The Interaction of Strategy and Design in Comprehensive Branding

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Abstract

Branding directs how consumers view businesses. Focusing on strategy and design equally aids in making a brand comprehensive, cohesive, and effective. Different aspects of brand strategy determine how to effectively build the backbone of the brand. Understanding design elements and the creative process are important in developing the visual identity of the brand. The findings were combined to create comprehensive personal branding for Tiana Joy Creative. This creative application included an archetypal brand strategy with deliverables including a logo and brand elements.

The Interaction of Strategy and Design in Comprehensive Branding

Branding is complex and often misunderstood. According to Neumeier (2006), a brand is how consumers perceive or feel about a business. Darnell (2022) defined a brand as the representation of a company that elicits a particular emotional response. It is not simply a logo. Neumeier (2006) explained that trademarks symbolize brands, and logos, or logotypes, are only one kind of trademark. Likewise, a consistent identity system is only part of branding and is not the brand itself. Instead, a brand includes the name, logo, advertisements, products or services, and messaging since these are all factors that affect a customer's perception (Lannon & Baskin, 2007). Creating successful and effective brands requires both strategy and creativity (Neumeier, 2006).

Brand Strategy

A few factors can increase the likelihood of a brand's success. Lannon and Baskin (2007), emphasized the importance of all aspects of the brand being cohesive, following the same brand story, and communicating the same brand values. They also named uniqueness as a driver for the success of a brand. This refers to a brand's ability to stand out from the competition in how they present themselves as well as how customers perceive them. The customers' perceptions include how they think about the brand and what they feel about the brand. Not only should the brand be unique, but it also must be relevant to the consumers. To remain unique and relevant, brands must continually evaluate and adapt accordingly. In other words, they should be flexible instead of static. When creating a logo, advertisement, or any other aspect of a brand, evaluation should occur to increase the odds of its success. This includes asking questions such as, "Does it enhance the brand's total personality? Does it contribute to the

blend of appeals to the senses, the reason and the emotions? Does it bring the brand to the front

of the mind?" (Lannon & Baskin, 2007, p. 36).

Project Brief

A project brief is a short, one-page document that is written after designers first meet

with their clients (Kelley, 2020). It outlines the problem or need a client has, the project

objectives, and any additional constraints or criteria. Summarizing this information at the

beginning of a project ensures that both the designer and the client have the same goals and

expectations, while also providing direction moving forward through the design process (Kelley,

2020; Koronis et al., 2020).

Frameworks

Frameworks provide guidance and perspective to the strategy-building process (Pollard,

2020). There are many frameworks available to strategists. Some are more structured than others,

covering every single step. Examples of such strategies include the POSTAR model and the ISD

or ADDIE model (Darnell, 2022). POSTAR stands for "positioning, objectives, strategies,

tactics, administration, results" (Darnell, 2022, p. 32), while ADDIE stands for "analyze, design,

develop, implement, and evaluate" (Darnell, 2022, p. 32). Both models guide researching,

strategizing, and implementing a brand to ensure that brands are built efficiently and thoroughly.

Other frameworks take a more flexible approach, making it easy to adjust to a specific project as

needed. One example of a flexible framework is the archetype framework. The archetype

framework, also known as archetypal branding, uses 12 archetypes as the driving factor of brand

strategy (Mark & Pearson, 2001). The brand archetype is applied throughout the brand creation

process as well as in its implementation to ensure the brand is cohesive and true to itself

(Hartwell & Chen, 2012). Regardless of which framework is used for a given project, strategists

should not use it as a formula or set of rules (Pollard, 2020). Instead, frameworks should act as tools that help strategists stay organized and think critically.

Archetypal Branding

Archetypes are tools that help guide how consumers understand a brand by humanizing it (Hartwell & Chen, 2012). They are "a product of unconscious biases and dispositions" (Lidwell et al., 2010, p. 26). When looking at designs, consumers subconsciously associate an archetype with them. A designer can strategically choose and implement an archetype into branding to influence how the consumers perceive it. People connect to them because they reveal the same desires and struggles that they face (Mark & Pearson, 2001). Each archetype evokes a particular emotion or perception in a brand's audience (Herskovitz & Malcolm, 2010). Brands can, therefore, distinguish themselves from their competitors by implementing a different archetype. While these brands exist within the same category, their contrasting archetypes result in different tones, language, and attitudes. Archetypes can develop trust between customers and brands by "aiding in the creation of a congruent brand story and value journey…igniting intuitive and emotional understandings of the brand, internally and externally…facilitating a holistic perspective that is experienced as holistic and transparent" (Hartwell & Chen, 2012, p. 101).

There are 12 archetypes that are sorted into four universal desires (Mark & Pearson, 2001). These desires are independence, mastery, belonging, and stability. Different desires may be stronger or more dominant in different people and may change based on life stages or circumstances. The three archetypes tied to the desire for independence include the Innocent, the Explorer, and the Sage. The Hero, the Outlaw, sometimes known as the Rebel, and the Magician are connected to the mastery desire (Hartwell & Chen, 2012; Mark & Pearson, 2001). Tied to belonging is the Regular Guy or Gal, sometimes referred to as the Citizen, the Lover, and the

Jester. Finally, the stability desire is associated with the Caregiver, Creator, and Ruler (Mark & Pearson, 2001). While these are the core 12 archetypes, Hartwell and Chen (2012) expanded each archetype to create 60 specific archetypes.

The Independence Archetypes

The Innocent, Explorer, and Sage are archetypes that demonstrate the Independence desire (Mark & Pearson, 2001). The first archetype under the independence desire is the Innocent. The Innocent seeks happiness, is optimistic, and tries to do the right thing. Often, this archetype is associated with small, local businesses or with family brands reflecting simplicity and nostalgia. These are often low-cost brands. The Innocent archetype can be expanded also to include the Child, Dreamer, Idealist, and Muse (Hartwell & Chen, 2012). The Explorer is ambitious and seeks freedom, adventure, and new experiences (Mark & Pearson, 2001). Explorer brands are often rugged or focus on individualism and nonconformity. The Explorer archetype can be expanded also to include the Adventurer, Generalist, Pioneer, and Seeker (Hartwell & Chen, 2012). The Sage is wise always searching for the truth (Mark & Pearson, 2001). Brands with this particular archetype are typically experts in their field, or they provoke their consumers to learn more about a given subject. When expanded, the Sage includes the Detective, Mentor, Shaman, and Translator (Hartwell & Chen, 2012).

The Mastery Archetypes

The Mastery desire is associated with the Hero, Outlaw, and Magician (Mark & Pearson, 2001). The Hero is disciplined and courageous, often placing identity in strength. Brands with this archetype are often positioned as saving the day. This could be through offering a breakthrough innovation, or it could be tied to the brand's commitment to a social change agenda. The Hero can be segmented into the Athlete, Liberator, Rescuer, and Warrior (Hartwell

& Chen, 2012). While the Hero seeks justice, the Outlaw seeks revenge (Mark & Pearson, 2001). This archetype is rebellious and often feels like an outsider. This archetype is suitable for brands that go against societal ideals or if the product or service offered revolves around destruction. The Outlaw, also known as the Rebel, can be expanded into the Activist, Gambler, Maverick, and Reformer (Hartwell & Chen, 2012). The magician "makes dreams come true" (Mark & Pearson, 2001, p. 142). They love to celebrate life's big moments and often use innovation and transformation to create new and unique experiences. The Magician archetype can be segmented into the Alchemist, Engineer, Innovator, and Scientist (Hartwell & Chen, 2012).

The Belonging Archetypes

The archetypes paired with the belonging desire are the Regular Guy or Gal, the Lover, and the Jester (Mark & Pearson, 2001). The Regular Guy/Gal is the epitome of the belonging desire as they seek to fit in. This archetype focuses on equality and democracy. Brands with this archetype may market everyday products and services, provide a sense of connection with their consumers, or offer products or services that help consumers feel like they belong in society as a whole or within a specific group of people. This archetype is also referred to as the Citizen and can be expanded to include the Advocate, Everyman, Networker, and Servant (Hartwell & Chen, 2012). As the name suggests, the Lover archetype seeks love (Mark & Pearson, 2001). While this most commonly refers to romantic love, it could also include familial, spiritual, or brotherly love. The Lover is passionate and desires intimacy. In advertising, this archetype often appears as sensual. Brands with this archetype are often focused on beauty, status, and luxury. The Lover can be segmented into the Companion, Hedonist, Matchmaker, and Romantic (Hartwell & Chen, 2012). The Jester is a joyful and entertaining archetype who encourages others to lighten up (Mark & Pearson, 2001). Marketing for a brand that is positioned as the Jester is typically clever

and comical. Brands with this archetype often offer products or services whose primary function

is entertainment. The Jester can be expanded to include the Clown, Entertainer, Provocateur, and

Shapeshifter (Hartwell & Chen, 2012).

The Stability Archetypes

The stability desire consists of the Caregiver, Creator, and Ruler archetypes (Mark &

Pearson, 2001). The Caregiver is selfless and compassionate, always seeking out ways to serve

others. Effective marketing with this archetype often positions the customer as a caregiver as

well. Brands with the Caregiver archetype often serve other caregivers, are nonprofits, or offer

vital services such as healthcare. Other segments within this archetype include the Angel,

Guardian, Healer, and Samaritan (Hartwell & Chen, 2012). As the name suggests, the Creator

archetype seeks to create (Mark & Pearson, 2001). While creators value individualism, there is a

sense of stability in their desire to control their medium. Creators are marked by authenticity and

imagination and want their creations to have meaning and value. Successfully marketing as the

Creator archetype often encourages creativity within their consumers. The Creator archetype can

be expanded into the Artist, Entrepreneur, Storyteller, and Visionary (Hartwell & Chen, 2012).

The Ruler archetype seeks control and authority (Mark & Pearson, 2001). In marketing, it is best

to position the customer as the Ruler, rather than the business. Brands with this archetype often

offer products or services that give customers control or focus on protection and predictability.

The Ruler archetype can be segmented into the Ambassador, Judge, Patriarch, and Sovereign

(Hartwell & Chen, 2012).

Target Audience and Personas

People connect with stories, making storytelling an important part of branding. All stories

revolve around characters. The character in a brand story is the persona (Herskovitz & Malcolm,

2010). Personas are important because they allow businesses and their designers to see their

brands through the eyes of their consumers (Hanlon, 2022; Herskovitz & Malcolm, 2010). In the

brand creation process, they help businesses understand what their consumers value, what their

needs are, what would prevent them from supporting a brand, and how they think, giving insight

into what the brand should communicate (Onel et al., 2018; Revella, 2015).

A persona starts with identifying the target audience, which includes defining the

demographics and psychographics of the group of people that advertisers and companies seek to

reach (Revella, 2015). Demographics are "data such as a person's age, income, marital status,

and education" while psychographics are "based on factors such as personality, values, lifestyles,

and opinions" (Revella, 2015, p. 10). According to Revella, knowing the heart of a brand's

audience goes beyond these factors, including asking customers questions and being willing to

listen. The responses to these questions become the foundation for buyer personas. Companies

should also research data regarding the specific group of consumers the brand seeks to reach and

determine the behavioral patterns within the group when creating personas (Hanlon, 2022; Onel

et al., 2018). Buyer personas are given a fictitious name and image but are based on data

regarding a specific group of consumers the brand seeks to reach. The personas should connect

with the characteristics that companies want their audience to associate with the brand

(Herskovitz & Malcolm, 2010).

Market Positioning

The positioning of a brand includes its unique selling proposition (USP) and the mission

statement. The USP communicates the key factor or benefit that differentiates a product or

service from its competitors (Lannon & Baskin, 2007). The mission statement is a "statement of

purpose that distinguishes one organization from other similar enterprises" and "is essential for

effectively establishing objectives and formulating strategies" (David et al., 2016, p. 20).

Mission statements provide clarity and direction regarding who the brand is and where the brand

is going. They should be evergreen and broad enough that they remain relevant if the company

grows or branches out slightly. The tone should be inspiring, and the length should not exceed

100 words. A mission statement may include who the brand's customers are, what product or

service the brand offers, what area or location the brand serves, and the brand's philosophy or

core values. Furthermore, writing the mission statement from the customer's perspective may

increase the likelihood that the target audience will relate to or connect with the brand.

Visual Identity System (VIS)

A Visual Identity System (VIS) is how brands most commonly convey their positioning

and personality (Lelis et al., 2020). The main components of a VIS include typography, color,

language, and logos. A brand can either use a conventional or non-conventional VIS. A

conventional VIS is fixed and does not change, while a non-conventional VIS is flexible and

prone to change over time. As storytelling becomes a larger part of branding, the VIS must

become more flexible. However, a dynamic or flexible VIS must maintain some consistency to

remain trustworthy and recognizable.

The Creative Process

The artistic process is comprised of conception, development, realization, and finalization

(Botella, 2018). The practices within each of the four stages vary among artists and often change

as they develop their skills and style, making it a dynamic process. Interviews with professional

artists revealed that effective creative processes flow through ideas, documentation, initial

sketches, testing, drafts, and expansion. Feedback is given and received repeatedly throughout

the process. Observing the performance of art students revealed that those who are more

successful document their ideas and spend more time in the initial phases of the process, while the less successful students typically start creating immediately, giving little time and attention to the initial phases. With brand creation, this means the most time should be dedicated to research and strategy. Then, a significant amount of time should be spent on sketching and brainstorming before beginning design work.

Selecting Colors

When used well, color has the potential to create hierarchy, add visual interest, and cause recognition and clarity in designs (White, 2017). Using the same, limited color scheme in branding helps to create unity and build consistency. Color selection should consider the brand colors of the competition, especially the market leaders within their brand category. Some brand categories, such as fast food, coffee, and water, fare better if they follow the market leader norms in terms of colors (Labrecque & Milne, 2013). Other categories, such as packaged food and laundry detergent can deviate from the market leader norms without negative consequences to their brand equity.

Color psychology plays a large role in the selection of a brand color palette. There are now extensive lists of color associations based on color psychology, research, and studies. While each color has several possible associations, it is important to note that these associations may vary based on different cultures (Littlemore et al., 2023). The color red is associated with fervor, anger, passion, danger, agitation, love, and energy (Jin et al., 2019; Labrecque & Milne, 2012). Orange is associated with friendship, affection, arousal, sincerity, warmth, excitement, stamina, amiability, pleasure, and freshness. Yellow communicates briskness, sincerity, joy, optimism, glory, extraversion, cheerfulness, friendliness, bravery, and happiness. Green is connected with stillness, nature, cleanliness, peace, safety, calm, security, cheerfulness, health, rest, and growth.

Blue is a versatile color representing freedom, transparency, competence, intelligence, communication, sadness, efficiency, hope, duty, admiration, trust, stillness, logic, cleanliness, loneliness, justice, security, and progress. Purple's associations are arrogance, luxury, nobility, authenticity, loneliness, quality, mystery, dignity, formality, stateliness, elegance, and royalty. Pink communicates softness, sincerity, sophistication, and femininity. White is associated with freedom, hygiene, innocence, simplicity, clarity, purity, freshness, peace, futility, cleanliness, and perfection. Black communicates sophistication, evil, glamour, despair, power, pressure, stateliness, dignity, regret, status, and elegance. Brown is known for its seriousness, supportiveness, ruggedness, reliability, and protectiveness.

While each color has a variety of associations paired to it, there are a few other factors to consider. One such consideration is the value of a color (Labrecque & Milne, 2012). For example, a light purple may have slightly different associations from a darker shade of the same hue. The same is true about the saturation of a hue. Another consideration is the pairing of colors. Pairing hues that share a common association strengthens the message or emotion the combination is communicating (Bottomley & Doyle, 2006). Likewise, pairing hues that have different associations can broaden the message being communicated. The messages that colors communicate can be emotional, literal, or both. An example of an emotional message is love's tie to the color red. Contrarily, because of green's literal connection with plants, the hue often signifies growth.

Selecting Typography

White (2017) defined typography as "translating the equivalencies of spoken language into printable form" (p. 76). The purpose of typography within the confines of a brand is to bring clarity. Typography should always be simple enough to remain legible. However, if it is too

simple, it will not be distinctly recognizable. Therefore, typography should be both legible and

interesting. In order to maximize recognition, typography should remain static when included in

dynamic logos and branding (Lelis et al., 2020).

When choosing a typeface, it is important to understand its classification. Typeface

classifications sort typefaces with similar features into categories (Edman, 2022). Understanding

these classifications make it easier for designers to choose the correct typeface for a project. The

primary dividing factor in typeface classification is the presence or absence of serifs. These

categories include serif and sans-serif. There are two models widely accepted for further

classifying typefaces. These are known as historical and traditional font categories. The historical

categories include old style, transitional, modern, slab serif, and sans serif. These are based on

the evolution of type over time as printing technologies advanced. Traditional categories include

blackletter, roman, sans serif, square serif, script, and decorative. These are based on the

particular style of a typeface. Some classifications are better suited for large groupings of text,

such as body copy. Other classifications work well in smaller amounts, such as headings or titles.

Whichever classification is selected for a project, the resulting typeface should be legible and the

layout of the type should be readable.

Each classification also conveys specific messages or associations (Graham, 2005). For

example, serif typefaces are often seen as dignified, historical, or reserved. Square serif and sans

serif typefaces are simple and clean. Many sans serif typefaces are also portrayed as modern.

Script emulates handwriting and can vary in its level of formality. Formal scripts may

communicate elegance and luxury while informal scripts may communicate a degree of urgency.

Decorative typefaces include all of the typefaces that do not fit within the other classifications

and therefore vary greatly. They are often unique and can quickly enforce a mood, emotion, or

idea. While different typefaces within a given type classification may convey different messages, having a general understanding of the common associations of each classification can be useful when choosing a typeface.

Types of Logos

It is important to choose the correct type of logo to ensure that it is the most effective representation of a given brand. Types of logos include pictorial marks, letterforms, abstract marks, wordmarks, monograms, negative space marks, and pictograms (Bokhua, 2022). Pictorial marks are the most common type of logo and are icons that act as a visual indicator for a brand. Letterforms are glyphs that include a brand's first letter. Abstract marks symbolize an idea or value that a brand holds. For example, the Nike swoosh is a visual representation of speed. Wordmarks are also known as logotypes and use only the brand name. Monograms are unique interactions between a brand's initials. Negative space marks use silhouettes and their surrounding space to create a visual. Finally, a pictogram is a literal picture representation of an object or idea.

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Research Discussion

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Building brand strategy includes creating a project brief, implementing a framework, defining the target audience and persona, and setting the market positioning (Kelley, 2020; Lannon & Baskin, 2007; Pollard, 2020; Revella, 2015). Archetypal branding is a specific framework that associates a human personality to the brand (Hartwell & Chen, 2012; Mark & Pearson, 2001). Creating the visual identity system of a brand includes implementing the creative process, selecting a color palette and typography, and creating a logo and other brand elements (Bokhua, 2002; Botella, 2018; Lelis et al., 2020; White, 2017). By building a brand strategy and

basing the design decisions for the visual identity system on the strategy, the resulting

comprehensive brand should be strong, cohesive, and effective (Neumeier, 2006).

Creative Project

For the thesis' creative aspect, personal branding was created for Tiana Joy Creative, a

freelance graphic design brand. First, a one-page project brief was written to specify project

objectives and guide the entire branding process. This branding project utilized the archetype

framework. First, a competitive analysis was conducted. Then, an archetype was selected to

represent the brand. Moving forward, this archetype contributed to each decision made about the

brand to ensure it was cohesive and effective. After the archetype was selected, research revealed

the target audience and constructed a persona. The market positioning was established at this

point in the branding process. The culmination of this work comprised the strategy portion of the

branding process.

Once the strategy was complete, the creative process began. Keeping the archetype and

persona in mind, a moodboard was created to provide visual direction and inspiration. Part of the

moodboard included a preliminary color palette and typography selections. Once the moodboard

was established, thumbnail sketches of the logo were drawn. The best ideas from the thumbnail

sketches were refined into more detailed rough sketches. The best option from the rough

sketches were digitized using Adobe Illustrator. The logo continued to be developed in black and

white until finalized. Once a final logo was created, a finalized color palette was applied. The

primary logo was expanded into a secondary logo variation, an icon, and auxiliary elements or

brand assets.

Project Brief

Client

Tiana Joy Creative

Background

      Tiana Joy Creative is a new freelance graphic design company based in Lancaster

County, Pennsylvania. Specializing in personal and corporate branding, Tiana Miller acts as both

the brand strategist and graphic designer behind Tiana Joy Creative.

Scope of Work

      The deliverables for this project include a complete brand strategy based on archetypal

branding. This also includes a competitor analysis, persona, and market positioning. Based on

the strategy, a visual identity system will be created for Tiana Joy Creative. This includes a logo

with at least two additional variations, a curated color palette and typography, and at least one

additional brand asset, such as a brand pattern or texture.

Objectives

      The goal of this project is to create clarity and direction for the Tiana Joy Creative brand

in order to attract its target market and differentiate itself from its competitors.

Strategy

Competitor Analysis

      Competitor analyses may include reviewing competitors' websites, advertising, media

usage, and branding in order to better understand their strategies and identify potential strengths

and weaknesses in the industry (Adom et al., 2016). A competitor analysis for Tiana Joy Creative

included an audit of websites and social media. The competitors included four freelance graphic

designers as well as two agencies. All competitors analyzed are based out of Lancaster,

Pennsylvania. The freelance competitors all included a minimalist color palette. Two of them

used primarily black and white with secondary colors of a few fully saturated colors as accents.

Another used all neutral colors, and the final one used white and teal. All of them used a simple

sans serif as their primary typeface with two of them including a secondary typeface of script or

blackletter. Each freelance competitor had a unique design style ranging from illustrative and

complex to professional and simple.

Archetype

An archetype workshop was completed to determine the best archetype for Tiana Joy

Creative. Each of the 60 expanded archetypes was analyzed using the following criteria. First,

the archetype had to be true to the designer behind the brand. Second, the archetype had to align

with the services of the brand. After checking each archetype against this criteria, nine

archetypes were selected. This included the Everyman, Networker, Storyteller, Visionary,

Mentor, Translator, Explorer, Pioneer, and Innovator. These nine archetypes fell under the five

core archetypes of Regular Gal, Creator, Sage, Explorer, and Magician. After reviewing this list

again, the archetypes were narrowed down to the Pioneer, Translator, Networker, and Storyteller.

The competitors' potential archetypes were addressed before selecting an archetype for the

brand. Based on online presence, it appeared that several competitors positioned themselves

within the Regular Guy archetype. At least one of the competitors positioned themselves within

the Explorer archetype as well. The Networker, under the Regular Gal archetype, and the

Pioneer, under the Explorer archetype were eliminated to differentiate Tiana Joy Creative from

the competitors. Between the Translator and the Storyteller, the Storyteller was chosen as the

brand archetype.

The Storyteller is under the core archetype of the Creator (Hartwell & Chen, 2012). The Storyteller puts information together in a way that people connect with. Storytelling is a powerful tool in branding because stories have the potential to "unleash powerful emotions, build credibility and allow for difficult topics to be explored" (Hartwell & Chen, 2012, p. 84). As the Storyteller, Tiana Joy Creative helps other brands tell their story through the use of graphic design.

Target Audience

The target audience for Tiana Joy Creative includes personal brands and small local businesses in Lancaster County, PA, and its surrounding areas. Examples of personal brands that Tiana Joy Creative targets are other creatives such as photographers and artists. Small local businesses could be in a variety of industries, including but not limited to salons, real estate agencies, restaurants, and boutiques. Within small businesses, Tiana Joy Creative seeks to target the owner or head of marketing when applicable. The target age is between 35-45. This is not comprehensive. Some may fall outside of this age range, but this is the primary age group that Tiana Joy Creative seeks to reach. This age range is based on a study conducted by the Harvard Business Review, which found that, on average, entrepreneurs start their companies at age 42, and the most successful startups are founded at age 45 (Azoulay et al., 2018). Furthermore, as of 2020, businesses with 1-4 employees accounted for 47% of all businesses in Lancaster County, PA, and businesses with 5-9 employees accounted for 21% of all Lancaster businesses ("Economy," n.d.). This demonstrates the large market in Lancaster for small businesses and entrepreneurship.

Persona

The following persona was created to demonstrate Tiana Joy Creative's ideal client. While the persona was based on the characteristics of Tiana Joy Creative's target audience, the specifics of the persona were fabricated to provide a relatable representation of who the ideal client could be. The image selected for this persona was found on Unsplash, which provides free stock photography for both personal and commercial use (Tapert, 2019). While this particular image is not actually a photograph of the persona Jessica Mason, it serves as a visual representation of who Jessica could be.

Figure 1

Woman Cooking

Note. Figure 1 (Tapert, 2019) depicts the woman for this persona.

Name of Persona: Jessica Mason

Age: 36

Location: Lancaster, PA

Job: Functional Nutritionist

Biography

Jessica Mason is passionate about holistic nutrition. She desires to help others naturally

balance their hormones and support their bodies through their diet. Jessica has ten years of part-

time experience and is looking to create a personal brand for her business.

Lifestyle

Jessica is married with two children. Jessica is a stay-at-home mom. Family is most

important to Jessica and she loves finding new healthy recipes to cook for her husband and

children. Now that both of her children are in school, she is looking to take her business more

seriously.

Goals

Jessica's goals include serving other women looking for ways to support their own

hormones. She also desires to teach other moms about cooking nourishing food that meets their

families' specific needs. She wants to establish a client base of 3-5 clients a month.

Values

Jessica values family, supporting other entrepreneurs and small local businesses, and

clean ingredients and whole foods.

Challenges

Jessica is challenged by the overwhelming abundance of information and resources about

starting a business and establishing a brand. Between her family and working, she does not have

a lot of extra time to dedicate to branding. With her budget, she is unable to hire an agency for her branding.

Motivations

Jessica is motivated by the desire to serve her family by contributing financially through a side hustle. She has also seen how diet and nutrition have transformed her health and that of her family. She wants to empower and help other women facing hormone imbalances or just needing help knowing how to cook nourishing foods for their families.

Buying decision process

Jessica looks for women-owned local businesses to support. She values honesty and authenticity in businesses. She wants to be treated with respect. She values businesses that value her as an individual, not just as a customer or client. When making purchasing decisions, she looks at the business's price, quality, and integrity.

Application of Persona

Jessica represents the ideal client that Tiana Joy Creative seeks to work with. As the brand persona, her story was considered in all branding decisions. Knowing her lifestyle, goals, values, challenges, motivations, and the factors that influence her buying decision process all help Tiana Joy Creative understand how to connect with people like her within the target audience.

Market Positioning

The language that makes up the following market positioning sections are examples of specific Tiana Joy Creative brand messaging. This copy may be used word-for-word on public materials and collateral including, but not limited to, the Tiana Joy Creative website and social media platforms.

Unique Selling Proposition (USP)

Tiana Joy Creative delivers design-based storytelling. The storytelling approach moves beyond creating visually appealing designs to ensure that there is a purpose behind each design decision. Before beginning the design process, research is conducted and a strategy is developed to ensure that brands are represented accurately.

Mission Statement

At Tiana Joy Creative, our mission is to accurately share your brand's story through effective design. We work with you to ensure that your brand is an accurate representation of who you are while setting you apart from your competition.

Core Values

The core values of Tiana Joy Creative include growth, creativity, curiosity, authenticity, integrity, and balance. Growth is a continual process. At Tiana Joy Creative, we want to help foster growth in your business. Creativity is crucial to the design process and developing designs unique and true to your brand. At Tiana Joy Creative, we do not pretend to know all of the answers. That's where curiosity comes in. Being curious means we ask questions to better understand your brand. By remaining curious, we are open to new ideas and new perspectives. At Tiana Joy Creative, we strive to be authentic in all interactions with our clients. This is demonstrated through honest and open communication. We craft designs that are authentic to your brand. We also value integrity. This may mean we turn down a project that goes against our values. However, it also means we treat our clients respectfully and are dedicated to ethical design practices. Finally, at Tiana Joy Creative, we value balance. In client interactions, we will work hard to respect your time and ask the same in return. While we value a healthy work-life balance, you can be assured that our clients get our full attention during work hours.

Visual Identity

Creative Process

Using the established strategy, a moodboard was created. This moodboard drove the visual direction of the Tiana Joy Creative brand. It included an initial color palette and typography selections. It also included examples of design and photos that communicate the storyteller archetype and match Tiana Joy Creative's positioning. After the moodboard was created, a series of sketches were drawn before designing the logo digitally.
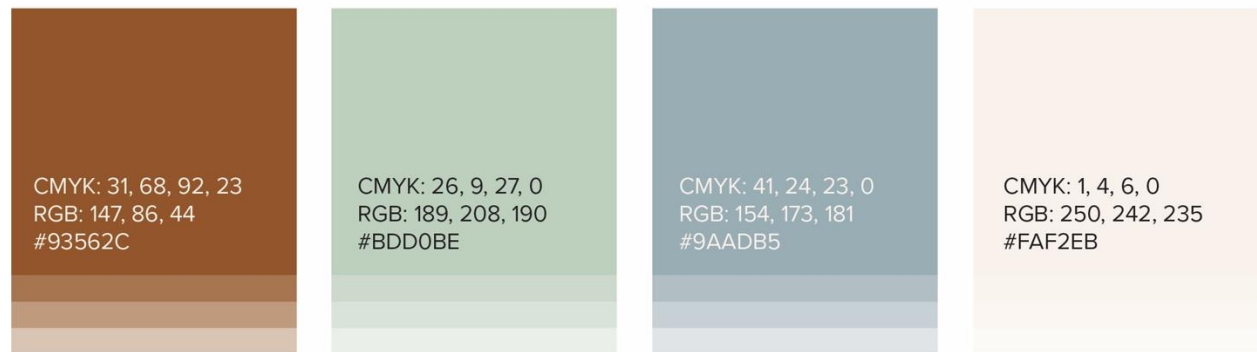
Logo

     One consideration when creating the logo was how to communicate the storyteller archetype visually. The typography and type manipulation for this logo were inspired by classic book covers. The oval shape paired with the monogram was inspired by vintage cameos often displayed on book classic book covers. The primary logo is a stacked logo. A horizontal version, a simplified secondary variation, and an icon were also designed.

Color

PRIMARY

CMYK: 64, 40, 64, 19
RGB: 93, 115, 96
#5D7360

SECONDARY

CMYK: 31, 68, 92, 23
RGB: 147, 86, 44
#93562C

CMYK: 26, 9, 27, 0
RGB: 189, 208, 190
#BDD0BE

CMYK: 41, 24, 23, 0
RGB: 154, 173, 181
#9AADB5

CMYK: 1, 4, 6, 0
RGB: 250, 242, 235
#FAF2EB

The primary hue is a deep green. This was selected due to its association with growth, which is one of Tiana Joy Creative's core values. This core value is further emphasized with the inclusion of the lighter hue of green as a secondary color. The orange communicates warmth, the blue represents transparency, communication, and trust, and the off-white was selected for white's associations with clarity (Jin et al, 2019; Labrecque & Milne, 2012). The specific colors were again inspired by old, classic novels and storybooks. The off-white is a warm shade of white that is reminiscent of the color of book pages, while the remaining colors could be found on classic book covers. The Tiana Joy Creative brand will most commonly be displayed with design projects for other clients. With this in mind, the colors chosen are muted or desaturated so as not to distract from the clients' work.

Typography

IvyPresto Headline

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Proxima Nova

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Type Guidelines

IvyPresto Headline is a typeface perfect for titles and headings while Proxima Nova is a typeface best suited for body copy. Both typefaces include weights ranging from Thin to Black. While any of these weights can be used, it is recommended to limit the amount of weights that are displayed together. Pairing these two typefaces together creates visual hierarchy. All type should be left-aligned or centered when possible. Avoid using right-aligned or justified.

Additional Brand Assets

TEXTURES
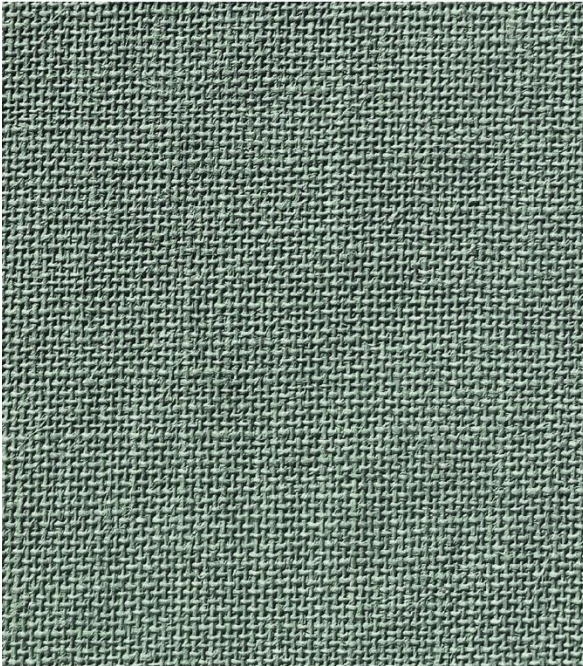
PATTERNS
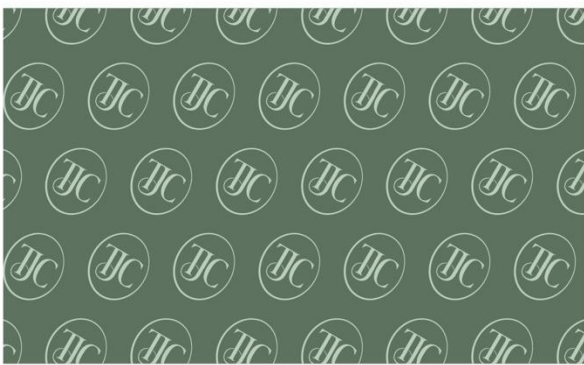
Two textures were created for the Tiana Joy Creative brand. The first is the weave of an old book cover, and the second is the pages of the book. The pattern created for the brand uses simple repetition of the monogram.

Defense

The research on strategy and design that was conducted informed the branding process for Tiana Joy Creative. The final brand solution accomplishes the goals outlined at the beginning of the project. The designs and messaging align to create cohesion and clarity for the brand. The Storyteller archetype connects with the target audience. Every brand has a story to tell, just as every person has a story. Positioned as the Storyteller, Tiana Joy Creative helps people like Jess craft clear branding that tells their story by reflecting who they are and what they do. The Storyteller archetype is communicated visually through the subtle nods to old storybook covers and classic novels. The visual elements of the brand are kept simple so that they do not detract from the client work that will often be displayed alongside them. All design choices were backed by strategy, resulting in a strong and cohesive brand.

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