

## **Creating a Brand Identity: Case Arctic Orange**

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<b>Degree program</b> International Sales and Marketing	
<b>Thesis title</b> Creating a Brand Identity: Case Arctic Orange	<b>Number of pages and appendix pages</b> 46 + 12
<p>The goal of this thesis is to create a brand identity guideline, for the commissioner's yet-to-be established startup called Arctic Orange, and it was done through creating and implementing our own brand identity creation model.</p> <p>As a product of the thesis, we created a brand identity that the commissioner could stand behind and that would reflect their values. We wanted to develop a product that the commissioner could make use of when they create their company as well as in their future operations. Alongside this, our personal goal was to develop a business model and see, if the service we provided for Arctic Orange, could be turned into a real-life business.</p> <p>This thesis is commissioned by two well-experienced medical doctors, Mikko Aulu and Alpo Vuorio, who want to pass on their medical knowledge and create a service, where they help other companies market their products from a health and sustainability perspective.</p> <p>The theoretical framework of this thesis includes brand identity creation models from academic authors. However, due to lack of practical models available, we decided to implement and use our own model to build the brand identity. We wanted to include the customer in the creation process to ensure, that they are pleased with the outcome. This was one of the most important elements in our model.</p> <p>During the process, we consulted the commissioner several times to keep them updated on what has been done and what we are planning to do next. These checkpoints with the commissioner also gave structure to the process. Also, considering that Arctic Orange was not yet established as a business during this thesis process, our commissioner was very pleased to get to be involved in the brand identity creation.</p> <p>As a result of this thesis, we managed to create a professional and ready-to-use brand identity guideline for Arctic Orange, which they plan to take in use as it is.</p>	
<b>Keywords</b> Brand creation, brand identity, brand identity creation model, brand identity guideline	

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# 1 Introduction

This thesis process started off in late June 2018, when we, the authors of this thesis, met our commissioner for the first time in Helsinki to discuss the thesis project and possible co-operation. The commissioner of this thesis, Mikko Aulu and Alpo Vuorio, are two medical doctors who are planning to start a consultation business together, Arctic Orange.

Arctic Orange is a yet-to-be established start-up, which business model is to provide health-related knowledge for other companies' marketing. In other words, they want to help businesses to market products and services from a health and sustainability perspective. They want to serve local businesses who share their values, and with whom they can develop as a responsible and sustainable business. The commissioner has asked us to develop a brand identity for their incipient business. The end result, also referred as the product in this thesis, is a brand identity guideline for Arctic Orange.

## 1.1 Goals

In the beginning of the thesis project, we divided our goals into four; goal of the thesis, goal of the project process, goal of the product and our personal goal. The goal of this *thesis* was to learn about brand creation through the creation of a brand identity for Arctic Orange, that communicates their values. In the beginning of the project, we defined what the commissioner wanted the brand to communicate to their customers. Five values stood out from our initial research, which were trust, sustainability, health, innovation and minimalism.

The goal of the *project process* was to include the commissioner in the brand creation process by giving them an opportunity to influence on the direction of the brand to ensure, that they would be pleased with the final product. The goal of the *product* was to provide a brand identity guideline on how to use the created brand and its elements. Our *personal goal* for the whole project was to see, if the project for the commissioner could be implemented to a real-life business in the future.

## 1.2 Delimitations

We realize that the broad aspect of branding is just a part of an even bigger category, marketing, and therefore we had to set delimitations for this thesis. The delimitations include marketing strategy, website creation and business development, meaning that these will not be included in the thesis. Also, actual marketing material will not be provided, even though examples and ideas will be given. The previously mentioned parts are important as

well when building a brand, but we will not go into further detail in this thesis due to limited resources and time.

### **1.3 Thesis structure**

An important thing to note about this thesis is, that it is a product-based thesis, not a research-based thesis. This means, that there is a theory base on which the authors will base their empirical work on. There is no set research question to be answered, rather a product was created with the support of theoretical frameworks.

The thesis is built around five main chapters; 'brand, branding and brand identity', 'methods of creating a brand identity', 'brand identity creation process for Arctic Orange', 'brand identity guideline for Arctic Orange' and 'reflection'. Introduction and summary with our own evaluation are also included in the work. Figures, tables and pictures are embedded to the thesis to visualize facts, processes and outcomes.

Chapter 2 includes theoretical facts like academic authors perception and definition on brand, branding and brand identity. Chapter 3 presents theoretical frameworks and methods of creating a brand identity. In chapter 4, we have explained in detail how we created the brand identity for Arctic Orange as well as our thinking process behind it. Chapter 5 is the product of this thesis, the brand identity guideline for Arctic Orange. It includes instructions on how to use the different elements of the brand identity. In chapter 6, we evaluate our own learning, the thesis process and the product. In addition, we evaluate the co-operation with the commissioner and reflect on the feedback they gave us. As appendices, we have attached the product, which was handed to the commissioner, questions that we asked from the commissioner in the beginning and questions that we used in our product testing survey.

## 2 Brand, branding and brand identity

This chapter will explain and describe terms and concepts, which are relevant to the project. This includes what a brand is, what is branding and what is brand identity in theory. Often, people are confused about the difference of those three topics. Therefore, in this chapter, we explain what the difference between them is. However, in order to understand what the main topic of this thesis, brand identity, stands for, we first have to understand what a brand is.

### 2.1 Defining brand

Branding has been practised already for centuries and as a concept, it is far from new. Ages ago, early men tend to leave marks on their properties to show ownership, for instance, by marking their animals with a hot iron. Yet, brand as a term is relatively new. It mainly stands for being the name and reputation of something or someone and trying to stand out from the competition. (Slade-Brooking 2016, 12.)

A brand is often considered to be just a name, a logo or a symbol. However, it is much more than just that. A brand has a set of values that define its character, and it promises to deliver the same quality every single time it has been bought, used or experienced. Brands also try to connect emotionally with consumers to ensure, that they do not change to an alternative product or service, and instead, buy the same brand repeatedly. (Slade-Brooking 2016, 12.) Also, Airey (2010, 190) states that a logo by itself is not a brand, which strengthens Slade-Brooking's claim.

Kornberger (2010, 131) explains brands as things, tools and processes which explain, seduce and corrupt customers, while Kotler and Pfoertsch (2010, 92) suggest that a brand is built out of brand elements, both visual and non-visual. There is a lot of disagreement between experts about the definition of a brand. Brand definitions change through time and the different definitions always reflect a vision at a certain moment. Also, it is crucial to remember not to call everything a brand. The term brand is often misused by talking about corporate brand and branch brand for instance. Kapferer highlights, that there is only one *brand* and everything else is *organization*. (Kapferer 2012, 5–13.)

In many markets, products and services are starting to resemble each other and having a strong brand may be the only reason a customer chooses one company's offering over the other (Kotler and Pfoertsch 2010, 40). Also stated by Kotler and Pfoertsch (2010, 44);

“Brands are an effective and compelling means to differentiate your offerings from competitors”.

Brands create value for consumers by reducing risk. The importance of trust becomes apparent especially, when consumers buy food products since there is a risk involved whenever we put something in our bodies. A part of our social identity, *of who we are*, is built around the brands that we buy. (Kapferer 2012, 20.) Also, Slade-Brooking (2016, 10) points out, that we choose brands based on what they say about us.

According to Hollensen (2017, 827) unbranded products are commodities and as examples he gives metals, cement and agricultural products. Kornberger (2010, 16) agrees, that a commodity, like a bar of soap, stays as a commodity unless it gets a cultural or symbolic dimension (which is known as branding).

A brand that is successful in long-term is timeless and one-of-a-kind. A brand is not as easily imitated like a service or a product is, thus, having a brand gives the company more value than the mere tangible assets. (Kotler & Pfoertsch 2010, 44–51.) According to Maandag and Puolakka (2014, 41–53), by even having two business focuses for two different audiences, is going to lead to confusion with the two different audiences. As a result of that, the brand in question “is being diluted”.

## **2.2 Defining branding**

Lerman, Morais and Luna (2018, 2) describe branding as a process, which is divided in two subcategories; science and art. From a scientific aspect, marketers rely on factual data to determine their ideal customer persona, while the creation of the brand name and the visual elements are considered to be more artistic. (Lerman & al. 2018, 2.)

Kotler and Pfoertsch (2010, 43) state that branding is most likely the best solution to keep up with the ever-changing markets and competition, which seems only to grow in all industries. Airey (2010, 8) thinks that branding is important because buyers purchase behaviour leans to products which have a higher perceived value, regardless of the products actual monetary value.

Kornberger (2010, 131) states that “branding forms the interface through which the internal and external start communicating” and explains that the interface in this case acts as the medium for the customer and company communication.



Advantages of branding are to stand out from the competition, being identified, and building awareness. Branding also guarantees quality and helps to promote products. Disadvantages include higher production, marketing and possible legal costs. (Hollensen 2017, 527–548.)

### **2.2.1 B2B branding**

This subchapter goes in further detail about a specific subcategory in branding; business-to-business branding. It will explain differences in B2B branding versus B2C branding, issues in B2B branding and suggestions on how to practise successful B2B branding.

In the business-to-business markets (whether talking about products or services), companies conduct business and act similar globally. This makes B2B marketing substantially simpler, comparing to B2C marketing which is heavily depended on the individual market's (usually national) values and culture. (Kotler & Pfoertsch 2010, 23.) Martínez Onaindía and Resnick (2013, 13) continue, that one of the key differentiators in B2B branding are people behaving differently – B2C purchases are usually made more impulsively than B2B purchase decisions.

Offering good, innovative products and services or just excelling in technical knowledge, is not enough to accomplish a sustainable competitive advantage nowadays. You have to somehow differentiate your business; creating and maintaining a brand helps to gain a better competitive advantage point in aspect to the market. (Kotler and Pfoertsch 2010, 34–40.)

One issue that the complex B2B market has, is that the sellers provide too much information for all the different buyers. This could be fixed by branding to different members in the buying centre. (Kotler & Pfoertsch 2010, 23.) Typical buying centre roles are illustrated in figure 1 on next page.

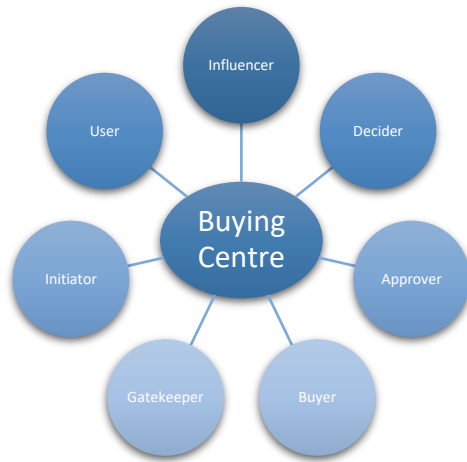


Figure 1. Roles of the buying centre roles (adapted from Kotler & Pfoertsch 2010, 28)

Kotler and Pfoertsch (2010, 23) suggest that all companies practising B2B should attempt to keep their branding relevant globally as the worldwide globalization is exponentially spreading and thus changing the industries. Kotler and Pfoertsch (2010, 86) continue to recommend B2B businesses to include corporate branding in their strategy to become a more successful company.

### 2.2.2 Corporate branding

This subchapter goes in further detail about another specific subcategory in branding; corporate branding, which should not be confused with B2B branding. This chapter will explain what corporate branding is, what it can do and the advantages of it.

The most used branding strategy in a B2B environment is corporate branding. When building a brand for a company who aims to enter an international market, it is far easier to build on the corporate brand than creating and maintaining individual distinctive brands for different products. Product branding is always done on a national level, corresponding to specific cultures and using local language. It means that for each market, there must be a new brand strategy in place. Corporate brands are also known as master brands and they include all services and products of a 'mother' company. Corporate brands are also compared to an umbrella of a company's different brand dimensions. (Kotler & Pfoertsch 2010, 79–80.)

Corporate branding has also been described as reputation. When a company's brand strategy and the company culture are not aligned, the corporate brand might suffer. This could

happen when employees are not involved and actively participating in developing the business through campaigns and customer service. (Hatch & Majken 2008, 3.)

Johansson and Carlson (2015, 19) list advantages to having a strong brand for a company, such as, pricing and channel advantages, entry barriers (lower customer acquisition costs, yet increased customer loyalty) and raising stock value through strong brand equity. An advantage that Kornberger (2010, 131) mentions is that a corporate brand brings external and internal stakeholders together as a community.

### **2.3 Defining brand identity**

Brand identity is often confused with branding. Brand identity is communicated through the physical elements of the company, not through the action of branding itself. Therefore, brand identity is the part of the brand that one can see, hear and experience immediately. Another popular misconception is, that brand identity and visual identity are thought to be the same thing. Visual identity is only one part of a brand identity but is not equivalent. (Martinez Onaindía & Resnick 2013, 6.)

Kapferer (2008, 171) says that brand identity is the vision and the key belief of a brand and its core values, while Johansson and Carlson (2015, 7) explain brand identity as a product of, for example, its name, logo, country of origin, and even for how long it has been established. While a person's identity serves to provide meaning, direction and purpose for that person, a brand's identity is similar: it provides direction, purpose and meaning for the brand. The purpose of a brand identity is to create a relationship between the brand and a customer, it should generate a value proposition that involves benefits which could be functional, emotional and self-expressive. (Aaker 1996, 67–68.)

Once a brand identity has been established, a brand identity guideline can be made. Both internal stakeholders as well as external suppliers need access to a company's guideline as this is the only way to maintain consistent brand image. (Wheeler 2013, 202.)

#### **2.3.1 Elements of brand identity**

“A vision of how the company wants the brand to be perceived is the starting point, and then the different identity elements are built around that vision” (Zaichkowsky 2010, 558). Brand identity consists of elements like brand name, shapes, symbols and logos, type-faces, color palette as well as benefit and product descriptions (to be used in advertisement,

packaging, publications and websites). A successful brand identity is built with these identity elements as long as they are well made. (Zaichkowsky 2010, 548–549.) Kotler and Pfoertsch (2010, 92) mention the same elements as Zaichkowsky, but add another; brand story.

### **Brand story**

A brand story is a description of why you are doing what you are doing and what you are selling. Brand story is the only thing that others cannot copy in your business. (Maandag & Puolakka 2014, 18 & 110.) Lerman et al. (2018, 24) describe brand story as a function or narrative that can increase customer loyalty and help companies obtain a price premium through customer engagement as well as giving customers value in other ways than just monetary.

### **Logo**

A company having a logo can be compared to getting a name to a person (Airey 2010, 21). A logo can be in any form. It can be a simplified picture of a known object, an abstract mark, just text in a distinguished typeface or a combination of the before mentioned. However, the logo is only as strong as the meaning behind it. A good logo is visually simple, elegant, functional and fresh, but the most important aspect of a logo is, that it showcases the meaning of the brand in just one glance. (Slade-Brooking 2016, 26–27.)

By providing a strong logo, the company's brand will be structured and thus be more easily recognized. It also makes customer communication easier as human beings are more receptive to symbols and images than to just text. (Kotler & Pfoertsch 2010, 99.) One way of making a logo is to structurally create a design process. First, making a mind map with all the brand related words and then sketching ideas down on a physical paper. After that, making suggestions (prototypes) in a pdf form. (Airey 2010, 117.)

### **Colors**

When talking about marketing and branding, colors are used to make customers feel different emotions and to portrait a brand personality. The brain registers first a shape, then a color and after that the contents. 60% of a decision on buying a product base only on color and the perception of it. (Wheeler 2013, 150.)

Wheeler (2013, 150) lists three important things to remember when selecting colors that should represent a company; "Colors have different connotations in different cultures", "color is affected by various reproduction methods" and "most of the world uses a PC". What

she wants to communicate with these tips, is to carefully research what underlying presumptions for certain colors are in certain cultures and to double check the colors after printing as well as to check the colors on a computer screen before launching the final color palette. (Wheeler 2013, 150.)

For a long time, colors have been used to symbol something, and over years, certain colors have become to represent certain moods or thought. Therefore, in design, colors can be used as visual 'shortcuts' to communicate a feeling. For example, yellow and red are typically linked with warning or threat whereas purple is associated with royalty. (Slade-Brooking 2016, 48.)

### **Typography**

Typography is one of the core elements of creating a brand identity as a company can be recognized immediately from a distinctive typeface style (Wheeler 2013, 154). Typography can be defined as the art and practise of creating type. It is important to understand that there are some visual appearances defined for certain product groups that have existed for a long time. For example, pharmaceutical brands typically express themselves through typefaces that have a 'medical look' while brands on the IT section have developed a style of type that expresses technology. Food and cosmetic brands usually use typefaces that communicate fresh or indulgent attributes. (Slade-Brooking 2016, 46–47.)

### **Brand voice**

Brand voice is much more than a just a company's style of communicating. It includes a range of attributes that can create certain feelings and reactions. When a brand voice is used consistently, it can have an important role in how people experience the brand. A consistent usage of tone of voice generates solidarity, familiarity and trustworthiness. (Martínez Onaindía & Resnick 2013, 52.)

Martínez Onaindía and Resnick (2013, 52) also define a few rules to consider in brand communication:

1. Brands should use common words instead of formal or technical ones
2. Metaphors, similes and clichés should be avoided
3. Filler words should be used as little as possible in sentences
4. The communication should not be overly familiar.

When communicating to customers about the company, the complexity and information overload should be avoided. The communication should focus on the precise needs of the customer and other advantages of the product or service. Competencies and capabilities of

the company should be translated into solutions of customers' problems. (Kotler & Pfoertsch 2010, 99.)

The most visible use of the brand voice is in headlines, since they are the ones to catch audience's focus. The two main purposes for using headlines are to attract attention by either engaging, surprising or questioning as well as to inform about the subject. (Martínez Onaindía & Resnick 2013, 55.)

### **2.3.2 Brand identity guideline**

A brand identity guideline can also be called brand standards or just a brand guideline. It is a manual-like document which explains the identity in high detail including all the elements which has been created to help express the brand; the chosen typography, colors and other possible visual elements. The guideline also includes instructions on how the brand should be applied in different scenarios. (Slade-Brooking 2016, 156.)

Developing and executing a visual identity helps people to remember the company better. However, when creating a brand identity, you must always consider how the elements can be adopted to different platforms and medias (Airey 2010, 15 & 21).

### 3 Methods of creating a brand identity

This chapter describes the different methods used and found in literature about creating a brand identity. We have chosen three different models that describe the process. The first one is a generic model of the brand identity creation process, the second one is a very detailed practical model and the third one is an old, classic model from 1996. In addition, we decided to create our own practical brand identity creation model. In this chapter, we explain why we decided to develop and use our own model to create the brand identity for Arctic Orange instead of the already existing ones.

#### 3.1 Slade-Brooking's design process models

Figure 2 below demonstrates a generic model of design process' different stages. This model is commonly used within branding agencies around the world to create a brand identity. (Slade-Brooking 2016, 76.)



Figure 2. Design process (adapted from Slade-Brooking 2016, 76)

Using a model for creating a brand identity helps to organize the creation process. This way, it is also easier to demonstrate for the client where their money will be spent on. It is crucial that one goes through all the key stages when creating a brand identity. Along the design process, a brand identity must be reflected against the original goal to see, whether it is coming out the way it was intended. (Slade-Brooking 2016, 77.)

The process of designing a brand identity has been developed over the years and a more detailed, 13-stage model has been created (Slade-Brooking 2016, 77). The stages of the model are presented in figure 3 on next page.

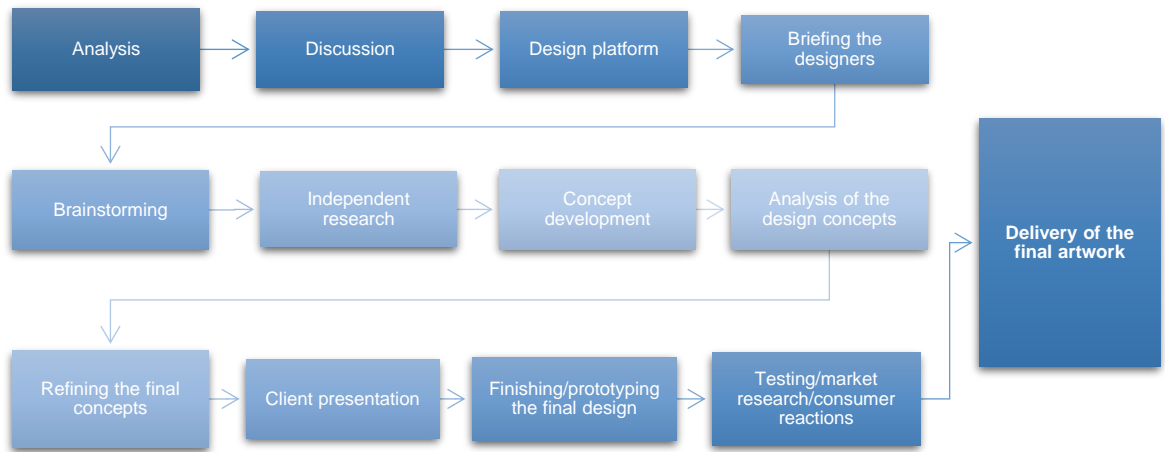


Figure 3. Designing brand identity in 13 steps (adapted from Slade-Brooking 2016, 78–82)

### 3.2 Aaker's Brand identity planning model

According to David Aaker's Brand identity planning model (1996, 79), a company should consider its brand as a product, an organization, a person and a symbol in order for the brand identity to have texture and depth. The goal of the model is to help build an identity, that differentiates itself from the others by taking different brand perspectives into consideration. By considering these different aspects, it can be easier to enrich and clarify a brand identity. However, a brand identity does not have to include all the perspectives. Instead, it should include the ones that are relevant and those that help a brand identity to stay in customers minds. (Aaker 1996, 78.) Figure 4 below presents a part of David Aaker's brand identity planning model.

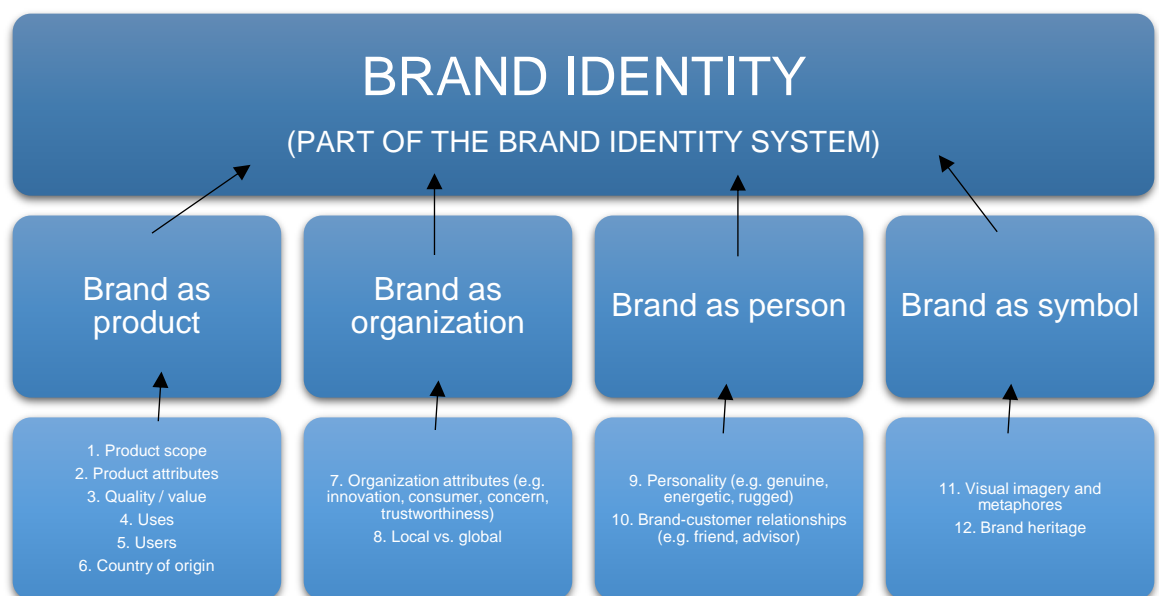


Figure 4. Brand Identity planning model (adapted from Aaker 1996)



### **Brand as product**

Product-related associations are an important part of a brand's identity, since they are directly connected to brand choice decisions and use experiences. When a brand is strong, it is recalled when the product class is mentioned. However, the goal is not to get people recall the product class when the brand is mentioned, but instead and most importantly, get people recall the brand (for example Band-Aid) when the product class (bandages) is mentioned. (Aaker 1996, 78–80.)

Attributes that are directly related to either the purchase or the use of the product can create functional as well as emotional benefits for customers. If a product offers something extra, for example functionality or convenience, it can create a value proposition. (Aaker 1996, 80.)

### **Brand as organization**

An organization can also have attributes, not just the service or product. These attributes include quality management, innovation and sustainability, and they are done through company culture, people and values of the company. By tying together these three perspectives, a brand can become more reliable and manage to trigger emotional factors in customers in a credible way. (Aaker 1996, 82–83.)

### **Brand as person**

Just like a person, a brand can be trustworthy, fun, humorous, casual or formal. A brand personality can make the brand much stronger in many ways. Having a personality benefits brands, because it makes them relatable for the customers. Hence, a brand personality enables customers to express themselves through the brands. Brand personalities can also help to create relationships between brands and customers as well as help to communicate product attributes. (Aaker 1996, 83–84.)

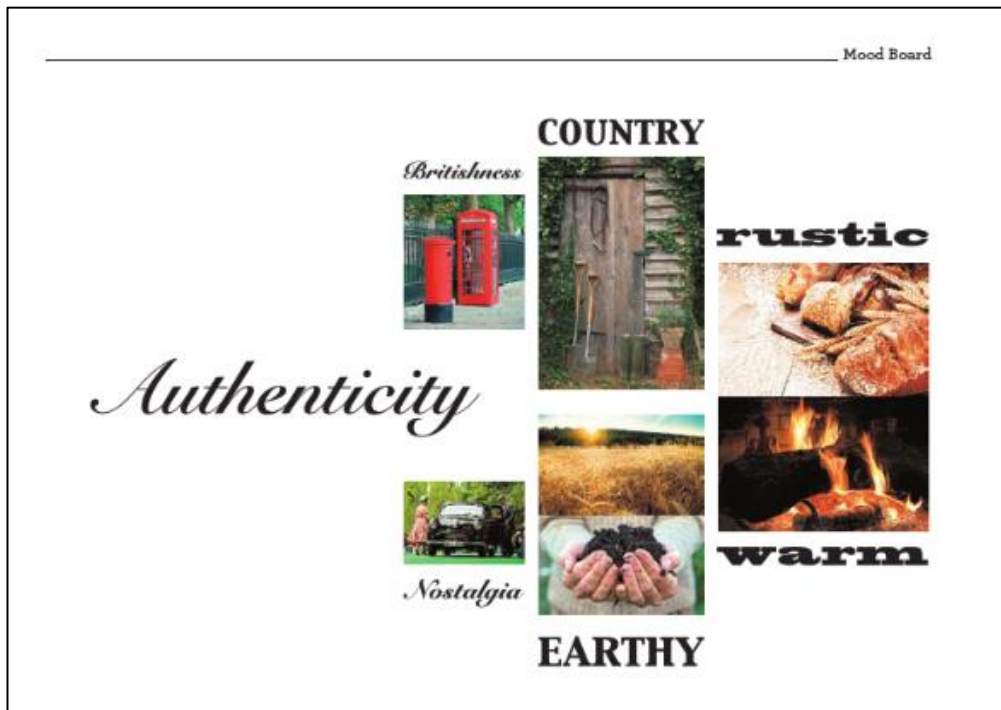
### **Brand as symbol**

A strong symbol in a brand identity brings cohesion and makes it recognized by customers. Anything that represents the brand can be a symbol. In the brand identity building model (figure 4), three types of symbols for brands are mentioned: visual imagery, metaphors and brand heritage. (Aaker 1996, 84.)

### 3.3 Mood boards

“Mood boards help narrow the array of creative possibilities” (Endrissat, Islam & Noppeneey 2016, 2355).

Mood boards, also known as tone of voice boards, are collages that reflect a certain emotion through words, images, colors and other visuals. They are used as a research tool in the beginning of a design process to make sure, that the approach of creating the brand identity is right. Mood boards are usually shared with either the design team, brand managers or clients. (Slade-Brooking 2016, 54–55 & 101.) A mood board is not just for showcasing brand imagery, it also presents the feel of the brand through the visual objects (Endrissat et al. 2016, 2358). An example of a mood board can be seen in picture 1 below.



Picture 1. Mood board about British rural life (Slade-Brooking 2016, 54)

### 3.4 Practical brand identity creation process

Using all the theory gathered for this chapter, we decided to create our own model for brand creation. This helped us to carry out the process of creating a brand identity for Arctic Orange. Our model is a practical process that includes the client and it is explained in further detail in figure below.

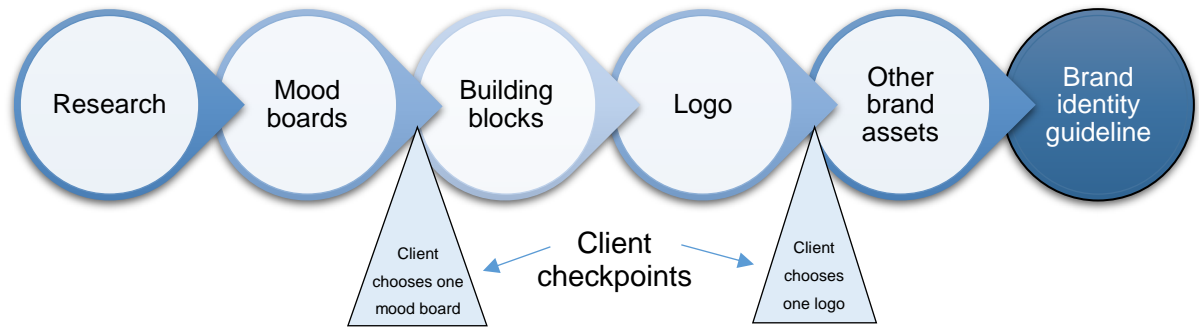


Figure 5. Practical brand identity creation process

The first step of the process is to conduct research. To begin the process, the core values of the client must be known. The values can be found through research of the company's materials or by doing interviews or questionnaires with the client.

The second step is to ideate from the values as well as other value related terms and creating at least three visual mood boards. From these, the client gets to choose their favorite one, which the building blocks and rest of the brand is built on. Based on the mood boards, the third step is to design building blocks which are color palette, typography and possibly a form or a shape.

The fourth step is to design a few logo prototypes based on the building blocks. These prototypes are then shown to the client and they get to choose the one they prefer. The fifth step is to design the other brand assets, such as web design, layouts, brand story and brand voice. After that, all the elements should be combined with the building blocks and the logo into a brand identity.

The sixth step is to create the final product, brand identity guideline. This document gathers and summarizes everything found and guides the client on how to use the design elements correctly and explains who the company is as a brand.

## 4 Brand identity creation process for Arctic Orange

This section of the thesis is based on empirical and practical work. Also, our whole thinking process throughout the project is visible here. The objective of the process is to produce a brand identity guideline. Instead of using already existing theoretical frameworks, we developed our own model to create a brand identity. We did not feel that there was a practical enough model for us to follow step by step and thus the chosen method is in our opinion justified. However, our own model follows same structure and have similar elements than in Aaker's and Slade-Brooking's models do.

Further in this chapter, the implementation of the project is described in detail and in a transparent matter. The used working methods included our own key performance indicators and a flexible timeline. The product was created at the end of the whole process.

Difficulties which we thought in the beginning that we may face, were shortage of time, loosing contact with the commissioner, not delivering promised product and miscommunication between the co-writers. However, through careful planning and open communication, none of these difficulties occurred in our process.

Our objective was to create a brand identity guideline for Arctic Orange, which would help them to communicate their values to customers. The goal for the work at hand was to use our theoretical knowledge and implement the frameworks discussed earlier. Our project target was to create the product in given time, to reach the highest evaluation quota and to reflect commissioner's expectations for the project.

*"Logos that are pretty may win awards, but they don't always win marketshare"*  
(Airey 2010, 49).

*"People notice first a shape, then a color and lastly content – like text"*  
(Maandag & Puolakka 2014, 90).

These quotes above are the base of our project. We wanted to create and develop something that would not only look good, but something that would bring a real competitive advantage for Arctic Orange. We also followed the basic rule of first shape, then color and then text when creating the brand.

## 4.1 Evaluation criteria

In order to know how well we have performed, we created an evaluation matrix. We chose a scale from 1 to 5 as basis of our evaluation criteria. We will consider our project to be successful if our overall 'grade' is between 4 and 5.

Table 1. Evaluation criteria set by authors

	1	3	5
Defining values	Commissioner agreed that the values are suitable	Commissioner agreed that the values are descriptive	Commissioner agreed that the values represents them
Mood boards	Commissioner agreed that the mood boards communicate somewhat their values	Commissioner agreed that the mood boards communicate their values	Commissioner agreed that the mood boards communicate their values well
Visual elements	Commissioner has improvement points for the results	Commissioner is satisfied with the results	Commissioner is committed in using the results in the future
Thesis project's suitability as own future business	No usable process created, nor can a future of a business be imagined	A process created, but authors unsure of potential in a real-life business	Clear process created and understood by both authors. Strong belief of possible business opportunity
Commissioners estimation on how useful the thesis is for them	Not useful at all	Somewhat useful	Very useful

## 4.2 Development methods

Ever since the beginning of the project we decided to treat the project as it were our own business. This could be seen as prioritization of tasks, time allocation and constant development in our way of working. The development methods section includes sub headlines to help understand the steps we took to create a suitable brand identity for the commissioner. This section can be thought of as a funnel, starting from defining the scope, limiting to only relevant data, creating a prototype and finally testing the product. As mentioned before, we created our own model of brand creation, and it was developed partially by these development methods.

### 4.2.1 Questions to commissioner

To start our empirical work, we needed the commissioner to provide us with some basic information about their idea of what the brand identity should include. We started from a

blank paper so to say, the commissioner had no concrete ideas or anything of the business written down for us to research their likings, values and purpose. For this, we developed a method to ask carefully selected questions from the commissioner, to then analyse the answers given and comprise the findings into their core values. Questions for the commissioner are found as appendix 2. The values we concluded from our questions are shown in figure 6 below.

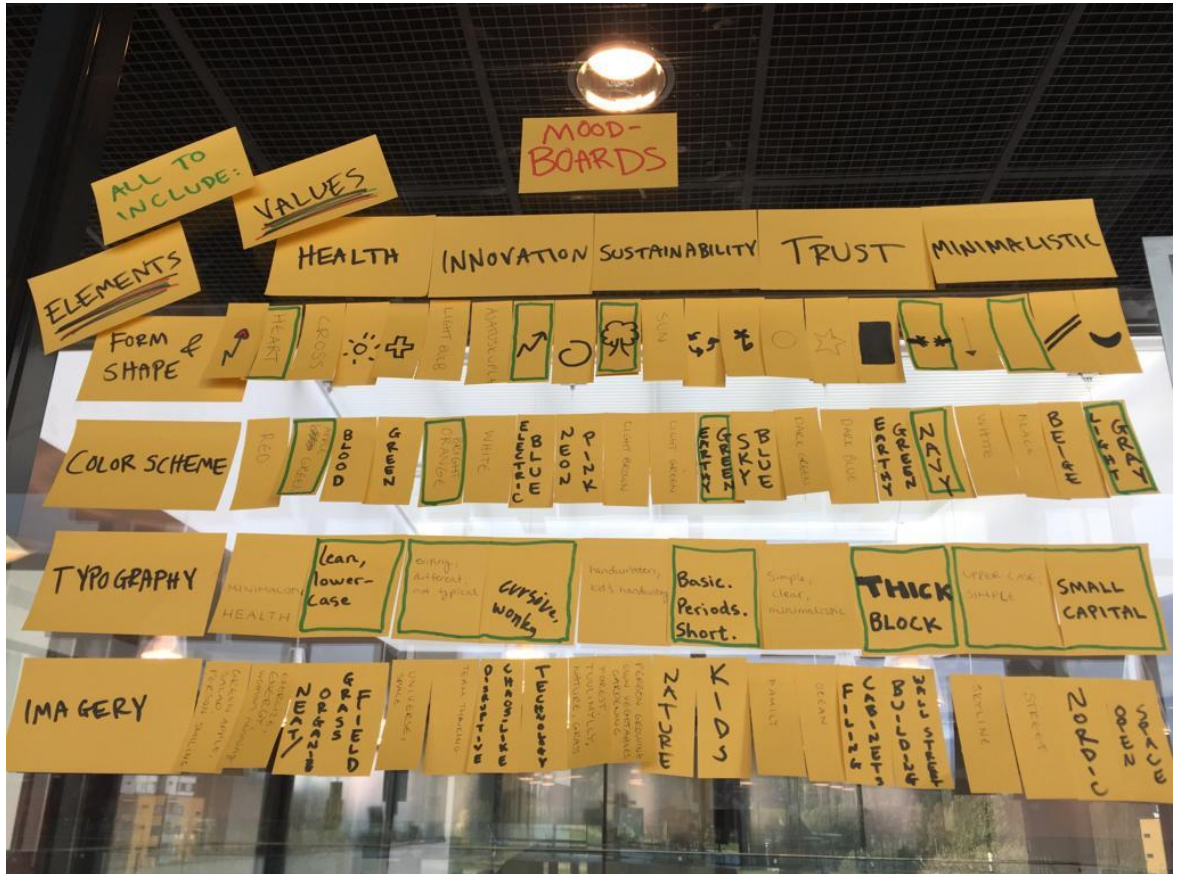


Figure 6. Mind map of values that Arctic Orange want to communicate

We consulted the commissioner if we were on the right track and they encouraged us to focus on the key findings which were health, innovation, sustainability, trust and minimalism.

#### 4.2.2 Ideation

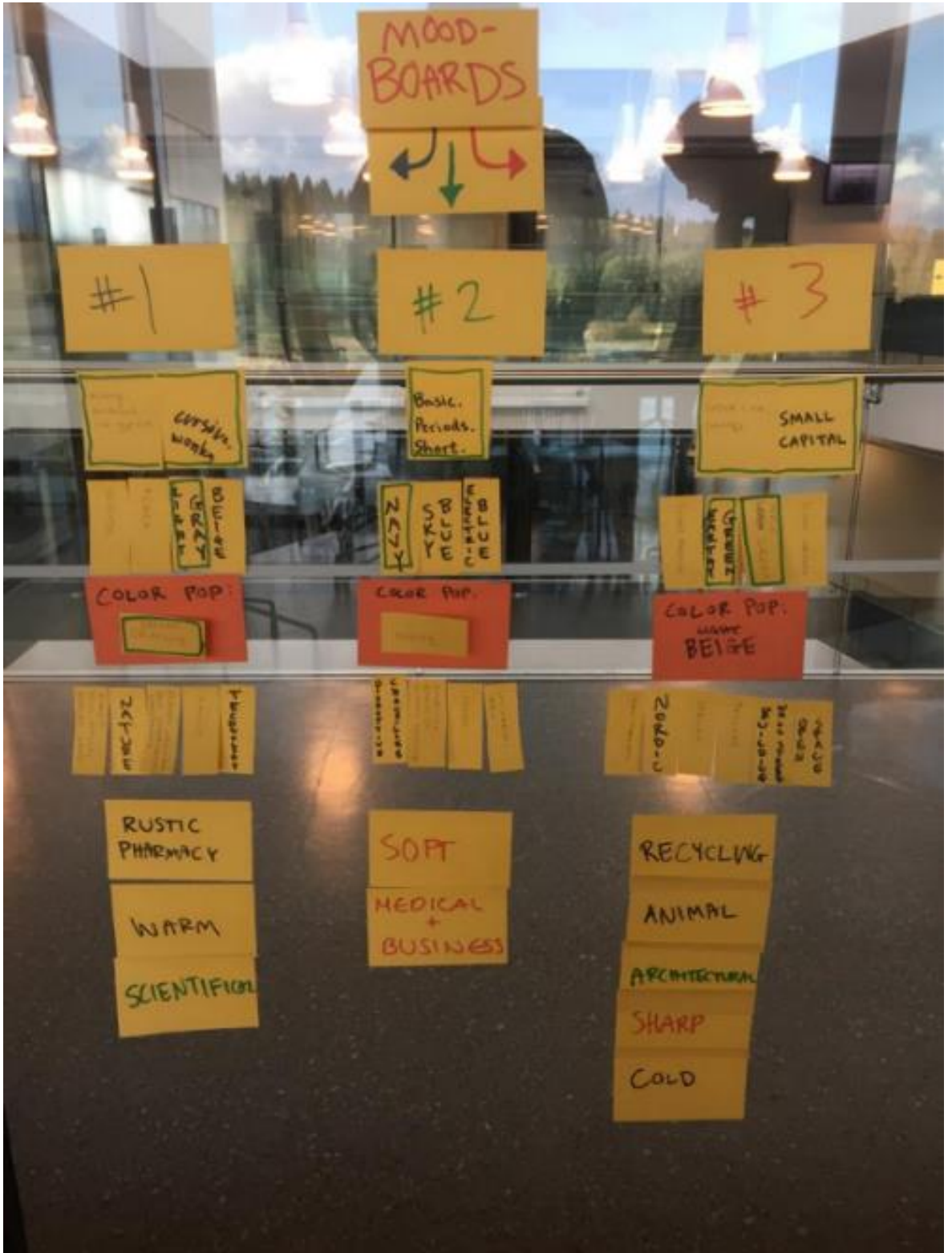
The ideation was our next step in cultivating the very intangible idea into more concrete tangible elements. We decided to ideate in a way that would make it possible to explore all different aspects of the determined values. The visual elements included form and shape, color scheme, typography and imagery. The results of the ideation round can be seen in picture 2 on next page0.



Picture 2. Mood board ideation

When all the ideas were presented, we decided to choose the most suitable ideas from each pair (one element and one value) into the next ideation round. We divided the ideas into three different results, which would be later on developed into mood boards. Picture 3 below shows that each mood board was given a typography, color plan, ideas for imagery and additional ideas.





Picture 3. Dividing best ideas into 3 different sections from which mood boards would be created



### 4.2.3 Mood boards

Our idea was that all the three final mood boards would communicate the commissioner's values in three different ways. We wanted to make them as different as possible in order to find out, what the commissioner wants their brand identity to look like and how they want the brand to "feel". Every mood board was created using different imagery, color scheme and font. However, all of them were designed to reflect the values trust, health, sustainability, innovation and minimalism.

The first mood board (picture 4) communicates the values in an old-fashioned way. We wanted to make this mood board clearly stand out from the others. The value *trust* is communicated through the picture of the family, *health* is communicated through the herbs, garlic and medicine, *sustainability* through the windmill, *innovation* through the light bulb and *minimalism* through the set of colors. With this mood board, we wanted people to get the feeling about a safe and sustainable brand.



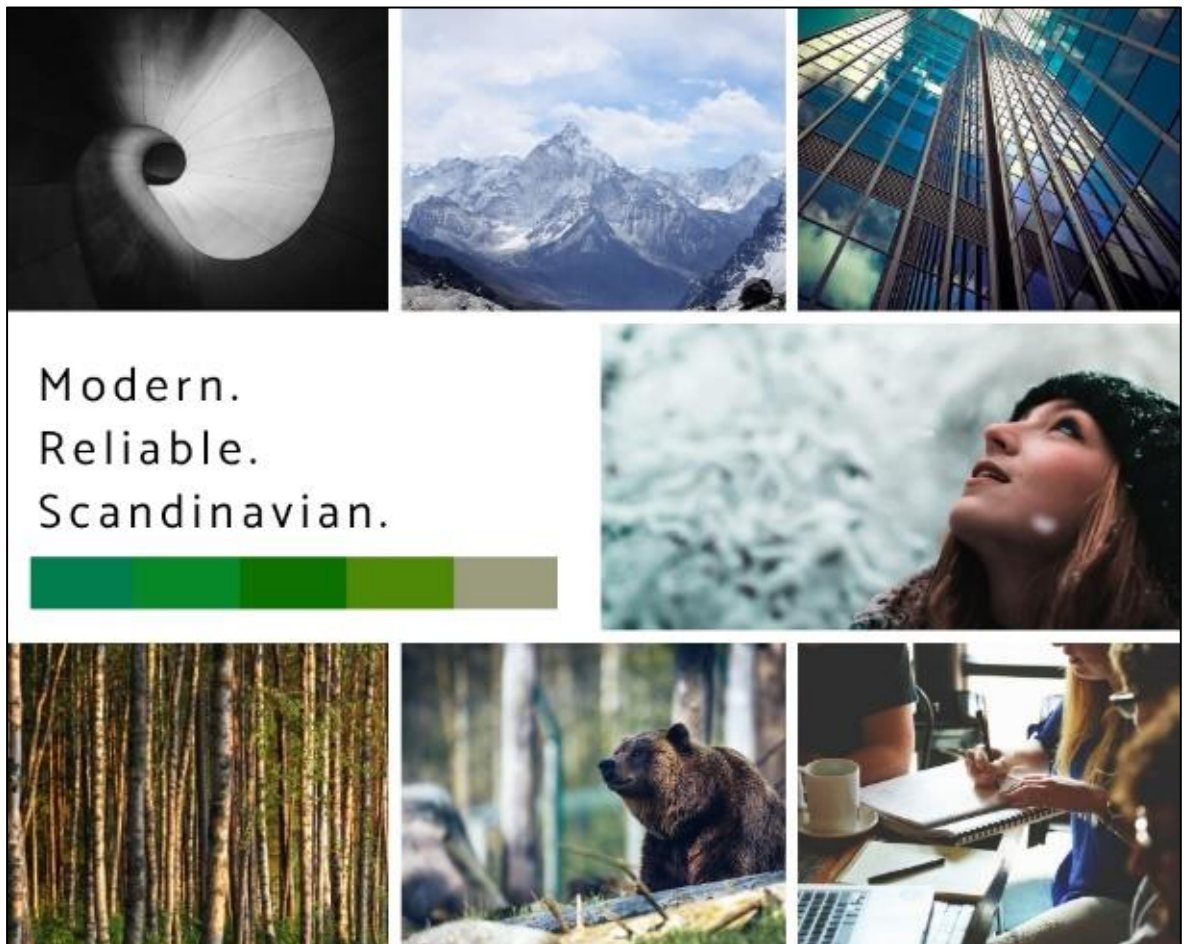
Picture 4. Moodboard number 1

The second mood board (picture 5) represents the commissioner's values in a more traditional way. The warm tone and the color blue are for *trust*, the woman running is for *health* and the pictures of nature are for *sustainability*. The abstract images stand for *innovation* as where the thin and simple font stands for *minimalism*. Our aim was that when people look at this mood board, they would get a feeling of a reliable brand that values nature.



Picture 5. Mood board number 2

The third and final mood board (picture 6) represents the values through the cold tone and images from the north. *Trust*, *health* and *sustainability* are represented by the mountain, forest and the bear. The tall building and the abstract image communicate *innovation*. The clear font with the periods in the end of each word stand for *minimalism*. By looking at this mood board, we want people to get a sense of a minimalistic, Nordic brand.



Picture 6. Moodboard number 3

These mood boards were presented to the commissioner and they were asked to choose one, that they think describe their brand the best. The commissioner chose the second mood board, since they thought it communicated their values the best. We also gave them the option to make additional improvement points on the choice. Based on their choice of mood board as well as the additional comments, we started to ideate on the final design elements: typography, color scheme, shape and the logo.

#### **4.2.4 Product testing**

To find out if the created design elements truly communicate what the commissioner wished for, we decided to do a questionnaire for the commissioner. The questionnaire included our finished color palette, logo and typography. This way we were able to evaluate our work and get valuable feedback on the elements. Our initial idea for the survey was to send it to potential customers, but as there are no real business cases yet, we decided to only focus on finding out if we had provided a product that pleased the commissioner. The commissioner was asked to describe each design element with 3 adjectives.

The questionnaire was done with Google Forms, because it was the most convenient way to get visual elements and questions to our commissioner. The tool also provided user-friendly results page, which made it easier for us to extract commissioner's comments in digital form. Product testing questions can be found as appendix 3. The results of the questionnaire are discussed in chapter 6.1.

### 4.3 Visual identity building blocks

Before we could start designing the logo for Arctic Orange, we had to design the building blocks which are the base for the whole visual identity. Since our commissioner chose to go with mood board number two, the building blocks were designed based on elements from that. This section includes only color, shape and typography.

#### Color palette

The color palette was created based on the mood board's color scheme. Although, we wanted to make the final colors slightly more intense than the ones presented on the mood board. Also, we noticed that the color beige in the mood board's color palette was too light, and therefore, it did not stand out well enough from a white background. We also wanted the blue colors to have bigger contrast.

In the end, the final colors were picked from the pictures included in the chosen mood board. The shades of blue in the color palette represent trust. The color orange was picked because we wanted the palette to have a bright color that stands out. We also chose orange because it is a complementary color of blue and because the color is in the name of the company. The pictures below showcase the difference between the color palette on the mood board and the final color palette.



Picture 7. Color palette from mood board number 2



Picture 8. Final color palette

#### Typography

We wanted the typography to be lean and simple but also to have some details that stand out from ordinary. As a headline font, we chose *Comfortaa Light*. As can be seen in picture 9 below, the letters a and g have a special design, which is not that typical. As a body text,



we chose *Josefin Sans Light* because it is similar enough to the headline font but has more traditional typography which makes it easier to read. We also wanted the fonts to be timeless and modern.



Picture 9. Arctic Orange's headline typography



Picture 10. Arctic Orange body typography

### **Form and shape**

The shape that we chose based on our ideation process was a circle. We chose it as the brand form since it is easy to make variations from and use in a logo for instance. It is also a simple and basic shape that matches the commissioner's value: minimalism. Also, circular economy and the sustainability aspect are represented in this form.

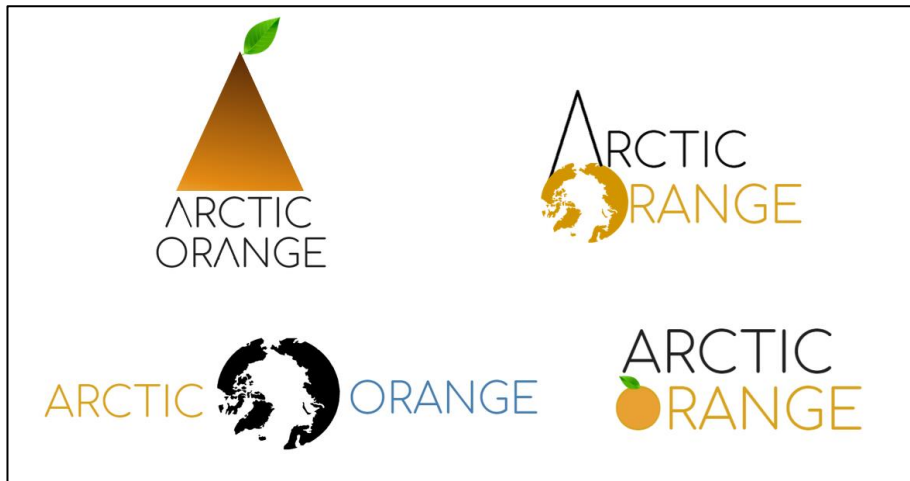
### **4.4 Logo**

After the building blocks were designed, we started to ideate the logo for Arctic Orange. We started the logo creation process by sketching all the ideas of logos that came to our minds on paper. The overlapping thoughts and design ideas were combined. In picture 11 below you can see the first step in this process.



Picture 11. Logo ideation

From the ideas, we chose four to go forward with. All the logo ideas were created based on the visual identity building blocks (explained in chapter 4.3). Picture 12 on the next page presents prototypes of the four ideas that we chose.



Picture 12. Logo prototypes

The first logo we created (top left) was the most innovative one. Since one of the commissioner's values was innovation, we wanted to provide them an innovative logo option. The idea behind this was to have a triangle-shaped orange presenting innovation and out-of-the-box thinking. In the second logo (down right) we wanted to emphasize their value of minimalism. However, we wanted it to have one element that would stand out, so we made the first letter of the second word to represent an orange.

Our third logo option (down left) had a different angle. Instead of an orange, we wanted to include a globe and the arctic circle in the middle as the visual element. As an innovative detail, we switched the colors of the words. Usually, color orange would naturally represent orange and color blue would be associated with arctic. Our last idea (top right) was a combination of the second and the third logo. In this one, we wanted to combine the globe and the orange. Hence, the word orange has an orange color and the first letter is replaced with the globe.

In the beginning, our idea was to create one logo based on the chosen mood board and give it to the commissioner as it is created. However, we wanted to include one more step in the logo creating process and give them an option to choose from our ideas. We wanted to make sure that our commissioner gets a logo that they like and which they could make use of.

We presented those four prototypes to the commissioner and they concluded unanimously that the third logo represented them the best. They liked, however, the modern twist from the first logo, the A's without the middle connecting line. From that, we made the final logo, which can be seen in picture 13 on next page.



Picture 13. Arctic Orange's logo

#### **4.5 Other design elements**

We created for Arctic Orange also a business card design, documentation design standards and an example of possible website design. Business cards and documentation templates were created in a minimalistic way – keeping it simple and clear. We made the website design minimalistic as well and wanted to highlight the sustainability by using the image of ocean, which was also included in the mood board that the commissioner chose. We decided to include these elements on the brand identity, because we think that it is good to have examples of layouts on how to use the logo, brand colors and text together.

#### **4.6 Other elements**

##### **Brand story**

We wanted to include a brand story into Arctic Orange's guideline because we felt that there was a need to explain what the company does, who are behind it and what their values are for anyone who will need a brief introduction of the business. A good example of someone who would probably appreciate the brand story is someone, who wants to join the company, someone who helps to develop the business or even a potential customer weighing on their options. The brand story covers why Arctic Orange was created, what is the service they provide, what they want to achieve and how they plan to do it.

There is a whole other page dedicated for "people behind Arctic Orange", because in our opinion, it is important for customers and any other stakeholders to be able to connect on a personal level with the founders. The page is summarized with keywords that represent the founders, Mikko Aulu and Alpo Vuorio. Mission and vision statements and the company's values are clearly stated on a separate page to highlight their importance.

##### **Brand voice**

The brand voice was included in the brand identity to ensure, that the communication of the company is parallel to their values. We wanted to define a communication style that should



be used in all company communication to reflect the company's values and to keep the brand image unified. The authentic, transparent and concise way of communicating brings out, in our opinion, the values that Arctic Orange wants to communicate. They want to be sincere, deal with possible issues upfront and always deliver on their promise.

We want them to use the word 'we' instead of Arctic Orange in their communication, because it brings friendliness and warmth to the message. They should also be using warm greetings in the end of emails, such as 'kind regards' rather than just 'regards'. Since personalized service is important for our commissioner, they should be using simplified medical terms, which are easy for the customers to understand. We also want to emphasize in their brand voice, that they should treat their customers in a way as they were their collaborators. Being a friendly long-term partner is important for Arctic Orange, and in our opinion, communicating according to this brand voice supports that.

#### **4.7 Guideline**

The guideline is presented horizontally on 19 A4 pages. It includes all the sections mentioned previously in this chapter and is the product of this thesis. The guideline design was built on Arctic Orange's brand identity, using their dedicated fonts and colors. The purpose of the guideline is to give instructions on how to use the brand elements correctly. Pictures featured on the guide are from the mood board the commissioner selected, to showcase the feel and values of the brand.

We also wanted to include our own logo on the guideline's first and last page in case this concept turns into a real business in the future. We wanted to indicate on the guideline that we, the authors, created the brand identity and a guideline for it.

To support the brand identity guideline, we created an online library for the designed logo (in multiple different formats and sizes) and the .zip file of the brand fonts and gave the commissioner access to it. This will help the company in their future operations, e.g. when creating marketing materials.

## 5 Brand identity guideline for Arctic Orange

This guideline is a visual presentation of the brand. The purpose of this brand identity guideline is to provide a reference point to support external communication planning. The guidelines could be seen as a handbook on how to use all of the created visual assets in a distinguished way, based on carefully conducted research. This guide is to be revisited and revised by latest in 2 years (2020).

### 5.1 Brand story

#### Arctic Orange story

*Simply put, Arctic Orange was created to fulfil a gap in the marketing industry. We are a consultation company who provide health-related knowledge for clients' marketing purposes. We want to be the number one in developing businesses with a health aspect by providing current, reliable and scientifically proven information.*

*We want to encourage people and companies to think innovatively and have courage to be different, and that is how the name of our company, Arctic Orange, was created. Innovation is what we are all about – we want to provide medical knowledge about such products that are not typically marketed from a health perspective.*

#### People behind Arctic Orange

**Mikko** is a socially talented and business-minded medical professional. His strengths are empathic abilities and open-mindedness.

His motto is “**Simplicity is the ultimate sophistication**”.

**Alpo** is a visionary with true originality. His strengths and expertise are in medicine, human factors and in economics.

His motto is “**There is always an alternative to do everything**”.

We are:

- medical professionals with years of expertise
- all about the customers
- caring
- futuristic
- not complicated, we are simple

**Our mission** is to develop companies' marketing by providing useful and credible information on the health-related perspectives of their products.

**Our vision** is to be a trustworthy and a long-term partner of open-minded organizations with whom we share the same values, like health and ecological thinking.

**Values** that comes across in everything we do are health in general, innovation thinking, sustainable economic circle, minimalistic style and trust in one another.

## 5.2 Logo

*The logo represents innovativeness through the 'opposite colors' (word 'Arctic' being orange and word 'Orange' being blue). The graphical form shows the Arctic Circle in a globe form, to remember the Nordic roots of the company and to reflect the sustainable side of the business.*

The logo should always be placed horizontally on a solid and light background to ensure clear logo and bright colors. Distorting and tilting the logo diagonally, vertically or upside down is not allowed and should be avoided.

There is one main logo which should be used as default; the original version with the assigned company colors. There are two other approved color versions of the logo; white (for special use on dark backgrounds) and black (for special use only).



Picture 14. Different color versions of the logo

The company's form is a graphical element which can be used alone if needed e.g. on website and as icon in documentation. However, the form should never be used alone as a substitute of the logo. Approved versions are black and 'arctic blue'.



Picture 15. Forms of Arctic Orange

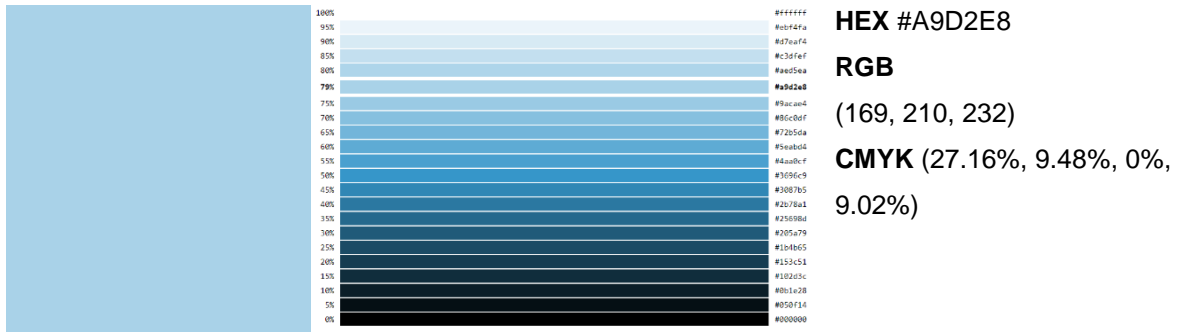
The logo should be protected from text and other objects so that it stays professional and clear. The free zone can be checked when placing approximately same sized "arctic globe" on top, below, before and after the text parts of the logo.



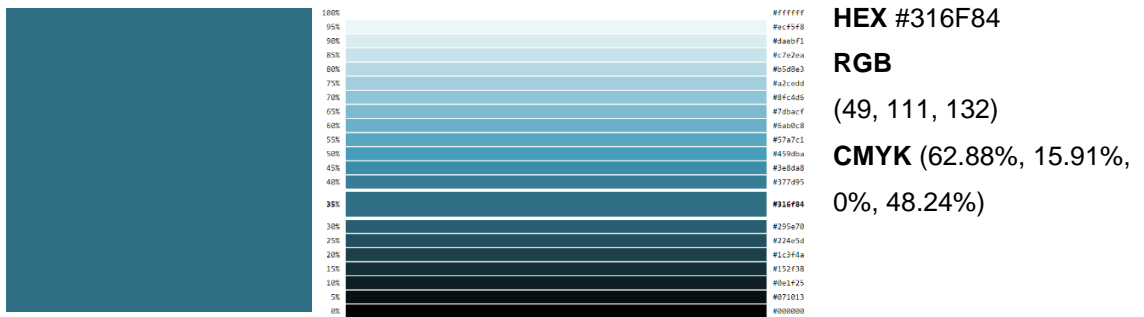
Picture 16. Free zone of Arctic Orange's logo

### 5.3 Color palette

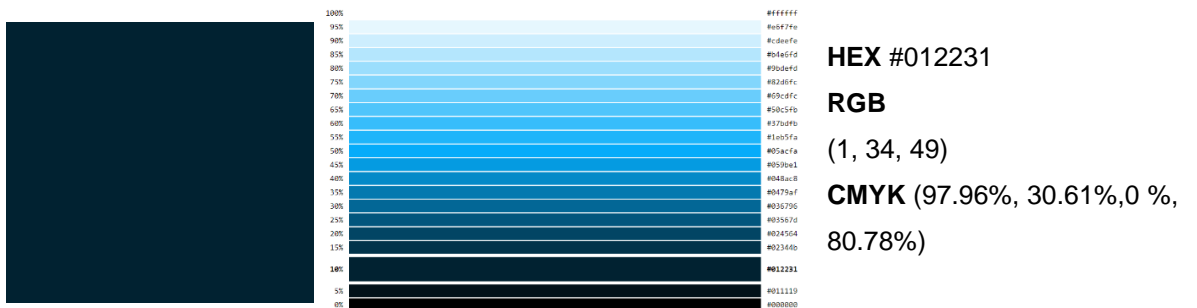
The blue colors represents our value trust and the orange color bring out the energetic side of the brand. The three first colors (blue tones) should be used as main colors of the company, the orange should be used as an opposite color, "color pop", only to bring contrast to the palette. The light beige is a lighter additional color to be used as complementary color. Black and white are also included in the official color palette and they can be used, for example, when the logo needs to be black or white. Each color has been given their own unique names.



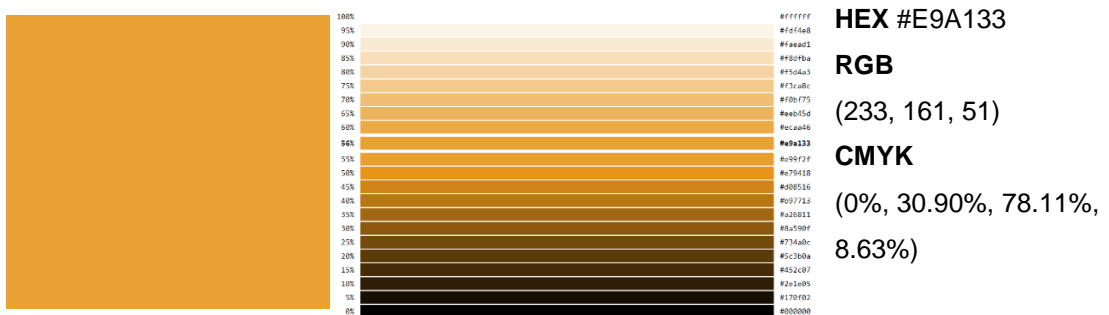
Picture 17. 'Arctic sky' color



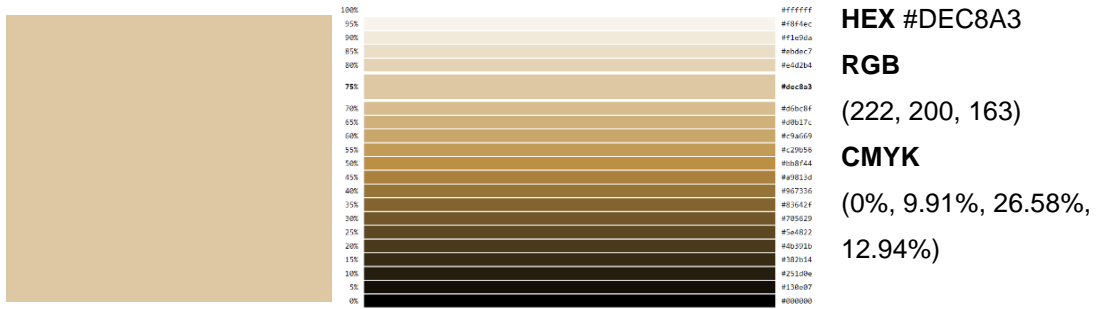
Picture 18. 'Arctic blue' color



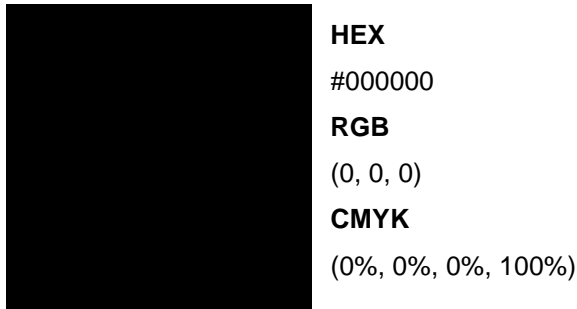
Picture 19. 'Arctic ocean' color



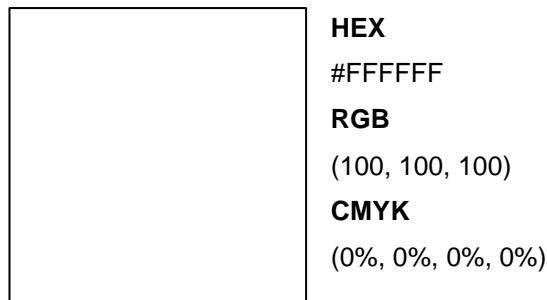
Picture 20. 'Arctic orange' color



Picture 21. 'Arctic sand' color



Picture 22. 'Arctic midnight' (black) color



Picture 23. 'Arctic snow' (white) color

## 5.4 Typography

Our typography is lean, simple, modern yet timeless with some details that stand out from ordinary. It is also allowed to start a headline with a lower-case letter. Line spacing should always be 1,5 in ads, presentations and documentation. Our main typeface for text is called Josefin Sans Light. This font is to be used in longer paragraphs and sub headlines. Comfortaa Light is the typeface for all headlines and the logo.

Here are examples of both fonts:

Lorem ipsum	—————	Comfortaa Light Headline
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad.	—————	Josefin Sans Light Bodytext

## 5.5 Brand voice

*To have a set tone of voice helps to keep the conversation consistent and professional.*

We converted our five values (health in general, innovative thinking, sustainable economic circle, minimalistic style and trust in one another) into communication styles;

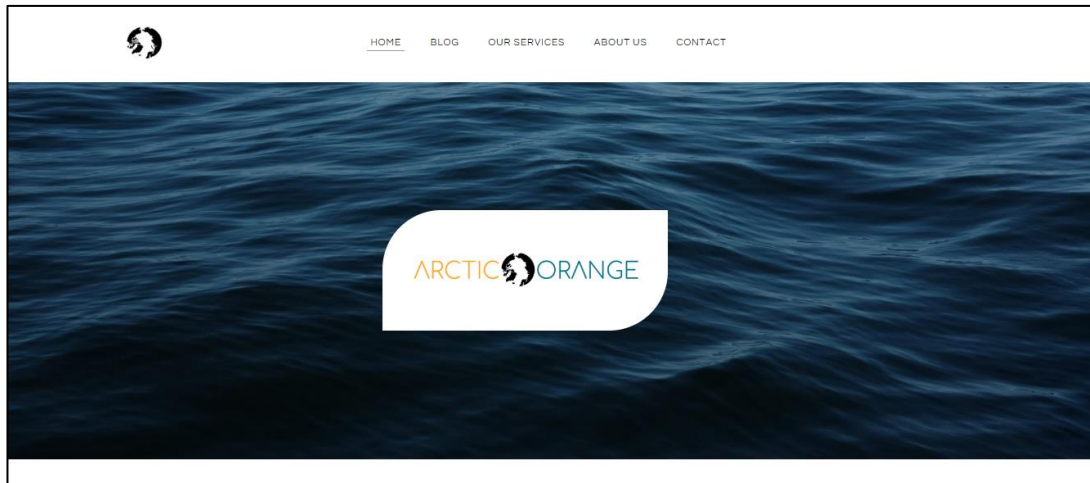
- authentic  
-We are sincere in the way we conduct business, we want to be original.
- transparent  
-We show and communicate our process in a transparent manner, we deal with issues upfront and directly.
- concise  
-We always deliver on our promise, and we have double-checked before confirming.

Expressions that we use in our communication (with examples):

- We (instead of I or Arctic Orange)
- Simplified medical terms (heart disease instead of cardiovascular disease)
- Warm and friendly greetings (kind regards instead of regards)
- Personalized communication (treating customer as collaborators rather than 'just' customers)

We want to communicate that even-though the business model might be B-2-B focused, discussions are always happening between two people. We want to mean what we say and say what we mean in a coherent fashion.

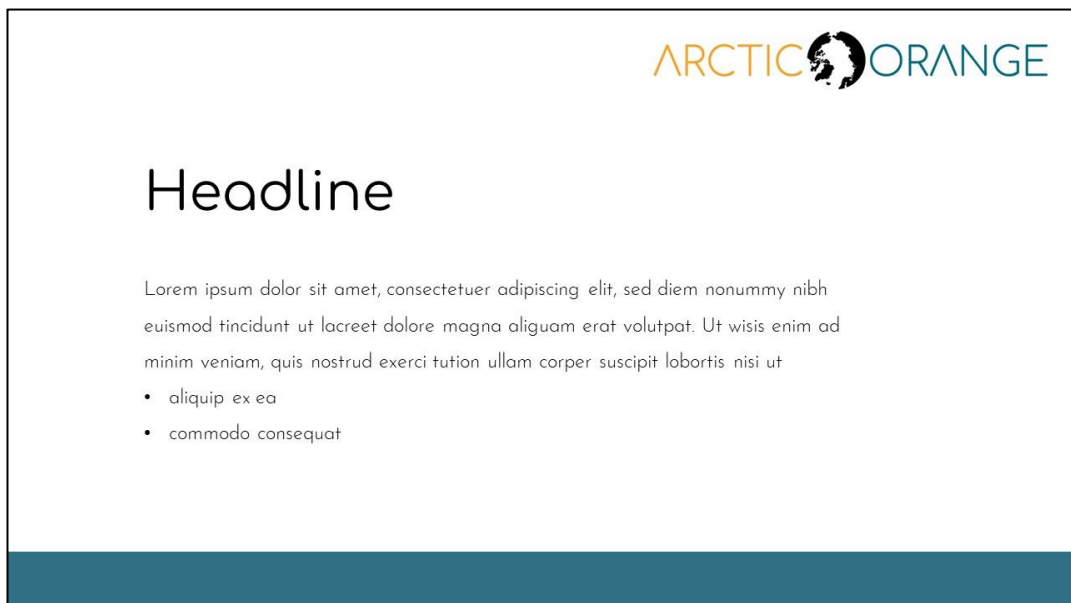
## 5.6 Layout examples



Picture 24. Website design



Picture 25. Business card design



Picture 26. Powerpoint template



## Headline

*Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquid ex ea commodi consequat.*

*Quis aute iure reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint obcaecat cupiditat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.*



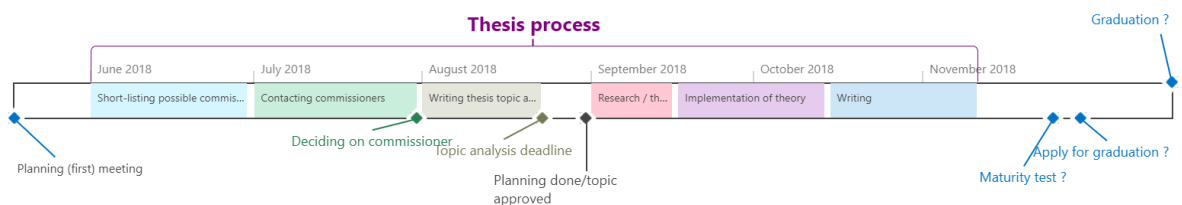
Picture 27. Word template

## 6 Reflection and evaluation

In this chapter, we discuss and analyse how we reached our goals (as defined on page 1). The chapter acts also as a summary for our thesis and the project. Subchapters are divided into five, where we open up our thesis process and learnings, evaluate the process and work according to the set criteria. We also examine the project's suitability for a real business and review commissioner collaboration and feedback.

### 6.1 Project process

Our timeline set in the beginning for the thesis project was from late June until mid-November 2018 (created visual timeframe can be seen in picture 28 below). July and August were used for planning and researching while September, October and November were used for writing theory, implementing the planned process as well as ideating and designing the elements for the brand identity.



Picture 28. Initial project timeline

The thesis process started in June 2018, when we, the authors, met the commissioner in Helsinki for the first time to discuss the thesis project.

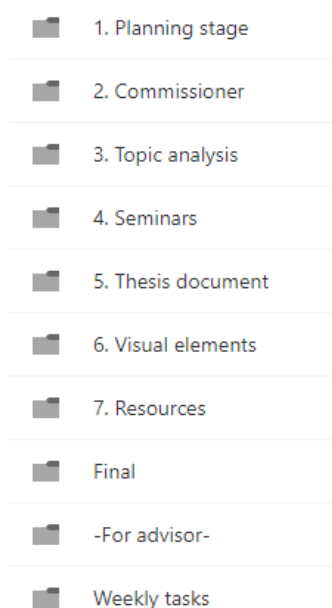
Even though, we did not finish the project by our own deadline we had set in the beginning, the 15<sup>th</sup> of November, we managed to stick in our own schedule quite well. We decided to extend the deadline with a couple more weeks to ensure that the finished thesis reaches the quality level which we have set for ourselves.

The roles, effort and work input of us co-writers were equally divided. However, the weight of responsibility fluctuated in the beginning of the process due to personal and professional life of both writers. Outside of the commissioner meetings, we had our own meetings at least once a week. Since we live in different cities, we met a few times during weekends to ideate and design the brand identity elements together.

Working together worked very well for us even-though we had to meet and work online most of the time. We both think that it was beneficial to have a co-writer, since the other part

could bring motivation if the other one was lacking it. We did not face any problems in our co-operation during the project, partly due to our good communication, but also because we have previous experience about working as a team from other Haaga-Helia projects.

As a communication and documentation sharing tool, we decided to build our own project team site on SharePoint, which was provided by Haaga-Helia. We gathered all the materials in these folders, so that both of us would have access to any document at any time. This also reduced the risk of losing crucial information or documents in case our personal devices would malfunction. Also, timeline which is seen above was made with SharePoint's task timeline. Our thesis advisor was also made as a team member, so that she would have access to our work when needed.



Picture 29. Folders in project SharePoint-site

As said before, we decided to treat this project as it was a real business. Therefore, we wanted to develop a service, that has a customer-oriented approach. We decided to include the commissioner in the process and to give them the opportunity to have an impact on the direction of the brand identity. First, we gave them an option to choose from three different mood boards, which would then determine the direction and the “feeling” of the brand identity. The next step was to let them choose from a four logo options. Only after then, we gave them the final brand identity.

From the beginning it was important to us that the commissioner gets a brand identity. that reflects who they are and what they want their company to represent. This way of working turned out be very successful and pleasing for the commissioner, as they gave us feedback

that they especially liked the checkpoints to see the direction where the brand was developing.

## 6.2 Project results

As mentioned in the introduction, we divided our goals into four; goal of the thesis, goal of the project process, goal of the product and our personal goal. The goal of this thesis was to learn about brand creation through creating a brand identity for Arctic Orange that communicates their values. We researched materials about brand identity creation and were able to create a brand identity that communicates trust, sustainability, health, innovation and minimalism.

As mentioned in chapter 4.2.4, we tested the product with our commissioner to see, whether the product communicates their values or not. In the questionnaire we gave them, we asked them to describe each design element (color, logo, fonts, website and business card) with three adjectives, because we wanted to see if their answers match the values they gave us in the beginning of the project. The commissioner described the elements with multiple synonyms to the desired values, which shows us that the product was successfully made. These synonyms can be seen in table 2 and 3 below.

Table 2. All results from questionnaire

Color	Logo	Fonts	Website	Business card
Harmonious	Dignified	Polished	<b>Fresh</b>	Dignified
Composed	Sensory	<b>Modern</b>	<b>Ecological</b>	Personalized
Stylish	<b>Broad-minded</b>	Stylish	Nordic	Thought-trough
Calm	<b>Modern</b>	Artistic	Calm	<b>Simple</b>
<b>Balanced</b>	<b>Fresh</b>	Bit old-fashioned	Harmonic	<b>Light</b>
<b>Stable</b>	<b>Dynamic</b>		Beautiful	<b>Reliable</b>

Table 3. Description of brand elements matching determined values

Value	Description of brand elements
Trust	stable, balanced, reliable
Sustainability	ecological
Health	fresh
Innovation	broad-minded, dynamic
Minimalism	modern, simple, light

The goal of the project process was to include the commissioner in the brand creation process by giving them an opportunity to influence the direction of the brand to ensure, that they would be pleased with the final product. By regularly having checkpoints through-out

the project, we were able to include the commissioner in the project. The commissioner was also happy with the checkpoints, since it enabled them to stay in track with the process.

The goal of the product, the brand identity guideline, was to provide a guide on how to use the created brand and its elements. This goal was also reached, thanks to the theoretical knowledge gained. The commissioner was happy with the final product and will take it in use as it is. Our personal goal for the whole project was to see, if the project for the commissioner could be implemented to a real-life business in the future. This goal and the results are discussed further in chapter 6.7.

### **6.3 Evaluation of own performance**

This subchapter evaluates our own performance based on the set criteria which can be seen in table 1 on page 17. After each paragraph below, we have graded ourselves according to the matrix. The evaluation criteria include five sections, three of which have to do with brand creation model we created, and how the commissioner reacted to them. The fourth section is related to our personal goal of this thesis and the fifth and last, is part of commissioner's feedback on the overall project, thesis and product.

**Defining values;** The values that we defined based on the set of questions we gave for the commissioner in the beginning of the project were trust, health, sustainability, innovation and minimalism. These values were discussed together with the commissioner and they agreed that these values represent them. (5)

**Mood boards;** Three mood boards with different styles were showed to the commissioner, and as said before, they chose mood board number 2. They felt that mood board represented their values the best and communicated them well. (5)

**Visual elements;** For the visual elements we created, the commissioner was satisfied with the result. Commissioner is committed to using most of the results in the future. (4)

**Project's suitability as own future business;** A clear process was created and understood by both authors. We have a strong belief of possibility of turning this project into a profitable business opportunity. (5) *This is discussed further in chapter 6.7.*

**Commissioners estimation on how useful the thesis is for them;** Commissioner estimated that the thesis will be very useful for them. (4) *This is discussed further in chapter 6.6.*

These five sections were reflected upon also during the project, not just afterwards. We believe that that helped us to develop ourselves and the results of this project even further because we could compare the work we had done to the criteria we had set, in real-time. By having used simple and practical standards there was no confusion of how to grade ourselves. We consider our project successfully conducted as our average 'grade' is between 4 and 5.

#### **6.4 Own learning**

We chose to reflect on our learning during this process together, because we feel that we developed the same set of skills and had a balanced, yet versatile workload. We developed online meeting skills even further thanks to this project. Us (co-writers) being in different cities was a challenge and we both noticed that it is easier to work face-to-face when collaborating. Skype brought the possibility to simulate working together and we learned how to utilize it in the project.

We both learned that making a good plan for the project is extremely important. We noticed that the project goes a lot smoother if we do it little by little, as long as we do it regularly. We scheduled small assignments for each day and managed to stick in our schedule quite well, even though both of us were busy with full-time jobs outside the project. This taught us self-discipline, which will be useful for anything we decide to do in the future.

We learned brand creation as a whole, and through that, became more comfortable and confident with our own skills as designers, project managers and individuals in a team. We also gained more insight into each other as potential business partners which will help us, if we decide to establish a business of our own together.

#### **6.5 Co-operation with commissioner**

As mentioned before, our commissioner was searching for a thesis worker to help them create a brand. We saw their thesis work announcement through Haaga-Helia's recruiting portal LAURA. According to the commissioner, the portal was easy to post the announcement to and they received a few contacts from different Haaga-Helia students. LAURA was

also clear and simple to use for us students. We found Arctic Orange's post and applied for the thesis job.

The first meeting between us authors and the commissioner was held in the end of June 2018 in Helsinki. After presenting our ideas and thoughts about the possible co-operation, the commissioner chose us to continue with their project. This initial meeting was beneficial for us, as we got to know Arctic Orange's set-up, plan and expectations from us. In the meeting, we also agreed on communication methods and time schedule for checkpoints, which would happen once a month.

The checkpoints were valuable for both parties. The commissioner was happy to be up-to-date in our process and us authors found it useful as they acted as milestones. At each meeting, we got together to analyse and reflect on what had been done, what needs to be done next and if we are following the schedule.

As both authors and the commissioner were situated in different cities, Skype was proven to be a good tool in the process of this project. The checkpoint meetings were held in the middle of August and middle of October. We decided, that a meeting in September was not necessary as we were waiting on permission from Haaga-Helia to continue with the thesis (acceptance of subject analysis) and our designated thesis advisor. For these checkpoints, we had prepared PowerPoint presentations which we presented by sharing our screen. It was easier for us to showcase the progress and for the commissioner to get a more wholesome picture of the work done this way.

In November, we decided to combine our meetings with our thesis advisor and the commissioner for the same day at Haaga-Helia Porvoo Campus. We asked for feedback from our advisor and presented the commissioner what the final product would look like. The commissioner also wanted to meet a representative of Haaga-Helia for future collaboration, so the day was successful in many ways.

In our opinion, the checkpoints with the commissioner played an important role in the success of the project. The sectioning helped us with motivation and keeping the big work manageable by dividing it into smaller tasks.

In addition to the Skype and face-to-face meetings, we communicated on a weekly basis through Slack and occasionally through e-mail. Using Slack made the daily communication a lot easier, since it enabled us to ask questions from the commissioner to which we needed

to get a quick answer for and vice versa. We used email to send bigger documents that we wanted them to read through before our meetings and potentially prepare answers or comments. The combination of Slack and e-mail worked very well for us and enabled a smooth communication between the face-to-face and Skype meetings.

## **6.6 Commissioner feedback**

During our final meeting with the commissioner on Porvoo Campus, we gave them a set of questions to answer in order to get feedback from the thesis process as well as the final product. We wanted to ask the questions both of them separately to see, whether they have the same opinion about the end result or not.

In regard to the thesis result being used in their future operations, commissioner thinks that “the accomplished brand looks believable and like something that would fit and be a relevant part in the company’s future operations. It will be used on the website, print ads and in other communications.”

The commissioner estimated the usefulness of the thesis as very useful for both of them and in their field of business. They also commented that they learned new things about branding and brand building, their own business (e.g. defining values) and how “professionally and skillfully built visual part of the brand is vital for future operations.”

The commissioner also thought that the thesis process was smooth and there was good communication between them and us authors. Other words they used to describe the thesis process with us were straightforward, professional and pleasant co-operation. In addition, they said that “the writers were proactive collaborators with a positive way of working.” As a conclusion, they thought that the end-result of the thesis was “extremely nice”.

## **6.7 Project’s suitability as a business**

In the beginning of the thesis project, we set ourselves a personal goal to find out if this project could be turned into a real business that could lead to fulltime work one day. To reach the goal, we decided to treat this project from the start as it would be a case for ‘our’ company. This goal also helped us in the process as we restricted ourselves to focus on only the relevant parts considering the span of the project.



While creating each design element for the brand identity, we measured how long each element took from us to create. This way, we evaluated if we could provide a brand identity guideline for a paying customer in a reasonable time. Approximately, it took us two weeks of full working days to produce the final brand identity guideline.

In our opinion, this service could be turned into a real business. As mentioned already in chapter 3, we decided to create our own model for building a brand identity, since we thought that none of the already existing models included the steps we wanted to include. Now that we have this model, we think we have a good base to continue with other clients. We already know how the brand identity building process should be done and it makes it easier to continue with this service.

We also wanted to get an opinion from our commissioner on whether they think this is something they could have paid for. Both gave us a positive response which proves, that our project has potential to be a real business.

“I believe that this service is possible to commercialize. The business could also include for example a website design, business cards and a social media plan. In the brand building phase, it is good to have the workshops [checkpoints] included in order to develop the brand in the right direction.” Alpo Vuorio, 11.11.2018

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## Appendices

### Appendix 1 Brand Identity Guideline for Arctic Orange



This guideline is a visual presentation of the Arctic Orange brand. The main purpose of this brand identity guideline is to provide a reference point to support external communication planning.

The guidelines could be seen as a handbook on how to use all of the created visual assets in a distinguished way based on carefully conducted research.

This guide is to be revisited and revised by latest in 2 years (2020).

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## ARCTIC ORANGE STORY

Simply put, Arctic Orange was created to fulfill a gap in the marketing industry.

We are a consultation company who provide health-related knowledge for clients' marketing purposes. We want to be the number one in developing businesses with a health aspect by providing current, reliable and scientifically proven information.

We want to encourage people and companies to think innovatively and have courage to be different, and that is how the name of our company, Arctic Orange, was created. Innovation is what we are all about - we want to provide medical knowledge about such products that are not typically marketed from a health perspective.



## people behind Arctic Orange

**Mikko** is a socially talented and business-minded medical professional. His strengths are empathic abilities and open-mindedness.

His motto is "**Simplicity is the ultimate sophistication**".

**Alpo** is a visionary with true originality. His strengths and expertise are in medicine, human factors and in economics.

His motto is "**There is always an alternative to do everything**".

We are:

- medical professionals with years of expertise
- all about the customers
- caring
- futuristic
- not complicated, we are simple

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**Our mission** is to develop companies' marketing by providing useful and credible information on the health-related perspectives of their products.

**Our vision** is to be a trustworthy and a long-term partner of open-minded organizations with whom we share the same values, like health and ecological thinking.

**Values** that come across in everything we do are health in general, innovation thinking, sustainable economic circle, minimalistic style and trust in one another.

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# LOGO

The logo represents innovativeness through opposite colors (word 'Arctic' being orange and word 'Orange' being blue). The graphical form shows the Arctic Circle in a globe form, to remember the Nordic roots of the company and to reflect the sustainable side of the business.

The logo should always be placed horizontally on a solid and light background to insure clear logo and bright colors. Distorting and tilting the logo diagonally, vertically or upside down is not allowed and should be avoided.

There is one main logo which should be used as default; the original version with the assigned company colors.



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## alternative logos

There are two other approved color versions of the logo; white (for dark backgrounds) and black (for light backgrounds). However, these logo versions should only be used in special cases when it is technically impossible to use the main logo (e.g. when the background color cannot be changed or modified to suit the main logo).



## form

The company's form is a graphical element which can be used alone if needed e.g. on website and as icon in documentation. However, the form should never be used alone as a substitute of the logo.

Approved versions are black and 'arctic blue'. More about the colors later on in the guideline on page 10.

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The logo should be protected from text and other graphical objects, in order to keep the logo clear and professional. The safety zone can be checked by placing same sized "form" on top, below, before and after the text parts of the logo.



## COLORS

arctic sky	<p>HEX #A9D2E8</p> <p>RGB (169, 210, 232)</p> <p>CMYK (27.16%, 9.48%, 0%, 9.02%)</p>	main colors
arctic blue	<p>HEX #316F84</p> <p>RGB (49, 111, 132)</p> <p>CMYK (62.88%, 15.91%, 0%, 48.24%)</p>	
arctic ocean	<p>HEX #012231</p> <p>RGB (233, 161, 51)</p> <p>CMYK (0%, 30.90%, 78.11%, 8.63%)</p>	
arctic orange	<p>HEX #E9A133</p> <p>RGB (233, 161, 51)</p> <p>CMYK (0%, 30.90%, 78.11%, 8.63%)</p>	color pop
arctic sand	<p>HEX #DEC8A3</p> <p>RGB (222, 200, 163)</p> <p>CMYK (0%, 9.91%, 26.58%, 12.94%)</p>	additional light color

The blue colors represent our value trust whilst the warm and bright colors bring out the energetic side the brand.



**HEX** #000000  
**RGB** (0, 0, 0)  
**CMYK** (0%, 0%, 0%, 100%)



**HEX** #FFFFFF  
**RGB** (100, 100, 100)  
**CMYK** (0%, 0%, 0%, 0%)

The three first colors (blue tones) should be used as main colors of the company, the orange should be used as an opposite color, "color pop", only to bring contrast to the palette. The light beige is a lighter additional color to be used as complementary color.

Black and white are also included in the official color palette and they can be used for example when the logo needs to be black or white. Each color has been given their own unique names.

# TYPOGRAPHY

lorem ipsum

← Comfortaa Light  
Headlines

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad.

← Josefin Sans Light  
Bodytext

Our typography is lean, simple, modern yet timeless with some details that stand out from the ordinary.

It is also allowed to start a headline with a lowercase letter.

Line spacing should always be 1,5 in ads, presentations and documentation.

Comfortaa Light is the typeface for all headlines, subheadlines and the logo.

Our main typeface for text is called Josefin Sans Light. This font is to be used in longer paragraphs.



# BRAND VOICE

Having a set tone of voice helps to keep the conversation consistent and professional.

We converted our five values (health in general, innovative thinking, sustainable economic circle, minimalistic style and trust in one another) into three communication styles:

## **authentic**

We are sincere in the way we conduct business, we want to be original.

## **transparent**

We show and communicate our process in a transparent manner, we deal with issues upfront and directly.

## **concise**

We always deliver on our promise, and we have double-checked before confirming.



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## expressions

Rules and examples of how we communicate:

### **We...**

instead of I or Arctic Orange.

### **Simplified medical terms...**

like heart disease instead of cardiovascular disease

### **Warm and friendly greetings...**

like kind regards instead of regards

### **Personalized communication...**

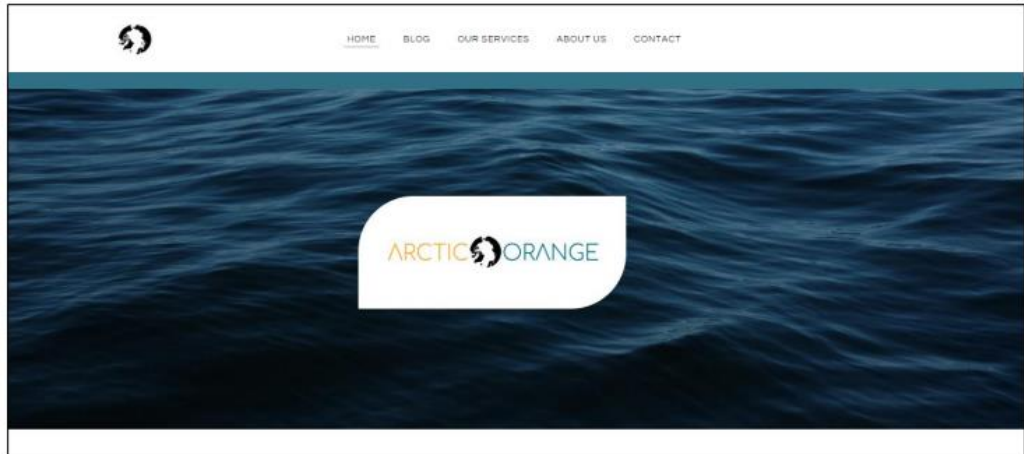
in form of treating customer as collaborators rather than 'just' customers

We want to communicate that even-though the business model might be B-2-B focused, discussions are always happening between two people. We want to mean what we say and say what we mean in a coherent fashion.

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# LAYOUTS

example of website design



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example of business card design



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## example of powerpoint template



### Headline

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisis enim ad minim veniam, quis nostrud exerci tution ullam corper suscipit lobortis nisi ut

- aliquip ex ea
- commodo consequat

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## example of word template

### Headline

*Lorem ipsum dolor sit amet, consectetur adipisci elit, sed eiusmod tempor incidunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquid ex ea commodi consequat.*

*Quis aute iure reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint obcaecat cupiditat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.*



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THANK YOU

10<sup>th</sup> of December 2018

Anita Lindberg & Wilma Leskinen

AW

## Appendix 2 Questions for commissioner

### Questions for commissioner

Here are some questions we would need you to answer to before we can start creating a brand identity.

1. What are your mission and vision? (Write a mission statement about why your company exists and a vision statement about where you want your brand to go)
2. What are your values?  
(What beliefs drive your company?)
3. What is your unique positioning on the market?  
(How do you differentiate yourself from the competition?)
4. Why did you start this business?
5. What are beliefs and values that are important to you as a company?
6. What do you do better than anyone else?
7. What makes you special?
8. If you could describe your brand in three words, what would they be?
9. What are the three words you would want your customers to use to describe you?
10. What is your target audience?  
(Who are your customers and why do they need you? How is your service/product solving their problems?)
11. What are your company's core values?
12. What do other brands do that you like?
13. What would be your brand personality?  
(if your brand was a person, what kind of personality would they have? Make a list of 3-5 adjectives that describe what your brand is and 3-5 adjectives that describe what your brand is not)
14. What would be your brand voice? (If your brand was a person, how would it communicate?)

### **Appendix 3 Product testing with commissioner**

#### Communicating through design element (Arctic Orange)

1. Which 3 adjectives come to your mind from the color scheme below?
2. Which 3 adjectives come to your mind from the logo below?
3. Which 3 adjectives come to your mind from the fonts below?
4. Which 3 adjectives come to your mind from the website design below?
5. Which 3 adjectives come to your mind from the business card design below?