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ARCHETYPE BASED BRAND REVAMP

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1.1 Thesis Topic and Scope

The topic of this thesis was chosen by the author due to their interest in graphic design with a particular focus on branding and visual identity. Prior to this thesis the author did small freelance jobs in this field and saw an opportunity to carry out an in-depth brand design project with a real client.

The purpose of this master's thesis is to revamp the client's brand taking into account both current and relevant brand design methods as well as contextual factors. More concretely, the new brand identity will result from determining the brand archetype. This brand archetype will serve as a guidance during the creative and decision making process.

Furthermore, this project enables the author to gain real-life experience in branding and contributes to enriching their design, project management and designer-client rapport skills.

Within the following pages, the reader will first be introduced to the design framework used at the core of this thesis with a detailed description of each one of the different steps.

Prior to diving into the execution of each of these steps, the author presents a literature review of the most relevant terminology, theories and methods that are to be applied throughout the project in order to share with the reader a common understanding and vocabulary characteristic of the chosen topic.

The next chapters will encompass the entire brand design process following the sequence indicated in the design framework.

The final outcome and deliverables will consist of the client's new brand as well as a brand visual identity manual to be used by all branding stakeholders across the many different touchpoints.

1.2 Design Approach

The design approach applied in this thesis is the Double Diamond method which was popularized by the British Design Council. The Double Diamond (Figure 1) maps out a clear design process which is divided into 4 distinct phases: Discover, Define, Develop and Deliver. The diamond shape refers to exploring a certain phase more widely or in-depth, known as divergent thinking, followed by a more focused line of action, known as convergent thinking (Design Council, 2019).

- **Discover.** The discover phase is for gathering as much information and insights as possible regarding the design project at hand. The purpose of this phase is to achieve a complete overview of the problem while also gaining a deep understanding of all the different stakeholders and systems involved. This can be done by doing research, observing and communicating with the stakeholders. The more relevant quantitative and qualitative data gathered, the better.

Both interviewing and carrying out workshops are extremely effective ways of obtaining rich qualitative data and valuable insights. They also serve to connect and most importantly, empathize with the stakeholders as well as involve them in the design process.

In the case of this thesis, this phase consists of connecting with the client and understanding the values, vision and mission of the brand as well as identifying their strengths and weaknesses. This will be done by setting up interviews with the client as well as a workshop to identify the underlying archetype of the brand, which will be explained in the Discover chapter. Simultaneously, desk research will be carried out regarding the market in which the brand part takes, the competitors, the target audience, the products and the current branding.

- **Define.** Once all of the data has been gathered, it is necessary to analyze and synthesize it into actionable insights. The define phase consists of re-framing the challenge by taking into account the newly gathered data and insights. The outcome of this is a design brief with a more focused definition of the challenge, outlining its scope, the objectives and the expected final deliverables.

The design brief of this project will describe the creative instructions for the brand revamping based on the insights gathered from the interviews and the results of the archetype workshop. The outcome of the workshop will be used as the brand strategy and therefore will influence all of the decisions during the Develop phase. Thus, a clear description of this strategy will be detailed in the brief.

- **Develop.** The develop phase consists of exploring all of the different possible solutions to the previously defined problem. It is encouraged to be open minded and explore as many different creative routes

as possible, even if the final outcome is not the optimal solution. The develop phase can be done individually by the designer or co-created with the stakeholders.

- **Deliver.** The deliver phase consists of evaluating the ideas created during the Develop phase, discarding those that don't work and iterating and refining those that do. This iteration often involves going back to the Develop phase, thus there is a cyclical effort between the two final phases.

Due to the topic being a personal branding project, the author will work closely with the client in order to reach a solution that works for both parties' preferences and standards. The author will carry out the designs and receive feedback of the proposals from the client. By the end of this phase a final, optimal solution is reached.

In this project, the final deliverables will be the new and improved brand identity along with a visual brand identity manual.

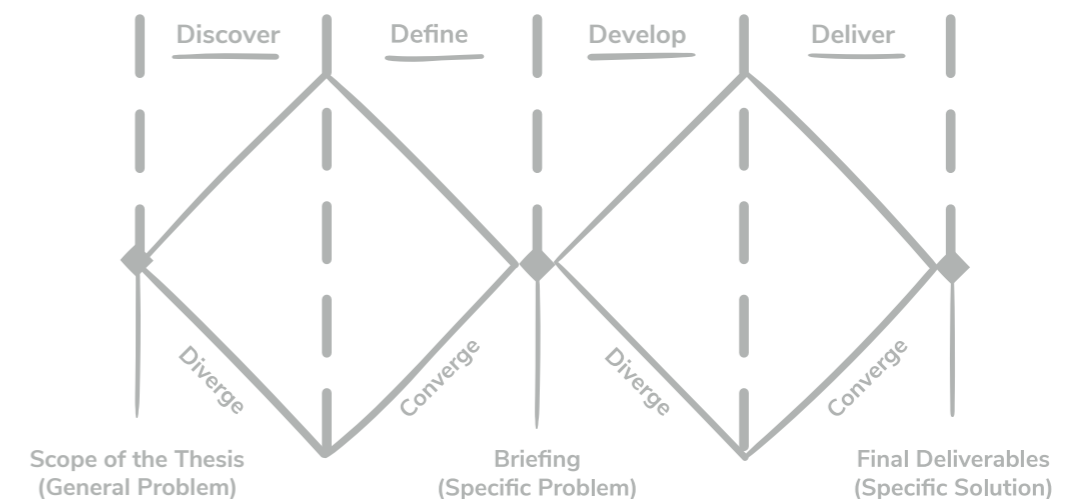


Figure 1. The Double Diamond method.

Source: Own elaboration based on The British Design Council's Double Diamond method: <https://www.designcouncil.org.uk/news-opinion/what-framework-innovation-design-councils-evolved-double-diamond>

2.1 Brand, Branding, Brand Identity & Brand Strategy

Due to the specific topic of this master's thesis it is important to establish up-front a shared vocabulary; particularly on the relation and differences between brand, branding, brand identity and brand strategy. Although these terms are often used interchangeably, they are not the same.

We will begin by defining the broadest and consequently the most complicated term: *brand*. According to the American Marketing Association (n.d.) "a brand is a name, term, design, symbol or any other feature that identifies one seller's good or service as distinct from those of other sellers". However, nowadays it is widely accepted that a brand is much more than that as it also carries the essence of the customer's perception (Kim & Kim, 2005, as cited in Aure & Nervik, 2014). Brands have a major role in building a strong and long-lasting relationship with the consumer (Tuškej et al., 2013). According to Wijaya (2013) "a brand is a mark left on the minds and hearts of consumers, which cre-

ates a specific sense of meaning and feeling" (p.1). Furthermore, marketing specialist David Aaker (1996) explains that a brand has a set of assets and liabilities linked to its name and symbol, which can either increase or decrease the value of a product or service. Thus, a brand is an intangible asset that carries a series of valuable associations in the minds of the consumers.

With this definition of brand in mind, the British Design Council (2018) defines *branding* as "an attempt to harness, generate, influence and control these associations to help the business perform better". Thus, branding refers to all the actions and measures taken to create the brand awareness and shape its perception in order to earn a favorable place inside the consumers' mind.

Regarding the brand identity, Wally Olins (1978) describes it as "the tangible manifestation of a corporate personality. It is the identity that projects and reflects the reality

of the corporate personality" (Olins, 1978, p. 212, as cited in Balmer, 2015). Furthermore, in her book *Designing brand identity*, Alina Wheeler (2017, p.10) explains that the identity of a brand is reflected across all touchpoints and is an integral part of the company culture, as it is a reminder of its core values.

In the same book, Wheeler (2017, p. 12) defines the *brand strategy* as "a central unifying idea around which all behavior, actions, and communications are aligned". The brand strategy consists of identifying and defining the positioning, differentiation, mission state-

2.1.1 Brand Identity Elements

This section will take a deeper look into the different tangible elements that comprise the brand identity. An analysis of the literature determined the basic brand identity elements: logo, color palette, typefaces (fonts), illustrations and/or photography and corporate slogans, taglines or descriptors (Dowling, 1994; Van den Bosch et al, 2006; Bolhuis et al., 2015). Within the context of this branding project, the illustrations will be referred to as patterns and the slogans/descriptors will relate to the brand's tone of voice.

Logo

Promotional products company Blue Soda Promo (2013) has an e-book on logo design. In this e-book they define a logo as follows:

"A logo is what identifies a company by the use of a symbol, signature or mark. It doesn't necessarily have to describe what a business does, but it should represent the story of the brand and company. Logos do not sell the company per se, but over time a logo helps consumers build trust with a company's products or services."

ment, vision and personality of the brand. The ultimate goal is to align the way the brand wants to be perceived and how it is actually perceived by its customers.

It is important for the designer to have a good understanding of the brand's strategy, as it will influence key decisions during the creative process. The focus of this thesis is to use archetypes as the brand strategy. Therefore, the brand's underlying archetype will be identified along with the client in a workshop.

There are many different types of logos. Sonia Cetina (2020) from the publicity and marketing agency *éndor* classifies logos into four main categories: logotype, isotype, imagotype and isologo.

1. Logotype

A logotype is defined as the "graphic representation of letters or typographies that make up the name of the brand" (Cetina, 2020). The text may be displayed with a typeface that already exists or is slightly tweaked although sometimes a completely new typeface is created exclusively for the brand.

Brand designer Jessica Jones (2018) makes a further distinction of logotypes: wordmarks and lettermarks.

- **Wordmark.** In these cases the full name of the company is used. Google and Coca-Cola are good examples of wordmarks.



Figure 2. Wordmark examples: Google & Coca-Cola.

- **Lettermark.** Contrary to wordmarks which use the company's full name, lettermark logos consist only of the initials of the company (acronyms, e.g. BBC) or of the fusion of various syllables (anagrams, e.g. FedEx).



Figure 3. Lettermark examples: BBC & FedEx.

2. Isotype

An isotype is an icon or symbol alone, without any kind of text indicating the name of the brand. An isotype can be classified into the following subgroups:

- **Monograms.** Individual letters are combined in such a way that they create a new motif. An example of a monogram is Gucci's logo.

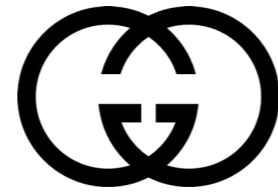


Figure 4. Monogram example: Gucci.

- **Initial.** The logo includes the first letter of a brand's name. The example given is from Adobe.



Figure 5. Initial example: Adobe.

- **Pictorial.** It is a graphic based design or symbol. These can be figurative, for example the bird for Twitter, or abstract, like the BP graphic.



Figure 6. Pictorial examples: Twitter & BP.

3. Imagotype

It is the combination of a logotype and an isotype, thus it includes both a symbol and text but they are separated.



Figure 7. Imagotype example: Lacoste.

4. Isologo

It is the combination of a logotype and an isotype, thus it includes both a symbol and a typeface but they are integrated and cannot be separated.



Figure 8. Isologo example: Burger King.

Characteristics of an Effective Logo

In his book *Logo Design Love: A Guide to Creating Iconic Brand Identities*, author and graphic designer David Airey (2009) states that an iconic logo design should be simple, relevant, enduring, distinctive, memorable, and adaptable:

- **Simple.** Simplicity facilitates easy and quick recognition, which in turn increases the chances of the logo withstanding the test of time (endurance) as well as memorability. Furthermore, a simple logo is easier to adapt to different sizes and mediums. Simplicity refers not only to the logo's form but to the colors too.

- **Relevant.** The logo should be appropriate for the business it identifies and relevant to the practice, the client and the target audience. However, it is not necessary for the logo to literally portray what the brand does.

- **Enduring.** A good logo should be able to withstand the test of time without any major redesigns. In order to do so, it is important to avoid following trends as these eventually will fall out of fashion. The logo should be able to last the duration of the business.

- **Distinctive.** The essence is that a good logo should be unique and stand out from the competition. Airey (2009) states that the best strategy to achieve distinction is to focus on the logo's recognizability. In turn this will help with its commitment to memory.

- **Memorable.** The combination of the previously mentioned elements all contribute to increasing the memorability of a logo.

- **Adaptable.** A logo must be able to adjust to the wide variety of mediums and situations in which it can be used. It must be scalable so as to not lose quality or legibility when increasing or reducing its size and remain effective despite the format on which it is displayed, e.g. screens, print material, etc (Owen, 2017).

Color

Color carries great symbolism which can be a powerful tool in branding. It has the ability to evoke certain emotions and can be associated to different kinds of values, qualities or personalities. Although often times the connotations of different colors are equal, differences also arise. Research has found

that the meaning of colors can vary across cultures, social status, genders and ages (Kumar, R. V., & Joshi, R., 2007). For this reason, it is important to have a strong understanding of the theory of color as well as the context of use.

Colors can be used as a form of unifying an identity but also as a way to make differentiations within the brand, in terms of its products or business lines. In order to have this versatility, it is recommended to have a palette of colors at hand to support the different communication needs (Wheeler, A., 2017, p.128).

Furthermore, when choosing the colors for a brand one must ensure that they are a reflection of the brand attributes and that it is fitting for the particular sector the brand belongs to (Kumar, R. V., & Joshi, R., 2007).

Typography

First we will begin by explaining the difference between a typeface and a font to avoid confusion. A typeface is the overall design of the letterforms. Examples of typefaces are Helvetica or Arial. Fonts are the different variations of a typeface such as style (condensed, italic...) and weight (light, bold...).

Typography is an essential element in branding identity. Not only is it used for communication purposes but it also carries a lot of meaning depending on which typeface is used. Major brands are aware of the value in typography and even go as far as creating their own distinctive typeface.

The main drivers in choosing the typeface is legibility, clarity and personality. It should be flexible so that it can be used across different communication platforms and also in-

clude a wide range of variations in weights and styles in order to facilitate information hierarchy and expression needs.

The number of typefaces used by brands is a matter of choice. It is common to combine a serif and a sans-serif typeface although oftentimes brands have a single typeface and make use of the different fonts. It is, however, cost-effective to limit the number of fonts used as it is required by law to license each one (Wheeler, A., 2017, p133).

Tone of voice

The tone of voice refers to how communication efforts are conveyed. It encompasses all of the previously mentioned elements as they should all share the same tone. The tone of voice embodies the personality of a brand and is the way in which a brand expresses itself along with its beliefs and values (Sullivan, 2019).

When defining the tone of voice, the focus should not only be on what to say but also on how to say it. It is necessary to carefully choose the words and expressions to be used, the level of formality and the complexity of the language. Having the right tone of voice helps to build empathy and loyalty with the customer which in turn can be used to influence and persuade.

2.2 Brand Visual Identity Manual

Once all of the previously mentioned brand identity elements have been designed and defined, it is of great value to compile them into a single document to be delivered to the client: the brand visual identity manual.

The brand visual identity manual consists of a set of guidelines on how to use the different brand identity elements. According to Van den Bosch, Elving et al (2004) one of the ten measures that an organization can take in order to establish a consistent visual identity is to create an extensive corporate visual identity guideline with detailed descriptions. A few other measures mentioned are to ensure this guideline is up to date and that everyone within the organization has access to it (Van den Bosch et al, 2004). This serves to establish a common understanding within the organization as well as with third parties on how these elements should be applied or implemented throughout the many different touch-points and channels of the brand. In the words of Van den Bosch,

Elving et al (2006) the visual identity is “the visual common thread that runs through the way an organization expresses itself” (p.871).

According to the literature review carried out by Jordá-Albiñana, Ampuero-Canellas, Vila, and Rojas-Sola (2009), academics' proposals for the content of a brand identity manual are similar and consist of the following:

- An introduction to the manual explaining the purpose.
- The basic elements of a brand identity manual such as the logo, color palette, and typefaces.
- Guidelines on how to use the previously mentioned brand elements, such as the sizes or layouts.
- Applications of the brand according to the different formats.
- Technical materials needed to be able to reproduce the visual identity.

The author will structure the manual so that each chapter focuses on one of the brand identity elements. Within each chapter, the previously mentioned contents will be addressed:

Logo

This section focuses on the correct use of the logo of the brand in any medium. It covers the specifications and the do's and don'ts of the logo such as:

- The variations of the logo and when to use them.
- The clear space that surrounds the logo that separates it from other graphic elements improving its legibility, visibility and impact.
- The logo represented on a positive and negative space. This section points out the correct logo or color variation to be used according to the background.
- Improper placement. This shows examples of how the logo should not be applied.

Color Palette

This section shows the color palette of the brand. It should distinguish between the primary colors and the secondary ones, which are to be used only when necessary.

Each color should be accompanied by the color coding for both printing and digital media.

Typography

The typography refers to the typefaces and fonts to be used according to the purpose of the communication. It is common to show all of the characters of the font such as upper case, lower case and numbers.

Patterns

A pattern can be a strong brand identity element and has many different applications such as product packaging, wallpapers, website backgrounds, newsletter templates etc. Patterns can give a design a more dynamic feel instead of only using flat colors and a logo. Sometimes a pattern can be more recognizable than the logo itself.

Therefore, this section shows the different available patterns of the brand.

Applications

This section explains how the brand identity elements should be applied according to different formats: circular, square and rectangular. It also includes social media templates and examples of the brand identity applied to different channels, such as the website, social media graphics or merchandise.

2.3 Archetype Based Brand Strategy

This chapter explains the chosen methodology for the design strategy. This methodology consists of using an archetype as the foundation on which to build the brand identity and as a reference in all design decisions. We will begin by defining archetypes.

According to Swiss psychologist Carl Jung (1969), all individuals possess a second psychic system parallel to that of the immediate consciousness which is exactly the same for all humans and can be found everywhere. He writes:

“There are forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time, as individual products of unconscious.” (Jung, 1969).

The human being experiences this second psychic system, which he calls the collective unconscious, through symbolic communications such as dreams, art, religion

and myths. During his study of the collective unconscious, Jung (1969) theorized the existence of symbolic themes that are consistent across all cultures, eras and individuals, which he calls archetypes. These archetypes are inherent to every individual and cannot be learned or developed. He explains that archetypes can be understood as embodiments of these “instinctual behavior patterns” that are “imprinted and hardwired into our psyches” (Jung, 1969).

Furthermore, author Carol S. Pearson and branding expert Margaret Mark (2001) assert in their book *The Hero and the Outlaw*, that brands have a greater chance of succeeding when they are able to clearly align themselves with these fundamental patterns in the unconscious mind known as archetypes. By studying and comparing different human development stage theories and motivational categories, such as Maslow's hierarchy of needs, they identified a total of 12 different archetypes. Each of these ar-

chetypes fulfill one of the four basic human needs they grouped as: stability and control, belonging and enjoyment, risk and mastery and independence and fulfillment. These 12 archetypes are: Sage, Innocent, Explorer, Ruler, Creator, Caregiver, Magician, Hero, Outlaw, Lover, Jester, and Regular Person (Mark & Pearson, 2001). Each one of these archetypes can be understood as a distinct personality, with their own values, characteristics, beliefs, behaviors and motivations.

As per the definition previously mentioned, archetypes are intrinsic and identical to all human beings. Therefore, using archetyp-

al theory as a methodology will result in a memorable and compelling brand identity, which is cross-cultural and timeless (Mark & Pearson, 2001), when carried out effectively.

An archetypal based brand will be able to connect with the audience on an emotional level and in a psychologically compelling way as it goes beyond the conscious and rational (Mirzaee & George, 2016).

For this reason, the brand revamping project will use an archetype based brand strategy.

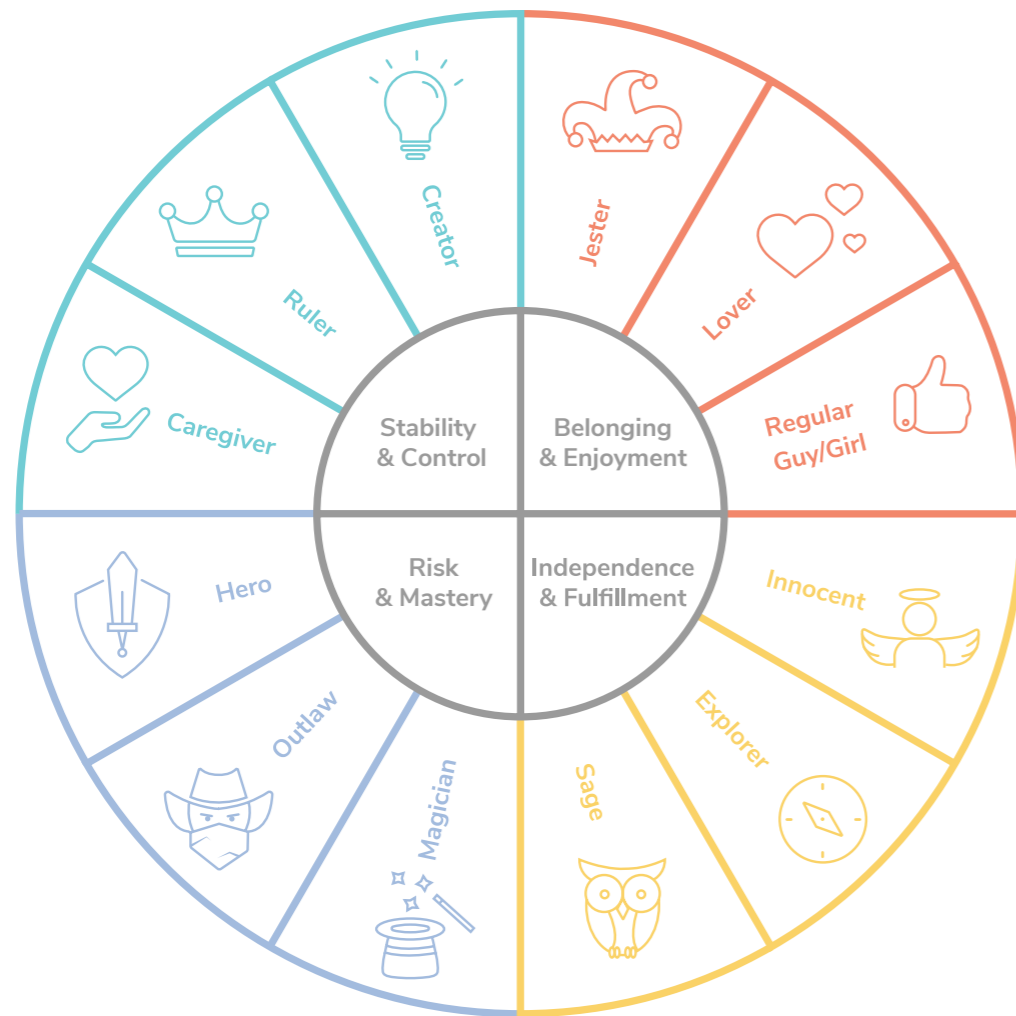


Figure 9. The 12 Archetypes Wheel.
Source: Own elaboration based on Mark & Pearson's classification of archetypes in their book "The Hero & the Outlaw: Building Extraordinary Brands Through the Power of Archetypes"

2.3.1 Kate and Archetypes

As will be discussed in depth further on, Kate Doster is a marketing freelancer and her success as a brand relies heavily on her own personality. However, this valuable asset is currently not being accurately depicted in her brand which in turn is limiting its full potential.

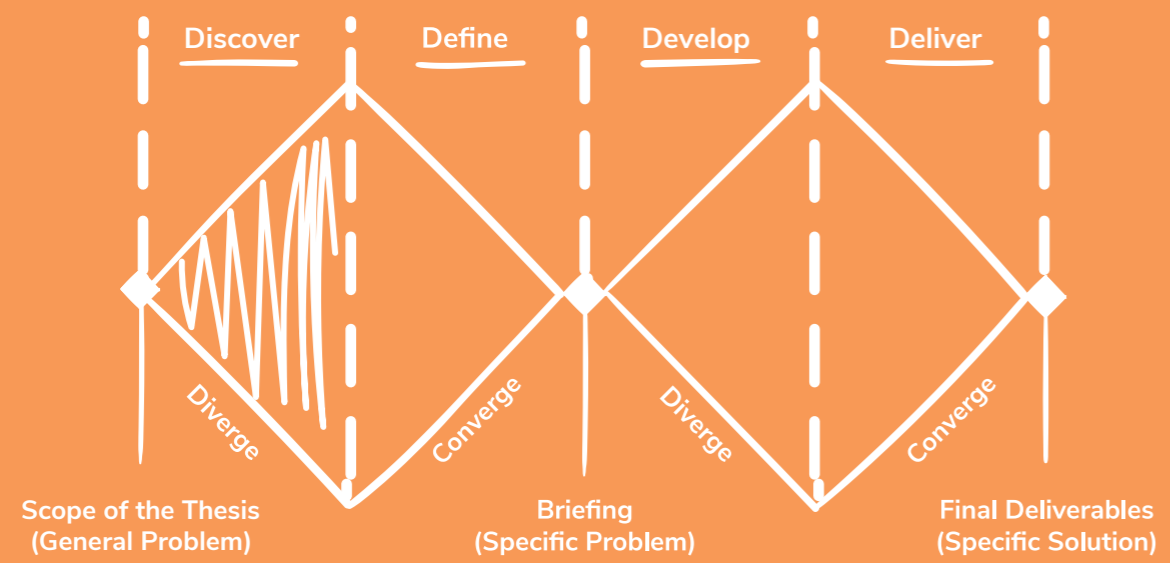
According to Merriam-Webster's dictionary, personality is "the totality of an individual's behavioral and emotional characteristics" (Personality, n.d.). These characteristics or traits can be both positive and negative. Although Kate is very transparent in her content she does abide by a certain philosophy and maintains a sustained tone that best fits her as a brand and her target audience. Therefore, only part of the totality of her personality is being implemented in her brand.

In order to gain a deeper understanding of this part of her personality and based on the previous literature review, the author decided it would be best to begin by identifying the brand's predominant archetype.

This is particularly interesting for Kate's brand as she is mostly present on social media. Social media is the perfect environment to feed certain narratives or for storytelling and is an extremely powerful tool in order to create long-lasting and meaningful connections with customers. By means of archetypes, brands can better articulate their values and purpose which in turn creates a solid and steady narrative consumers are able to resonate with (Nicklin, 2013). The stronger the archetypal personality, the stronger the narrative, thus brands must seek to identify with one archetype in order to have a strong brand identity (Mark & Pearson, 2001).

The identification of the archetype will be carried out by means of a workshop, which will be explained in detail in the Discover chapter .

Once the archetype has been identified it will serve as the brand strategy, i.e. "the central unifying idea around which all behavior, actions, and communications are aligned" (Wheeler, 2017, p.12), which also affects the decisions made during the creative process.



03.
Discover

3.1 About the client - Meeting Kate Doster

Kate Doster is a freelance marketing specialist based in Coventry, Rhode Island, USA. She hosts a podcast called "Inbox Besties" in which she helps coaches, bloggers, and course creators gain subscribers and maintain them with the power of compelling email marketing. Alongside her podcast, Kate also shares her know-how by means of online courses and coaching where she touches upon other marketing-related topics such as copywriting, audience finding and landing pages.

Kate has been very successful with her online career due to the quality of her content and generous amount of marketing knowledge she shares online, as well as her friendly and approachable personality which is the foundation on which she is able to build a solid and lasting bond with her audience.

Although she has a very strong verbal identity, Kate is lacking a strong visual identity which, on the one hand, is consistent and

cohesive across all of her many touchpoints, and on the other, is an accurate representation of her values, vision and promise as a brand. The goal of this master's thesis is to revamp Kate's brand ensuring that the visuals are in line with the verbal identity for which she is known, resulting in the creation of a brand guideline, known as a brand visual identity manual. This manual will serve to guide Kate herself, her team or third party stakeholders with the application of the new brand identity, ensuring everyone is on the same page.

As a brand, the purpose of this revamping is to achieve a cohesive narrative across all of the different touchpoints which in turn will improve the brand's recognizability as well as enhance customer loyalty through a strong brand identity that resonates with the audience.

3.1.1 Old Branding

Logo

Kate's old logo consisted of a lettermark of the name of her website. This is for practical reasons as it is included in all social media graphics and serves to redirect traffic to her website. The major downside of this logo is the lack of versatility.

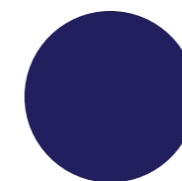


Figure 10. Old Kate Doster logo.
Source: provided by the client.

Color Palette

Below is the old color palette of the brand which consisted of 8 colors with no differentiation between primary and secondary colors or the proportion in which each color can

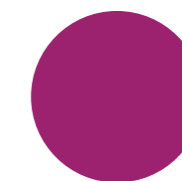
be used. This makes it difficult to maintain consistency as well as fast and easy recognition of the brand.



Hex #060665



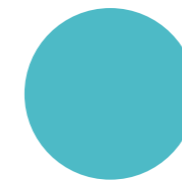
Hex #b0c7aa



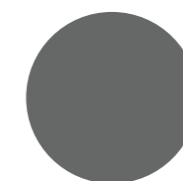
Hex #9c056c



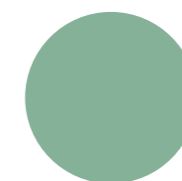
Hex #ffaf00



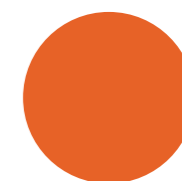
Hex #4EB9C6



Hex #666666



Hex #85b198



Hex #e66228

Typography

The typography used in the old branding was a combination of a calligraphic typeface called "Bushmarket", which is the same

typeface used in the logo, and a sans-serif typeface used for body text called "Lato".

BushMarket

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Xx Yy Zz

Lato

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Xx Yy Zz

Photography

Kate Doster often uses stock photos or royalty free images for the social media or blog graphics. The usual aesthetic consists of a workplace with a laptop, phone or notebook in the frame and/or a woman working from home. The overall feel is relaxed and work-focused.

It is also noteworthy to mention that the client has a preference for women with tattoos.

The use of stock photos is very common in this market and the new brand identity will continue to use the same aesthetic.



Figure 11. Examples of stock photos for the Kate Doster brand.

Source: stock photos are retrieved from kaboompics.com, unsplash.com and shutterstock.com

3.1.2 Kate Doster Products

Kate offers a wide range of online courses and resources. Many of these courses are comprised of smaller chapters which Kate also sells separately for a smaller price.

Below is an infographic listing all of these products and by-products.

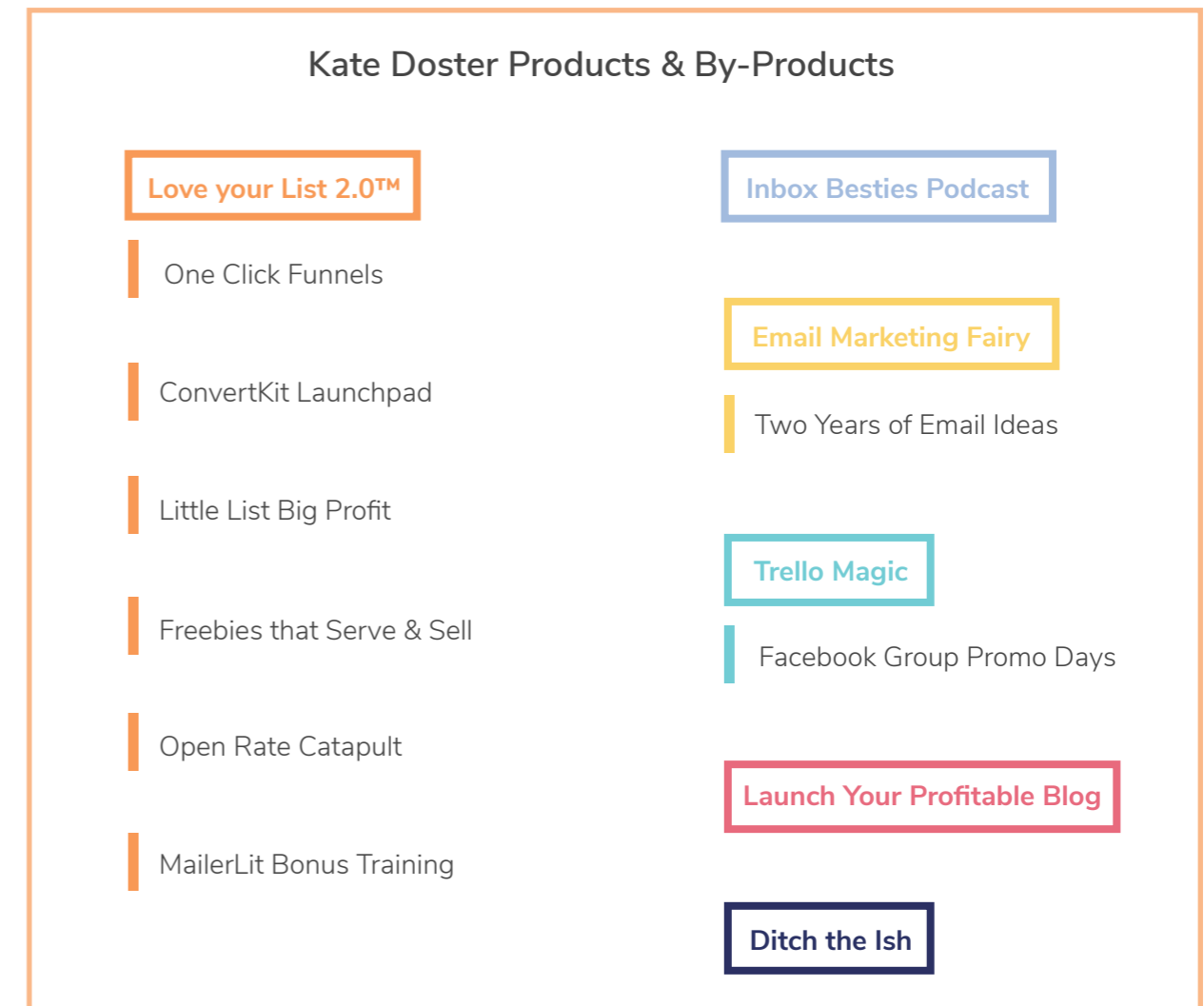


Figure 12. Kate Doster product overview.

Source: own elaboration.

In the next pages the author will give a more in-depth description of Kate's most popular products: *Love your List 2.0™*, *Inbox Besties Podcast* and *The E-mail Marketing Fairy*, along with images of their current branding. Moreover, due to its success, the author has also included a marketing strategy that Kate uses once or twice a year in order to gain more subscribers. This is the *Back to Business Bundle Giveaway*.

These descriptions help to gain a better understanding of the products that Kate Doster offers to her audience, as well as the type of graphics that are used. The intention is not to change the current branding of these products, but to better understand how the old branding was applied. As requested by the client, the new brand identity will be used for all new products created after this project.

Love Your List 2.0™ Course

Love Your List 2.0™ is Kate's signature course which is available on the course platform called Podia. It is a self-paced course available only once or twice a year. It is made up of seven modules with approximately six lessons per module. Some of these modules can also be purchased separately (view infographic). The lessons in this course consist of video trainings, audio downloads,

transcripts and bonuses such as workbooks, cheat-sheets and templates. On top of the Love your List 2.0™ course buyers get access to Kate's other smaller products such as trainings and tools.

Price: \$777

Visual graphics:



Figure 13. Love Your List course.
Source: <https://www.katedoster.com/>

Inbox Besties Podcast

Kate's main marketing tool is her podcast *Inbox Besties* which can be streamed on Spotify, Apple Podcast and Stitcher. On this podcast Kate talks about her tips and hacks for email marketing. As it consists of audio the only graphical element attached to it is the cover art which is used to promote it

on other social media platforms, specifically Instagram, Facebook and her blog on her website. For each episode a new graphic is designed based on a template.

Price: Free

Visual graphics shown below.



Figure 14. Social media graphics for the Inbox Besties Podcast.
Source: (Left) <https://open.spotify.com/show/1ssrT2pSY01ErlZW96Adj?si=-H5SEWNMRS6kBLBsCC4I2g>
(Right) https://www.instagram.com/kate_doster/

The E-mail Marketing Fairy

The *E-mail Marketing Fairy* is an e-Book consisting of a collection of 50 email templates and 250 subject email lines to be used to grow and maintain email subscribers. This is one of many products created by Kate that has a branding of it's own.

Price: \$36

Visual graphics:



Figure 15. The Email Marketing Fairy.
Source: <https://www.katedoster.com/>

Back to Business Bundle Giveaway

The *Back to Business Bundle Giveaway* is a marketing technique used to gain more subscribers by collaborating with other ethical entrepreneurs specialized in different areas of the interwebs. For 10 days these entrepreneurs offer freebies of their usual paid products and consumers can sign up for as many as they want during this time.

Every day, two entrepreneurs are highlighted on Kate's social media platforms and email list. At the same time, all 19 entrepreneurs involved in the giveaway are also

promoting it on their own social media platforms and email lists.

Kate provides the graphics that will be used for these promotions on social media, such as Instagram and Facebook posts and stories, the logo for the landing pages and other *Back to Business Bundle Giveaway* announcement templates.

Price: Free

Visual graphics shown below.



Figure 16. Social media graphics for the Back to Business Bundle Giveaway.
Source: https://www.instagram.com/kate_doster/

3.1.3 Kate's Touchpoints

Kate is currently active on many different online platforms and social networks. The next pages will list each one of these platforms with their main functionalities as

well as showcase the different graphic elements of Kate's current branding, such as the profile pictures, cover photos and overall layout.

Facebook

Facebook is one of the most popular social media platforms for both personal and business use. It is mostly used to connect with friends, family or even strangers. It allows users to upload or share pictures and videos, join groups, create events or to express opinions and thoughts. Due to its popularity and multifaceted use it is a strong tool for communication purposes.

having her own personal page with 780 followers, she is also the owner and admin of a private group for students of the Love Your List 2.0™ course.

The image below was retrieved on the 1st of April 2020 from Kate's Facebook page: www.facebook.com/katedostercommunications/

Facebook is one of the main contact points between Kate and her audience as, besides



Kate Doster

[Schedule](#) Helping normal people make a massive impact (and income)online w/out feeling like a sleazy buttface

Figure 17. Kate Doster's Facebook profile.

Source: <https://www.facebook.com/katedostercommunications/>

Instagram

Instagram is a platform for sharing pictures and videos with short amounts of text. The emphasis of this platform is on the visuals thus the overall aesthetic of the profile as well as each individual post is a key focus point. On Kate's Instagram profile there is not a clear color palette. For example, the

colors used in the graphics are different from the blue used in the highlights.

The images below were retrieved on the 28th of April 2020 from Kate's Instagram: www.instagram.com/kate_doster.

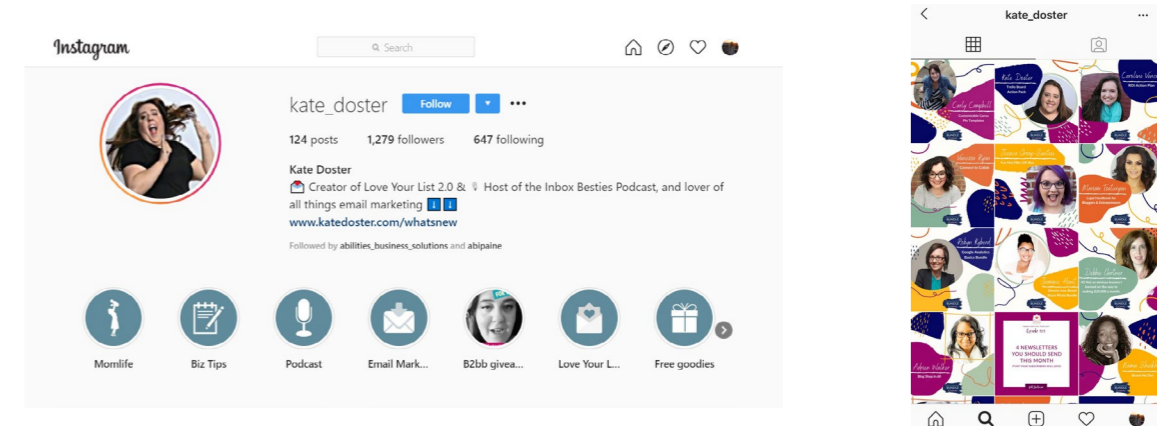


Figure 18. Kate Doster's Instagram profile.

Source: https://www.instagram.com/kate_doster/

Twitter

Twitter is mainly used as an informational platform where users can post or follow updates, thoughts or opinions in short "tweets" of up to 240 characters. It can be used to create polls, to capture audience reactions or opinions and is a great platform for raising brand awareness in short snippets (Pe-trauskas, K., 2019). It is also very useful for generating traffic towards the main website.

Text is an integral part of Twitter thus the tone of voice of the brand plays an important role on this platform. It is key for keeping the audience engaged and establishing a relationship.

The image below was retrieved on the 28th of April 2020 from Kate's Twitter: www.twitter.com/katedoster.



Figure 19. Kate Doster's Twitter profile.

Source: <https://twitter.com/katedoster?lang=en>

Pinterest

Pinterest is a platform used as a virtual pinboard. It allows users to share content (known as “pins”) in the form of visuals to their own or to other’s “boards” (a collection of pins that usually have an overall theme). Links can be assigned to the pins thus it can also be used to redirect traffic to a website of interest. It is important that the visuals are

eye-catching and adequately tailored to the target group in order to persuade users to click through (Petrauskas, K., 2019).

The image below was retrieved on the 2nd of March 2020 from Kate's Pinterest: www.pinterest.es/thekatedoster.



Figure 20. Kate Doster's Pinterest profile.

Source: <https://www.pinterest.es/thekatedoster/>

Spotify, Apple Podcast and Stitcher

Kate currently has her podcast Inbox Besties available to stream on Spotify, Apple Podcast and Stitcher. The first two platforms are mostly known for their music streaming service although they also offer the possibility to stream videos and podcasts, such as Kate's. Stitcher is a platform focused mainly on podcasts.

For all three platforms the podcast is accompanied by a cover art describing the topic or theme.

The images below were retrieved on the 2nd of March 2020 from the Spotify, Apple Podcast and Stitcher websites, respectively.

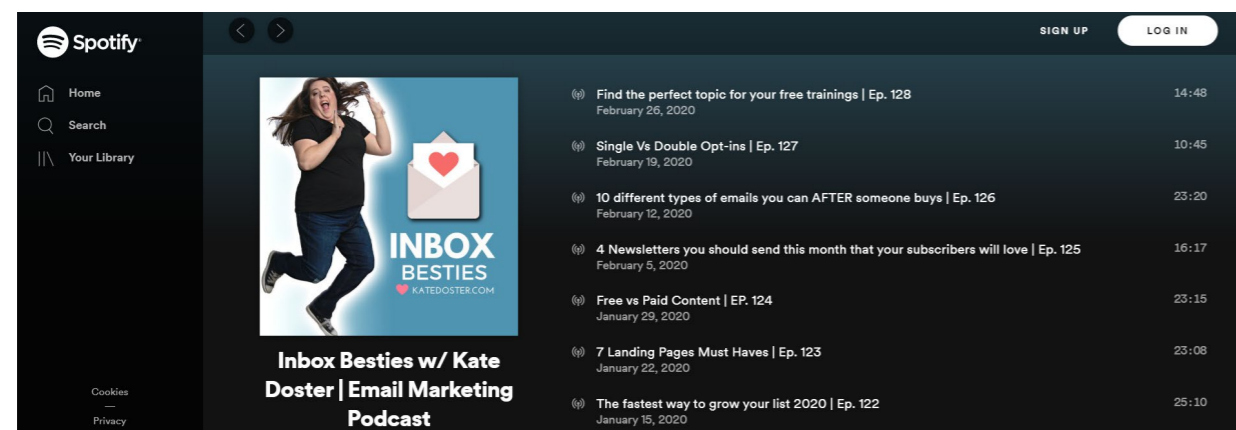


Figure 21. Inbox Besties Podcast graphics on Spotify.

Source: <https://open.spotify.com/show/1ssrT2pSY01ErlZW96Adij?si=SecMMFmzSRmSYuFwGvrRoA>

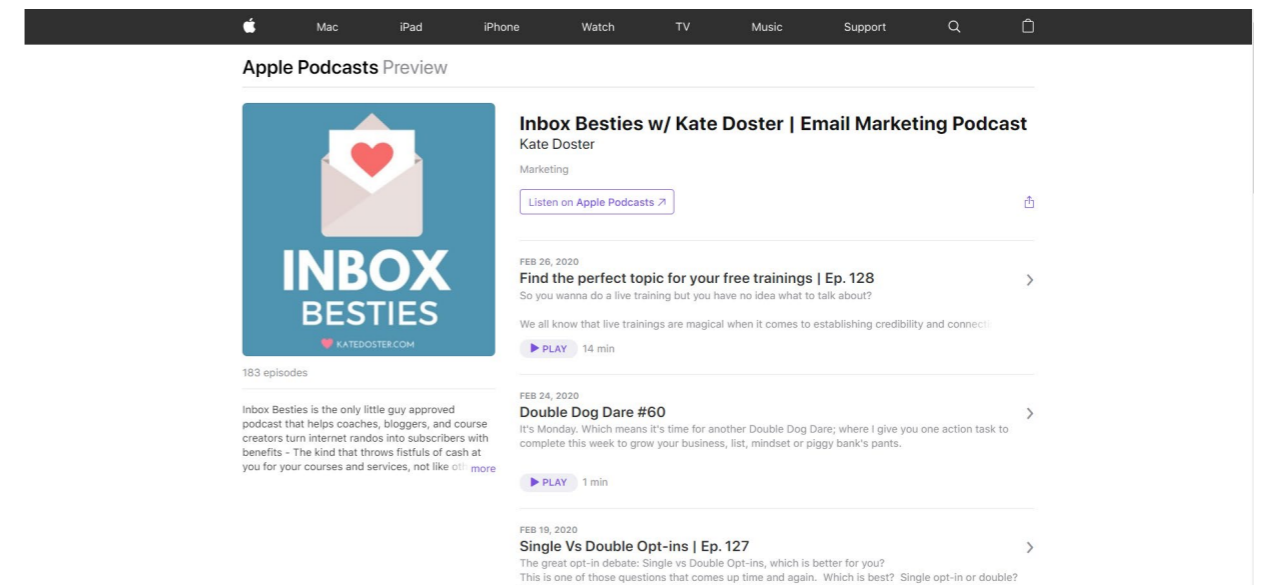


Figure 22. Inbox Besties Podcast graphics on Apple Podcast

Source: <https://podcasts.apple.com/us/podcast/inbox-besties-w-kate-doster-email-marketing-podcast/id1223805240>

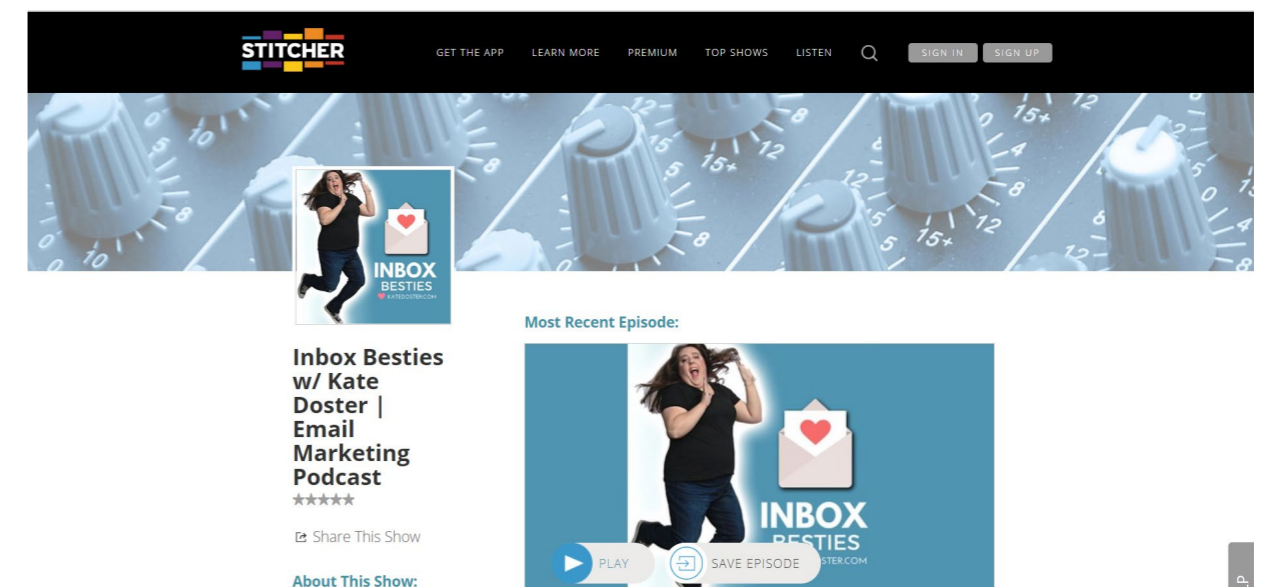


Figure 23. Inbox Besties Podcast graphics on Stitcher.

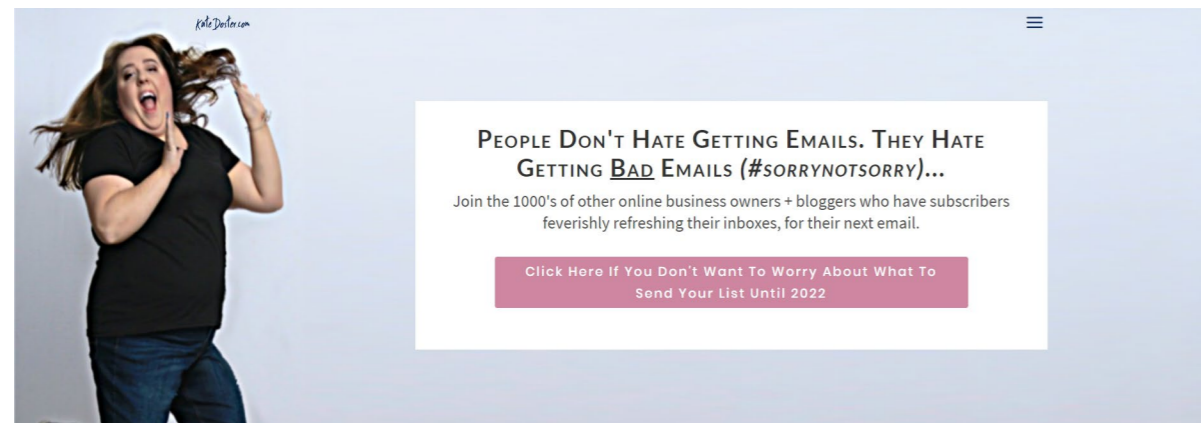
Source: <https://www.stitcher.com/podcast/kate-doster/inbox-besties>

Personal Website

Like most freelancers, Kate has her own website. This website is crucial for the brand as it serves as the main sales point for the many courses and products Kate offers. Most of Kate's social media is aimed towards re-directing her audience towards her website, thus the expected website traffic is high.

Furthermore, the branding of the website plays a big role in enticing the audience and engaging them with the brand and the products on offer.

The images below were retrieved on the 1st of April 2020 from Kate's website: www.katedoster.com



What's on top of your to-do list today, Homeslice?

Making money online even though I have a tiny list

Getting people to join my email list in the first place

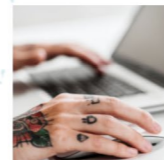
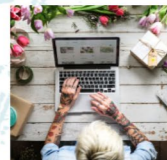
More eyeballs on my content...like now

What's on top of your to-do list today, Homeslice?

Making money online even though I have a tiny list

Getting people to join my email list in the first place

More eyeballs on my content...like now



Save Your Seat For the Little List, Big Profits Training

Start the Freebies That Sell & Serve Mini-Course

Grab The FB Group Promo Trello Board Now

("Wait... did this random chick on the internet really just call me homeslice? And now she's pretending to talk like me while writing about herself in the 3rd person?")



What's up homeslice?

Kate Doster here, host of the Inbox Besties podcast. 1 1293930% believe email marketing can be **fun & profitable** when:

You Treat People Like People + Let Your Personality Shine Through.

After helping my client earn hundreds of thousands of dollars as a sought after copywriter, (a person who gets paid big bucks to write words that make people hit buttons on the internet), I'm packaging everything I've learned and telling you about it.

Spoiler alert you don't have to bleed the alphabet or be some fancy wordsmith to write words that inspire people to take action. You just have to care about them and believe in yourself.

3.1.4 Kate's Peers and Competitors

The next pages will include the branding of Kate's peers and competitors in the fields of email marketing, digital courses and online coaching. This analysis will serve to understand the current trends in these sectors.

The author of this thesis did not have access to the brand boards of the competitors, thus the following branding elements were gathered from their websites and social medias and laid out as moodboards.

Meera Kothand

Meera Kothand is an email marketing specialist and author who helps bloggers and online entrepreneurs make an online impact. She offers multiple online courses and runs a blog.

All branding and graphical elements were retrieved on the 6th of June 2020 from Meera's website www.meerakothand.com.



START HERE BLOG FREE COURSES MEERA KOT#HAND SHOP RESOURCES CONTACT

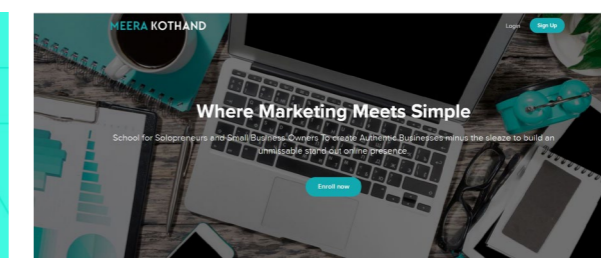
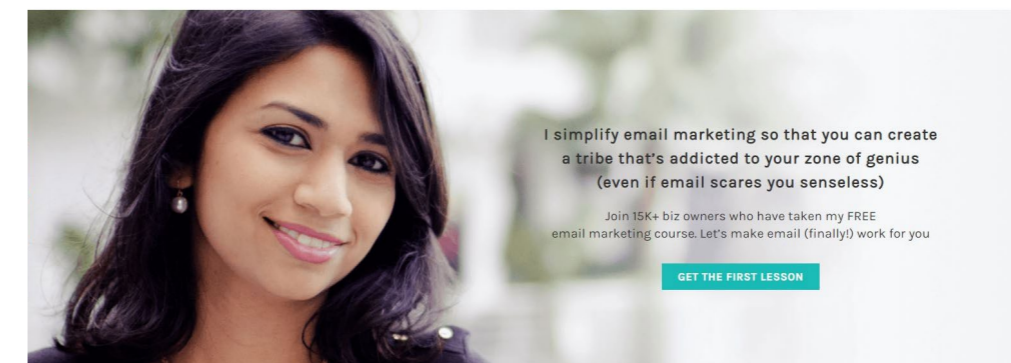


Figure 25. Meera Kothand brand moodboard. Source: <https://www.meerakothand.com/>

Figure 24. Kate Doster website. Source: <https://www.katedoster.com/>

Taylor Lee

Taylor Lee is an online business coach that helps other entrepreneurs run and scale their digital businesses. She does this by means of a podcast, private mentorship, on-line workshops and her blog.

All branding and graphical elements were retrieved on the 6th of June 2020 from Taylor's website www.thetaylorlee.com and instagram @_thetaylorlee.



Figure 26. Taylor Lee brand moodboard.
Source: <http://thetaylorlee.com/>; https://www.instagram.com/_thetaylorlee/?hl=en

Gemma Bonham Carter

Gemma Bonham Carter is an online business coach whose helps people build and grow their digital businesses. She hosts a podcast and offers online courses, marketing resources and 1 to 1 business coaching.

All branding and graphical elements were retrieved on the 6th of June 2020 from Gemma's website www.gemmabonhamcarter.com

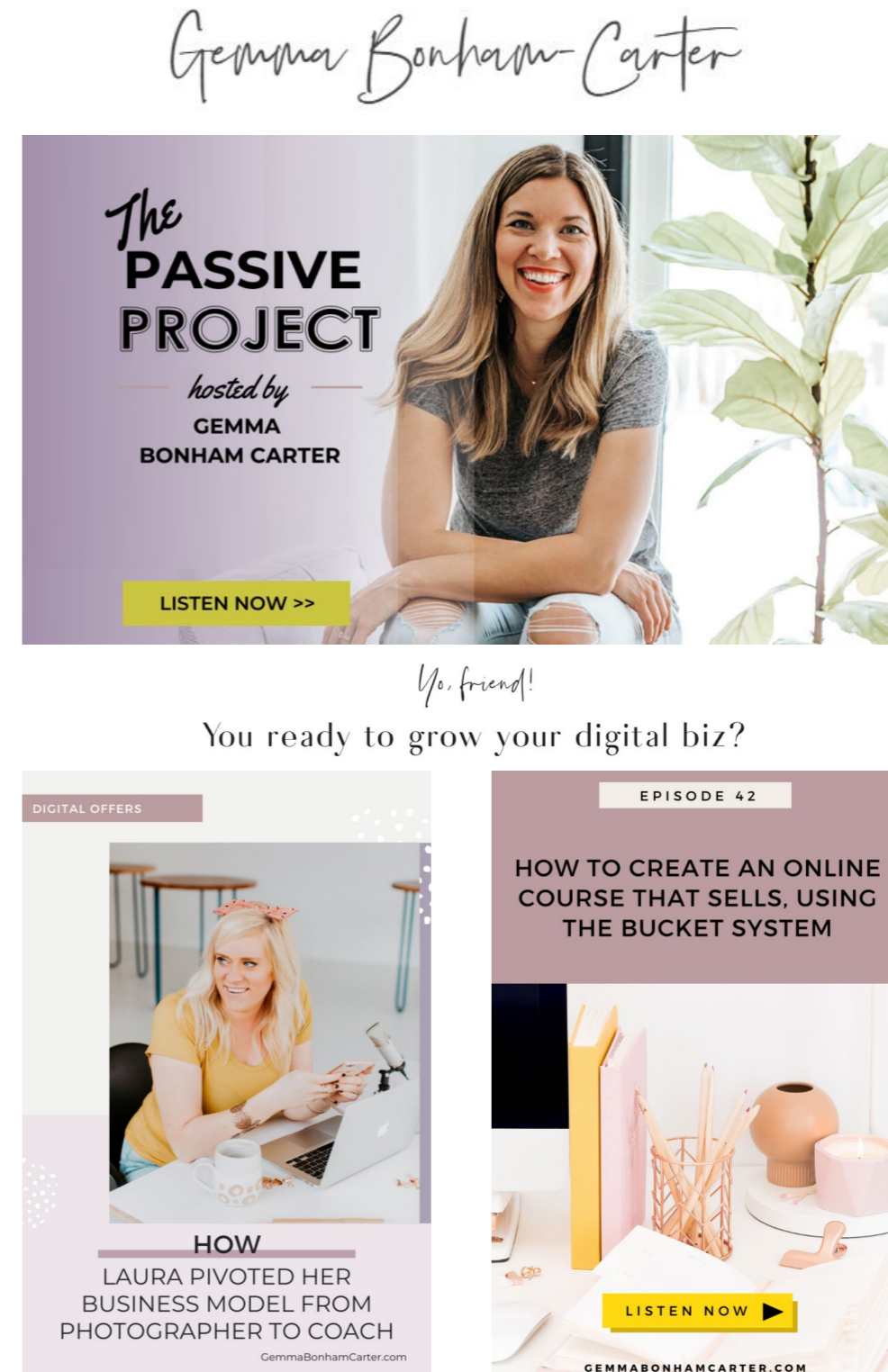


Figure 27. Gemma Bonham Carter brand moodboard.
Source: <https://gemmabonhamcarter.com/>

Ivory Mix

Ivory Mix is an online business run by Kayla and James Butler who create and share stock photos, business tips and marketing strategies for bloggers and entrepreneurs.

All branding and graphical elements were retrieved on the 6th of June from their website www.ivorymix.com/

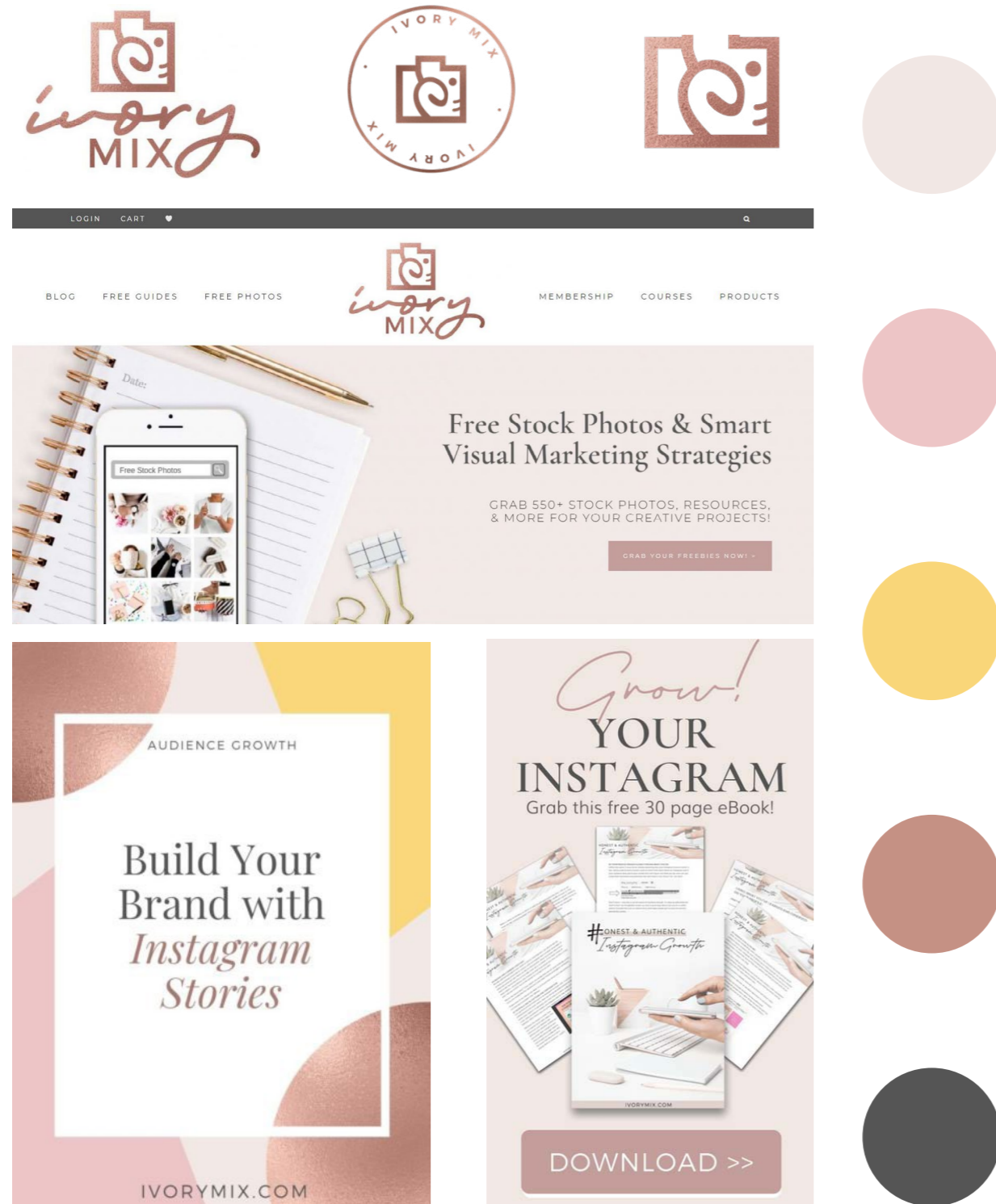


Figure 28. Ivory Mix brand moodboard.
Source: <https://ivorymix.com/>

Raelyn Tan

Raelyn Tan is a profitable visibility specialist who helps bloggers and entrepreneurs grow their audience. She offers online courses, workshops and runs a popular blog.

All branding and graphical elements were retrieved on the 6th of June from Raelyn's website www.raelyntan.com.



Figure 29. Raelyn Tan brand moodboard.
Source: <https://raelyntan.com/>

Andrea Thomas

Andrea Thomas is an e-commerce growth strategist for product based businesses. She has written a book on this topic and offers trainings and 1 on 1 coaching.

All branding and graphical elements were retrieved on the 12th of June from Andrea's website www.andreathomascollective.com

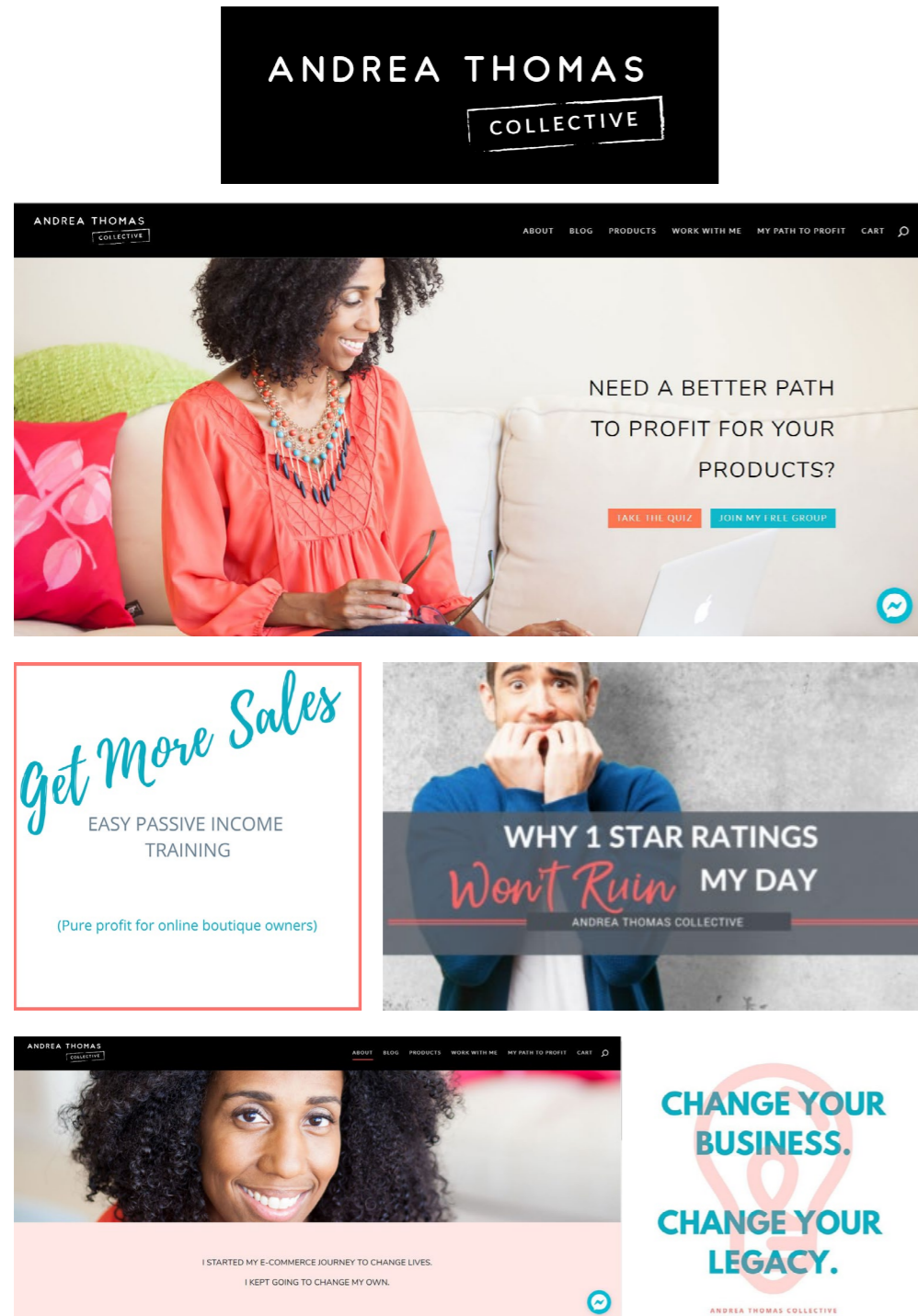


Figure 30. Andrea Thomas brand moodboard.

Source: <http://andreathomascollective.com/>

Mariam Tsururyan

Mariam Tsururyan is an attorney turned entrepreneur who helps bloggers and other online creators with legal matters related to their blogs and businesses.

All branding and graphical elements were retrieved on the 12th of June from Mariam's website www.freelanceandmarketing.com and instagram @mariamt0287.

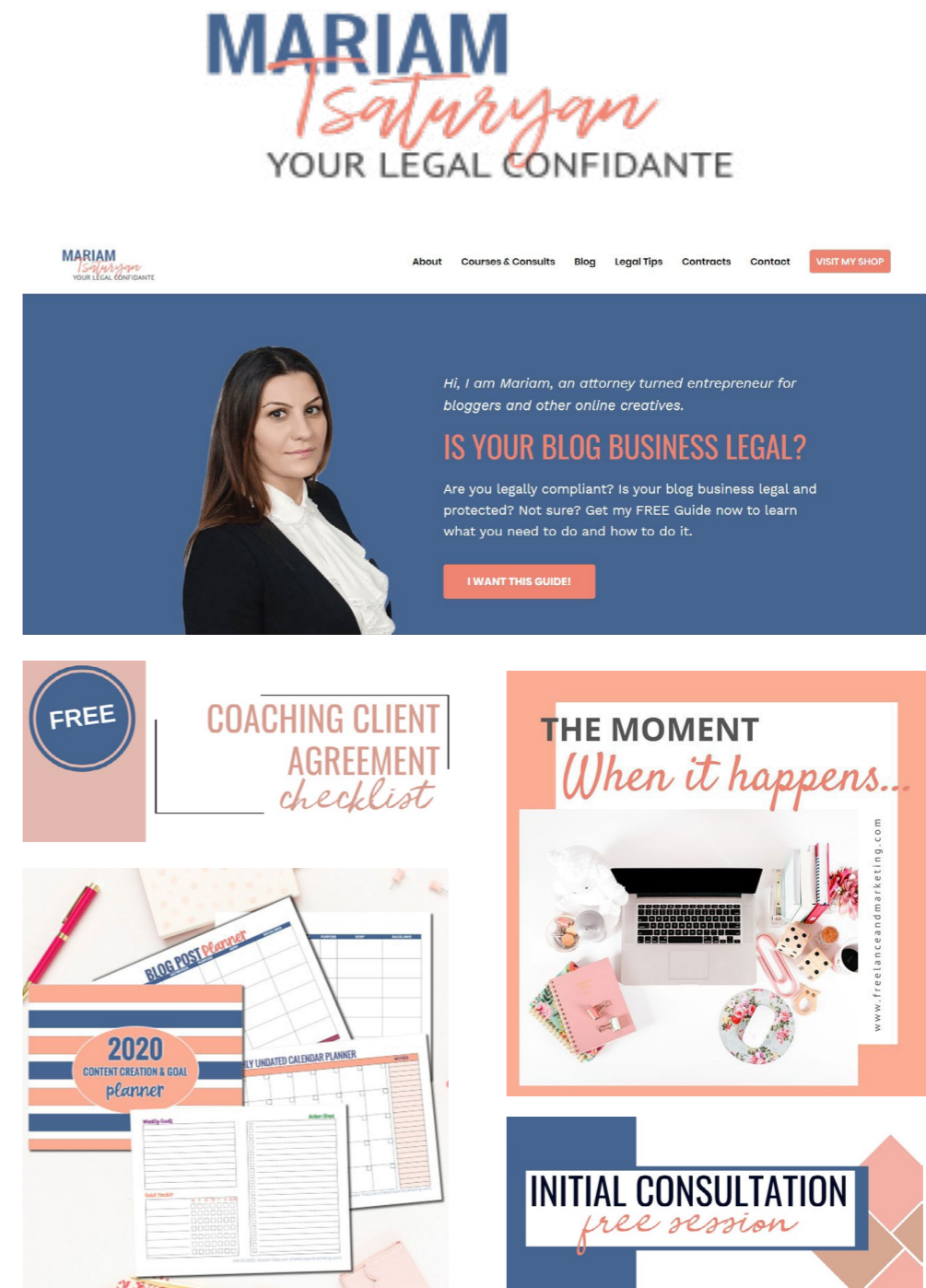


Figure 31. Mariam Tsururyan brand moodboard.

Source: <https://www.freelanceandmarketing.com/>; <https://www.instagram.com/mariamt0287/>

Destini Copp

Destini Copp is the host of *The Course Creators MBA* podcast where she helps entrepreneurs sell online courses through sales funnels and social media ads.

All branding and graphical elements were retrieved on the 12th of June from Destini's website www.destinicopp.com.

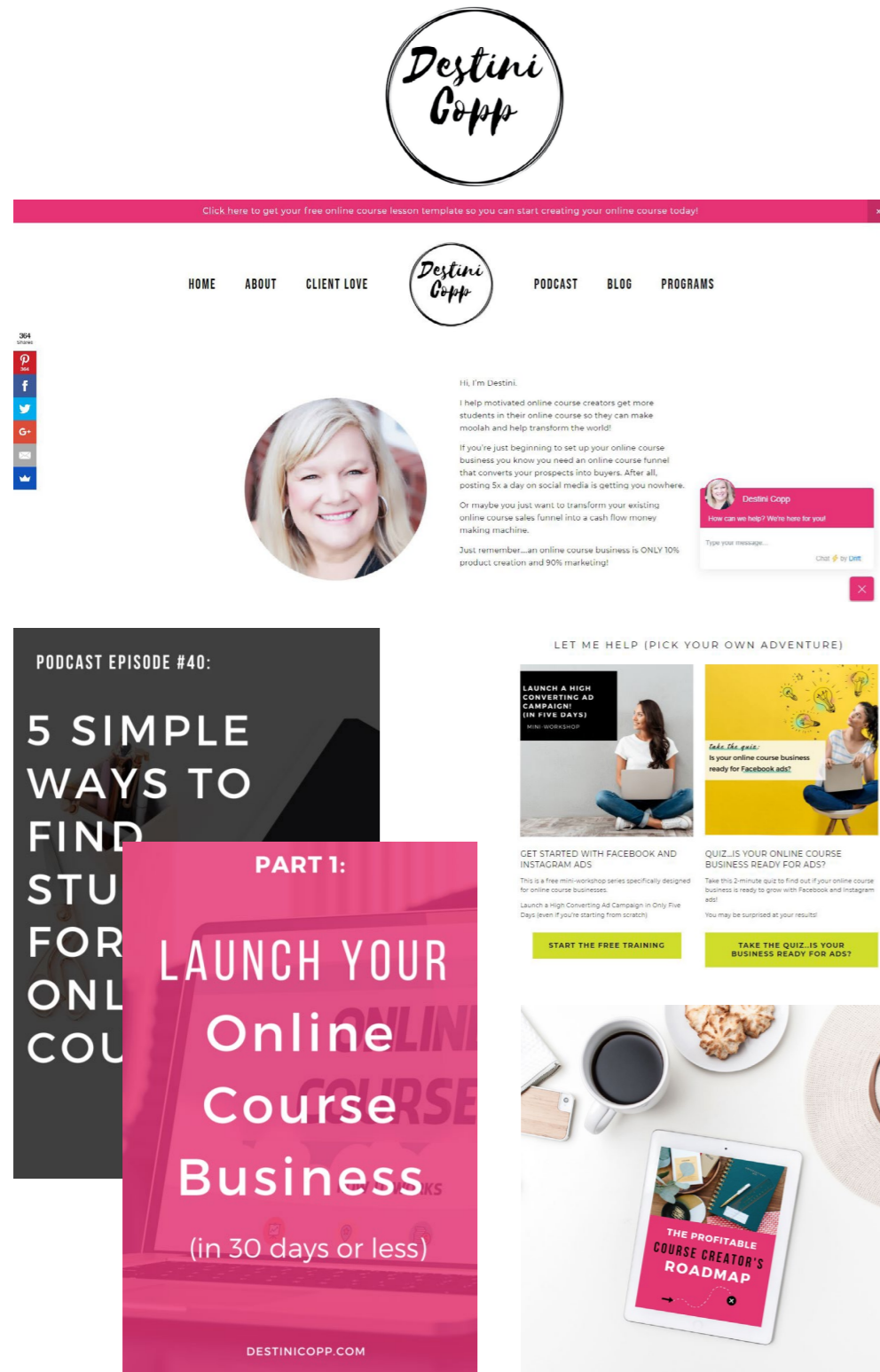


Figure 32. Destini Copp brand moodboard.
Source: <https://destinicopp.com/>

Vanessa Ryan

Vanessa Ryan is the host of *The Opt In Profit* podcast and she helps online entrepreneurs with opt-in marketing in order to grow their businesses.

All branding and graphical elements were retrieved on the 12th of June from Vanessa's website www.vanessaryan.co and her instagram [@vanessaryan.co](https://www.instagram.com/vanessaryan.co)

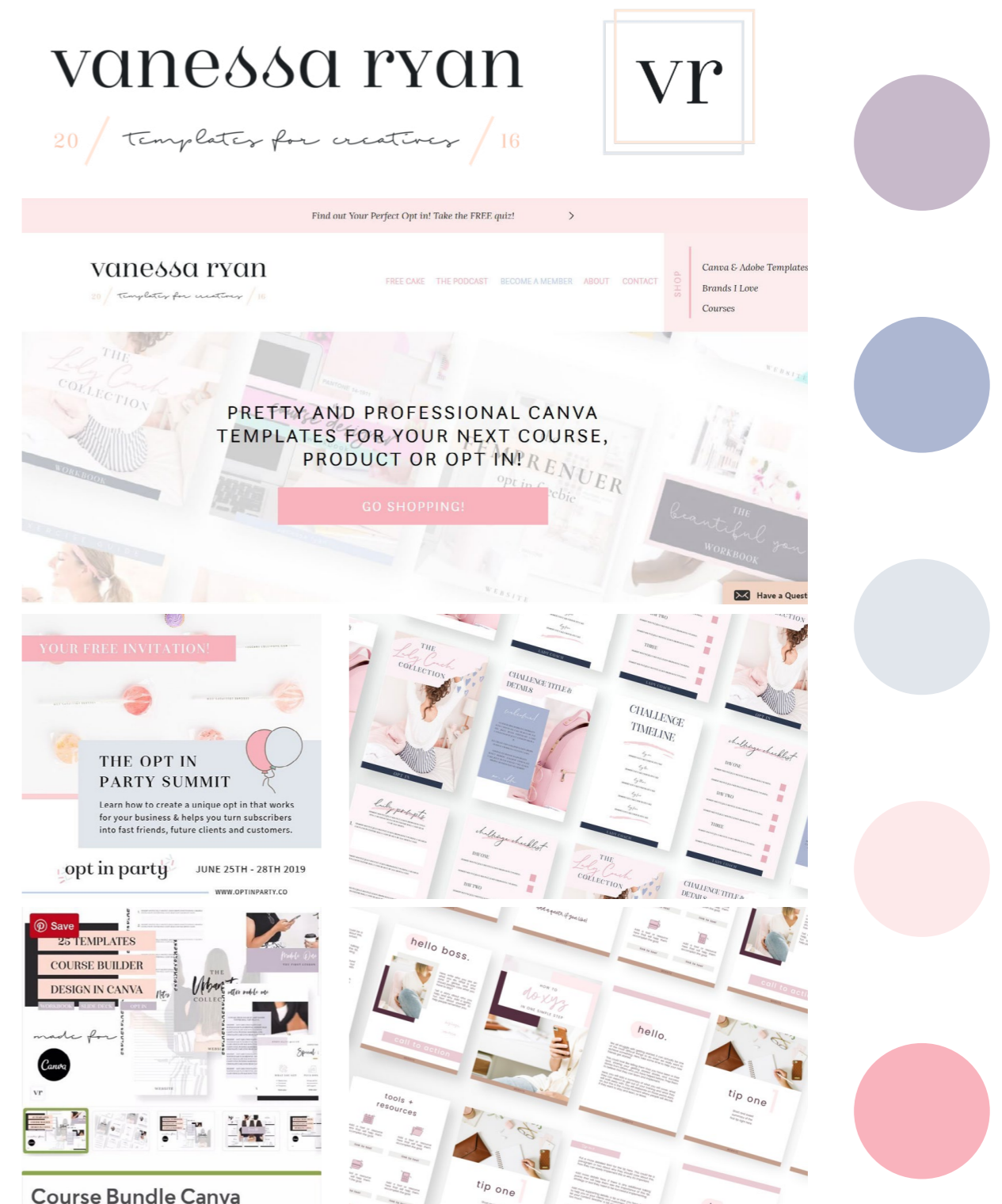


Figure 33. Vanessa Ryan brand moodboard.
Source: <https://vanessaryan.co/>; <https://www.instagram.com/vanessaryan.co/?hl=en>

The CopyCloset

The CopyCloset is a membership program that helps online entrepreneurs and creators improve their copywriting skills.

All branding and graphical elements were retrieved on the 12th of June from their website <https://thecopycloset.com/> and instagram @baabwriting.

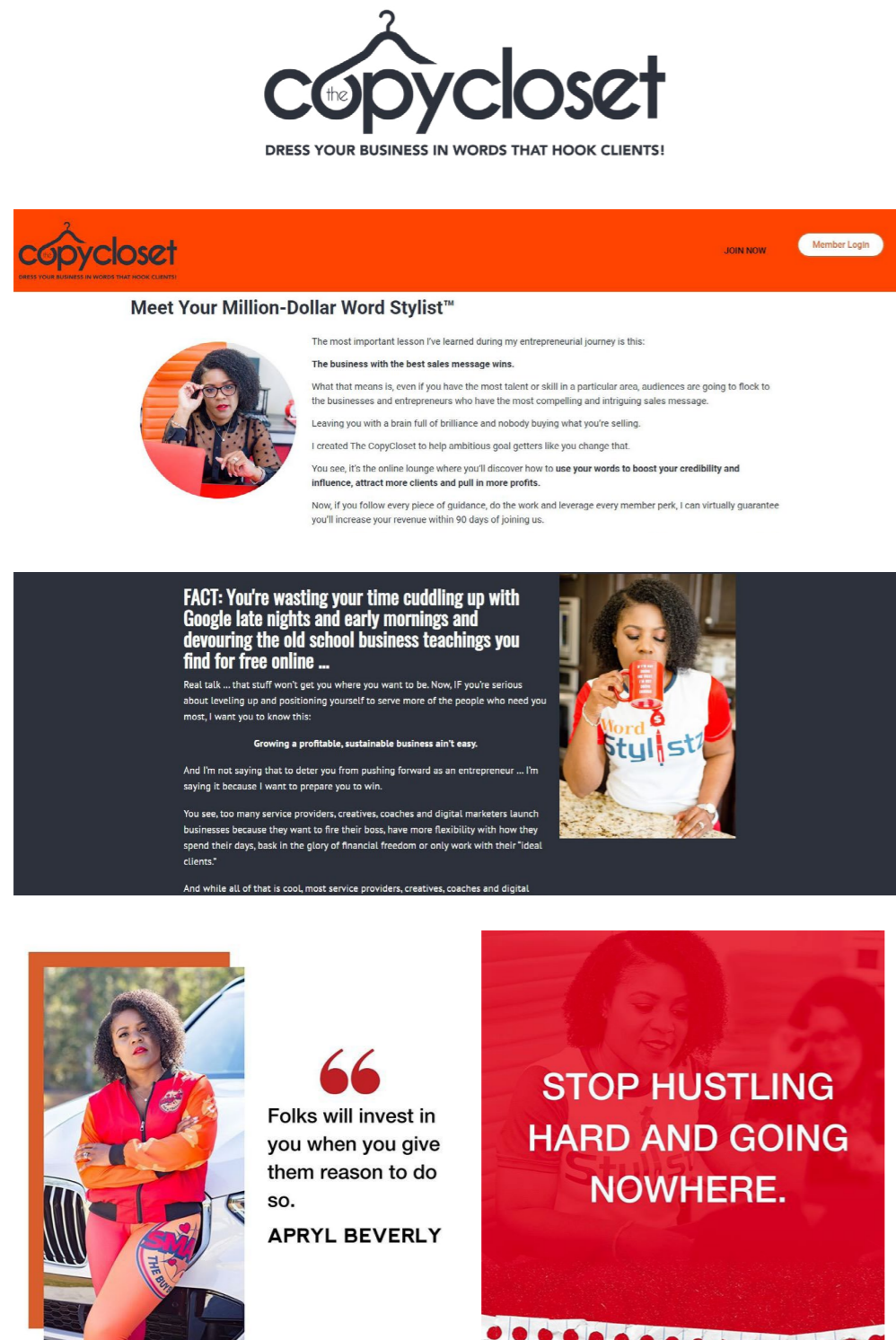


Figure 34. CopyCloset brand moodboard.
Source: <https://thecopycloset.com/>; <https://www.instagram.com/baabwriting/>

Summit in a Box

Summit in a Box is an online platform ran by Krista Miller that helps entrepreneurs learn about and launch their own virtual summits.

All branding and graphical elements were retrieved on the 12th of June from the Summit in a Box website www.summitinabox.co.

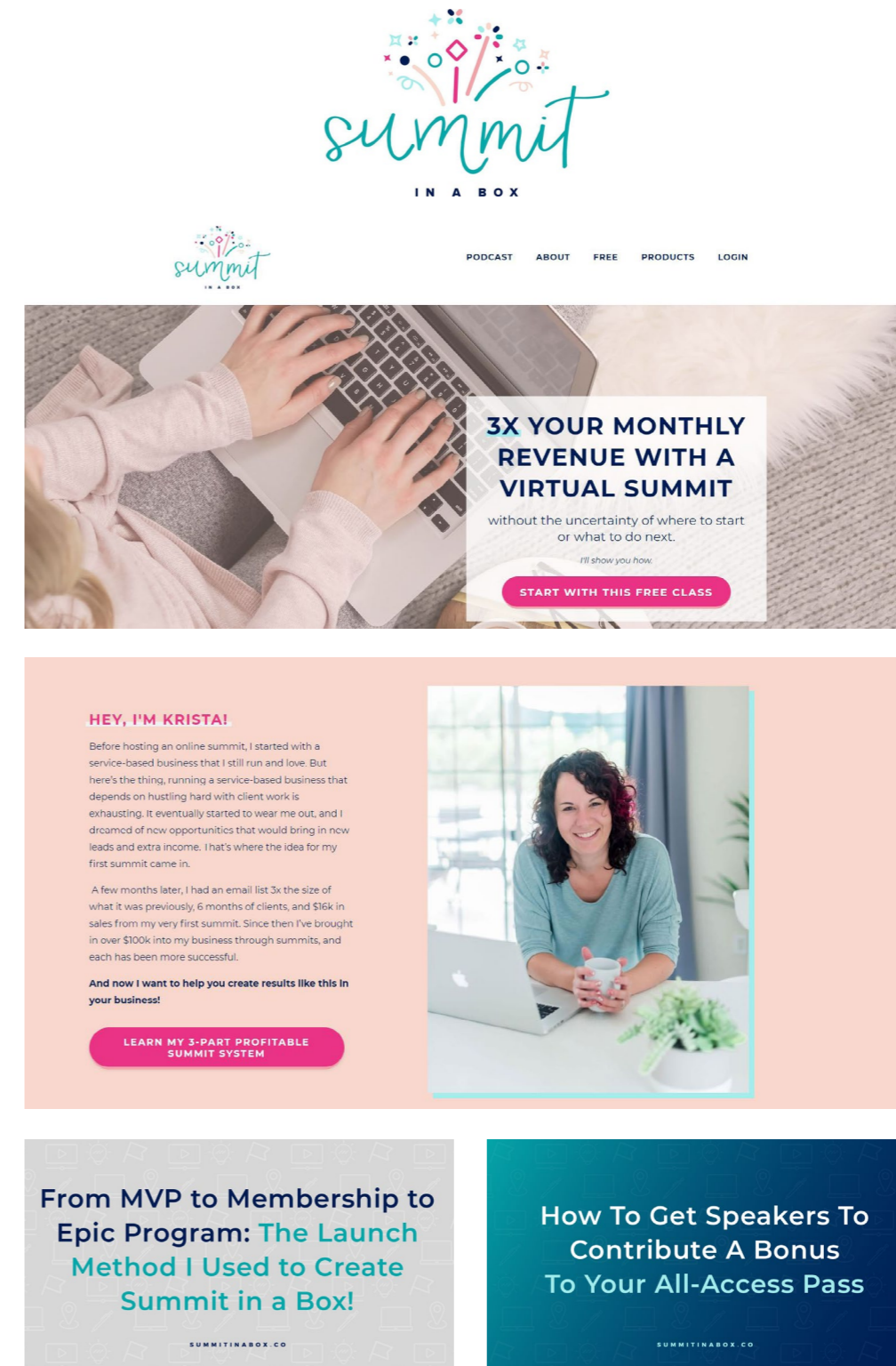


Figure 35. Summit in a Box brand moodboard.
Source: <https://www.summitinabox.co/>

Amy Porterfield

Amy Porterfield teaches entrepreneurs and business owners how to grow their email list, create online training courses and use online marketing strategies. She is the host of the Online Marketing Made Easy podcast.

All branding and graphical elements were retrieved on the 12th of June from Amy's website <https://www.amyporterfield.com/> and instagram @amyporterfield.

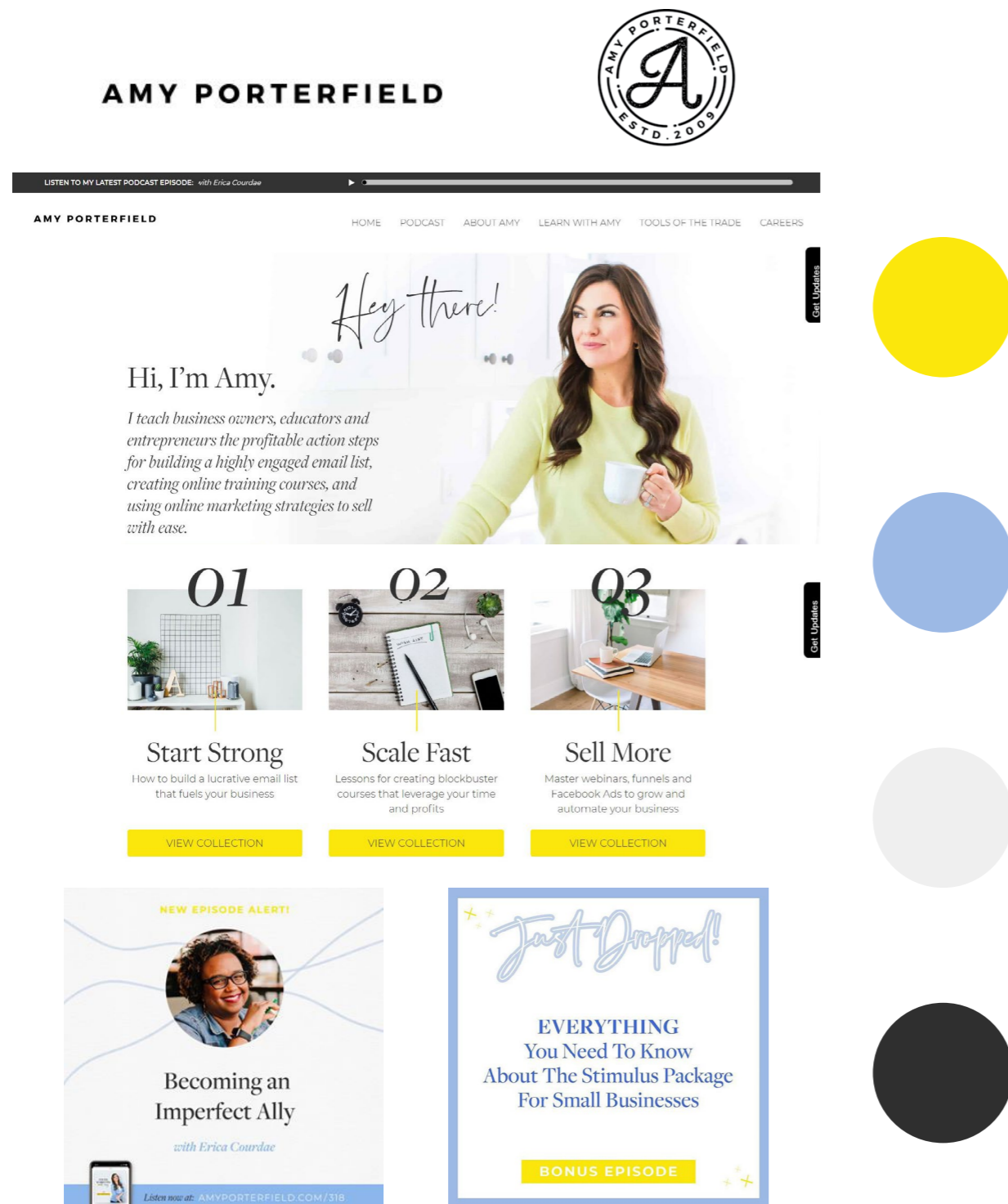


Figure 36. Amy Porterfield brand moodboard.

Source: <https://www.amyporterfield.com/>; <https://www.instagram.com/amporterfield/?hl=en>

Minimalist Boss

Minimalist Boss is an online platform ran by Allison Marshall that teaches entrepreneurs to declutter and simplify their life and online business. She also hosts the Take Imperfect Action podcast.

All branding and graphical elements were retrieved on the 12th of June from the Minimalist Boss website www.minimalistboss.com.

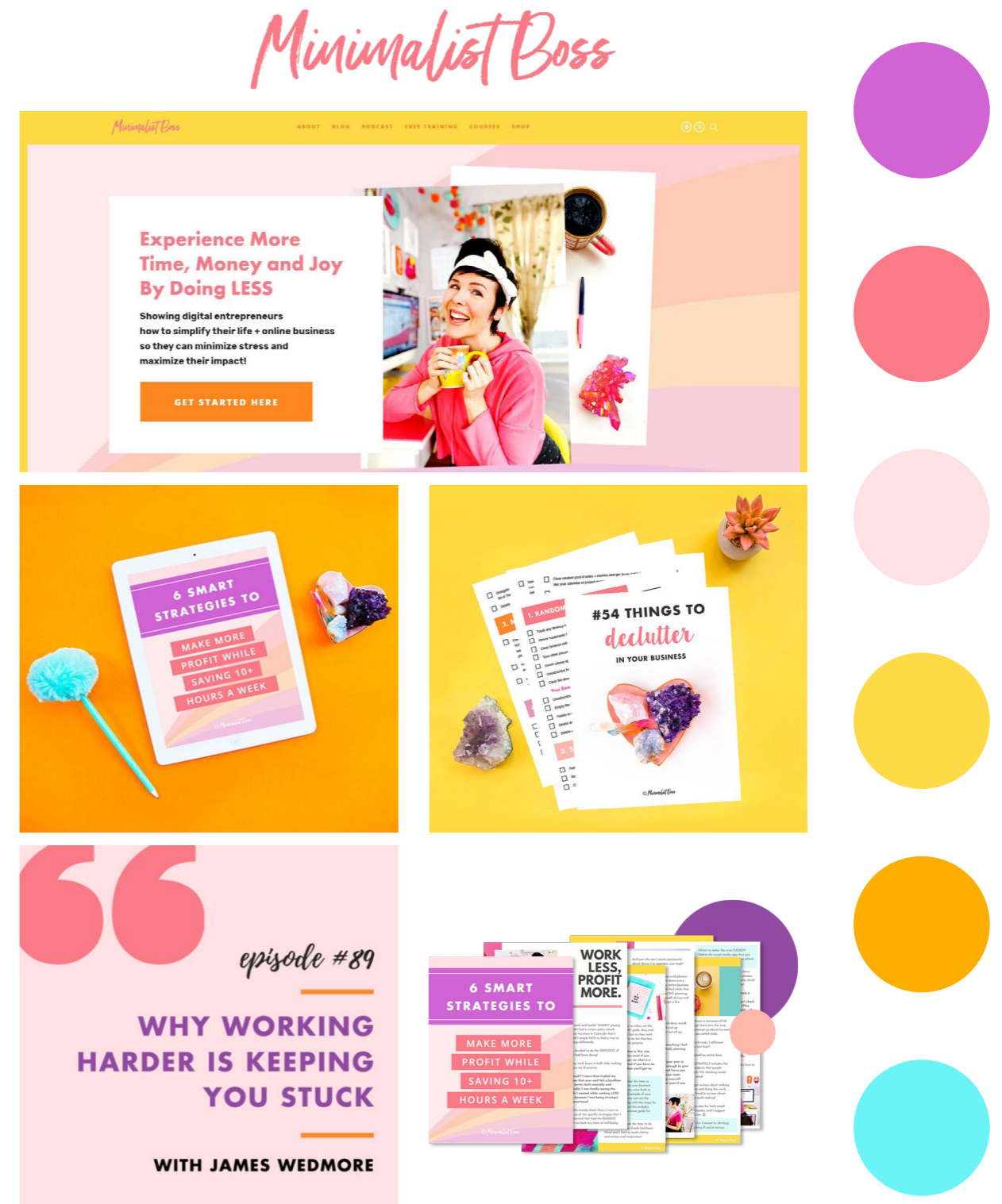


Figure 37. Minimalist Boss brand moodboard.

Source: <https://minimalistboss.com/>

Abbey Cappa

Abbey Cappa is the host of the She's Here For It podcast where she gives advice on social marketing strategies for businesses to grow.

All branding and graphical elements were retrieved on the 14th of June from Abbey's website www.abbeycappa.com.

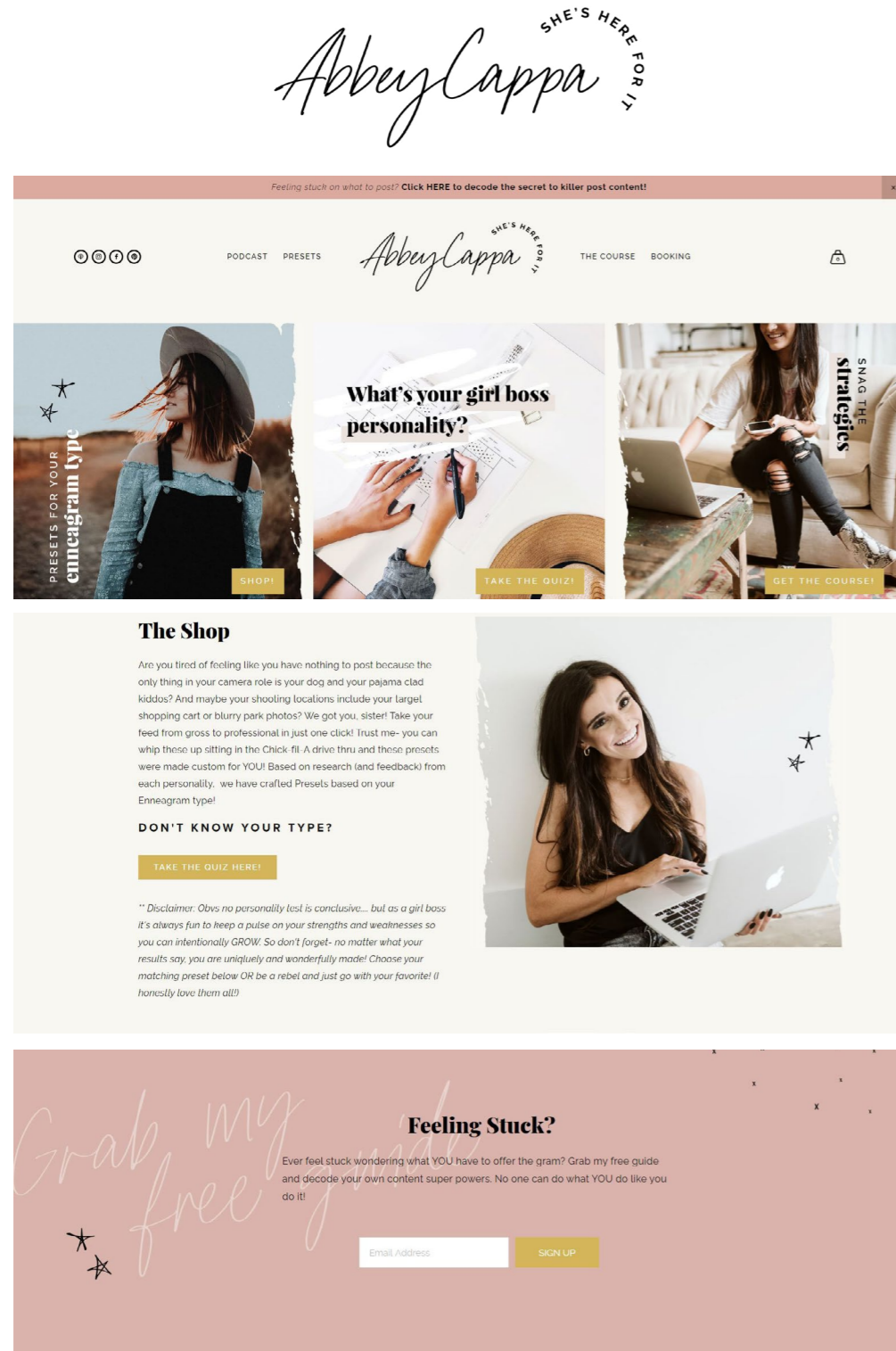


Figure 38. Abbey Cappa brand moodboard.
Source: <https://www.abbeycappa.com/>

Angie Lee

Angie Lee is the host of a personal development podcast called The Angie Lee Show where she helps entrepreneurs find their niche and grow their businesses.

All branding and graphical elements were retrieved on the 14th of June from Angie's website www.angielee.com.

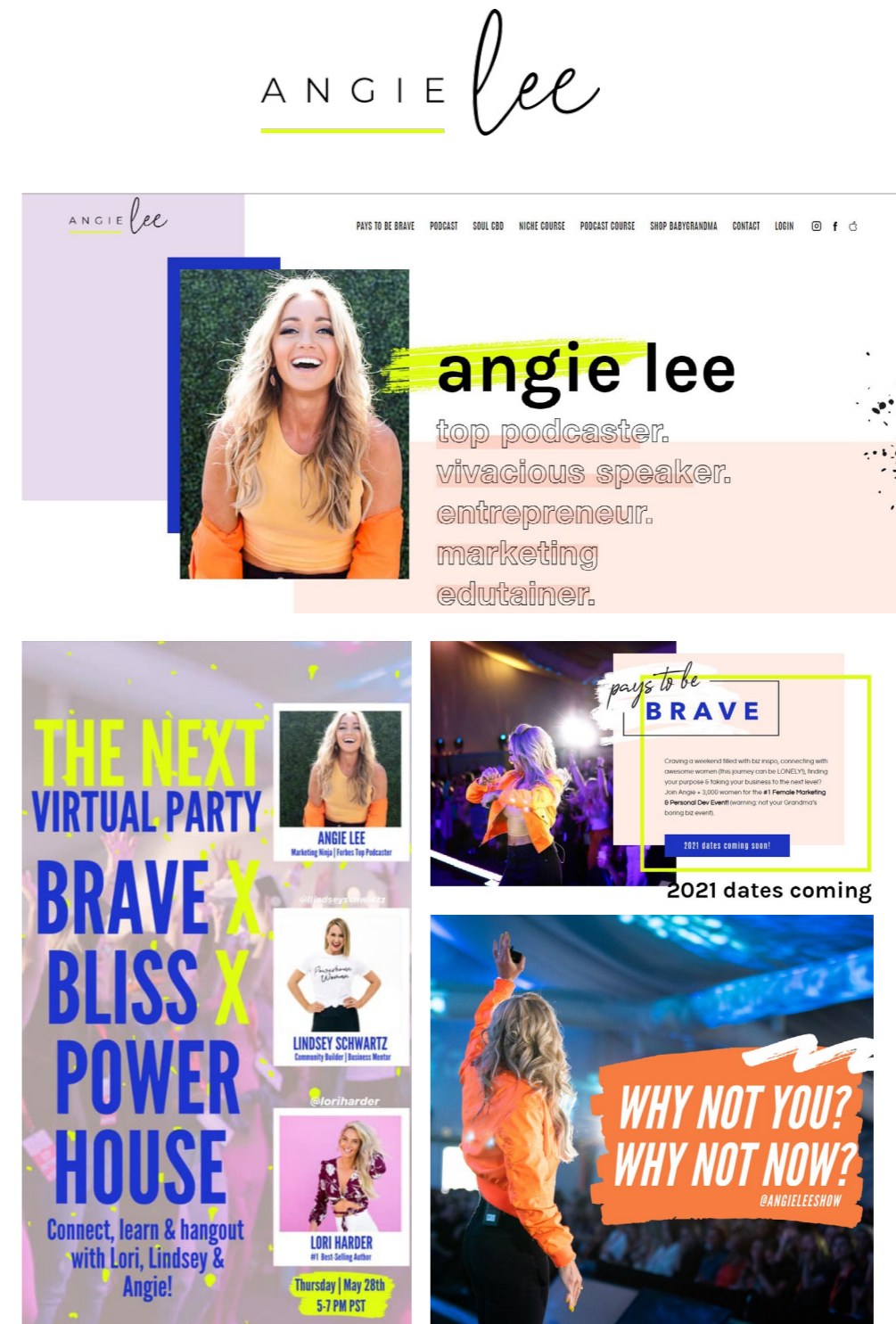
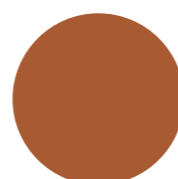
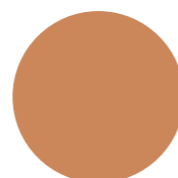
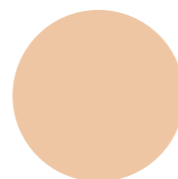
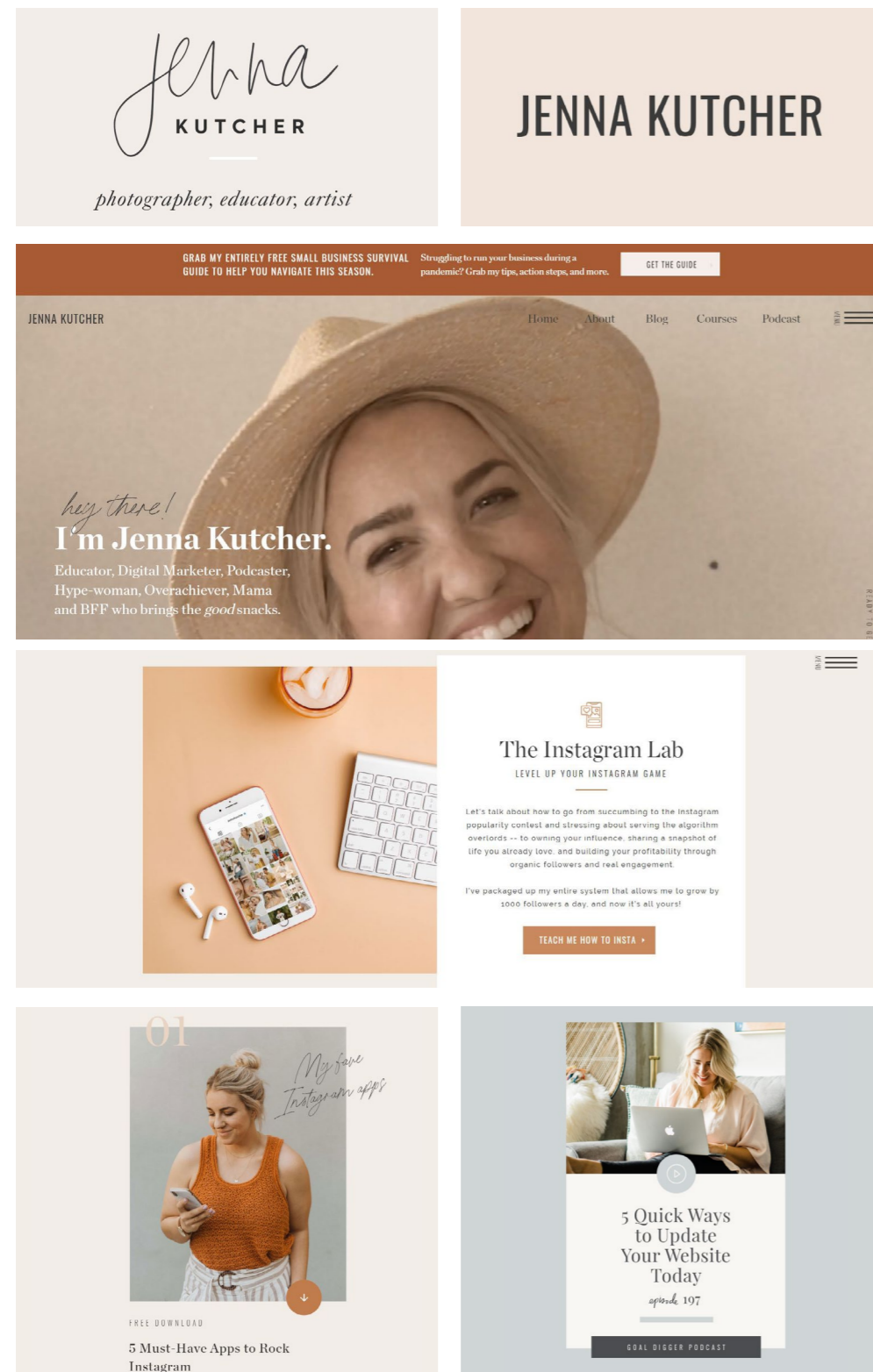


Figure 39. Angie Lee brand moodboard.
Source: <https://www.angielee.com/>

Jenna Kutcher

Jenna Kutcher is a marketing entrepreneur and host of the Goal Digger podcast. She helps other entrepreneurs to create and grow their online businesses.

All branding and graphical elements were retrieved on the 12th of June from Jenna's website www.jennakutcher.com.



Julie Solomon

Julie Solomon is a branding and marketing strategist and host of *The Influencer* podcast where she talks about influencer marketing.

All branding and graphical elements were retrieved on the 12th of June from Julie's website www.juliesolomon.net.

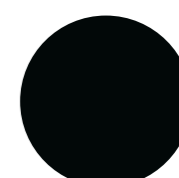
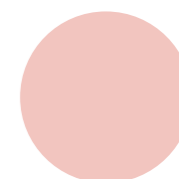
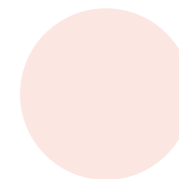
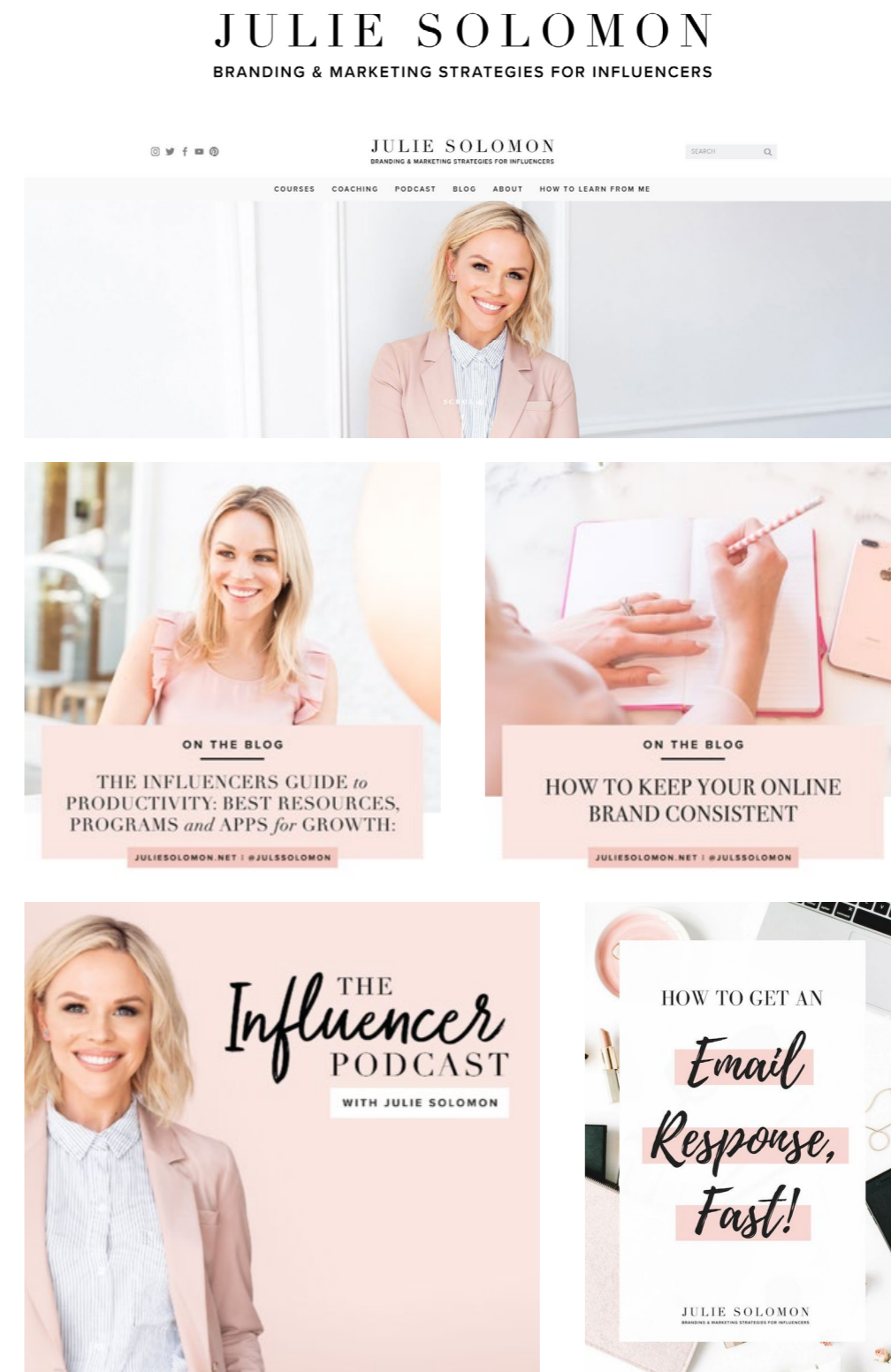


Figure 40. Jennifer Kutcher brand moodboard.
Source: <https://jennakutcher.com/>

Figure 41. Julie Solomon brand moodboard.
Source: <https://www.juliesolomon.net/>

Rachel Pedersen

Rachel Pedersen is host of the Social Media Secrets podcast. As a social media expert, she teaches businesses and entrepreneurs social media strategies to grow their business.

All branding and graphical elements were retrieved on the 18th of June from Rachel's website www.rachelpedersen.com.



Figure 42. Rachel Pederson brand moodboard.
Source: <https://rachelpedersen.com/>

Becoming Boss

Becoming Boss is a brand ran by Kristen Boss where she teaches online business owners and entrepreneurs to build, scale and grow their businesses.

All branding and graphical elements were retrieved on the 18th of June from the Becoming Boss website www.kristenboss.com

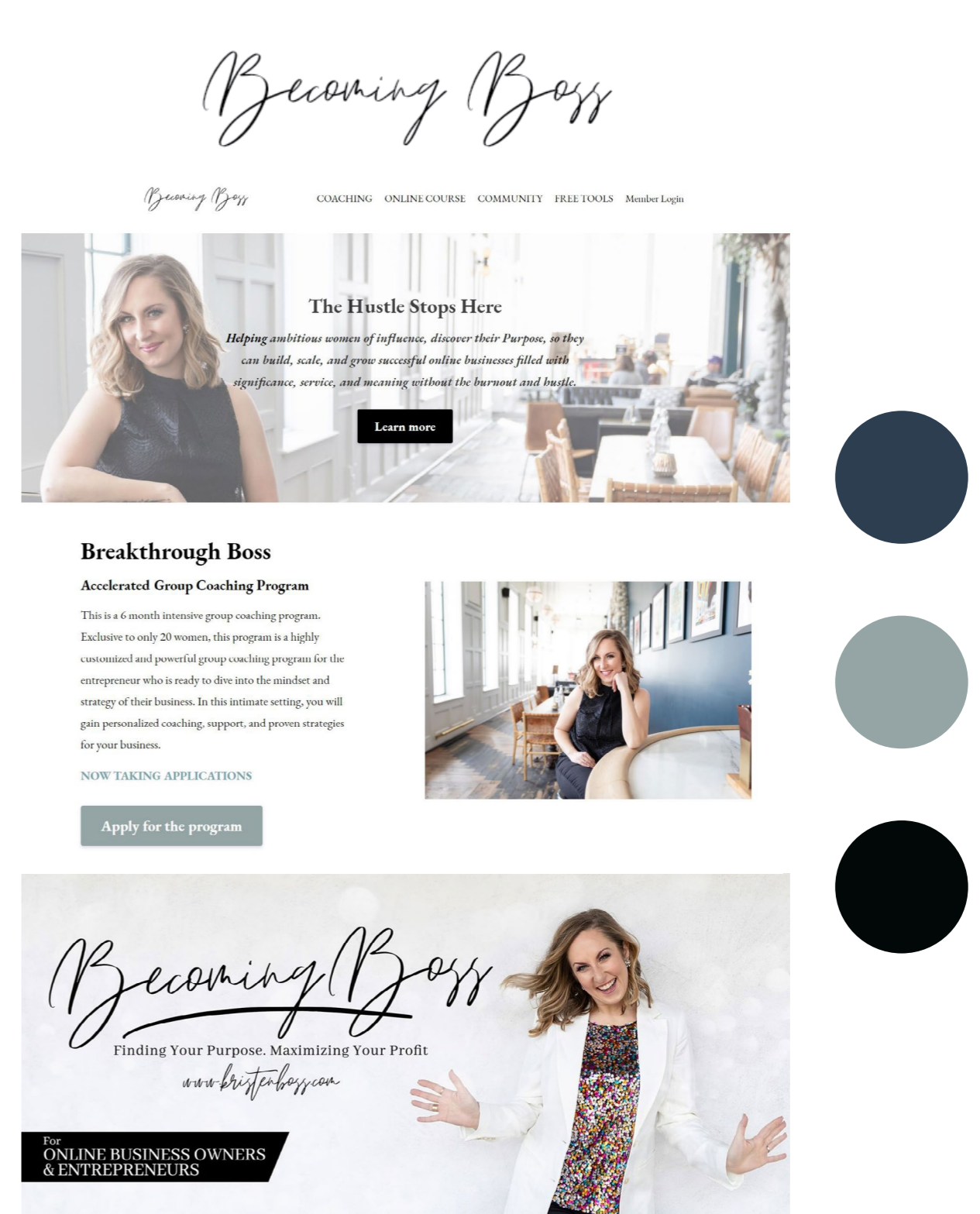
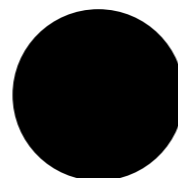
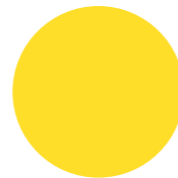
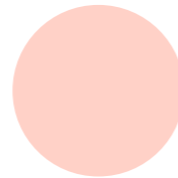


Figure 43. Becoming Boss brand moodboard.
Source: <https://www.kristenboss.com/>

Vanessa Lau

Vanessa Lau is an online marketing strategist, entrepreneur and content marketing expert. She teaches entrepreneurs to build a business through social media.

All branding and graphical elements were retrieved on the 18th of June from Vanessa's website www.vanessalau.co and [instagram @vanessalau.co](https://www.instagram.com/vanessalau.co).



Kelly Roach

Kelly Roach is host of *The Unstoppable Entrepreneur* podcast, a best selling author and a business strategist. She helps online business owners and entrepreneurs scale their businesses.

All branding and graphical elements were retrieved on the 18th of June from Kelly's website www.kellyroachcoaching.com.

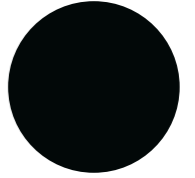
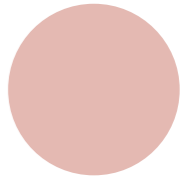
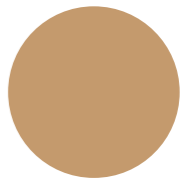
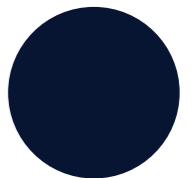


Figure 44. Vanessa Lau brand moodboard.

Source: <http://www.vanessalau.co/>; <https://www.instagram.com/vanessalau.co/?hl=en>

Figure 45. Kelly Roach brand moodboard.

Source: <https://kellyroachcoaching.com/>

3.1.5 Peers & Competitors Branding Analysis

The analysis of Kate's competitors and peers' brands will focus on the different elements of a brand identity. The conclusions of this analysis is hereby summarized into the following bullet points and infographics:

Logo

- The majority of the logos (76%) are a wordmark of the name of the brand (usually a personal brand).
- Over half of the logos (52%) don't use any color other than black in the logo.
- The most common typeface for the wordmark has a calligraphic style.
- Almost half (48%) of the analyzed brands have a secondary logo. This means either a shorter version or variant of the main logo or a different logo altogether.
- 14% are an isologo
- 14% are an imagotype

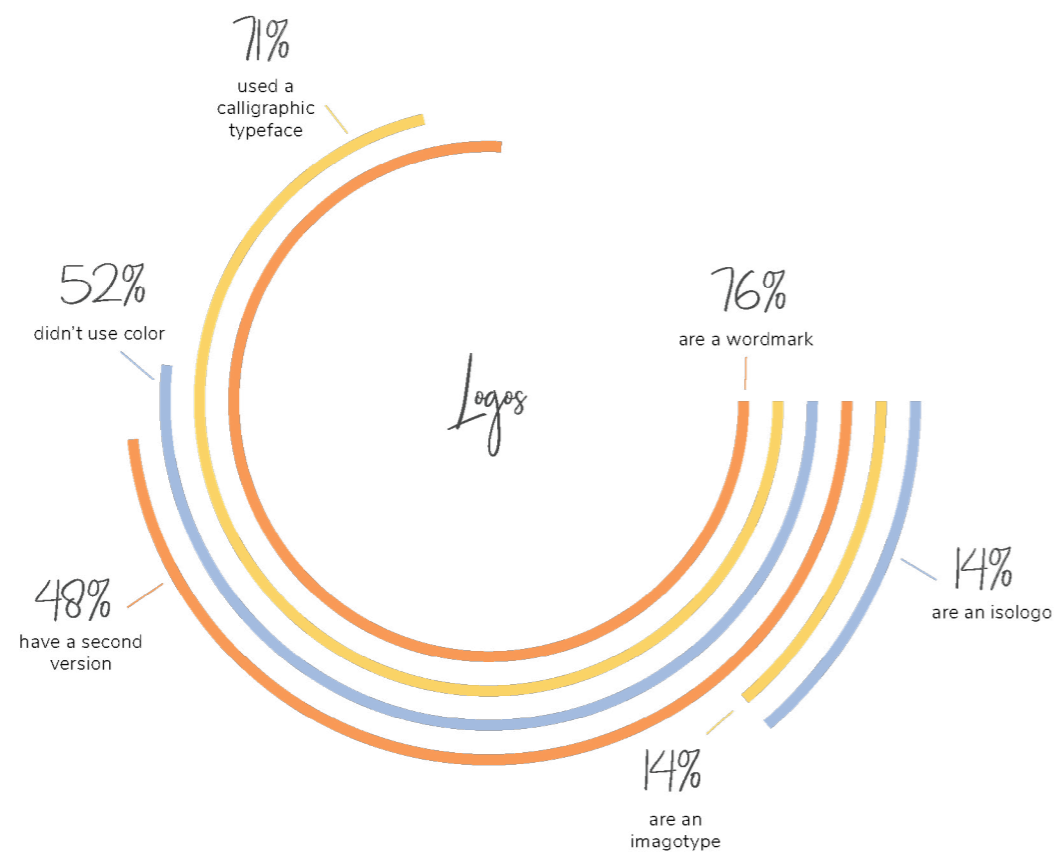


Figure 46. Competition logo analysis infographic.
Source: own elaboration.

Typography

- The text used on their websites as well as on other graphics for social media or digital products tend to combine a calligraphy styled typeface along with a serif or sans-serif typeface.
- Sans-serif typefaces are most popular for paragraph text.
- Some brands (38%) opt for a sans-serif typeface for short titles.
- Over half of the brands (57%) use the typeface of their logo also for other graphics on their websites or social media content.
- Most brands (76%) use more than two different typaces for their visual content. This includes their website, social media graphics and the graphics of their own digital products such as courses or templates.

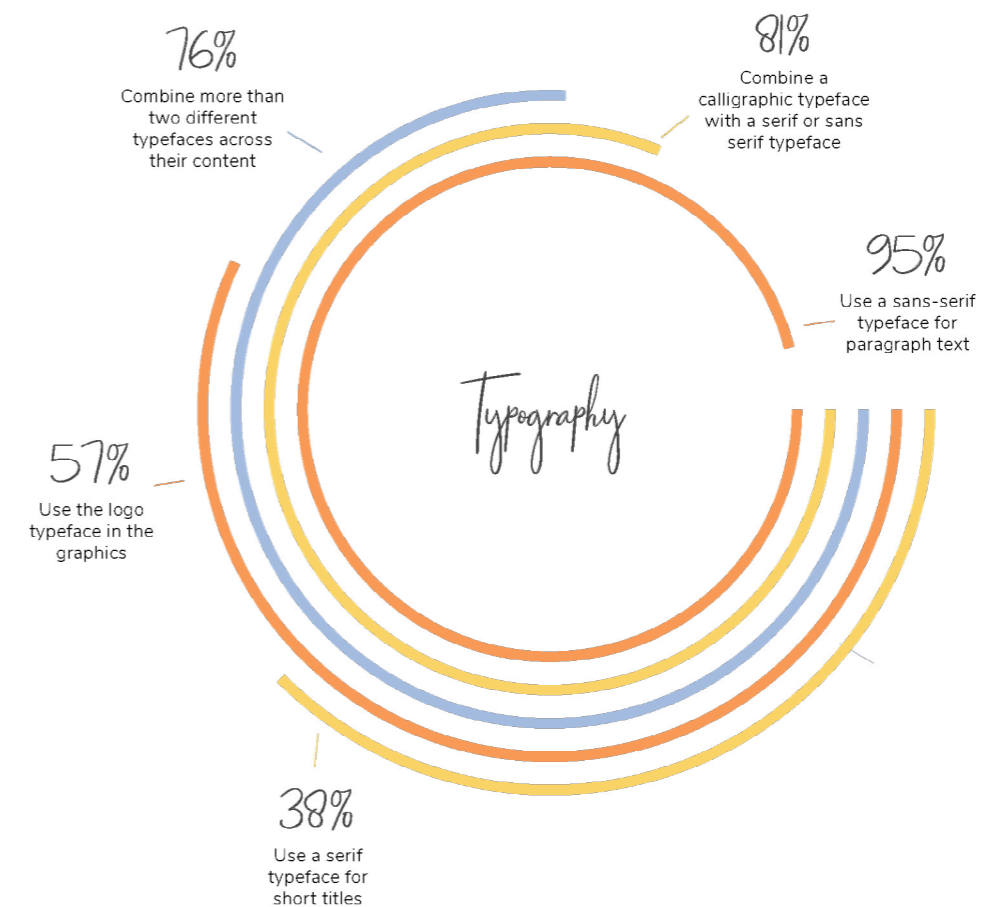


Figure 47. Competition typography analysis infographic.
Source: own elaboration.

Color Palette

Below is an overview of each of the analyzed competitors and peers' color palettes. It is worth noting that this overview does

not differentiate between the primary and secondary colors due to the author not having access to this information.



Figure 48. Competition color palettes overview.
Source: own elaboration.

The following graphics map out the colors from the color palettes based on Saturation - Hue (Figure 49) and Luminance - Hue (Figure 50).

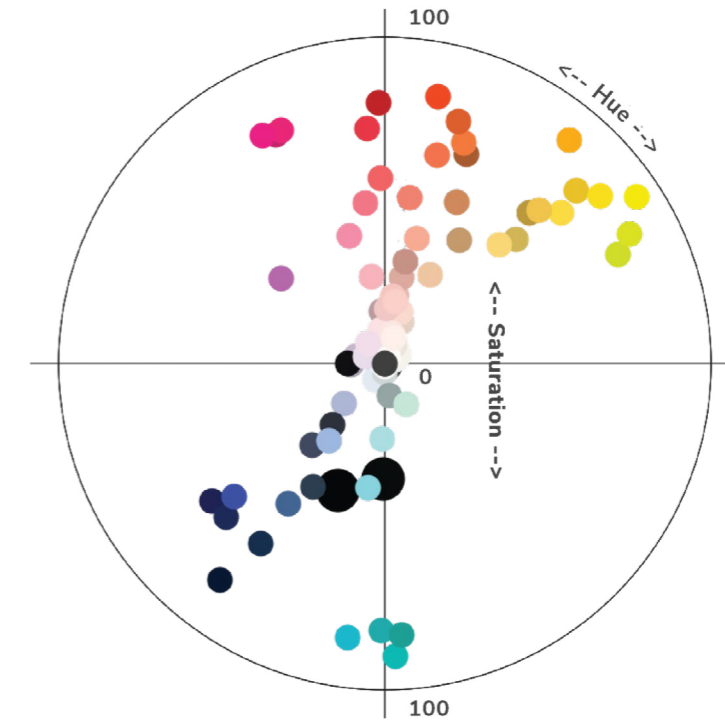


Figure 49. Colors mapped based on Saturation - Hue.
Source: https://www.geotests.net/couleurs/frequences_en.html#

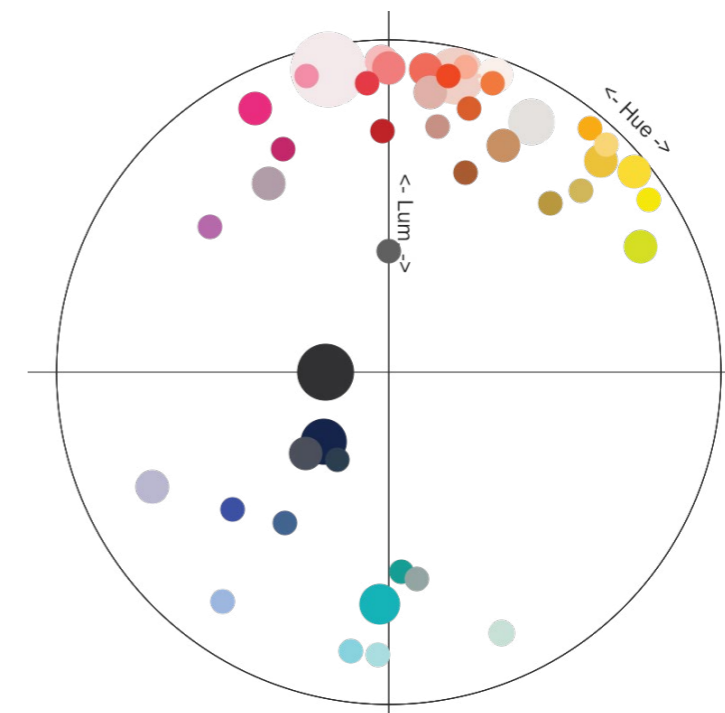


Figure 50. Colors mapped based on Luminance - Hue.
Source: https://www.geotests.net/couleurs/frequences_en.html#

The figures below show the proportion of the analyzed colors (in percentages) that fall into the different saturation ranges (Figure 51).

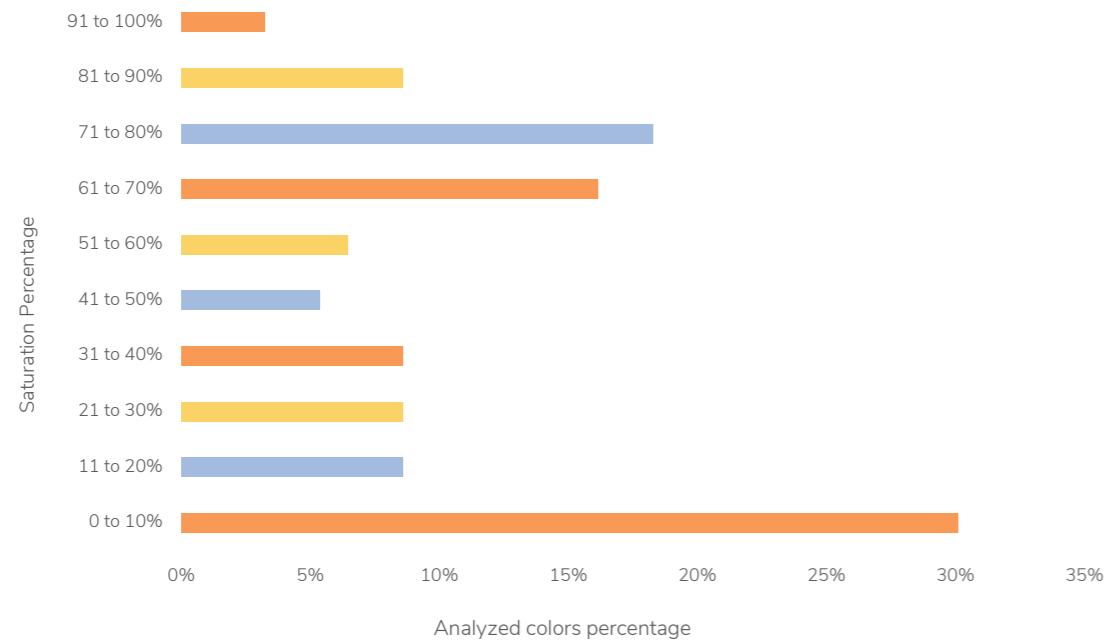


Figure 51. Distribution of colors by saturation ranges.
Source: own elaboration.

- 30% of all the analyzed colors from the color palettes have a saturation between 0 and 10%

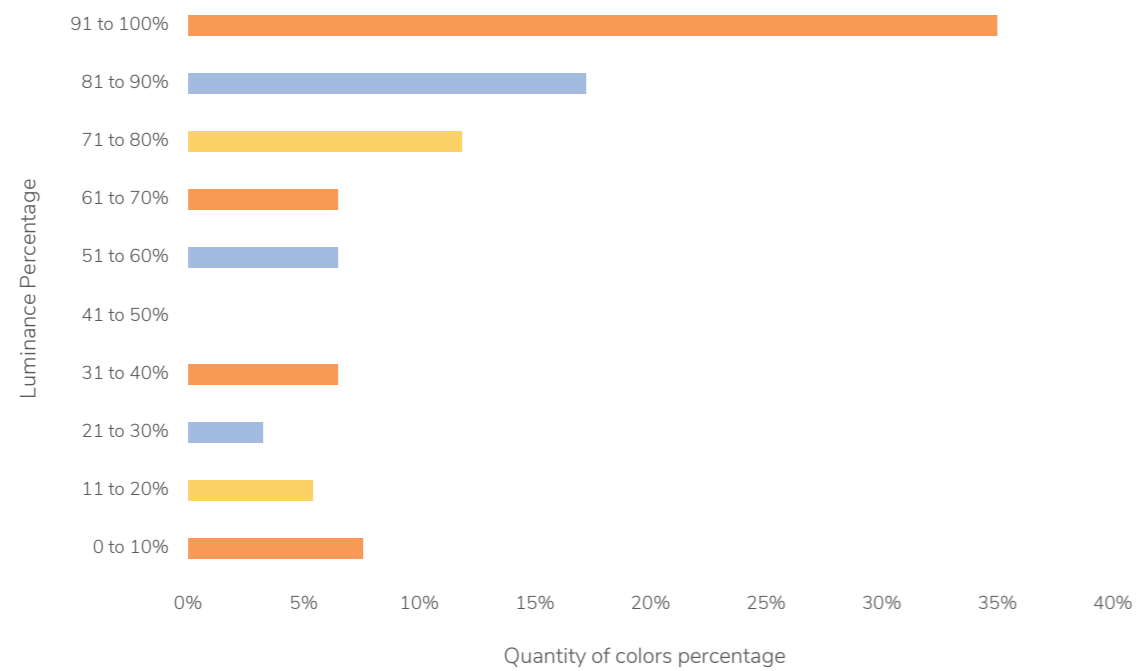


Figure 52. Distribution of colors by luminance ranges.
Source: own elaboration.

- 35% of all the analyzed colors have a luminance between 91 and 100%

The same was done with the amount of colors that fall into the different luminance ranges (Figure 52).

Patterns & Applications

- Most (86%) use the same branding colors for the graphic design of their products, such as courses, books, programs etc.
- Half (52%) of the analysed brands use templates for their social media graphics which reinforces the branding elements and maintains cohesion.
- Half (48%) make use of icons, either on their website or as the thumbnail on their instagram highlights.
- 43% use stock photos in their social media graphics.
- 38% use decorative elements, such as hand-drawn arrows, stars, brush strokes or similar for their social media graphics or websites.
- The majority of the brands consist only of solid colors. Only 28% use patterns and 14% use textures as part of their branding.

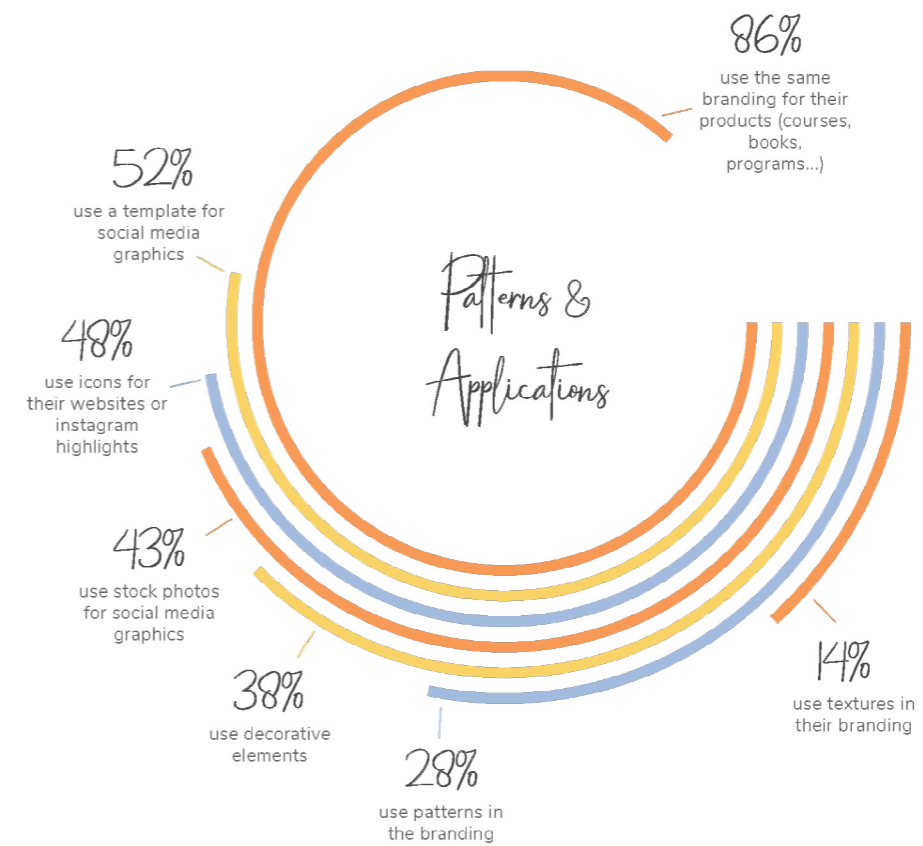


Figure 53. Competition patterns and applications analysis infographic.
Source: own elaboration.

3.1.6 Interview Insights

At the beginning of the project, the author arranged 2 in-depth interview sessions with the client, Kate Doster, in order to further understand the full scope of their profession as well as their values, vision and mission. These sessions also helped to connect with the client and uncover their personal preferences while also becoming acquainted with

their own personality which will inevitably be transferred to the brand's identity due to Kate being the brand in itself.

Both interviews were recorded and transcribed (the full transcriptions can be found in Appendix B). Below are a some of the most valuable insights gathered from the interviews.



It's really just my responsibility to help people learn how to express themselves. So I help (...) give people the confidence to be themselves and to be able to sell.

I want my students to feel seen, heard, and encouraged.

This year is about stepping into more of that aspirational role while still being ridiculously approachable. Because that's just me.

"Where I particularly help people out is by treating people like people."

I am the very definition of an Ultra Super Creative - my socks never match, my room is never clean and my desk has a million things on it, that's just me in a nutshell.

I don't think the [old brand] colors go well together (...) It just feels too heavy.

I don't want anything black or red.

I want it airy but I also would like it to have a pop of color but I can't figure out what pop of colors to have.

I want something that is textured, fun. Something that is kind of soft and approachable, a little eclectic.

I like eclectic minimalism.

3.2 Lean Brand and Archetype Workshop

In order to identify the brand's predominant archetype, a workshop was prepared and carried out together with the client.

The expected outcome of this workshop is as follows:

1. Identify the brand's predominant archetype.
2. Create a lean brand canvas summarizing in a one-pager the brand's character and core.

In order to achieve this, the author will reuse the materials and toolkit facilitated during a brand UX workshop at TU Delft, coached by Ramon Schreuder (2019) from movinginteraction.com. Slight changes were made to the materials, particularly a few of the names of the archetypes were modified in order to match those proposed by Mark and Pearson. In the digitization of the materials the aesthetics were also changed in order

to maintain the graphic design of this thesis, yet content-wise it remains the same.

The outcome of this workshop will serve as an initial brief of Kate's brand with a common understanding between client and designer of the brand's core elements and character as well as the overarching archetype.

The lean brand canvas, which includes the resulting archetype, will be used to write the design brief for the revamping project and therefore, will serve to orientate the designer during the creative process.

Nevertheless, regular check-ins with the client is necessary in order to verify and align the possible subjective takes on the given archetype.

Figure 54. Interview quotes.
Source: own elaboration.

Workshop Content and Agenda

The workshop was prepared to last approximately 1 hour 30 minutes and consists of the following structure:

Map Your Brand

This is a two page worksheet that includes the essential information of the brand such as the name, a brief description of what it offers or provides and the vision. A key question in this worksheet is to reflect on and describe the brand as if it were another person (not themselves). This forces the client to view the brand from a third person perspective and facilitates with adopting an objective stand-point when describing it.

Moreover, the client must list the brand's key values in the form of adjectives. This is often a difficult question to answer, thus to ease the process and ensure a meticulous selection another sheet with a list of 148 adjectives is provided. Initially, the client will be told to select ten adjectives from the complete list and highlight the top three from that initial selection. All ten chosen adjectives must be written down as they are essential for the next steps.

The second page of this worksheet includes multiple questions which will help the client reflect both on the brand's personality such as it's motivation and reputation, as well as on the brand's core; the north star guiding it in all its actions.

Wheel of Archetypes

This worksheet consists of a wheel with all of the different archetypes, as identified by Mark & Pearson in their book *The Hero & the Outlaw*, along with a list of the adjectives that best define each one.

With the prior selection of ten adjectives at hand, the client must find and pin-point them on the worksheet. This must be done as follows: the top three key adjectives will be identified with a circle while the remaining seven will be accentuated with a small arrow.

Next, the client will "add up" the points acquired in each archetype as follows: adjectives that are circled will be worth three points while those with a small arrow will be worth two points. This way, the top three values will be given more weight in the final tally. The archetype with the most points is the "winner", although it is also worth noting the second closest.

Lean Brand Canvas

This is the last worksheet and will be used to summarize all of the previously gained knowledge into a one-pager. It will include the brand character (the values, personality and archetype) and the brand core (promise, proof and discriminator).

This canvas will be included in the brief of the project and will serve as an orienting tool for the creative process.

3.2.1 Archetype Workshop Results

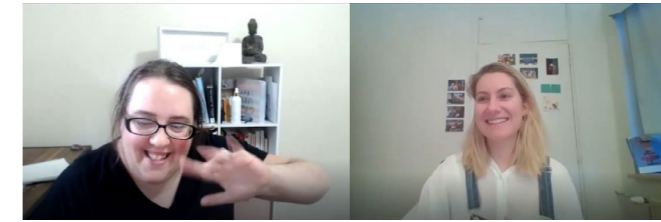


Figure 55. Client call. Source: own elaboration.

Below are images of the filled-in worksheets. The completed worksheets can also be found in Appendix C.

MAP YOUR BRAND

LAY THE FOUNDATION

Brand Name (product/service)

Kate Doster

Description - Explain what you do or provide (in one sentence)

Kate provides digital courses for ethical entrepreneurs who want to learn how to communicate with their audience in a way that makes them and their wallets smile.

Vision

It is possible to sell and market to your audience in a simple, fun and profitable way by treating people like people.

BRAND CHARACTER & CORE

If you brand were a person (not yourself), how would you describe him/her?

She is very approachable and caring. She loves to inspire and brings a very lighthearted approach to everything. She cares very deeply about her customers.

Values - Complete top values exercise

<u>Top 10</u>	<u>Top 3</u>
Caring	Playful
Cheerful	Inspiring
Creative	Nurturing
Easy-going	
Inspiring	
Entertaining	
Friendly	
Honest	
Nurturing	
Playful	

MAP YOUR BRAND

PERSONALITY: MOTIVATION & REPUTATION

1. What do you (as a brand) stand for/believe in?

I believe in honesty, making things fun and being approachable. I believe you don't have to be a sleazebag to make money online and that you don't have to be born an entrepreneur, you can learn.

2. What's making you (as a brand) authentic?

I lead by example. I am honest. My word choice makes me stand out.

3. Try to summarize this into a short personality statement:

Kate Doster is a brand that is 100% honest and leads by example. Kate truly believes in the potential of her audience to become successful online entrepreneurs.

CAPTURE BRAND CORE

These last questions will help you articulate your brand core: the heart and soul of the brand, guiding it in all its actions.

1. Functional benefits (promise)

(What are the main things that you do/provide?)

I teach people how to create and sell digital products using e-mail marketing.

2. Emotional benefits (promise)

(How should clients feel/think about you?)

Clients not only feel inspired but also that we can be best friends I genuinely care about them.

3. Reasons to believe (proof)

(The proof that validates your promises)

I make sells daily and so do my students: The facebook group has constant updates on sales, launches and success stories. Also, I was a copywriter prior to this.

4. Discriminator / USP (unique promise + proof)

(The biggest difference between you and competitors) Combine your unique promise with proof into a concise statement.

1. Lighthearted approach.
2. I was a copywriter prior to this so I have the technical skills to tech others how to write to sell.
3. I mix in energetics and a can-do mindset.

Figure 56. Filled in worksheets: Map Your Brand.

Source: own elaboration.

SELECT KEY CHARACTERISTICS

On this page you'll find a long list of specific values. These characteristics can be used to describe look & feel, as well as the behavior of your brand. We're using **adjectives** as values because they help you to really envision your brand as a person.

1. Take a few minutes to first read all values before you start.
2. Now, tick about 10 that seem most fitting to your brand.
3. When you're done, circle your top 3 values. Yes, only three!
4. Can you mentally rank your top 3 values in order of importance?

- | | | | |
|--|--|--|--|
| <input type="checkbox"/> Accessible | <input type="checkbox"/> Casual | <input type="checkbox"/> Curious | <input type="checkbox"/> Efficient |
| <input type="checkbox"/> Active | <input type="checkbox"/> Charismatic | <input type="checkbox"/> Cutting-edge | <input type="checkbox"/> Empathetic |
| <input type="checkbox"/> Adventurous | <input type="checkbox"/> Charming | <input type="checkbox"/> Dangerous | <input type="checkbox"/> Empowering |
| <input type="checkbox"/> Ambitious | <input type="checkbox"/> Cheeky | <input type="checkbox"/> Daring | <input type="checkbox"/> Energetic |
| <input type="checkbox"/> Analytical | <input checked="" type="checkbox"/> Cheerful | <input type="checkbox"/> Delicate | <input checked="" type="checkbox"/> Entertaining |
| <input type="checkbox"/> Artistic | <input type="checkbox"/> Chic | <input type="checkbox"/> Desirable | <input type="checkbox"/> Exciting |
| <input type="checkbox"/> Assertive | <input type="checkbox"/> Clever | <input type="checkbox"/> Detailed | <input type="checkbox"/> Familiar |
| <input type="checkbox"/> Authentic | <input type="checkbox"/> Collaborative | <input type="checkbox"/> Direct | <input type="checkbox"/> Fancy |
| <input type="checkbox"/> Attentive | <input type="checkbox"/> Colorful | <input type="checkbox"/> Disciplined | <input type="checkbox"/> Fascinating |
| <input type="checkbox"/> Attractive | <input type="checkbox"/> Comfortable | <input type="checkbox"/> Distinctive | <input type="checkbox"/> Festive |
| <input type="checkbox"/> Authoritative | <input type="checkbox"/> Committed | <input type="checkbox"/> Dramatic | <input type="checkbox"/> Fierce |
| <input type="checkbox"/> Bold | <input type="checkbox"/> Compassionate | <input type="checkbox"/> Dry | <input type="checkbox"/> Flirty |
| <input type="checkbox"/> Brave | <input type="checkbox"/> Confident | <input type="checkbox"/> Dynamic | <input type="checkbox"/> Formal |
| <input type="checkbox"/> Busy | <input type="checkbox"/> Convenient | <input type="checkbox"/> Earthy | <input type="checkbox"/> Free |
| <input type="checkbox"/> Capable | <input type="checkbox"/> Courageous | <input checked="" type="checkbox"/> Easy-going | <input type="checkbox"/> Fresh |
| <input checked="" type="checkbox"/> Caring | <input checked="" type="checkbox"/> Creative | <input type="checkbox"/> Eccentric | <input checked="" type="checkbox"/> Friendly |

SELECT KEY CHARACTERISTICS

- | | | | |
|---|---|--|---|
| <input type="checkbox"/> Fun | <input type="checkbox"/> Loyal | <input type="checkbox"/> Rebellious | <input type="checkbox"/> Traditional |
| <input type="checkbox"/> Functional | <input type="checkbox"/> Mischievous | <input type="checkbox"/> Refined | <input type="checkbox"/> Trend-setting |
| <input type="checkbox"/> Generous | <input type="checkbox"/> Modern | <input type="checkbox"/> Reliable | <input type="checkbox"/> Trustworthy |
| <input type="checkbox"/> Glamorous | <input type="checkbox"/> Nostalgic | <input type="checkbox"/> Responsible | <input type="checkbox"/> Unconventional |
| <input type="checkbox"/> Honourable | <input type="checkbox"/> Novel | <input type="checkbox"/> Revolutionary | <input type="checkbox"/> Unique |
| <input checked="" type="checkbox"/> Honest | <input checked="" type="checkbox"/> Nurturing | <input type="checkbox"/> Romantic | <input type="checkbox"/> Visionary |
| <input type="checkbox"/> Idealistic | <input type="checkbox"/> Objective | <input type="checkbox"/> Secure | <input type="checkbox"/> Visual |
| <input type="checkbox"/> Imaginative | <input type="checkbox"/> Open-minded | <input type="checkbox"/> Selfless | <input type="checkbox"/> Warm |
| <input type="checkbox"/> Impulsive | <input type="checkbox"/> Opinionated | <input type="checkbox"/> Sensual | <input type="checkbox"/> Whimsical |
| <input type="checkbox"/> Independent | <input type="checkbox"/> Optimistic | <input type="checkbox"/> Serious | <input type="checkbox"/> Wild |
| <input type="checkbox"/> Individual | <input type="checkbox"/> Organized | <input type="checkbox"/> Silly | <input type="checkbox"/> Witty |
| <input type="checkbox"/> Informed | <input type="checkbox"/> Original | <input type="checkbox"/> Simple | <input type="checkbox"/> Young |
| <input type="checkbox"/> Intimate | <input type="checkbox"/> Passionate | <input type="checkbox"/> Smart | |
| <input type="checkbox"/> Innovative | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Sociable | |
| <input checked="" type="checkbox"/> Inspiring | <input type="checkbox"/> Positive | <input type="checkbox"/> Soothing | |
| <input type="checkbox"/> Intelligent | <input type="checkbox"/> Powerful | <input type="checkbox"/> Spiritual | |
| <input type="checkbox"/> Intense | <input type="checkbox"/> Practical | <input type="checkbox"/> Spontaneous | |
| <input type="checkbox"/> Intuitive | <input type="checkbox"/> Predictable | <input type="checkbox"/> Stable | |
| <input type="checkbox"/> Inventive | <input type="checkbox"/> Professional | <input type="checkbox"/> Stimulating | |
| <input type="checkbox"/> Inviting | <input type="checkbox"/> Pure | <input type="checkbox"/> Straightforward | |
| <input type="checkbox"/> Kind | <input type="checkbox"/> Quiet | <input type="checkbox"/> Strong | |
| <input type="checkbox"/> Light | <input type="checkbox"/> Quirky | <input type="checkbox"/> Sublime | |
| <input type="checkbox"/> Lively | <input type="checkbox"/> Raw | <input type="checkbox"/> Sweet | |
| <input type="checkbox"/> Logical | <input type="checkbox"/> Real | <input type="checkbox"/> Thoughtful | |

Figure 57. Filled in worksheet: Selection of Key Characteristics.
Source: own elaboration.

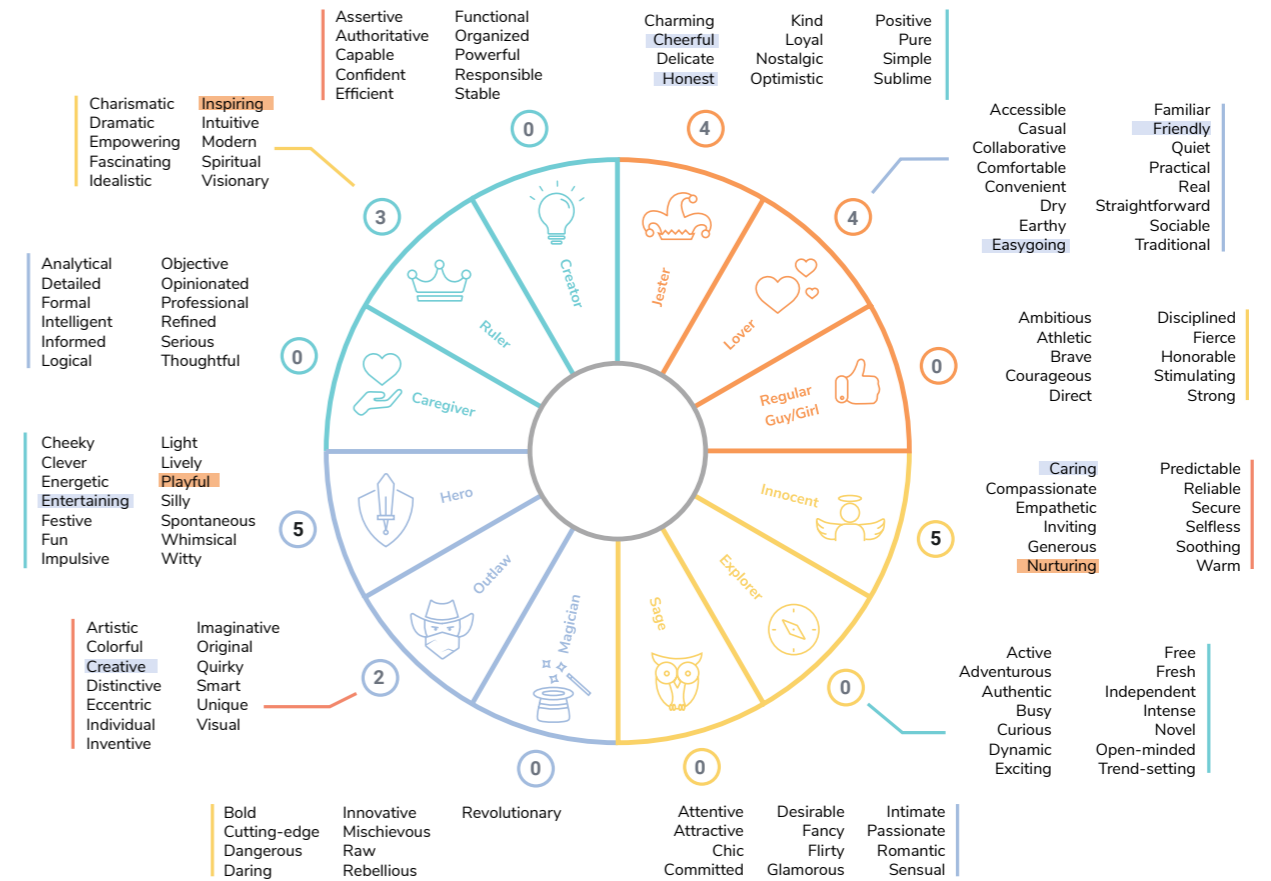


Figure 58. Filled in worksheet: Wheel of Archetypes.
Source: own elaboration.

The resulting archetype was a tie between the Caregiver and the Jester.

Brand name: Kate Doster

Description: Kate provides digital courses for ethical entrepreneurs who want to learn how to communicate with their audience in a way that makes them and their wallets smile.

Vision:

It is possible to sell and market to your audience in a simple, fun and profitable way by treating people like people.

BRAND CHARACTER (FORM)

Values	Anti-values
1 // Playful	but not Zany
2 // Inspiring	but not Arrogant
3 // Nurturing	but not Overprotective
Personality	
Kate Doster is a brand that is 100% honest and leads by example. Kate truly believes in the potential of her audience to become succesful online entrepreneurs.	
Archetypes	
1 // Caregiver	3 // Citizen
2 // Joker	4 // Innocent

BRAND CORE (CONTENT)

Promises (functional + emotional benefits)

I teach people how to create and sell digital products using email marketing.

Clients not only feel inspired but also that we can be best friends I genuinely care about them.

Proof (reasons to believe)

I make sales daily and so do my students: The Facebook group has constant updates on sales, launches and success stories.

Also, I was a copywriter prior to this.

Discriminator (USP)

1. Lighthearted approach.
2. I was a copywriter prior to this so I have the technical skills to tech others how to write to sell.
3. I mix in energetics and a can-do mindset.

Figure 59. Filled in worksheet: Lean Brand Canva.
Source: own elaboration.



3.3 The Caregiver Archetype

Also known as the parent, altruist, supporter or helper. The Caregiver is compassionate, nurturing, dedicated and caring (Fellner, 2019). In their book *The Hero and the Outlaw*, Mark and Pearson (2001) list the essential qualities of a caregiving relationship as empathy, communication, consistency (i.e. commitment) and trust.

"Caregivers like to do nice things for others. Their desire to anticipate customer needs and to accommodate them is not simply about good business; it defines their basic motivation in working" (Mark and Pearson, 2001, p.222).

According to Mark and Pearson (2001, p.224), a Caregiver organization does not highlight their own caring, but rather the care and concern the client has for others. Therefore, the product or service offered by the company will enable the customer to better help and be more effective in caring and providing for other's wants and needs.

Representative Motto

“ Treat others the way you would like to be treated. ”

Strengths

Compassionate
Caring
Reliable

Voice

Kind
Encouraging
Supportive

Brand Experience

To make people feel supported and provided for while also helping them stay connected with and care about one another (Mark & Pearson, 2001).



3.4 The Jester Archetype

Also known as the Entertainer or Joker. The Jester is witty, entertaining, lively and spontaneous (Fellner, 2019). Mark and Pearson (2001) write in their book that, despite being able to have fun alone, the Jester encourages others to interact and have fun with each other. "The Jester lets it rip, demonstrating a refreshing faith that it is possible to be truly oneself and be accepted and even adored by others" (Mark & Pearson, 2001, p. 196). According to Mark and Pearson, the Jester promises that any ordinary activity can indeed be fun and has an ability to highlight the bright side of any negative situation. Furthermore, the Jester lives in the present moment, i.e. does not have to time to regret the past or worry about the future, and assures that life can be easy (Mark & Pearson, 2001).

The Jester organization keeps entertainment at the heart of the company but most of all, "the Jester helps us get out of trapped, small-time thinking" (Mark & Pearson, 2001, p. 203).

Representative Motto

“ If it's not fun, you're not doing it right. ”

Strengths

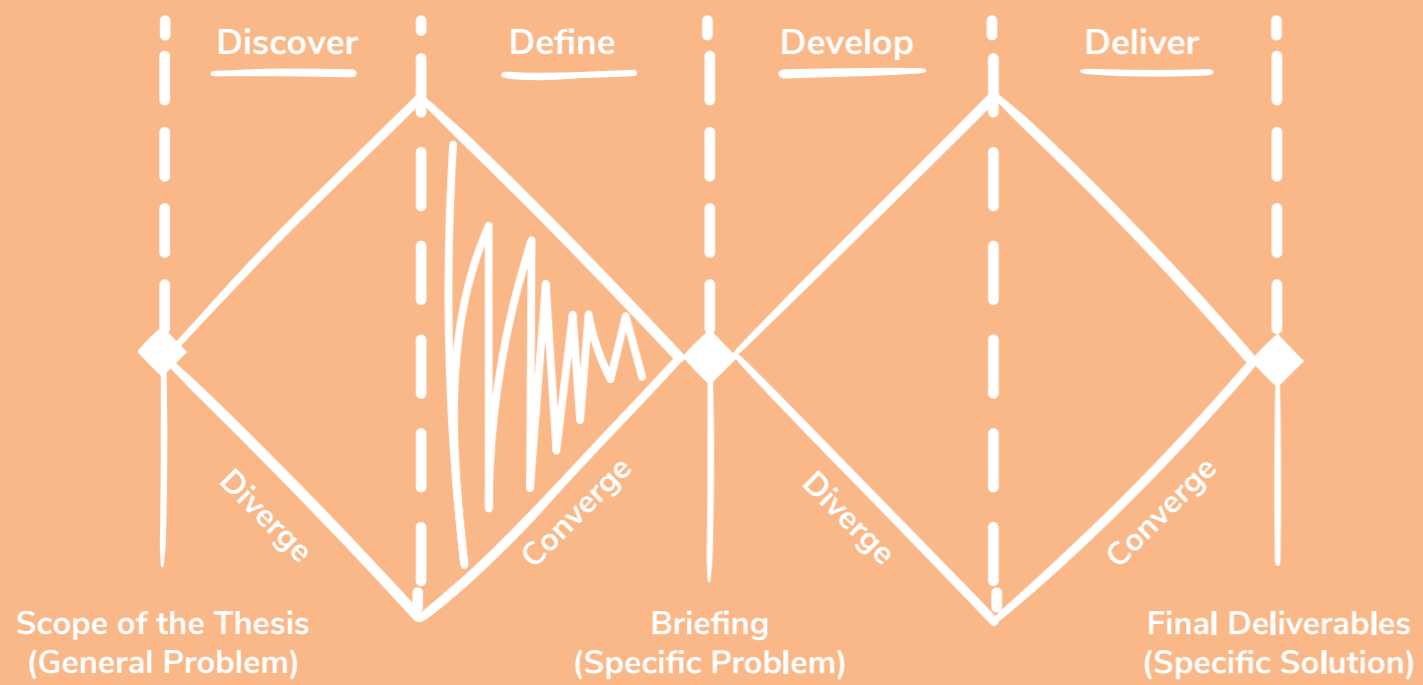
Lively
Fun
Witty

Voice

Playful
Clever
Energetic

Brand Experience

To help people have a good time and feel that they belong (Mark & Pearson, 2001).



04.
Define

4.1 Design Brief

Research on briefs in general is very limited and there is no agreement on the ideal format or approach to create one. In his book *Creating the Perfect Design Brief*, Philips (2004) notes that this is mostly due to the large variety of design disciplines, each of which require different types of information in order for the brief to be useful, as well as the individual approach each organization takes for the structure of a brief in keeping with their own culture and procedures.

According to Jones & Askland (2012) the brief serves as a validation tool for designers to periodically refer to during the creative process, especially when making key decisions, in order to ensure the direction of the project is on-course.

Philips (2004) highlights that a design brief should be written, not verbal, in order to avoid any misunderstandings in the future. Although it requires some time to reflect on and complete, Philips ultimately believes that in the long-run a written brief

can shorten the overall length of a project while also fostering creativity. Furthermore, Petersen, Joo & Takahashi (2015) concluded from an experiment with students on creating inspirational design briefs that writing the brief early on in the creative process can help with the initial development of ideas and concepts leaving more time to test, detail and refine them.

Moreover, Philips (2004) adds that a good design brief should be co-developed and written along with the client once both sides have had a substantial dialogue over the project in question. For this reason, the design brief related to this thesis will be developed based on the information obtained from the initial research performed by the author along with the results from the lean brand canvas co-created with the client. Thus, it will include the client's raw input.

Finally, the brief also serves to align both the client and the designer on the expected outcome of the project.

Design Brief - Kate Doster Brand Revamp

Objective

This is a branding project for freelancer Kate Doster's personal brand. Currently, Kate Doster has a very strong verbal identity but is lacking a strong visual identity which, on the one hand, is consistent and cohesive across all of the brand's many touchpoints, and on the other, is an accurate representation of the values, mission, vision and promise as a brand.

Therefore, this project consists of revamping the Kate Doster brand ensuring that the visuals are in line with the verbal identity for which the brand is known. The objective is to achieve a cohesive narrative across all of the different touchpoints which in turn will improve the brand's recognizability as well as enhance customer loyalty through a strong brand identity that resonates with the audience.

The Brand - Kate Doster

Kate Doster is a freelance marketing specialist. She hosts a podcast called "Inbox Besties" in which she helps coaches, bloggers, and course creators gain subscribers and maintain them with the power of compelling email marketing. Alongside her podcast, Kate also shares her know-how by means of online courses and coaching where she touches upon other marketing-related topics such as copywriting, audience finding and landing pages.

“ I provide digital courses for ethical entrepreneurs who want to learn how to communicate with their audience in a way that makes them and their wallets smile. ”

Touchpoints

Kate's business is 100% online and consequently she is present on many different online platforms; namely Facebook, Instagram, Pinterest, Twitter, Spotify, Apple Podcast, Stitcher and her personal website www.katedoster.com.

The new branding will have a mainly digital application and should be versatile enough to work across multiple channels and platforms.

Mission and Vision

The brand's mission is to teach and encourage fellow entrepreneurs to sell their product through email marketing.

“It is possible to sell and market to your audience in a simple, fun and profitable way by treating people like people. I believe you don't have to be a sleazebag to make money online and that you don't have to be born an entrepreneur, you can learn.”

Kate's vision is to further grow her brand and expand towards other channels such as YouTube or releasing a book on Amazon. Despite this ambition to grow, she is keen on remaining ridiculously approachable.

Brand Values

1. Playful but not zany.
2. Inspiring but not arrogant.
3. Nurturing but not overprotective.

Personality

Kate Doster is a brand that is 100% honest and leads by example. Kate truly believes in the potential for her audience to become successful online entrepreneurs.

Philosophy

“Treat people like people and let your personality shine through.”

Brand Promises

Kate teaches entrepreneurs everything related to email marketing in a friendly and close-knit environment. The learning process in itself is a fun and inspiring experience where students feel they are supported throughout the whole journey.

“Clients not only feel inspired but also that we can be best friends. I genuinely care about them.”

Discriminator

1. Lighthearted approach. Unique word choice.
2. Kate was a copywriter prior to this so she has the technical skills to teach others how to write to sell.
3. A mix of energetics and a can-do mindset.

Brand Strategy

The brand strategy will build upon Kate's strongest quality: her personality. To do this, the underlying brand archetype is identified. Thus far, Kate's success is largely due to her up-beat and caring tone and attitude,

which deeply resonates with her audience. The identification of the brand archetype is to ensure that the key characteristics of her personality are accurately transferred to her brand identity, this way creating a coherent and consistent brand identity.

The archetype is to be used as a guidance for the designer during the creative process. All creative decisions and concept evaluations should keep in mind the suitability with the brand archetype.

Brand Archetype

Kate's predominant archetype is a mix between the Caregiver and the Jester, although the client herself leans more towards the former.

Deliverables

The outcome of this project will be a new brand identity for Kate Doster which will be delivered in the form of a brand identity manual. This manual is to be used by Kate Doster herself or by third parties involved with the brand.

Furthermore, the client will receive a set of social media and presentation templates designed in Canva, which is an online design tool the client uses currently for her social media graphics.

Do's & Don'ts

The client has the following preferences and comments that are to be taken into account during the creative process:

- The main color of the brand should be orange.
- Colorful yet airy.

- No black or red.
- Soft and approachable.
- Needs textures for the background of the website.
- Use measurement unit in pixels.

5.1 Logo Proposals & Evaluation

Assuming that the many different solutions created in the Develop phase derive from the information provided in the brief, we can infer that they are all valid and appropriate. Nevertheless, in order to evaluate which are most suitable, an evaluation criteria was appointed. This criteria takes into account the previous literature review on what defines a good logo. This is that the logo is: simple, relevant, versatile, distinctive and timeless. Since it is fairly difficult to estimate the longevity and memorability of a logo without carrying out an in-depth study with the involvement of independent valuers, the timeless and distinctive attributes will not be used as evaluation criteria. Moreover, the versatility attribute will be sub-divided and evaluated as two separate qualities: legibility and adaptability.

Therefore, the evaluation will be carried out using the following criteria:

- **Simplicity.** Both in the form of the logo as well as in the use of colors.
- **Relevance.** This refers to a clear connection

between the logo and the brand. This does not necessarily mean that it must be an obvious marketing logo, but instead relevant to the brand identity.

- **Legibility.** The logo must be clear and easy to read, taking into account different sizes.
- **Adaptability.** Flexibility of the logo to be adequately used across different channels or mediums without losing quality.

The logos will also be evaluated based on the three main brand values, in order to ensure the direct relation to the archetype:

- **Inspiring**
- **Playful**
- **Nurturing**

Each criteria will be evaluated on a scale from one to five, with one being the least compliant and five being the most compliant. The author will also include further comments on the reasoning behind the scoring.

5.1.1 First Logo Proposals

The following pages will exhibit the many logo proposals. Below, the first four logos that were presented to the client are shown next to each other.

Each logo will be evaluated according to the criteria previously mentioned.

Finally, the comments from the client are listed.

The results of the evaluation process of the first logo concepts along with the client comments are the main guidelines in the subsequent iteration.

1.



2.



3.



4.



Figure 60. First logo proposals.
Source: own elaboration.

Logo #1

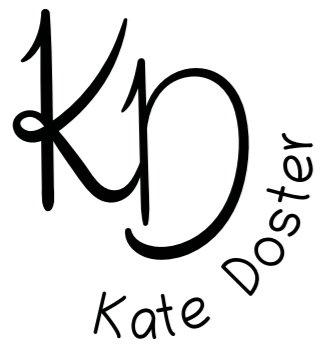
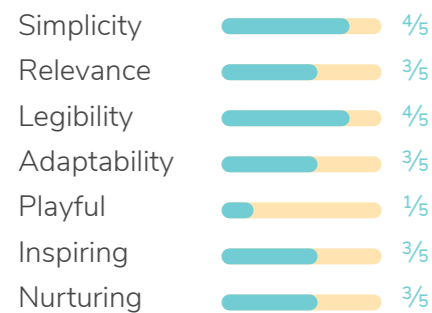


Figure 61. Logo proposal #1. Source: own elaboration.



Total points: 21/35

Advantages:

- Very simple and airy.
- The initials were hand-drawn which makes it unique.
- Possible to use the initials alone.

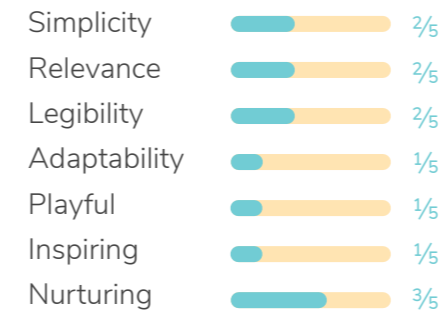
Disadvantages:

- Although the roundedness gives it a hint of playfulness it is overall very formal.

Logo #3



Figure 63. Logo proposal #3. Source: own elaboration.



Total points: 12/35

Advantages:

- The calligraphy and hand-drawn initials gives it a caring and affable feel. Moreover, handwriting is often associated with writing letters, which is usually very personal.

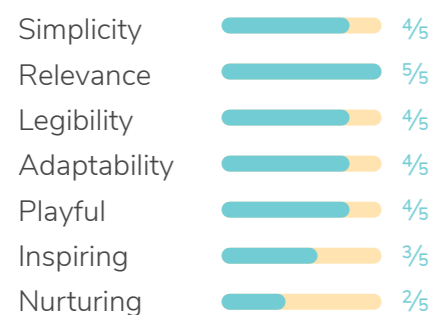
Disadvantages:

- Difficult legibility and adaptability.

Logo #2



Figure 62. Logo proposal #2. Source: own elaboration.



Total points: 26/35

Advantages:

- There is a direct reference to the brand's field of expertise (email marketing).
- Possible to use the envelope alone as a shorter version.
- The envelope was hand-drawn which gives it a friendly and caring feel.

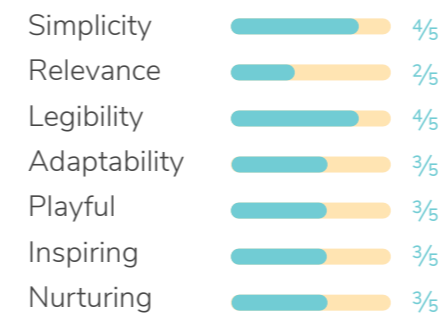
Disadvantages:

- It has a slight primary school vibe which can be interpreted as childish.

Logo #4



Figure 64. Logo proposal #4. Source: own elaboration.



Total points: 22/35

Advantages:

- Simple and airy.
- The calligraphy typeface gives it a kind and friendly feel. Moreover, handwriting is often associated with writing letters, which is usually very personal.

Disadvantages:

- Difficult adaptability.

The comments from the client when presenting these first logo's were:

- Really liked the calligraphic typeface, especially the one in logo #3 and #4.
- Doesn't like the background used in logo #3.
- Would like to see a different type of background, perhaps a geometrical shape.
- Worries regarding the legibility of certain letters in typeface used for logo #3.
- Would like to see other combinations of the envelope with a calligraphic typeface.

5.1.2 Second Logo Proposals

5.



6.



7.



8.

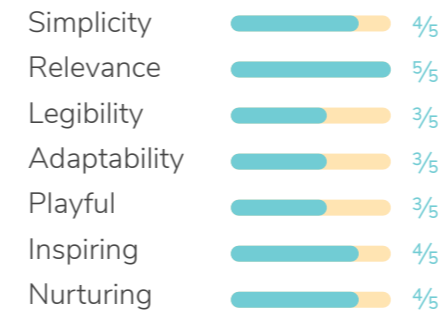


Figure 65. Second logo proposals. Source: own elaboration.

Logo #5



Figure 66. Logo proposal #5. Source: own elaboration.



Total points: 26/35

Advantages:

- Direct reference to the brand's field of expertise.
- Calligraphic typeface.
- Possible to use the envelope alone for smaller applications.

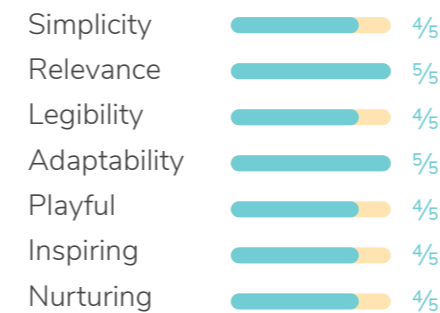
Disadvantages:

- Legibility may be compromised in smaller sizes.

Logo #6



Figure 67. Logo proposal #6. Source: own elaboration.



Total points: 30/35

Advantages:

- Direct reference to field of expertise.
- Calligraphic typeface.
- Possible to use the envelope alone for smaller applications.

Disadvantages:

- Difficult application on horizontal formats.

Logo #7

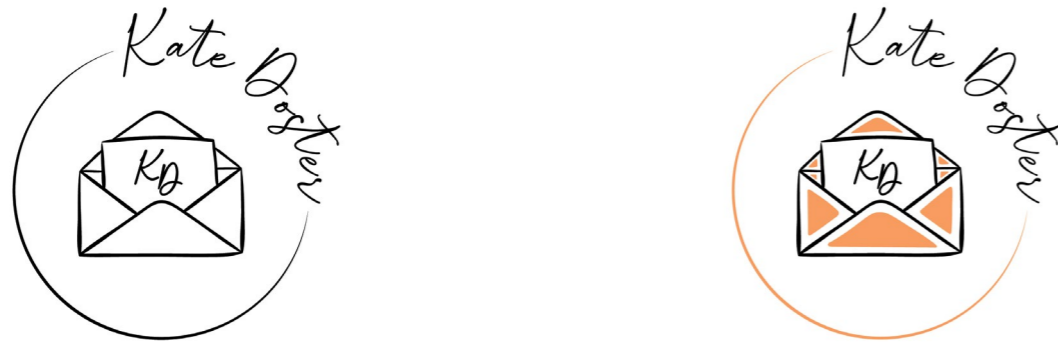
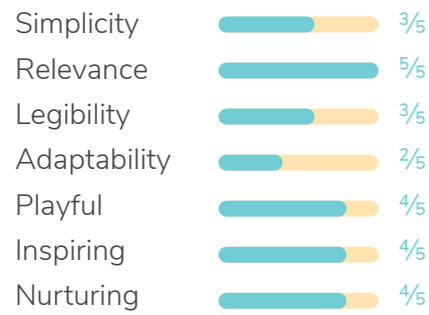


Figure 68. Logo proposal #7. Source: own elaboration.



Total points: 25/35

Advantages:

- Direct reference to field of expertise.
- Calligraphic typeface.
- Possible to use the envelope alone for smaller applications.

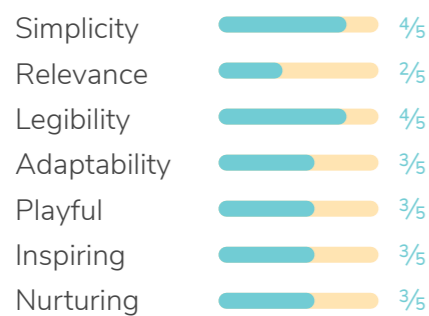
Disadvantages:

- Difficult legibility in smaller sizes.
- Difficult application on horizontal formats.

Logo #8



Figure 69. Logo proposal #8. Source: own elaboration.



Total points: 22/35

Advantages:

- Simple and airy.
- Calligraphic typeface.

Disadvantages:

- Difficult legibility in smaller sizes.

5.1.3 Ranking & Final Decision

Based on the evaluation criteria, below is the final ranking of all of the logos presented to the client from highest rated to lowest. Some logos have the same score thus they share a position. The ranking shows that the logos with a direct relation to the brand's field have higher scores.

Nevertheless, the client's preference is logo #8, highlighted in blue. Within the ranking it is in the 4th position and has an overall high score based on the evaluation criteria. In order to improve legibility a final iteration is made on this logo.

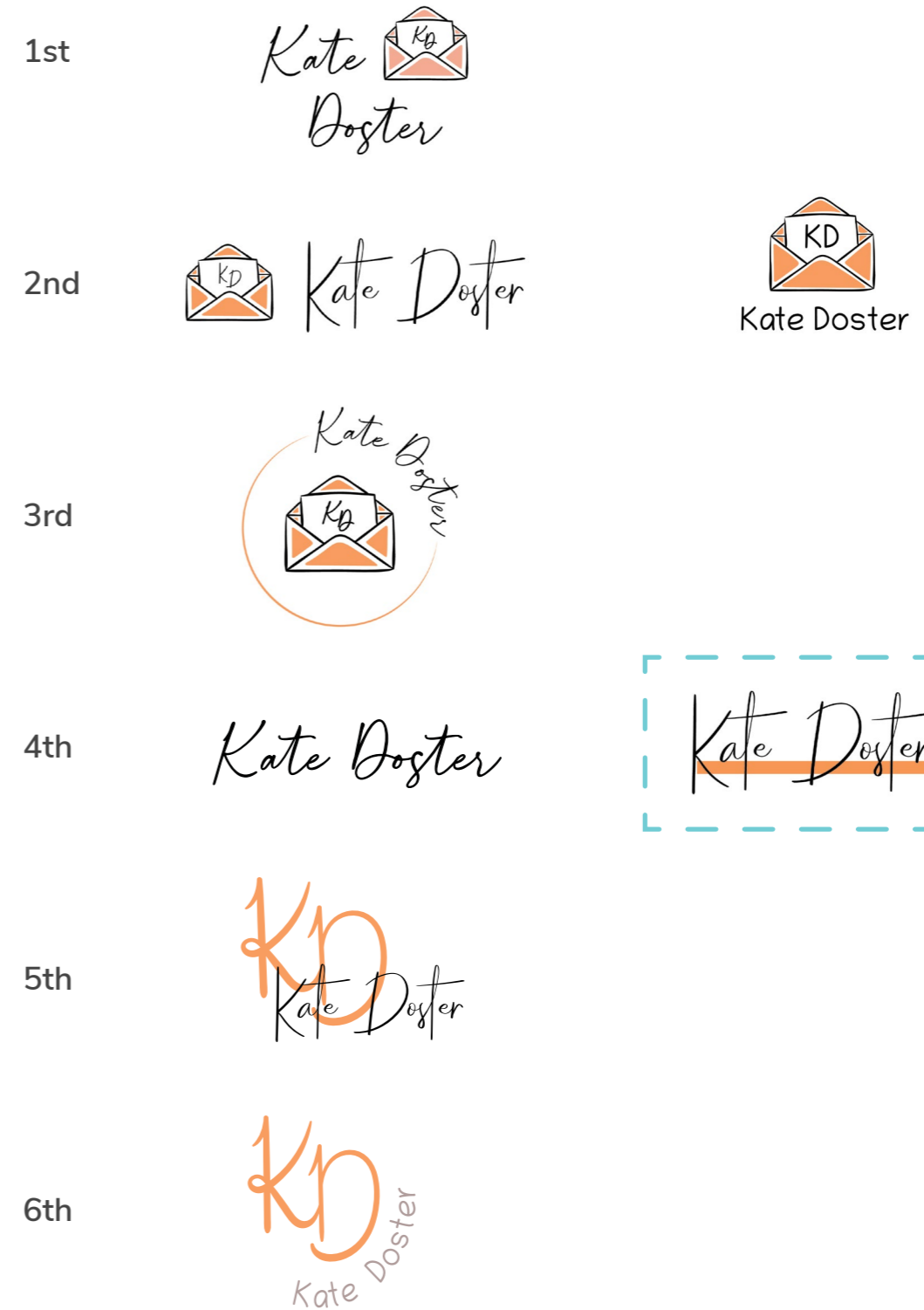


Figure 70. Proposals ranking. Source: own elaboration.

5.1.4 Final Logo

The final logo (A) consists of a black Kate Doster wordmark with a bold rectangular underscore in orange. The calligraphic typeface gives the logo a friendly and warm vibe. The pop of orange was added at the request of the client to use this color.

For colored or dark backgrounds the logo consists of the wordmark in white with no underscore (B).

Some of the letters in the typeface were slightly modified in order to improve legibility. These modifications along with the overall construction of the logo are hereby explained in detail:



Figure 71. Final logo. Source: own elaboration.

Step 1: Wordmark

The name of the brand, Kate Doster, was typed out using the typeface *Starlights* in black. Then, a stroke of 0,25 points was added to increase the weight of the letters.



1. *Starlights Regular* + 0,25 pt stroke

Step 2: Substitution of the letter 's'

The letter 's' in the original typeface caused legibility issues due to its similarity to the letter 'g'. Therefore, this letter was substituted with the letter 's' of the *Brillia Calligraphy* typeface. A stroke of 0,25 points was also added to increase the weight of the letter and match that of the rest of the letters.



2. *Brillia Calligraphy Regular 's'* + 0,25 pt stroke

Step 3: Kerning

The spacing between letters was adjusted in order to close gaps. This adjustment is known as kerning. The arrows show the gaps that were closed. This helps to improve legibility and gives a more visually pleasing result.



3. Closed gaps

Step 4: Modifications of the letter 't'

Also for legibility reasons, the letter 't' was manually modified due to possible confusions with the letter 'f'.

It was a challenge to differentiate from an 'f' while also keeping away from similarities with a religious cross.

For the final 't', the loop was eliminated and the letter was shortened in height.



4. Modifications to the letter 't'

Step 5: Adding the underscore

Finally, the underscore was added in the background to highlight the name. The length of the underscore is slightly shorter than the length of the wordmark while the height is equivalent to the height of the letter 'e'.

Furthermore, the base of the underscore begins at the base of the letter 't'.



5. Underscore added to the background

5.1.5 Secondary Logo

The secondary logo (A) can be used exclusively in those cases where the application format does not allow for the main logo to be adequately used, e.g. for circular profile pictures.

This logo consists of the combination of the initials of the name using the same typeface and colors as the main logo.

For colored or dark backgrounds the logo is exactly the same but in white (B).

A.



B.



Figure 72. Secondary logo.
Source: own elaboration.

5.2 Color Palette Proposals

The process of building the color palette began with the color the client liked: orange. In her book titled *Color Psychology*, Eva Heller (2008) surveyed approximately 2000 men and women between the ages of 14 and 97 on the emotions they associate to certain colors. From this survey, Heller gathers that the color orange is usually associated with fun, sociability and happiness. Furthermore, the color orange evokes warmth due to it being on the warmer side of the color spectrum. These characteristics are in line with the brand's Caregiver and Jester archetypes.

With this in mind, the author experimented with different combinations and color schemes ensuring the color orange would remain an integral part of the color palette. For the purpose of evoking the warmth of the Caregiver archetype, warm hues such as orange, yellow and red had preference over cold

hues such as blue and green. In addition, all selected colors have a high level of brightness, which from the color analysis is considered to be most fitting for the brand and the context. In order to simplify the color combination process, the initial color schemes consist of three to four hues.

Three color palettes were presented to the client, who chose color palette number three as her favorite.

Color Palette #1

The first color palette uses the complimentary of orange according to traditional color theory: blue. In order to difuse the high contrast between the two colors, the color yellow is added which sits between the two on the color wheel.

The chosen colors are very contrasting and have a high level of saturation.

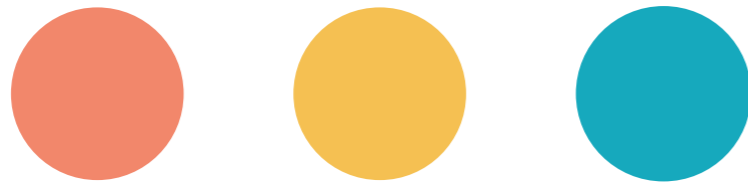


Figure 73. Color palette proposal #1. Source: own elaboration.

Color Palette #2

The second color palette combines the adjacent colors to the color orange: yellow and pink. The result is a color palette with low contrast. In order to increase the contrast a fourth color is added as an accent color. In this

case the chosen fourth color is green, which creates a contrast with the warmer tones, is complimentary to the pink and a left complimentary to the orange.



Figure 74. Color palette proposal #2. Source: own elaboration.

Color Palette #3

The third proposed color palette uses a split complementary scheme. This scheme takes a light purple/blue as the base color and uses the two colors adjacent to its compliment: orange and yellow.

This color palette has a strong visual contrast like the first color palette but with less tension due to the lower saturation of the purple/blue hue.

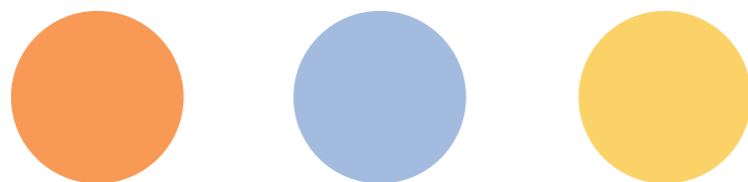


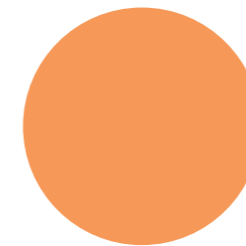
Figure 75. Color palette proposal #3. Source: own elaboration.

5.1.7 Final Color Palette

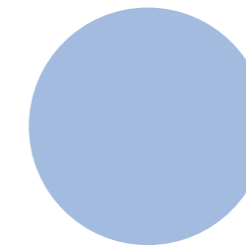
Primary Colors

These are the primary colors for the Kate Doster brand, with the orange being the most prominent color. The second line of colors consist of the same hue and bright-

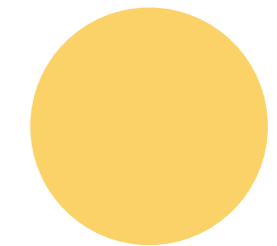
ness with a variation in the saturation, causing them to have lower intensity.



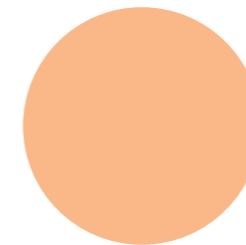
C0 M48 Y73 K0
R248 G153 B86
Hex #f89956



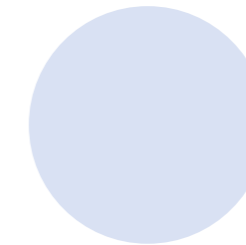
C35 M19 Y1 K0
R162 G187 B122
Hex #a2bbde



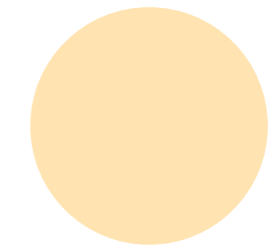
C2 M16 Y71 K0
R250 G210 B102
Hex #fad266



C0 M32 Y48 K0
R250 G184 B136
Hex #fab888

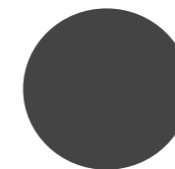


C13 M7 Y0 K0
R217 G225 B243
Hex #d9e1f3



C0 M11 Y32 K0
R255 G228 B178
Hex #ffe4b2

For paragraph text :



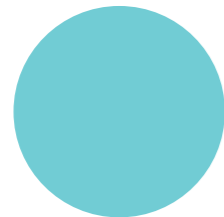
C67 M60 Y59 K44
R68 G68 B68
Hex #444444

Figure 76. Final color palette: primary colors. Source: own elaboration.

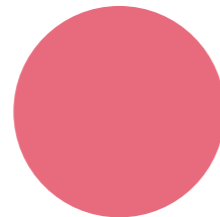
Secondary Colors

The following colors are secondary meaning they are to be used alongside the main color palette and not instead of. They can be used for illustrations or for accentuation purposes.

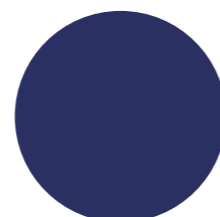
It is important to use these colors sparingly and only when necessary, so as to not overshadow the main color palette.



C52 M0 Y18 K0
R113 G204 B212
Hex #71ccd4



C4 M73 Y35 K0
R232 G106 B125
Hex #e86a7d



C96 M92 Y32 K22
R43 G48 B99
Hex #2b3063

Figure 77. Final color palette: secondary colors. Source: own elaboration.

5.3 Typography

The author decided to use the combination of two typefaces for the brand typography with one being a calligraphic typeface, which is the same as the one used in the logo, and the other a sans-serif typeface. The analysis of Kate's competitors' brands shows a clear tendency towards the combination of these types of typefaces.

The name of the calligraphic typeface is Starlights and has a single font (regular).

Figure 78. Starlights typeface.
Source: <https://crmrkt.com/N502Ej>

For body copy, the author selected a sans-serif font over a serif font due to the minimalistic, clean and modern appearance. Graphic designer Dylan Todd (n.d.) described sans-serif fonts as mimics of today's handwriting, which doesn't include the extra strokes that used to be caused by a brush or a quill. This quality of sans-serif fonts works in favor of the friendly and approachable qualities of the Kate Doster brand.

Furthermore, studies have shown that serif fonts don't perform as well on smaller screens whereas sans serif fonts render better due to the lack of smaller details (Josephson, 2008). Since Kate's brand is 100% online, it is important to take into account all possible mediums and screen sizes.

In order to maximize flexibility and facilitate copy hierarchy, the author selected a sans-serif typeface with a wide range of fonts. This typeface is called Nunito Sans and its family of fonts includes ExtraLight, ExtraLight Italic, Light, Light Italic, Regular, Italic, SemiBold, SemiBold Italic, Bold, Bold Italic, ExtraBold, ExtraBold Italic, Black and Black Italic.

Nunito Sans Black

Nunito Sans ExtraBold

Nunito Sans Bold

Nunito Sans SemiBold

Nunito Sans Regular

Nunito Sans Light

Figure 79. Nunito Sans fonts.
Source: <https://fonts.google.com/specimen/Nunito+Sans>

5.4 Patterns & Textures

Patterns and textures are very useful elements for designing social media graphics, but they can also be used on websites or on the brand's merchandise.

Due to the brand's online format, it publishes a high number of social media posts daily. In order to avoid too much repetitiveness as well as to help quickly distinguish the contents of each post, the client will receive a large variety of patterns and textures.

These patterns and textures will use the brand colors as well as graphic elements that help to quickly identify the brand without the need of using the brand logo. Examples of such elements are envelopes with the brand initials (a nod towards email marketing) or colored rectangles, a shape that resembles the underscore in the brand logo. Below are a few examples. The full catalogue of patterns and textures handed over to the client can be found in the Deliver chapter.



Figure 80. Kate Doster patterns & textures proposals.
Source: own elaboration.

5.5 Decorative Elements

In order to further enrich the design of social media graphics and add a hint of playfulness, the client will also receive a set of basic decorative elements. These elements were designed to fit with the brand's archetypes: the colors and shapes are lively and fun while the hand-drawn and imperfect strokes give a sense of humility. Each decorative element is delivered in the different brand colors.

Below are a few examples. The full catalogue handed over to the client can be found in the Deliver chapter.

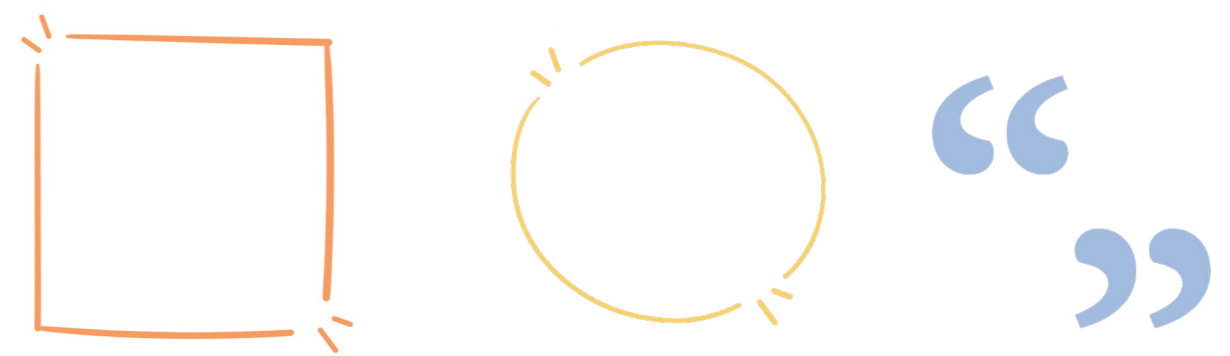


Figure 81. Kate Doster decorative elements.
Source: own elaboration.

6.1 The Kate Doster Visual Identity Manual

The main deliverable of this project is the Kate Doster Visual Identity Manual which explains how to implement and make use of the new brand identity. The manual is divided into chapters per brand element: tone of voice, logo, typography, color palette and patterns as well as a chapter with examples on how to combine and apply these different elements. Each chapter includes clear specifications and instructions of use in an effective nontechnical language.

This manual enables the client and third parties related to the client to properly apply the brand identity across the many different touchpoints. The instructions are explicit, unambiguous and covers both correct applications as well as incorrect applications in order to be thorough and avoid any misunderstandings. Furthermore, the contents are tailored to the short-term and long-term needs of the client, i.e. the current touchpoints the brand is present on as well as other touchpoints the client wishes to eventually expand to.

The next pages will include the contents of the manual with in-depth descriptions or specifications that do not appear in the manual in itself as they are not necessary for the purpose of the manual.

6.1.1 Tone of Voice

The first chapter of the manual is the brand's tone of voice. This is included at the beginning in order to gain an understanding of the brand's personality and values, which is depicted through the different brand elements. Here the brand's predominant archetypes (The Caregiver and The Jester) are

described as detailed in *The Hero and the Outlaw* by Mark & Pearson (2001) along with a small table containing the key essence and characteristics of the brand, such as the strengths and the tone of voice.



The Caregiver Archetype

<p>MOTTO</p> <p>“Treat others the way you would like to be treated.”</p>	<p>BRAND EXPERIENCE</p> <p>To make people feel supported and provided for while also helping them stay connected with and care about one another.</p>
<p>STRENGTHS</p> <p>COMPASSIONATE</p> <p>CARING</p> <p>RELIABLE</p>	<p>VOICE</p> <p>KIND</p> <p>ENCOURAGING</p> <p>SUPPORTIVE</p>

Figure 82. The Caregiver tone of voice.
Source: own elaboration.



The Jester Archetype

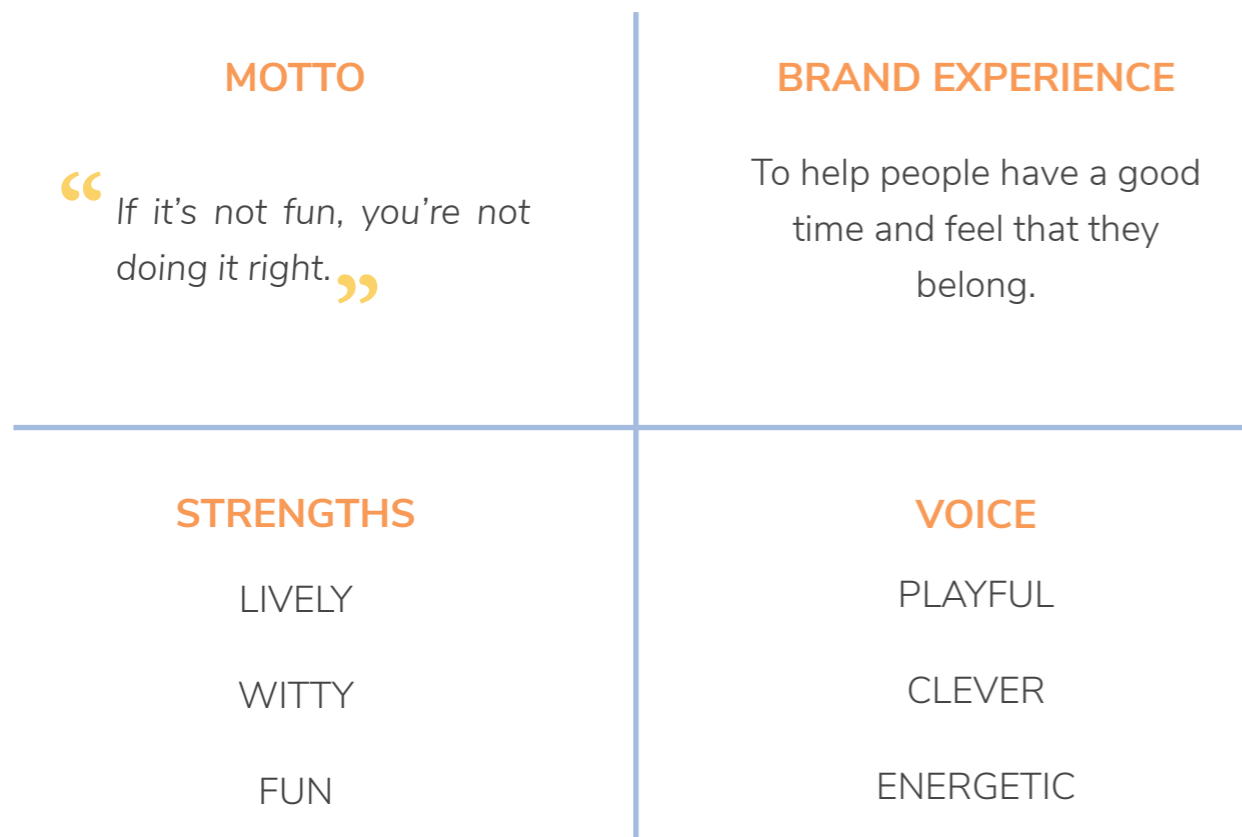


Figure 83. The Jester tone of voice.
Source: own elaboration.

6.1.2 Logo

The logo is one of the most important and extensive chapters of the manual, as it is a key element for clients to quickly recognize the brand. Therefore, the manual gives instructions on how to ensure the logo is always clearly legible and consistent across different touchpoints.

The different sections of this chapter are:

- **Main Logo.** The main logo is described so that the reader can accurately identify it and make sure they are using the correct one. Furthermore, an alternative version of the main logo is presented, to be used in the case of colored or dark backgrounds.
- **Clear Space.** This section clarifies the amount of clear space that must surround the logo at all times. This clear space has a measurement that can be found within the logo, so that it is proportionate to the logo size being used.

Main Logo

Kate Doster's logo (A) is a simple black wordmark with a bold rectangular underscore in the brand's orange. The calligraphy gives it a playful and approachable vibe. This is the main logo to be used across the many different brand applications and touchpoints. Alternatively, in the case of colored or dark backgrounds, the logo is that of the wordmark in white typography and minus the underscore (B).

- **Minimum Size.** This refers to the smallest size at which the logo can be used in order to ensure it is legible. This size is indicated in pixels which is the unit the client is used to working with.
- **Logo Usage: Do's.** This section goes further into detail of which version of the main logo should be used according to the different backgrounds it can be applied to.
- **Logo Usage: Don'ts.** Examples of how the logo should not be applied is also included. This refers to incorrect use of the different versions of the logo according to the background.
- **Secondary Logo.** A secondary logo is presented for those cases in which the application format is too compact for the main logo to be used adequately. The next sections also explain the clear space, minimum size and logo usage do's and don'ts for the secondary logo.



Figure 84. Kate Doster logo.
Source: own elaboration.

Clear Space

To ensure legibility, visibility and impact, it is important to leave a minimum clear space around the logo.

For the main logo this space is equivalent to the height of the underscore.



Figure 85. Main logo clear space. Source: own elaboration.

Minimum Size

This is the smallest size at which the logo can be used.



Figure 86. Main logo minimum size. Source: own elaboration.

Logo Usage Do's

The use of color in the Kate Doster logo is minimal. It mainly consists of black for the typography and a pop of orange for the underscore for white (A) or very light colored (B) backgrounds. The color of the underscore can only be the brand's orange and not any other color.

Moreover, the background on which the logo is applied to can potentially diffuse this pop of color. Therefore, if the background is a highly saturated (C) or dark (D) color, the logo to be used is that of the Kate Doster wordmark in white typography minus the underscore.

In order to place the logo on top of an image, first place the logo on a solid background while taking into account the previous color rules (E & F).

Note: if the background color is too light for the white typography to be clearly legible, use the main logo.



Figure 87. Logo usage do's examples. Source: own elaboration.

Logo Usage Don'ts

Here are a few examples of how not to use the logo according to the different backgrounds.

A. Don't use black lettermark alone. It should be combined with the orange underscore.

B. If the background is a highly saturated or dark color, the logo should only be the lettermark with white typography and minus the underscore.

C. The white typography is not legible on this background. In this case the main logo should be used.

D. Don't contain the logo in a white box when used over a colored background.

E. Don't place the logo directly on top of an image.

F. Don't place the logo on two different backgrounds.

Secondary Logo

Kate Doster's secondary logo consists of the brand's initials (A). This secondary logo is to be used sparingly and exclusively for compact applications where the main logo doesn't fit.

For avatars use the initials in white with an orange background (B). This is because due to size restrictions the orange background makes it easier to identify the brand.

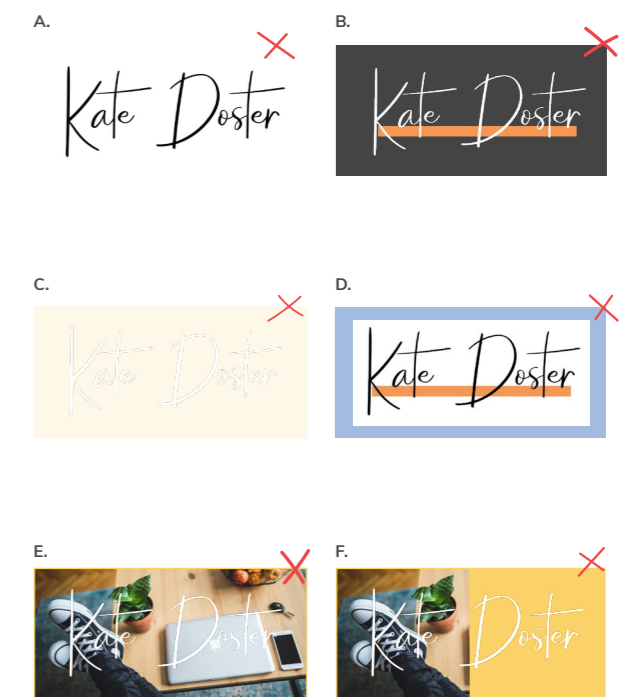


Figure 88. Logo usage don'ts examples. Source: own elaboration.

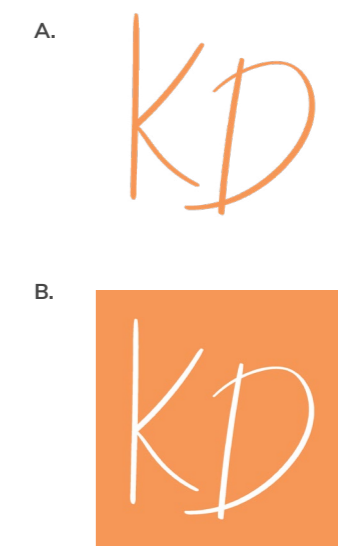


Figure 89. Secondary Kate Doster logo. Source: own elaboration.

Clear Space

The clear space around the secondary logo is equivalent to the height difference between the vertical strokes of the letter 'K'.

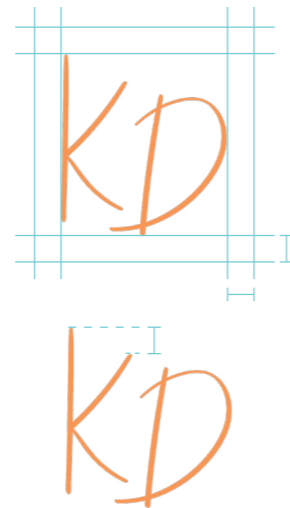


Figure 90. Secondary logo clear space. Source: own elaboration.

Minimum Size

This is the smallest size at which the logo can be used.



Figure 91. Secondary logo minimum size. Source: own elaboration.

Logo Usage Do's

The secondary logo consists of the Kate Doster initials and the color orange should be used when possible, either for the initials (A) or as the background (B).

Only in the case where the color orange disrupts the theme of the graphics, it is possible to use the logo in one of the alternative colors of the brand (C).

The logo with orange initials can be used over white (A) or very light colored (D) backgrounds.

If the background is a highly saturated (E) or dark (F) color, use the logo with the white typography.

Note: if the background color is too light for the white typography to be clearly legible, use the orange initials.

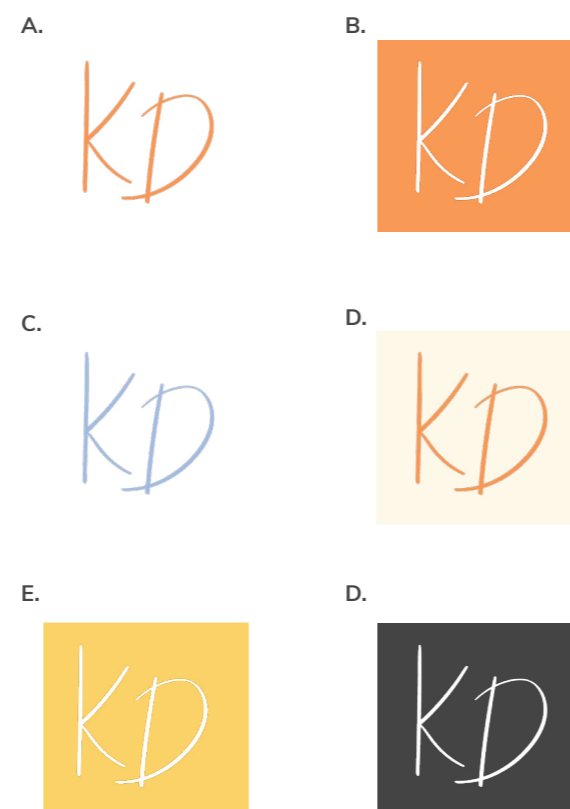


Figure 92. Secondary logo usage do's examples. Source: own elaboration.

Logo Usage Don'ts

Here are a few examples of how not to use the secondary logo.

A. Don't use the logo in a color outside of the brand's color palette.

B. Don't use the orange initials over a highly saturated or dark background. Use the white initials.

C. Don't use the white initials over a very light colored background. Use instead the orange initials.

D. Don't place the initials on top of two different solid colored backgrounds.

E. Do not use the secondary logo on top of an image or patterns.

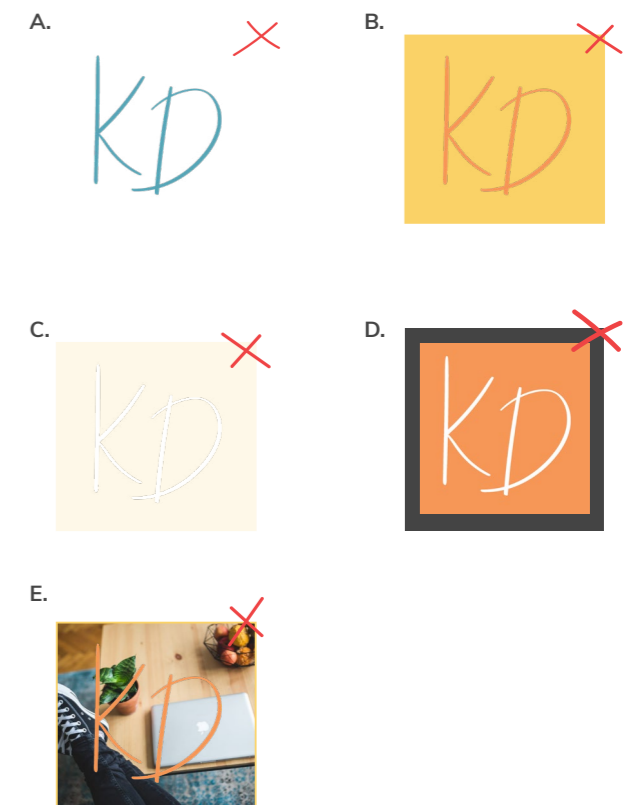


Figure 93. Secondary logo usage don'ts examples. Source: own elaboration.

6.1.3 Typography

This chapter lists the brand's typefaces and when to use them. The font size is also specified in points, which is the unit the client usually uses.

The typeface used in the logo is called Starlights with a 0,25 pt stroke and can be used for short titles or decoration purposes at a size of 45 pt. It should be used scarcely and never in all caps. For everything else the typeface to be used is Nunito Sans. It's a clean, modern and easy to read typeface with many different fonts which enables functional hierarchy.

For standard copy it is recommended to use the light weight font at 12 pt and for headers, bold at 24 pt. The rest of the weights and sizes can be used for anything in between such as subtitles or to highlight words.

What's up, homeslice?

Kate Doster here, host of the Inbox Besties podcast. I 1293930% believe email marketing can be **fun & profitable** when

“You Treat People Like People + Let Your Personality Shine Through.”

Starlights

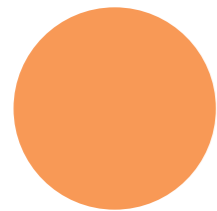
Nunito Sans (Light) + (SemiBold)

Nunito Sans (Light Italic)

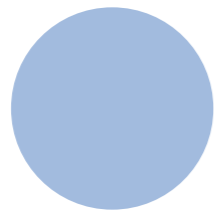
6.1.4 Color Palette

This section shows the color palette of the brand, including the primary and secondary colors. Beneath each color is the color coding in CMYK, RGB and Hex.

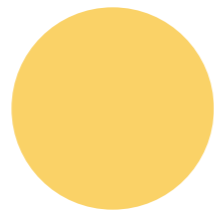
Primary Colors



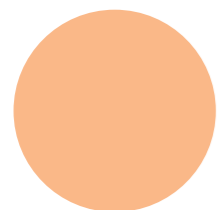
C0 M48 Y73 K0
R248 G153 B86
Hex #f89956



C35 M19 Y1 K0
R162 G187 B122
Hex #a2bbde



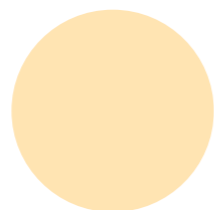
C2 M16 Y71 K0
R250 G210 B102
Hex #fad266



C0 M32 Y48 K0
R250 G184 B136
Hex #fab888



C13 M7 Y0 K0
R217 G225 B243
Hex #d9e1f3



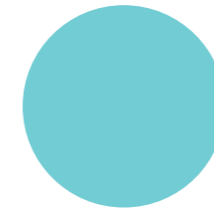
C0 M11 Y32 K0
R255 G228 B178
Hex #ffe4b2

For text use:

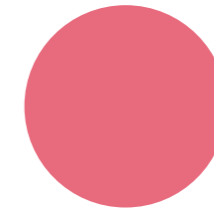
Aa

C67 M60 Y59 K44
R68 G68 B68
Hex #444444

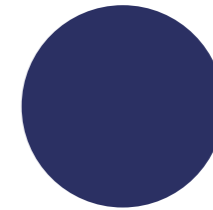
Secondary Colors



C52 M0 Y18 K0
R113 G204 B212
Hex #71ccd4



C4 M73 Y35 K0
R232 G106 B125
Hex #e86a7d



C96 M92 Y32 K22
R43 G48 B99
Hex #2b3063

6.1.5 Patterns & Textures

Patterns and textures can be used as backgrounds or for digital or physical products instead of using solid colors. They are available in all of the brand colors (both primary and secondary colors).

In order to place a logo or text on top of one of the patterns, it is necessary to first place such logo or text on top of a solid color.



Figure 94. Kate Doster patterns.
Source: own elaboration.

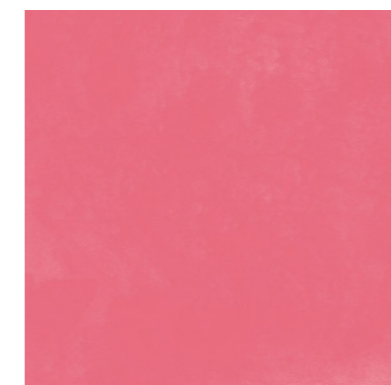
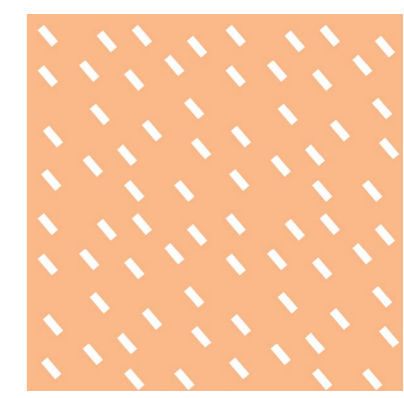
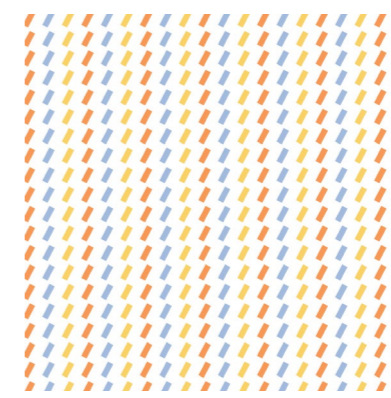
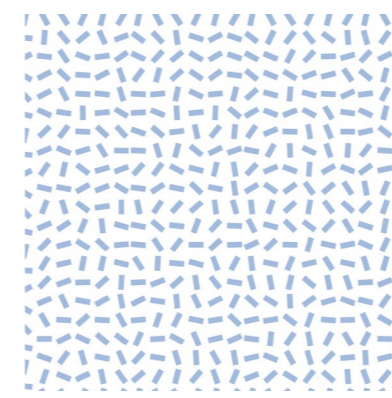
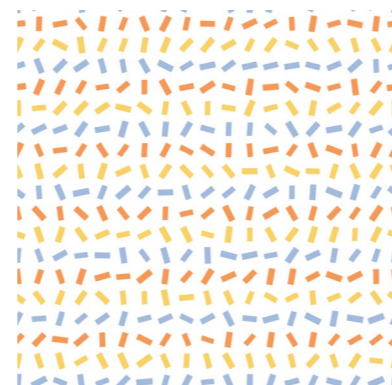
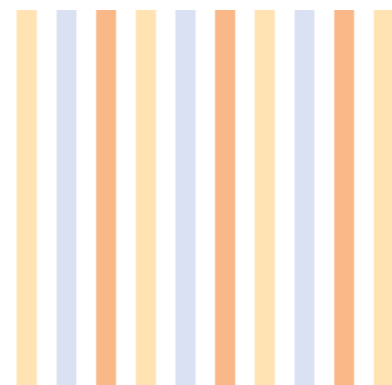
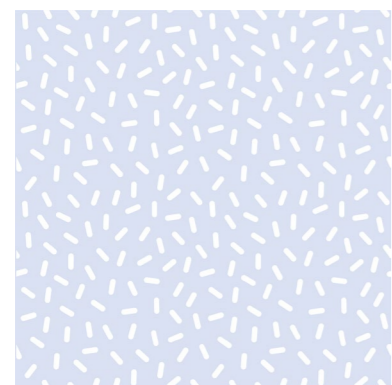
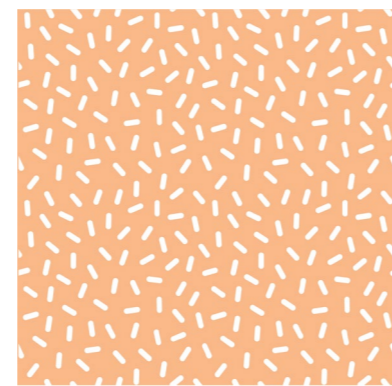
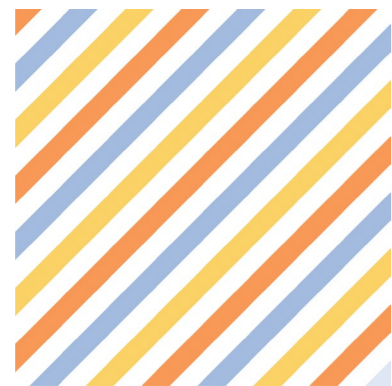
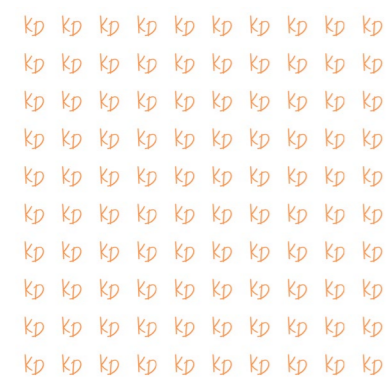


Figure 95. Kate Doster patterns.
Source: own elaboration.

Figure 96. Kate Doster patterns.
Source: own elaboration.

6.1.6 Decorative Elements

The different decorative elements delivered to the client are shown below. They are also available in the secondary colors. These elements are to be used scarcely so as to not oversaturate the graphics.

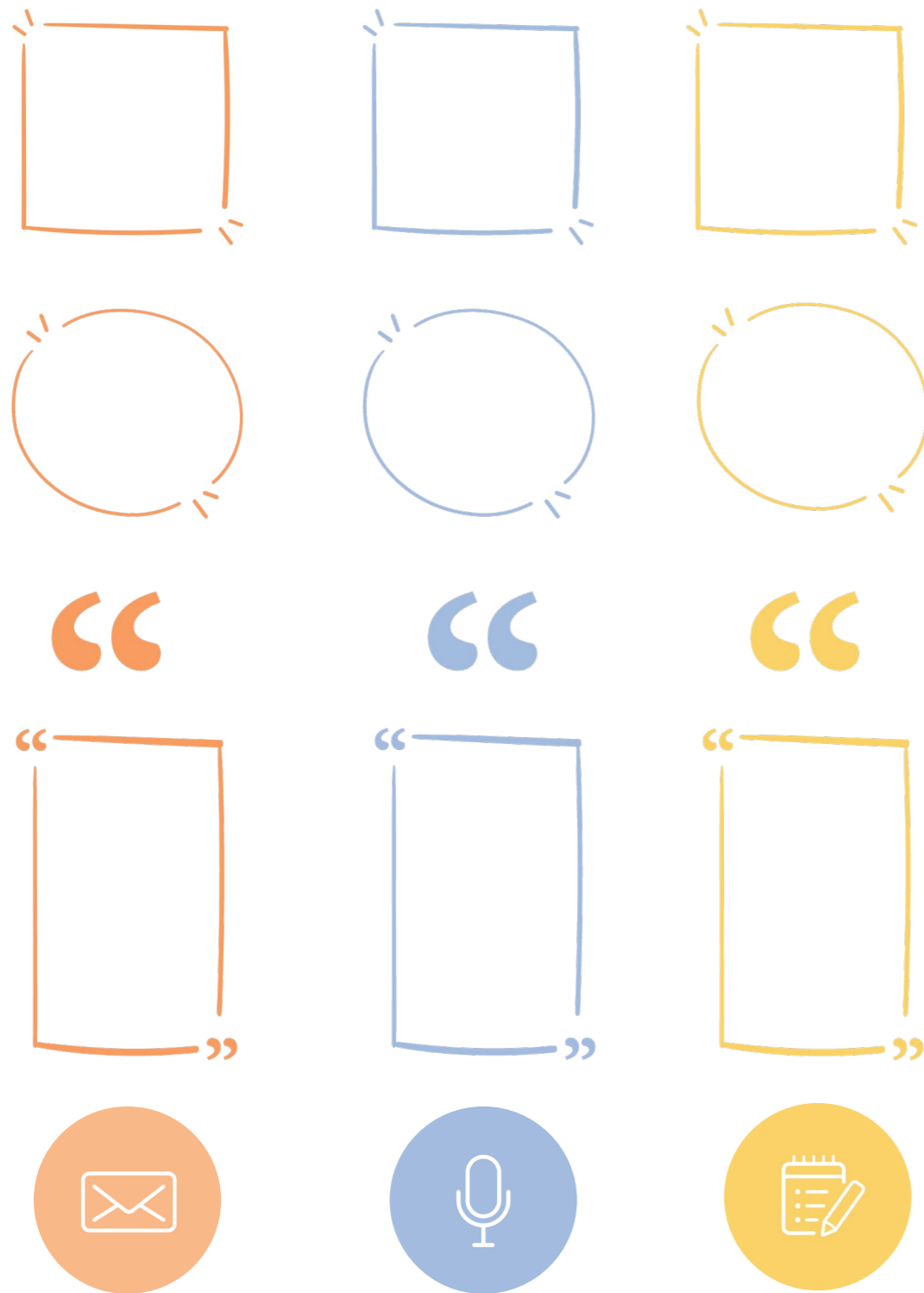


Figure 97. Kate Doster decorative elements.
Source: own elaboration.

6.1.7 Applications

Finally, the last chapter of the manual includes templates and examples of how the different brand elements can be combined and applied to graphics and products.

Profile Picture & Headers

For social media avatars the secondary logo in white is used over an orange background (A).

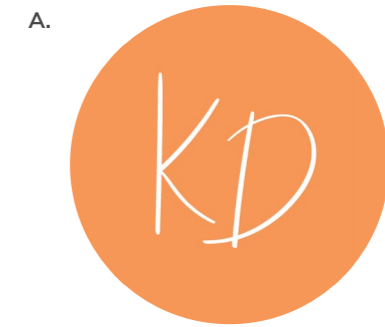


Figure 99. Kate Doster social media avatar.

For headers it is possible to either use a stock photo or the logo applied over one of the patterns. The size of the header on Facebook is 820x360 px (B) and for Twitter 1500x500 px (C). The rest of the social media platforms that the brand is present on do not use headers (at the time of the writing of this thesis).

Facebook header:



Twitter header:



Figure 98. Kate Doster social media headers.
Source: own elaboration.

Templates

The next pages will display the templates created for social media graphics. These templates were transferred to an online graphic design platform called Canva (www.canva.com), which is the design tool the client uses for her social media graphics. This allows the client to easily modify the text and images of the templates without having to create a new design. The client can also use these templates as inspiration to create her own designs.

There is a wide variety of templates, each of which can be found in the different brand colors (both primary and secondary). This variety of templates gives the client flexibility to publish different types of content on her social media platforms while maintaining an overall cohesion and the brand identity.

The measurements for the graphics are as follows:

- Instagram and Facebook posts: 1080x1080 px.
- Instagram and Facebook stories: 1080x1920 px.
- Twitter posts: 940x788 px.
- Pinterest pins: 1000x1500 px

As mentioned previously, the avatar for all social media platforms will be the same: the secondary logo in white with an orange background.

Guest Contributor Template

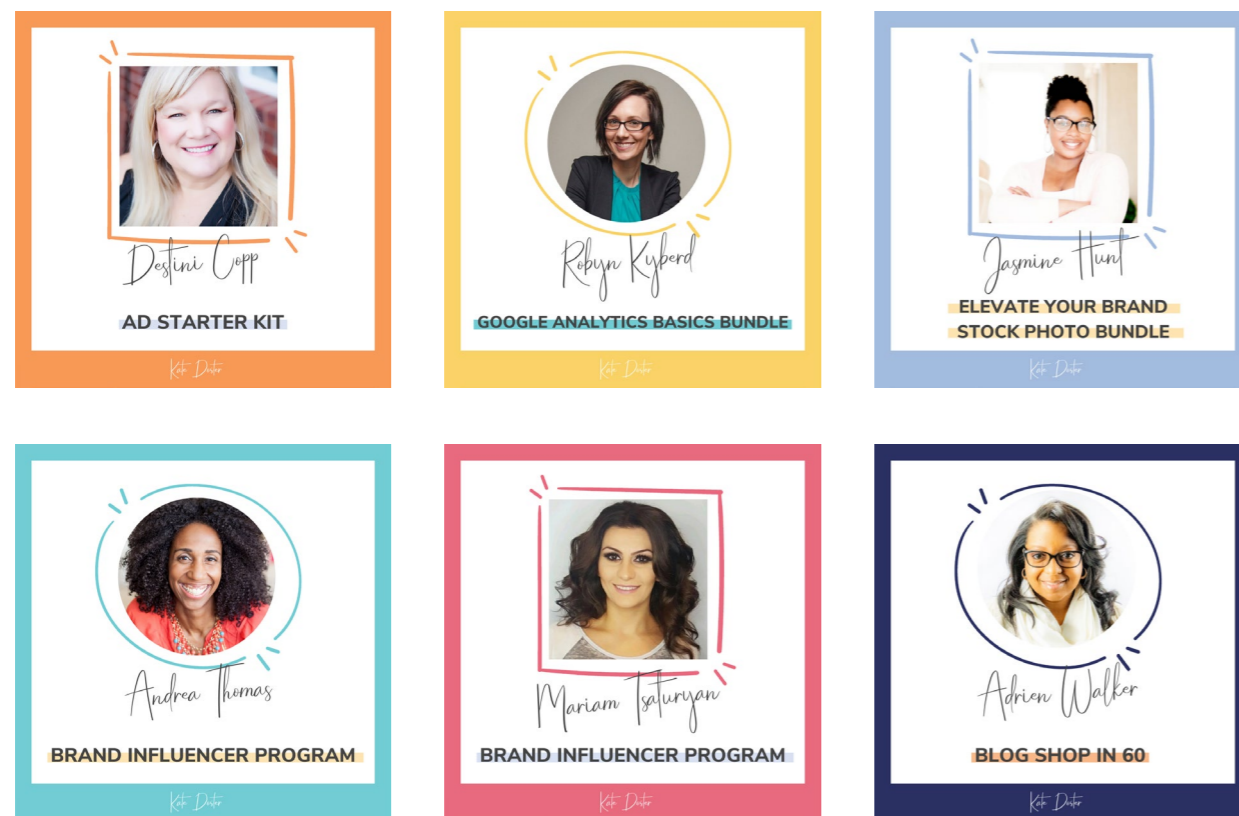


Figure 100. Kate Doster social media templates: guest contributor.
Source: own elaboration.

New Podcast Episode Templates



Figure 101. Kate Doster social media templates: new podcast episode.
Source: own elaboration.

Quotes & Questions Templates

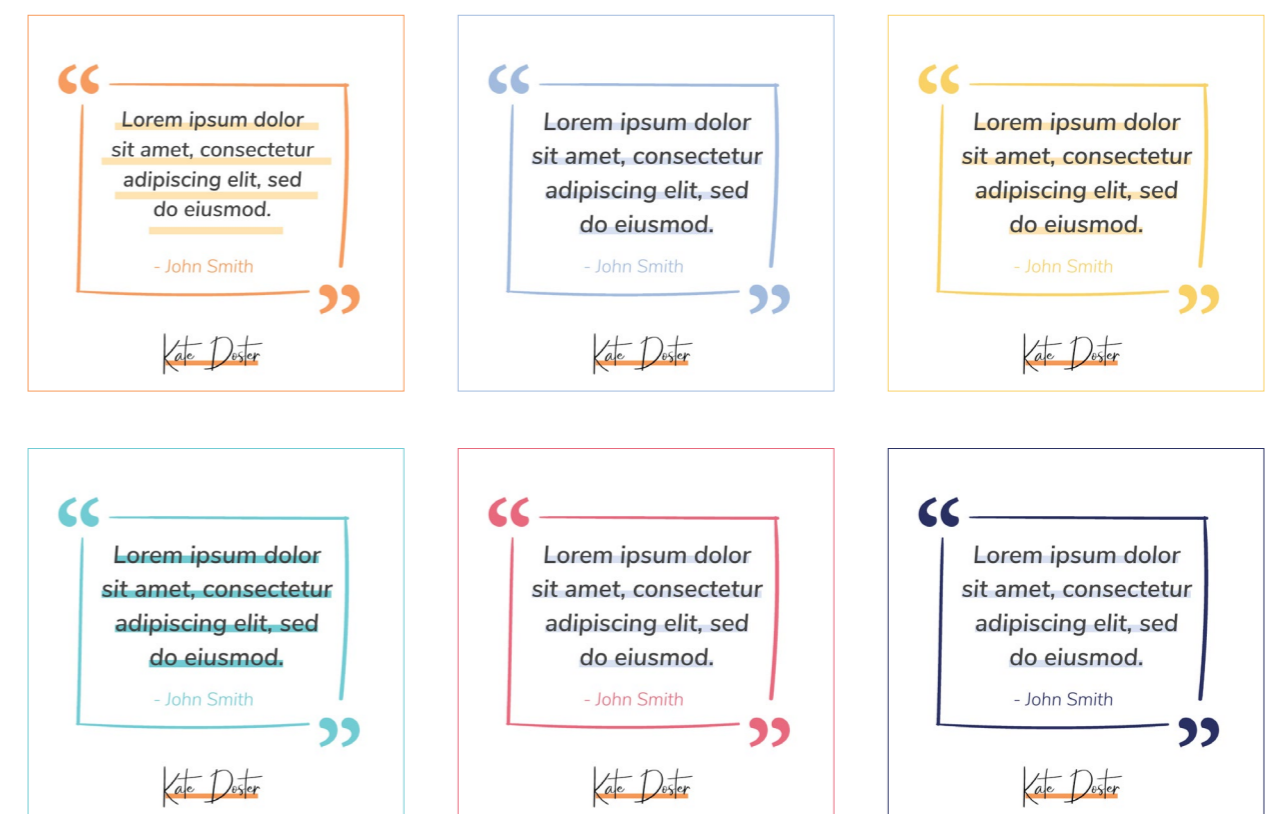




Figure 102. Kate Doster social media templates: quotes & questions. Source: own elaboration.

Instagram Stories Templates

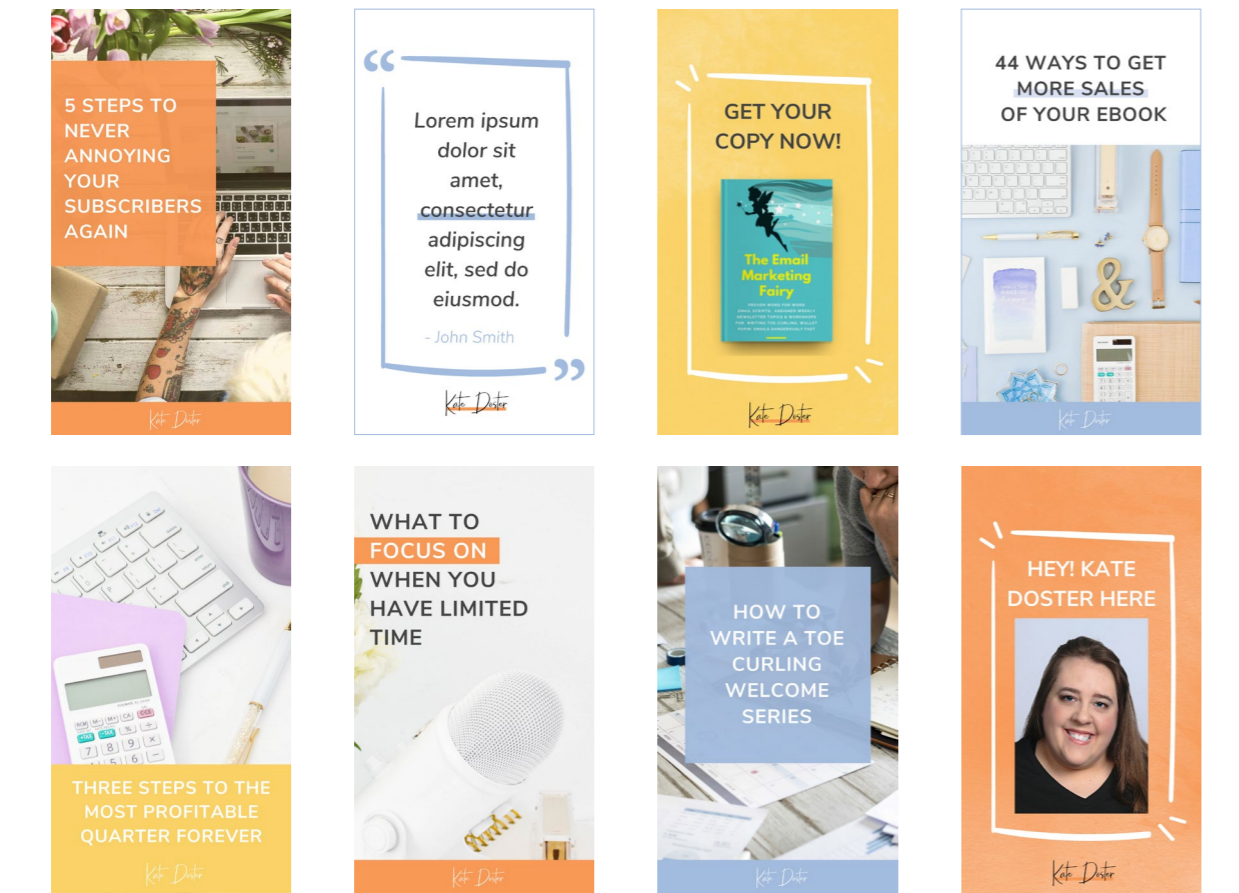


Figure 103. Kate Doster social media templates: Instagram stories. Source: own elaboration.

Pinterest Pins Templates

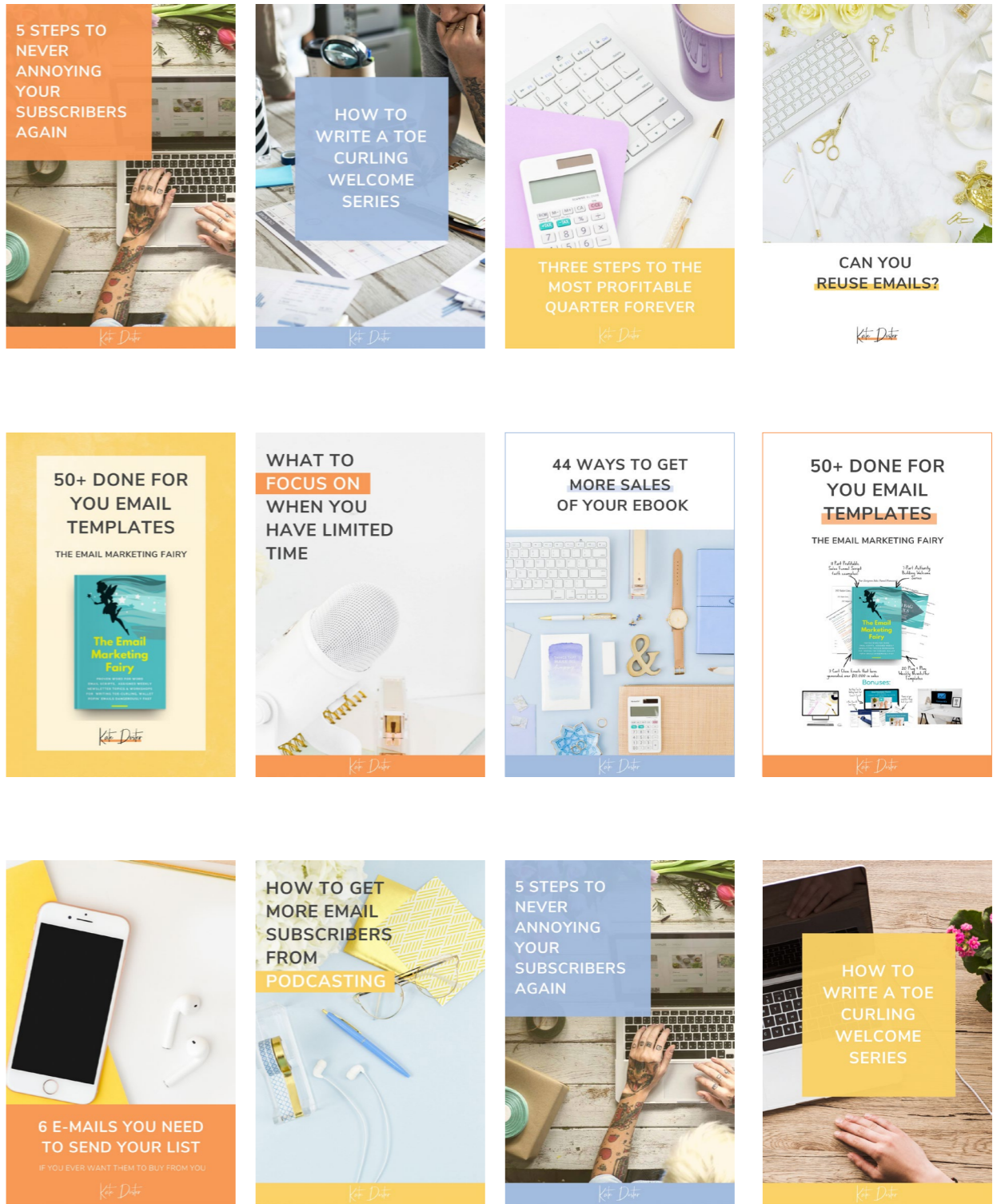


Figure 104. Kate Doster social media templates: Pinterest pins. Source: own elaboration.

Instagram Profile Examples

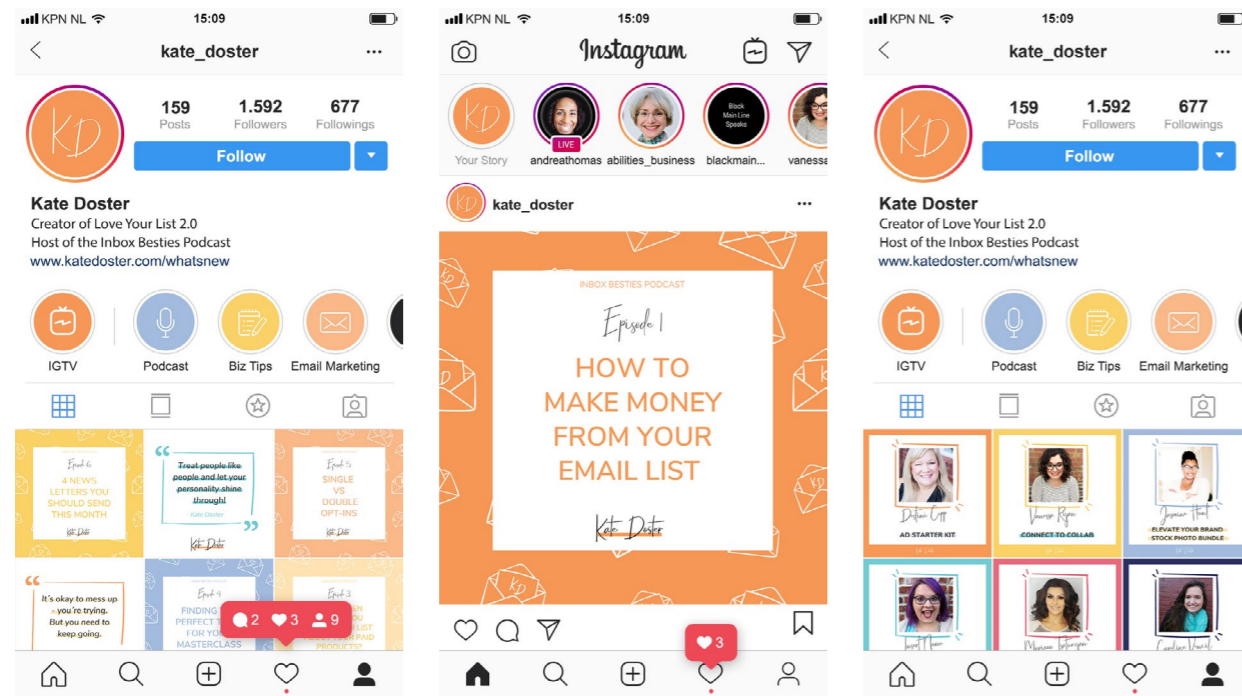


Figure 105. Kate Doster Instagram profile examples. Source: own elaboration.

Facebook Profile Examples

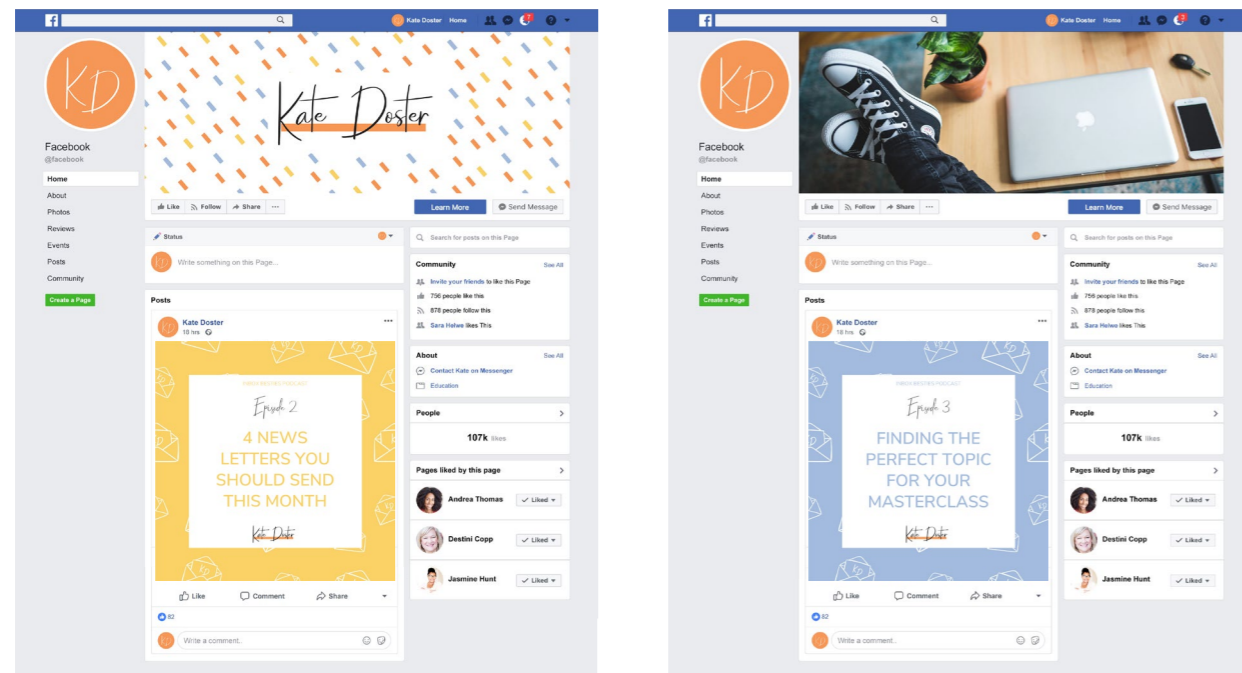


Figure 106. Kate Doster Facebook profile examples. Source: own elaboration.

Website Layout Examples



Figure 107. Kate Doster website layout examples. Source: own elaboration.

Merchandise Examples



Figure 108. Kate Doster merchandise: mugs.
Source: own elaboration using template on <https://printedmint.com/collections/drinkware/products/mug-11oz>



Figure 110. Kate Doster merchandise: t-shirts.
Source: own elaboration.



Figure 109. Kate Doster merchandise: tote bags.
Source: own elaboration.



Figure 111. Kate Doster merchandise: pins.
Source: own elaboration.

6.2 Budget

The budget of this brand identity project will be determined based on the hourly rate multiplied by the amount of hours needed to carry out the project. The next tables display the steps taken to determine this budget.

First, the monthly overhead costs are calculated in order to determine the minimum revenue needed to cover them, These are the fixed monthly costs needed to keep the "business" running.

Expense	Monthly Cost
Freelance fees	250 €
Rent	400 €
Wifi	50 €
Software (Adobe CC & Canva)	69,48 €
Miscellaneous expenses	30 €
Total	799,48 €

Figure 112. Monthly expenses.
Source: own elaboration.

The previously calculated monthly expenses are deducted from the income. Furthermore, 30% of the remaining revenue will be put aside for taxes. What is left is the net income after the expenses, also known as "take home revenue".

This breakdown of the income is good to know in order to make sure that the take home revenue is enough to cover savings and living costs.

Income	2500 €
Cost of monthly expenses	799,48 €
Save for Taxes (30% of revenue after expenses)	510,16 €
Take home revenue	1190,36 €

Figure 113. Income breakdown.
Source: own elaboration.

In order to calculate the hourly rate, it is first necessary to determine the amount of hours available each month to work on projects.

The hourly rate is the result of dividing the income by the number of hours available (a month).

Hours available each week	25 h
Hours worked each month	100 h
Hourly Rate	25 €/h

Figure 114. Hourly rate calculation.
Source: own elaboration.

The last step is to establish the amount of estimated hours needed to complete the project. For future reference, the author has decided to make a distinction between two core aspects of a branding project; the design of the brand identity and the implementation:

- The design of the brand identity refers to all the different branding elements described in this thesis such as the brand's tone of voice, logo, color palette, typography and patterns. It also includes the brand identity manual. The estimated hours needed for this is 115 hours.

- The implementation of the brand identity refers to creating templates for social media or for presentations (15 hours) or a website (40 hours).

The scope of this thesis was the design of the brand identity as well as the creation of templates, thus the total project hours is 130 h.

Therefore the budget for this project is $25 \cdot 130 = 3250\text{€}$.

It is possible to tweak the previous calculations according to changes in the monthly expenses or in the available hours. However, for the time being this will be the set price for brand identity projects, despite the number of hours the author spends on the project as with experience a reduction of actual project time can be expected.

7.1 Thesis Conclusions

This master's thesis has been an invaluable opportunity for the author to gain real-world experience in branding and to put into practice and further develop the necessary skills to successfully carry out a project in this field. In addition, this project constitutes a solid foundation of experience and knowledge for the author to pursue new projects relating to branding specifically or to graphic design in general.

It is noteworthy to mention that the client is very happy with the final result and has shared The Kate Doster Visual Identity Manual with her team in order to begin integrating the new brand identity immediately. To meet the client's expectations was the ultimate goal of this thesis and having been able to undoubtedly achieve that is where the value in this project lies. The client's satisfaction with the new brand identity, as well as the smoothness of the creative process, is a testament to the potential of creating meaningful brands based on archetypes.

Additionally, at the time of writing this thesis the author is pursuing a professional career in service design yet due to her interest and enthusiasm for this topic, as well as the level of success of this project, she will consider fostering a branding career as a second source of income, as well as broadening the service offering (e.g. web design, packaging and marketing).

Finally, there are many key learnings the author takes away from this project that she considers extremely valuable and has been able to apply also to non-branding related projects. These learnings range from working autonomously, working hand in hand with clients, strategic decision making, project management and indeed, the advantage and practicality of understanding any given brand's identity in order to make the right decisions and act upon them suitably.

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07.

Appendices

7.1 Appendix A: The Kate Doster Visual Identity Manual

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Kate Doster

Visual Identity Manual

What is a Visual Identity Manual?

Within this manual you will find clear instructions on how to implement and make use of the Kate Doster brand identity. The manual is divided into chapters for each branding element: the tone of voice, logo, typography, color palette and patterns as well as a chapter with examples on how to combine and apply these different elements.

By following the guidelines presented in this manual you will be able to successfully convey the Kate Doster brand identity and consequently the brand's personality and core values.

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1.1 The Caregiver Archetype

Also known as the parent, altruist, supporter or helper. The Caregiver is compassionate, nurturing, dedicated and caring (Fellner, 2019). In their book *The Hero and the Outlaw*, Mark and Pearson (2001) list the essential qualities of a caregiving relationship as empathy, communication, consistency (e.i. commitment) and trust.

"Caregivers like to do nice things for others. Their desire to anticipate customer needs and to accommodate them is not simply about good business; it defines their basic motivation in working" (Mark and Pearson, 2001, p.222).

According to Mark and Pearson (2001, p.224), a Caregiver organization does not highlight their own caring, but rather the care and concern the client has for others. Therefore, the product or service offered by the company will enable the customer to better help and be more effective in caring and providing for other's wants and needs.

MOTTO

“ Treat others the way you would like to be treated. ”

BRAND EXPERIENCE

To make people feel supported and provided for while also helping them stay connected with and care about one another.

STRENGTHS

COMPASSIONATE

CARING

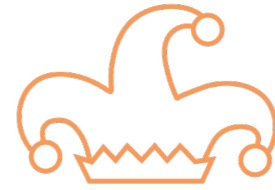
RELIABLE

VOICE

KIND

ENCOURAGING

SUPPORTIVE



1.2 The Jester Archetype

Also known as the Entertainer or Joker. The Jester is witty, entertaining, lively and spontaneous (Fellner, 2019). Mark and Pearson (2001) write in their book that, despite being able to have fun alone, the Jester encourages others to interact and have fun with each other.

"The Jester lets it rip, demonstrating a refreshing faith that it is possible to be truly oneself and be accepted and even adored by others" (Mark & Pearson, 2001, p. 196).

According to Mark and Pearson, the Jester promises that any ordinary activity can indeed be fun and has

an ability to highlight the bright side of any negative situation. Furthermore, the Jester lives in the present moment, e.i. does not have to time to regret the past or worry about the future, and assures that life can be easy (Mark & Pearson, 2001).

The Jester organization keeps entertainment at the heart of the company but most of all, "the Jester helps us get out of trapped, small-time thinking" (Mark & Pearson, 2001, p. 203).

MOTTO

“ If it's not fun, you're not doing it right. ”

BRAND EXPERIENCE

To help people have a good time and feel that they belong.

STRENGTHS

LIVELY

WITTY

FUN

VOICE

PLAYFUL

CLEVER

ENERGETIC

2.1 Main Logo

Kate Doster's logo is a simple wordmark with a bold rectangular underscore. The calligraphy gives it a playful and approachable vibe.

This is the main logo to be used across the many different brand applications and touchpoints.

Alternatively, in the case of highly saturated colored or dark backgrounds, the logo is that of the wordmark in white typography and minus the underscore. View Color Usage Do's and Don'ts for further instructions on the use of the two versions.

The main logo consists of the name "Kate Doster" written in a black, elegant cursive script. A thick, solid orange horizontal bar is positioned directly beneath the text, serving as an underscore.The logo is shown in white cursive script centered on a solid orange rectangular background. The orange underscore is not present in this version.

2.2 Clear Space & Minimum Size

To ensure legibility, visibility and impact, it is important to leave a minimum clear space around the logo.

For the main logo this space is equivalent to the height of the underscore.



Minimum Size

This is the smallest size at which the logo can be used.



2.3 Logo Usage: Do's

The use of color in the Kate Doster logo is minimal. It mainly consists of black for the typography and a pop of orange for the underscore for white (A) or very light colored (B) backgrounds. The color of the underscore can only be the brand's orange and not any other color.

Moreover, the background on which the logo is applied to can potentially diffuse this pop of color. Therefore, if the background is a highly saturated (C) or dark (D) color, the logo to be used is that of the Kate Doster wordmark in white typography minus the underscore.

In order to place the logo on top of an image, first place the logo on a solid background while taking into account the previous color rules (E & F).

Note: if the background color is too light for the white typography to be clearly legible, use the main logo.

A.



B.



C.



D.



E.



F.



2.4 Logo Usage: Don'ts

Here are a few examples of how **not** to use the logo according to the different backgrounds.

A. Don't use black lettermark alone. It should be combined with the orange underscore.

B. If the background is a highly saturated or dark color, the logo should only be the lettermark with white typography and minus the underscore.

C. The white typography is not legible on this background. In this case the main logo should be used.

D. Don't contain the logo in a white box when used over a colored background.

E. Don't place the logo directly on top of an image.

F. Don't place the logo on two different backgrounds.

A.



B.



C.



D.



E.



F.



2.5 Secondary Logo

Kate Doster's secondary logo consists the brand's initials (A). This secondary logo is to be used sparingly and exclusively for compact applications where the main logo doesn't fit.

For avatars use the initials in white with an orange background (B). This is because due to size restrictions the orange background makes it easier to identify the brand.

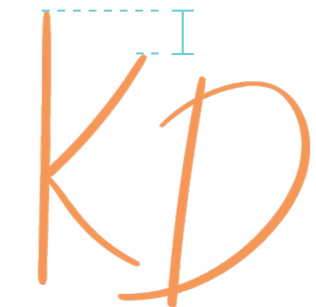
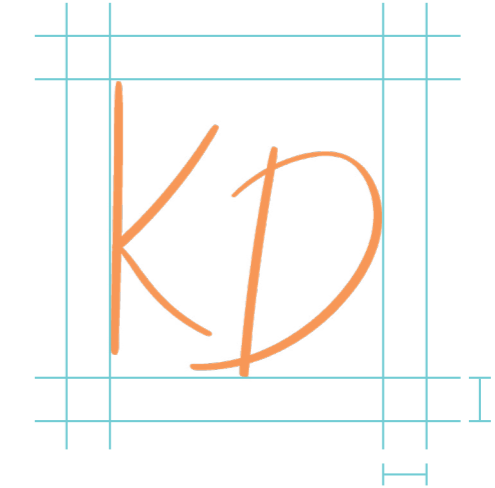
View Color Usage Do's and Don'ts for further instructions on the use of the secondary logo.

A. 

B. 

2.6 Clear Space & Minimum Size | Secondary Logo

The clear space around the secondary logo is equivalent to the height difference between the vertical strokes of the letter 'K'.



Minimum Size

This is the smallest size at which the secondary logo can be used.

 28 px

2.7 Logo Usage: Do's | Secondary Logo

The secondary logo consists of the Kate Doster initials and the color orange should be used when possible, either for the initials (A) or as the background (B).

Only in the case where the color orange disrupts the theme of the graphics, it is possible to use the logo in one of the alternative colors of the brand (C).

The logo with orange initials can be used over white (A) or very light colored (D) backgrounds.

If the background is a highly saturated (E) or dark (F) color, use the logo with the white typography.

Note: if the background color is too light for the white typography to be clearly legible, use the orange initials.

A.



B.



C.



D.



E.



D.



2.8 Logo Usage: Don'ts | Secondary Logo

Here are a few examples of how **not** to use the secondary logo.

A. Don't use the logo in a color outside of the brand's color palette.

B. Don't use the orange initials over a highly saturated or dark background. Use the white initials.

C. Don't use the white initials over a very light colored background. Use instead the orange initials.

D. Don't place the initials on top of two different solid colored backgrounds.

E. Do not use the secondary logo on top of an image or patterns.

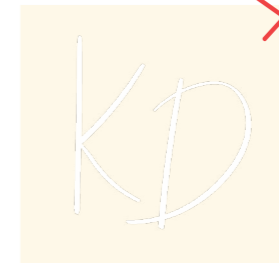
A.



B.



C.



D.



E.



3.1 Starlights



The Starlights typeface is to be used solely in the regular font (i.e. not italics). It should be used sparingly for short titles or decorative purposes.

Never use this typography in all caps.

For the design of websites use this typeface at 45 pt.

A^a B^b C^c D^d E^e

F^f G^g H^h Iⁱ J^j

K^k L^l M^m Nⁿ O^o

P^p Q^q R^r S^s T^t U^u

V^v W^w X^x Y^y Z^z

3.2 Nunito Sans

Nunito Sans

It's a clean, modern and easy to read typeface with a wide variety of weights which allows functional hierarchy. Use this typeface everywhere.

For standard copy use the light weight font and for headers use bold. The rest of the weights can be used for anything in between such as subheading or to highlight words.

The size of the typeface on websites should be as follows:

Heading - Bold - 24 pt

Subheading - SemiBold - 18 pt

Paragraph text - Light - 12 pt

Quotes - Light Italic - 12 pt

Headings - Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789!@#\$%^&*){_

Subheadings - SemiBold

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

123456789!@#\$%^&*){_

Paragraph Text - Light

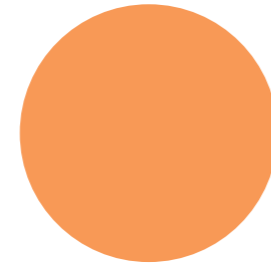
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

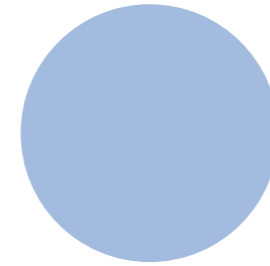
123456789!@#\$%^&*){_

4.1 Primary Colors

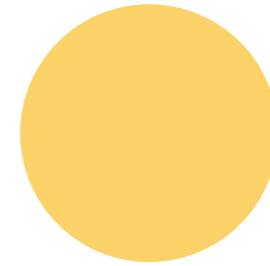
These are the primary colors for the Kate Doster brand, with the orange being the most prominent color.



C0 M48 Y73 K0
R248 G153 B86
Hex #f89956



C35 M19 Y1 K0
R162 G187 B122
Hex #a2bbde

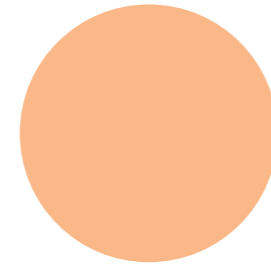


C2 M16 Y71 K0
R250 G210 B102
Hex #fad266

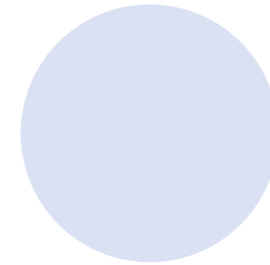
For text use:

Aa

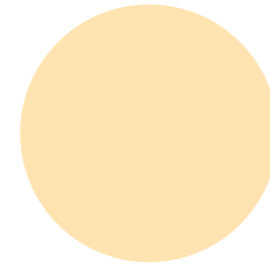
C67 M60 Y59 K44
R68 G68 B68
Hex #444444



C0 M32 Y48 K0
R250 G184 B136
Hex #fab888



C13 M7 Y0 K0
R217 G225 B243
Hex #d9e1f3

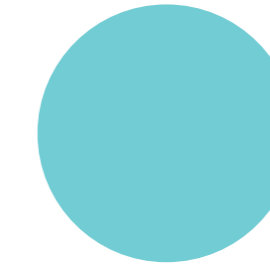


C0 M11 Y32 K0
R255 G228 B178
Hex #ffe4b2

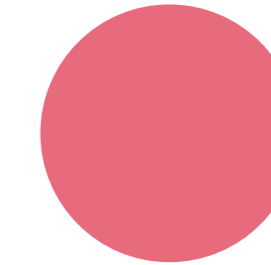
4.2 Secondary Colors

The secondary colors are to be used alongside the main color palette and not instead of.

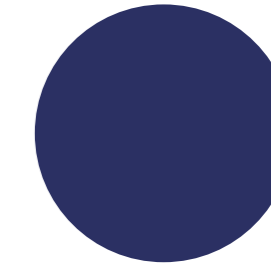
They can be used for illustrations or as accent colors.



C52 M0 Y18 K0
R113 G204 B212
Hex #71ccd4



C4 M73 Y35 K0
R232 G106 B125
Hex #e86a7d



C96 M92 Y32 K22
R43 G48 B99
Hex #2b3063

5.1 Patterns & Textures

The following patterns and textures can be used as backgrounds or for digital or physical products instead of using solid colors. They are available in all of the brand colors (both primary and secondary colors).

Do not place the logo or copy text directly on top of patterns. First place it on top of a solid color before placing on a pattern (A) & (B).

All patterns and textures are available also in the secondary colors, although the primary colors have preference.



5.2 Patterns I



5.3 Patterns II



5.4 Textures



5.5 Decorative Elements

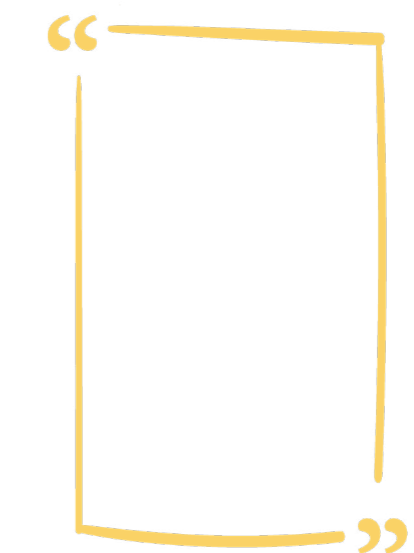
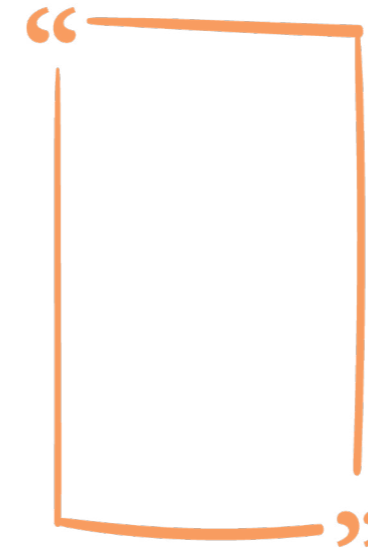
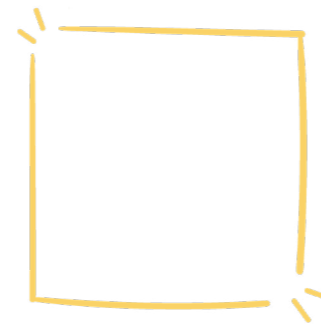
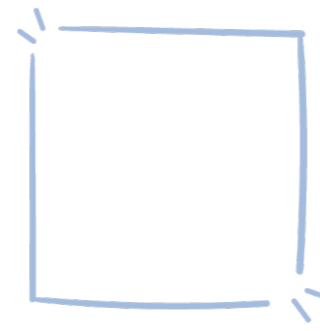
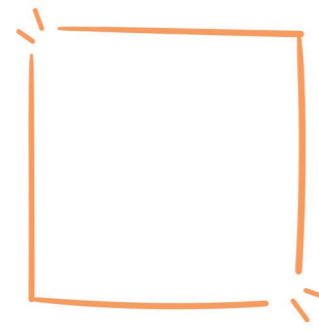
These elements were hand-drawn and can be used for decorative purposes on any graphics.

The square, circle and rectangular frames can be used to outline an image or to contain a quote, a title or a testimonial. Examples of this can be found in the next chapter.

Always use the decorative quotation marks to open and close a quote.

The icons can be used for Instagram highlights.

All decorative elements are also available in the brand's secondary colors.



6.1 Profile Picture & Headers

For social media avatars use the secondary logo in white over an orange background (A).

For headers it is possible to use a stock photo or the logo applied over one of the patterns (B).

The next pages will show a few templates for social media graphics, examples on how the social media profiles should look like if the brand identity is applied correctly as well as examples of the brand identity applied to merchandise.

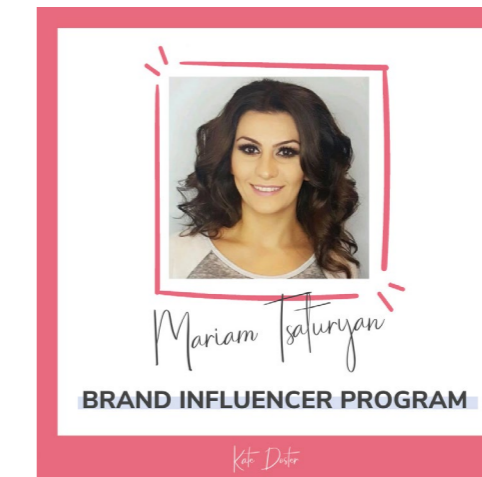
A.



B.



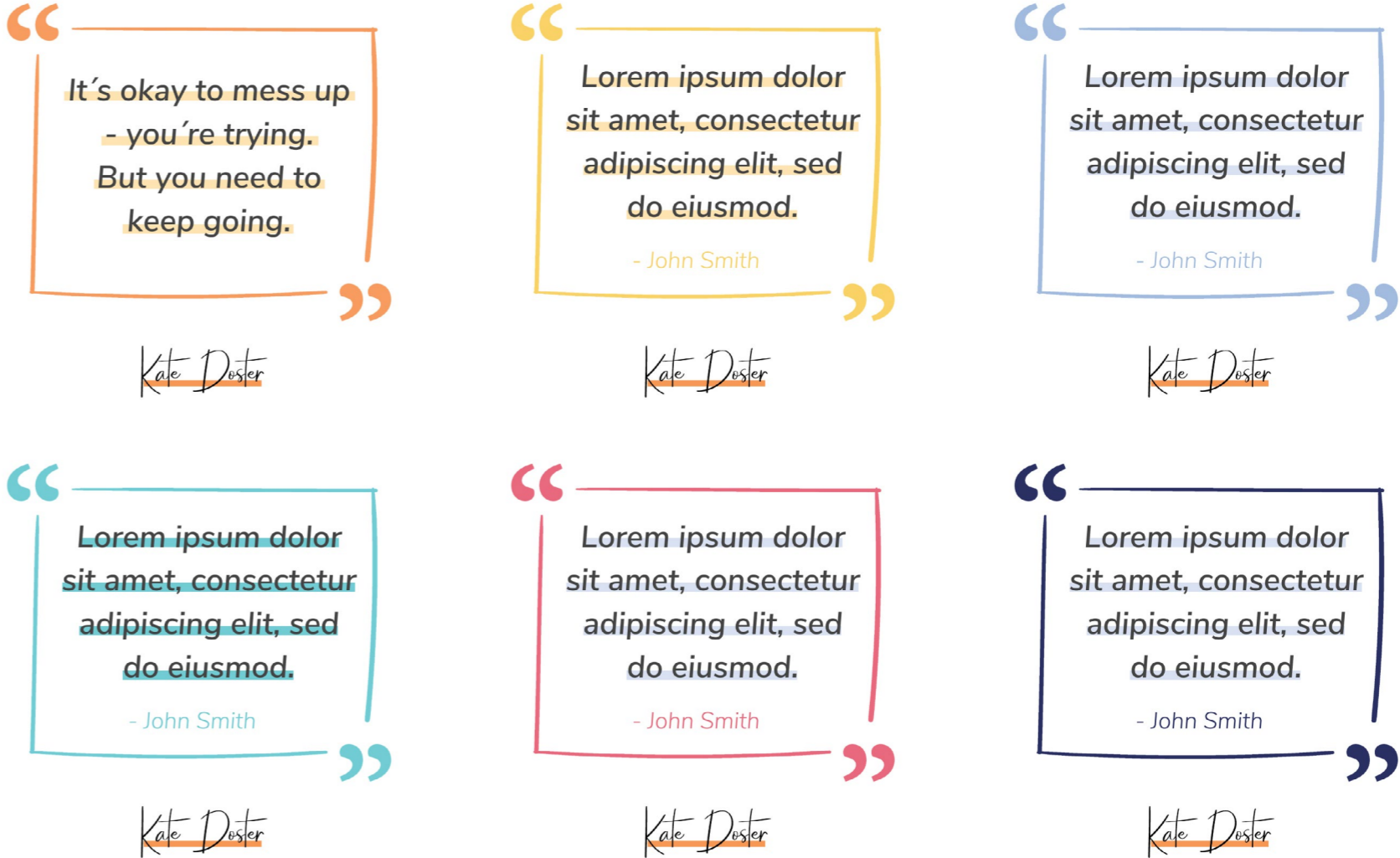
6.2 Guest Contributor Template



6.3 New Podcast Episode Template



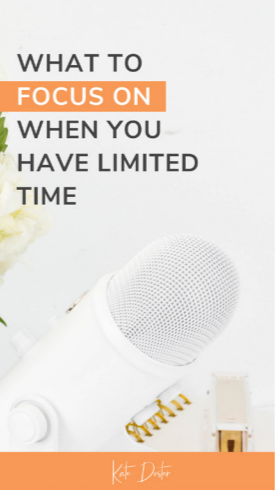
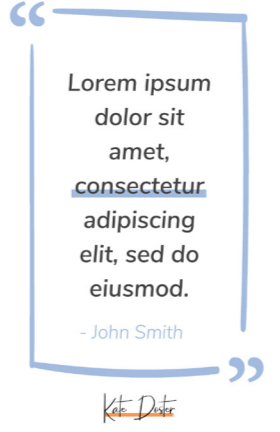
6.4 Quotes & Questions Templates I



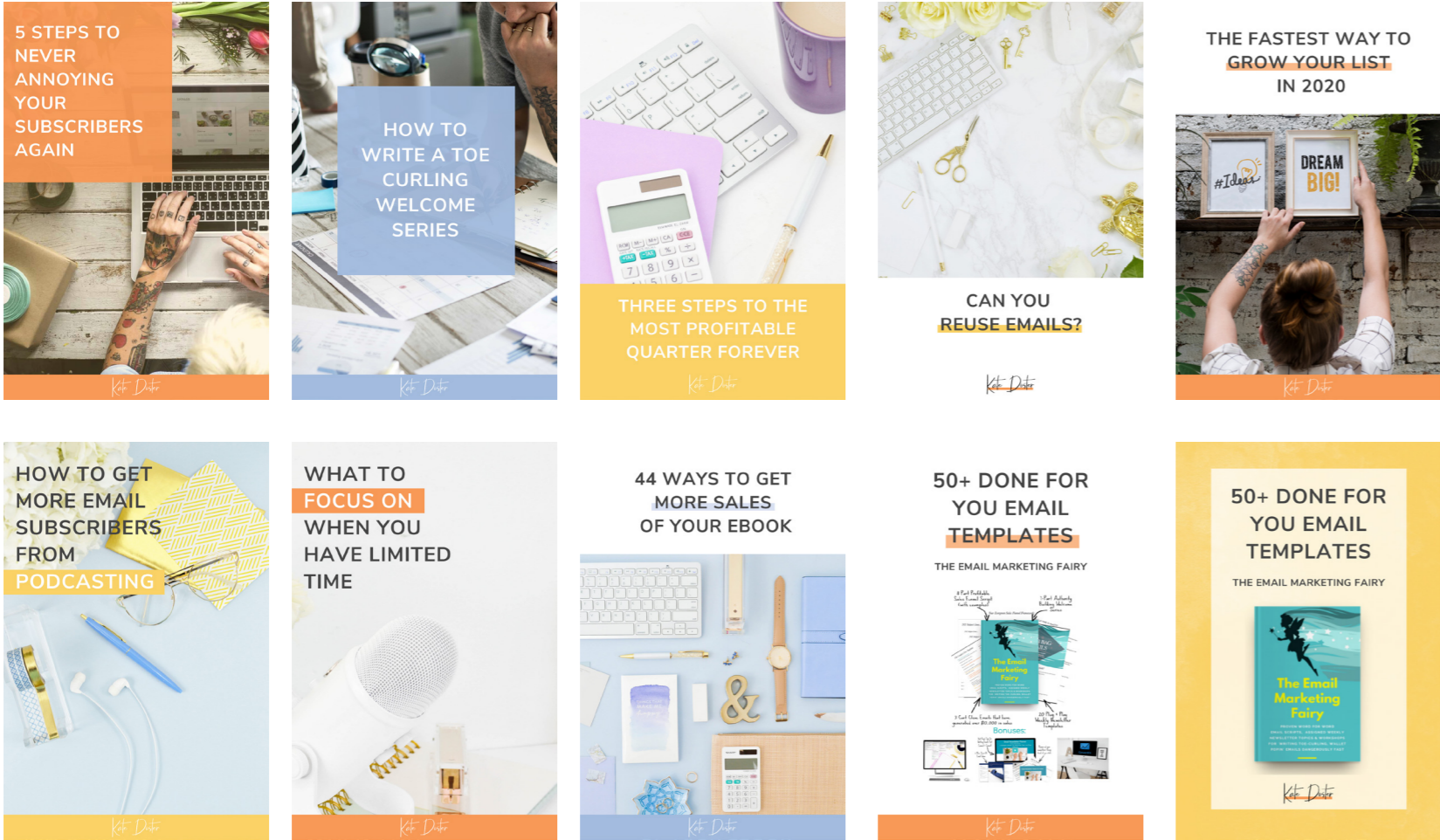
6.5 Quotes & Questions Templates II



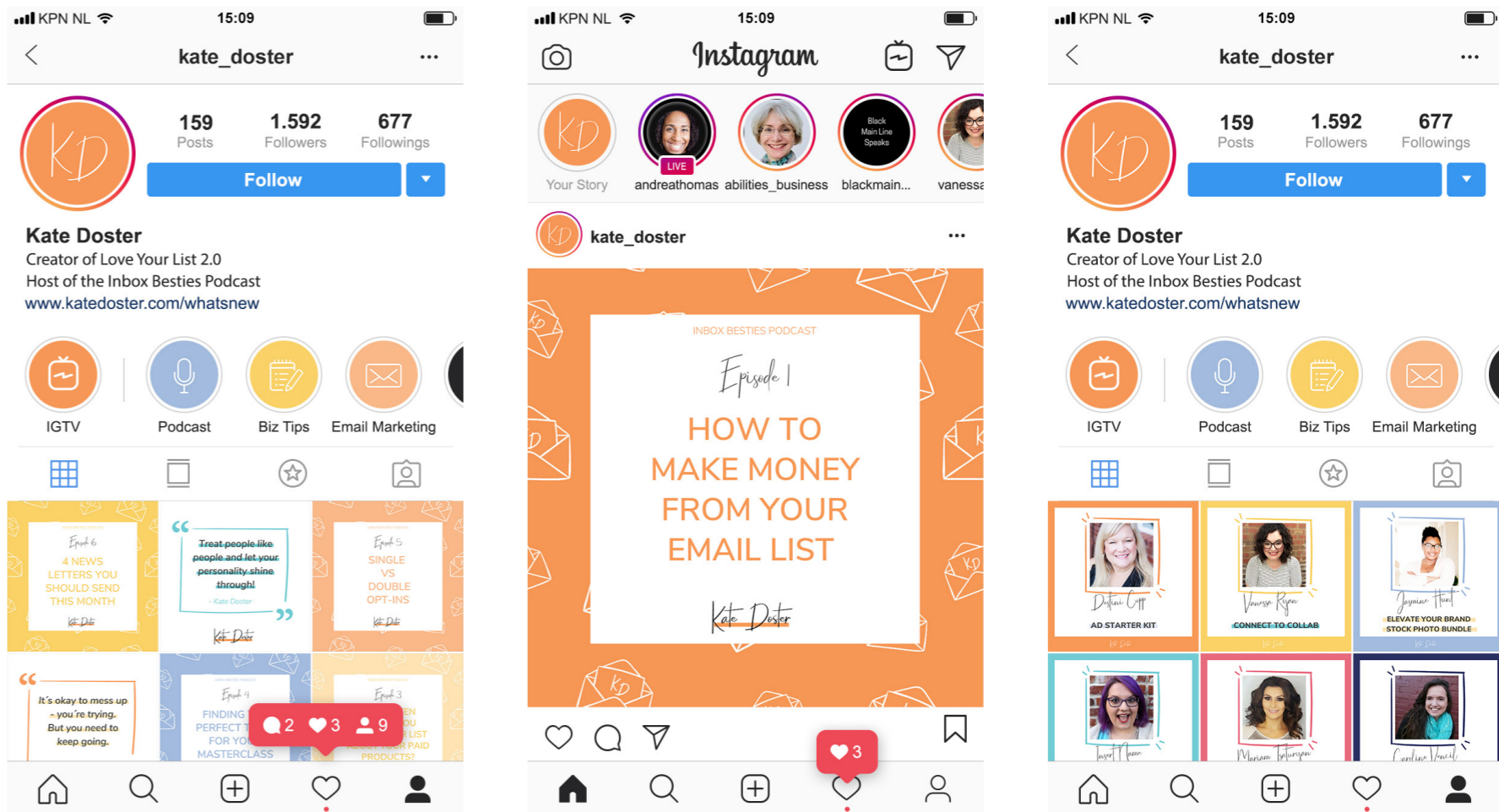
6.6 Instagram Stories Templates



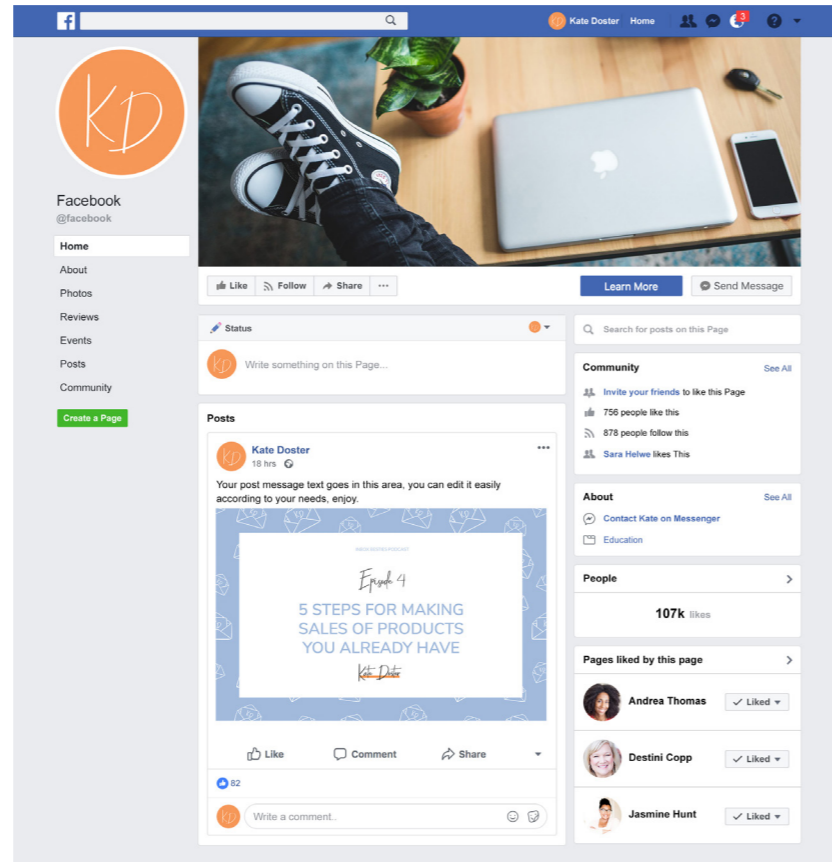
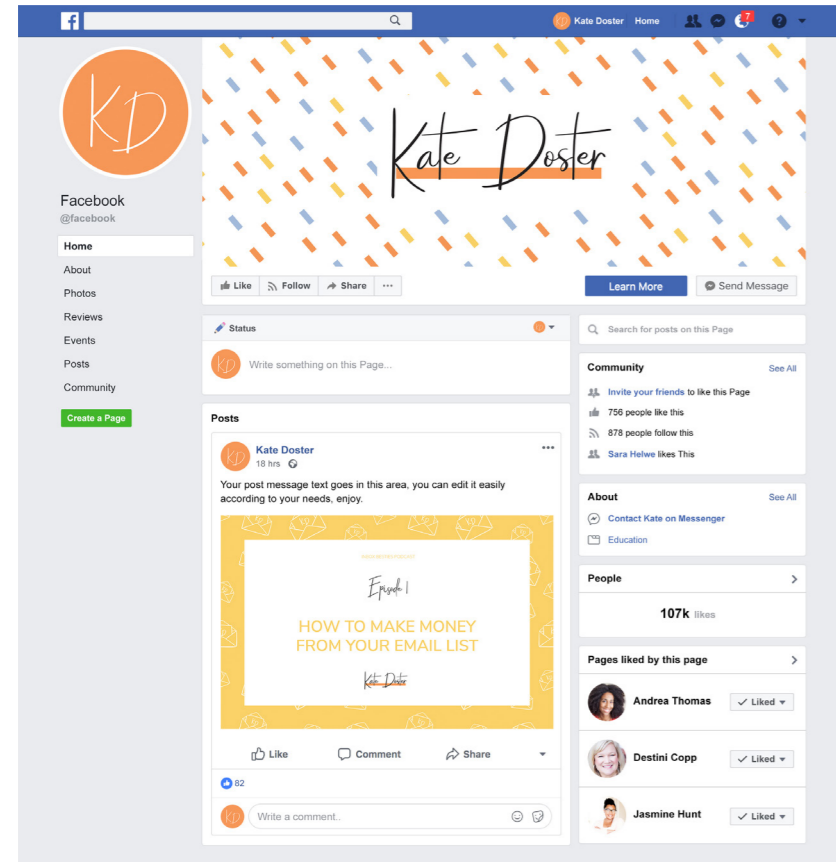
6.7 Pinterest Pins Templates



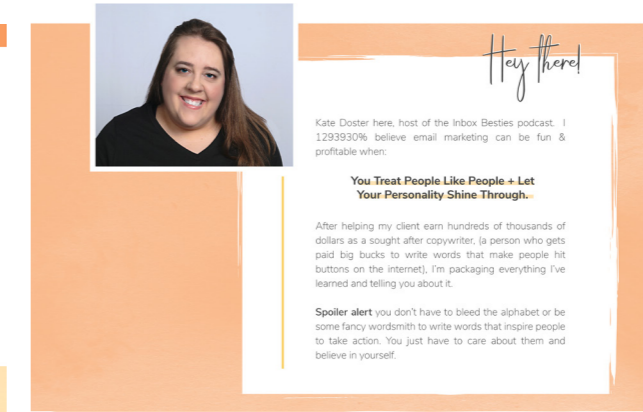
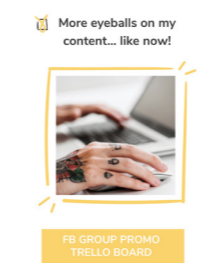
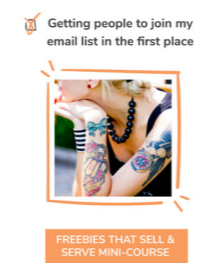
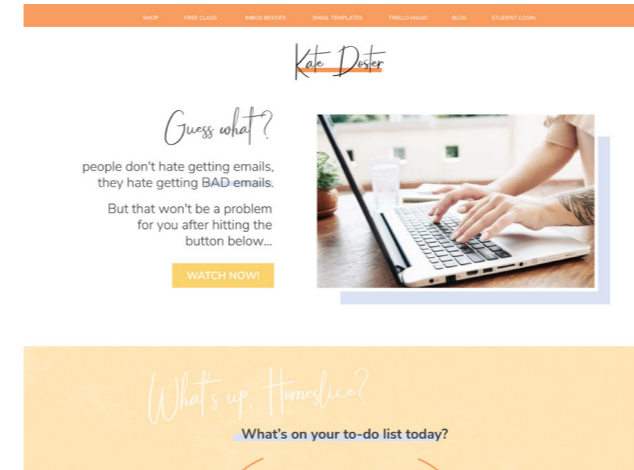
6.8 Instagram Profile Examples



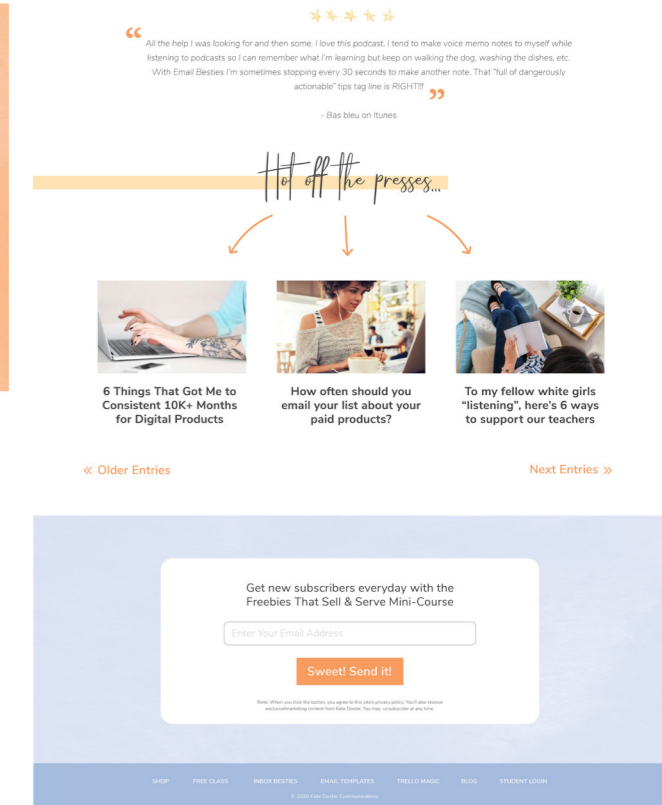
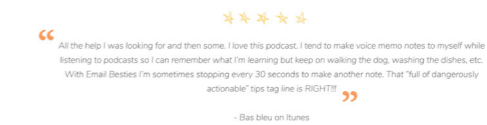
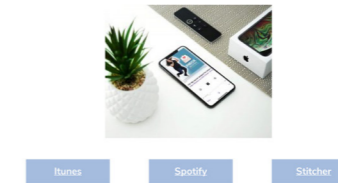
6.9 Facebook Profile Examples



6.10 Website Layout Examples



Listen To The #1 Email Marketing Podcast For Ethical Entrepreneurs: The Inbox Besties Podcast



6.11 Merchandise Examples



Mug from : <https://printedmint.com/collections/drinkware/products/mug-11oz>





7.1 Appendix B: Interview Transcripts

25/02/2020 Interview #1 - Kate Doster

I'm Kate, Doster obviously. So I have my main website which is katedoster.com, I also have a podcast called Inbox Besties and essentially I teach people how to turn internet rando's into customers for life. Basically they end up addicted to throwing credit cards at you. Where I particularly help people out is by treating people like people. So the clientele that I'm talking about a lot, she usually is either a blogger, or maybe she's created an e-blog or digital course, she's in that information space and she knows she wants to help people. She may have a little reservations about actually charging money for things even though she wants to - go figure! - make a living. It's really just my responsibility to help people learn how to express themselves.

And I love email the best because I just think that it's a lot of fun to write cuz it's like you're writing with a friend and people just get so uneasy about it and I'm like "it can be really fun!" I don't get why everyone is just making such a huge deal.

So I help really take that pressure off and really give people the confidence to be themselves and to be able to sell. Essentially I teach people how to sell but I don't call it that because people are like, ew selling is gross! But do you want to make money? Yes! So you have to sell! It's the other aspect of it. I want all of my people - and you'll hear me talk with them a lot, because that's how I teach my customers how to build business too, is to focus on your people. I want them to feel seen, heard, and encouraged. Those are really important. And I want people to feel like they can do it even if things were crappy in the past or no one believes in them or they tried last week and it didn't work. Well guess what? Because there was a last week where you didn't have a blog or you didn't have a course and now you've got one. So the past has nothing to do with it.

Absolutely nothing. And that's really my biggest passion about everything.

So we teach a little bit about copywriting, so how to actually write words that sell, we talk about getting comfortable with asking for money and the mindset to have behind it. What comes out of nowhere is Trello Magic, which we had already talked about, so Trello Magic - because I have a couple of different courses - it's one of my little courses. It was because I was a giant hot-mess-express - I am the very definition of an Ultra Super Creative - my socks never match, my room is never clean and my desk has a million things on it, that's just me in a nutshell. But being a solo entrepreneur at the time, I needed something to kind of keep me on track. It used to be called Trello-ing for Traffic when I was really targeting bloggers but I've kind of moved away from people that identify as that and we rebranded it into Trello Magic because really it's like magic once you learn how to use it right. So there's Trello Magic - his cute little logo has a little top hat. It's very adorable, I'm like: oh, I'm the best!

The other product that I have is The E-mail Marketing Fairy. This is another one of those small products, again I guess whimsicals coming across. So, her branding is hideous. But she sells every single day so I don't necessarily care but probably that product needs a slight refresh. So that's email marketing templates and I have some bonuses to go in there.

My big signature offering is called Love Your List™ which we're getting ready to relaunch again. So basically it's on an auto webinar system which means people can sign up for class, they get four days to buy, if they don't buy they have to wait till the next time I open it up to the public. So that's coming up in March for Love Your List.

Love Your List™ and Katedoster.com, both of my logos are just the same font. It's the worst. I just brushed something I got from Creative Market for free. So that's how much I cared about my logo - to make a Creative Market one.

So those are primarily the three ways. We have started doing more group coaching again and more high-end for people who are a bit more established with their business. We don't necessarily do hand holding but they really do want somebody to bounce ideas off. So we're starting to do a little bit more of that.

And really this whole goal for this year is to be more vocal. I had already known that I had kept everything pretty small and tight and I really pride myself on being able to make as much money as I did with such a small audience. Like that modality. I don't want to be like those big shot gurus because they're always so far removed and all of this stuff. But last year somebody said 'I wish that I had found you sooner' and I know she said it as a compliment and was nice, but to me that just shook me to my core and I'm like: the only reason she hasn't found you sooner is because you did not get yourself out there because you yourself were playing small (I hate that term! Who says that?).

But honestly that is what I was doing cuz I had this - you know - I need to be OF the people and BY the people and struggling LIKE the people and really this year is about stepping into more of that aspirational role while still being ridiculously approachable..... Because that's just me.

I'm quirky, I have two ukuleles behind you right now. I've got my concert uke and my tanner uke. I play them all the time. I like to say that I was a hipster but not like a super hipster before it came out. I'm literally just a beach kid, that's pretty much my whole brand and who I am. If my hair was actually down.... I used to have dreads in the summer, that's just me. (...) Pacific sun that would be me when I was younger and I don't feel like a lot of that attitude has changed at all. It's just me. Just corny and me, and I say things like buttface in my marketing, I'll always say buttfaces or spammer faces. And people are just like: you're hilarious! That's a word that I get a lot too. I don't want to be an over-the-top caricature or clown mask or you know people who just try too hard to be zany? I'm not zany, I'm just hilarious. I don't know how to say it without being modest. That's just me and I think people really resonate with that.

There are certain people that don't - but those are the people that I work actively in my content and in my copy to repel - this isn't for you. Even in Trello Magic, it's tagline is literally "Organization for people who know that it doesn't matter if your socks match". The people who are like, oh my goodness! if your socks don't match you must be some kind of psycho, it's disgusting bla bla bla - that's because it's not for you. So I'm not polarizing like: ah yeah, punk rock forever or ooh, Gucci bag forever, that's not the way I'm polarizing. I'm polarizing in just, this is where we draw the line.

I don't think the current branding colors go well together. I found a photo that I kind of liked. You know it's teal and then there was a millennial pink / blush pink color and dark navy and it just - it just felt too heavy. And so then I was like, oh! A rainbow, a lighter pallet. But then I was like, I don't know how to install those colors to make them look good.

I'm the most unphotogenic person ever, so I give the photographer some credit for next week, we'll see. I take the worst photos ever - so the last person I went to, we took what felt like a million photos and there's one or two that were usable out of all of them. And unfortunately, because it was just me in a photo studio and the background was supposed to be white but because of the lighting it came out blue so it's just like yeah.... so that doesn't look good but I don't have anything else to put there. So, I think having some really good photos from the photographer next week so I've been also word vomiting on her about myself. I've seen her work. She's cool. We're also trying to figure out my wardrobe for that so I guess if you got any color ideas let me know, throw some out there but if we don't get that far as a color palette for next week. Don't worry about it at all.

I have a brand board that the other person came up with that I can send to you as well.

So this is just the photographer's website, her name is Bethany. Is it actually showing? So here is Bethany and she actually - where I live it's really shocking to find someone who knows how to do brand photos. (...)

I know it sounds stupid but I would like a picture of me smiling and laughing.

I really like the orange, I might bring oranges. (...)

This is what the other person had done. I couldn't figure out a white that I liked. But I already had all of this and I think the textured backgrounds - like she tried to make the icon with a texture and

like the wood feel. I told her I like eclectic minimalism. It just doesn't translate.

The podcast cover needs one too. It's just - cuz this is the color I was talking about and I tried to change this background to something a little bit more light or bright or white and it just it ends up.... because of the way it was lighted it doesn't always work or I it made me really blurry because it's like...There's just something not as cool as I'd like it to be.

The general feel - very airy even though it does have some darker colors if that makes any sense. I want it airy but I also would like it to have a pop of color but I can't figure out what pop of colors to have. But I found that it's a lot of the business coaches that I tend to just like the general vibe. I serve that airy feeling. I just don't know.... I don't know if I like the heavy blue which it seems like she's leading into a lot more than she used to.

But you see what I mean by texture? She has actual texture on her website.

She's an actual web designer - I don't necessarily know if it's a color or just in general but I just like it, it looks nice.

I don't like that one, it's way too heavy. I don't want anything black.

Her background is light and airy but sort of fun.

I really like the picture of me jumping. I think jumping is kind of like me, life is fun, free-spirited. (...)

She also has this mean pink color. Again, it just looks very put together.

I want something that is textured, fun. Something that is kind of soft and approachable, a little eclectic. It doesn't necessarily need to have that pink color, not that I hate pink. I wouldn't do anything red or heavy because I don't wear red because my complexion is naturally red and I also feel that that's too abrasive.

03/03/2020 Interview #2 - Kate Doster

Q: Why do you think makes YOU stand out from your competitors? What is your niche?

100% what makes me so successful is that I genuinely enjoy what I do and I try to take a very lighthearted and fun approach at it. So one of the things that, if you read any of the podcasts reviews, they will tell you: Oh my goodness! I love her energy, Oh! She makes it so fun or Oh! She makes me laugh so much. So while I take my students and listeners getting results very seriously and their time seriously, I don't take what I teach too seriously. I cannot think of a single competitor that uses the word buttface or spammer face or even "throw their credit cards at them" and I think especially now as we are re-doing my signature course, Love Your List™, especially the beginning modules, is that I take a dangerously practical approach but it's also very much energetic and a good mindset and I don't see anyone else that are teaching both of these things together. Because I do think that 98% of my students' problems or the difference between success and not success is just their general attitude. It's either being afraid that they are going to annoy people or being too afraid to actually email people again, it is not feeling worthy of being in people's inboxes. And so I have yet to see anybody else tackle both of these things at the same time. And I think I do it quite well. So it's a mix of dangerously practical and entertaining things that you need to do while also getting rid of all that mindset gunk that is holding you back.

I'm not afraid to be me and I'm not trying to be a character, I'm not trying to be zany, I'm not trying to be a lady boss, I'm not trying to be a rebel badass.

I think that's what sets me apart, some of the pop cultural references. Overall, the general attitude and not being afraid to be myself and that gives my students a lot of permission to be themselves. We call it like a "dorky" side without being over the top about it, just being normal.

Q: What does your current branding look like?

The website does not come across. Visually speaking it's not there. It's very... I have one picture that I use everywhere, the headshot. It comes across in my copy, my content, my live-videos and all of that but aesthetically it's not coming across at all.

It just looks like I picked some colors and put them together. It comes across as eclectic in a bad way. But I would like something that comes across as more put together and very approachable.

I just want to be approachable. If I had to pick a brand word that would be it. I want people to think Oh my god this chick is my best friend. Not that I want people to touch me but if we ever met I would want them to give me a hug.

Q: Do you want a different branding for each product?

I think that it would depend on the level. I might end up creating a webinar course later on this year and I would like it to be brand adjacent.

Love your List™ branding is the same as my old branding and it's just going to stay that way because I do like that.

All new courses and products will have the new branding.

Inbox Besties is the main content area. I would love new cover art for it. New branding. I'm not married to the blue or the envelope. Kate Doster and Inbox Besties need the same branding. The same color scheme, look and feel. I would love to be able to come up with more uniformed social media to share on Instagram or Instagram stories. I would love a really nice template.

I'm having a hard time figuring it out. I don't know if it's the hues of the colors.

Q: How long would you like to use the new brand for?

I would like to stick with it forever. I would like to not have to worry about this ever again. I'm in it for the long-haul.

7.2 Appendix C: Archetype Workshop Worksheets

MAP YOUR BRAND

LAY THE FOUNDATION

Brand Name (product/service)

Kate Doster

Description - Explain what you do or provide (in one sentence)

Kate provides digital courses for ethical entrepreneurs who want to learn how to communicate with their audience in a way that makes them and their wallets smile.

Vision

It is possible to sell and market to your audience in a simple, fun and profitable way by treating people like people.

BRAND CHARACTER & CORE

If you brand were a person (not yourself), how would you describe him/her?

She is very approachable and caring.

She loves to inspire and brings a very lighthearted approach to everything.

She cares very deeply about her customers.

Values - Complete top values exercise

Top 10

Caring

Cheerful

Creative

Easy-going

Inspiring

Entertaining

Friendly

Honest

Nurturing

Playful

Top 3

Playful

Inspiring

Nurturing

MAP YOUR BRAND

PERSONALITY: MOTIVATION & REPUTATION

1. What do you (as a brand) stand for/believe in?

I believe in honesty, making things fun and being approachable. I believe you don't have to be a sleazebag to make money online and that you don't have to be born an entrepreneur, you can learn.

2. What's making you (as a brand) authentic?

I lead by example. I am honest. My word choice makes me stand out.

3. Try to summarize this into a short personality statement:

Kate Doster is a brand that is 100% honest and leads by example. Kate truly believes in the potential of her audience to become successful online entrepreneurs.

CAPTURE BRAND CORE

These last questions will help you articulate your brand core: the heart and soul of the brand, guiding it in all its actions.

1. Functional benefits (promise)

(What are the main things that you do/provide?)

I teach people how to create and sell digital products using e-mail marketing.

2. Emotional benefits (promise)

(How should clients feel/think about you?)

Clients not only feel inspired but also that we can be best friends I genuinely care about them.

3. Reasons to believe (proof)

(The proof that validates your promises)

I make sells daily and so do my students: The facebook group has constant updates on sales, launches and success stories.

Also, I was a copywriter prior to this.

4. Discriminator / USP (unique promise + proof)

(The biggest difference between you and competitors)
Combine your unique promise with proof into a concise statement.

1. Lighthearted approach.

2. I was a copywriter prior to this so I have the technical skills to tech others how to write to sell.

3. I mix in energetics and a can-do mindset.

SELECT KEY CHARACTERISTICS

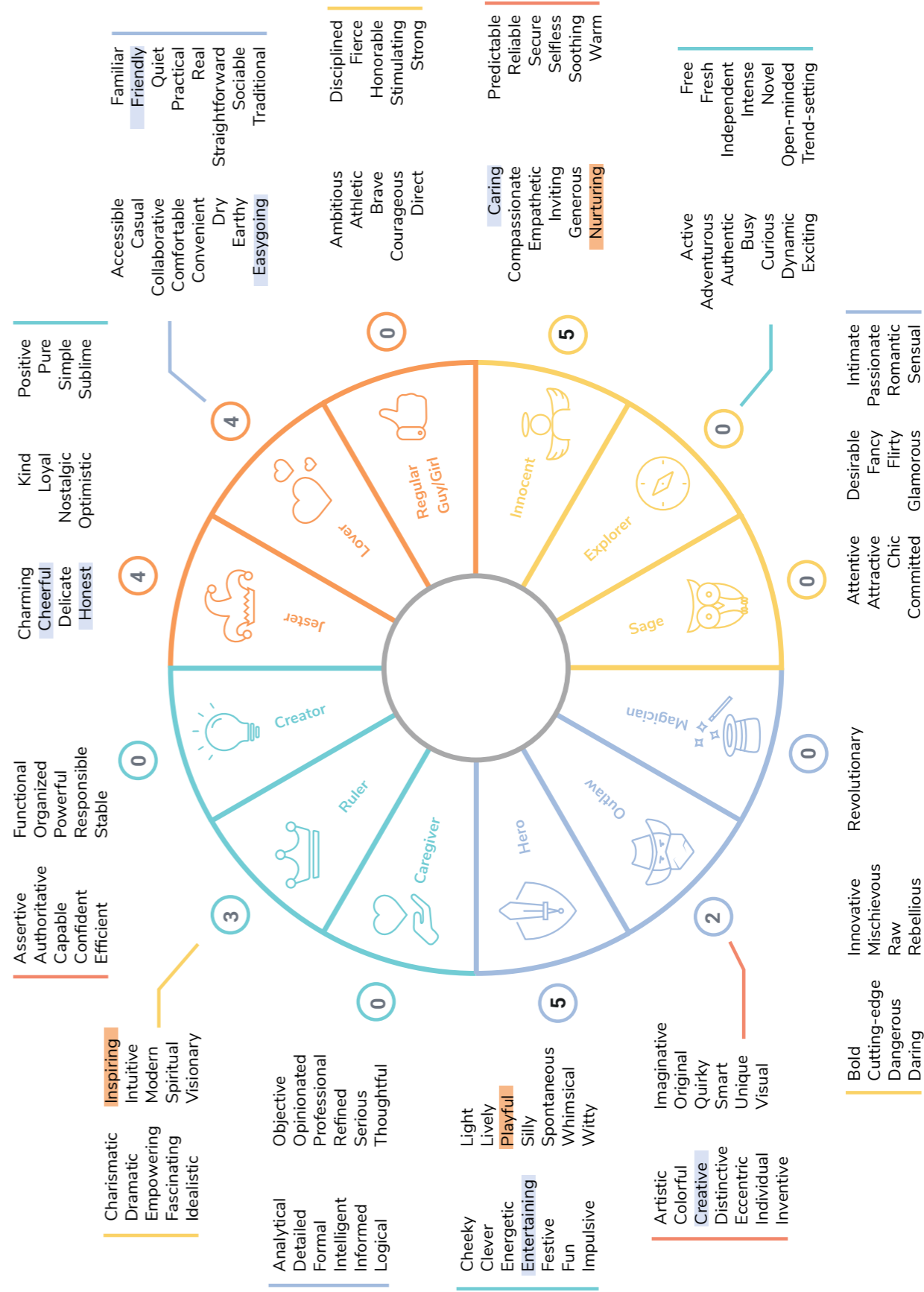
On this page you'll find a long list of specific values. These characteristics can be used to describe look & feel, as well as the behavior of your brand. We're using **adjectives** as values because they help you to really envision your brand as a person.

1. Take a few minutes to first read all values before you start.
2. Now, tick about 10 that seem most fitting to your brand.
3. When you're done, circle your top 3 values. Yes, only three!
4. Can you mentally rank your top 3 values in order of importance?

- | | | | |
|--|--|--|--|
| <input type="checkbox"/> Accessible | <input type="checkbox"/> Casual | <input type="checkbox"/> Curious | <input type="checkbox"/> Efficient |
| <input type="checkbox"/> Active | <input type="checkbox"/> Charismatic | <input type="checkbox"/> Cutting-edge | <input type="checkbox"/> Empathetic |
| <input type="checkbox"/> Adventurous | <input type="checkbox"/> Charming | <input type="checkbox"/> Dangerous | <input type="checkbox"/> Empowering |
| <input type="checkbox"/> Ambitious | <input type="checkbox"/> Cheeky | <input type="checkbox"/> Daring | <input type="checkbox"/> Energetic |
| <input type="checkbox"/> Analytical | <input checked="" type="checkbox"/> Cheerful | <input type="checkbox"/> Delicate | <input checked="" type="checkbox"/> Entertaining |
| <input type="checkbox"/> Artistic | <input type="checkbox"/> Chic | <input type="checkbox"/> Desirable | <input type="checkbox"/> Exciting |
| <input type="checkbox"/> Assertive | <input type="checkbox"/> Clever | <input type="checkbox"/> Detailed | <input type="checkbox"/> Familiar |
| <input type="checkbox"/> Authentic | <input type="checkbox"/> Collaborative | <input type="checkbox"/> Direct | <input type="checkbox"/> Fancy |
| <input type="checkbox"/> Attentive | <input type="checkbox"/> Colorful | <input type="checkbox"/> Disciplined | <input type="checkbox"/> Fascinating |
| <input type="checkbox"/> Attractive | <input type="checkbox"/> Comfortable | <input type="checkbox"/> Distinctive | <input type="checkbox"/> Festive |
| <input type="checkbox"/> Authoritative | <input type="checkbox"/> Committed | <input type="checkbox"/> Dramatic | <input type="checkbox"/> Fierce |
| <input type="checkbox"/> Bold | <input type="checkbox"/> Compassionate | <input type="checkbox"/> Dry | <input type="checkbox"/> Flirty |
| <input type="checkbox"/> Brave | <input type="checkbox"/> Confident | <input type="checkbox"/> Dynamic | <input type="checkbox"/> Formal |
| <input type="checkbox"/> Busy | <input type="checkbox"/> Convenient | <input type="checkbox"/> Earthy | <input type="checkbox"/> Free |
| <input type="checkbox"/> Capable | <input type="checkbox"/> Courageous | <input checked="" type="checkbox"/> Easy-going | <input type="checkbox"/> Fresh |
| <input checked="" type="checkbox"/> Caring | <input checked="" type="checkbox"/> Creative | <input type="checkbox"/> Eccentric | <input checked="" type="checkbox"/> Friendly |

SELECT KEY CHARACTERISTICS

- | | | | |
|--|--|--|---|
| <input type="checkbox"/> Fun | <input type="checkbox"/> Loyal | <input type="checkbox"/> Rebellious | <input type="checkbox"/> Traditional |
| <input type="checkbox"/> Functional | <input type="checkbox"/> Mischievous | <input type="checkbox"/> Refined | <input type="checkbox"/> Trend-setting |
| <input type="checkbox"/> Generous | <input type="checkbox"/> Modern | <input type="checkbox"/> Reliable | <input type="checkbox"/> Trustworthy |
| <input type="checkbox"/> Glamorous | <input type="checkbox"/> Nostalgic | <input type="checkbox"/> Responsible | <input type="checkbox"/> Unconventional |
| <input type="checkbox"/> Honourable | <input type="checkbox"/> Novel | <input type="checkbox"/> Revolutionary | <input type="checkbox"/> Unique |
| <input checked="" type="checkbox"/> Honest | <input checked="" type="checkbox"/> Nurturing | <input type="checkbox"/> Romantic | <input type="checkbox"/> Visionary |
| <input type="checkbox"/> Idealistic | <input type="checkbox"/> Objective | <input type="checkbox"/> Secure | <input type="checkbox"/> Visual |
| <input type="checkbox"/> Imaginative | <input type="checkbox"/> Open-minded | <input type="checkbox"/> Selfless | <input type="checkbox"/> Warm |
| <input type="checkbox"/> Impulsive | <input type="checkbox"/> Opinionated | <input type="checkbox"/> Sensual | <input type="checkbox"/> Whimsical |
| <input type="checkbox"/> Independent | <input type="checkbox"/> Optimistic | <input type="checkbox"/> Serious | <input type="checkbox"/> Wild |
| <input type="checkbox"/> Individual | <input type="checkbox"/> Organized | <input type="checkbox"/> Silly | <input type="checkbox"/> Witty |
| <input type="checkbox"/> Informed | <input type="checkbox"/> Original | <input type="checkbox"/> Simple | <input type="checkbox"/> Young |
| <input type="checkbox"/> Intimate | <input type="checkbox"/> Passionate | <input type="checkbox"/> Smart | |
| <input type="checkbox"/> Innovative | <input checked="" type="checkbox"/> Playful | <input type="checkbox"/> Sociable | |
| <input checked="" type="checkbox"/> Inspiring | <input type="checkbox"/> Positive | <input type="checkbox"/> Soothing | |
| <input type="checkbox"/> Intelligent | <input type="checkbox"/> Powerful | <input type="checkbox"/> Spiritual | |
| <input type="checkbox"/> Intense | <input type="checkbox"/> Practical | <input type="checkbox"/> Spontaneous | |
| <input type="checkbox"/> Intuitive | <input type="checkbox"/> Predictable | <input type="checkbox"/> Stable | |
| <input type="checkbox"/> Inventive | <input type="checkbox"/> Professional | <input type="checkbox"/> Stimulating | |
| <input type="checkbox"/> Inviting | <input type="checkbox"/> Pure | <input type="checkbox"/> Straightforward | |
| <input type="checkbox"/> Kind | <input type="checkbox"/> Quiet | <input type="checkbox"/> Strong | |
| <input type="checkbox"/> Light | <input type="checkbox"/> Quirky | <input type="checkbox"/> Sublime | |
| <input type="checkbox"/> Lively | <input type="checkbox"/> Raw | <input type="checkbox"/> Sweet | |
| <input type="checkbox"/> Logical | <input type="checkbox"/> Real | <input type="checkbox"/> Thoughtful | |



Brand name: Kate Doster

Vision:

Description: Kate provides digital courses for ethical entrepreneurs who want to learn how to communicate with their audience in a way that makes them and their wallets smile.

It is possible to sell and market to your audience in a simple, fun and profitable way by treating people like people.

BRAND CHARACTER (FORM)

Values

Anti-values

- 1 // Playful but not Zany
- 2// Inspiring but not Arrogant
- 3// Nurturing but not Overprotective

Personality

Kate Doster is a brand that is 100% honest and leads by example. Kate truly believes in the potential of her audience to become successful online entrepreneurs.

Archetypes

- 1 // Caregiver 3 // Citizen
- 2 // Joker 4 // Innocent

BRAND CORE (CONTENT)

Promises (functional + emotional benefits)

I teach people how to create and sell digital products using email marketing.

Clients not only feel inspired but also that we can be best friends I genuinely care about them.

Proof (reasons to believe)

I make sales daily and so do my students: The Facebook group has constant updates on sales, launches and success stories.
Also, I was a copywriter prior to this.

Discriminator (USP)

1. Lighthearted approach.
2. I was a copywriter prior to this so I have the technical skills to teach others how to write to sell.
3. I mix in energetics and a can-do mindset.

