Developing a Brand Identity Strategy: the case of Pioneer Association Ry

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Thesis title Developing a Brand Identity Strategy Case study: Pioneer Association Ry	**Number of pages and appendices** 46 + 7
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This thesis aims to serve as a manual and record of events that followed the ideation, process, and execution of building a brand identity for Pioneer Association Ry. The creator of the new brand identity is the author of this thesis, and the commissionaire is the non-profit organization Pioneer Association Ry.

Pioneer Association Ry is a non-profit organization built by students with the aims of generating a safe network for young second-generation immigrants, born and raised in Finland, but that still feel divided in society by their backgrounds. The goal is to inspire and offer opportunities to these young people in order to help them build a suitable career path.

The author of this thesis actively approached the organization in order to take part of their visual design challenges. They were facing a lack of creatives willing to collaborate with the elaboration of the brand identity for the recently registered association. The author proposed to collaborate on this project by offering them the brand identity creation they needed, plus a record and compilation of the process under the form of this thesis report.

The quantitative research data for this thesis is collected mainly through an online questionnaire. The questionnaire will rotate around the topics of Brand Image and Awareness, as its main goal is that of understanding what the targeted audience needs and how do they react to the proposed image-related topics.

The focus group is young second-generation immigrants, that share an interest in developing and integrating themselves as professionals in the working force. Interviewees are gathered from Pioneer Association Ry's network, as well as the author's personal network. The results are analyzed and presented on this thesis to give a better direction to the Brand Identity creation, based on the feedback and comments gathered from the questionnaires. Additionally, the final results of this research offer valuable guidance on how to approach and develop a brand identity for a new company/association, as well as the Brand Identity as a final product for the commissionaire Pioneer Association Ry.

Key words
Branding, Brand Identity, Brand Identity Design Process, Logo creation, Graphic Design, Second Generation Immigrants

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1 Introduction

In today's world is extremely important to understand and underline the importance of branding. Regardless of the nature or purpose of the brand, personal, for a product, a business or association, the core concept of engaging in creating a brand remains concretely the same: to create a face, a personality and a display of values to be associated with. Everything else that unfolds after the creation of a new concept, rotates around the choice of branding tone that has been added to it. A successful brand can be called such when it is capable of communicating who they are to their audience, but also being able to build a strong relationship. Unfortunately, many brands struggle because they are not able to identify who they really are, and therefore become not capable of communicating that message efficiently (Nate Butler, 2020).

This report focuses on the building of the brand identity for the newly born Pioneer Association Ry.

The association was born in 2019 and is composed of 3 board members all located in Uusimaa Region, Helsinki and Vantaa.

The non- profit association's mission is that of providing second-generation immigrants based in Finland with a support network and platform that will allow them to share information and skills related to career building and entrepreneurial concepts. Their services rotate around supporting and promoting entrepreneurial opportunities. The association organizes discussions and training events; carries out researches, information, and publication activities; takes initiatives in various authorities, and cooperates with other organizations in the field. To fulfil its purpose, the association may conduct various fundraising activities, after obtaining the appropriate permissions. At present, the association does not have a physical headquarters, as it is expectant of applying for funds to afford one in the near future. The challenges the association is facing at the moment are planning its official launch to the public, as well as gathering resources during the current global pandemic (Covid-19).

The study aims to establish and build a brand identity for the association, to help them boost their launching, as well as offering a branding guide under the form of this report. The research will be conducted through the quantitative method. The data will be collected mainly using online questionnaires prepared by the author of this report in collaboration with the association's board. The questionnaire rotates around the topics of Brand Image and Awareness, as its main goal is that of understanding what the targeted audience needs and how do they react to the proposed image-related topics. The focus group is young second-generation immigrants that share an interest in developing and integrating themselves as professionals in the working force. The results are analysed and presented on this thesis to give a better direction to the brand identity creation, based and inspired by the feedback and comments gathered from the questionnaires. Furthermore, the structure of this report is illustrated in Figure 1 below.

CHAPTER 1 — Introduction
This chapter introduces the background of the thesis, the commissionaire, the research questions and aims, as well as the implemented methods in a nutshell.

CHAPTER 2 — The commissionaire
The commissionaire for this project is introduced in this chapter. Details about the organization Pioneer Association Ry are provided, such as their concept, needs for this research, and deliverables.

CHAPTER 3 — Literature Review
Describes the general concept of Brand, Brand Image, Brand Identity, as well as the steps and building process for the Brand Identity provided in this research.

CHAPTER 4 — Research approach & methodology
Explains the framework implemented to create the Brand Identity for Pioneer Association Ry, as well as the methodology of the quantitative data collection and how it is analyzed and interpreted.

CHAPTER 5 — Analysis & Results
This chapter presents the analysis of the collected data and the integration of comments from the commissionnaire and the author.

CHAPTER 6 — Conclusion
Here are displayed the features od the Brand Identity created for the commissionaire. The components pictured are value propositions, logo composition, color palette, typography, and examples of the brand at use.

CHAPTER 7–8 — Bibliography & Appendices
List of literarure implemented during this research, as well as two appendices (survey questions and transcriptions from the final brand identity manual created for the commissionnaire).

Figure 1. Report Structure illustrated by chapters and brief descriptions.

2 The commissionaire: Pioneer Association Ry

Pioneer Association Ry is a non-profit organization built by students with the aims of generating a safe network for young second-generation immigrants, born and raised in Finland, but that still feel divided in society by their backgrounds. The goal is to inspire and offer opportunities to these young people in order to help them build a suitable career path. This is done by ideally generating an inclusive and inspiring context for them to learn and share information and skills with one another, with the help and supervision of Pioneer Association Ry.

2.1 Concept in a nutshell

The concept of the association was originated in November 2019 and officially registered to the Finnish Patent and Registration Offices in Helsinki (Patentti ja Rekisterihallitus) on the date 23.1.2020 under the name of Pioneer Association Ry. At the moment, the association consists of three core members: Abdirahman Mohamud (Chairman), Jamal Ali (Vice-Chairman, Communications and Financial Coordinator) and Deqa Kahiye (Secretary and Project Coordinator).

In order to become a member of Pioneer Association Ry, applicants should firstly comply with the rules and conditions that the association presents.

To identify the above factors, the association will provide potential members with an application system where it will be possible for them to understand the level of motivation, commitment, and communally shared values and goals. These questions will rotate around topics such as:

- Are members well aware and informed of the association's origins and values?
- What are their personal goals?

- What is their level of motivation and by what is it driven?
- What is their current situation?

Furthermore, if the applicant fulfils all required conditions, they will be presented with the corresponding membership fee to be paid annually.

The membership fee's amount will vary from member to member, since it will adapt to the on-going situation of the applicant. For instance, a student membership fee will naturally be lower than that of a regular member. The memberships' categories are still to be defined by the organizational body of the association and will be officially announced during their launch phase.

2.2   Need for this research

At the moment, the association is amid mapping out possible sources of funding. After having mapped out the sources that might fund the association, the next step is applying for funds. The main challenge coming across currently is the COVID-19 global pandemic, as well as a lack of visual identity, and helping grant/funding.

Furthermore, the association will develop a Social Media presence following the readiness of their Brand Identity. At the moment there is an absence of online presence in general, due to the fact that the association is at its first's steps.

2.3   Research problem and question

Pioneer Association Ry is a young community and is facing all the difficulties of a newly born project, plus a momentary stand-by state due to the current pandemic (COVID-19). The main difficulties being faced at the moment are awareness, lack of image (Brand Image and Identity), visibility, monetary grant/funding, attracting members, and communications. This last one is mostly of internal

nature and is currently suffering by the pandemic situation and quarantine re-
strictions.

By working together with the association, the author of this thesis will create a
Brand Identity that would potentially solve the following challenges for the asso-
ciation: lack of image, visibility, and awareness.

3 Concepts of Brand, Brand Image and Brand Identity

The following chapter provides an understanding of the general concept of
Brand, including a short history of the concept of Brand and definitions, followed
by a more detailed explanation of the differences between Brand Image and
Brand Identity, as well as the steps and building process of a Brand Identity De-
sign. Information about the Brand Identity Structure model defined by Aaker &
Joachimsthaler (2000) is presented in this chapter, further accompanied by the
respective definitions of Extended Identity, Core Identity and the choice of fo-
cusing on the perspective of Brand as Organization.

3.1 General concept of Brand

When it comes to attributing an exact definition of the term brand, explanations
of different nature can be found. The author of this report will focus on providing
a general concept of the terminology in the context of perception of a product,
service, or experience.

The reason why defining brand today is so challenging, is mostly due to the way
branding has evolved over time. As branding has evolved, brands have become
more about perception and accumulated meaning. Our conception of what a
brand is has become more and more complicated, difficult to define, and hard to
pin down with a single definition (Tracy Lloyd, 2019).

The following chapter illustrates a simplified history of brand as the concept we know today. The chapter after that will provide the most compatible definitions of brand in the context of this research.

3.1.1 History of Brand

The practice of branding dates back to ancient times and has served several purposes over the years including accounting for goods in large shipments and identifying product source for guild authorization and quality control (e.g. Richardson, 2008; Moore and Reid, 2008, 421) (Routledge, 2016). This indicates that the original concept of brand was initially quite similar to the modern connotation of trademark. Carla Tardi from Investopedia defines this last one as "a recognizable insignia, phrase, word, or symbol that denotes a specific product and legally differentiates it from all other products of its kind" (Investopedia, 2019).

With the time, more than half a century ago, the term brand was born as a way for cattle ranchers to identify their animals. In the 19th century, with the raise of packaged goods, producers started putting their mark on their products to specify their source. This practise became popular in the 1880s with the production of soda products in the United States, with special worldwide popularity of the Coca-Cola Company, and a competitive market of other similar producers (Tracy Lloyd, 2019. Emotive Brand/Jerry McLaughlin, 2011. Forbes). McLaughlin says in his article for Forbes that "before Coca-Cola could get a customer to reach for a Coke, it needed to be sure the customer could distinguish a Coke from all the other fizzy caramel-colored beverages out there." giving a foundation to the term brand as is known today since "in the first sense of the word, then, a brand is simply the non-generic name for a product that tells us the source of the product" so "in earlier times, we referred to these non-generic names as brand names"(Jerry McLaughlin, 2011. Forbes). As branding advanced in history, marketers around the world began to comprehend there was more to the success of the brand of Coca-Cola than a simple non-generic name.

Figure 2. Advertisement for Coca-Cola picturing soda fountain delivery of Coke to an office worker, 1907. (Photo by Jay Paull/Getty Images)

This tells us that the crucial concept of developing a unique brand identity with advertising promoting the brand personality, as well as building a connection with consumers, seems to have without doubt emerged in the 1800s (Ross D. Petty, Routledge, 2016, pp. 111).

As per nowadays, the "Father of Advertising", David Ogilvy, defined brand for the first time as "the intangible sum of a product's attributes" (Karen Revel-Chion, 2020) and this is the definition the author of this thesis will base the following research.

3.1.2 Brand definitions

The English dictionary gives a definition of the noun brand as a type of product manufactured by a particular company under a particular name (Oxford Languages for Google, 2020). In a more generic but descriptive level, brand is seen

as a name, term, design, slogan, symbol or any other feature that identifies one product or service as being distinct from another (Karen Revel-Chion, 2020). To further understand what the term brand refers to, it can be argued that a brand is viewed as a company or organization's most worthwhile assets. These encompass various factors that characterize the face of said company or association, such as an identifiable logo, slogan, or mark that its audience associates with. As a matter of fact, Will Kenton on his article for Investopedia, explains how "the company is often referred to by its brand, and they become one and the same" and therefore "it's important to uphold the integrity of the brand" (Investopedia, 2020). Ultimately such integrity generates capital, and this is referred to as brand equity in branding. David Aaker, the author of the book Building Strong Brands, defines brand equity as a set of assets (or liabilities) linked to a brand's name and symbol that adds to (or subtracts from) the value provided by a product or service…" (Aaker D. 2014).

It can therefore be said that a brand is shaped by the experiences and perceptions that it is able to convey on its audience. Ideally a thriving brand will aspire to align the perception of itself, as a company or association, with how it is actually perceived by its audience and reversely (Baer Jay, Beverland M. 2018). In this context, Alvin Achenbaum remarks that what distinguishes a brand from another is the sum of consumer's perceptions and feelings about the product's attributes, about its performance, its name, and about the company associated with producing such brand (Beverland M. 2018).

All these indications lead the author of this report to believe there is so much more to the meaning of the word brand than just a recognizable feature. The above-mentioned definitions well depict the concept of brand, but it can all be further summarized on this famous quote by Jeff Bezos saying, "Your brand is what people say about you when you are not in the room" (Arruda W. 2016).

3.2 Brand Image and Brand Identity

These two terms are often utilized in an inaccurate manner, since they are easily mistaken with one another. To be lightly explained, brand identity is the voice that is given to a certain product of service, whereas brand image is what the audience hears and perceives (Baldwin & Obenauf 2018). More specifically, brand identity is all the visible elements of a brand, including color, design, and a brand's logo. It is the way that a company, association, product, service, or person puts itself forward to the public. This combined with the ability to create a distinction from others in the consumer's mind. Technically, brand identity includes assorted factors such as logo and logo variants, main brand colors and color palette, typographic elements and typefaces, a persistent style for imagery and content, a style guide, and a visual identity on social media (Kimbarovsky R. 2020).

The purpose of brand identity is mainly that of establishing guidelines and consistency to the brand. By doing do, the brand will project clarity of what is being provided, regardless of this last one being a service, a product, or a person. To better visualize how a brand is supported by brand identity, we can make reference to the Brand Identity Prism created by Jean-Noel Kapferer in 1986. The model is a hexagonal prism that portrays the six essential elements that compose brand identity. The objective of the prism is that of allowing brands to acknowledge the components of their identity to then put that knowledge into work to tell the brand's story successfully to its audience.
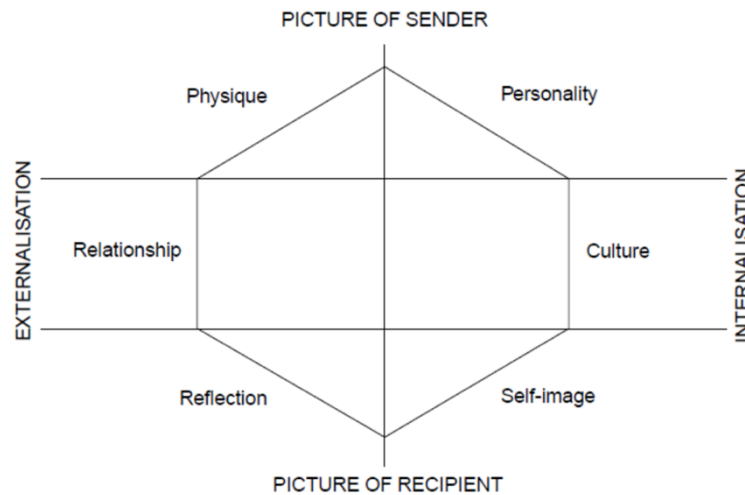
Figure 3. The six elements of the Brand Identity Prism by Jean-Noel Kapferer. Marketing Lessons. Srivastava, A. 2017

To further explain the six elements of the prism, as shown in Figure 3, following can be found a brief description for each feature. Physique portrays the physical and visual consistent characteristics of a brand, such as the logo, iconography, color palette, and style guide utilized by the brand. Personality refers to the voice of a brand, how the brand is expressed. Inside this category can be found characteristics such as the tone of voice used to communicate, as well as the choice of font. Culture relates to the origin and story of the brand, highlighting purpose and value, not only on paper but also on a daily basis. Relationship is about the engagement among the audience and a brand, from early interactions to after consumption phase. The ultimate goal of this facet is to generate loyalty to a brand. Reflection outlines what type of audience the brand wishes to reach. Through establishing the traits of ideal consumers, such as background, demographics, and age, it is possible to direct the brand identity towards the target. Lastly, there is Self-image, which aims at visualizing how consumers perceive their ideal persona. Through this aspect is possible to understand and put in relation all the other elements of the prism. Making use of the prism will allow a brand to form a personality overall in a way that is aligned with the original mission of the brand (Lokmanoglu, Z. 2020). Subsequently can be found an example of the brand Coca-Cola and its Brand Identity Prism at use (Figure 4).

BRAND IDENTITY PRISM
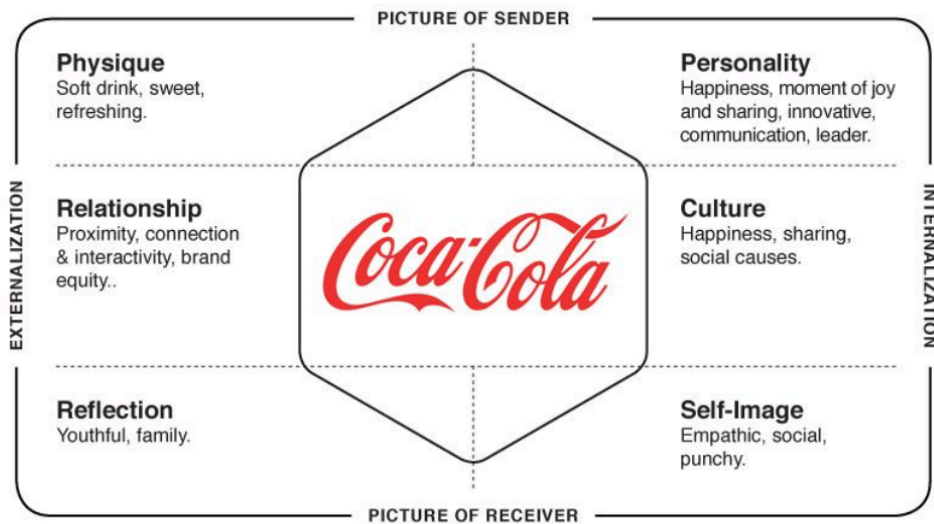
Figure 4. Brand Identity Prism of the brand Coca-Cola. Pin by Vacth, M. 2020. Pinterest

As previously stated, in parallel with brand identity, there is brand image. According to David Aaker brand image is, simply said, the way (how) customers and others perceive the brand (Aaker 1996). In more depth he moves on to state that "brand image creates value in a variety of ways, helping consumers to process information, differentiating the brand, generating reasons to buy, giving positive feelings, and providing a basis for extensions" (Aaker, 1991). The English dictionary defines it as a set of features and ideas that customers connect in their minds with a particular product or brand (Cambridge Dictionary 2020). The said perception of a brand does not evolve automatically in the mind of the consumer or spectator but rather produces itself over a period of time. Interaction based on experience is needed for the brand image to generate beliefs and impressions. Therefore, just as for brand identity, consistency plays a key role in brand image as well. To provide the steady example of the brand Coca-Cola it can be said that their brand image is composed of a notion of a product best used at the time of happiness, joy, and positive experience (Pahwa, A. 2020). According to Aaker it is important that brand identity and brand image goes hand in hand with each other (Aaker, 1996).

3.3   Brand Identity Structure

To support the application and use of brand identity, David Aaker developed a planning model. It offers an instrument to comprehend, produce, and utilize the brand identity successfully. For a brand to be categorized as such, according to Aaker it should facilitate the establishment of a relationship between the brand itself and the customer. This is reached by generating a value proposition potentially engaging functional, emotional, or self-expressive benefits (Aaker, D. 2000). Aaker encourages through his model to contemplate a brand from different angles during the creation phase. These perspectives are illustrated in the Strategic Identity System of the model and consist of four different main viewpoints: brand as a product, as an organization, as a person, and as a symbol. Such said perspectives are then further divided into twelve various element categories. Below (Figure 5) is illustrated the full brand identity model structure.

Brand Identity Model

STRATEGIC BRAND ANALYSIS

Customer Analysis	Competitor Analysis	Self Analysis
• Trends	• Brand image/identity	• Existing brand image
• Motivation	• Strengths, strategies	• Brand heritage
• Unmet needs	• Vulnerabilities	• Strengths, strategies
• Segmentation	• Positioning	• Organization values

STRATEGIC IDENTITY SYSTEM

BRAND IDENTITY

Extended
Core
Brand
Essence

Brand as Product	Brand as Organization	Brand as Person	Brand as Symbol
1. Product scope	7. Organization attributes (e.g., innovation, consumer concern, trustworthy)	9. Personality e.g., genuine, energetic, rugged)	11. Visual image and metaphors
2. Product attributes			12. Brand heritage
3. Quality/Value		10. Customer/ brand relationships	
4. Uses	8. Local versus global		
5. Users			
6. Country of origin			

VALUE PROPOSITION
• Functional benefits   • Emotional benefits   • Self-expressive benefits

Credibility
Support other brands

RELATIONSHIP

BRAND IDENTITY IMPLEMENTATION SYSTEM

BRAND IDENTITY ELABORATION

BRAND POSITION
The part of the brand identity and value proposition that is to be actively communicated to the target audience

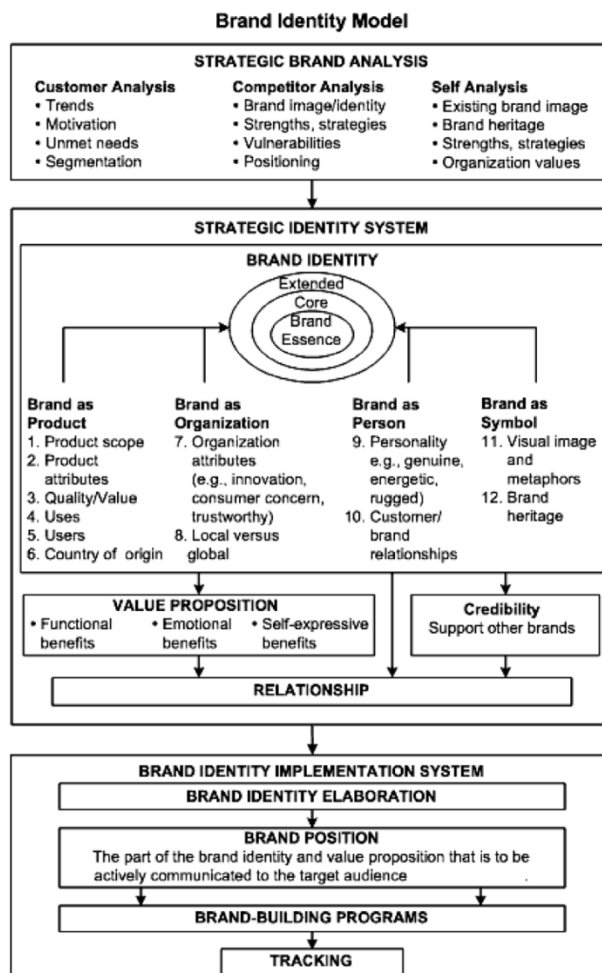**BRAND-BUILDING PROGRAMS**

TRACKING

Figure 5. Aaker's Brand Identity Model structure. Aaker, D. & Joachimsthaler, E. 2000.

However, the author of this report will mainly focus on the strategic identity system section of the diagram, with further emphasis on the layers of the brand identity, being Core and Extended brand identities (Figure 6), as well as the perspective of Brand as Organization and how it creates value (Figure 7). This decision had been taken based on the relevance of these topics in the matter of developing a brand identity for the non-profit organization Pioneer Association Ry, followed by the fact that it would be too extensive to analyse every single section of the diagram.
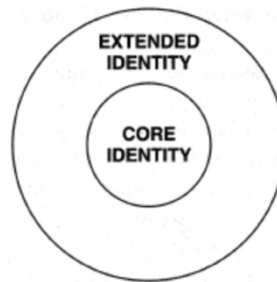

Figure 6. Brand Identity Structure layers from Aaker's Brand Identity Model. Aaker, D. & Joachimsthaler, E. 2000.

3.3.1 Core Identity

According to Aaker, the core identity is formed by features of the brand that will undoubtedly remain constant throughout time and future changes. Core Identity is thus central to the significance and success of the brand, as the word implies, but also timeless by nature. For this reason, the core identity of a brand is necessary to be stronger than the components of the extended identity (Aaker, 1996). Inside the core identity of a brand, there should be features that render the brand equally distinctive and valuable. This is exactly why the core identity is essential in the contribution of generating value proposition for a brand and its foundation for credibility. A concrete way of displaying the values reflected in the core identity would be, for example, through the slogan of a brand. In the

paradigm of the company Coca-Cola, as per today, their slogan is "Taste the Feeling", after having recently switched from "Open Happiness" (Ryan T. 2019). When compared to the brand identity prism of the brand Coca-Cola (Figure 4), it can be seen how these simple two-word slogans mirror all aspects of the prism, achieving a thriving core identity feature for the brand.

Moreover, Aaker suggests that the core identity of a brand is born by answering the following introspective questions: *What is the soul of a brand? What are the fundamental beliefs and values that drive the brand? What are the competencies of the organization behind the brand?* and lastly, *what does the organization behind the brand stand for?* (Aaker, D. 1996). Supposing a brand is successfully aligned with their values and organizational culture, the result is inevitably an effective brand identity.

3.3.2 Extended Identity

This layer represents the outer elements of the brand identity essence, and it establishes integrity and texture. Aaker asserts how the extended identity completes the brand by summing details that further assist in depicting what the brand represents. All extended brand features serve as complementary additions to the core identity since this last one is not sufficient for performing by itself. Reason for this is that the core identity may eventually appear to its audience of insufficient or ambiguous nature if not accompanied by the extended identity. According to Aaker, this extended layer provides helpful details that complement the general picture of the brand essence. In his book "Building Strong Brands" he stipulates a correlation between people we might encounter in our daily lives and brand identities. He says that "... a larger extended identity means a stronger brand, one that is more memorable, interesting, and connected to your life", to continue with the example of "... a person whom you find uninteresting and bland and who plays a small role in your life can be described in a few words" but "... an interesting person with whom you are involved personally or professionally would usually require a much more complex description" (Aaker, D. 1996). This sheds light on the relevance of categorizing the

product class the brand takes part in since this will play a major role in the perception of such brand on its audience.

3.4   Brand as Organization

As previously stated, the Strategic Identity System, displayed in the central area of Figure 5, showcases the four different perspectives a brand should be viewed from. The author of this report will next provide an analysis of the section that Aaker describes as Brand as Organization, together with an examination of how organizational associations create value (Figure 7). The outcome from choosing to focus on this viewpoint will serve as valuable input during the building process of the brand identity for the non-profit organization Pioneer Association Ry.

Figure 7. Brand as Organization Attributes and How Organizational Associations Provide Value Proposition and Customer Relationship. Aaker, D. & Joachimsthaler, E. 2000.

The emphasis of the brand-as-organization perspective is pointed towards the characteristics and qualities of the organization, instead of those that the service or product offers. Among these organizational qualities can be found features such as innovation, yearn for excellence, emphasis in consideration for the environment, and any other derivable from the organization's culture, values, people, and programs. Organizational attributes display additional

resistance and endurance to competitive affirmations, differently than product attributes. As Aaker better explains, it is considerably easier to duplicate a product than doing so with an organization that is accompanied by solid values, unique people, and programs. To this claim, he annexes the fact that since organizational attributes, such as innovation, are challenging to assess and communicate, it is most certainly demanding for competitors to exhibit the overcome of any detected gap.

3.4.1 How Organizational Associations Provide Value

As visible in Figure7, it is possible for organizations to deliver value proposition and customer relationship, as well as credibility and internal culture as a channel of clear communication, through their organizational associations. The expanded descriptions of these deliverables are explained below.

According to Aaker, through organizational associations is possible to supply straightforward value propositions. This is primarily plausible in the case that the associations are seen as valuable by customers. To evoke such outcomes, the association should contribute to and display functional benefits. By demonstrating active concern for customers or members, associations can guarantee the support of the service offered. Additionally, to the previous, Aaker also believes that emotional benefits can be stimulated by organizational associations. Examples of such feelings are admiration and respect, for instance, since they can be related to an organization based on its programs and values. For instance, if an organization is run with the means of charity involvement, the value stimulated in customers is of respect and affection. Another benefit that can arise in customers, by being linked with organizational associations, is self-expression. A customer that links their values and those of the organization, could potentially reinforce a positive self-vision through that service. Examples of such values are Social and Ambiental causes, art appreciation, empathy, affection, pride, friendship, inclusion, etc. However, is important to take into account the fact that most benefits in a value proposition can provide the foundation for steady customer relationship (Aaker, D. 1996).

Fundamentally, is essential for organizational associations to operate in a manner that provides credibility to their brand through public endorsement. An organization is seen as convincing when it effortlessly demonstrates trustworthiness, expertise, as well as the ability to be liked by others. Attitude researchers in psychology had established how persuasive strength and credibility are boosted when a representative is sensed as being respected, an expert in their field, and therefore reliable. As Aaker betters explains "a trustworthy organization will be trusted and believed when it makes claims" and by doing so " an organization viewed as trustworthy would be perceived as honest in its communication and dealings with customers, dependable, and sensitive to customer's needs" (Aaker, D. 1996). Similarly, to relationships with people, it becomes less challenging to have a disagreement or dispute when there is a strong connection. The same affirmation could be done with the relationship a customer has with a brand. The value that a brand aims at providing will be seen as approved by its audience if the brand is positively viewed, while a disliked brand's message will be seen as suspicious.

Lastly, a powerful brand strategy is seen is adequate when the organization behind it involves programs, people, and a set of culture and values that will answer the following questions: is the value proposition created meaningful, and does it differentiate the brand from others? are the customer relationships of the organization aligned with customers feelings? is there an identity umbrella covering all aspects of the brand? are all people involved motivated and do they have a sense of purpose towards the organization? (Aaker, D. 1996).

4   Research approach and methods

The following chapter will present the quantitative research approach implemented during this report, as well as a complete description of the ways used to gather and analyse data, and an illustration of the research process framework.

4.1 Quantitative Research Approach

The quantitative research' data will be collected mainly through online questionnaires. The questionnaires will rotate around the topic of Brand Image and Awareness, as its main goal will be that of understanding what the targeted audience needs and how do they react to the proposed image related topics. The focus group is young second generation immigrants, that share an interest in developing and integrating themselves as professionals in the working force. The interviews will be gathered from Pioneer Association Ry's network, as well as the author's personal network. The results will be analysed to give a better direction to the Brand Image creation, based on the feedback and comments gathered from the questionnaires. This step is essential, since is a great chance for both the association and the author of this thesis to understand what the focus groups expects from a project of this nature, as well a possibility to analyse their reactions to the visuals and concepts presented. By doing so, the author of this thesis is able to build a suitable Brand Identity, that will later on be presented on this paper.

4.2 Data collection and analysis process

After having gathered all the necessary information from the commissionaire, the author of this thesis proceeded by creating the questionnaire. During the data collection process, the implemented tool was Webropol 3.0. The questionnaire was structured in three parts, each one with a specific aim.

Part One was dedicated to collecting background information from the interviewees. This section contained topics such as age, employment status, and questions aimed to picture the interviewees' points of view on starting their own business.

Part Two was oriented over recognizing what respondents might expect from a youth employment training program such as Pioneer Association Ry. Additionally, this section included potential subscription payment expectations, as well as insights on how interviewees make use of Social Media platforms.

Part Three gave closure to the survey by displaying graphic related content. This part is crucial for the development of the Brand Identity of the association, since it serves as an indicator of what the focus group visually expects from a project of this kind. This field contains different preselected color palettes, logo shapes, and fonts to be associated by respondents with the attributes connected to the brand Pioneer Association Ry.

4.3 Research Process framework

Below can be seen the full research process framework of this report.

PHASE I — Initiate
During the first steps, the author will focus on analyzing what are the needs of this research. The priority is understanding what the commissionnaire, Pioneer Association Ry, is expecting as a result of the brand identity that will be created during this process.

PHASE 2 — Locate
This phase is dedicated to locating how the information needed, to back this research, will be collected. "How" and "From Where" are keywords during this phase.

PHASE 3 — Select
Describes the general concept of Brand, Brand Image, Brand Identity, as well as the steps and building process for the Brand Identity provided in this research.

PHASE 4 — Organize
Throughout this stage, the information gathered will be organized in a meaningful manner. The data fetched will get ready to be presented in the next step of this research.

PHASE 5 — Present
During this stage presentation of the already reviewed and organize data is communicated accordingly. In the case of this research, the final deliverable, the brand identity for the commissionaire, is displayed.

PHASE 6 — Assess
The final phase is dedicated to assessing the author's learning outcomes, derivated from this process, as well as feedback from the commissionaire.

5 Analysis and results

This chapter provides an expanded report and analysis of the insights gathered from the questionnaires handled during the quantitative data collection phase of this research. As previously clarified (Chapter 4), the focus group involved in this research is young second-generation immigrants and the implemented tool and source of the following data is Webropol via Haaha-Helia University of Applied Sciences' license. The results from this section are of great importance for the author of this report since they supported the creation of the brand identity for Pioneer Association Ry. Such extended results and conclusions are further presented in Chapter 6.

5.1 Analysing results from questionnaires

Firstly, it should come specified the total amount of answers collected through the questionnaires. It appears that the questionnaire has been opened a total of 298 times by different users, which from only 32 started responding to the questionnaire. However, regardless of the number of curious visitors, the final submitted responses sum up to 21 respondents (Figure 8). This could be due to the fact that the questionnaire had a very specific target group, young second-generation immigrants living in Finland, which might have stopped many visitors that perhaps did not match the requirements but were interested to learn about the research.

	Total	
	(N)	%
Submitted responses: Public weblink	21	65
Survey opened by respondents	298	931
Started responding	32	100

Figure 8. Follow up statistics from Pioneer Association Ry's questionnaire through Webropol

As already mentioned, the questionnaire has been structured into three parts, each with a specific purpose. Part One had a number of 5 questions focused on gathering background information from the interviewees. Such topics answered in this section were age, employment status, and inquiries regarding interviewees' perspectives on starting their own business as entrepreneurs in Finland. Part Two is composed by 6 questions, all aimed at spotting what are respondents' expectations from a youth employment training program like Pioneer Association Ry. In addition to this, this section showcased potential subscriptions payment expectations, together with information on how interviewees utilize Social Media platforms. Lastly, Part Three had a total of 5 questions created with the purpose of giving closure to the questionnaire, as well as displaying visual related content to respondents. This segment of the survey is luckily the most significant input to the visual side of the brand identity manual created as a result of this research. Here were presented various preselected color palettes, logo shapes, and fonts that were asked to be associated by respondents with the attributes and values that Pioneer Association Ry wants to display.

5.1.1 Part One
Questions 1 to 5 of the survey.

From this analysation, it emerges that the average age of respondents interested in the topic were in an age range between 25 to 30-years old, summing up to a 48% from total responses. Closely to this percentage, there is the group range of 20 to 25, forming a 47% of responses. The next emerged age group is over 30-year olds, this last one being the 5% of interviewees. It can then be confirmed from this observation that the average respondent is a young adult Millennial between the age of 20 and 30, as can be seen in Figure 9.
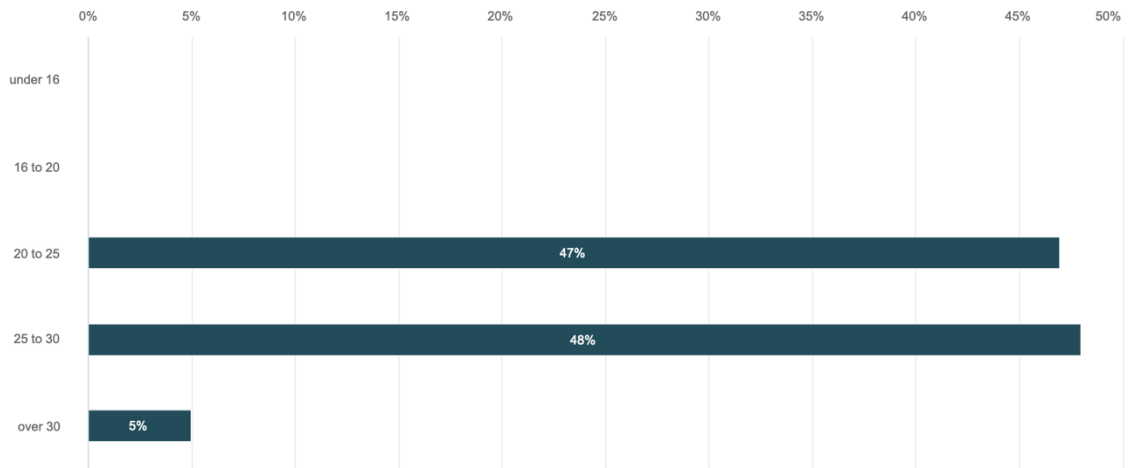
Figure 9. Age group of respondents from Pioneer Association Ry's question-
naire through Webropol

Next it was examined the employment status of respondents. From these in-
sights, it surfaced that the majority of Millennials involved in this survey were
full-time students, held a part-time job, or a combination of both. This section
was purposely built in a multiple-choice manner, since it is quite common that
young people would hold a combination of different occupational statuses. The
given choices and their correlated answers are visible in Figure 10.
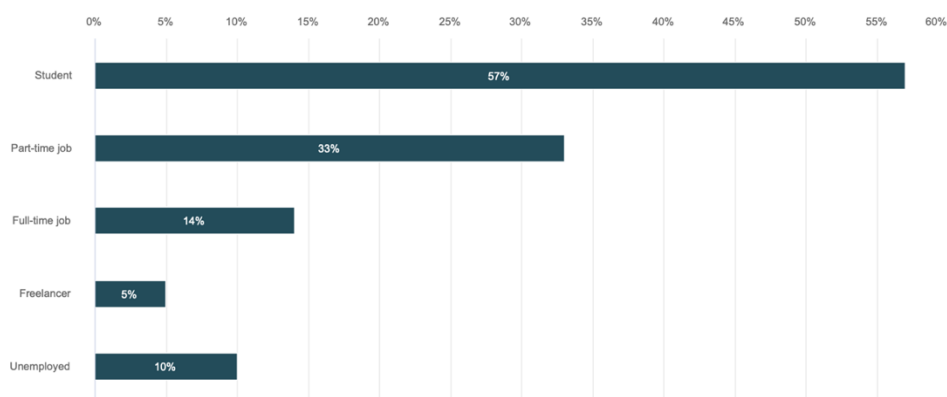

Figure 10. Employment status of respondents from Pioneer Association Ry's
questionnaire through Webropol.

Following it was presented to interviewees the possibility to express any possible interest, expectation or challenges related to entrepreneurial concepts. This section was built together with the commissionaire's board in order to gather information that will be helpful for them as an organization in the future. From this area of interest is possible to shine a light on what young second-generation immigrants expect of the future, more specifically when it comes to choosing a self-employed career path. All indications show that most of respondents were interested in starting their own business. At the same time, results display that factors such as money and lack of information and support could be considered as potential challenges.

The section regarding the expected types of support, on the subject of starting an own business, would principally benefit Pioneer Association Ry's decision making while tailoring their future programs. The most popular choices seem to be a possible access to networking opportunities, accessibility to mentoring and coaching, as well as monetary support.

The extended answers can be seen below in Figure 11.

Have you ever considered starting your own business and becoming self-employed?

	n	Percent
Yes	15	71.43%
Never thought about it, but would like to learn more	4	19.05%
Not interested	2	9.52%

What type of support would you like to receive while starting your own business?

	n	Percent
Mentoring & Coaching	13	61.9%
Loan & Grant	11	52.38%
Entrepreneurial workshops	6	28.57%
Networking possibilities	14	66.67%
Business related workshops	8	38.1%
Other	1	4.76%

What possible challenges would you imagine facing when thinking of starting your own business?

	n	Percent
Money	17	80.95%
Time	6	28.57%
Lack of information and support	10	47.62%
Lack of professional network	6	28.57%
I don't think it is easy, and it discourages me	2	9.52%
Other	0	0%

Figure 11. Questions 3, 4 and 5 (left to right) from Pioneer Association Ry's questionnaire through Webropol.

5.1.2 Part Two

Questions 6 to 11 of the survey.

In conjunction with the last three questions above, Part Two of the survey continues on the same topic. Additionally, factual expectations from interviewees related to subscription payments were inquired, as well as their preferred Social Media platforms as news sources, and whether they had come across similar organizations that provides programs like those of Pioneer Association Ry's vision.

From the analysis of Question 6, it is possible to have an idea of what interviewees expect from a youth employment program like that of Pioneer Association Ry. This field was of multiple-choice structure, to give people the freedom to select as many topics and activities as they find relevant. These outcomes, as the previous ones from the last section of Part One of the survey, complement each other in helping build the future programs for the association. Results show that the most popular concerns appear to be during the work-search phase. This might indicate that young Millennials would most likely value activities inside the association's program that aim at preparing them before and during job searching process. However, other topics related to generating a healthy work lifestyle seem to be appreciated by respondents.

The full list of selected activities is displayed in Figure 12 below, with a highlight on the most prominent answer.

	n	Percent
How to write a CV and cover letter	12	57.14%
How to approach employers	15	71.43%
How to face interviews	13	61.9%
Volunteer or Job Shadowing to explore different careers	10	47.62%
Using social media in your job search	3	14.29%
What are the jobs-in-demand (hot jobs)	5	23.81%
Teamwork, communication and conflict resolution skills for the workplace	10	47.62%
Work life Balance	8	38.1%
Stress Management	9	42.86%
Finances and Budgeting	5	23.81%
Career exploration, assessment and planning to find out what you're good at	9	42.86%
Learning tips and strategies for on the job	8	38.1%
How to Shine as a new employee	6	28.57%
Other	0	0%

Figure 12. Full answers from Question 6 from Pioneer Association Ry's questionnaire through Webropol.

Questions 7 and 8 were pointed towards trying to understand if respondents would potentially be interested in taking part in activities related to helping them develop entrepreneurial goals and to have access to work-related coaching and mentoring. Answers demonstrate that a solid 67% of interviewees would gladly take part in such activities, against a 5% who would not be interested and a 28% that was unsure (Figure 13). Similar results were shown when asked about the possibility of having a mentor to facilitate their way into work-life and developing entrepreneurial skills.

The largest part of respondents was positive to the idea of receiving mentoring, while roughly 33% did not desire to be engaged in such activities. Moreover, a 14% of interviewees appeared to don't have knowledge of what the concept of a mentor is (Figure 13).

	n	Percent
Would you consider taking part of any organization that could potentially help you reach entrepreneurial goals?		
Definitely	14	66.67%
Not so sure	6	28.57%
No	1	4.76%

	n	Percent
Have you ever considered having a mentor to guide you in topics related to work and developing entrepreneurial skills?		
Yes	11	52.38%
No	7	33.33%
What's a mentor?	3	14.29%

Figure 13. Responses from Questions 7 & 8 from Pioneer Association Ry's questionnaire through Webropol.

The following section of the questionnaire focused on gathering information on possible similar programs or organizations that interviewees might have previously come across. This information is valuable to Pioneer Association Ry since it potentially gives a perspective of what other organizations are doing and how they manage to achieve their mutual goals. According to respondents, 38% of them had heard or is part of programs that provide possibilities to young people to help them develop entrepreneurial and work-life skills in Finland. The remaining 62% confirms to be new to the concept of such programs or organizations.

Below are listed all the mentioned programs and organizations, given as a response to Question 9, with their respective introductions:

1. Ornamo: Ornamo Art and Design Finland is an expert organization for designers, established in 1911. Ornamo advances the profession of designers and promotes the role of design in society. Their mission is to support artists in their career or looking for inspiring employment opportunities. Ornamo members are employed in various professions across the field of design, such as interior design, industrial design, furniture design, textile and fashion design, package design, service design, digital design, contemporary craft, and art. The organization has a total of 2 700 members: entrepreneurs and freelancers 36%, employees 50%, artists 9%, and students, unemployed and retired 5% (Ornamo, 2020).

2. Aaltoes: also known as Aalto Entrepreneurship Society Ry, is a non-profit organization run by students, based in Helsinki, Finland. Founded in 2009, Aaltoes has helped the rapid emergence of a startup culture in Finland in 2008-2011. Aaltoes's purpose is to inspire international, high-growth entrepreneurship in Finland and especially at Aalto University (Wikipedia, 2020). They organize a variety of events and projects targeting university students and early-stage founders: accelerators, hackathons, inspirational events, webinars, mentoring, and meetups. Aaltoes aims to inspire young people towards entrepreneurship and boost their personal development. Their mission is to empower entrepreneur-minded individuals to achieve more (Aaltoes, 2020).

3. Aalto Venture Program: Aalto Ventures Program is the entrepreneurship education program at Aalto University. At AVP, students work in multidisciplinary teams, do hands-on exercises, and gain tools of mass disruption, ready to be used either to construct a startup or to renovate an existing company from within. Their values are Responsibility, Courage, and Collaboration (Aalto Ventures Program, 2020).

4. Kiuas: this organization supports early-stage startups in their journey from idea to first revenue and beyond. With their accelerator programs and online services, Kiuas wants to increase the quality and quantity of startups established in Finland. Kiuas offers a coaching network of over 200 entrepreneurs, investors & industry experts (Kiuas, 2020).

5. Startup Sauna: The Startup Sauna co-working space is a focal meeting point in Northern Europe for entrepreneurs and investors alike. Located at the Aalto University campus in Otaniemi, it's a 1500 square meter industry hall open for everyone – no membership or previous ties to Startup Sauna are required. It's a regular event space for founder talks, pitching competitions, hackathons and BBQs, hosting nearly 100 events a year related to startups and entrepreneurship (Startup Sauna, 2020).

6. Startup Refugees: Startup Refugees is a non-profit voluntary network supporting refugees with employment and entrepreneurship. Their vision is that of re-inventing integration, as in their view current inflexible and sluggish integration system causes marginalization, xenophobia and unbearable costs for the society. Therefore, immigration is a real social and economic threat for the receiving countries. By speeding up the path to working life for motivated and skilled newcomers, Startup Refugees is reducing the fear and instability that comes as a result of refugees being dependent on the surrounding society. Startup Refugees in Finland consists of 1000 members, including companies, government officials, NGOs, universities, congregations, research institutes, communities, and individuals who support newcomers with starting businesses and entering the Finnish labour market. Everyone is welcomed to join the network, as long as they offer something concrete to support their common goal. Among other things, the network offers work and education opportunities, professional connections, funding, mentoring, support in skills development, and useful information. So far, the network has offered over 6000 work and education opportunities as well as supported more than 200 businesses run by refugees. Startup Refugees is active all-around Finland and has offices in Helsinki, Rovaniemi, and Oulu (Startup Refugees, 2020).

7. The Shortcut: this non-profit organization is the largest talent accelerator in the Nordics. They equip foreign talent with the skills and networks they need to drive growth and innovation, and to kickstart their entry into the Finnish startup world. Owned by Startup Foundation, The Shortcut is dedicated to enhancing and expanding the startup community in the Nordics. They are committed to helping fill the talent gap by addressing the needs of the ecosystem and creating programs that feed talent into high-growth companies. Through their offered workshops and training sessions, they help the community achieve personal growth through upskilling, reskilling, and expanding their personal networks. The Shortcut is physically located at Maria 01 building in Helsinki centre (The Shortcut, 2020).

8. Startup School: Haaga-Helia StartUp School was founded in Helsinki in 2012 to support student entrepreneurship. StartUp School combines entrepreneurship studies with learning through experimenting and coaching – and getting results by doing. StartUp School provides an innovative concept to develop entrepreneurship education, new ways of learning and enhance entrepreneurial culture within organizations. The approach supports students in learning skills required in future work life and the ability to establish new businesses and develop existing ones (StartUp School, 2020).

Moving forward, the next section of the questionnaire aimed at generating a notion of what respondents might expect to compensate yearly for a service of the kind of Pioneer Association Ry. The outcomes from this field would support the organization during its decision-making phase when it comes to charging members in the upcoming future, taking into consideration their economic possibilities and expectations. It surfaced from this question, that a solid 62% of young Gen Y respondents considers a compensation between 30€ to 50€ annually as fair. The remaining 24% believes the sufficiency lies somewhere between a free of charge service and a sum of 15€ yearly. Lastly, only 5% of interviewees estimates to be willing to afford a compensation for such services with a sum range between 15€ and 30€ annually, while the remaining 9% considers sums above 50€ per year to be accessible (Figure 14).
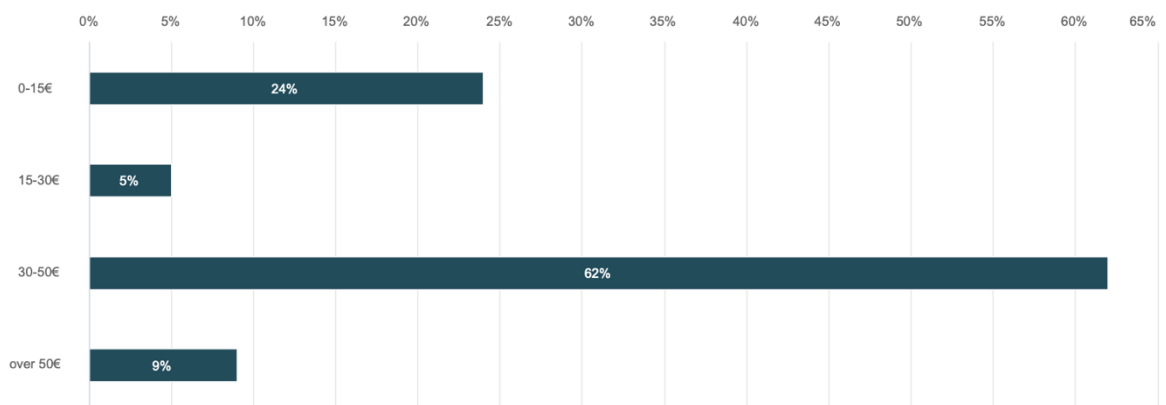

Figure 14. Monetary yearly payment expectations from respondents. Question 10 from Pioneer Association Ry's questionnaire through Webropol.

To conclude, in Part Two of the questionnaire, interviewees were presented with a list of social media channels. The quest was to select only those that they consider most relevant when it comes to effective forms of news source. The results demonstrated that the majority utilized the professional networking social media LinkedIn to gather their daily news, with a total of 68% of selections. The next most relevant platforms appear to be the photo and video-sharing social media channel Instagram (58%) and the online video-sharing platform YouTube (53%). Further, the micro-blogging channel Twitter (47%) and the social networking site Facebook (42%) had shown to be relevant to young Millennials as well. While the messaging app Snapchat (5%), the social news aggregations and networks of Reddit (5%) and Medium (5%), and the video-editing and sharing platform TikTok (11%), seem to be considered less relevant when it comes to gathering news. The complete list of social media platforms and their respective selections is displayed below in Figure 15.
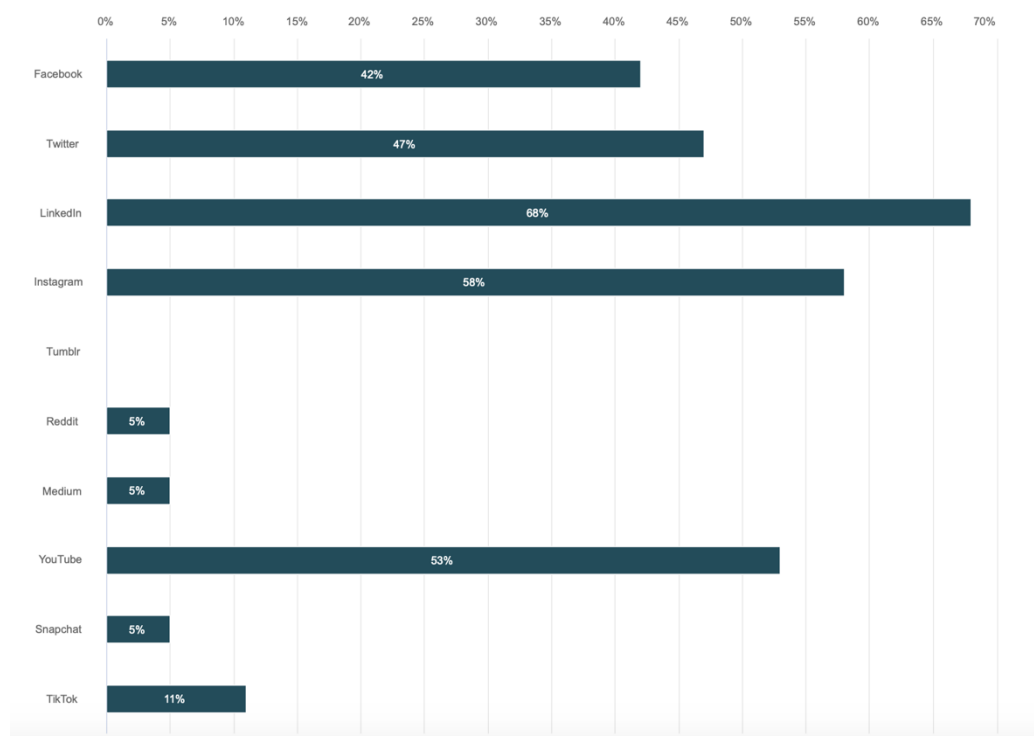

Figure 15. Question 11 from Pioneer Association Ry's questionnaire through Webropol.

These last results might, for example, give a direction to the association as per where to physically focus their future social media launching campaigns, based on their target group's preferences.

5.1.3 Part Three

Questions 12 to 16 of the survey.

This fraction of the questionnaire is dedicated to the visual side of Pioneer Association Ry's identity. The author created and assembled a variety of color palettes, type fonts, and shapes that respondents could associate with the values that the organization desires to display. The corresponding values are "young entrepreneurs" "ahead of time" "cultural roots" and "inclusivity".

Such given elements implemented in Part Three of the questionnaire are displayed below (Figure 16).
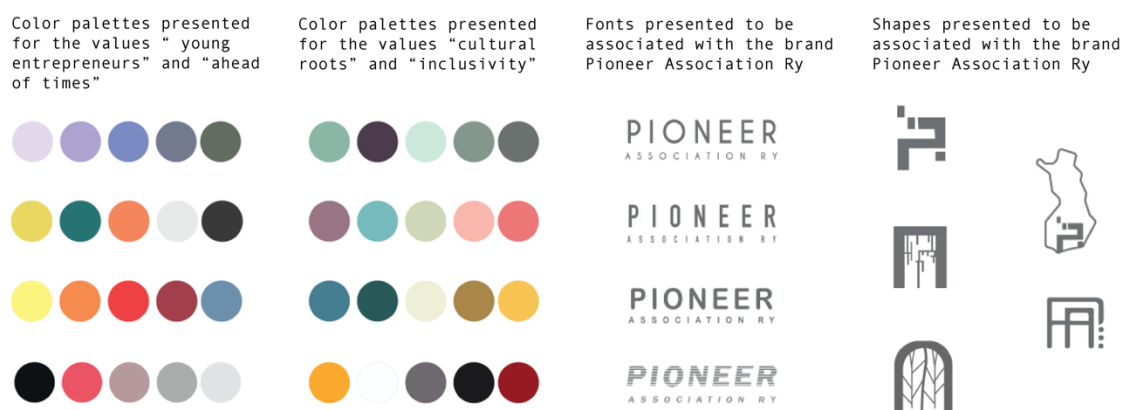

Figure 16. Visual elements presented to interviewees during Part Three of the survey.

It emerged from the analysis of this last part of the survey, that interviewees associated the color palette Color 1 more frequently when asked to think of the values "young entrepreneurs" and "ahead of time", with a total of 43% of

selections. On the other hand, the color palette Color 2 received a close number of selections with 38% (Figure 17). Further, when asked the same task, but with the values "cultural roots" and "inclusivity", respondents associated the color palette Color 1B the most with 38% of selections. While the color palette Color 2B obtained a total of 33% of picks (Figure 17).

Most voted color palettes for the values " young entrepreneurs" and "ahead of time"

Most voted color palettes for the values "cultural roots" and "inclusivity"

Most voted fonts associated with the brand Pioneer Association Ry

Most voted shapes associated with the brand Pioneer Association Ry

Color 1
43%

Color 1B
38%

Font 1
43%

PIONEER
ASSOCIATION RY

Shape 1
48%

Color 2
38%

Color 2B
33%

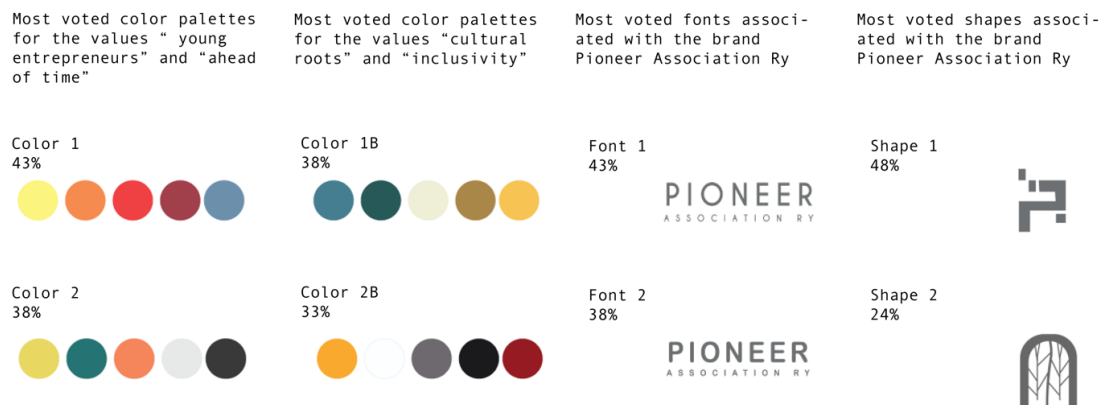Font 2
38%

PIONEER
ASSOCIATION RY

Shape 2
24%

Figure 17. Most voted colors palettes, fonts and shapes from Part Three of the survey.

In order to preselect the presented color themes, the author of this report needed to conduct a prior research on how different colors impact the emotions, perceptions, and behaviours of viewers. It naturally emerged, during this phase, how color psychology as a field of study is quite a voluminous area of branding. Nevertheless, the accuracy of such interpretations is to be further reviewed in each case, since colors are dependent on personal experiences and therefore challenging to be translated into broad feelings. As research shows, personal experiences, preferences, cultural differences, upbringings, and context may vary the effects that colors have on each individual (Gregory Ciotti, 2019).

Moving forward, the selection of fonts conferred to respondents in Part Three of the survey were preselected with the same meticulously as per the color palettes. When it comes to typography, similarly to colors, the shapes that build a font type have an emotional impact on their audience. The author's goal was to awake a friendly and youthful perception of the brand Pioneer Association Ry

through the logotype's font. This result was attempted with the utilization of soft shapes, such as those of sans serifs fonts. In typography, sans serifs are those typefaces that do not present small projecting features called "serifs" (Figure 18) at the end of strokes (Definitions, 2020).

Figure 18. Differences between Serif and Sans Serif fonts. Refsnes Data 2020.

It arises from the survey's results that young Millennials appreciated the use of such soft fonts, with special emphasis on Fonts 1 & 2 (Figure 17). Respectively, Font 1 gathered a total of 43% of responses, while Font 2 reached 38% of selections. Even if both fonts are derivates of the sans serif family, Font 1 had a more vertically elongated thinner style, while Font 2 presented more rounded, compact, and solid strokes.

Subsequently, respondents were asked to associate the given shapes (Figure 16) by selecting only those that suit best the brand Pioneer Association Ry. As per colors and fonts, also shapes were created by the author of this report. The creation of such shapes was based on comments and ideas from the board together with the author. The main idea was to display the association's values through figures and shapes. In some icons, it can be seen the elements of nature, symbolizing connections and roots, as well as the map of Finland since the organization is focused and composed of second-generation immigrants born and living in the country of Finland. The rest of the elements are mostly versions of stylize anagrams of the letters P and A, of Pioneer and Association. Similar to the selected fonts, also the icon's shapes were mostly consisting of soft lines with some squared elements. As shown in Figure 17, Shape 1 retrieved the higher number of selections with 48%, while Shape 2 gathered 24% of votes. This last one represented an arch enclosing a group of lines that formed a sort of net, similar to those of the roots of plants. Whereas Shape 1 portrayed the anagram of the letter P and A, white falling elements filling the figure to suggest

a completeness. Such falling elements, seen as small squares, were meant to represent the support provided by the association to help young second-generation immigrants find their professional integrity. Therefore, the anagram appears incomplete, but such falling elements create a motion that points at its completeness.

Due to the amount of generated interest, the final icon of the logo for Pioneer Association Ry is ultimately heavily inspired by Shape 1 (Figure 17). These outcomes, and all the elements composing the brand identity for the organization, are visually presented as a result in Chapter 6 of this report.

Conclusively, inside the survey, it was asked to interviewees to express any type of comments they would have liked to add to the project or the survey. The comments received were positive and constructive. Some of the responses are quoted below.

> I really liked the survey, very well done. I think that the logo ideas look very professional, but they look very serious, not so youthful, I would say a bit boring office work rather than helpful entrepreneurial workshops, maybe it's just the grey. (Anonymous interviewee, Webropol, 2020)

> I love that last logo as well! (Anonymous interviewee, Webropol, 2020)

> This looks promising, interested to hear about this in the future. (Anonymous interviewee, Webropol, 2020)

6   Conclusions: Presentation of the Brand Identity for Pioneer Association Ry

Taking into account the theoretical outcomes from this research, the results and feedback from the previously described survey, and the combination of inputs and the creative process between the commissionaire and the author of this report, the final brand identity for Pioneer Association Ry is presented in this

chapter. The factors examined and provided in this stage are respectively, the value proposition of the association through the lens of the previously mentioned Brand Identity Prism by Kapferer (Chapter 3), the full logo elements description, as well as the color palette selected to represent the brand, and the typography implemented. Additionally, visual examples of the brand identity at use are displayed, along with integrative further final comments and feedback from founding members of the association.

6.1   Value proposition through the Brand Identity Prism

As mentioned in Chapter 3, the Brand Identity Prism by Jean-Noel Kapferer is a reliable feature in brand identity even nowadays, since it allows through its elements to portray a visual acknowledgment of the components of the brand, and therefore successfully communicate the correspondent values to its audience. The author decided to generate a prism for the commissionaire Pioneer Association Ry (Figure 19), to enhance the vision and understanding of the brand, and create a foundation for the visual elements of the brand identity that will be presented subsequently.
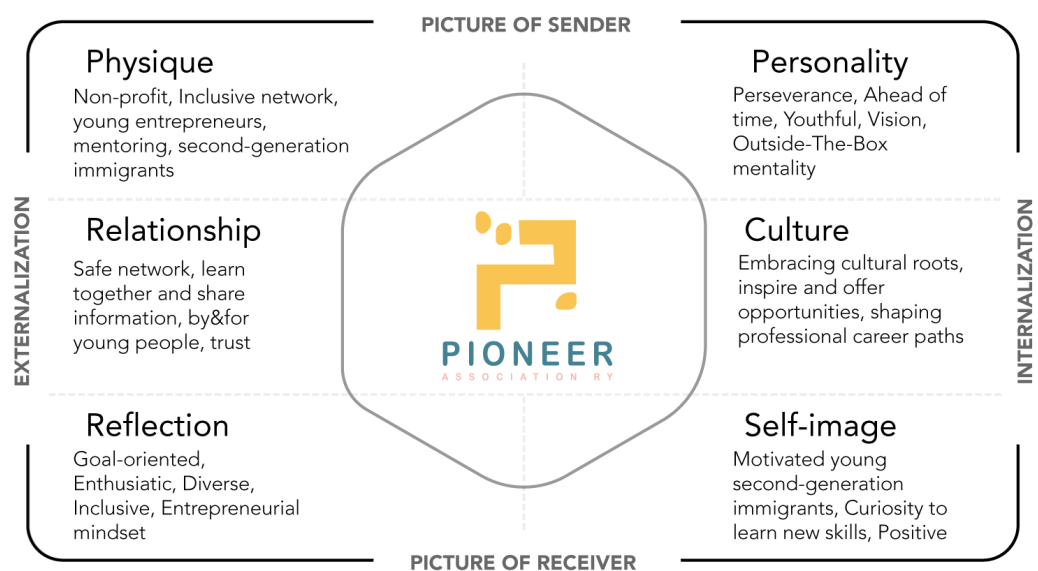
Figure 19. Kapferer Brand Identity Prism of the brand Pioneer Association Ry.

In short, translating the prism, the brand Pioneer Association Ry is a non-profit organization powered by young second-generation immigrants for young second-generation immigrants. Their vision is to inspire and offer opportunities to these young people, who might perhaps still feel divided in society by their cultural background, to shape suitable and exciting professional career paths. The association reaches its goals through the offering of an inclusive and safe network, as well as mentoring and coaching sessions tailored for members. The customer persona at Pioneer Association Ry is a motivated Millennial that considers themselves as a second-generation immigrant, born and raised in Finland. They are characterized by curiosity and enthusiasm for learning new skills, a goal-oriented approach to life, an entrepreneurial mindset, and they spread respect for inclusivity and diversity among their peers. The organization sees itself as an ahead-of-time pioneer in the field of embracing cultural roots together with shaping professional career paths for future generations.

6.2   Logo composition

The final logo for the association is a result of preliminary brainstorming sessions between the board and the author, combined with the feedback received from interviewees from the survey presented in this report (Chapter 5, subchapter 5.1.3).

The logo is composed of an icon and an upper-case typeface that reads the words PIONEER, and ASSOCIATION RY underneath the last one. The entire shape of the icon is a stylized anagram of the letters P and A. In the case that only the middle bigger part of the icon is observed, the shape will resemble the letter P, while whit the addition of the remaining elements it can be interpreted as the letter A. Respectively, P stands for Pioneer and A for Association. The additional soft shapes, falling into place around the middle part of the icon,

create a sort of motion that completes the anagram structure to the eye of the viewer. This way, the middle part acts as a connective vessel that brings together the entire logo, since it is the largest element of the icon. The shape of this last one is solid and squared-up, standing out from the other soft elements. This contrast is intentional since it represents the duality of the association, displaying professionalism (square shapes) as well as youthfulness (round shapes). Following the same logic, if examined very closely, it can be seen how also the middle part of the icon does not present equal and symmetrical lines. The typeface is composed of a rounded sans-serif and monospaced typography (Chapter 6.4). This style of font stands for a clean, minimal, friendly, and modern design. The full final logo in visible below (Figure 20).

Figure 20. Icon plus typeface. Final logo for Pioneer Association Ry.

The Pioneer Association Ry logo presents a total of four variations, an icon plus wordmark full logo (A), an only-icon version (B), a stacked wordmark only-typeface version (C), and an icon contrasted inside a circle (D). All versions of the logo are visible in Figure 21 below.

Figure 21. Variations for the logo Pioneer Association Ry.

There are some guidelines to follow when it comes to preserving the integrity of the logo. This logo should be able to arise a clean first impression on its viewer. Such result is mainly reached by ensuring that no other elements infringe too close to the body of the full logo (Figure 22). This system is easily scalable and applicable in all circumstances where the Pioneer Association Ry logo is being used.
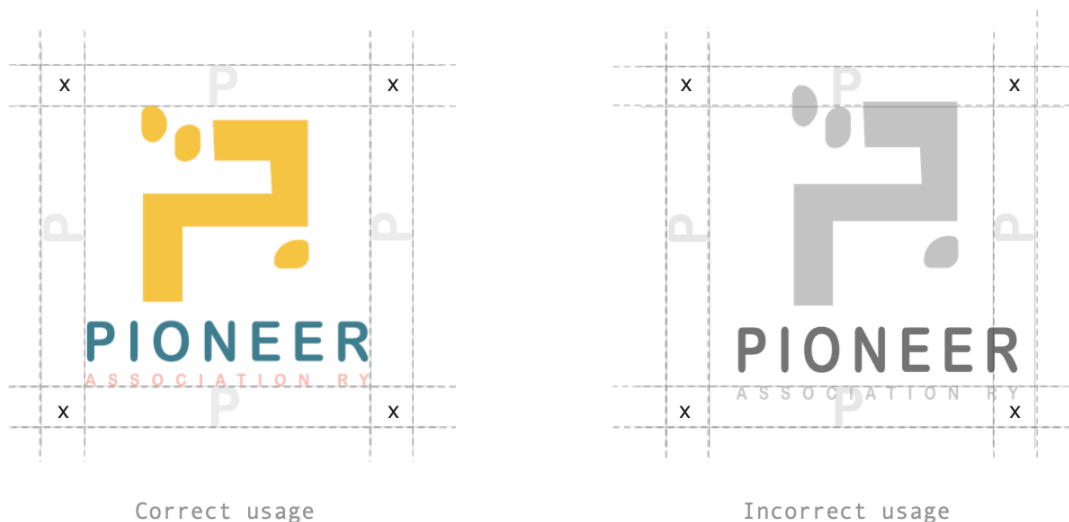

Correct usage   Incorrect usage

Figure 22. Exclusion areas for the logo Pioneer Association Ry.

As part of the logo's guidance, any of the logo variants can be displayed in the following colors. Whenever possible, it is recommended to use the primary color logo (Figure 20) against a light background. In the case of darker colored backgrounds, any of the following color versions are an option. It is important to always assure the visibility of the logo and its contrast. The possible color variants are presented in Figure 23 under this section.
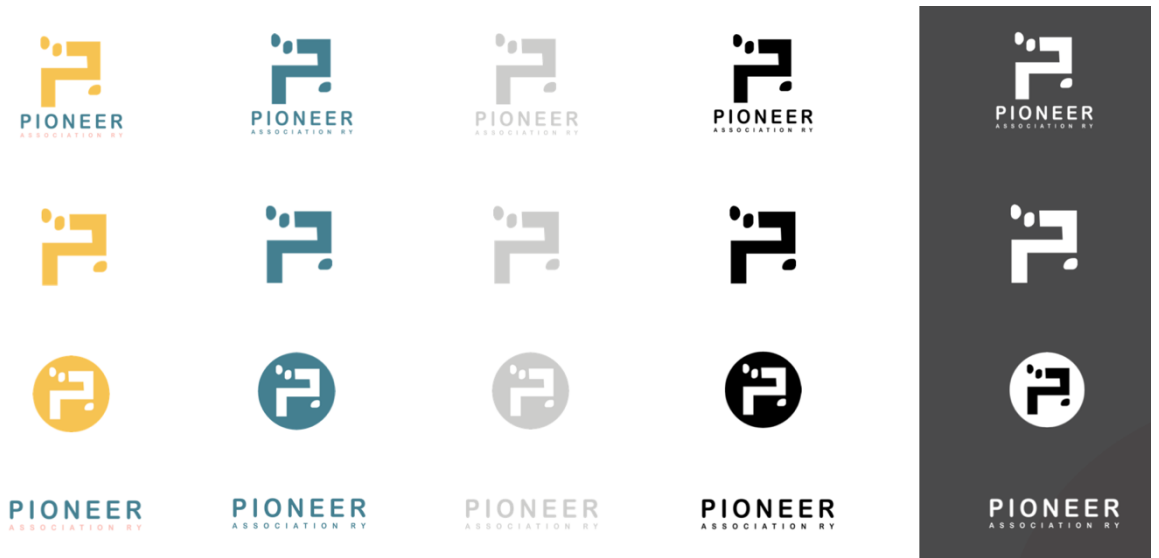
Figure 23. Color variants for the logo Pioneer Association Ry.

Lastly, it is possible for the logo to be mistakenly utilized in an incorrect manner. Below can be seen some examples of how the brand's logo should never be implemented (Figure 24). These rules, like the previously mentioned guidelines, are necessary to maintain the wholeness of the brand Pioneer Association Ry.

Do not rotate

Do not distort

Do not add text
styles or effects

Do not change
the colors
(outside of
the logo color
variants)

Do not place
outside elements
close to the
logo's safe
space

Do not place other
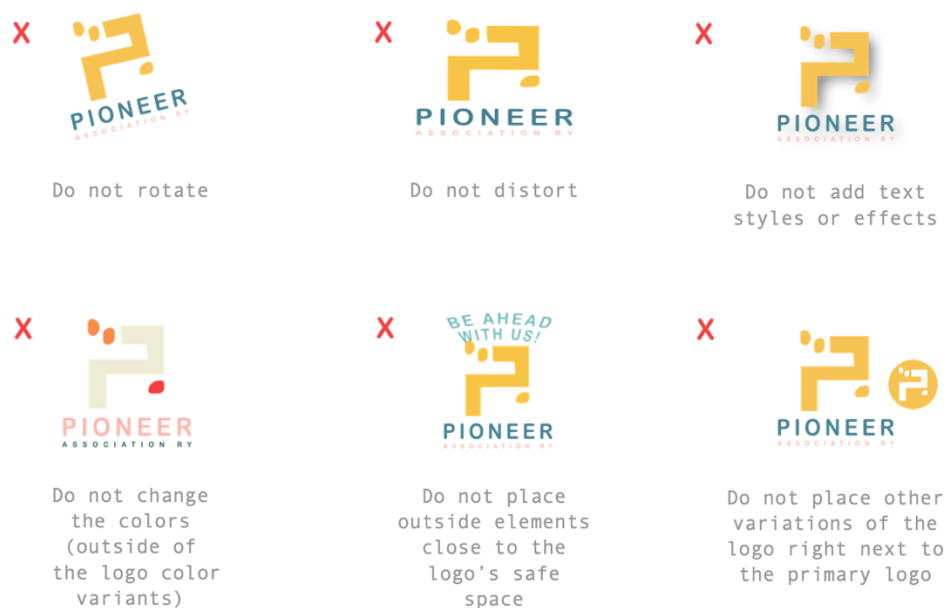variations of the
logo right next to
the primary logo

Figure 24. Examples of incorrect usage for the logo Pioneer Association Ry.

6.3 Color palette

As detailed in Chapter 5, some color palettes have been preferred more than others by respondents of the survey. With the view to deliver a reasonable and value-aligned color brand scheme, the author generated two brand color palettes: a primary and a secondary group of brand colors. As previously stated in this report, colors are strong visual communicators of values and emotions, and therefore are of great importance to the brand identity. Pioneer Association Ry's primary color palette consists of three main colors visible on the main logo of the brand. Respectively, the palette includes an orange-like color, named Cream Can, that signifies the brand being creative, youthful, and affable. The next color in the scheme is a light petrol blue color, called Wedgewood, that stands for the strength and reliability of the association. The next shade is a salmon-pink tone called Rose Bud, and it wants to display partnership and care from Pioneer Association Ry towards their members. The extended primary color palette of the brand identity is displayed in Figure 25.

PRIMARY

Cream Can
HEX # F5C252
RGB 245, 194, 82
CMYK 4, 24, 79, 0

Affable, Creative,
Youthfulness

Wedgewood
HEX # 457F90
RGB 69, 127, 144
CMYK 76, 39, 35, 5

Reliability,
Strength

Rose Bud
HEX # F8B5AD
RGB 248, 181, 173
CMYK 0, 35, 23, 0

Partnership, Caring

Figure 25. Primary brand color palette for Pioneer Association Ry.

Supplementary, the association's secondary color palette consists of four shades (Figure 26). The first one is a light teal color, called Neptune, which stands for the brand being confident and loyal. Next is a light forest green color, Green Mist, representing renewal and new beginnings. In marketing, these types of blue green colors, like Wedgewood in the primary brand color scheme, stimulates on the viewer feelings of clarity, balance, creativity, and self-sufficiency (Holly Isaacson, 2020).
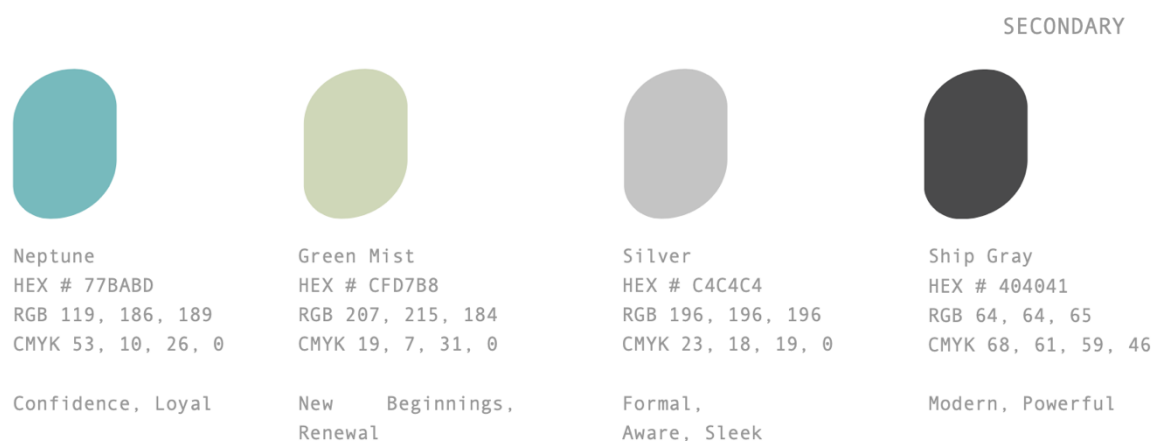
SECONDARY

Neptune
HEX # 77BABD
RGB 119, 186, 189
CMYK 53, 10, 26, 0

Confidence, Loyal

Green Mist
HEX # CFD7B8
RGB 207, 215, 184
CMYK 19, 7, 31, 0

New   Beginnings,
Renewal

Silver
HEX # C4C4C4
RGB 196, 196, 196
CMYK 23, 18, 19, 0

Formal,
Aware, Sleek

Ship Gray
HEX # 404041
RGB 64, 64, 65
CMYK 68, 61, 59, 46

Modern, Powerful

Figure 26. Secondary brand color palette for Pioneer Association Ry.

To assign a tone of formality and professionality to the brand, two tonalities of gray have been added to the secondary color palette. These are, respectively, a light silver color named Silver, leading towards sleekness and awareness, as well as a darker version called Ship Gray, which stands for the brand being modern and powerful (Figure 26).

In Chapter 6.5 of this report, are given visual examples of how it is possible for these color palettes to interact with each other, and how they could be implemented in marketing campaigns, social media imagery, printed office stationery samples, among others.

6.4   Typography

Here are presented the typefaces and fonts implemented for the brand identity of Pioneer Association Ry. Essentially, two main fonts have been chosen for the brand, Arial Rounded MT Bold and Andale Mono (Figure 27), both of sans-serif (Figure 18) and on regular style.

Logo typeface:
Arial Rounded MT Bold
Regular
Tracking (space between characters) is set to 190% (1.9 em) for the logotype

Uppercase titles:
Arial Rounded MT Bold
Regular

Lowercase subtitles:
Arial Rounded MT Bold
Regular

Body text:
Andale Mono
Regular

Arial Rounded MT Bold
Regular

**Arial Rounded MT Bold
Regular**
**A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0**

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Andale Mono
Regular
A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0

Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Figure 27. Typography implemented for the brand for Pioneer Association Ry.

As prior mentioned, the logo typeface consists of a minimalistic sans-serif mono-spaced font of the name Arial Rounded MT Bold Regular. This same style of font is used whenever texts are generated by the association, suggested mostly in the occasion of uppercase titles and lowercase subtitles, as well as for body texts. The author, nevertheless, recommends the use of the font Andale Mono Regular for body text (Figure 27) and Arial Rounded MT Bold for titles and subtitles. This style of fonts has been selected taking into

consideration their friendly and minimal looks, as preferred by respondents during Part Three of the survey (Subchapter 5.1.3) and the association's board.
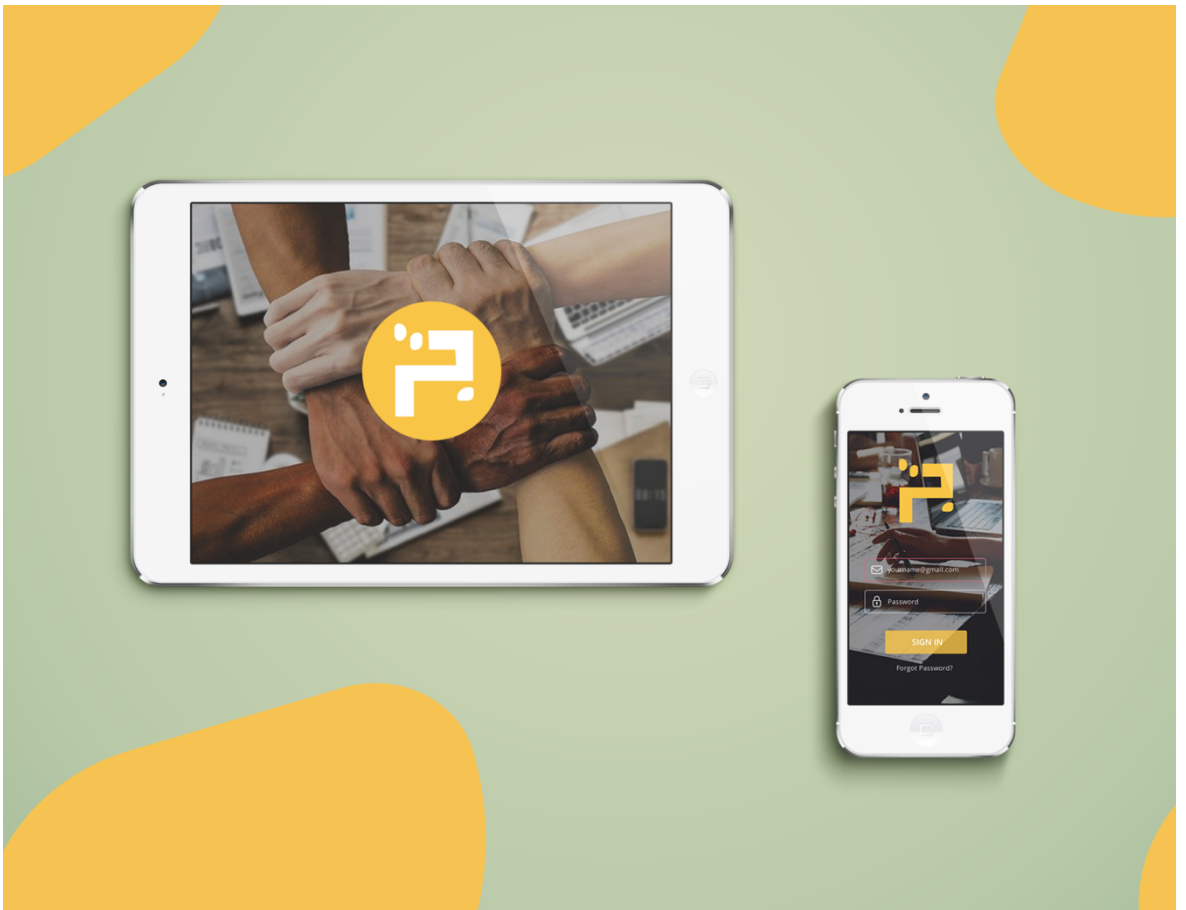
6.5   Examples of the Brand Identity at use

Next, the author created some examples of how the brand identity for Pioneer Association Ry can visually be displayed to the public. These and all previous images are part of the Brand Identity Manual produced and delivered to the organization, that acted as a commissionaire for this thesis report.

6.6 Reflections and integrative feedback from founding members

Working together with the board of Pioneer Association Ry was remarkably a positive adventure. The journey of creating a brand identity from scratch has exposed the author to unfamiliar knowledge, naturally allowing new sets of skills to arise. Throughout the academic years, that took place during the process of acquiring a bachelor's degree of Tourism and Event Management at Haaga-Helia University of Applied Sciences, the author has always been keen on learning and experimenting with visual design matters. It was and it is a personal passion that this project has further enriched, due to its satisfactory results. The author believes that the assimilated educational outcomes of this project, together with previous experience, could potentially support shaping an upcoming professional path.

Below is the closing feedback received through email from the commissionaire, as a conclusive comment to the project.

> To have been able to receive the help of a talented designer in terms of building our own brand identity has been a massive help for us. Furthermore, after reading the thesis, we can see the effort and deep thought Gisell has put into understanding our origin idea and how she was able to not only draw valuable data out of the research she conducted, but also provide us with a framework which we can use to define and view the brand identity of Pioneer Association Ry going forward.

> Some examples of the valuable insights for us could include the results from the survey, such as how many respondents got excited about the idea of mentoring or the networking possibilities we intend to provide in our association. Not only that, but we can also take into account the ideas which perhaps were not so well received or found to be so essential by the respondents and adjust our actions accordingly as we start our operations.

> All in all, we are truly thankful to Gisell and her ability to understand our vision as well as having her on board with the early steps of our brand identity building.

The detail-orientation she shows is something we cherished during the process of designing the logo of the brand and we could not have been happier with the effort and talent she has shown throughout this entire process.

On behalf of the board of Pioneer Association Ry, I thank Gisell Quignard for all her efforts and help into building our brand identity in collaboration with us. (Abdirahman Mahamud, President at Pioneer Association Ry)

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8 Appendices

Appendix 1. Survey Questions

In order to help us build the brand image of Pioneer Association Ry, we kindly ask you to provide us your inputs as you answer our survey.

Pioneer Association Ry is a non-profit organization built by students with the aims of generating a safe network for young second-generation immigrants, born and raised in Finland, but that feel marginalized in society by their background.

The goal is to inspire and offer opportunities to these young people to help them build a suitable career path. Ideally, this is done by generating an inclusive and inspiring context for them to learn and share information and skills with one another, with the help and supervision of Pioneer Association Ry.

PART 1

1) What is your age group?

   a. under 16
   b. 16 to 20
   c. 20 to 25
   d. 25 to 30
   e. over 30

2) What is your employment status?

   a. Student
   b. Part-time job
   c. Full-time job
   d. Freelancer
   e. Unemployed

3) Have you ever considered starting your own business and becoming self-employed?

   a. Yes
   b. Never thought about it, but would like to learn more
   c. Not interested

4) What possible challenges would you imagine facing while starting your own business?

   a. Money
   b. Time
   c. Lack of information and support
   d. Lack of personal network
   e. I don't think it is easy, and it discourages me
   f. Other

5) What type of support would you like to receive while starting your own business?

    a. Mentoring & Coaching
    b. Loan & Grant
    c. Entrepreneurial workshops
    d. Networking possibilities
    e. Business related workshops
    f. Other

PART 2

6) What topics/activities you think are relevant and should be included in a youth employment program/service?

    a. How to write a resume and cover letter
    b. How to approach employers
    c. How to do interviews
    d. Volunteer or Job Shadowing to explore different careers
    e. Using social media in your job search
    f. What are the jobs-in-demand (hot jobs)?
    g. Guest employers
    h. Teamwork, communication and conflict resolution skills for the work-place
    i. Work life Balance
    j. Stress Management
    k. Finances and budgeting
    l. Career exploration, assessment and planning to find out what you're good at
    m. Learning tips and strategies for on the job
    n. How to Shine as a new employee

7) Have you ever considered having a mentor to guide you in topics related to work and developing entrepreneurial skills?

    a. Yes

    b. No

    c. What's a mentor?

8) Would you consider taking part of any organization that could potentially help you reach entrepreneurial goals?

    a. Definitely

    b. Not so sure

    c. No

9) Have you heard of or are you part of any program/organization that provides possibilities to young people to develop entrepreneurial and work life skills?

    a. Yes! I've heard of…..

    b. Yes! I am part of…

    c. No, never

10) How much do you think is reasonable to pay yearly for a service of this kind?

    a. 0-15€

    b. 15-30€

    c. 30-50€

    d. Over 50€

11) Which social media platforms do you find most effective as a form of news source?

    a. Facebook

    b. Twitter

c. LinkedIn

d. Instagram

e. Tumblr

f. Reddit

g. Medium

h. YouTube

i. Snapchat

j. TikTok

PART 3

12) Please select a color palette that sparks both "young entrepreneurs" and "ahead of time" to you:

a.

b.

c.

d.

13) Please select a color palette that sparks both "cultural roots" and "inclusivity" to you:

a.

b.

c.

d.

14) Which of the following fonts do you think suits the best for the brand Pioneer Association Ry?

a. **PIONEER**
ASSOCIATION RY

b. **PIONEER**
ASSOCIATION RY

c. **PIONEER**
ASSOCIATION RY

d. *PIONEER*
ASSOCIATION RY
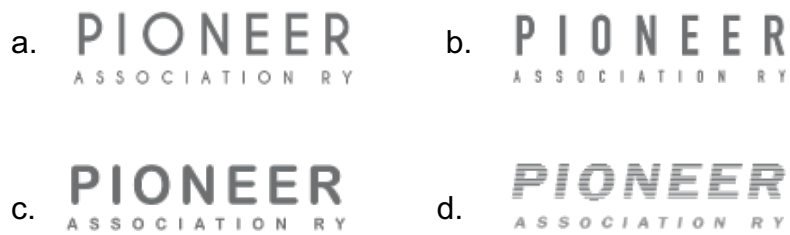
15) Which of the following shapes do you think suits the best for the brand Pioneer Association Ry?

a.

b.

c.

d.

e.
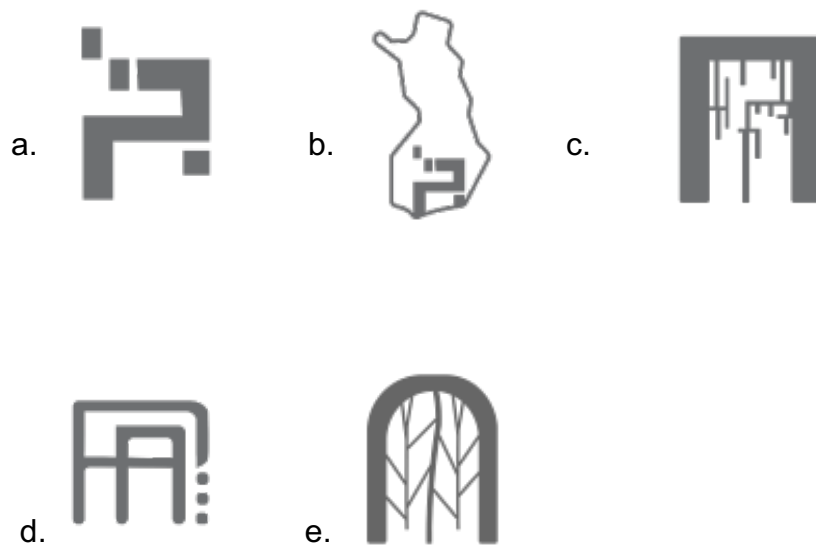
16) Do you have any comments to add? (open question field)

Appendix 2. Text from Pioneer Association Ry's Visual Identity Manual

Introduction

This manual compile the necessary information and visual guidelines to properly display the brand for Pioneer Association Ry. The content of this manual serves as a reliable reference for the basic rules on the correct use of the association's image.

These guidelines contain an introduction to what the association stands for and its mission, the essence of the brand, logo, typography, brand colors, as well as samples of how the brand can be implemented in practice.

PA mission

Pioneer Association Ry is a non-profit organization built by students with the aim to generate a safe network for young second-generation immigrants, born and raised in Finland, but that still feel divided in society by their backgrounds. The goal is to inspire and offer opportunities to these young people, in order to help them build a fitted career path. This is done by generating an inclusive and inspiring environment for them to learn and share information and skills with one another, with the help and supervision of Pioneer Association Ry.

Logo elements

The entire shape resembles the letter A as in Association, but it could also be interpreted as the letter P as in Pioneer.

The element (A-like shape here) brings together the entire logo composition. Its shape is solid and stands out from the other soft elements of the logo.

The soft shapes (soft shapes here) falling into place create a motion that completes the anagram structure.

The contrast between the square shapes of (A-like shape here) and the rounded shapes of (soft shapes here) is intentional. It represents the duality of the association displaying professionalism as well as youthfulness.

The typeface typography is composed of a rounded sans-serif and monospaced style font. This style of font stands for a clean, minimal, friendly, and modern design.

The colors, used for both the icon and typeface, have been selected to express the following brand attributes:" ahead of time", "young entrepreneurs", "cultural roots" and "inclusivity".

Logotype correct usage
•   Exclusions areas
It is very important for the logo to arise a clean and tidy first impression on the viewer. This result is reached by ensuring that no other elements infringe too close to the body of the logo. This system is scalable and applicable in all circumstances where the logo is used.

•   Backgrounds
For light color backgrounds, the correct way is to apply the logo with its original colors. For dark color backgrounds, a solid color (white, black or grey) version of the logo can be applied instead. For photo backgrounds, it is recommended to use a solid color version of the logo, or the original color logo with a darker transparent overlay on top of the image. The goal is to ensure the logo is not obstructed by the background.

•   Proportions
Pioneer Association Ry's logo can be freely scaled and resized to fit any web, marketing, or printing needs. Limitations: the proportions of the logo should be

maintained, and the logo should never be resized so small that the typeface (the text of the logo) is no longer readable.

- Logo variations

The association's logo variations consist of A primary full logo version (icon plus wordmark), B an icon only version, and C a typeface version (stacked wordmarks).

- Color variants

Pioneer Association Ry's logo can be displayed in the following variants of color. Whenever possible, it is recommended to use the primary color logo against a light color background. In the case of darker colored background, all other versions are an option. Always assure the visibility of the logo and its contrast.

- Incorrect usage

This section contains some examples of how the brand's logo should never be implemented. The below rules are necessary to maintain the integrity of the brand Pioneer Association Ry.

Do not rotate.
Do not distort.
Do not add text styles or effects.
Do not change the colors (outside of the brand's color variant).
Do not place outside elements close to the logo's safe space.
Do not place other variations of the logo right next to the primary logo.

- Color palette

The consistency of using the same color palette when representing a brand reinforces the brand identity. Colors are also strong communicators and serve to display values and emotions to the viewer.

Primary
Color number 1 (Cream Can)

HEX # F5C252

RGB 245, 194, 82

CMYK 4, 24, 79, 0

Affable, Creative, Youthfulness

Color number 2 (Wedgewood)

HEX # 457F90

RGB 69, 127, 144

CMYK 76, 39, 35, 5

Reliability, Strength

Color number 3 (Rose Bud)

HEX # F8B5AD

RGB 248, 181, 173

CMYK 0, 35, 23, 0

Partnership, Caring

Secondary

Color number 1 (Neptune)

HEX # 77BABD

RGB 119, 186, 189

CMYK 53, 10, 26, 0

Confidence, Loyal

Color number 2 (Green Mist)

HEX # CFD7B8

RGB 207, 215, 184

CMYK 19, 7, 31, 0

New Beginnings, Renewal

Color number 3 (Silver)

HEX # C4C4C4

RGB 196, 196, 196

CMYK 23, 18, 19, 0

Formal, Aware, Sleek

Color number 4 (Ship Gray)
HEX # 404041
RGB 64, 64, 65
CMYK 68, 61, 59, 46
Modern, Powerful

•   Typography

The same concept applied to colors goes for the typography chosen.

Logo typeface:
Arial Rounded MT Bold
Regular
Tracking (space between characters) is set to 190% (1.9 em) for the logotype

Uppercase titles:
Arial Rounded MT Bold
Regular

Lowercase subtitles:
Arial Rounded MT Bold
Regular

Body text:
Andale Mono
Regular
Arial Rounded MT Bold
Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0