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MARKETING AND PROMOTIONAL MATERIALS FOR HELSINKI ZOO BUSINESS SERVICES

Producing a Sub-brand from an Established
Corporate Identity

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<p>Abstract</p> <p>Helsinki Zoo (Korkeasaaren eläintarha) is known for its location on an island and for being one of the oldest zoos in the world, having been established in 1889. The public can visit Helsinki Zoo all year round and besides normal zoo entrances and educational programmes run for schools, the zoo offers services for business clients, such as conference room facilities, various programmes about the zoo's work and animals, and cafeteria services.</p> <p>The objective of this thesis was to create sub-branded advertising material targeted at business clients that conformed to and complemented the existing brand identity of the zoo. The aim was to visually highlight the business possibilities of the client's offered services in a distinctive, but recognizable way. The practical part of this thesis consists of a digital brochure about available business service options at Helsinki Zoo and supporting materials such as a poster and leaflet. These were designed to support the consistency of the Zoo's brand image and provide an effective way of marketing these services.</p> <p>The key questions considered in this thesis work are; How to create something new and visually distinctive when following existing visual identity guidelines? How to separate business service options from those available to the general public? How to stand out from competitors offering similar services? This thesis also explains different methods to be used while designing visually appealing and informative advertising material and the importance of knowing basic graphic design theories in order to create something new. The aim is to examine what should be taken into consideration when creating requested materials for a client. Methods and techniques studied and employed during this thesis were; benchmarking analysis, case study; action research and product profile analysis, semiotics, target group analysis, and futurology.</p>		
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1 INTRODUCTION

Our world has been changing fast since the Internet was brought into public use in 1991 (Chapman, 2009). Everything today is easily accessible with a couple of clicks. Searching for information is fast, but not always productive. One of the major problems of the modern world is the fact that there is so much information available, which makes it difficult to find specific or interesting material. The oversupply of everything makes it difficult to find services provided. How can a company highlight its own services and distinguish itself from similar competitors? What does it take for a designer to create something new for her or his client, while at the same time following the existing corporate identity and image and maintaining the company's recognizable style? While creating this work for Helsinki Zoo, these questions regularly came up, and answering them has supported the design choices made for this thesis, but at the same time formed obstacles to different creative paths and ideations.

This thesis investigates how to create a sub-brand for a company that has already an effective existing visual identity and brand image. The main points are to maintain the visual image of a company and introduce fresh design elements. Different graphic design theories are investigated during the design process and put into practice, creating an outstanding and recognizable series of service marketing visual tools, without violating the existing style guide rules and guidelines. The importance of standing out from competitors in the business services field has been taken into account, as well as consideration and a clear distinction between public user services from business services.

2 STARTING POINT AND COMMISSION

2.1 Background

The idea of co-operating with Helsinki Zoo for my thesis came from my experience as an intern during last summer and the beginning of Autumn 2014. By working as a graphic design assistant inside the zoo, I became familiar with their different working methods, the people and their habits. I was given an inside perspective to the zoo and to the daily routines and principles; such as the pace of work, internal administration and many other things regular visitors might not notice or observe during their visits to the zoo. Spending time at the zoo helped me to understand Helsinki Zoo's design and marketing choices and the possible restrictions to the design approach that could arise, which in the end helped in my future thesis project.

During the internship, I was very satisfied with the given instructions and friendly, but motivational staff. The environment and personnel were healthy, which had a positive affect on visitors and the surrounding atmosphere of the zoo. My decision to work with the company on further projects was a natural choice for me. In the later days of the internship, the main graphic designer Aki Kotkas and myself decided upon the subject for my thesis work. Helsinki Zoo was planning to re-launch their business services. My thesis project timetable happened to coincide with their timetables and plans for this project. This is how the project began.

2.2 Assignment & Mission

At the beginning of the project, I was assigned to create a brochure for the business services at the zoo. Helsinki Zoo is mostly known for their public services aimed at visitors, such as families with children and other people visiting the zoo independently. Besides public services, Helsinki Zoo also offers educational services, such as school trip programmes, seminars and other activities where educational aspects are emphasized. They also offer a service focusing on businesses. Business services have different packages available depending on the sizes of the groups. Package options can be found on Helsinki Zoo's official website in a specific group package section: (www.korkeasaari.fi/ryhmapalvelut). There are different options, ranging from

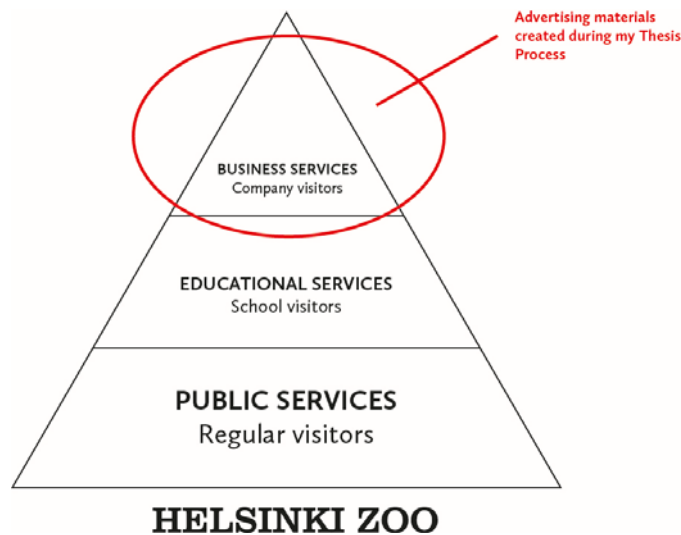


Figure 1: Main categories of Helsinki Zoo's services, according to the author's experience.

activity programmes for staff, conference room booking, catering services and many more tailored experiences. My assignment was to create visual material promoting these services, because they had not been clearly presented to the public. (Figure 1)

The main point of the assignment was to create visuals that had a fresh look, but at the same time followed the existing guidelines of the company's corporate identity. During meetings with the client, the decision to produce a printed brochure was changed in favor of creating digital materials due to schedule changes, budget restrictions and an overall urgency in need. It was agreed that the final task would be to create a PDF that could be delivered to potential clients via either the official website or by email (newsletters, invitations etc). Supporting materials such as posters, leaflet cards and other promotional items were meant to result in a coherent visual theme or concept whenever it was applied in different marketing media.

The mission of the project was to highlight and accentuate the less used business services to a larger audience and ensure that they were clearly presented as available options. Increasing awareness of different services inside the grounds of Helsinki Zoo was also one of the main aims. Another goal was to generate marketing material containing all the relevant information, such as a brochure covering bespoke activities and services, as well as supporting materials (i.e. special event leaflets and posters) that would be easily accessible for potential clients whether delivered in the form of

printed products at the zoo, or as digital files downloadable from the website. It was considered how best to engage customers visiting the zoo with their families, with the concept of using the business services available at the zoo and therefore encouraging their workplace and decision makers to use the facilities. In the future this concept could be expanded into a marketing strategy to be used outside of the zoo itself, but for this thesis, only the concept and the first promotional materials were expected to be done within the agreed deadline. It was decided that any further idea developments and possible changes were to be the responsibility of Helsinki Zoo, if and when needed. Specific instructions were given during the project to support my understanding of the client's wishes, and concerning the realization of the desired promotional materials.

The Target Audience:

1. A potential corporate customer who visits the zoo recreationally with his or her family, who will later pass on their discovery of the zoo's business services at work to other staff and decision makers.
2. Members of the general public who could spread the word having noticed business service options being advertised.
3. Potential companies who could be approached via a PDF newsletter promoting the business service options at Helsinki Zoo and offered a quote on any current service tender requirements, or that could be enthusiastic about available unique services and possibilities.

3 KORKEASAAREN ELÄINTARHA – HELSINKI ZOO

By knowing the overall image and background of Helsinki Zoo, it is easier to understand certain design choices and restrictions. This chapter will briefly explain Helsinki Zoo's background and its effect on the zoo's image, its internal management structure and visual materials.

Helsinki Zoo (Korkeasaaren eläintarha) is known for its location on an island (Korkeasaari) and being one of the oldest zoos in the world, having been established in 1889. Helsinki Zoo is open to the public all year around; during the summertime a ferry runs from downtown at Hakaniemi or Kauppatori, and

during other seasons the zoo can be reached by the number 16 bus from the Railway Station or by metro (Kulosaari). Helsinki Zoo's animal collection extends from big cats to amphibians, the zoo offers something interesting for everyone; from adults to children.

3.1 The History of Helsinki Zoo

Before the zoo was established, Korkeasaari had been a recreational park, open since 1569 to the people of Helsinki (Figure 2). From 1853–1856 Korkeasaari was a military area and closed to public. Once the park was re-opened, Korkeasaari became even more popular with the public:

“As people liked to go to the island to picnic it was decided to establish a restaurant. A few years after the completion of the restaurant, an idea spawned regarding the placing of a small collection of animals in Korkeasaari” (<http://aboutzoos.info>).



Figure 2: Brunch in Korkeasaari recreational park during the 1890's (Nyblin, 1892).

The first animals in captivity on Korkeasaari were hawks; these were followed by two brown bears called Misha and Masha from Russia after 1889 (yle.fi, 2014.). Many more animals were donated to the zoo however this made it difficult to find sufficient space for proper shelters, which lead to a restriction

on the number of animals allowed on the island. The Zoo's first aims were to raise awareness of animal welfare issues and to increase the understanding of natural phenomena. One point of view at the time was that there was an improvement in the morality of working class people, as a result of seeing how animals were treated inside the zoo (hs.fi, 2014).

Although basic animal protection concepts were taken into consideration within the zoo in their early years (125 years ago), many beliefs and practices were very different from modern day perceptions of animal protection and husbandry (aboutzoos.info). (Figure 3)



Figure 3: Bear husbandry in Helsinki Zoo circa 1952. (Ylen Elävä Arkisto, 2006)

3.2 Helsinki Zoo Today

Helsinki Zoo is owned by the City of Helsinki, which makes it part of the public sector (korkeasaari.fi). There are many ways in which the zoo is viewed among people, but in a nutshell Helsinki Zoo is described as a protector of animals and nature:

“At the Helsinki Zoo in Korkeasaari, you travel from tundra to rainforest and from foreign mountain peaks to domestic wetlands. The 150 animal species

and almost 1000 plant species truly show the diversity of nature. In order to protect this diversity, we raise endangered species at the Zoo". (korkeasaari.fi)

Helsinki Zoo has developed into an active and memorable nature centre renowned for its conservation work. The base of operations lies in the conservation of biodiversity, raising environmental awareness, customer focus and the well-being of animals." (<http://www.hel.fi>)

3.2.1 Vision & Mission

Helsinki Zoo's official mission statement:

Helsinki Zoo's mission is to promote the conservation of biodiversity (korkeasaari.fi).

Biodiversity conservation is being actively promoted by organizing various protection projects inside and outside of the zoo. Protective actions through different programs and projects participated in by Helsinki Zoo are:

- AMUR - Project
(<http://www.korkeasaari.fi/suojelutyo/amur-hanke>)
- Amphibian Ark – Project
(<http://www.korkeasaari.fi/suojelutyo/amphibian-ark>)
- Snow Leopard Protection (Snow Leopard Trust – Membership)
(<http://www.korkeasaari.fi/suojelutyo/lumileopardin-suojelu>)
- Wild Animal Hospital (inside the zoo)
(<http://www.korkeasaari.fi/suojelutyo/villielainsairaalan-tukeminen>)

Other biodiversity conservation projects and activities undertaken are; co-operation with other zoos in order to share knowledge, economic support (funding) and the "Back to Nature" mission, whose main point is to return animals back to their natural habitat.

By introducing various protection acts for the preservation of animals, and hosting different events for organizations, such as The Night of Cats (Figure 4), Helsinki Zoo aims to fulfill its mission statement and improve public consciousness of an important subject. Helsinki Zoo's vision is to be

recognized for environment protection and for being an active and experiential nature center (korkeasaari.fi).



Figure 4: Kissojen yö, “The Night of Cats” event is organized every year for conservation purposes (AMUR funding project).

Involvement in environmental protection issues can be seen through several of the ongoing projects and co-operations mentioned above. Besides these projects, one part of the environmental responsibility of Helsinki Zoo is to provide at least the minimum of required living space for animals and to maintain a natural accessible environment for specific species. More information can be found in “EAZA Standards for the Accommodation and Care of Animals in the Zoos and Aquaria” document from EAZA’s (European Associations of Zoos and Aquaria) official web site (www.eaza.net).

While performing my practical training at the zoo last summer, I came across situations, where visitors were unhappy with the animal observation places inside the zoo. For many of them, it was difficult to see some animals (mostly big cats) because of barriers and plants. I was told by the zoo professionals that certain barriers are created for animal protection and comfort. It is important that the animals can hide from visitors if needed and have their own space. Many people tend to forget that nowadays zoos are a part of protection activities and their mission is to maintain close-to-extinction species and provide refuge for the last survivors. The zoo being seen as an amusement park is an old misconception that does not hold true anymore.

Helsinki Zoo is considered as an active and experiential zoo; providing different kinds of themed activities and events during each season; for

example the goal of the 'Night of Cats' was not only fund raising, but also to attract potential new customers. Unforgettable moments for the audience are provided through co-operation with several local and worldwide artists and through creating interesting new experiential projects, such as the 'Art Meets Ice' (Figure 5) and 'Art Meets Sand' exhibits. Many other projects and activities can be seen annually inside the zoo.



Figure 5: Video screenshot from "Art Meets Ice 2014 "-event

The experiential atmosphere can also be seen not only at events organized by the zoo, but also in its accessibility and relaxed environment. Everything is planned to be user friendly; good wheel chair access, pram rental, a choice of dining possibilities, clear way finding and other beneficial services result in a friendly and pleasant experience.

3.2.2 Values & Aims

Helsinki Zoo's values are clearly visible in their mission statement. By following their plans as outlined in the mission and vision statements, the zoo's values are naturally accomplished.

Helsinki Zoo's Official Values:

- Protection of biodiversity
- Environmental awareness

- Experiential environment
- Customer orientation
- Animal welfare
- Employee well-being

(korkeasaari.fi)

The welfare of animals and staff is accomplished not only through previously mentioned projects and events, but also by following the Finnish health and work organization regulations, covering areas such as working space safety rules, the limitation of working hours, guidelines on animal nutrition, the use of ergonomic equipment and many other elements of working life, which improve work satisfaction.

Helsinki Zoo's aims are to be recognized for its animal protection, to be an active and modern zoo and to have a professional and healthy staff. One of their key strategy points is also to have a wide range of visitors, which can easily be accomplished by following their missions and values.

3.3 Visual Identity of Helsinki Zoo

Firstly the meaning of the key terms Visual identity and Corporate Identity shall be defined here and then their importance to the concept of Brand will be reviewed. These terms are often confused and used interchangeably, however they have very specific meanings that are not exchangeable Bonigala (n.d).

Visual identity refers to the all the elements that are used to build and establish the external appearance of a brand; elements such as the logo, typefaces, color palette and style of photography and illustration, which through repeated use on different corporate materials – website, business card, store décor and marketing collateral – create a cohesive and recognizable 'face' for a company or brand, as can be seen in the example of the rebranding of Finland's postal service Posti in Figure 6. To sum up Visual Identity should always be consistent and have the same visual elements applied across different media and products in order to project a recognizable and memorable experience of a brand.



Figure 6: Example of consistency across media and materials following the rebranding of the Posti Group (Finnish Post Services), 2015

The term Corporate Identity describes not only a company's visual identity but also its operational practices (behavior) and communication strategy; these three elements combined together define a company's personality. This personality is experienced by the general public, which in turn defines the company's perceived image. This image has a direct impact on the Brand. Brand is best described as the emotional response of consumers towards a product, company or service's perceived image or personality and the core values the represent. A positive view of a brand relies on customers having similar values or aspirations to the perceived qualities or values of the product.

Helsinki Zoo has during the last year reviewed its own Visual Identity in an attempt to realign it more with the company's values and aims. The rebranded Visual Identity will be reviewed by dividing it into three component categories for this thesis:

1. The Style Guide
2. The Picture Policy
3. Special Exceptions: Events

3.3.1 Style Guide

A style guide is a digital or printed document provided as a tool for designers to ensure the consistent use of a visual identity across various media created

for a company. Style Guides usually contain instructions on the use of the logo, the company color palette, typography examples, the imagery or illustration policy (figure 7) and examples of how to correctly apply these elements when creating printed and digital materials. Often there are instructions within the guide covering important features such as the company's written tone of voice (the style of language used in all communications), the tagline (also known as a slogan) and other specific instructions concerning how the company's desired image is represented. A style guide is intended not only for internal use, but also for external service providers such as media or advertising agencies.

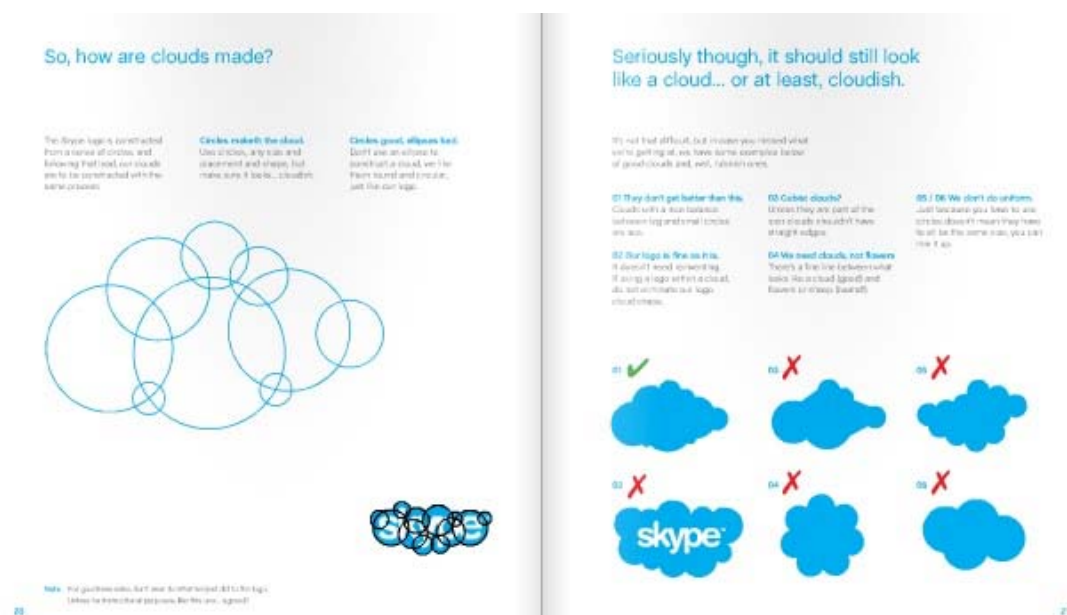


Figure 7. The pages shown above are from the Skype Style Guide demonstrating the use of the cloud graphic that is a recurring theme of their brand (issuu.com, 2009).

Helsinki Zoo's style guide conforms to the standard model outlined above and aims to provide understandable instructions for designers, staff and media services. The guide consists of instructions on the use of all primary visual elements: the logo, style of imagery and photography, the typographical hierarchy, the use of modular grids and the brand's color palette.

The main elements unique to Helsinki Zoo's visual identity are; their iconic shade of leaf green, their use of nature illustrations, the logo designed by famous Finnish graphic designer Erik Bruun, their high quality photographs of animals and the company slogan "Koko maailma yhdellä saarella" ("The whole

world on one island”). Combining these elements, the zoo has created a distinctive and recognizable image, which is always associated with them.

Briefly about Helsinki Zoo’s style guide instructions:

- The logo should be placed in the corner of any design. The color should never be changed nor should any element of the logo be removed.
- The slogan “Koko maailma yhdellä saarella” should always be applied in the specified typeface.
- The typographic hierarchy consists of three main typefaces (Calluna, Calluna Sans and Clarendon); other fonts may be used only for unique campaigns and special events.
- The main color of the zoo is a leaf green. The supporting color palette consists of a light cyan blue, a warm mushroom gray (greige) and orange. Different tints (percentages) of the above-mentioned colors are only used for small details. (Figure 8)
- Line work illustrations are used to introduce added variety to the overall look of promotional materials and to enrich Helsinki Zoo’s communications. (Figure 9)
- Photography is employed in all communicational materials. It is important to use not only representational pictures of animals, but also beautiful details, such as colorful feathers and unusual skin textures.
- An important new element in the Zoo’s redesign was the use of a modular grid system. Grids are used in page layout to give order to all the design elements. These new grids have an important role in building a consistent visual identity. All lines or spaces between pictures are usually white. (Figure 10)

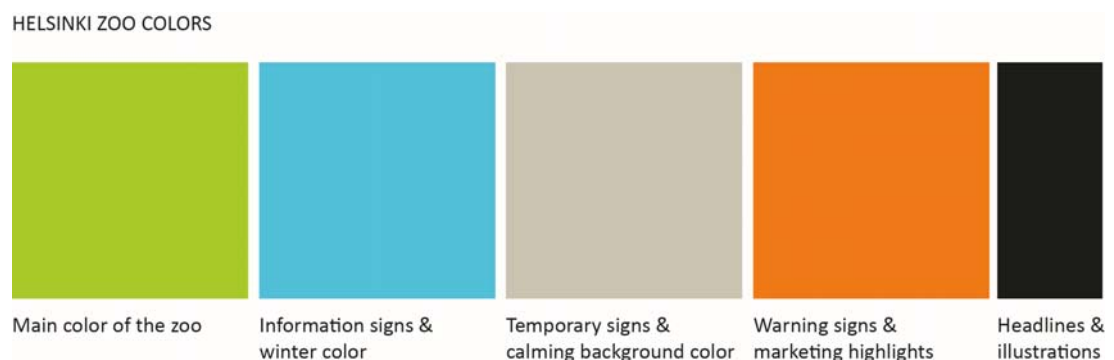


Figure 8. Helsinki Zoo's color palette (Helsinki Zoo Style Guide, 2015.)

Green is the main color used to represent the zoo, while the blue is utilized mostly on way finding signs within the zoo. The warm gray is used in

backgrounds on information boards. Orange is used for contrast and to brighten up advertising materials.



Figure 9. Example of signage used inside the zoo showing the use of the corporate green and light cyan, as well as illustrations. (Helsinki Zoo Style Guide 2015)



Figure 10. Examples of marketing materials demonstrating the use of the zoo's modular grid, primary color green and the contrast color, orange. (Helsinki Zoo Style Guide 2015)

One of the most recognizable elements of the zoo is their iconic logo designed in the 1990's by Erik Bruun, also famous for his Hartwall Jaffa poster series in the 1950s (Bruun, Aartomaa, 2007). The logo wholly represents Helsinki Zoo's visual identity, as it incorporates various elements; the dominant green color, the use of illustration and the representation of an animal (Figure 11).



Figure 11. Helsinki Zoo logo (korkeasaari.fi)

3.3.2 Pictures

“Image refers to the graphic design elements that can bring a design alive. Whether used for the main focus of a page or as a subsidiary element, images play an essential role in communicating a message and therefore form a key part in establishing the visual identity of a piece of work... Images are effective because they provide detailed information, or invoke a feeling that reader can comprehend very quickly” (Ambrose/Harris, 2005a:6).

Helsinki Zoo is known for their beautiful pictures of animals and their publicly accessible photographic database on Flickr (<https://www.flickr.com/photos/61934286@N04/sets>), where the general public has a chance to glance at the amazing animals in their collection. Besides pictures, Helsinki Zoo provides live camera feeds from inside the zoo, where people can follow the daily routines of the resident mongooses.

Pictures are carefully selected according to the concept of the text and the theme. Different seasons are taken into consideration when marketing the Zoo’s services; during the winter, snow leopard pictures are used most often, while during the summer, different green backgrounds and animals are selected as the best choice for attracting people. There is a phrase in Finnish, “Yksi kuva kertoo enemmän kuin tuhat sanaa” – A picture is worth a thousand words – and this is the basis of the image policy at the zoo, images have an important role to play in their marketing strategy.

When selecting images, the zoo’s recommended style is to use representational pictures of the animals or to bring attention to details such as the texture of their fur or feathers, or their patterns and markings. Picture cropping is an essential method for creating dynamic details within the modular picture grid system used by the zoo (Figure 12).

“Cropping is a technique that cuts away extraneous material from the edge of a photograph so that the focus is retained on the specific part of it” (Ambrose/Harris, 2005a:124)



Figure 12. Cropping example, (Helsinki Zoo: Pynnönen-Oudman Kirsi, 2006)

Helsinki Zoo's staff, using professional level cameras, takes most of the photographs used in promotional materials. There are occasions however when the in-house database images are not of high enough quality, or there is a limited selection on a particular subject. In these cases external picture databases may be used as a source of better quality and more varied images.

Another way to include images is to employ an illustration technique. An illustration can represent ideas in a way that a photograph cannot, because of its ability to reinterpret the subject through the use of different media and expressive mark making. Silhouettes are a very common element appearing on the zoo's posters and internal materials. As Helsinki Zoo had recently gone through a re-branding process, illustrations were being used to maintain visual consistency in the bridging period between the introduction of the new Brand Visual Identity and the company's old brand image.

Images can transfer a lot of information to a viewer; they can represent a feeling or emotional state, give additional meaning to text, reflect symbolism and metaphors, or even give cognitive or educational hints.

3.3.3 Exceptions: Events

While Helsinki Zoo's style guide represents the guidelines for most future graphic design products, there is an area which is an exception to its rules, that of event designs. The style guide rules are applied strictly to all new designs, however special events vary a lot from the zoo's regular days,

therefore it was decided that the design approach in these cases could also be different. Promotional materials are specifically created for the theme of the event, and so often result in a completely new look. Examples of these unique approaches can be seen in the poster designs of special events such as 'The Night of Cats' (Figure 13), the 'Art Meets...' special events, the Zoo's annual Birthday celebrations.



Figure 13. Top: The Night of Cats 2011 promotional poster. Below: The Night of Cats 2013 promotional poster (Helsinki Zoo, 2011 & 2013)

As the posters above show, the visual style of the 'Night of Cats' events promotions varies from year to year. The event is hardly recognizable as part of the Helsinki Zoo's program, which highlights the importance of appropriate use of the zoo's logo when it appears on such media. In creating a totally new look for these special events Helsinki Zoo highlights its amazing program possibilities and variations, and at the same time demonstrates that these events are a unique and exciting opportunity for the audience.

3.3.4 Historical Line: Brochures

When creating a design for a client, it is essential to know their background. How has the company developed over the years? What has influenced the previous design choices? Before designing a brochure for Helsinki Zoo, the author investigated their previously published materials, and combined this

knowledge with the current design rules. Helsinki Zoo's visual style has changed greatly over the years and this gave the author the courage to try a different approach. Helsinki Zoo has a long history, however although there have been changes in illustrative style, the feeling or tone of voice of the zoo has always remained the same.



Figure 14. A selection of Helsinki Zoo brochures and posters; From top left to bottom right, 1964, 2005, n.d. 2007, 2009, 2014 (Helsinki Zoo, 2015)

When investigating the historical line of the zoo's brochures, changes can be seen mostly in the development of reprographic possibilities. The introduction of Desktop publishing (DTP) in the 1990's had a big effect on the output of the visual materials. Previous to the introduction of Adobe Photoshop, a desktop picture editing program, highly trained professionals in reprographic houses on specialized computer systems had carried out all photo editing. These services were very expensive so companies in the 90's brought this work in-house although the software was not as accurate or powerful as the tools available to the repro house professionals. According to West (2010) in 1994, the ability to create layers was introduced to Photoshop 3.0, a functionality that is vital in creating effective photo masks. These technological issues explain some of the by current standards poor quality masking seen in Helsinki Zoo's brochures during this time.

Helsinki Zoo's brochures often follow the trends of their time. The first Helsinki Zoo brochure (Figure 14. Top left, 1964) had a realistically hand-drawn illustration on its cover, which was representative of the preferred graphic style

of that time. The latest brochures show the influence of current trends towards using modular grids and flat icon design. These trends began in the web and user interface design communities and have crossed over to print design. According to Creative Bloq (2015), a main web page trend for 2015 will be the use of large background images and there are signs of this already translating into print design. Continuity in these brochures is demonstrated through the consistent use of the zoo's signature color green since the mid 2000's and Bruun's logo design.

The current brochure should hopefully stand the test of time because of its use of timeless pictures and the consistent use of the corporate color palette that has long been associated with the zoo's everyday life. In summary, the current style of Helsinki Zoo should stand beyond trends because of its timeless elements and the high quality of its imagery. Trends are more likely to be reflected in the design of special event posters where there is more room for this kind of expression without damaging the Helsinki Zoo brand image. With the rapid changes in the use of personal technology, it is understandable that many features of designs are being influenced by the use of modern mobile devices. Information has to be available primarily in digital formats with an emphasis on mobile first design. In an oversaturated information market the public will choose quality over quantity; that is why maintaining a strong brand and consistent visual identity for Helsinki Zoo is important, ensuring the zoo will be recognized and retain its Brand Identity as a positive asset.

3.4 Marketing

As an outcome of the author's own experiences of working at the zoo, it was understandable that design choices could not be made without restrictions. Helsinki Zoo is part of the City of Helsinki, which makes it a public sector concern. Public sector services have a responsibility to account for their decisions as they are spending public funds. This means there are limitations on their budgets, and they have only a limited amount of money to spend on advertising.

Helsinki Zoo predominately advertises their special events on the official web site korkeasaari.fi. This is a relatively low cost platform but does not ensure a broad target reach or necessarily engage new customers. Other advertising platforms are the posters displayed within the grounds or in the local vicinity

outside zoo, such as the ferry entrances, and around the Helsinki City area. Social media is a big part of their marketing strategy, which can be seen through their active Facebook and Instagram accounts.

Following personal observation the author found the zoo had used posters and digital advertisements on the Helsinki metro system and the city's digital billboards. It also appeared in newspaper and digital banner advertisements on the Internet. The most recognizable advertisements however continue to be their posters. Helsinki Zoo also participates in various fairs and exhibition events in order to promote their work. Recently the zoo had a booth at the 'Chinese New Year 2015' event, which was organized in February as part of the city's celebrations. In conclusion, the zoo is advertised regularly through various media channels; however, this could be improved by more advertising on Helsinki's streets, due to the distant and unknown location of the zoo to tourists.

4 PROCESS

A process can be described as a procedure or series of steps that consume different resources such as energy, time and/or money for converting inputs into outputs. In action this means that if one part of the resource chain is badly managed or missing, the output of the process will suffer. During any process, it is important to understand the risks of underachieving or even failing, because the causes of failure may not necessarily depend on the quality of work carried out or be a reflection of the dedication of the person doing the work. All processes require a level of co-operation between several individuals, however lack of communication can cause misunderstandings and frequent changes in goal or timetables can also lead to project failure.

The following chapters describe the design process carried out in this project, covering the design choices made by the author and reviewing the whole process from co-operating with the client to researching the various iterations with additional explanations and information.

4.1 Research Methods

One of the important elements of a successful design process is to investigate different backgrounds and supporting materials for the design choices. The key element is to research a subject from different perspectives and with various methods. Research is the base of successful design, because without understanding the objectives of the client, it is hard to create, not only beautiful but also successful and functional design. Various design methods can be employed during the process, however knowing what is happening within the industry is essential. No single method has greater significance; the more information investigated, the better the results accomplished. However every project has a timetable and this limits the time available for creating an output. Limited working hours are the main obstacles when dealing with a project and its research possibilities.

The author's process included various qualitative research methods, such as Case Studies (Product Profile Analysis, Action Research), Semiotics and Target Group Analysis. The author also undertook Futurology Analysis and Benchmarking tasks during the research period. All these methods were employed so that possible influencing factors and restrictions would be taken into consideration.

Action Research is a repetitive process, where the outcome has not been decided immediately, but has gone through many steps and decisions. It is an innovational process with the understanding that the first decision is never the last one. Action Research is always made with a co-operative partner; in this case Helsinki Zoo. Design process and action research were compared to each other in order to assess their similar steps: design processes are circular and do not have an end point, which makes the data re-collectable and open for possible changes in much the same way as Action Research.

The design process started with co-operating with the client to define the task, continued with background research, ideations, meetings, and idea selections and ended up with a final design decision (figure 15).

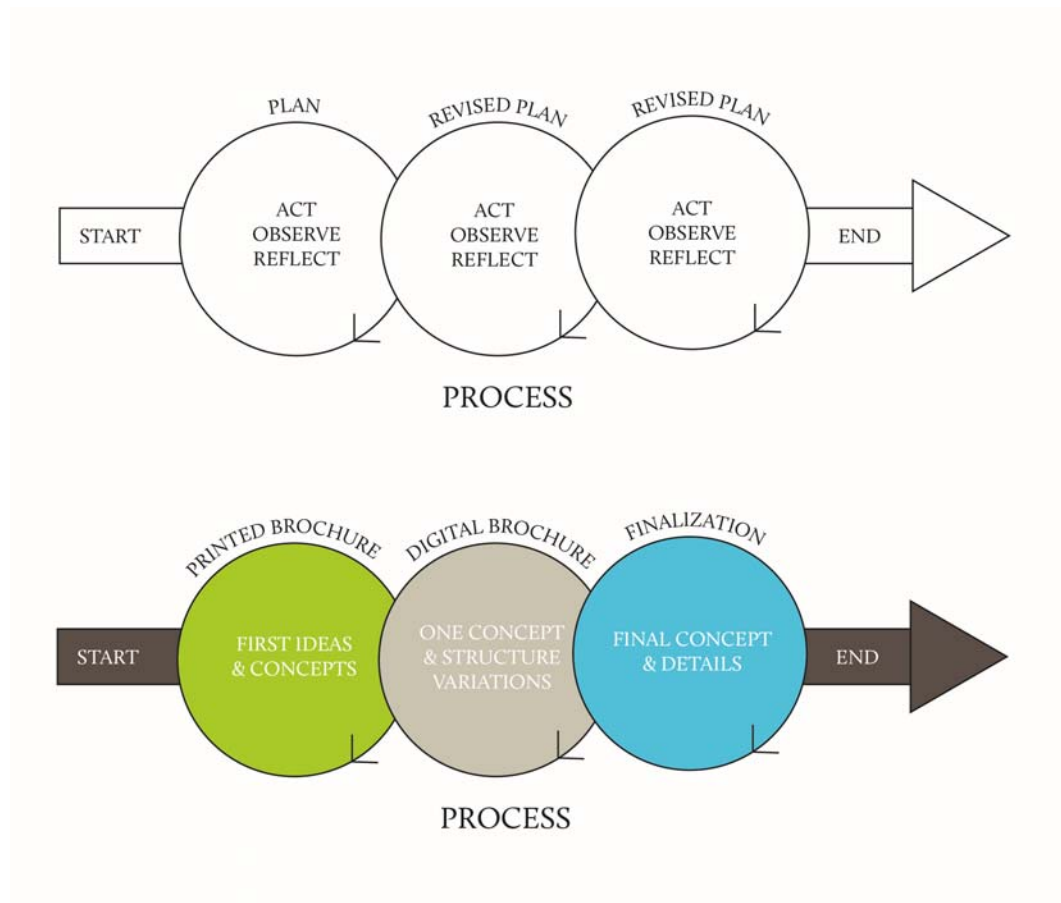


Figure 15. Action Research structure by Lewin, K. (Professional Learning Teams (n.d.))

The following list outlines the structure of the Creative Design Process employed in this study:

1. First Meeting & Brief
2. Ideation (First Concepts)
3. Background Research
4. Ideation (Further Concepts)
5. Final Choices & Editing
6. Meeting
7. Background Research
8. Ideation (Further Concepts)
9. Final Choices & Editing
10. Meeting
11. Final Concept (Further Development)
12. Finalization

As the process structure shows, many steps were repeated over and over again for optimal results and to develop an understanding from both sides of the client and designer's wishes and decisions.

Another research method utilized in the project was a Product Profile Analysis; an analysis of product's (in this case Helsinki Zoo brochures) previously published being analyzed before creating a new one. The importance of the study is to compare previous material and its possible imperfections in order to improve the product. The analysis was performed via an Historical Line of the Brochures – investigation. All materials were collected from Helsinki Zoo's visual archive and compared to each other. As previously explained, Helsinki Zoo visuals have changed stylistically over the years, yet maintained the same feeling of the zoo.

A Target Group Analysis was done briefly in order to understand possible differences among regular visitors and private visitors. This outlined the need to visually differentiate the requested material in order to clearly separate the two options. When analyzing a target group, imagining one's self as a member of the target audience helps in understanding what is needed or wanted. Many design decisions were influenced during the process by illustrating the potential requests of customers. A potential customer in this case is a person who will notice advertisements promoting business services at Helsinki Zoo.

Potential customer's features:

- Works inside a medium or large company in the Helsinki City area.
- Have previously visited Helsinki Zoo or otherwise found it interesting.
- Is active at her or his work (Good communication).
- Open to new possibilities.
- Works indoors (office, shop etc).
- Feels stressed at her or his workplace.
- Would benefit from opportunities that provide relaxation, nature experience or better communication with co-workers at her or his workplace.

The plan is to advertise these business services at Helsinki Zoo, so that a potential client would notice the invitation and would introduce her or his findings to colleagues at work.

When creating a design for a company, Benchmarking is an essential method for discovering what is already available and how other companies have solved similar problems. Another point of view is to see in which style the market or industry has been heading. What are the common visual elements? Is there a specific style associated with the industry? Benchmarking is used to compare other similar businesses and for reflecting upon business performance in order to be more competitive. In this project, different materials and visuals from various companies around the Helsinki area were compared, in order to understand the market. Benchmarking examples can be found in the Competitors and Similarity –section of this document.

Semiotics is the study of symbols and signs; it is used to clarify design choices and to understand their effect on the viewer. Semantics is the meaning of symbols and signs within a given context, situation or location, and how these factors effect a reader's understanding. Semiotic explanations have been applied in the Ideation and Final Work –parts of this thesis. To understand how certain signs or symbols have influenced the design, their semiotic meaning is briefly explained to the reader in order to see how visual symbols were used in this communication.

Futurology analysis helps in understanding possible changes to design in future. When creating visual materials for a company, there is a possibility that design preferences could rapidly change within a few years, which would make the design redundant. Following trends and predicting people's preferences is an important reference point when designing materials for a client. The future, in this case, can be analyzed by envisioning what could be; by trend analysis (what was, what is and what will be?) and by technological forecasting (technological improvement and possible new techniques available). (World Future Society, (n.d))

Before creating the digital brochure, previous and current trends were analyzed and taken into consideration. The main trends in graphic design for

digital media (web and digital publishing, application design) in the past years are listed below:

2013: Flat design, simple shapes, minimalism. (Digitalarts, 2013)

2014: Flat design, geometric patterns, grids. (Kane, L. 2014, Vukovic, P. 2014)

2015: Big background pictures, semi-flat design, rich content experience (storytelling), hand-drawn illustrations.

(Bautista, G. 2015)

On comparing past trends with the current ones, it is apparent that things change slowly; many elements evolve and stay around in a newer form. Certain aspects of these trends were chosen and reflected in Helsinki Zoo's materials. In conclusion, the research methods supported the decision making process and helped in the development of the requested materials.

4.2 Timetable

Timetabling is an essential tool when creating a successful result. When designing, the timetable must be set understanding the cycles of the process and with delivery of materials on time. The timetable is created for motivation and organization. When the timetable for tasks is complete, focus on the mission targets increases.

In this project the timetable changed because of the obstacles that were met during the journey. A schedule that is flexible enough to account for changes, is useful as it allows space to have extra time for finishing a project.

Unfortunately, more time was needed for this project, but it was not available.

The Timetable:

1. November 2014: Subject and idea for the thesis starts to become clear after conversation with client.
2. December: First official client meeting; establishing the brief, first ideas and background information.

3. January: First ideas researched. Supporting materials found.
4. February: First sketches and concepts presented to client.
5. March: Second and third ideas and concepts presented to zoo. Final concept chosen and completed. Client work delivered.

4.3 Competitors & Similarity

In this section Benchmarking has been used in exploring possible competitors and similarities in the industry. It has been applied in order to compare existing options and industry norms. There are two options for comparing competitors in this case; competition with other zoos and among similar service options offered in the Helsinki area. In Finland, there are few zoos besides Helsinki Zoo therefore they cannot be seen as major competitors, this is also true because of their physical locations and the amount of services they offer. Other zoos in Finland are Kiteen eläinpuisto, Kuusamon Suurpetokeskus, Ranuan eläinpuisto, Zoolandia and Ähtärin eläinpuisto.

When comparing similar business services offered in Helsinki area, the number of competitors increases significantly. The main competitors for family oriented activities are Linnanmäki (an amusement park), Sea Life, Tropicario and many other attractions listed on the 'Visit Helsinki' website (visithelsinki.fi). Business services such as conference room facilities, hospitality packages and cafeteria services are widely available; in different hotels, cafeterias and private halls. What makes Helsinki Zoo different from its competitors is its unique environment and relaxed atmosphere.

In order to be competitive and stand out in the business services market, an analysis of other zoo brochures worldwide was made to understand the image and perceptions of this industry. The Zoo brochures can be divided into two categories; those emphasizing natural pictures and elements (figures 16-18), and those utilizing highly edited pictures and unrealistic colors (figures 19-21). These categories represent the two main themes used in promoting zoos in brochures and other visuals globally.

1. Natural Brochures



Figure 16. Atlanta Zoo Brochure (Doan, 2013)

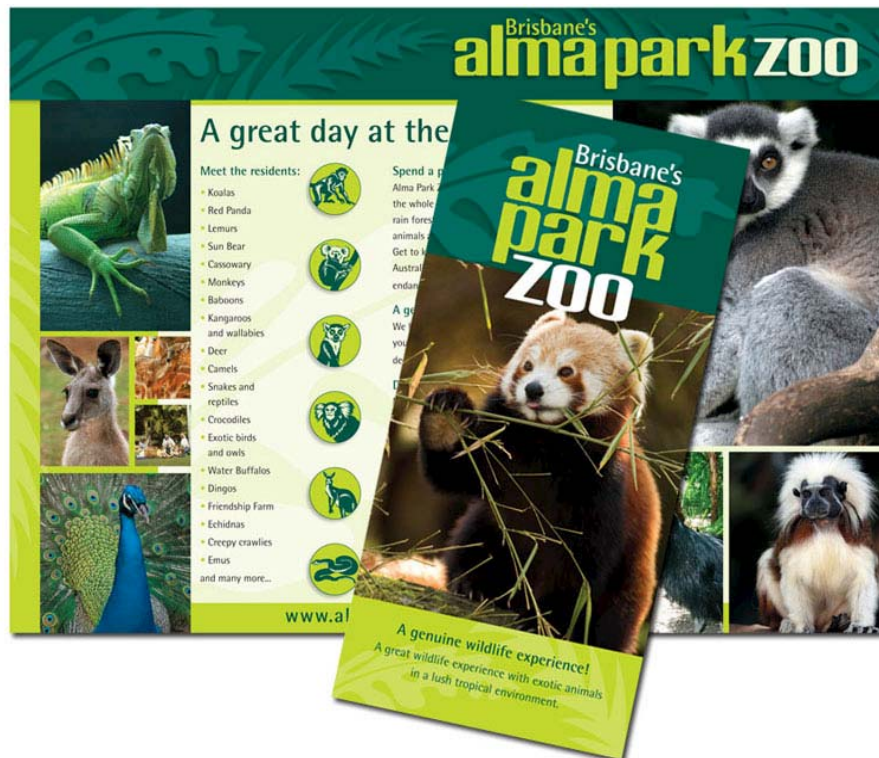


Figure 17. Alma Park Zoo Brochure (Design Solutions: Creative Consultation & Studio (n.d))



Figure 18. Brable Park Zoo (Caliber Creative (n.d))

2. Highly Edited Brochures

GROUP BENEFITS

- Discounted rates available for groups of 10 or more
- SAVE EVEN MORE WHEN YOU BOOK ONLINE**
 - 20% discount for bookings made online
 - 15% discount for on day group bookings
- BOOK ONLINE UP UNTIL THE DAY BEFORE YOU VISIT AND PRINT YOUR TICKETS INSTANTLY**
- Coach drivers get free entry to the Zoo and a £5 meal voucher for use in one of our cafes
- One free adult ticket with every 10 children's tickets
- Free entry for one essential carer accompanying a registered disabled person
- To save hassle on the day, you can pre-purchase:
 - Cafe vouchers for use in one of our catering outlets at both Zoos
 - Guidebooks as a fantastic memento of the Zoo

FACILITIES

At both zoos, all facilities are wheelchair accessible. We also have coach parking and a variety of gift shops and catering facilities.

PRICES

Prices for ZSL London Zoo and ZSL Whipsnade Zoo:

Online group bookings
Prices from: Adults £11.80, Children £9.40 and Concessions £10.60

On day groups
Prices from: Adults £12.55, Children £10.00 and Concessions £11.30

Book online now at zsl.org/groups
E-mail marketing@zsl.org to subscribe to Monkey Business, the free bi-annual groups newsletter.

Getting to ZSL London Zoo

ZSL London Zoo is located at the north-east corner of Regent's Park on the Outer Circle, outside of the Congestion Charge zone. For more information on car/coach parking and public transport routes, visit zsl.org.

Opening hours
From 10am daily. Closing times vary depending on the season - check in advance for more details. ZSL London Zoo is open every day except 25th December.

Address
ZSL London Zoo, Regent's Park, London, NW1 4RT

Contact details
Call the groups helpline on 0844 414 5728 (local rate) or visit zsl.org/groups

Getting to ZSL Whipsnade Zoo

ZSL Whipsnade Zoo is less than a one hour drive from London, and an hour from Oxford and Cambridge by car or coach. Located in Dunstable, Bedfordshire, ZSL Whipsnade Zoo is signposted from Junction 9 and Junction 12 off the M1.

Opening hours
From 10am daily. Closing times vary depending on the season - check in advance for more details. ZSL Whipsnade Zoo is open every day except 25th December.

Address
ZSL Whipsnade Zoo, Dunstable, Bedfordshire, LU8 2LF

Contact details
Call the groups helpline on 0844 414 5728 (local rate) or visit zsl.org/groups

GROUP VISITS 2010

There's something for everyone...

zsl.org/groups

CatalogBrochure.com

ADVICE The pictures are collected by the CatalogBrochure.com only for designer's appreciation and study. All rights are owned by the Authors and the brand owners, and not allowed for other purposes.

19. ZSL London Zoo Brochure (n.d)

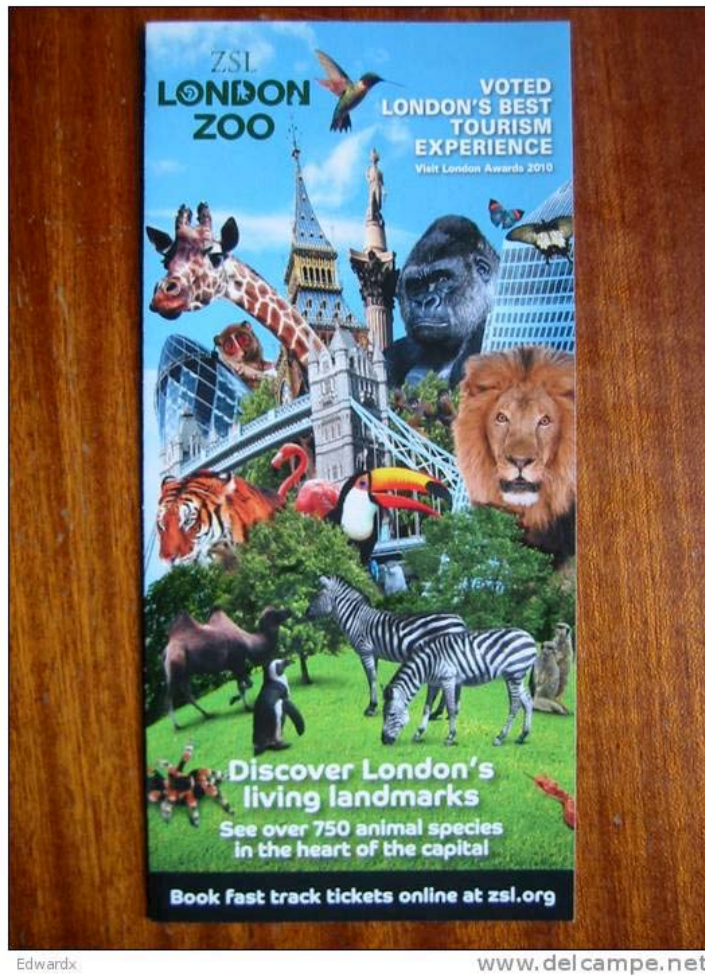


Figure 20. ZSL London Zoo Brochure (n.d)



Figure 21. Australia Zoo Brochure (n.d)

Other similarities can be found in the color themes; green and blue are used in several zoo brochures, clearly representing the desired feeling of being natural. Green symbolizes growth, nature and safety, while blue is a symbol of

freshness, calmness and responsibility. Green and blue are common colors in nature and therefore people are comfortable around them. In different cultures however, colors can represent different meanings and therefore have very different associations. Animal pictures play a big role in zoo brochures; their purpose is to grab the viewer's attention and to represent the animals to be seen at the zoo. Another similarity in zoo brochures is large-scale use of bright colors including orange. Most customers visiting zoos are families with small children, therefore bright colors are often chosen as a stimulating, mood lifting element and for their ability to grab the attention of children (Art Therapy (n.d)). Orange is often used as a high contrast color to the blue and green of nature in order to draw attention to important features.

Highly edited photos give us a magical feeling about a zoo before entering the actual place; this can also be a negative factor. When a customer has high expectations of their upcoming visit, the reality of animals hidden away or sleeping may seem at odds with their desires, so affecting their user experience in a negative way. When pictures represent the environment realistically, expectations may be more grounded, this leaves space for the imagination and new experiences.

Helsinki Zoo belongs to the first category of zoos in that they employ natural representations in photography, which give an understandable, yet straightforward point of view to an upcoming experience of the zoo. In terms of the design process, combining the positive aspects and ideas from both styles may have a greater chance of succeeding. In order to achieve a distinguishable result, benchmarking can be a significant part of the process. The more that is known of a market and the competitors, the more competitive a company can be.

4.4 Style Guide – Resource or Inspiration Killer?

When a company has a visual identity and instructions on how to utilize the created design, a visiting designer must follow these set guidelines. A style guide is a great help when it comes to creating something that is not well known to the designer. The guide helps in understanding the basic mission and style elements of the client, which then help the designer to produce

required materials with good results. A style guide is a great support, while at the same time it may be the biggest limitation. When it comes to creating something new, a designer must always compare her or his ideas to the requirements of the style guide. Even the greatest ideas can be problematic, when they do not match the set parameters of the brand guidelines.

Benefits of a style guide:

- The basic framework for the brand style is already created; at the beginning of the process it is easier to progress as all basic elements are pre-existing.
- Color palettes are pre-defined; the selection new colors are unnecessary, shades can be chosen from within the existing options.
- Typography rules are set; no time consuming operations for selecting appropriate typefaces, typographical hierarchy is already defined across all media.
- Lock-up and protection area around the logo is established. Picture and illustration policies are already defined.
- Examples of the company's collateral are available so aiding in the understanding of the company's vision and style.
- Gives clear parameters for creativity; less likely to waste time on ideas or concepts that do not fit with the Brand Identity.
- Timesaving.

Restrictions of a style guide:

- The foundation of all designs is set in stone.
- An inexperienced designer may find it difficult to be creative within the very strict parameters of an existing style guide.
- Possibilities of introducing new methods or elements for variety are limited.

- The client may take the style guide very literally and therefore place unnecessary levels of restriction on the designer.
- On occasion the limited color palette or restricted typography palette may not provide enough variety for the job at hand.
- New developments in technology and user interface design may mean that existing style guides do not take best advantage of current and emerging digital features (web typography and high retina displays have seen major developments in past years).
- Over time a Brand may begin to look very tired or outdated, especially if it adopted a very trend driven approach at the point of initial concept or at redesign.

Although there are many restrictions, the positive aspects will strongly affect the end result. In the case of the Helsinki Zoo Project, having strict restrictions were actually a good factor. When there is limited time for the project, and the designer is not creating anything of major impact, it is good to have guidelines that are supporting the design choices and guiding the designer to go in the right direction.

In the beginning the guidelines felt restrictive; however after the first sketches and ideas were completed, the style guide's existence improved the process. For a designer, sometimes it is difficult to understand clearly what elements are suitable for a specific client; however after unsuitable designs have been rejected, the designer gains a clearer understanding what the client wants. There will always be misunderstandings and different visions and opinions between a designer and their client, which may lead to some uncomfortable situations, however developing a level of acceptance and respect on both sides is an important feature of designer/client relationships.

4.5 Ideation

The ideation of the first concepts starts with background research (benchmarking, reviews of previous materials and other supporting elements at the start of the project). The next step is to find inspiration for the project. Inspiration can be found from books, movies, music and other creative works. It might seem to come from out of nowhere; however, designers always need

meeting each other from the middle, forming a gate-like opening technique) (figure 23). This selection was made due to its ease of use and for budgetary reasons, since the less paper and folding used, the less the overall cost would be.

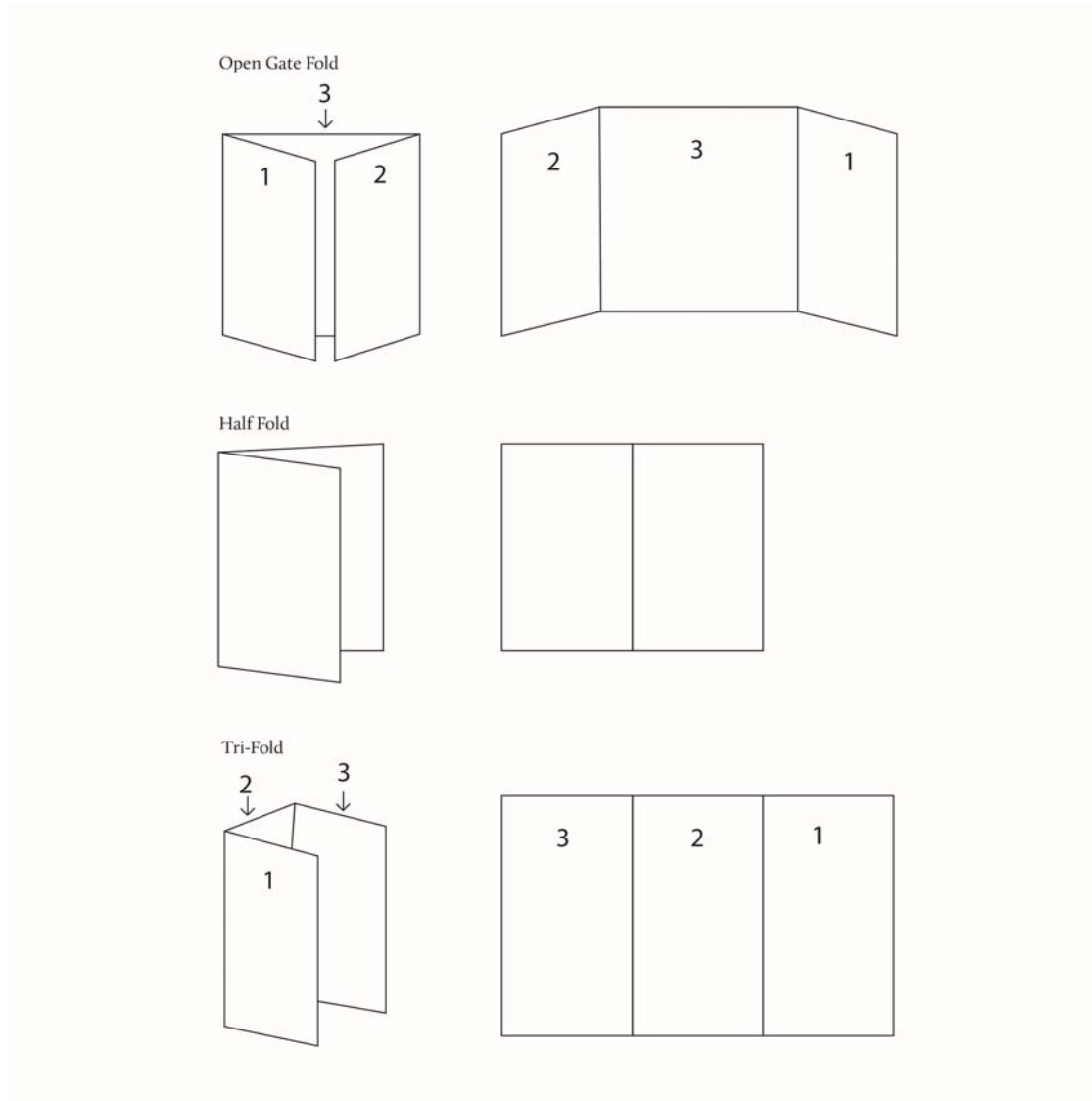


Figure 23. Examples of different types of paper fold. (Ranta, J. 2015)

Once the document format was chosen, the layout options and paper size must be selected. Ambrose and Harris state that 'Layout is the arrangement of the elements on a page; it is the management of form and space (2005a: 31). Layout gives structure to the page's visual elements. A page can be organized into grids, where margins, columns and other elements are balanced between each other (this is known as a symmetrical page structure). The main function of the grid is organization, used well it brings harmony, rhythm, balance and contrast (Cullen, 2007:61). The possibilities of layout are endless, which

leaves a big space for the designer's imagination, even when following the basic principles of design; contrast, alignment, rhythm, proximity, balance, harmony, and unity.

After initial concepts, the format and basic layout are selected, the main part of the design process begins with creating rough versions of the future brochure. In this project, the author created three different concepts with further sub-variations exploring the color and placement of key elements. The overall concept was to encourage office workers to forget the boringness of their everyday working routines and to concentrate on to free themselves. There were three different sub-concepts created around various visual themes:

1. How a boring grey routine can be turned into an amazing colorful and active experience.
2. Forget the stereotypes of your workplace and come to the zoo for refreshment.
3. Do you feel like the angry beast of your work community – or the quiet mouse?

Based on these concepts draft designs were created and printed at the selected sizes and forms. Later these were presented to the client for feedback and possible amendments (figure 24).



Figure 24. First concepts printed (Ranta, J. 2015)

After receiving the feedback, the next steps were to re-think the concepts, improve the visuals and correct any mistakes. Returning back to the starting point might be difficult; but in the end any rejection of ideas only improves the understanding of the client and designer of the projects goals and aids in achieving the desired results. Based on the feedback, the best option was chosen for further development. The final choice was not of one brochure, but of a combination of elements from all of them.



Figure 25. Selected concept for further development (Ranta, J. 2015)

Figure 25 above represents the selected concept (Do you feel like ... or like...-theme), which was taken on for further development. The colors and text were not defined at this stage.

After reconsideration, the colors were changed and the layout developed with more variation and a much clearer visual order. Pictures and some of the text was edited or deleted. The main change made was the color of the concept design from green to blue (more about this is the Final Brochure section) and in creating a clearer presentation. At this point the brief was changed and the final outcome was altered from a printed brochure to a digital brochure. This format change required a totally new perspective to the brochure's design and its visual order. The change made the author re-think the layout possibilities and the overall idea behind the use of materials. The whole idea had been based on using a gatefold structure (figure 26) but as a PDF this would no longer work. Its unique concept when opening the "bad sides of your work personality" in order to become relaxed and co-operative worker would be lost.



Figure 26. Unique concept based on open gate fold (Ranta, J. 2015)

After changing the format to that of a digital brochure (PDF), the layout had to be changed and the pictures to be used were re-selected. There were three new variations of layouts made for the digital format (Figure 27).

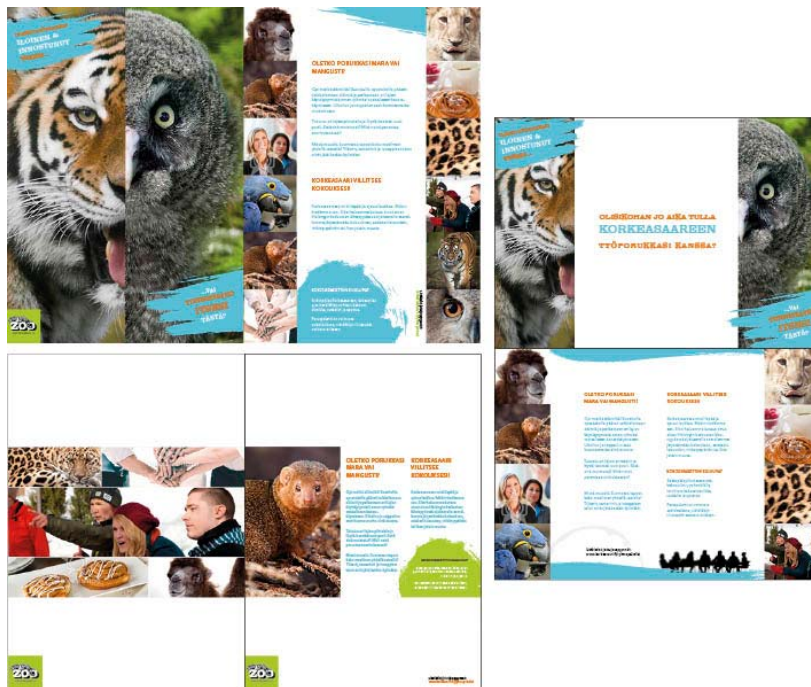


Figure 27. Three more options for further development (Ranta, J. 2015)

After the last meeting, it was requested that a one-page option be developed as well. Small changes in the text and pictures were also made (figure 28)



Figure 28. Last four options from where the final digital brochure is chosen (Ranta, J. 2015)

In the end, it was negotiated that the client had the final decision on which brochure would be taken into use or edited inside the company before publishing.

4.6 Final Work

This chapter contains the authors analysis of the final digital brochure produced; design choices, explanations and thoughts. Also the final concept and sub-brand idea are described for better understanding of the author's choices. The meaning of visual elements and their intention is described in the Visuals- section and the Created Materials- section shows all the collateral elements developed besides the digital brochure.

4.6.1 Sub-brand

The aim was to separate business service options from regular options at the zoo. When the old elements were visually updated to new ones, the viewer immediately understands there is something new or different happening at the zoo. A good example of visual difference and their attractiveness can be seen in The Night of Cats- event posters, earlier explained in this document.

Clarification between the two options (general public and business services) should be shown clearly in visual materials, showing the possibilities available that in someone's opinion might not be typical for a zoo. The idea of a sub-brand concept, which can clearly organize a new context in order to stand out from the old one without breaking the existing image, was created.

“Sub-brand Definition:

1. A product or service whose character and brand values are distinct from, but related to, its parent brand. (Figure 29)
2. A product or service with its own brand identity.”

(Troy, 2010)



Figure 29. Microsoft, as an example of the Sub-brand structure. (Merriam, 2009)

Helsinki Zoo is known for the use of its signature color green and animal photographs. In order to create a sub-brand that would stand out from the main brand, separation had to be introduced, however the brand image had to be preserved so as to still be recognizable and familiar. The idea was to select the supporting blue color as the differentiator for the business service section. Blue represents trust and calmness, which perfectly reflects the aims and goals of business services. This meant it was not necessary to change the whole brand identity just because of the sub-brand. This was never an

agreeable option, because the service still needed to be recognized as part of Helsinki Zoo. The solution was created by combining the playfulness of the zoo through using animal pictures and abiding by the rules of the style guidelines, but at the same time bringing a new element to the table, by substituting the blue color as the key element.

Helsinki Zoo's Brand Identity

Brand Image: green - illustrations - animal pictures - grids

1. Helsinki Zoo – Regular visitors (main color – green)
2. Helsinki Zoo – Business services (main color – blue)
3. Helsinki Zoo – Educational services (main color – potentially orange?)

By separating these services through the use of color tagging from the main brand, it is easier for the visitors to notice available options inside the zoo. This in turn can widen their concept of what the zoo has to offer and create more interest towards the zoos diverse range of possibilities and activities.

4.6.2 Visuals

Explanation of the visuals and their meanings provides clearer understanding of the ideas behind designer's choices. Often designers tend to forget to explain the background of their ideas and how they ended up at certain decisions.

COLORS: Starting with the color palette, the idea was to separate services in different color variations and meanings. Blue was intended to represent a feeling of business services and in a certain way to reflect calmness. Blue is also a fresh color, which could motivate the viewer to be more active and take a fresh perspective. The natural environment is known by its freshness and airy feeling, which on the other hand can bring excitement when escaping offices and joining the nature.

The color Orange was also applied in this work to highlight certain sentences that should be more noticeable, such as headlines and key words. Green was intentionally left out to separate the publication but still appears in the logo.

The importance of color is to provide dynamism by attracting attention and eliciting emotional responses in the viewer. It is a tool for organizing and grouping the elements on a page. (Ambrose/Harris, 2003)

IMAGES: The different theoretical meanings of an image were examined while designing the visuals. Before explaining the meanings of different signs used in pictures, it is important to know what an image means:

An Image has a short time to pass on its message to the viewer, so pictures have to be carefully chosen so that they represent the specific meaning required for a specific group of people. Images may contain metaphors and symbolism for supporting the message of the designer or client. (Ambrose/Harris, 2005: 67)

All images used in this project were carefully selected during the last step of the process to give a certain impression of the zoo and its services to the viewer. The cover page pictures were chosen to support the “Do you feel like... or like...?” – theme, which was selected as the final brochure theme for business services. The owl represents the stressed old colleague at work, who always complains about everything because of the high-pressure work environment and their many years at the company. The tiger represents the young go-getter co-worker who is excited about his given tasks and motivates others in their team. These stereotypical workers can be found in every workplace, which gives people an opportunity to recognize themselves or colleagues from within the categories and aids in better understanding of the concept. Office workers from the target group are encouraged into the zoo by offering them an unique environment for meetings or an opportunity to have a special day with co-workers in order to be improve communication between each other. The contrast between these two characters was created intentionally in a mission to integrate different personalities together through the experience of the amazing zoo environment while working. Other images selected on the second page are there to represent the zoo’s environment and its animals. Business-themed pictures such as meeting and cafeteria pictures are shown as practical possibilities of services available inside the zoo. Many people would not imagine that there are conference room and dining services available, which supports the importance of showing these opportunities in a brochure. The mission of the brochure was to present clearly and succinctly

the most interesting and important facts of the zoo's business service options. All chosen pictures are somehow related either to the text or to the overall image of the zoo.

Techniques applied when selecting the images for the brochure:

1. Visual metaphors (one's meaning transferred to another: A big apple → The Big Apple (New York) were used to transfer the personality traits of human to an animal appearance; Lively and happy looking tiger → Active and motivational worker.
2. Cognitive meaning: The context of a text was transferred into a picture for interpretations. The pictures themselves are explaining the wanted idea.
3. Juxtaposing: Contrasting images placed next to each other in order to awake emotions. The contrast between a stressed owl and go-getting tiger.

PLACEMENT: The order of visual elements was made to clarify the message. The cover page's large pictures are meant to attract attention to further investigate additional information. The contrast between the two main pictures creates order and guides the reader through the document in the desired way. The intention was to create interest by introducing contrast and emotional meaning to the first page. When the attention is gained, facts and possibilities are introduced in an informative text. The text is organized by the use of a grid, which gives a hint to the eye of how to read the page. The grid makes the document easier to understand.

Additional elements (color brush swipes) are used to focus attention on specific sentences, which summarize the purpose of the text. The specific placement of objects is intentional and supportive of the text and the desired reactions. One of the main design motifs of the page is the repeating square element; this is used for cropping images and unifying the document format. The square is stable and it represents honesty, rationality, security and order. They can be seen as grounding. The square also represents the number four which in this case is symbolic of the four seasons (the Zoo is open all year round) and, therefore, represent the earth or life in general (Macnab, 2008).

As can be seen, the visuals have several layers of meaning behind them. The designer's work is to organize the visuals so that the desired meaning is understandable to the viewer.

4.6.3 Created materials

Besides a digital brochure, other collateral included were a leaflet card, a poster and an additional printed brochure example:

- The digital brochure is good for various presentations of the service, such as sending via email, downloading from the official website or for sending straight to a potential customer. There are no economical restrictions.
- The leaflet card is good as an inexpensive and easy advertisement to be made available inside or outside the zoo: cards can be left on cafeteria tables inside the zoo, and as hand-out options for fairs and other events.
- The poster is intended for internal and external advertising. The cost would not be a big problem for budget.
- The printed brochure has the most information contained in it and offers the possibility of experiencing the full concept. Many other printed materials were kept for later examination. These did have economical restrictions to their production.

The final official products made for the client were a digital brochure, a poster and a card. The printed brochure was just a concept for showing possibilities of a design in use. (Figure 30)



Figure 30. Printed brochure concept example (Ranta, 2015)

5 CONCLUSION

The examples examined in this thesis explained how a designer can produce distinctive products while following the guidelines set by the client's visual identity. The solution in this case was to create a sub-brand, which follows the guidelines, but at the same time created a new prospective to the other available services. The sub-brand's differing elements highlighted the zoo's business service possibilities, which could be seen as hidden services, and brought them to the attention of a new audience.

Working within the brands visual identity can be seen as a way of maintaining the zoo's image; the same visual elements are used as previously but updated with through using blue as the main color. Highlighting the positive aspects of the Zoo, such as its natural location and its relaxed atmosphere, has a positive impact when it comes to advertising. The most important aspect, in the end, is to remain the same and not to pretend to be something else. Helsinki Zoo is not trying to offer cutting edge business services, such as the latest technology or large conference rooms for example, but instead, their mission is to show potential clients that there are many opportunities available due to this unique environment where everyone is welcome.

Standing out from competitors briefly:

- Remaining true to your company (no major changes)
- Highlighting the best features of the company (nature, relaxation, uniqueness)
- Offering clear and easy-to-read material and flexible modes of communication (informative brochures, friendly staff)
- Quality over quantity (updated visuals, targets)

Examination of this process also explains what should be taken into consideration while designing materials for a client. The main aspects are:

- Understanding the background of a client
- The importance of timetabling and overall planning

- The importance of research work: benchmarking, competitors, styles and meanings.

Learning from mistakes and developing yourself on a step-by-step basis creates confidence. Flexibility and an understanding of the possibility of failing is important as well in a designers development. When working with a client, a designer must understand that the customer might have a totally different concept of what should be achieved by a design. By communicating, mistakes can be minimized and the end result reached as wished. Challenges, such as poor communication and misunderstanding can occur that can affect the client – designer –relationship in a negative way. In the end, understanding is required from both sides and forgiveness of confusion is often needed when it comes to the creative working process and problems arising from different personalities working together.

The aim of this research was to provide the best possible outcome for the client and to better understand the creative process. Another important aspect was the gaining of professional experience.

Benefits for the designer: Understanding of the design process and its challenges, the importance of visual elements and their symbolic meanings, the importance of background work before and while designing. Professional growth.

Benefits for the client: Fresh ideas, a different perspective to tasks gained from a person who is not part of the normal working environment, the final products and the importance of clear communication.

Benefits for a reader: Understanding a creative project, informative experience, new understanding of design process and of how to build solutions.

In conclusion, the project was a great experience in many ways. The author learned to be more confident in their work and to follow their instincts. In the end, in reviewing the final work, there are always things that could be developed or improved.

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Helsinki Zoo PDF for Business Clients (Original size A4)



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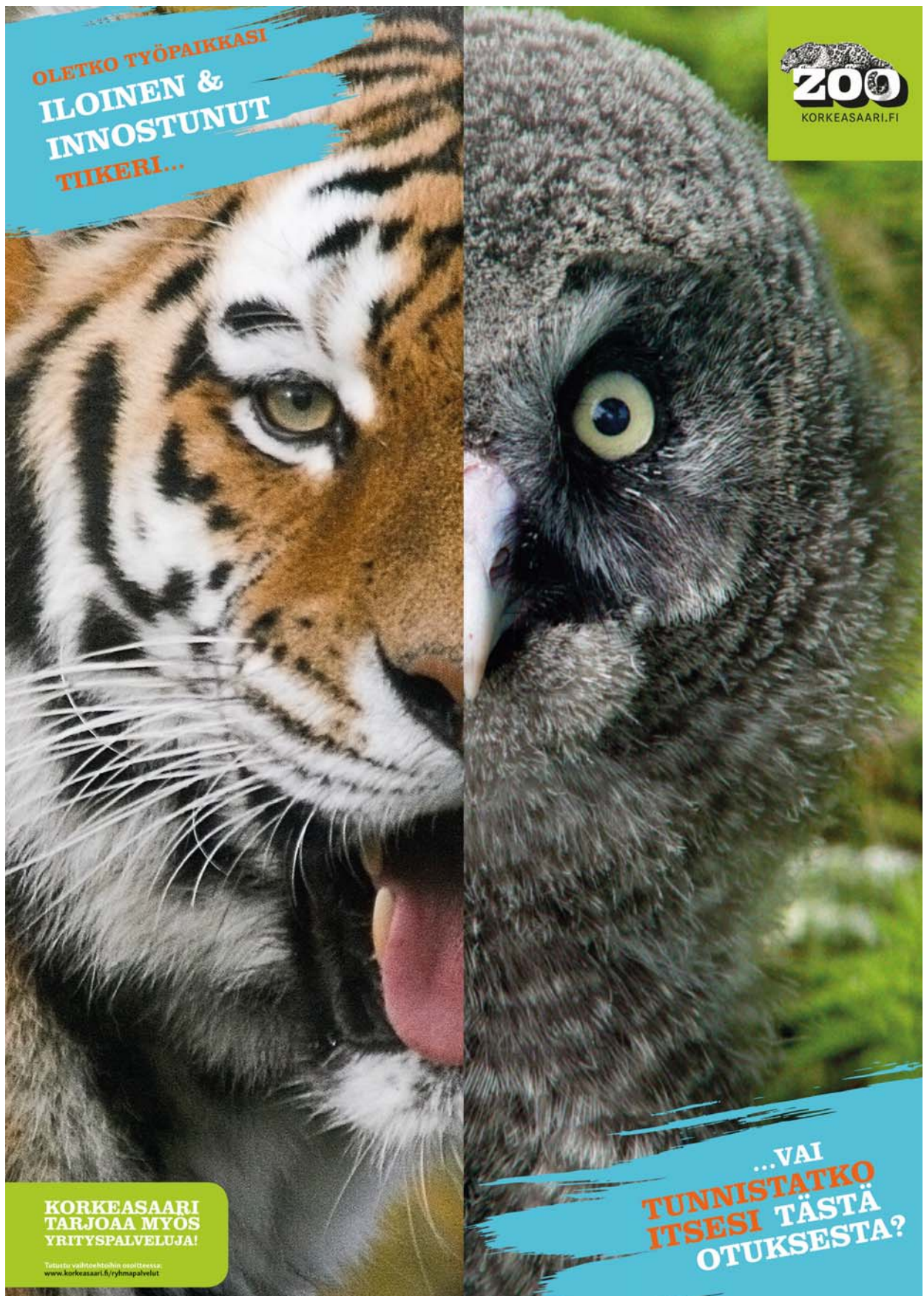
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