the workshops.

○ A professional designer with expertise in running co-design workshops (Designer J) gave some advice post-workshop relating to visual design contribution and showing the process. Designer J said they usually run one or two feedback sessions, which allowed them to show initial ideas in the first workshop, before presenting more refined directions based on feedback in the second workshop. A final direction would then be presented in their final workshop. I acknowledge this was a limitation due to ethical constraints, time, and resources. In terms of showing the process, Designer J suggested that I could have recapped the previous workshops and shown a bit of the brand's development before the reveal.

Establishing a Brand System

Refinement of Brand Based on Workshop Feedback

After the third and final workshop with the young people, I took their feedback and suggestions and made refinements to and decisions about the brand identity and the online platform.

For the brand identity, the first thing was to make a decision around the mascot. Considering the feedback from participants, but also talking to community health promoters and supervisors about it, I decided that the mascot should be dropped. While participants liked the idea of the mascot, one participant suggested that it was an unnecessary element. I agreed. There were clearly issues around the expression and I feel proceeding with a mascot would require a total relook at it. However, seeing as the brand identity appears to work well on its own, there was no need for a mascot. Including it would also be forcing it onto the brand when it actually does not mesh that well together.

The actual brand identity itself did not require any changes, but refinements were made in terms of how it would translate to other collateral and develop into a system. A brand style guide was compiled to reflect the developing brand identity and flesh out the rules around how the brand identity would operate as a system.

The rules and system for the brand identity were kept simple unlike usual brand style guides that can become an entire book of their own. This considers the feasibility of how the brand will be managed by community health promoters who are not knowledgeable in design, let alone how to follow complex brand guidelines. To retain consistency across collateral, however, the plan is to develop collateral templates that can be used by community health promoters to generate regular content for the organisation—things like posters, newsletters, etc. This would be a more practical and manageable way to ensure consistency of the brand system.

h! We reckon it is best
on posters and stuff.
But don't overdo it!
od either. Moderation is key.

IJKLMNOP
QRSTUVWXYZ

the Frank typeface, Quicksand is a
to write a lot. It's a rounded sans-
e, just like FRANK.



Colour

The easiest thing to remember about a brand is its colour. So it only makes sense to use it to our advantage. Our primary colour is red, which makes reference to Māori colours but also symbolizes passion, action, energy and courage. Grey, Black and White support this to complete our colour palette. Any combination is cool, but make sure red is always used as this will help with recognition.



FRANK Red
HEX #E42E29
C4 M96 Y96 K0
R229 G46 B42



FRANK Grey
HEX #636466
C0 M0 Y0 K75
R99 G100 B102



FRANK Black
HEX #000000
C0 M0 Y0 K100
G0 B0



FRANK White
HEX #FFFFFF
C0 M0 Y0 K0
R255 G255 B255

The official logo. Whoop, whoop! For like the proper documents and posters, where all the other logos usually go. Please use it with the tagline 'Youth Supporting Youth' for the official documents and on posters. But other than that the tagline is optional. Oh. Also make sure you can see all of it on the page!

Logo

FRANK
Youth Supporting Youth



For when you perhaps want to be a bit more playful. This isn't strictly a logo, so you can use it like a visual element. We think it looks best titled a logo, you can use it for the not so official stuff. We do recommend that you include all the letters so it can still be read as 'FRANK'.

A more playful version.



We're an organisation that gets youth supporting other youth within their school communities. We educate and empower young people with information on topics of sexual health, sexuality and wellbeing. We help young people to support their peers as a fellow young person who can relate and understand. We advocate for positive change towards a more open and accepting society.

Who's... FRANK?

A brand represents the biggest and most important asset for an organisation. It works best when used consistently across all touchpoints - which is any time someone engages with the brand. This brand style guide has been created to help protect and guide the management of the FRANK brand. It'd be awesome if you followed these guidelines to ensure FRANK is used consistently.

WTH is this?

Glad you asked.

Figure 105. Brand Style Guide -
Folded version.
A folded version of the brand style
guide that would be printed and kept
for reference.

Brand Style Guide

WTH is this?

Glad you asked. A brand represents the biggest and most important asset for an organisation. It works best when used consistently across all touchpoints - which is any time someone engages with the brand. This brand style guide has been created to help protect and guide the management of the FRANK brand. It'd be awesome if you followed these guidelines to ensure FRANK is used consistently.



Who's... FRANK?

We're an organisation that gets youth supporting other youth within their school communities. We educate and empower young people with information on topics of sexual health, sexuality and wellbeing. We help young people to support their peers as a fellow young person who can relate and understand. We advocate for positive change towards a more open and accepting society.

Frankly speaking, we're about... **Youth Supporting Youth**

Logo

The official logo. Whoop, whoop! For like the proper documents and posters, where all the other logos usually go. Can probs be used with or without the tagline 'Youth Supporting Youth'. Just one rule... make sure you can see all of it on the page!



A more playful version.
For when you perhaps want to be a bit more playful. Make it bigger. Chop off parts of it. Rotate it. Use it for the not so official stuff. But remember to be nice. Don't rearrange the letters, they like to be exactly where they are.



Typography

The FRANK Typeface
FRANK has its own typeface. Pretty cool eh! We reckon it is best used for big headings or short sentences on posters and stuff. Use it to make what you're saying bold. But don't overdo it! There's a saying that too much isn't good either. Moderation is key.



Quicksand
Since we can't always be using the Frank typeface, Quicksand is a nice typeface for when you need to write a lot. It's a rounded sans-serif typeface that's friendly and easy on the eye, just like FRANK.



Colour

The easiest thing to remember about a brand is its colour.



FRANK Red
HEX #E42E29
C4 M96 Y96 K0
R229 G46 B42



FRANK Grey
HEX #636466
C0 M0 Y0 K75
R99 G100 B102



FRANK Black
HEX #000000
C0 M0 Y0 K100
R0 G0 B0



FRANK White
HEX #FFFFFF
C0 M0 Y0 K0
R255 G255 B255

Photography

Our photography style should reflect the energy and positive vibe of our organisation. It should speak youth, energy, fun, happy.



A good example.
✓ Warm lighting
✓ Energetic youth
✓ Dynamic composition (seals can be a good approach)
✓ Fun and happy vibe



A not so good example.
✗ Cold lighting
✗ Youth feel distanced
✗ Static composition
✗ Happy, though not as fun vibe

Voice

How our brand speaks...

Casually clever.
Speak casually, but be clever about it. Including a bit of humor doesn't hurt and it keeps the youth engaged. After all no one enjoys something that sounds boring.

Here's a good example... ideas.ted.com/what-teens-really-want-to-know-about-sex/

Speak honestly.
Young people can't be fooled. They know. So be frank with them. They'll listen (probably) and at the very least they'll be able to make their own decisions.

Keep it short (mostly).
Don't ramble on and on and on and on. Keep it short. Keep it to the point. If you must write a short version first, then a long version after. Youth ain't got time to read it all.

Gender neutral language
Take a gender neutral stance. This removes any inherent bias that we may unintentionally include in our writing. FRANK is about being gender-inclusive after all!

Figure 106. Brand Style Guide - Poster version. A poster version was developed based on the idea that this might be put it on the wall in the office. As one page, it would be easier and quicker to refer to.

Refinement of Online Platform

The online platform was also refined based on workshop feedback. At this stage, it mainly involved minor tweaks to elements and writing on each page, but also included revisiting the presentation of the home page, adding photos to FAQ pages, and the addition of individual school pages linked from the Be Supported page.



Figure 107. Refinement of online platform.

The Plan Going Forward Meeting

One of the community health promoters said the staff team at PSSP were keen to speak with me in person, not only to ask questions, but hear about the brand and the thinking and decision making behind it. While the community health promoters I had been in contact with had been feeding back to their team, it seemed like a good point in the project to meet with their team and discuss how the project would continue going forward.

This meeting was attended by three community health promoters, one who I've been in regular contact with, one who is the team leader and I met briefly with at the *hui* observation at the beginning, and one who had been helping out with the workshops. One of my supervisors was also present. It was a good opportunity to discuss between everyone what had happened so far and where the project would be going.

The name FRANK was the first topic of discussion. While the community health promoters acknowledged getting approval on the name (and brand) from the young people was an important first step, they felt there were other voices that were also important—school stakeholders. These are school nurses, school co-ordinators, and teachers who help PSSP run within schools. One of the community health promoters also felt that FRANK evokes Western values, and the team was concerned it did not “speak” to Māori and Pasifika communities. They expressed that this was important as these demographics make up the larger majority of their target audience. Together, we decided that the brand would be tested with school stakeholders through an anonymous online survey.

Other topics of discussion at this meeting included plans for launching, developing the website, and touchpoints.

This factor was not explicitly conveyed early on in the process, and although I did incorporate some of these Māori and Pasifika elements into the visual identity, it would have been good to have ensured these demographics were represented in the workshops. The community health promoters later revealed that it was difficult to recruit some of their leaders from these ethnicities, though they did try. Had I been more aware, this may have been more thoroughly considered together with the community health promoters as a requirement (i.e. that a minimum of two participants had to be from a Māori or Pasifika background).



My supervisor made the point, bringing the conversation back to the Western approach of FRANK, that while the message of FRANK is to be FRANK, it does not have to be the only message. It can simply be a catch engaging name. I personally feel that, yes there probably is not the idea of FRANK present in some cultures, but I see the younger generations as being a lot more open and accepting of these different ideas and cultures, and I do not really see it as being a huge issue, not in the way staff and adults seem to make it out to be. Additionally, my supervisor added that the typeface allows for the message to be expressed in other languages to connect with more cultures; for example, using the typeface to write kia ora.

I was later told by the community health promoters that this meeting helped the rest of their team get on board, as it allowed them to see the possibility of the new brand. This was particularly valuable to them as some had been on the fence about it, as they have not been as involved in the project as other community health promoters. I believe this shows the value of not only involving young people as the primary users, but staff as secondary stakeholders.

Figure 108. Kia Ora FRANK Pattern.

Other Voices

School Stakeholders Survey Findings

The survey received 18 responses (45% response rate).

Respondents had mixed responses overall to the brand.

A thematic analysis was done to draw out key themes from responses. As a lot of responses overlapped and were not distinct to each question, the analysis was conducted across all responses, rather than to each individual question. The findings therefore report generally on the brand, the brand name, its likelihood to appeal to youth (from the perspective of school stakeholders), and whether there were any concerns (culturally or otherwise).

Seven core themes emerged from survey responses. Five centred around the brand name, and represented two opposing opinions. The other two themes related to the visual look and feel of the brand, and the relatability of the brand.

Name-related themes

Name meaning is unclear, not obvious, uncomfortable or not inclusive. Needs explanation.

Does not embrace Maori and Pasifika.

Respondents were largely concerned with the meaning of the name being not clear or obvious, thus requiring an explanation. Confusion about the name appears to derive from the fact that FRANK is also used as a person's name. The intended meaning is therefore not directly conveyed. As a result, respondents are concerned that young people "may not get it". Some respondents had an issue with FRANK being a "white male name". For some, the fact that it is largely used as a male name suggests it is not inclusive of all genders. One respondent considered the name to be a "very white" male name and raised concerns that it did not embrace Maori and Pasifika people. These respondents felt that these factors went against the values of the programme.

Name is clever and symbolises what PSSP is about.

Name resolves key issues about the current name.

Others responded positively to the name when the intended meaning was well understood. These respondents felt the name FRANK was clever in its meaning and what it symbolised. That it aligned with "what the PSSP teams across Auckland do". Respondents believed the name would appeal to young people because it had a "quirkiness" to it and was "thought-provoking". They also felt the name would help the programme come across as more professional and real, and help the group to stand out from other school teams.

Respondents also commented that the proposed name resolved some of the key issues of the current name. The first is that it rids itself of the acronym, which was said to be "clunky" and "a mouthful". This validated the decision to use a one-word name that is easier to say. The second issue it resolved related to the topic of sexuality. One respondent noted that this would help with avoiding the "sort of negative backlash that might occur" when using sexuality in conversation. This acknowledged and considered the fact that not everyone looks positively or

favourably on sexuality, and as the young people expressed in the workshop, removing sexuality from the name would help to reduce the stigma and common misunderstanding that the programme is only about sex and sex education. This suggests that respondents agree with the young people that the use of sexuality in the name has been a cause of misunderstanding and indicated the use of the word may be limiting the programme in some aspects.

Marketing will be needed to make clear meaning of name.

Regardless of respondents' opinions on the name, both sides suggested that marketing would be the key in helping people (students, staff and families) to understand the intended meaning of FRANK. This validated the concerns about the meaning of the name not being as clear or as obvious as it should be, and suggested that while the name is likely to be well received, marketing it well as one respondent puts it will "be important to ensure maximum impact". This opinion aligns with those of the client, as a natural course of action to take to launch FRANK.

Brand-related themes

Brand is visually cool, bright, clean, vibrant, modern and youth friendly.

The majority of respondents received the brand's visual elements positively. Most notably, they commented that it worked well to appeal to youth as a "generation that is design driven". Respondents felt the vibrant and modern look made it "hip" and "stand out". There were a few respondents who had issues with the readability of the stacked lockup of the logo, and one was not convinced about the typeface, but overall the logo and its application received a positive response. This suggested that respondents felt the brand worked well visually, and that the name was of greater concern.

Brand is more relatable.

Respondents commented that the brand identity and its name was more relatable than the current one. This suggested that respondents placed relatability as an important factor for decision making around whether the new proposed brand would appeal to students and be accepted.

Meeting with the PSSP Ed Team (Community Health Promoters)

This meeting with the full PSSP Education Team was mainly held to present the process and journey of the project up until that point, and explain what would come next. The meeting was also an opportunity for their team to ask me directly (as the researcher and designer) any questions they had concerning the brand or online platform.

The main topic of discussion centered around the challenge of embracing Māori and Pasifika cultures, in response to one of the survey respondents' comments that it does not connect with their culture. We discussed that while a marketing plan will need to be considered, there was a possibility to test the brand at all levels (students and staff) at a few schools that were predominantly Māori and Pasifika.

I felt that this would have been a great idea, and I expressed that the opinion of this one respondent may be an adult's perspective, and that I feel the young people might be more accepting and open to FRANK in ways that differed from adults.

Brand Development

Consulting Māori/Pasifika Designers

The concerns raised about the brand not connecting or speaking to Māori and Pasifika cultures highlighted the need to interrogate why exactly it did not embrace these cultures to identify how it could be addressed. Two student designers who came from Pasifika backgrounds were approached for their advice and guidance on this matter.

Both designers provided a bit of insight into the why, saying the topic alone (of sexuality and sexual health) is a really tough topic because of their religious background. However, one of the designers (Designer P) shared that the organisation deals with issues bigger than the name, and if people were getting caught up with the name, how could we expect them to talk about the complexities and sensitive topics that PSSP deals with? This goes back to what I see is the intention or need for PSSP; because adults find it difficult to talk with their children about the topics PSSP covers, and this is not just for Māori and Pasifika cultures. PSSP is already proactive in the way it approaches and deals

with these topics, FRANK just highlights that in different way. Designer P also shared that it is ultimately about creating a place where young people can talk and be FRANK with each other, elaborating that their culture is built on the idea of communities and communal sharing. She feels people will grow to accept it eventually.

Both designers felt the integration of Māori and Pasifika motifs and styles in a cool and modern way was appropriate enough and would still appeal to youth even if they did not come from a Māori or Pasifika background and culture. One (Designer T) suggested that the colours could be less dominantly red, and use more of the combination of red, dark grey, and light grey. And that also the meanings of *hauora* and the weaving patterns could possibly be integrated throughout the brand identity, rather than in just the logo. Designer P noted that the use of Te Reo Māori helps to bring a friendliness, understanding, and warmth, which is an embodiment of Māori hospitality.

Designer P also shared that she feels one of the biggest misunderstandings about Māori and Pasifika people is that they would not “get” it, as in they would not get what FRANK means. She believes there would not be any problem with young people “getting it”. We should have faith that they’ll understand the meaning, just as we learn and accept all kinds of new things. I believe one of the biggest constraints of my research has been consulting a lot with adults about it, rather than young people who are the primary audience. Many adults have a natural bias that young people will not get things, and in speaking primarily with adults I’ve also adopted this lens as a result.

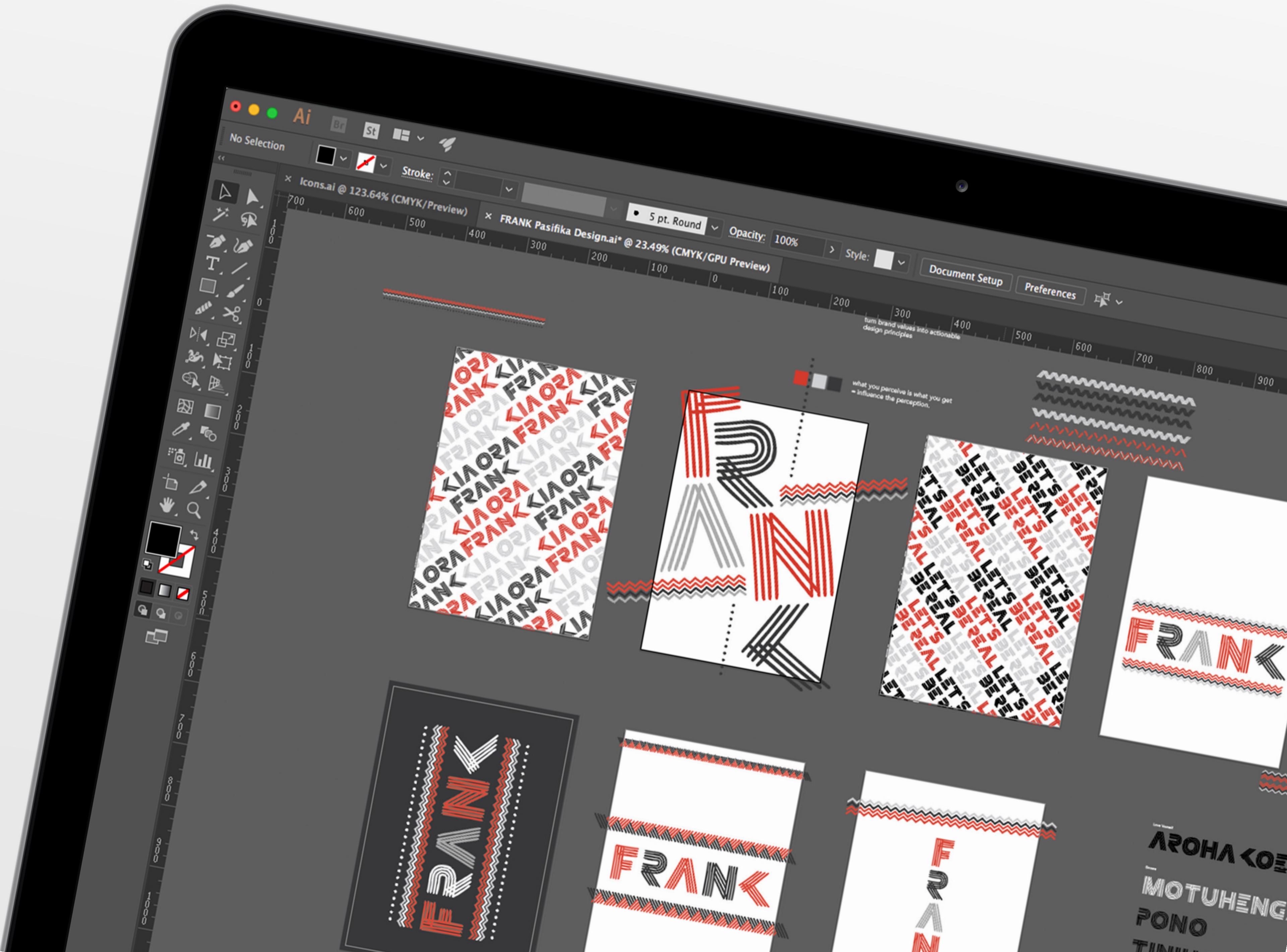
Speaking with these two young designers has given some perspective both on how the brand is doing well to appeal visually and that the name is a smaller issue in the wider picture of the programme’s mission and goals.

Refining the Brand System

The brand was further refined to incorporate Maori and Pasifika elements more prominently through the brand identity system. This first involved visual research into existing designs that used Māori and Pasifika motifs and elements to get a sense of the possible style and feel I could take.

Figure 109. This is Summer Raumati Banner from Māori TV. (2017). Kia ora from Māori Tourism NZ. (n.d). Pasifika futures logo from Pasifika futures. (2015). Pasifika Fono Event Banner from Auckland Council Local Boards. (2017). Learning te Reo Māori from Fay and Walter. (2017). Māori Dictionary Books from Marx. (2014). Threaded Ed. 20 from Threaded Magazine. (2017). Raumati Summer Tea Towel from Māori TV. (2017). National Weavers Hui Poster from Māori Art. (2017). Māori and Pasifika design mood board.

This image has been removed by the author of this thesis for copyright reasons.



This design style was then explored in terms of how it could work with the existing FRANK brand identity. Various weaving patterns were explored and tested, including how it might work alongside the logo.

The final brand refinement involved making changes to the colours (as Designer T advised), so rather than a dominantly red colour palette, a balance between red, white, black and grey was used. The colour palette is overall more neutral, using black, white, and grey, and leaving red for accents or highlights. The weaving pattern used in the typeface was also extended and used as a visual element, along with the introduction of lines of dots. Again, these maintain the rough, imperfect linework of the typeface. These refinements helped the brand to take on a more Māori/Pasifika vibe.

Figure 110. Refinement of brand system to incorporate more Māori and Pasifika elements.



Figure 111. Brand refinement comparison. Original posters (left) and refinement of those posters (right).

A Marketing Strategy to Clarify the Meaning of the Name

Along with the refinement of the brand identity, a marketing strategy was created to clarify confusion around the meaning of the name.

“Let’s be real. Let’s be honest. Let’s be FRANK.” is the marketing strategy developed to help make the intended meaning of the name be clear and obvious. FRANK is to be sincere and honest, so this marketing slogan utilises words similar to FRANK to help make that connection. While “honest” is a more direct connection, “real” plays more to a slang use of the word among younger generations. The slogan can also be used in a shorter form “Real. Honest. FRANK.” This would probably be used at the start or launch of the brand to build up brand equity and recognition. It is, however, likely to be reused at the beginning of each school year to help market it to new students.

This is by no means a full strategy, and it is likely that other marketing strategies would be implemented by staff when launching FRANK.

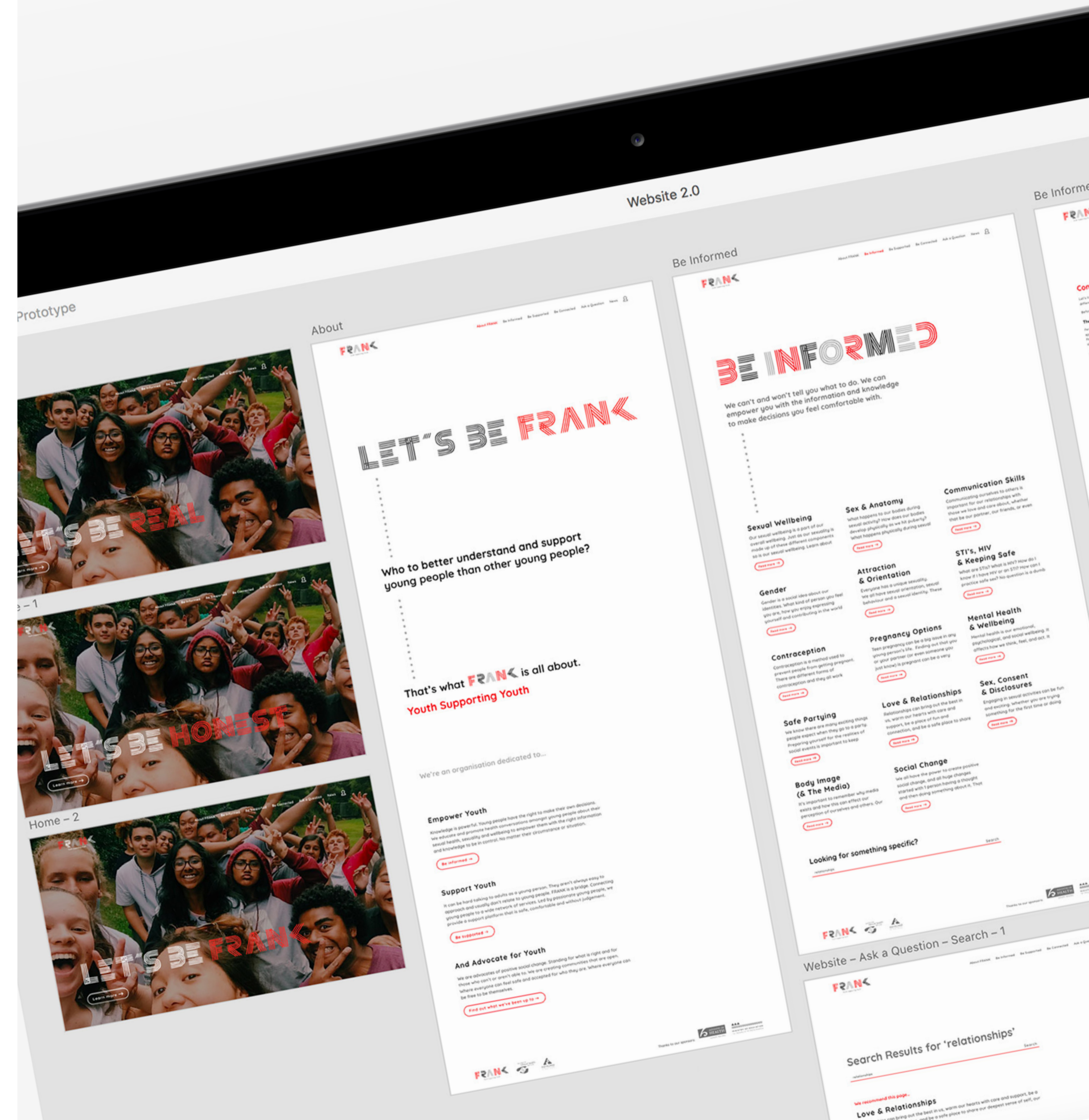


Figure 112. 'Real. Honest. FRANK.' posters.

Revising the Online Platform

The online platform was also refined to match the changes made to the brand identity. The refinements were relatively minor across the whole website, and were mainly aesthetic changes. The biggest change was made to the Home and About pages, which were separated (previously combined as one page). They were developed to incorporate the marketing slogan on the Home page and more storytelling for the About page.

Figure 113. Further refinement of online platform to new style.



Final Evaluation

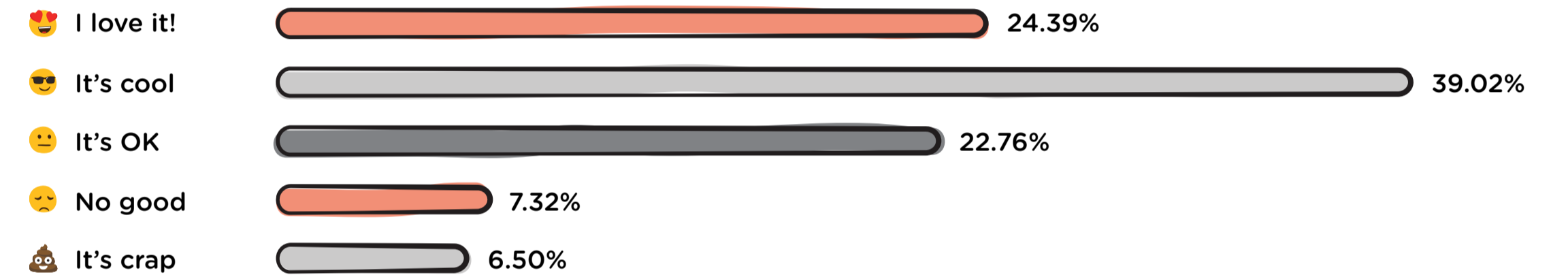
Hui Evaluation Findings

Voting Results

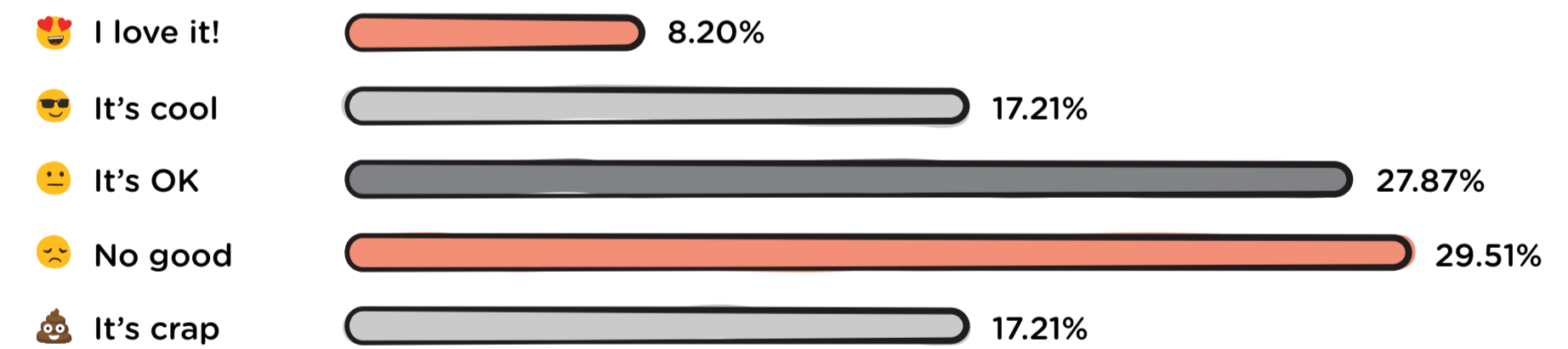
Three *hui* evaluations were held, each with approximately 40 participants (123 in total). The voting results showed that overall, participants responded positively to the brand's look and feel. They were, however, divided about the name. Results show that participants were most concerned or had issues with the name. This question received the most votes on the lower end of the scale (17.21% voted for "It's crap" for question two (regarding the name) compared to six or seven per cent for the other questions). Respondents felt it was likely that the brand would be accepted by their peers at school, but the majority were not confident about this and could only say "maybe" (38.66%).

Results between different groups (three sessions were held with different groups over two months) were generally the same; however, respondents in the second group were less receptive to the brand and the name. The only noticeable variable that could have contributed to this, other than individual opinion, was the fact that this session was the only one held on a rainy day. The other two sessions were both on sunny days.

What do you think of the brand's look and feel?



What do you think of the name 'FRANK' to replace PSSP?



Do you think 'FRANK' will be accepted by your peers at school?

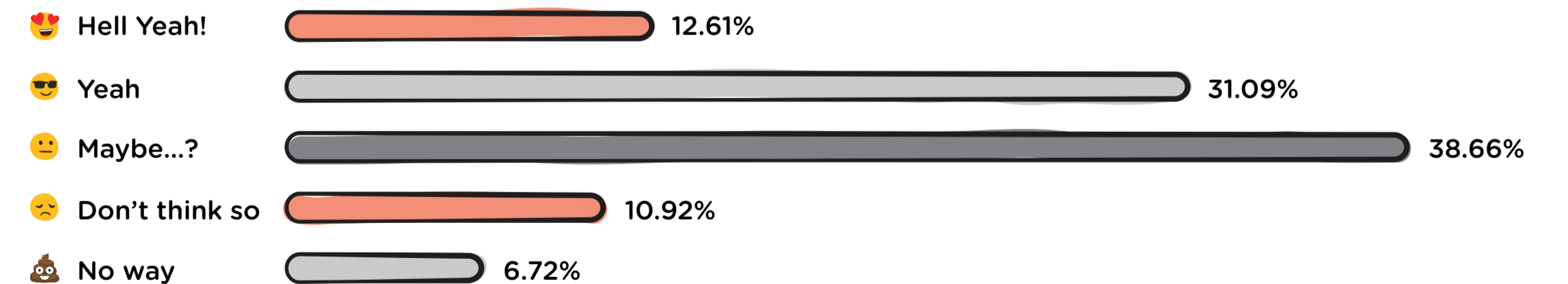


Figure 114. *Hui* Evaluation Voting Results.

Written Responses

The written group responses were thematically analysed, which produced fourteen main codes across six themes; name (five codes), brand (three codes), professionalism, colour, acceptance/perception (two codes), and inclusivity/relatability (two codes). The majority of responses centred around the name FRANK, and this theme also had the most differing opinions.

The meaning of FRANK is not clear or obvious.

Participants felt the meaning of FRANK was not clear or obvious, and suggests that explanation would be needed otherwise students would not know what it is. This indicates that participants were confused about the meaning of FRANK, even with the slogan “Real. Honest. FRANK.” This suggests that participants are not confident in the intended meaning of FRANK and that their peers might not understand it.

FRANK covers more than just sexuality and rids traditional ideas about sex. It is also easier to talk about.

Participants who favoured the name commonly expressed that it was awesome because “PSSP is not just about ‘sexuality’, it covers much more than that.” The idea of FRANK being

As leaders in training, these participants have not had the same experience as the PSSP leaders who participated in the co-design workshops. PSSP leaders with experience expressed in the co-design workshops that FRANK offers a better starting point for explaining what they do (compared to PSSP), and felt that explaining what they do is a natural part of their role. It is also important to note that their different experiences may affect the perception of how well the name would be received and understood.

This validated the reason why a new name proposal was considered in the first place. Looking back, participants responses in the co-design workshops (while not unanimous) presented a strong case for why the name should be changed for these exact reasons—particularly the one around the use of sexuality which has been brought up by both school stakeholders in the survey as well as young people in the *hui* evaluation.

“straightforward” helps to get rid of traditional ideas about sex being taboo and such. Participants also felt FRANK would be more “lowkey” to use in conversation as opposed to PSSP (because it uses the word sexuality). This indicates that these participants, much like the co-design workshop participants, felt the use of sexuality in the name was a cause for concern or an issue they found with the current name. The fact that they expressed FRANK as being potentially easier to use in conversation further validates this point and suggests that the use of sexuality is commonly stigmatised or a cause for misunderstanding.

Not gender inclusive or relatable to PSSP.

Participants felt the name was not gender inclusive, and did not reflect the values of PSSP. This suggests that participants may not have fully understood the meaning of the name, and/or could not connect PSSP values to the overall concept of what they do. This might also highlight a lack of experience as a PSSP leader.

A bit of research revealed that FRANK has been historically used as a girl's name, though more commonly used today as a boy's name since its popularity as a girl's name diminished in the 1940s. This would be why in today's context, the name FRANK would be perceived as a male-biased name. There is a conversation to be had around whether the perception of FRANK being male-biased is being gender biased about specific names and if this goes against the values of the programme to be open-minded and accepting.

Prefer PSSP, has more meaning. FRANK is not relatable.

Participants opposed to FRANK preferred PSSP because they felt it has more of a meaning, was to the point, and explained the purpose of PSSP. Others have said that PSSP is better as it is well known, has history, and is already well established. Participants also felt that while FRANK was cool, it did not stand for anything, and was too vague that it did not relate to what they do. This suggests participants had a strong attachment to the current name and did not see FRANK as a good replacement. Not fully understanding the meaning of the name could have an effect on this opinion, as some of the comments contradicted what others participants said.

Not everyone is ready for change, and that's to be expected. These respondents may change their opinion if given more of an explanation and examples of the possibility of a new name. In this case, not fully understanding the context and not having the same experience as an active PSSP leader, may be a factor in perception and opinion.

FRANK is easy to say (not an acronym). Slogan is catchy.

Participants favouring the name FRANK like how it is easier to say than PSSP. This supports feedback from co-design workshop participants who shared that PSSP can be a mouthful in conversation. Participants liked how FRANK “rolls off the tongue easier”. They also like the slogan Youth Supporting Youth, which comes from the current brand. This comment indicated that participants new little about the current brand, and their knowledge of PSSP is largely through experience or word of mouth.

Keep the brand, but change the name.

A few participants acknowledged that while PSSP needs an update visually, they felt the name should either remain as PSSP, be changed to another name, or if using FRANK then Be FRANK or Let's be FRANK/LBF would be better.

Recognisable, modern, and appealing visual brand.

Participants response to the visual elements of the brand was mostly positive, with comments that it was “eye catching”, “cool”, “modern”, and “awesome”. One participant group expressed it was easy to identify. This reflects that participants felt good about the brand visually, and felt it is recognisable and would appeal to youth.

Mixed opinions on professionalism.

Participants had mixed opinions on the professionalism of the brand. Some felt it looked professional in a good way, while others felt it was unprofessional. This was quite a contradiction and did not suggest any clear opinion. Some participants also expressed that they felt it looked too corporate and business-like, thus did not reflect a youthful vibe.

While not a bad suggestion, FRANK aligns better to the intentions of the name being short, simple and thus memorable as a brand. The whole idea of a brand is as a complete package. So simply replacing PSSP as the name in the FRANK brand would require reworking.

There was a disjoint among participants about what a corporate brand entails, and suggests participants may not have a good sense of what a corporate brand actually looks like. A lack of presence and knowledge of the current brand may also factor into this perception and what is defined as youthful or corporate among participants.

Like the merch.

Many participants responded positively to the merchandise (t-shirts, posters, badges, etc), with one group writing it was “pretty dank merch”. Others commented specifically about the badges (“The badges are cool”), t-shirts (“I like the T-shirts”), and posters (“The poster’s are cool”). This was a good indication that the application of the brand to merchandise helped participants to respond to the brand in a positive way, and suggested that participants would be proud and happy to use the merchandise as a PSSP leader. These were all good indications of the brand’s visual receptibility and appeal.

Colour scheme is good and inclusive.

The majority of participants thought the colour scheme was good and particularly commented that it was inclusive (as it is related to Māori/NZ colours). A few participants, however, made comments that the colour scheme did not look bright and colourful, or looked cold. This suggests that while most participants appreciated the colour selection for its ties to Māori/NZ, a few felt it should be brighter and more colourful.

During questions time, one participant asked if they could wear the t-shirts instead of their uniform. This was nice to hear and showed they could see themselves using it and being proud to wear it.

It has youth appeal, is different, and will be accepted. Would not get mixed up with other support groups.

Participants were divided on whether FRANK would be accepted among peers. Those who felt it would be accepted shared that despite some issues, it is “androgynous and straight forward” enough to be accepted by the majority. They felt it was likely to be accepted because it appeals more to young people. This suggested participants were confident that regardless of any minor issues, the pros would be enough for the majority to accept FRANK.

Not youthful or appealing, some will be offended or look for faults. Will not be accepted. Could be confusing.

Participants who felt the brand would not be accepted by peers felt so because people “do not even accept PSSP” and thus are not confident it would be accepted as FRANK either. Some felt that in this case it would be as accepted as much as PSSP is currently accepted. Others felt that while people might accept the message and concept of FRANK, some could be offended or not accept it because the word itself is not gender neutral. Some were also concerned that the name could be joked about. Regardless, all participants who made comments against the

acceptance of FRANK, generally suggested these would be minor concerns. This indicated that while they are not entirely confident it would be accepted, they feel it is unlikely that it would be completely rejected, and that it would really depend on the person and the school.

Do not think the look matches our values.

Some participants felt that while the design was cool, and a lot better, it did not match the values of PSSP. Participants cited reasons that it looked too retro (80s themed), too common, basic, and that there was no association to what they do (i.e. sexuality and peer support).

Two young people came up to me at the end and said they really think FRANK is a good name. They mentioned that taking sexuality out of it would really help. That FRANK encompasses more than what the current name does, and that they've experienced before that PSSP has the stigma of sexuality attached to it. One of them made a good point about it being better or easier to say "Oh I'm going to see FRANK" rather than "Oh I'm going to see PSSP". Because when someone uses PSSP, because of misunderstandings, it is automatically thought or seen as "oh, you're gay". That kind of thing. So they agree FRANK is a better fit. They also agreed that there are differing opinions on it, but that is to be expected and that's the case with most things anyway.

06. Discussion



Co-design and Branding

Co-design as a mindset and an approach is not commonly employed in branding. Conventional approaches to branding limit user involvement to insight generation through consumer research and demographic profiling. With conventional approaches, key decision making on the brand vision and direction is made by internal stakeholders who hold higher, more influential positions within the organisation (Wheeler, 2017; Sanders, 2013b). In this research project, these approaches were augmented by engaging PSSP's youth leaders first as informants, and later as partners in the research. Typically, designers work with clients to clarify brand strategy and direction, informed by consumer research and insights to help decision making (Wheeler, 2017). Using a co-design approach, the young people from PSSP were placed in this decision-making role, with their insights directly driving the core brand direction.

Bringing participants into the early stages of the co-design process enabled them to not only be part of problem solving, but also placed them as contributors to define the problem itself. This was particularly evident in the development of the online platform. Young people helped to define multiple problems and identified challenges based on their experiences as PSSP

leaders in Workshop Two. These problems included: dealing or interacting with contacts, restrictive relationship with school authorities, and member responsibility/accountability. Together, we explored how an online platform could be designed to overcome these challenges. This collaborative approach helped to ensure that the final outcomes were based around an actual need, rather than preconceived ideas or assumptions about what young people might find cool or hip. This approach also ensured that the communication needs of young people were not generalised based on demographic profiling. Decision making and project direction was informed by the experiences and insights gained directly from PSSP leaders. Engaging young people in the development of a new brand for PSSP helped to add credibility and authenticity, increasing the likelihood of the brand to appeal, engage, and be accepted by their peers (Moran et al., 2017).

In common branding processes, the client or company often has a clear idea of what they want and are heavily involved in decision making. In this project, the client was unfamiliar with the branding process. Being educated in branding only through the development of this project, these stakeholders were therefore

more hesitant with their decisions. As a result, this better enabled the project to adopt co-design approaches and elevate the user (young people), who as recipients of the brand would normally have no voice in its creation. Designing with these young people enabled the resulting design solution to be accepted (for the most part) by their peers.

Co-design brought social value by bringing users into the front end of the design process to help define the problem and opportunity (Sanders, 2013b). Meaningfully engaging young people in conversations about their own healthcare experiences through this research enabled the final design solution (the new brand FRANK) to be better positioned to enact social change. It also allowed FRANK to be driven by the needs of young people and the PSSP leaders, rather than be imposed on by community health promoters or school stakeholders, who might have had a different idea of what young people needed (Sanders & Simons, 2009).

Ideally, co-design should seek to bring in users as partners, forming an equal relationship between designer, researcher, and user (Britton, 2017; Sanders & Stappers, 2008). This is

sometimes viewed as idealistic and not always practical.

As discovered through this research, the extent to what can be truly co-designed is often limited by resourcing, time, and accessibility to users. Within the constraints of this research, co-design emerged in the form of both a mindset and an approach. Participants (PSSP leaders) were treated as experts of their own experiences, offering knowledge and insights that might not be gained without meaningful engagement with them (the mindset). The “approach” was how participants were engaged to directly influence the development of the design solution. This view of co-design was restrained by the need for the designer to contribute expertise that participants did not have, to give form to ideas (Sanders, 2013b). This might have been a different case if young designers (who were also PSSP leaders) had been recruited into the process instead, as they would have been more able to drive the creative design development of the brand.

In this research, co-design enhanced the branding process and provided deeper, richer insights by meaningfully engaging with and involving young people. The co-design workshops allowed for the discussion and sharing of experiences from and

between participants, which would have been difficult to obtain using other methods (i.e. interviews or surveys). This was made further evident in the difference in responses from the survey with school stakeholders and evaluation with PSSP leaders-in-training. While all participants in the co-design workshops responded really positively to the revised brand identity, they did raise concerns around the name FRANK. However, the co-design workshop allowed them to discuss and resolve the matter, enabling them to consider the pros and benefits from many perspectives. The survey and *hui* evaluation respondents, however, did not have that same opportunity. Their responses were thus limited to their initial opinion on the name, and thus overall reflected a stronger dislike for the name.

Process and Methodology

Through the research, much was learnt about the process of co-designing with young people. Young people are often underestimated, in part due to their age. In healthcare, parental proxies (adults speaking on behalf of children) provide the default way to understand children's needs (Carter, 2009; Kirk, 2007). The young people involved in this research were very enthusiastic and showed a great desire to be involved. Their feedback on the experience highlighted that they felt their involvement was important in research affecting them and other young people. In fact, when asked what could be improved on in future co-design workshops, they expressed a desire to be more involved and really contribute, particularly with the more visual and creative side of the design process. Many also shared a desire to be actually shown through the process of taking their ideas and insights from the discovery workshops and translating them into a workable brand identity. While I had included this verbally, reflecting back on this, a brief visual presentation that guided them through the design process would help to make clearer for them the true value of their contribution to the project. Young people are able to fully contribute given the right methods and tools to express their perceptions and opinions. The responsibility, therefore, lies with the researcher/designer to

facilitate young people's active contribution to research and the design process (Einarsdottir, 2007; Kirk, 2007).

Participants were better engaged and contributed more when activities included interactive and game-like elements.

Participants were found to lose focus when workshops ran for long periods of time. Repetition of activities added to this problem. Variety of activities kept participants more engaged, but it was the gamification of activities that seemed to engage participants more, as it made them interactive and fun.

Participants highlighted this fact in their feedback on the co-design workshop experience overall. They expressed that the workshops were overall "fun", "interactive", and "engaging", but suggested games (unrelated to the workshop) would be a great way to get their energy up again between activities.

Attention spans are decreasing with every generation, so keeping participants engaged was important to get the most from them (Graber, 2014). When activities were repetitive or long, participants generally put less effort into their responses or went off topic (i.e. talked about other things). The emoji rating scale was one such example of gamification in the workshop activities. Another was our approach to use sorting cards (with

emojis and shapes) to efficiently organise participants into pairs, or small groups, for collaborative activities. A few participants particularly liked the use of the sorting cards and expressed so in their feedback. In another example of gamification, participants were asked to share some of the questions they get asked frequently as PSSP leaders (Activity Eight, Workshop Three, p. 156). Rather than to simply ask them to create a list, participants were given two sets of prompt cards designed to help them recall questions of a particular nature or topic. I found they responded enthusiastically to this activity and remained engaged throughout. While I let them complete this activity in pairs at their own pace, it might have been more engaging to make it like a game—getting each participant to select a pair of cards and share their question with the group.

Flexible environments work best to flow between smaller group work and bigger group discussions. Participants also have a tendency to work at different speeds.

Different participants worked at different paces. This was particularly evident in the activity that got groups going around to various stations. Unless the stations are quite different and require specific materials, a set of tools and materials per group

would be better suited to cater to different working speeds. The environment affected how the workshops ran logistically. In this research, different workshops were held in two different areas—an open space with couches and a meeting room with a big table. They both had their advantages. The tables were good for activities that required writing, while the open space with couches was better suited for group discussions. An environment that can be flexible and provide both these options (moving between small group work and big group discussions) would be ideal. It would also help the flow of the workshop to run more naturally; a different arrangement of participants lends itself to engage better in different kinds of activities (e.g. discussion, group work, presentations). This can be particularly helpful when the researcher/designer is inexperienced with facilitating workshops.

Open discussions allow participants to elaborate on what others have shared, often leading to deeper, richer insights. Audio recording workshops are also important to capture spontaneous reactions and feedback.

Open discussions and sharing can be challenging in group settings. While activities with set questions and tasks were

important to draw out specific information, open discussions (in addition to sharing written responses) gives participants an opportunity to add to the conversation—by responding to or elaborating on what others have shared. This gave participants a bit more freedom to share, and I felt it led to more meaningful and deeper insights. There was also value in audio recording the conversations throughout the workshop, even when the activity was not intended to be discussion-led, as participants frequently expressed insightful spontaneous reactions and feedback. One such instance was the gasps of awe and “wow” participants expressed upon revealing the brand identity visuals—a response I unfortunately did not manage to record. Participants bonded through some activities more than others, but expressed that sharing their experiences with the group helped them to realise they were not alone in the challenges they faced as PSSP leaders. Several participants specifically highlighted this in the overall experience feedback asked of them at the end of Workshop Three.

What participants say can be different what they actually mean. Designers must bring their expertise to interrogate and uncover the real needs of what participants share.

While co-design seeks to more actively involve users in the design process, it is important to value the expertise of the designer. Participants had an intimate understanding of their problem, and by adopting a co-design approach this has been acknowledged. However, it should be noted that the expertise of a designer means that the insights shared are interrogated with greater depth, through the lens of needing to create an engaging end product. This was something I realised when participants were asked whether they felt a website or an app would be more appropriate (in Workshop Two). When I dug deeper into this in Workshop Three, it became clear that their real intention was different from what they expressed—they wanted to be able to access certain features offline and thought an app would enable this. It is therefore important for the designer to apply their expertise and look deeper than initial responses to resolve the real issues.

Engaging users in the design process better positions design solutions to meet real needs and be accepted.

Engaging youth through the workshops aided their ultimate buy-in of the proposed new brand FRANK. The workshops enabled new insights to be gained that would have otherwise been difficult to acquire without meaningful engagement with these participants. One such insight was the sense of passion that resonated within the group—an obvious reflection of the commitment these young leaders have towards their role. This kind of insight might have been missed had I not engaged with these young leaders and immersed myself in their group. When comparing the three participant groups engaged through the research (co-design workshops, survey, and *hui* evaluation), their different responses suggest that perhaps engaging school staff and stakeholders to observe (or also participate to a limited degree) in the workshops may have allowed them to better understand the perspectives of the young people, and therefore where FRANK comes from.

The Final Output

Through this practice-led research project, a brand proposal and online platform for PSSP was co-designed with young people. The brand identity was formally evaluated with both school stakeholders as well as a wider youth audience (in addition to those involved in the co-design workshops). The visual brand identity was well received by all participant groups in the research. They described the overall brand as modern, appealing, and relatable. The online platform was only evaluated in the co-design workshops, but gained full approval of those participants. Participants felt the online platform would help to boost the organisation's presence and allow them to be taken more professionally and seriously. Their responses highlighted that the features included in the online platform resonated with the needs they identified in prior workshops.

While the visual brand identity was positively received, the brand name FRANK received mixed responses in the survey and *hui* evaluation. The name FRANK was contentious—some loved it and thought it was a great idea, while others either preferred PSSP or felt FRANK was not inclusive or obvious in meaning (see p. 174 and 186). Brands are not always loved when first launched. When rebranding a much loved and established brand,

there is often an initial resistance because people have formed a strong attachment and familiarity with the original name. For example, in a New Zealand context, Spark (formerly known as Telecom) experienced public resistance when they were rebranded in 2014. The name change from Telecom to Spark was widely questioned and drew much criticism (Twose, 2015; Gibson, 2014; Pullar-Strecker, 2014). Telecom was an iconic New Zealand brand with a rich and established history. People were sceptical, and viewed the rebrand as risky. However, for Spark, the rebrand was more than just a name change; it represented a shift to shed old, negative perceptions, and reposition itself as a “confident, forward-looking technology company that helps people to connect, engaged and share their lives in amazing ways, and helps business to compete and prosper in the digital age” (Moutter [qtd. in StopPress, 2014]). Spark became one of New Zealand's most influential brands within a year of its change (Twose, 2015).

Despite a strong positive response to FRANK (the brand name) from PSSP leaders in the co-design workshops, initial feedback from school staff and other young people highlighted that there were mixed opinions regarding the name. While the response to

the name was not overwhelmingly positive, those surveyed were not totally against it. Brand backlash does occur. For example, when GAP launched a refreshed brand identity in 2010 it was forced to revert back to the original identity after a week due to fan protest (Nudd, 2010). The name FRANK came from a vision that youth leaders shared in the workshops for PSSP to lead change for a more open and accepting society. The rebranded FRANK should better position PSSP to deliver on this vision. Regardless of the resistance FRANK has received so far, the positive feedback for the rebrand indicates the potential for it to be accepted (and embraced) with time. With careful marketing to introduce FRANK, and as it builds up recognition through use in wider contexts, the name FRANK can help support a strong force of change for a better, future-forward PSSP.

The negative responses from the evaluations (including the co-design workshops) were largely concerned with the name FRANK. However, brands are more than a name or a logo. Yarrow (2014, p. 7) explains, “how a brand or retailer behaves or engages is more persuasive than what it says.” People unfamiliar with branding and how it works, don't often realise that brand names gain acceptance through use and as organisations deliver

experiences that validate and build brand equity. People's relative naivety and inexperience about how brands work may affect their response to the name FRANK. But, as Paris (qtd. in Kerr and Bennett, 2014, "How Spark New Zealand came into being," para. 11-12) said of Spark, "at the end of the day too, it is just a name. The name is not what's going to make us successful. What will be the experiences that our customers get. That's what will make the difference." PSSP's strength currently lies in the young people who make up the driving force of the organisation. It will be their advocacy and delivery of the brand experience, through interactions with their peers, that will influence how FRANK will ultimately be perceived. Even if some PSSP leaders might be opposed to the change when the brand is initially launched, because the rebrand exercise was informed by PSSP leaders, there is a high likelihood they will eventually accept and become brand advocates for FRANK.

PSSP as a programme is already rather more proactive in its approach to sexuality, sexual health, and wellbeing than what is commonly expected by using peer leaders to encourage young people to be more open about these topics. As Designer P suggested, if we can't be open-minded about the name FRANK,

and its seemingly proactive approach, how can we expect young people to talk about issues bigger than the name, regarding some of PSSP's key focuses of sexual health, sexuality, and wellbeing. If people felt we should remain conservative about it, then PSSP would not exist in the first place. The original name is not conservative either. Both young people and school staff have highlighted that the term sexuality can cause negative backlash and stigma. In being a bit more vague, FRANK (as a name) plays to the strengths of the programme (being open and honest about sensitive or awkward topics), while at the same time subsiding the stigma and backlash associated with the use of the word sexuality in the name (a weakness of the current name). To quote one of the workshop participants, PSSP as a group is about being open to change, so if they are not open to the idea of changing the name, then it goes against everything they do.

Going forward, the final decision will ultimately lie with the community health promoters as to whether PSSP will change to become FRANK or whether PSSP will remain as the name identity for their new brand. As the designer/facilitator of the new brand, I recommend proceeding with FRANK (brand and name) as the new identity on the basis that:

- Stakeholders (both youth and adults) viewed FRANK as being visually more appealing, modern, and youthful than the current brand. This makes it more likely to be accepted by young people.
- FRANK (the brand name) does not use the word sexuality which was one of the barriers of the current name, and had a significant impact on how some people viewed PSSP.
- Brands are more than the name. Regardless of the more minor issues people have raised with the name, its success will continue to be defined by the experience of PSSP through interactions with PSSP members/leaders.
- FRANK will help position the organisation as more professional and to be taken seriously. This was a concern of the organisation as a whole – some staff who were not involved in PSSP saw it as a "co-curricular hobby" rather than an actual service.
- FRANK better aligns with the proactive approach PSSP takes to get young people being better informed about and supported on their sexual health, sexuality, and wellbeing. This also reflects the bigger vision of the organisation to lead change for more open and accepting communities.

Limitations of Research

Māori and Pasifika youth were harder to recruit for the co-design workshops, thus this demographic was not represented in the workshops. Given that community health promoters mentioned this demographic made up a larger majority of their target audience, it was unfortunate that youth from these demographics were not engaged in the workshops. In light of this, an effort was made to ensure youth from a range of demographics were part of the *hui* evaluation, by making the session part of their existing training camp. The evaluation was divided across three camps, with one camp having a Māori and Pasifika majority. No significant differences were identified between camps, indicating that youth views regardless of background were similar. When proceeding with FRANK, the community health promoters will need to consider how to accommodate minority groups in a way that respects their culture and background. This will be particularly important for Māori and Pasifika as this was a concern raised in the survey by school stakeholders; that FRANK (as a name) did not embrace their Māori and Pasifika students (though this seemed to be a perspective of adults rather than youth).

Only three co-design workshops were held out of consideration for the participants, but also due to limited time and resources. This was a limitation of the research. Engaging participants more frequently would have allowed them to play a more active role in the design development of the brand identity, contributing to key decision making. Instead, in this research, this role was given to two community health promoters who provided feedback on ideas and concepts on a fortnightly basis. The young people still retained a key role at the main decision-making points within the process.

Further Research Opportunities

This research only engaged young people (as primary users) in the co-design process. Future research may consider how including other secondary stakeholders to observe or be part of the co-design process may change or enable them to better understand the views of primary users. This research only engaged participants at two key decision-making stages: the early discovery stage to inform problem identification and problem solving, and the evaluation stage. Future research may also explore how greater involvement of participants in key decision making and the creative development stages, through shorter but more regular workshops over the duration of the design and development process, will enable them to truly co-design with designers and researchers.

Within this research project, there may be future research opportunities to engage the same participants from the *hui* evaluation to re-evaluate FRANK (both the brand and name) to see if their response changes over time having gained more experience as a PSSP leader. A point was raised by a current PSSP leader who was present at the *hui* that those in training do not have the same experience as they have not yet interacted with others formally in their role as a PSSP leader, and thus may not have the same knowledge of the obstacles and challenges. This would be interesting to validate by seeking the opinion of these same participants from the *hui* either via a survey or similar evaluation.

07. References



Reference List

Aaker, D. A. (2012). *Building Strong Brands*: Simon and Schuster.

Aaker, D. A., & Biel, A. L. (2013). *Brand Equity & Advertising: Advertising's Role in Building Strong Brands*: Psychology Press.

Allen, J. A., Vallone, D., Vargyas, E., Heaton, C. G., & Foundation., A. L. (2009). The truth Campaign: Using Countermarketing to Reduce Youth Smoking.

Arruda, W. (2016). Why Consistency Is The Key To Successful Branding. Retrieved from <https://www.forbes.com/sites/williamarruda/2016/12/13/why-consistency-is-the-key-to-successful-branding/#139bc1407bbd>

Auckland Council Local Boards. (2017). Pasifika Fono Event Banner [Online image]. Retrieved from <https://www.eventfinda.co.nz/2017/pasifika-fono/auckland/manukau-city-cbd>

Auckland Sexual Health Service. (2018). ASHS website Sexual Health Services Page [Screenshot]. Retrieved from <http://www.ashs.org.nz/sexual-health-services.html>

Bar-Eli, S. (2013). Sketching profiles: Awareness to individual differences in sketching as a means of enhancing design solution development. *Design Studies*, 34, 472-493. doi:10.1016/j.destud.2013.01.007

Barstead, M. (2012). The Human Need to Belong: An Evolution in How We Think about Camps. Retrieved from <https://www.acacamps.org/resource-library/camping-magazine/human-need-belong-evolution-how-we-think-about-camps>

Bogner, A., Littig, B., & Menz, W. (2009). *Interviewing Experts*. England, UK: Palgrave Macmillan.

Braun, V., & Clarke, V. (2012). Thematic Analysis. *APA Handbook of Research Methods in Psychology: Vol. 2. Research Designs*, 2, 57-71. doi:10.1037/13620-004

Britton, G. M. (2017). *Co-design and social innovation : connections, tensions and opportunities*: New York, New York ; London, [England] : Routledge, 2017.

Buchanan, E. A., & Hvizdak, E. E. (2009). Online Survey Tools: Ethical and Methodological Concerns of Human Research Ethics Committees. *Journal of Empirical Research on Human Research Ethics*(1556-2654), 37-48. doi:10.1525/jer.2009.4.2.37

Candy, L. (2006). Differences Between Practice-Based and Practice-Led Research. *Creativity and Cognition Studios*. Retrieved from <https://www.creativityandcognition.com/research/practice-based-research/differences-between-practice-based-and-practice-led-research/>

Carter, B. (2009). Tick box for child? The ethical positioning of children as vulnerable, researchers as barbarians and reviewers as overly cautious. *International Journal of Nursing Studies*, 46, 858-864. doi:10.1016/j.ijnurstu.2009.01.003

Carter, B., & Ford, K. (2013). Researching children's health experiences: The place for participatory, child-centered, arts-based approaches. *Research in Nursing & Health*(1), 95. doi:10.1002/nur.21517

Chamberlain, P., Wolstenholme, D., & Dexter, M. (2015). The state of the art of design theory and practice in health: an expert-led review of the extent of the art and design theory and practice in health and social care.

Clarke, A., & Dawson, R. (1999). *Evaluation Research: An Introduction to Principles, Methods and Practice*. London: SAGE Publications.

Coad, J., & Coad, N. (2008). Children and young people's preference of thematic design and colour for their hospital environment. *Journal of Child Health Care*, 12(1), 33-48. doi:10.1177/1367493507085617

Davidson, J. E. (2005). *Evaluation methodology basics: The nuts and bolts of sound evaluation*. California: Sage Publications.

de Leeuw, E. D., Hox, J. J., & Dillman, D. A. (2008). *International Handbook of Survey Methodology*.

Dunn, D. C. (2004). *Branding: The 6 Easy Steps*. USA: Cameron Street Press.

Edwards, C., & Willis, J. W. (2014). *Action Research : Models, Methods, and Examples*. Charlotte, NC: Information Age Publishing.

Einarsdottir, J. (2007). Research with Children: Methodological and Ethical Challenges. *European Early Childhood Education Research Journal*, 15(2), 197-211.

Evans, W. D., Blitstein, J., Hersey, J. C., Renaud, J., & Yaroch, A. L. (2008). Systematic Review of Public Health Branding. *Journal of Health Communication*, 13(8), 721-741. doi:10.1080/10810730802487364

Evans, W. D., Wasserman, J., Bertolotti, E., & Martino, S. (2002). Branding Behavior: The Strategy behind the Truth Campaign. *Social Marketing Quarterly*, 8(3), 17-29. doi:http://dx.doi.org/10.1080/15245000214134

Fay and Walter. (2017). Learning te Reo Māori [Online image]. Retrieved from <http://www.fayandwalter.co.nz/filter/Graphic/Te-Taura-Whiri-i-te-Reo-Maori>

Gianduzzo, T. R. J., Gardiner, R. A., Young, R., Kelly, S., Rashid, P., & Frydenberg, M. (2016). Impact of branding on public awareness of healthcare-related governing bodies: a pilot study of the Urological Society of Australia and New Zealand brand. *BJU International*, 118, 23-29. doi:10.1111/bju.13469

Gibson, C. (2014). Telecom rebrands as Spark: the nuts-and-bolts; the ad men's verdict. *National Business Review*. Retrieved from <https://www.nbr.co.nz/article/telecom-rebrands-spark-nuts-and-bolts-ad-mens-verdict-cg-160422>

Goodyear-Smith, F., Jackson, C., & Greenhalgh, T. (2015). Co-design and implementation research: challenges and solutions for ethics committees. *BMC Neuroscience*, 16, 1-5. doi:10.1186/s12910-015-0072-2

Graber, D. (2014). Kids, Tech and Those Shrinking Attention Spans. *Huffpost*. Retrieved from https://www.huffingtonpost.com/diana-graber/kids-tech-and-those-shrinking-attention-spans_b_4870655.html

Graham, A., Powell, M. A., & Taylor, N. (2015). Ethical research involving children. *Family Matters*(96), 23-28.

Gray, C., & Malins, J. (2004). *Visualizing research : a guide to the research process in art and design*. Farnham, Surrey; Burlington, Vt.: Ashgate.

Gray, D. E. (2017). *Doing Research in the Real World*: SAGE Publications.

Greener, M. (2016). Peer support: more than tea and sympathy. *Practical Diabetes*, 33(5), 176-177a. doi:10.1002/pdi.2031

Greenhouse, E. S. (2012). Human-Centred DesignLivable New York Resource Manual. Retrieved from <https://aging.ny.gov/LivableNY/ResourceManual/DemographicAndSocialTrends/19.pdf>.

Hands, D. (2018). *Design Management: The Essential Handbook*. Kogan Page: United Kingdom.

Heckler, D. D., & Till, B. D. (2008). *The Truth About Creating Brands People Love*: FT Press.

Hillar, S. P. (2012). *Mind Mapping with FreeMind*. United Kingdom: Packt Publishing Ltd.

Hopkins, D., & Ahtaridou, E. (2006). *Applying Research Methods to Professional Practice*. San Francisco, CA: Jossey-Bass.

Hutton, A. (2005). Consumer perspectives in adolescent ward design. *Journal of Clinical Nursing*(5), 537.

IBM Corporation. (2012). Redefining Value and Success in Healthcare: Charting the path to the future. *IBM Healthcare and Life Sciences: Thought Leadership*.

IDEO. (2015). Creating real impact [Diagram]. Retrieved from <http://www.designkit.org/resources/1>

IDEO. (2015). Fluctuating design phases [Diagram]. Retrieved from <http://www.designkit.org/resources/1>

IDEO. (2015). *The Field Guide to Human-Centered Design*. Retrieved from <http://www.designkit.org/resources/1>

Jansen, H. (2010). The Logic of Qualitative Survey Research and its Position in the Field of Social Research Methods. *Forum: Qualitative Social Research*, 11(2). doi:10.17169/fqs-11.2.1450

Jones, P. H. (2013). *Design for care : innovating healthcare experience*. Brooklyn, New York: Rosenfeld Media LLC.

Judd, C. M., McClelland, G. H., & Ryan, C. S. (2017). *Data analysis : a model comparison approach to regression, ANOVA, and beyond*: New York, NY : Routledge, 2017. Third edition.

Kerr, P., & Bennett, B. (2014). Igniting the Spark - Why Telecom Wanted To Change. *Scoop*. Retrieved from <http://www.scoop.co.nz/stories/HL1408/S00049/igniting-the-spark-why-telecom-wanted-to-change.htm#1>

Kiefer, S. M., Alley, K. M., & Ellerbrock, C. R. (2015). Teacher and Peer Support for Young Adolescents' Motivation, Engagement, and School Belonging. *RMLE Online: Research in Middle Level Education*, 38(8).

Kimberly A, M. (2002). Friends: The Role of Peer Influence Across Adolescent Risk Behaviors. *Journal of Youth & Adolescence*(4), 267.

Kirk, S. (2007). Methodological and ethical issues in conducting qualitative research with children and young people: A literature review. *International Journal of Nursing Studies*, 44, 1250-1260. doi:10.1016/j.ijnurstu.2006.08.015

Lapowsky, I. (2014). Why Teens Are the Most Elusive and Valuable Customers in Tech. *Inc*. Retrieved from <https://www.inc.com/issie-lapowsky/inside-massive-tech-land-grab-teenagers.html>

Layzer, C., Rosapep, L., & Barr, S. (2017). Student Voices: Perspectives on Peer-to-Peer Sexual Health Education. *Journal of School Health*, 87(7), 513-523.

Liedtka, J., & Ogilvie, T. (2011). *Designing for Growth: A Design Thinking Toolkit for Managers*. New York: Columbia University Press.

Manzini, E. (2015). *Design, when everybody designs: an introduction to design for social innovation*. Cambridge, Massachusetts: The MIT Press.

Manzini, E., & Rizzo, F. (2011). Small projects/large changes: Participatory design as an open participated process. *CoDesign*, 7(3/4), 199-215. doi:10.1080/15710882.2011.630472

Māori Art. (2017). National Weavers Hui Poster [Online image]. Retrieved from <https://www.maoriart.org.nz/nwh-2017.html>

Māori Tourism NZ. (n.d). Kia ora [Online Image]. Retrieved from <https://maoritourism.co.nz/experiences/wellington-wairarapa>

Māori TV. (2017). Raumati Summer Tea Towel [Online image]. Retrieved from <https://www.facebook.com/maoritv.nz/photos/a.10150483291365649.429572.214547255648/10156285247795649/?type=3&theater>

Māori TV. (2017). This is Summer Raumati Banner [Online image]. Retrieved from <https://www.facebook.com/maoritv.nz/>

Marx. (2014). Māori Dictionary Books [Photo]. Retrieved from <http://www.marxdesign.co.nz/penguin-maori-dictionary/>

Meroni, A., & Sangiorgi, D. (2016). *Design for Services*. Oxon: Routledge.

Miller, M. J. (2015). Truth Anti-Smoking Campaign Expands Brand to Reach Social Teens

Moran, M. B., Walker, M. W., Alexander, T. N., Jordan, J. W., & Wagner, D. E. (2017). Why Peer Crowds Matter: Incorporating Youth Subcultures and Values in Health Education Campaigns. *American Journal of Public Health*, 107(3), 389-395.

Muratovski, G. (2016). *Research for Designers: A Guide to Methods and Practice*. London: SAGE Publications Ltd.

Nakarada-Kordic, I., Hayes, N., Reay, S. D., Corbert, C., & Chan, A. (2017). Co-designing for mental health: creative methods to engage young people experiencing psychosis. *Design for Health, 1*(2), 229-244. doi:<https://doi.org/10.1080/24735132.2017.1386954>

Netsafe. (2018). New Zealand teens' digital profile: A Factsheet. Wellington, NZ: Netsafe.

Neumeier, M. (2005). *The brand gap: how to bridge the distance between business strategy and design. A whiteboard overview*. Berkeley, CA: New Riders.

Newbury, D. (2001). Diaries and Fieldnotes in the Research process. *Research Issues in Art, Design and Media*(1).

Nkwake, A. M. (2015). *Credibility, Validity and Assumptions in Program Evaluation Methodology*. Switzerland: Springer International Publishing.

Norman, D. A. (2013). *The design of everyday things*: New York : Basic Books, [2013] Revised and expanded edition.

Nudd, T. (2010). Gap ditches new logo, returns to its old one. *ADWEEK*. Retrieved from <http://www.adweek.com/creativity/gap-ditches-new-logo-returns-its-old-one-12100/>

Osterwalder, A., Pigneur, Y., Smith, A., Bernarda, G., & Papadakos, P. (2014). *Value Proposition Design: How to Create Products and Services Customers Want*. New Jersey: John Wiley & Sons.

Oxford Dictionary. (2017). Definition of *expert* in English.

Paget, I. (2014). 'SMART' logo design principles. *LogoGeek*. Retrieved from <https://logogeek.uk/logo-design/smart-principles/>

Pasifika futures. (2015). Pasifika futures logo [Online image]. Retrieved from <http://pasifikafutures.co.nz/>

Peer Sexuality Support Programme. (2016). PSSP 21st Reunion Celebration Banner [Image].

Peer Sexuality Support Programme. (n.d.). PSSP Student Name Badge [Image].

Peer Sexuality Support Programme. (2017). PSSP T-shirt [Image].

Peer Sexuality Support Programme. (2017). Resource Book Covers, 2017 and 2016 versions [Image].

Pelander, T., & Leino-Kilpi, H. (2010). Children's best and worst experiences during hospitalisation. *Scandinavian Journal of Caring Sciences, 24*(4), 726-733. doi:10.1111/j.1471-6712.2010.00770.x

Phillips, P. L. (2012). *Creating the Perfect Design Brief: How to manage design for strategic advantage*. New York: Skyhorse Publishing Inc.

Picard, R. (2017). *Co-design in living labs for healthcare and independent living : concepts, methods and tools*: London : ISTE Ltd. ; Hoboken, NJ : Wiley, 2017.

Pralea, A. R. (2011). BRANDING IN HEALTH MARKETING. *Bulletin of the Transilvania University of Brasov. Series V: Economic Sciences, 4*(2), 65-72.

Pullar-Strecker, T. (2014). Telecom Spark rebrand paying off, chairman says. *Stuff*. Retrieved from <https://www.stuff.co.nz/business/industries/63002228/telecom-spark-rebrand-paying-off-chairman-says>

Reay, S. D., Collier, G., Kennedy-Good, J., Old, A., Douglas, R. A., & Bill, A. (2016). Designing the future of healthcare together: prototyping a hospital co-design space. *CoDesign*. doi:doi: 10.1080/15710882.2016.1160127.

Rustler, F. (2012). *Mind Mapping for Dummies*. England: John Wiley & Sons, Ltd.

Sanders, E., & Simons, G. (2009). A Social Vision for Value Co-creation in Design. *Open Source Business Resource*(December 2009).

Sanders, E. B.-N. (2013a). New Spaces, Places & Materials for Co-designing Sustainable Futures. *Current: Emily Carr University of Art + Design, Design Research Journal*(4).

Sanders, E. B.-N. (2013b). Perspectives on Participation in Design. In *Wer Gestaltet die Gestaltung? Praxis, Theorie und Geschichte des Partizipatorischen Designs*.

Sanders, E. B.-N., & Stappers, P. J. (2008). Co-creation and the new landscapes of design. *CoDesign, 4*(1), 5-18. doi:10.1080/15710880701875068

Sanders, E. B.-N., & Stappers, P. J. (2008). Map of human-centred design research [Diagram]. *CoDesign, 4*(1), 5-18. doi:10.1080/15710880701875068

Sanders, E. B.-N., & Stappers, P. J. (2014). Probes, Toolkits and Prototypes: Three Approaches to Making in Codesigning. *CoDesign, 10*(1), 5-14. doi:10.1080/15710882.2014.888183

Schön, D. A. (1983). Cyclic action research process [Diagram]. *The reflective practitioner: how professionals think in action*. New York: Basic Books.

Schön, D. A. (1983). *The reflective practitioner: how professionals think in action*. New York: Basic Books.

Schuler, A. J. (2003). Overcoming Resistance to Change: Top Ten Reasons for Change Resistance.

Sherwin, D. (2012). *Success By Design: The Essential Business Reference for Designers*: Simon & Schuster.

Silvis, J. (2012). Hospitals as Community Leaders. *Healthcare Design*.

Skinner, H. (2017). Action Research. *Formative Research in Social Marketing: Innovative Methods to Gain Consumer Insights*, 11-31. doi:10.1007/978-981-10-1829-9_2

Statistics Canada. (2003). Survey Methods and Practices. Ottawa, Canada.

Stewart, A. (2016). Researchers claim NZ health budget declining, publicly-funded surgery on way out. *Stuff*. Retrieved from <http://www.stuff.co.nz/national/health/80318036/researchers-claim-nz-health-budget-declining-publiclyfunded-surgery-on-way-out>

Stokes, J. C. (2003). *How to do media & cultural studies*: London ; Thousand Oaks, [Calif.] : SAGE, 2003.

Stone, T. L. (2010). *Managing the Design Process Concept Development: An Essential Manual for the Working Designer*. Beverly Massachusetts: Rockport Publishers.

Stones, C., & Cassidy, T. (2010). Seeing and discovering: how do student designers reinterpret sketches and digital marks during graphic design ideation? *Design Studies*, 31, 439-460. doi:10.1016/j.destud.2010.05.003

StopPress. (2014). Spark by logo, Spark by name: Telecom sheds its home phone heritage. *StopPress*. Retrieved from <http://stoppress.co.nz/news/spark-logo-spark-name-telecom-sheds-its-home-phone-heritage>

Sudra, J. Features of a good logo: A complete guide with famous logo design examples from the best brands. Retrieved from <http://sudragrafika.com/good-logo-features-examples-analysys.html>

Sullivan, B., & Schuh, J. (2016). Generate and evaluate ideas through sketching [Diagram]. *The design studio method : creative problem solving with UX sketching*: New York ; London, [England] : Focal Press, 2016.

Sullivan, B., & Schuh, J. (2016). *The design studio method : creative problem solving with UX sketching*: New York ; London, [England] : Focal Press, 2016.

Swann, C. (2002). Action Research and the Practice of Design. *Design Issues*, 18(1), 49-61. doi:10.1162/07479360252756287

Swann, C. (2002). Non-linear design process [Diagram]. *Design Issues*, 18(1), 49-61. doi:10.1162/07479360252756287

Taylor, S., Garralda, E. M., Haase-Casanovas, S., Weaver, T., & Kidd, J. (2010). Child involvement in the paediatric consultation: A qualitative study of children and carers' views. *Child: Care, Health and Development*, 36(5), 678-685. doi:10.1111/j.1365-2214.2010.01076.x

Teen Prevention Education Program. (2018). Teen PEP Overview. Threaded Magazine. (2017). Threaded Ed. 20 [Photo]. Retrieved from <http://www.threaded.co.nz/threaded-ed20>

Tickit. (n.d.). Designers collaborating on Tickit [Photo]. Retrieved from <https://tickithealth.com/>

Truth. (2014). #FinishIT Campaign [Online image]. Retrieved from <http://geopanch.com/project/finish-it>

Truth. (2015). Truth initiative logo [Logo]. Retrieved from https://www.underconsideration.com/brandnew/archives/new_name_logo_and_identity_for_truth_initiative_by_siegelgale.php

Truth. (2015). Truth Anti-Smoking Finishers Campaign [Online image]. Retrieved from <https://i.pinimg.com/originals/4d/ff/77/4dff77cd8c467dcc1b8d3b8173edb464.jpg>

Tseklevs, E., & Cooper, R. (2017). Emerging Trends and the Way Forward in Design in Healthcare: An Expert's Perspective. *Design Journal*, 20, S2258.

Twose, H. (2015). An insider's guide to a successful rebrand. *REDnews*. Retrieved from <https://www.westpac.co.nz/rednews/business/insiders-guide-successful-rebrand/>

Vallone, D., Smith, A., Kenney, T., Greenberg, M., Hair, E., Cantrell, J., Rath, J., Koval, R. (2016). Agents of Social Change: A Model for Targeting And Engaging Generation Z across Platforms. *Journal of Advertising Research*, 56(4), 414-425. doi:10.2501/JAR-2016-046

Visocky O'Grady, J., & Viscoky O'Grady, K. (2017). *A Designer's Research Manual: Succeed in Design by Knowing Your Clients and Understanding What They Really Need*. USA: Rockport Publishers.

Warfel, T. Z. (2009). *Prototyping: A Practitioner's Guide*. New York: Rosenfeld Media.

Wheeler, A. (2013). Branding Process [Diagram]. *Designing Brand Identity: An Essential Guide for the Whole Branding Team*. Hoboken, NJ: John Wiley & Sons.

Wheeler, A. (2013). *Designing Brand Identity: An Essential Guide for the Whole Branding Team*. Hoboken, NJ: John Wiley & Sons.

A. Wheeler (Speaker). (2017, October 2). #10 The steps to design a brand identity [Audio Podcast]. Retrieved from <https://logogeek.uk/podcast/>

White, F. (2014). Primary Health Care and Public Health: Foundations of Universal Health Systems. *Medical Principles and Practice*.

Whitehouse, S. R., Lam, P.-Y., Balka, E., McLellan, S., Deevska, M., Penn, D., Paone, M. (2013). Co-Creation With TickiT: Designing and Evaluating a Clinical eHealth Platform for Youth. *JMIR Res Protoc*, 2(2), e42. doi:10.2196/resprot.2865

Williams, P. J., & Stables, K. (2017). *Critique in Design and Technology Education*. Singapore: Springer Nature.

World Health Organisation. (2014). The Case For Investing In Public Health: The strengthening public health services and capacity.

Yarrow, K. (2014). *Decoding the New Consumer Mind: How and Why We Shop and Buy*. CA: Jossey-Bass.

08. Appendices



Appendix 1 – Ethics Application 17/158

AUTEC Secretariat

Auckland University of Technology
D-88, WU406 Level 4 WU Building City Campus
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

13 June 2017

Stephen Reay
Faculty of Design and Creative Technologies

Dear Stephen

Re Ethics Application: **17/158 Using co-design to create meaningful public health brands for youth**

Thank you for providing evidence as requested, which satisfies the points raised by a subcommittee of the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 12 June 2020.

Standard Conditions of Approval

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: <http://www.aut.ac.nz/researchethics>.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Non-Standard Conditions of Approval

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. You are reminded that it is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

For any enquiries, please contact ethics@aut.ac.nz

Yours sincerely,



Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: eissacoohk@gmail.com; Eden Potter



AUTEC Secretariat

Auckland University of Technology
D-88, WU406 Level 4 WU Building City Campus
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

3 November 2017

Stephen Reay
Faculty of Design and Creative Technologies

Dear Stephen

Re: Ethics Application: **17/158 Using co-design to create meaningful public health brands for youth**

Thank you for your request for approval of an amendment to your ethics application.

I am pleased to advise that the use of an anonymous survey is approved.

Note: The front page of the survey should include an AUT logo.

I remind you of the Standard Conditions of Approval.

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: <http://www.aut.ac.nz/researchethics>.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Non-Standard Conditions of Approval

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. If the research is undertaken outside New Zealand, you need to meet all locality legal and ethical obligations and requirements.

For any enquiries please contact ethics@aut.ac.nz

Yours sincerely,



Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: eissacoohk@gmail.com; Eden Potter



AUTEC Secretariat

Auckland University of Technology
D-88, WU406 Level 4 WU Building City Campus
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

1 February 2018

Stephen Reay
Faculty of Design and Creative Technologies

Dear Stephen

Re: Ethics Application: **17/158 Using co-design to create meaningful public health brands for youth**

Thank you for your request for approval of amendments to your ethics application.

I have approved minor amendments to your ethics application allowing changes to the recruitment and data collection to include a Hui Evaluation.

I remind you of the Standard Conditions of Approval.

1. A progress report is due annually on the anniversary of the approval date, using form EA2, which is available online through <http://www.aut.ac.nz/researchethics>.
2. A final report is due at the expiration of the approval period, or, upon completion of project, using form EA3, which is available online through <http://www.aut.ac.nz/researchethics>.
3. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form: <http://www.aut.ac.nz/researchethics>.
4. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.

Non-Standard Conditions of Approval

1. Inclusion of the AUT logo on the Information Sheet.

Please quote the application number and title on all future correspondence related to this project.

AUTEC grants ethical approval only. If you require management approval for access for your research from another institution or organisation then you are responsible for obtaining it. If the research is undertaken outside New Zealand, you need to meet all locality legal and ethical obligations and requirements.

For any enquiries please contact ethics@aut.ac.nz

Yours sincerely,



Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: eissacoohk@gmail.com; Eden Potter



Appendix 2 – Survey Questions

What do you think of the brand overall?

😍 I love it. 😎 It's cool. 😐 It's OK. 😞 No good. 💩 It's crap.

Please tell us why you chose this option.

What do you think of the name FRANK?

😍 I love it. 😎 It's cool. 😐 It's OK. 😞 No good. 💩 It's crap.

Please tell us why you chose this option.

As a PSSP co-ordinator/supporter do you feel the young people at your school will respond positively to the new brand FRANK?

Yes No Maybe

What is your reason for the answer above?

Is there anything about this brand that may be of concern (from a cultural perspective, etc)? If so, how could we improve this?

Finally, is there anything else you'd like to say...

Appendix 3 – PDF Document of Process for Survey

AN OPPORTUNITY

The Peer Sexuality Support Programme (PSSP) is already doing great things, impacting many young people and their communities. An opportunity arose to revitalise the brand for the new generation of peer support leaders. We hope embracing this opportunity will get more investors interested and get the programme reaching out to help support more young people in New Zealand.

INVOLVING YOUTH

Young people are the heart and soul of this programme, so it made sense to get a group of our PSSP leaders involved in co-designing what a new brand could be for PSSP. Their insights have helped shape and guide the direction of this new brand.

Let's take you on our journey so far...

WHAT IS CO-DESIGN?

Co-design is an approach that gets designers and non-designers working together to produce an effective design solution that meets the real needs of the end-user. Youth in this case are elevated from a traditionally passive role to a more active and involved role as an expert of their experiences.

CO-DESIGN WORKSHOPS

We ran 2 co-design workshops with a group of youth from PSSP in July 2017. The first workshop focused on the brand. It gave these young people the opportunity to share what PSSP means to them and what their role is as PSSP leaders. The second workshop asked what a new online platform for PSSP might look like, what purpose it would serve and how it could help not only them in their roles as peer support leaders, but also other young people.

THE INSIGHTS

They shared a lot with us, and it was clear they were all extremely passionate about PSSP. The vibe of the workshop was something our research/design team felt portrayed the very essence of what PSSP is and what we tried to portray within the new brand. Here are some of the other insights we gained from working with these young leaders.

One of the activities we got these young people to do was share what makes PSSP the amazing organisation it is. The following selection of words best describes what the young people felt represent who PSSP is and what it does.

FRIENDLY
OPEN
COMMUNITY
RESPECTFUL
COMFORTABLE
NON-JUDGEMENTAL
CONFIDENTIAL
SUPPORT
RELATABLE
CHANGE
NETWORK

RAINBOW

We took these values and thought about how we could represent this in a new brand for the organisation. One of the things these young people shared with us was the value of diversity and acceptance, and they felt a rainbow best represented this. So we started our initial ideas around this concept.

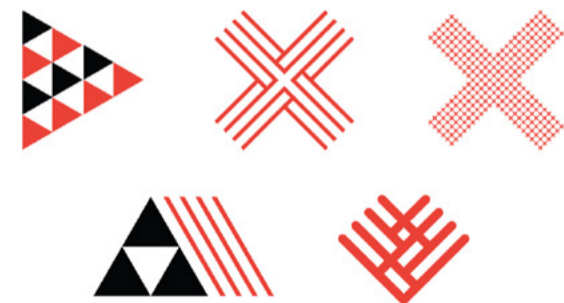


While we felt there were some cool ideas here, the team also had some concerns that to use the rainbow would cause further misunderstanding about what PSSP actually does, because of the rainbow having close ties and symbolism to the LGBTQ community. One of the challenges the PSSP leaders expressed was their peers at school often misunderstood what PSSP does – that it's only about sex and sexuality, when in fact they cover many other topics.

So while PSSP fully supports the LGBTQ community, the young people agreed that it was not wise to use the rainbow as they understood not everyone is fully accepting. They also shared that they wouldn't want to put other youth in any danger, or have young people that need support avoid seeking out a PSSP leader because of the misconceptions using the rainbow in the brand would bring.

MAORI MOTIFS

We thus moved away from the rainbow concepts and looked back to the roots and essence of the programme itself, which is heavily influenced by Maori values and teachings. We thought it would be appropriate to incorporate some Maori motifs into the new brand, but modernise it in such a way that these young generations, regardless of whether they come from a Maori culture or not, can connect to and resonate with it.



A NEW NAME

At this point we started to also think of what a new name for PSSP could be, for the same reasons the young people expressed regarding the use of the rainbow – misconceptions about what exactly PSSP does. As an overall concept, we felt the organisation is rather proactive in its approach to help others and initiate change.

One of the values that stood out to us was 'open', the idea that at a broader level, PSSP leaders not only support their peers, but become advocates for a more open and accepting society. We took this idea of 'open' and brainstormed a whole lot of words that meant the same thing or communicated a similar idea.

So we proposed a new brand for the organisation called...

FRANK

Youth Supporting Youth

...to our group of PSSP leaders in a recent co-design workshop. Frank has the meaning of being open, sincere and honest, particularly when dealing with tricky topics. We think FRANK really relates to what the organisation is and does. It's also simple, short and catchy even as a word.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

A custom typeface was designed for this new brand that is loosely based on Maori weaving patterns. The red, black and white colour palette also makes references to Maori art and culture.

We also showed the PSSP leaders some of the ways the brand would be applied across various collateral and touchpoints.

Alternative logo lock up...



An example of a poster...



Badges for the leaders...

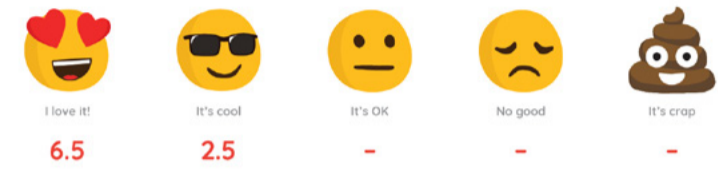


Some cool t-shirts...



When we asked our PSSP leaders what they thought of this new brand, this is what they said.

What was your first impression of the brand overall?



"The name is perfect! I like the keeping of youth supporting youth. Modern new look, fresh. The t-shirts are the best."

"I think that 'FRANK' is overall a great new brand, the name represents what PSSP is."

"I think that it is amazing because it is alot more inclusive with the name. Also it is alot more modern in the design."

"Not an exclusive name, capturing I LOVE the font."

"It's modern and quite minimalist, which I think is good for making [it] more widely appreciated by students/teachers etc"

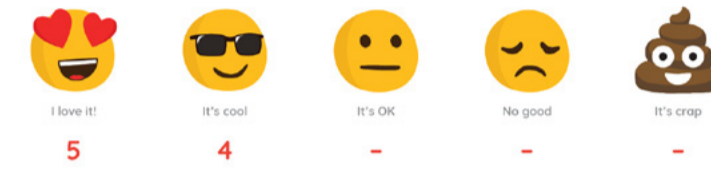
"It looks like an already professional brand. (recognisable + readable)"

"It's really high-impact. I like red with the... it just catches your attention straight away. I want one of the shirts."

"I love the modern font/design. I can easily see it being loved by youth/actual students. I like that 'youth supporting youth' is still included."

"I just love the name in general and the meaning behind it. I feel like people will respond really positively. (Not just think we only talk about sex)"

What do you think of the name 'FRANK'?



"Just The Bomb digity."

"It communicates what PSSP is (though a slight bit of explaining may be necessary)"

"To the point and allows people to ask questions and not have prejudice."

"And I feel like (oud)ie) it's just being frank about lots of different things. I like it."

"Readers question what it means and I think that is important."

"I like how it means 'be straight-up/honest' and is easier to remember than PSSP. (as an initial name)"

"I think people will remember it. Curious to see what the members of 'Frank' would be called."

"I like it, although some people may be confused with the name as [sic] first, but that will make people ask questions which is good."

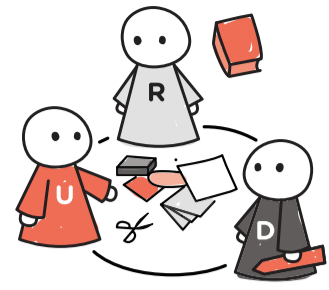
"It's sort of intriguing, its like 'Oh who's frank?' and then you're just gonna be like 'well...'"

We got a positive response from these young people on this new proposed brand for our organisation. But we know these PSSP leaders are only one perspective.

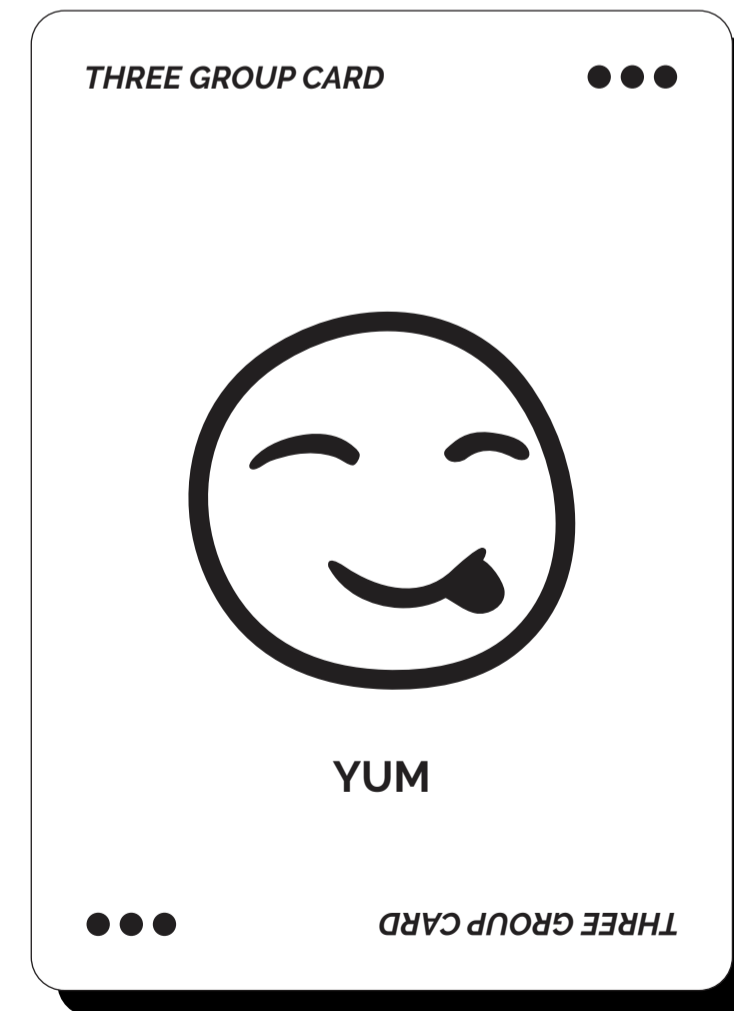
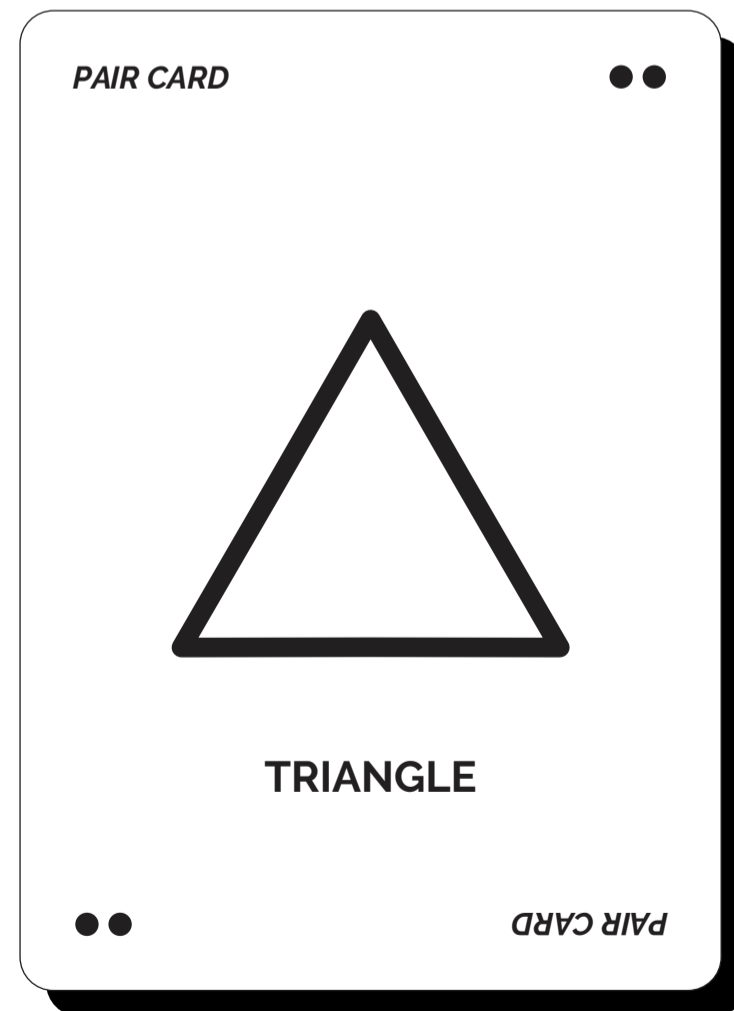
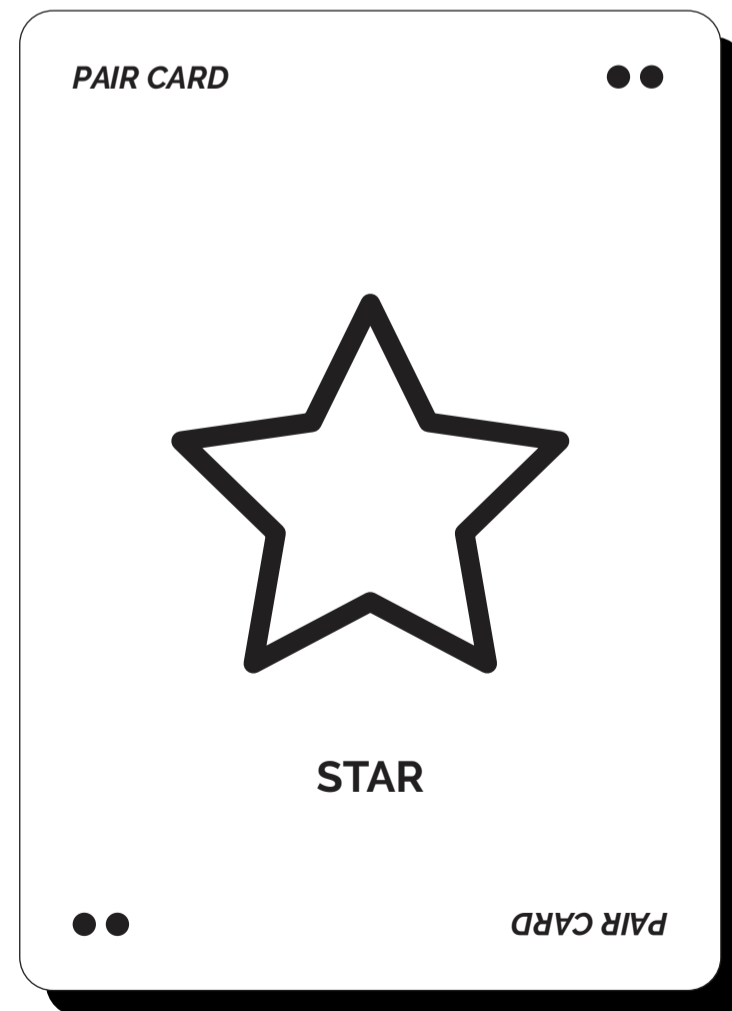
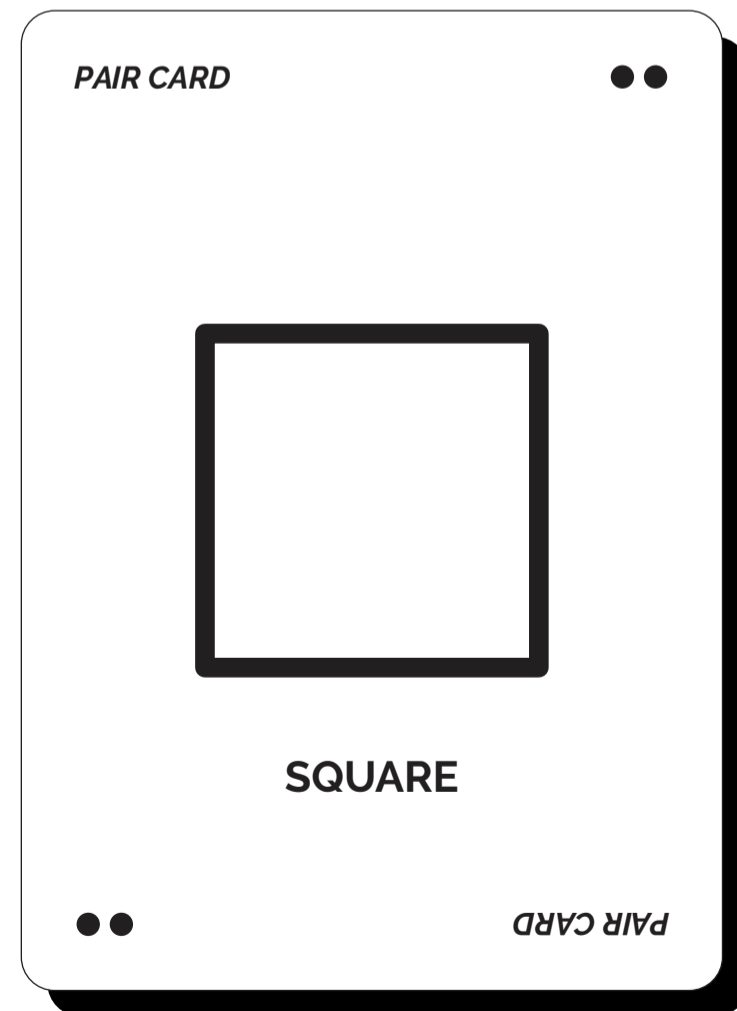
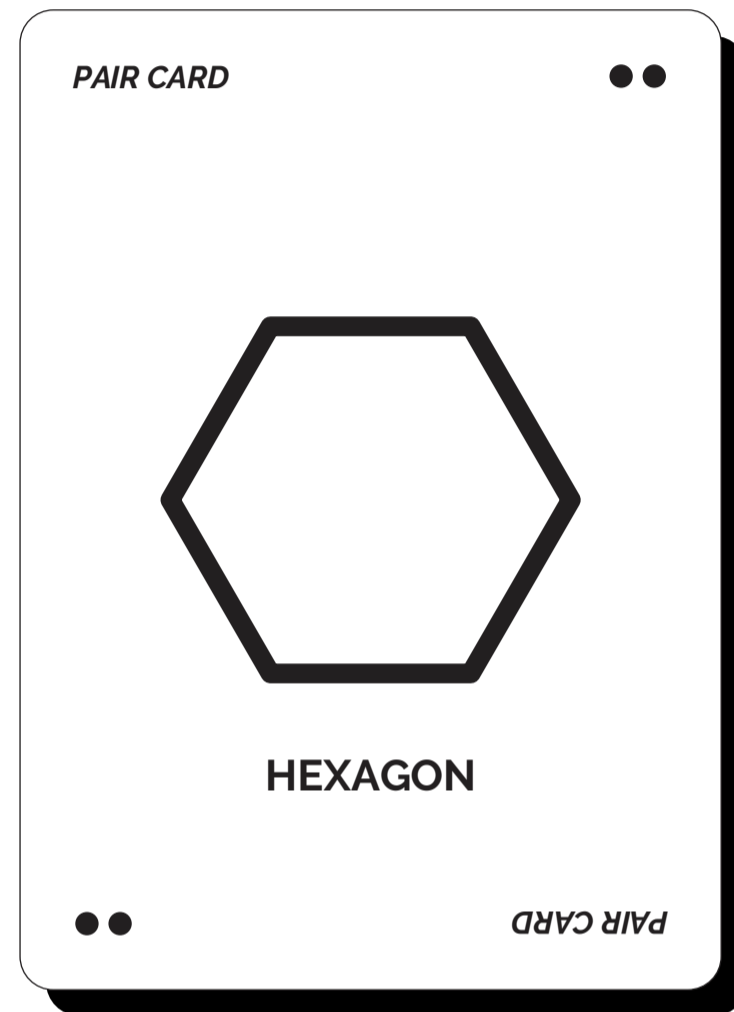
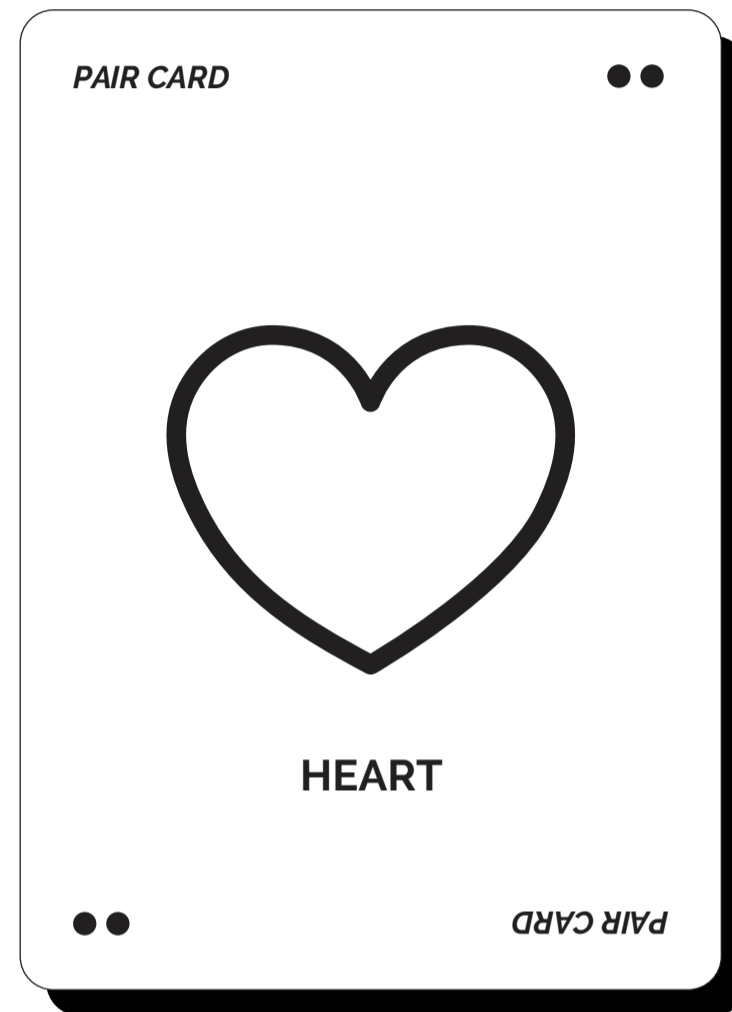
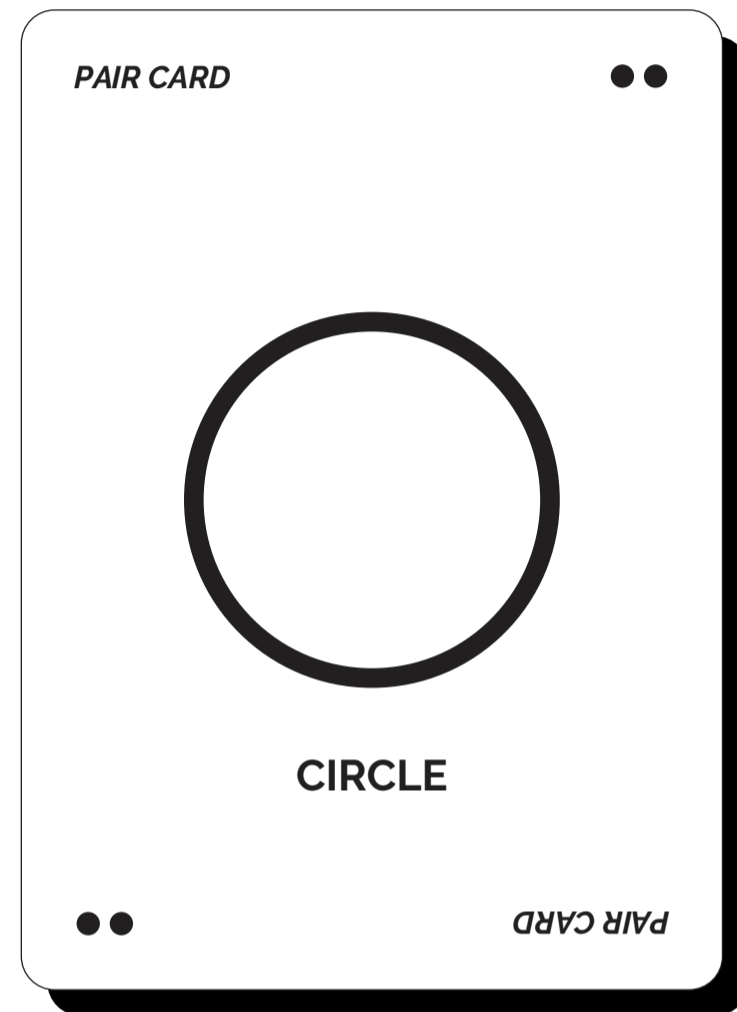
INVOLVING YOU

As a key school stakeholder, we feel your voice is also important. Which is why we'd like to ask you for your feedback, thoughts and opinion about FRANK.

We would really appreciate it if you could take the time to complete this survey and share what you think.



Appendix 4 - Co-design Workshop One (Materials and Worksheets)



Activity Four - What is a Brand?

What is a brand?

Brand
[brandr] = to burn.

1650's

PSSP CO-DESIGN WORKSHOP_ WHAT IS A BRAND? Your Name

What is a brand?

WINERY

- Good source
- Good quality

Logo Identity Product

A brand is a promise, a big idea, an expectation that resides in the customer's mind about a product, service or company.

Quality

Donate Volunteer Be part of the cause

What is a Brand? Script

So what is a brand? The word brand comes from the Old Norse word 'brandr,' which means 'to burn.' Way back in the 1650's, farmers would use a hot iron to burn an identifying mark on the hide their cattle. Can anyone guess why? [Ask participants]

Well, during those days, it was pretty common for cattle to wonder off or get mixed up with other herds. So farmers branded their cattle in order to claim ownership of their livestock. It's kind of like when you write your name on your stuff so nobody else can say it's theirs. Some time later, wineries did something similar. They would burn the name of their winery onto their wooden cases of wine so people would know who made it. Overtime, this act of branding or putting their brand on the wine grew to be a guarantee of good source and good quality. This association between a brand and the quality of the product or service, are what brands have become today.

Most of the time we think a brand is simply a logo, an identity or a product. Yes that is partly true, they're all part of a brand, but it is also a lot more than that. A brand is a promise, a big idea, an expectation that resides in the customer's mind about a product, service or company. It can be considered as a person's

gut feeling or emotional response. Brands are powerful things. They convey and mean many things particularly credibility, quality and satisfaction. Think of all the fast food stores out there. There's McDonalds, Wendy's, Burger King, Carl's Jr, Burger Fuel, Better Burger and so on. Now they may have their differences, but essentially they all sell burgers. Because we have so many choices these days, a strong brand enables organisations and the products or services they offer to stand out against competitors. A strong brand communicates quality. It provides reassurance that you as the customer have made the right choice. A strong brand engages customers, allowing them to identify with the brand by sharing the same values and ideals. Ultimately, it is your perception of the brand, good or bad, that affects their success.

For non-profit organisations like PSSP, World Vision or Unicef, a good brand can mean more people are aware of their cause and what they do. More people being aware, means more people are likely to donate, volunteer or be a part of the cause. Or more so in PSSP's case, it allows the organisation to spread knowledge, create positive communities, and even start a movement.

As students, you guys are the primary consumers of the PSSP brand. And as PSSP leaders, you are also the advocates of the PSSP brand. The success of a brand can be said to depend on the communication of the message or feeling an organisation is trying to convey, or the recognition of a brand's existence and what it has to offer. The potential for failure often occurs when there is a miscommunication between what you guys as the consumers perceive the brand to be, and what the organisation intends the brand to be. So today, the activities we'll do will help to make sure the new brand for PSSP is actually the brand you guys need.

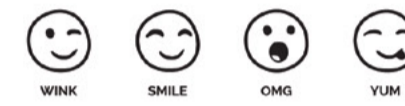
Activity Five – If PSSP were a Friend

PSSP CO-DESIGN WORKSHOP_WORKSHEET 1_PSSP AS A FRIEND

If PSSP were a friend, what are the ideal qualities you'd want in this PSSP friend? It might help to think about the kind of person you try to be for your peers in your role as a PSSP leader.

Create a list or mind map below of these ideal qualities or characteristics.

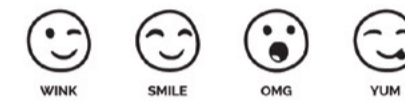
Circle your group emoji:



Write your names:

Draw your PSSP friend...

Circle your group emoji:



Write your names:

Name:

Activity Six – PSSP Ideals

PSSP CO-DESIGN WORKSHOP_PSSP IDEALS

STATION ONE

MISSION

If you were to explain to a friend what is the main purpose of PSSP, what would you say?

1. Write your answer or answers to the question above.
2. Circle the keywords of your answer/answers.
3. Re-write your answer using the keywords in the shortest way possible.

PSSP CO-DESIGN WORKSHOP_PSSP IDEALS

STATION TWO

POSITIONING

What makes what PSSP does different from students taking general sexual education classes at school?

What are the benefits of PSSP leaders in schools?

1. Write a list of answers to the question above.
2. Circle the keywords of your answer/answers.
3. From your circled keywords, choose the top 5 most important ones. Order these in a new list.

PSSP CO-DESIGN WORKSHOP_PSSP IDEALS

STATION THREE

PROMISE / ESSENCE

If you had to describe what does PSSP in a few words, what would that be?

It might help to think what is the essence of what PSSP does. Use the prompts below to help you get started.

To me, PSSP is... PSSP promises to... As a PSSP leader I promise to...

1. Write your answer or answers to the question above. Use the prompts to help your group get started.
2. Circle the keywords of your answer/answers.

PSSP CO-DESIGN WORKSHOP_PSSP IDEALS

STATION FOUR

VALUES

Why is PSSP important? Why is your role as a PSSP leader important?

Think about how PSSP helps young people like yourselves. Or how you, as a PSSP leader, help your peers.

1. Write as many reasons as you can to the questions above.
2. Circle 5 keywords or phrases from your answers

STATION ONE

Circle your group emoji:



Write your names:

STATION TWO

Circle your group emoji:



Write your names:

STATION THREE

Circle your group emoji:



Write your names:

STATION FOUR

Circle your group emoji:

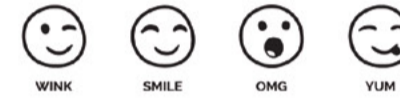


Write your names:

STATION ONE – SUMMARY

If you were to explain to a friend what is the main purpose of PSSP, what would you say?

Circle your group emoji:



Write your names:

STATION TWO – SUMMARY

What makes what PSSP does different from students taking general sexual education classes at school?

Circle your group emoji:



Write your names:

STATION THREE – SUMMARY

If you had to describe what does PSSP in a few words, what would that be?

Circle your group emoji:



Write your names:

STATION FOUR – SUMMARY

Why is PSSP important? Why is your role as a PSSP leader important?

Circle your group emoji:



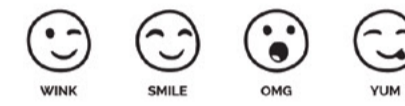
Write your names:

Activity Seven - What if PSSP were a...

PSSP CO-DESIGN WORKSHOP_WORKSHEET 3_PSSP ANALOGY

If PSSP were a shoe/car it would be...

Circle your group emoji:



Write your names:

Activity Eight - A New Name?

*I think PSSP should **change** its name because...*

YES

*I think PSSP should **keep** its name because...*

NO

*I **like** the name PSSP because...*

I LIKE

*I **do not like** the name PSSP because...*

I DO NOT LIKE

YES

NO

I LIKE

**I DO
NOT LIKE**

Activity Nine - Great Brand Identities

<p><i>What makes a good brand identity?</i></p>				
 <p>customer's perception</p>  <p>how organisation wants to be perceived</p>				
		<p>SIMPLE TIMELESS MEMORABLE VERSATILE APPROPRIATE</p>		

Great Brand Identities Script

There are the good brands, and iconic brands. But there are also... the not so good and the really bad. For the rest of today's workshop, we'll be doing some activities that will get everyone thinking about how we might create a new brand identity, that is hopefully good, if not great. And someday could even be iconic. While a brand is a perception customers have about a product or service. A brand identity is how the organisation wants to be perceived. The most common components that make up a brand identity are the visual elements you see. For example in McDonald's case, it would not only be their logo, but the colours they use, their menu, packaging, advertising, and so on.

Today we'll be focusing on a new logo for PSSP, which is often a starting point that informs the rest of the brand identity. We won't actually be getting you to design the logo itself, so don't worry about that. What we'll focus on is determining the small pieces or elements that can be combined to create a new logo that better reflects PSSP and what it does. But first let us understand what makes a great logo or brand identity.

Can anyone tell me what these three brands have in common?
[Ask participants]

Despite being really simple, all three are iconic enough to be recognised without the brand name. Now this is the ideal for any brand. It's the goal we're aiming for. The reality is though, that these brands have all been refined, and have built up their loyal customer base over time. We can however, use a similar approach to ensure PSSP's new logo is recognisable and memorable.

Raise your hand if you looked at the logo on the left first. And the right. [More slides] As you can see a more simple logo is much easier to recognise and will often be more memorable. Logos are used almost everywhere, so it is important they can be scaled to almost any size, and still look good. Whether that be big [slide] regular [slide] small [slide] or even tiny [slide].

A good logo should be simple, memorable, timeless, versatile and appropriate. The next activities we're going to do today will start us off in the right direction for a potential new logo.

Activity Eleven - Moodboard

Some prompts to help you...

The _____ of this logo makes me feel ...

COLOUR(S) / STYLE / TYPOGRAPHY / DETAIL / ICON / SYMBOL

I think this would suit PSSP because...

This stood out/appealed to me because...

I like this because...

A list of feelings / words...

Optimistic Vulnerable Comforting Welcoming Irritated

Trustworthy Happy Sad Angry Disappointed Joyful Distrustful

Positive Negative Uncertain Alone Lucky Sulky Playful Bold

Courageous Anxious Brave Wary Worried Energetic Free

Doubtful Wonderful Scared Thankful Important Cheerful Loved

Delighted Relaxed Comfortable Calm Useless Serene

Reassured Understanding Kind Supported Accepting Satisfied

Reliable Touched Shy Curious Concerned Daring Hopeful

Inspired Eager Rebellious Annoyed Belonging Unpleasant

Hateful Provoked Fuming Loving Poweress Guilty Passionate

Miserable Certain Indecisive Interesting Hesitant Bright Unsure

Inferior Distressed Fearful Fearless Nervous Surprised Timid

Bored Encouraged Confident Reserved Rejected Restless

Considerate Cowardly Friendly Dependable Creative Youthful

Imaginative Growth Peaceful Warmth Clarity Balanced Wise

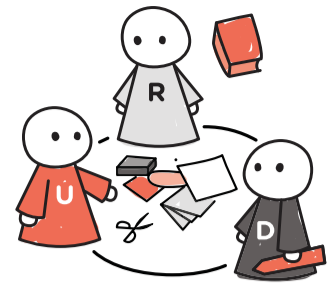
Youth	Youth Central	New York Yankees	Virgin
NBC	Native Youth	NASA	LEGO
Google	GAP	Playstation	Target
American Express	H&M	Inspire Youth	LG
Pepsi	Obama	Crocs	Beats
Starbucks	Supreme Coffee	Le de Tour France	Mastercard

Xbox	Wordpress	Voices for Youth	Twitter
Total Gas & Power	WWF	TEDxYouth	Nickelodeon
McDonalds	Google Play	Skyline Rotorua	Harley-Davidson
Ask	UNIQLO	Fanta	BabySleepSafe
Lion	Penguin	Volkswagen	Instagram
Chanel	Colourful Bird	Converse All Star	Voices of Youth

WM Centre for Arts & Technology	OBEY	Subway
Youth Chances	Vans	Thinking Matters
Unity	Nintendo	Netflix (old)
Levis	Kodak	Disney
Barbie	Celebrating Youth	Creative Youth
Samsung	Facebook	Sony Vaio
Amazon	Puma	Batman

Nike	YouTube	IBM
CocaCola	Supreme	Baskin Robins
Netflix (new)	MTV	MetService

Moodboard Materials (Logos, colours and keywords) [A4 - 297 x 210 mm]



Appendix 5 – Co-design Workshop Two (Materials and Worksheets)

Activity Two – The Challenges

PSSP CO-DESIGN WORKSHOP_WORKSHEET 2_THE SOLUTIONS

Circle your pair shapes: ○ ♥ ◡ ◩ ☆ ▲

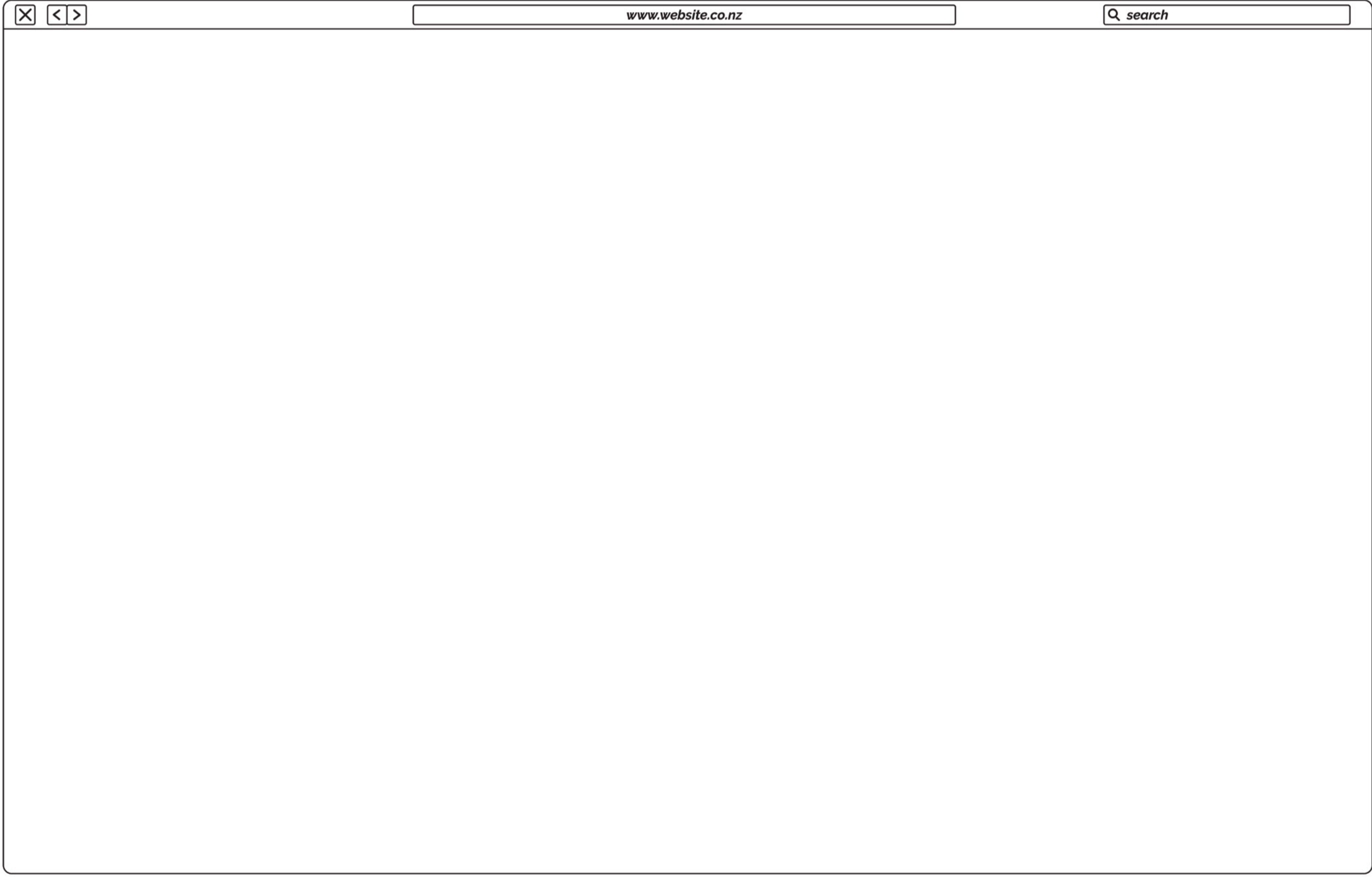
Write your names:

Summarise the challenge or obstacle you've been assigned in one sentence.

What are some possible solutions to address this challenge or obstacle? If it cannot be entirely solved using an online platform, write down why and how then an online platform might support a wider strategy or solution?

Activity Four - The Need

THIS ONLINE PLATFORM COULD BE A PLACE TO...



The Online Platform Could be a Place to... Board [A1 - 594 x 841 mm]

An important need or idea is...

This need or idea is important for this online platform because...

An important need or idea card... [A6 - 105 x 148 mm]

Activity Five - Deciding the Best Platform

WEBSITE VS APP – THE PROS AND CONS			
<i>PROS OF A WEBSITE</i>	<i>CONS OF A WEBSITE</i>	<i>PROS OF AN APP</i>	<i>CONS OF AN APP</i>

I VOTE FOR THE (CIRCLE ONE):

WEBSITE APP

BECAUSE...

Activity Six - Rewriting Content

PSSP CO-DESIGN WORKSHOP_PEER IMPORTANCE

Your Name

Why is the peer-to-peer model important in PSSP?

Circle your pair shape: ○ ♥ ◈ □ ☆ ▲

Write your names:

Write your original sentence or short paragraph...

Paste down your chosen 5 words and re-write your sentence/short paragraph beside it.

WORD ONE

WORD TWO

WORD THREE

WORD FOUR

WORD FIVE

Sassy	Objective <small>undistorted by emotional or bias</small>	Witty
Awe	Optimistic <small>hopeful</small>	Funny <small>humorous</small>
Bitter	Pessimistic <small>expecting the worst possible outcome</small>	Warm
Cynical	Respectful	Provocative
Condescending	Reflective	Monotonous
Contemplative <small>deeply or seriously thoughtful</small>	Sarcastic	Confident
Lyrical <small>expressing deep emotion</small>	Sincere <small>open and genuine</small>	Prideful
Expressive	Authoritative	Serious
Harsh	Blunt	Formal
Conservative	Sympathetic	Enthusiastic
Earnest	Calm	Professional
Gloomy	Cheerful	Caring
Arrogant	Casual	Frank <small>open and honest. Straight-forward.</small>
Intimate <small>close / familiar</small>	Forceful	Informative
Judgemental	Gentle	Playful
Jovial <small>full of or showing high-spirit / joyful</small>	Lively	Quirky
Mocking	Loving	Trustworthy
Neutral	Smart	Passionate

Appendix 6 – Expert Interview Questions

Online platform-related Questions

- What would you currently expect from the online platform? What do you envision the website or app being used for and by whom?
- How do they (as identified in the previous question) or are they currently able to access this information/service?
- Which online platform do you think is more feasible – website or app?
- How do you currently connect with your audience? Who is included in this audience?
If they don't have Facebook, do you communicate with them via email?
- Is there any specific content that must be included on the online platform?
So that information is like the PSSP resource book kind of thing?
- How would the online platform be managed – is there anyone that can be assigned to manage the content or will it need to be self-sustainable as much as possible, or even static (i.e. no changes, except updates every few years)?

Workshop-related Questions

- What is the hierarchy/structure within PSSP and their names? – members, student leaders, co-ordinators, contacts, students, counsellor
*Is that the general group of people?
What year does that start?
Within the school, the ones who are referred to as general members, are they referred to as PSSP leaders within the school community?
So the 'members' label is for the organisation, and 'leaders' is for school?*
- What is meant by 'Zone out'?
*Is that something you guys teach in the programme, at hui?
Do you guys refer to it as something else?*
- Is there a reason why the students mentioned games a bit?
- Some students mentioned 'intense' or 'heavy' contacts – how do you offer support for that – could the online platform help or assist to address this better?

Brand-related Questions

- How is the brand currently being used?
- Are there any considerations that I should know of, for example regarding imagery, colours, typefaces, symbols, etc that might be offensive, sensitive, or potentially an inaccurate reflection of PSSP?
- What is causing the need for PSSP?
- Who is your audience? Students generally, but specifically?
- Is there a name that could be possible for PSSP?

General PSSP-related Questions

- What do you think PSSP does well and what is PSSP proud of?
- Where do you see the organisation in 5 or 10 years? How do you think the new brand would change this and be part of this?
- What kind of potential do you see for the new brand in making a difference or changing for the programme?

Appendix 7 – Design Briefs

DESIGN BRIEF SUMMARY_A. REBRAND + ONLINE PLATFORM DATE PRODUCED 1.08.2017 - LAST REVISED 25.08.2017

PSSP Rebrand + Online Platform Design Brief Summary

Client ASHS – Education Unit: Peer Sexuality Support Programme

Contacts Community Health Promoter A
Community Health Promoter A

Project Team **Designer/Researcher**
Cassie Khoo
Supervisors
Stephen Reay
Eden Potter

Project Designing Together
Co-designing with young people to rebrand and create a new online platform for the Peer Sexuality Support Programme

Brief Rebrand the Peer Sexuality Support Programme (PSSP) and design a supporting online platform.

Key objectives To develop a new brand for PSSP that:

- Reflects the ideals and values of the organisation
- Repositions the brand as an organisation making impact
- Appeals to and inspires both young people and PSSP staff to be a part of this movement of change
- Has a flexible, adaptable and scaleable identity that retains consistency across multiple applications and users

Problem

- Outdated brand
- Current brand not used
- Brand doesn't fully reflect PSSP and what they do
- See Design Brief Summary 'B. Online Platform' for specific problems related to the Online Platform

Opportunity

- Create a new brand that better reflects the organisation
- Promotes pride and unites members within the organisation
- Stands as an identity for a movement of change
- Allow PSSP to more consistently represent itself in communications and within schools
- See Design Brief Summary 'B. Online Platform' for specific opportunities related to the Online Platform

Deliverables **Brand Identity**
A new brand identity that better embodies the vibe the organisation, both what it does and the people who are part of it.

DESIGN BRIEF SUMMARY_A. REBRAND + ONLINE PLATFORM DATE PRODUCED 1.08.2017 - LAST REVISED 25.08.2017

Deliverables (cont'd) **Visual Identity**
A new visual identity that aligns with the brand. This may include a logo and/or visual expression(s) of the brand (logo), as well as a new brand name for front-facing audiences. The specific final deliverables will depend on the final designed solution.

Brand Style Guide – Provided as PDF with designed templates
A comprehensive brand style guide, that is user-friendly and considers the restrictions and limitations of those who will be using it to create future communications and content for PSSP. This may be in the form of a short brand style guide and supporting templates for quick and easy use.

Online Platform
A designed solution and prototype of an online platform for PSSP that aligns with and supports the brand. See Design Brief Summary 'B. Online Platform' for more detail.

Audience + Stakeholders **Primary Stakeholders**
PSSP Student Leaders: Core driving force of the brand. Appeal to their beliefs, ideals and dreams.
Young People: Wider and general audience. Receiving end of the brand. Appeal to them and communicate what the organisation is and does.
PSSP (organisation and staff): Tasked with managing the brand. Advocates of the brand within the wider context (ADHB).

Other Stakeholders
ASHS, Auckland DHB: Perceived by these stakeholders as professional. Sponsors, funders.
School staff, Parents, Communities: Perception of brand key as they are part of the wider support network.

Considerations

- Variety of users with limited knowledge about brands and how they are managed
- Flexible across different applications while being consistent
- Convey professionalism as a trustworthy, official source

Timeline
It is intended for the deliverables of this brief to be completed in time to be launched (in some form) at the hui in March 2018.

B. Online Platform Design Brief Summary

This brief is a sub-brief to A. Rebrand + Online Platform, that outlines the details specifically relating to the Online Platform deliverable.

Brief Design and prototype an online platform for PSSP

Key objectives To design an online platform for PSSP that:

- Provides PSSP with an online presence
- Supports students in the issues and topics PSSP deals with
- Supports PSSP leaders in their roles as student leaders
- Aligns with the new PSSP brand

Problem

- No online presence
- No official place online for young people to get information
- No space for PSSP members to work with others at other schools and get better support from ASHS staff

Opportunity

- An official space for young people to get sexual health information from a trusted source
- Create a space for PSSP members to be better supported in their roles – from other members and ASHS staff
- Reach a wider audience - particularly young people who don't have PSSP in their school

Deliverables **Online Platform – In the form of a proposed solution**
An online platform in the form of either a website or an app that offers a solution to the problems listed below.

Prototype or Partially implemented solution
This will depend on time and feasibility of the final proposed solution. Where incomplete, the client will need to source funding to finish the online platform with the support of the designer.

Audience + Stakeholders **Primary Stakeholders**

PSSP Student Leaders: Primary users. Better support them in their roles.

Young People: Wider and general audience. Primary users. Access to sexual health, sexuality and wellbeing information.

PSSP (organisation and staff): PSSP staff. Managing and sustaining the online platform for the foreseeable future. Consider ease-of-use, time and resources

Other Stakeholders

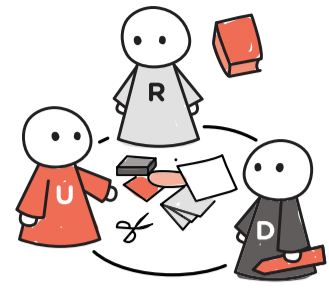
ASHS, Auckland DHB: Perceived by these stakeholders as professional. Sponsors, funders.

School staff, Parents, Communities: Perception of brand key as they are part of the wider support network. Some resources may target this stakeholder specifically to support PSSP student leaders in their roles.

Considerations

- Simple to manage and sustain by PSSP staff due to limited resources and time
- Implemented in sections, depending on funding
- Self-sustainable as much as possible
- Engaging for young audiences (information side)
- Flexible across different applications while being consistent
- Professional – reflects organisation as a official and trustworthy source / service

Timeline It is intended for the deliverables of this brief to be completed well in time to be either launched or user tested for feedback at the hui in March 2018 (depending on the solution and implementation plan).



Appendix 8 – Co-design Workshop Three (Materials and Worksheets)



Activity One - The Brand

Your First Impressions (Brand)

What is your first impression of the brand overall?

Circle one option and write an answer below



I love it!



It's cool



It's OK



No good



It's crap

How memorable is the brand (visually)?

Circle one option and write an answer below



Great



Good



OK



Not good



It's crap

What do you think of the name 'FRANK'?

Circle one option and write an answer below



I love it!



It's cool



It's OK



No good



It's crap

Activity Two - The Mascot

The Mascot

What is your first impression of the mascot?

Circle one option and write an answer below



I love it!



It's cool



It's OK



No good



It's crap

Which mascot style do you think suits the brand best?

Circle one option and write why you chose this option below



Option A



Option B

If we had to give a name to this mascot, what could we call it?

How would you describe the mascot's expression?

Should we use the mascot with the 'FRANK' brand?

Circle one option and write why you chose this option below



Yeah



Nah

Activity Three - The Brand and The Mascot

The Brand and the Mascot (after discussion)

What is your opinion of the brand now?

Circle one option and write an answer below



I love it!



It's cool



It's OK



No good



It's crap

And the mascot? Should we use it?

Circle one option and write why below



Yeah



Nah

Activity Five - Diversity

Diversity	Open minded
Empower	Support
Youth	Relatable

Activity Six - Youth vs Young People

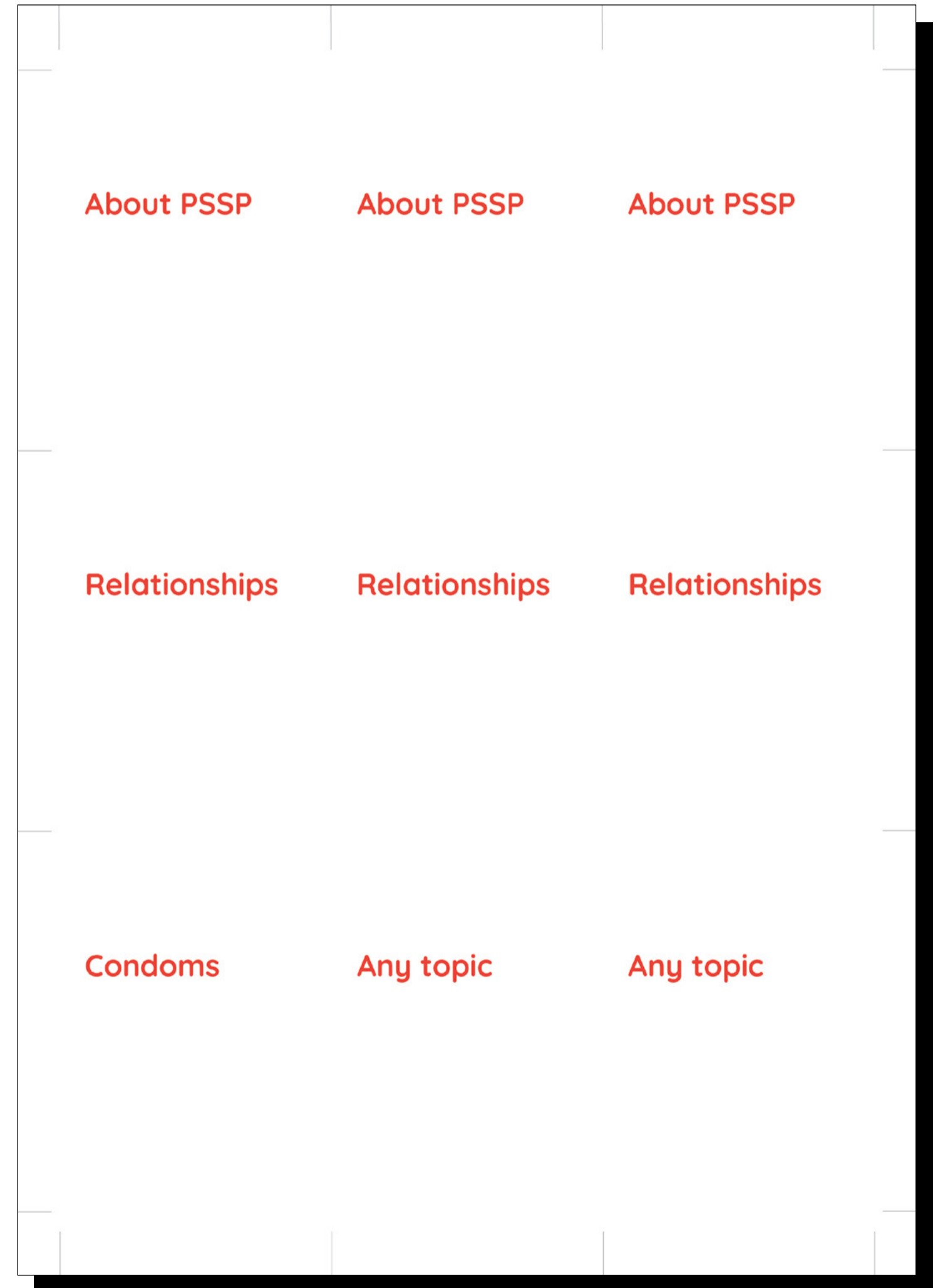
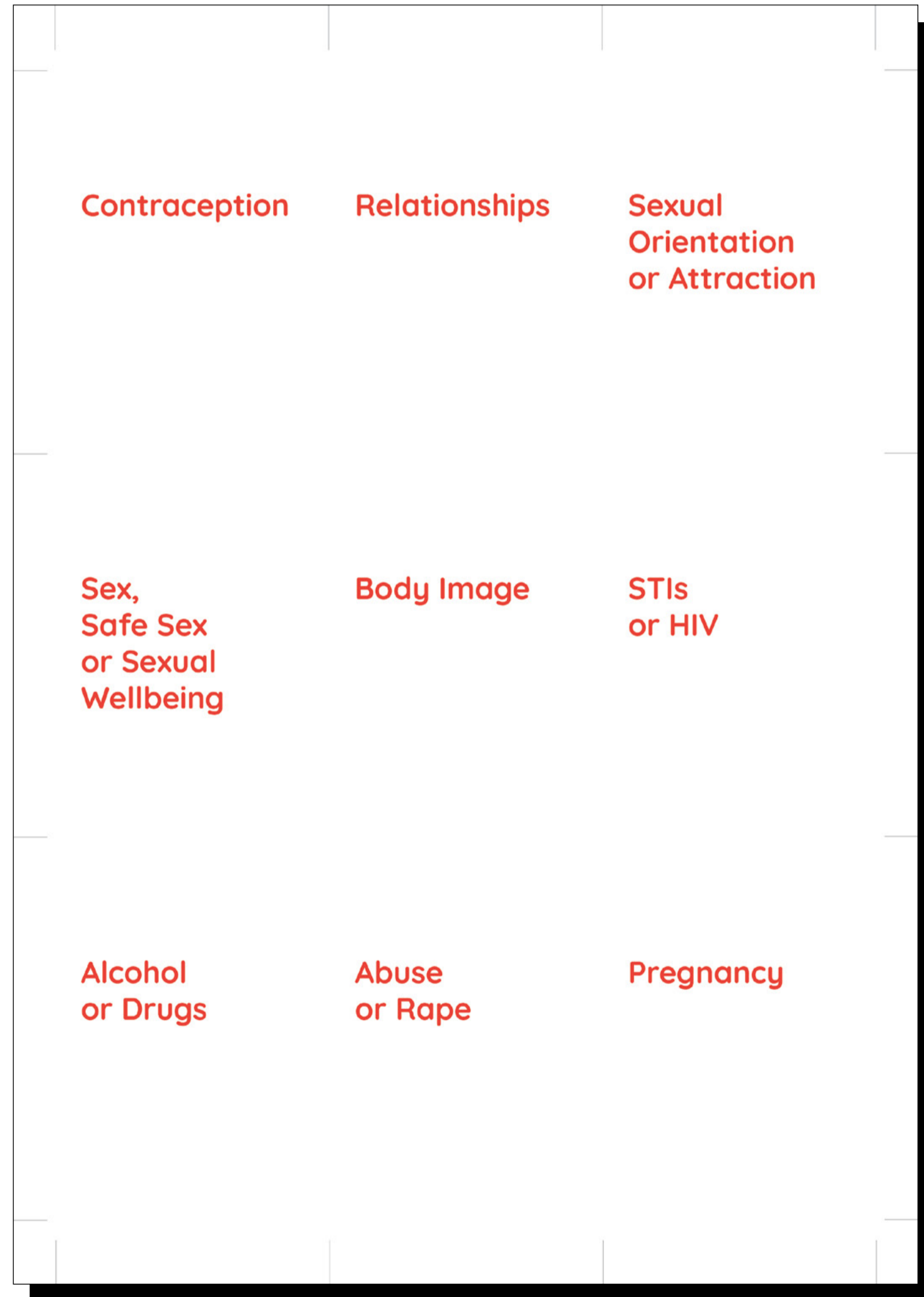
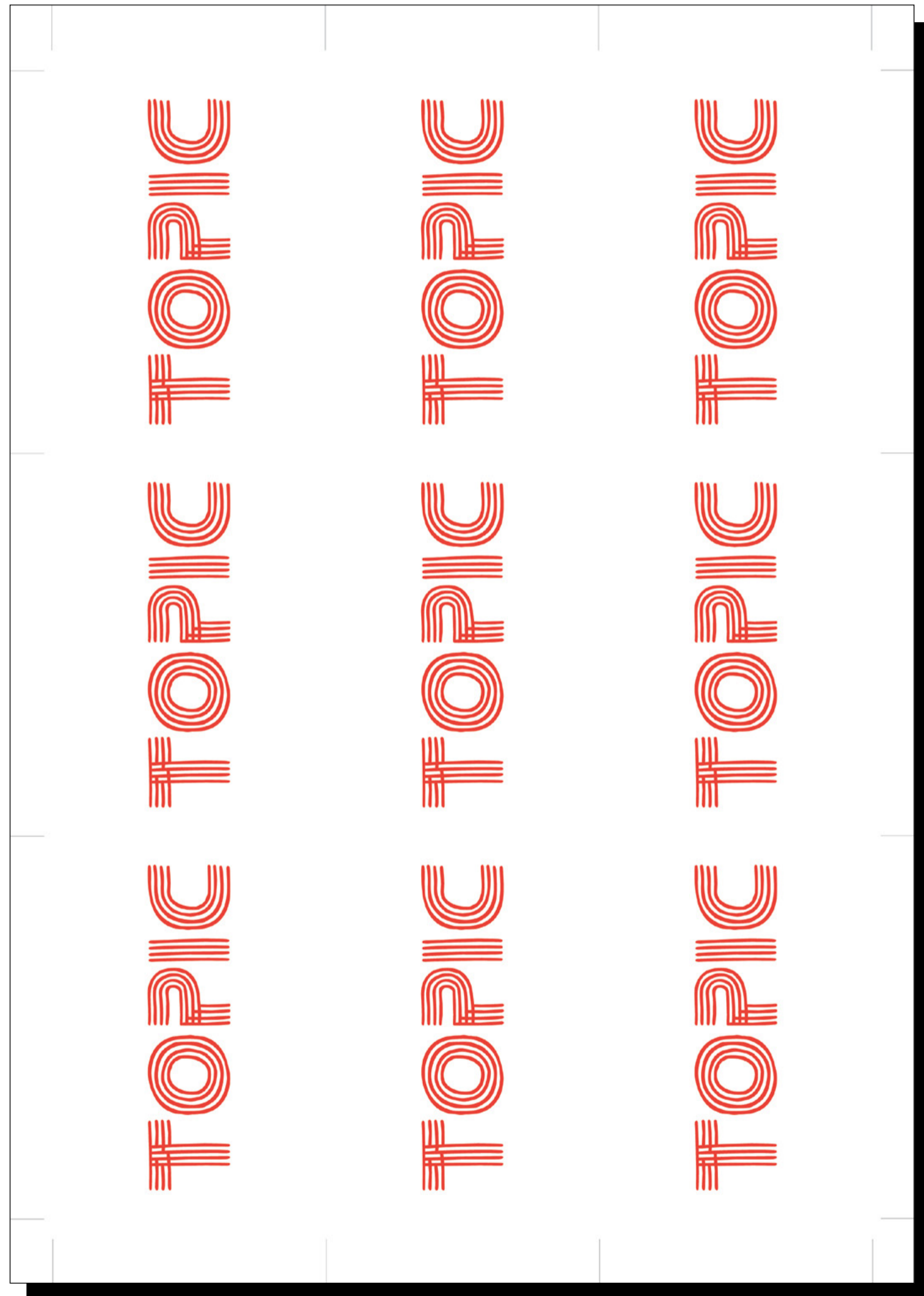
Use 'youth' in writing.

Use 'young people'
in writing.

Youth Supporting Youth

Young People
Supporting
Young People

Activity Eight - FAQ



QUESTION

QUESTION

QUESTION

QUESTION

QUESTION

QUESTION

QUESTION

QUESTION

QUESTION



What is the weirdest question you have been asked?



What is a question you think would take a lot of courage to ask?



What is the most ridiculous question you have been asked?



What is a question you have been asked that surprised you?



What is a question that someone asked that made you feel sad?



What is a question that made you feel angry or frustrated?



What is a question that made you feel like what PSSP is doing is important?

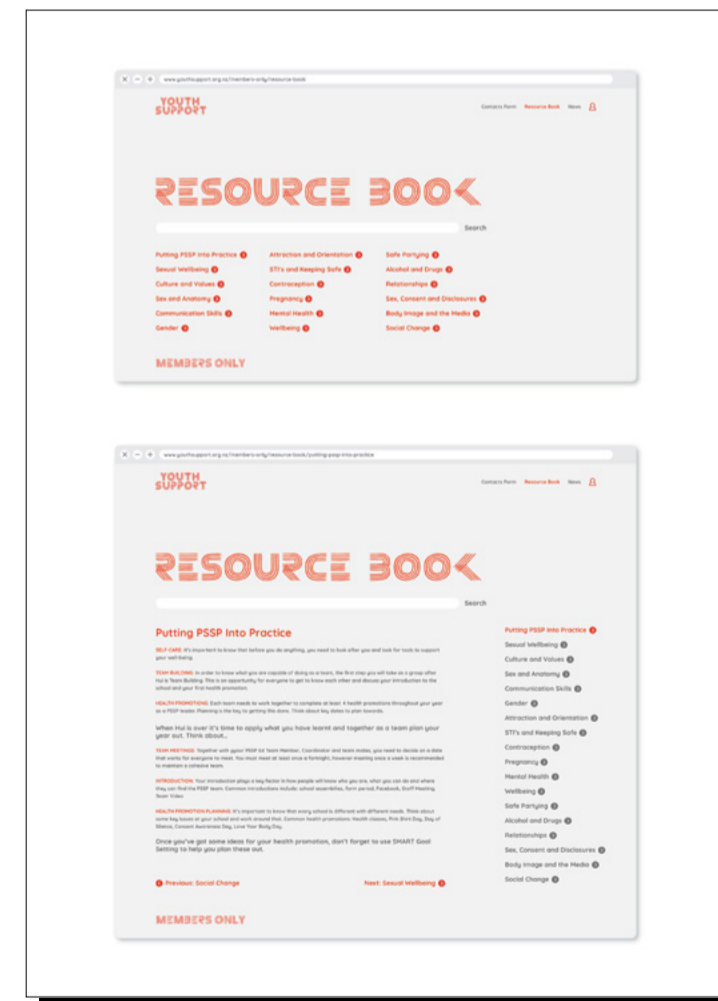
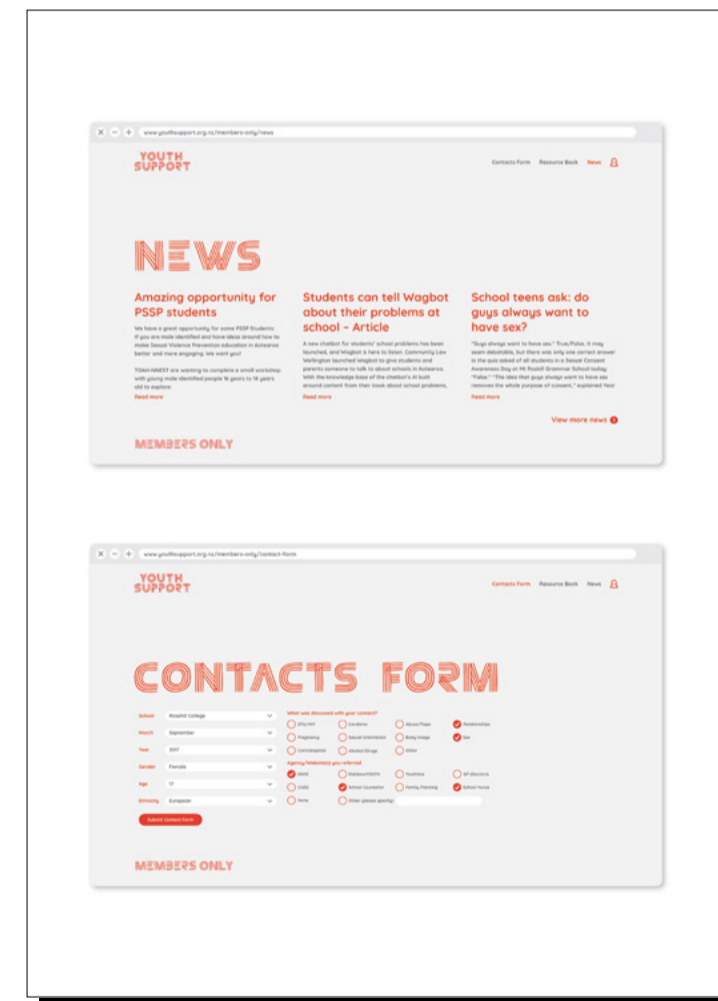
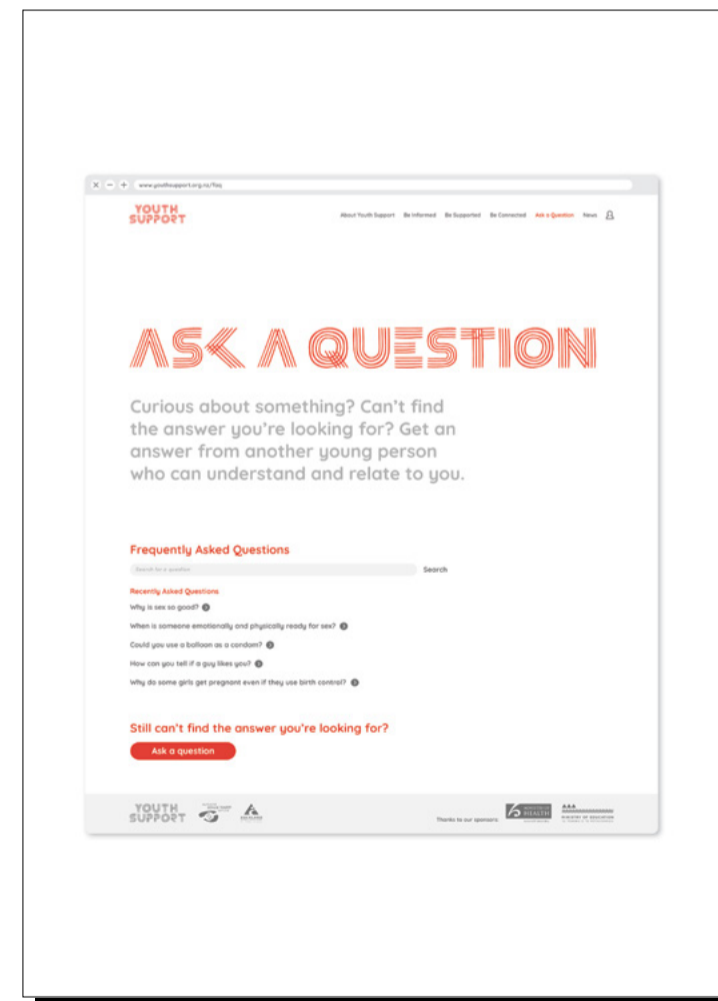
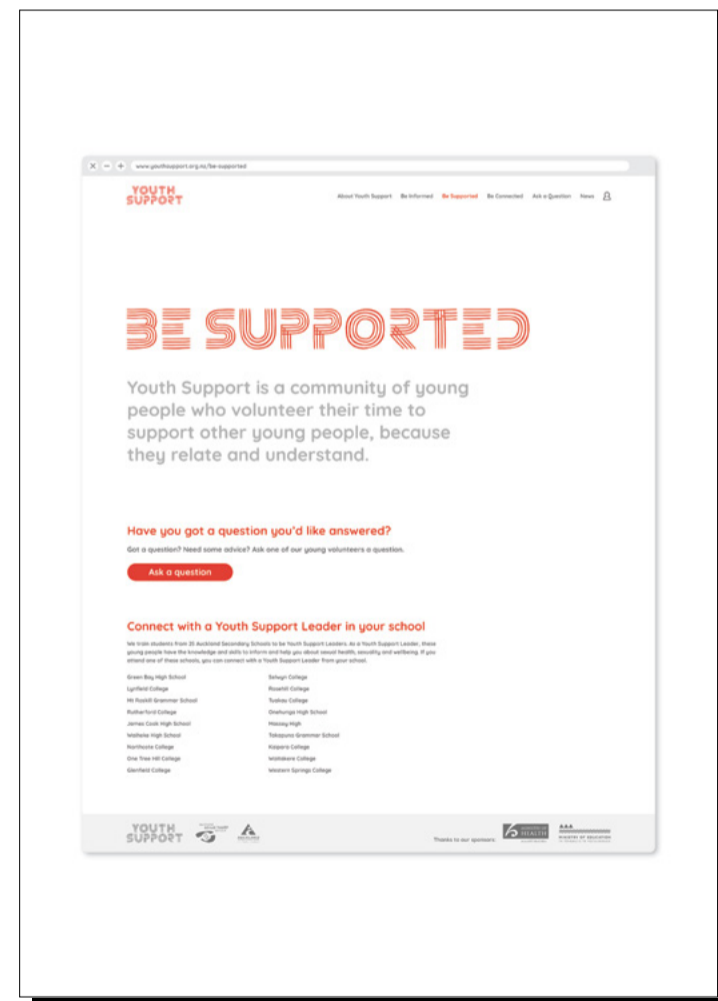
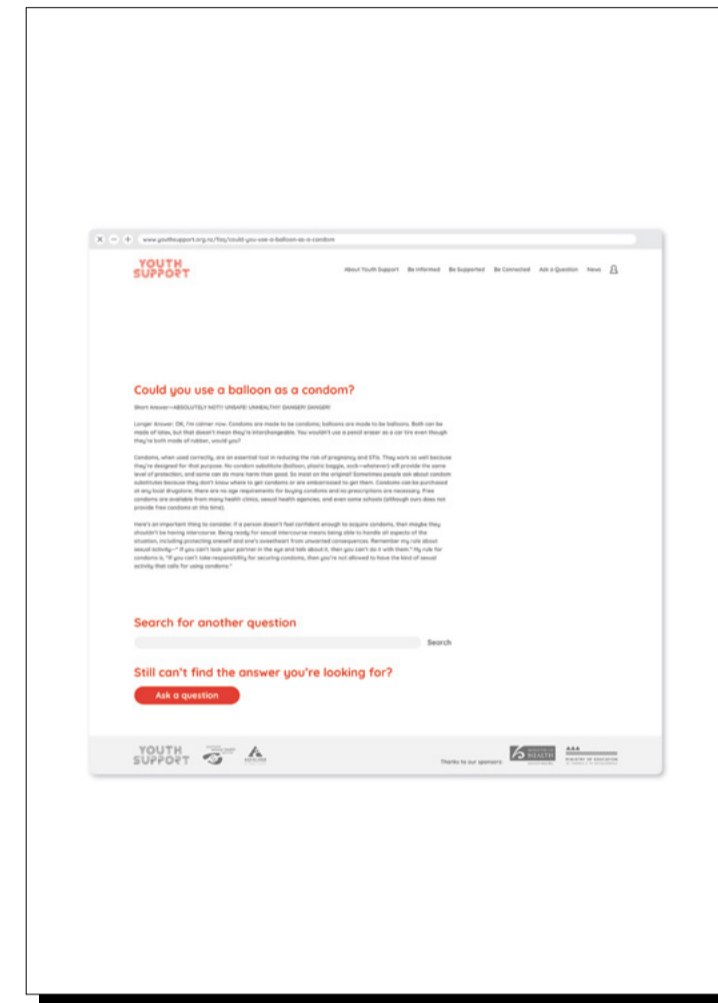
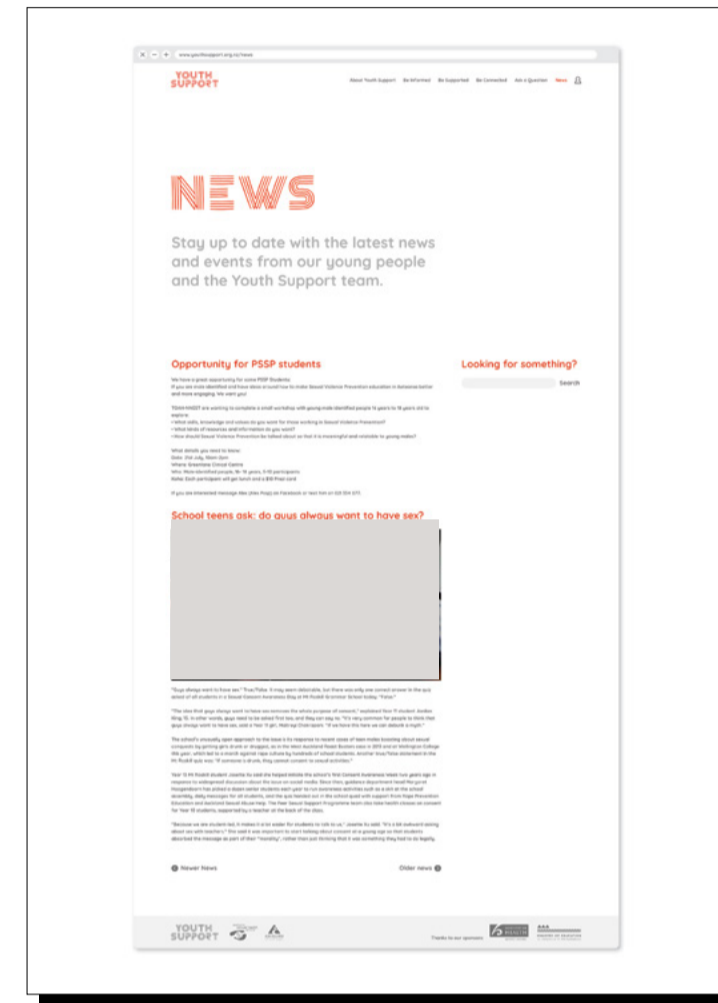
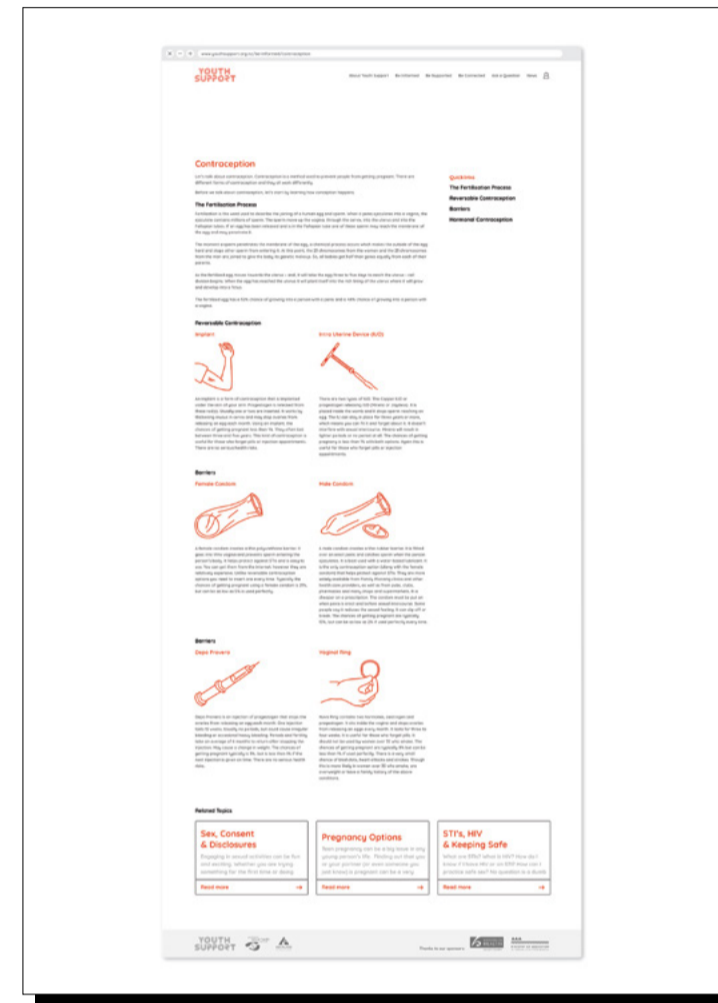
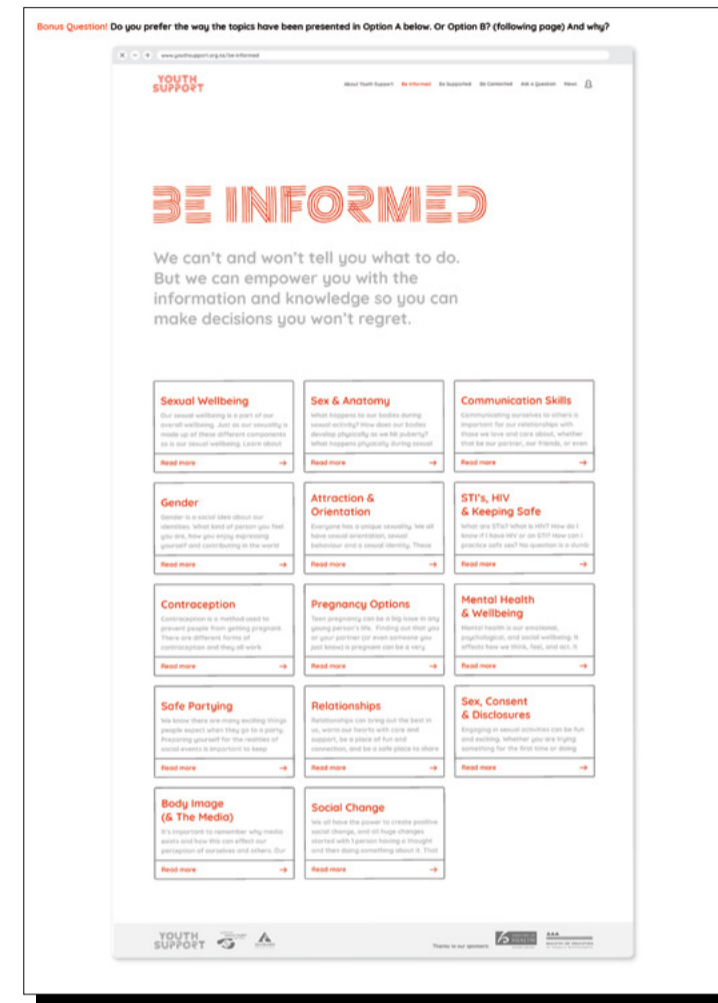


What is the most common question you get asked?



What is the most common question you get asked?





Activity Nine - Features



Page Name _____

What do you think of the writing on this page? Circle one option.

 It's cool  Like  Dislike  Tell me more

 Boring  Confusing  TMI  Too direct






Do you have any comments about the way the content has been written or expressed on this page?

On the page, please cross out, fix, re-write or edit any writing that you feel isn't quite right.

The Home Page (About Youth Support)

What is your first impression of the home page?

Circle one option and write why below.





 I love it!  It's cool  It's OK  No good  It's crap

How does the home page make you feel as a PSSP leader?

Pretend you came to this website for the first time as someone who is not a PSSP leader and knows nothing about PSSP. How would the home page make you feel? What does it say to you?

What do you think of the writing on this page? Circle one option.

 It's cool  Like  Dislike  Tell me more






 Boring  Confusing  TMI  Too direct

On the home page, please fix, re-write or edit any writing you feel isn't engaging, appropriate or uncool in the eyes of young people.






Activity Ten – Content

Page Name _____

What do you think of this page or feature on the website?
Circle one option

 I love it!  It's cool  It's OK  No good  It's crap

How clear is the purpose of this page? Can you describe its purpose?
Circle one option and write what you think the purpose is below.

 Very clear  Pretty clear  It's OK  Not that clear  No idea

How can we make this page better for you as a PSSP leader AND other young people using it?

Comments _____

Feel free to draw over the website page and make notes on things you think is great, should be changed (and to what), removed from the page, or moved to a different part of the page.

Activity Eleven - Co-design Workshop Experience

Co-design Workshop Feedback & Thoughts Name: _____

Which co-design workshops did you participate in? 1. Branding 2. Online Platform 3. Feedback

What did you think of these co-design workshops?
Circle one option and write an answer below

I love it! It's cool It's OK No good It's crap

Did you feel like your voice was heard in these co-design workshops?
Circle one option

Absolutely Yes Not really

How much did you feel you contributed to this project by participating in the co-design workshops?

Would you take part in another co-design workshop like this again?
Circle one option

Hell Yeah! Perhaps Probs not

Do you feel it was important to involve young people in the design process?
Circle one option

Totally Yeah... Not really

What could we improve on for co-design workshops like this that attempt to involve users and stakeholders as part of the design process?

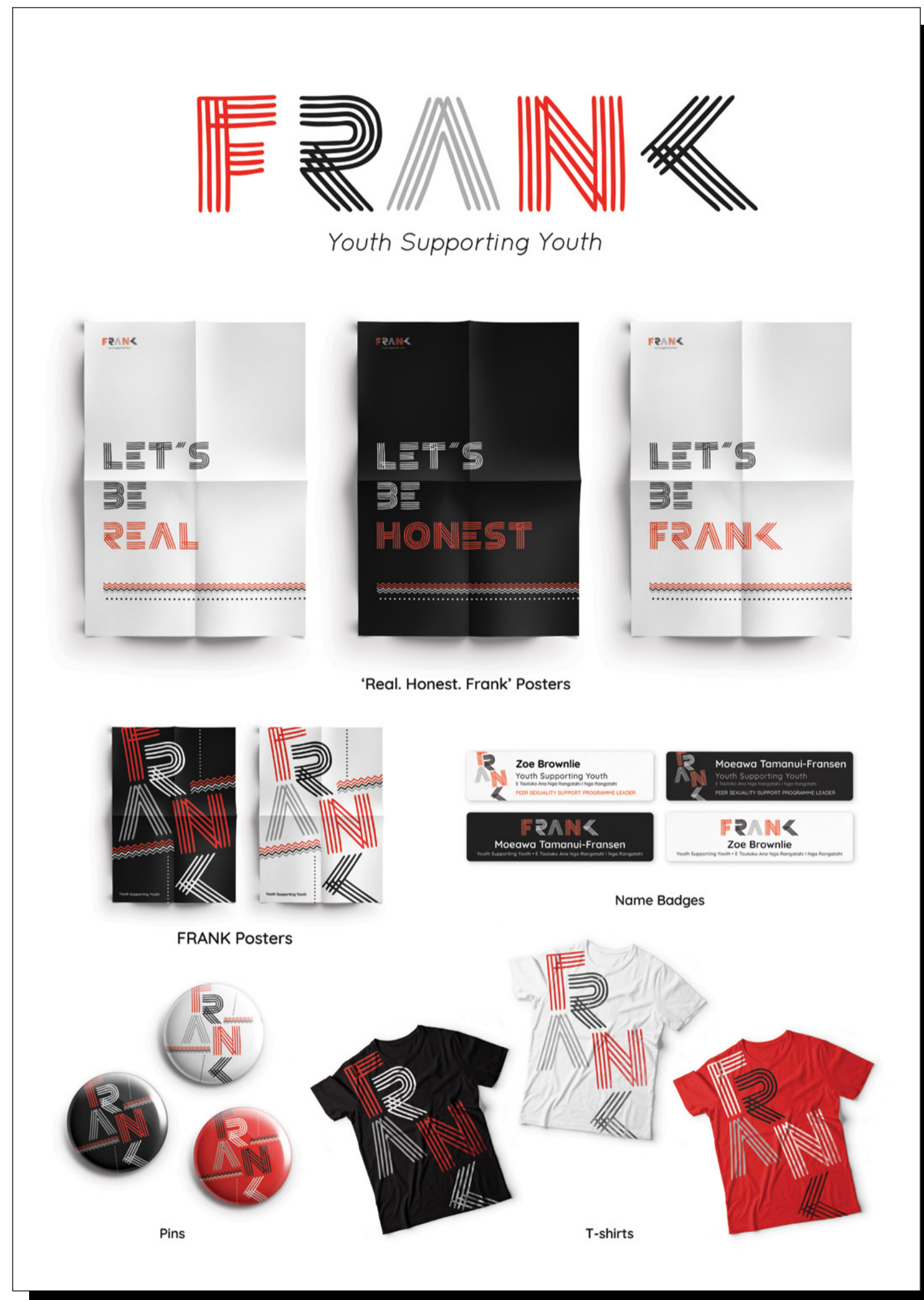
What did you learn from these co-design workshops?

Is anything else you'd like to say about your experience in these co-design workshops?

How would you rate your overall experience?
Circle one option

I loved it! It was cool It was OK Didn't like it It was crap

Appendix 9 – Hui Evaluation Materials and Worksheets



What do you think of the brand's look and feel?



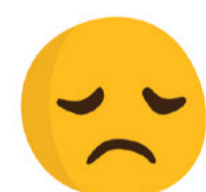
I love it!



It's cool



It's OK



No good



It's crap

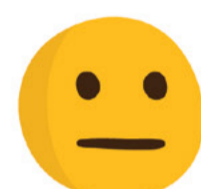
What do you think of the name 'FRANK' to replace 'PSSP'?



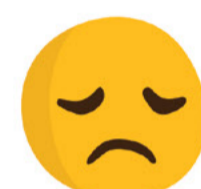
I love it!



It's cool



It's OK



No good



It's crap

Do you think 'FRANK' will be accepted by your peers at school?



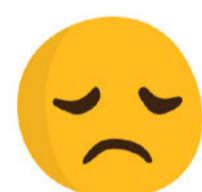
Hell yeah!



Yeah.



Maybe...?



Don't think so



No way



Youth Supporting Youth

1. What do you think of the brand's look and feel?

Blank space for response to question 1.

2. What do you think of the name 'FRANK' as compared to 'PSSP'?

Blank space for response to question 2.

3. Do you think 'FRANK' will be accepted by your peers at school?

Blank space for response to question 3.