

**REDESIGN THE  
BRAND BOOK  
OF BLUE TULIP  
AWARDS**

**CHONG YIN**  
MASTER THESIS/  
STRATEGIC PRODUCT DESIGN



**Delft University of Technology**

Faculty of Industrial Design Engineering  
Landbergstraat 15  
2628 CE Delft  
The Netherlands  
+31 15 278 4750  
www.tudelft.nl

**Author**

Chong Yin  
+31 6 28813355

**Graduation committee**

Chair

Dr. Calabretta, G.  
g

Mentor

MSc. Bakker-Wu, S.

Company Mentor

Jeanine Weerts



**Accenture the Netherlands  
Blue Tulip Awards**

Gustav Mahlerplein 90,  
Amsterdam, 1082 MA,  
The Netherlands  
www.accenture.com/nl-en

# EXECUTIVE SUMMARY

The Blue Tulip Awards is a year-round innovation award aiming to find the most innovative innovations in the Benelux area. It was previously named Accenture Innovation Awards for 12 years, which was very famous and well-known among innovation communities.

Even if the brand is very famous and successful among innovators, the branding style of Blue Tulip Awards is very chaotic and confusing. To establish a new brand look, a new brand book is designed with a three-phase process: Explore-Orientate; Research-Define; Design-Validate.

In the explore-orientate phase, the context of the project was explored and analyzed from different angles. We conducted company and brand analysis, stakeholder analysis, competitor analysis, and a literature review. As conclusion, we identified that to maintain a brand with both high dynamics and consistency, the brand book should be redesigned into one that reflects the leading principle.

Three research questions were raised based on the conclusion: Why do Blue Tulip Awards need a new brand book? What should be in the new brand book? What leading principle should we reflect on by the brand book?

In the research-define phase, a qualitative

interview and a quantitative survey with internal stakeholders was performed to answer the three research question. The data were analyzed using Grounded Theory Method. The final results are shown in several infographics.

Three brand personality traits and ten design requirements were identified from the research. The personality traits are the starting point of the leading principle. A collaborative and agile approach was chosen to define the leading principle. As a result, the leading principle consists of four components: brand personalities, slogan, mood board, and design examples. They were tested with the audience and designer.

The leading principle and ten design requirements are used to guide the design of the new brand book. As a result, a brand book with four chapters was designed. The final design was validated with three designers in a validation session. It was proved that the new brand book is helpful in a brand experience design process, and it performs better than the previous brand book in two dimensions: creativity and brand fit.

In conclusion, an systematic reflection and future recommendations are provided in the last chapter.



**"BUILD A  
TORNADO IN  
WONDERLAND"**

# CONTENTS

## 1. INTRODUCTION

Blue tulip awards  
Brief & Debrief  
Approach

## 2. PROBLEM EXPLORATION

Company and Brand analysis  
Stakeholders analysis  
Competitor analysis

Literature review  
The previous brand book  
Conclusion

## 3. PROBLEM DEFINITION

Research question  
Three pillars

## 4. RESEARCH & ANALYSIS

Research design  
Stakeholders interview  
Quantitative survey  
Results

- Rebranding
- Brand book
- Current branding
- Leading principle

Conclusion

## 5. THE LEADING PRINCIPLE

Leading principle  
From the personality to the slogan  
From the slogan to the mood board  
Test with designers  
From the mood board to the design examples  
Test with audiences  
Conclusion

## 6. THE BRAND BOOK

Before the design  
The structure  
Brand identity  
Visual requirements  
Language use  
Channel guidelines

## 7. FINAL VALIDATION

Validate with designers  
Outcome  
Conclusion and adjustments

## 8. REFLECTION

Overview  
Reflect on project level  
Reflect on organisational level  
Reflect on academic level  
Limitations & Recommendations

## ACKNOWLEDGEMENT

## REFERENCE

# INTRODUCTION



## INTRODUCTION

This chapter shows the background information of the project: who is the client and where did this project come from. A de-brief was done together with my company mentor which helped me to scope the project. Finally, a systematic overview of the approach is shown and explained.

# 1.1 BLUE TULIP AWARDS

The Blue Tulip Awards is a **year-round innovation award** aiming to find the most innovative innovations in the Benelux area. It was previously named Accenture Innovation Awards for 12 years, which was very famous and well-known among innovation communities. This year is the first year which it was re-branded into "Blue Tulip Awards". (Blue Tulip Awards Home Page, 2020)

The Blue Tulip Awards is one of the biggest innovation programs in the Netherlands. In the year 2020, over 600 participants joined the competition and they went through several events: from quarterfinals, semifinals to the digital finals with the help of more than 100 juries and partners. In the end, 8 winners came up from 8 different themes. (Blue Tulip Awards Home Page, 2020)

## > Events

Competitions: quarterfinals; semifinals; finals

Networking events: Class 2020;

Workshops: Scale Up Academy (monthly)

All the events are managed and hosted by Blue Tulip Awards team with the help of partners. (e.g. Boom Chicago)

## > Themes

In 2020's Blue Tulip Awards, the whole competition is divided into 8 themes. There will be only one winner for each of the themes. A participant could join one or two themes based on their innovation field. Here're the 8 themes:

<b>Climate</b>	<b>Living &amp; Working</b>
<b>Education</b>	<b>Nutrition</b>
<b>Finance</b>	<b>Health</b>
<b>Mobility</b>	<b>Security</b>

For next year's program, the themes could be adjusted according to the feedback.

## > Company purpose and goal

Three goals are identified in the playbook of Blue Tulip Awards' 2020:

1. Drive innovation in the Netherlands by identifying and celebrating the best and most promising start-ups and innovations;
2. Connecting them with the broader innovation network;
3. Driving breakthrough innovation together.

(Blue tulip awards Play Book, 2020)



Fig. 1.1 A picture of the quarterfinals of Blue Tulip Awards 2020

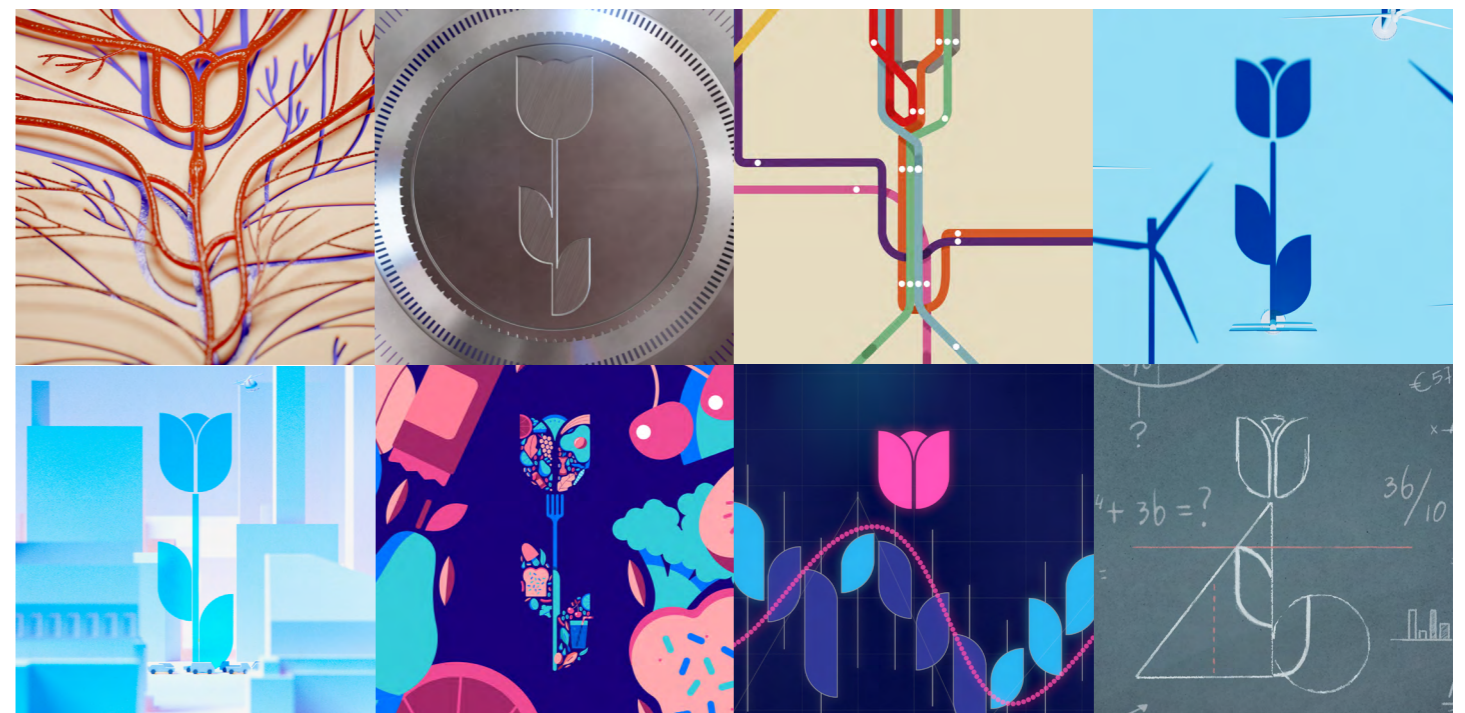


Fig. 1.2 Eight theme visuals

# 1.2 BRIEF & DEBRIEF

## > Where did this project come from?

During my experiences working as the creative design intern in the Blue Tulip Awards team, I was in charge of all the visual contents used on both online and offline channels. When designing those visuals, I got different requirements for different tasks, and according to the requirements, the visuals would look very different at the end. I found it very difficult to figure out what exactly is the style of this brand. Moreover, when I was reading the brand book, the question was still not answered.

When I talked with my manager about this issue, she agreed with the problems in the brand and suggested me to do some further research on the brand book. After a discussion with my mentor and chair, I decided to take this task as my graduation project.

## > Brief

Since the project was born in a conversation with my manager, there was not an official "brief". The

only request I got from the team is to **redesign the brand book for the next year.**

## > De-brief

To understand the project in different aspects, a de-brief meeting was done together with the company coach (the manager of MarCom team of Blue Tulip Awards):

### The goal of the project:

Solve the unclearness of the brand style by redesign the brand book for next year's Blue Tulip Awards.

### The scale of the project:

Besides the brand book, the brand strategy & some brand elements could also be revised if necessary.

### What can't be changed:

The logo and core color (the blue) should stay the same as last year.

### Limitations:

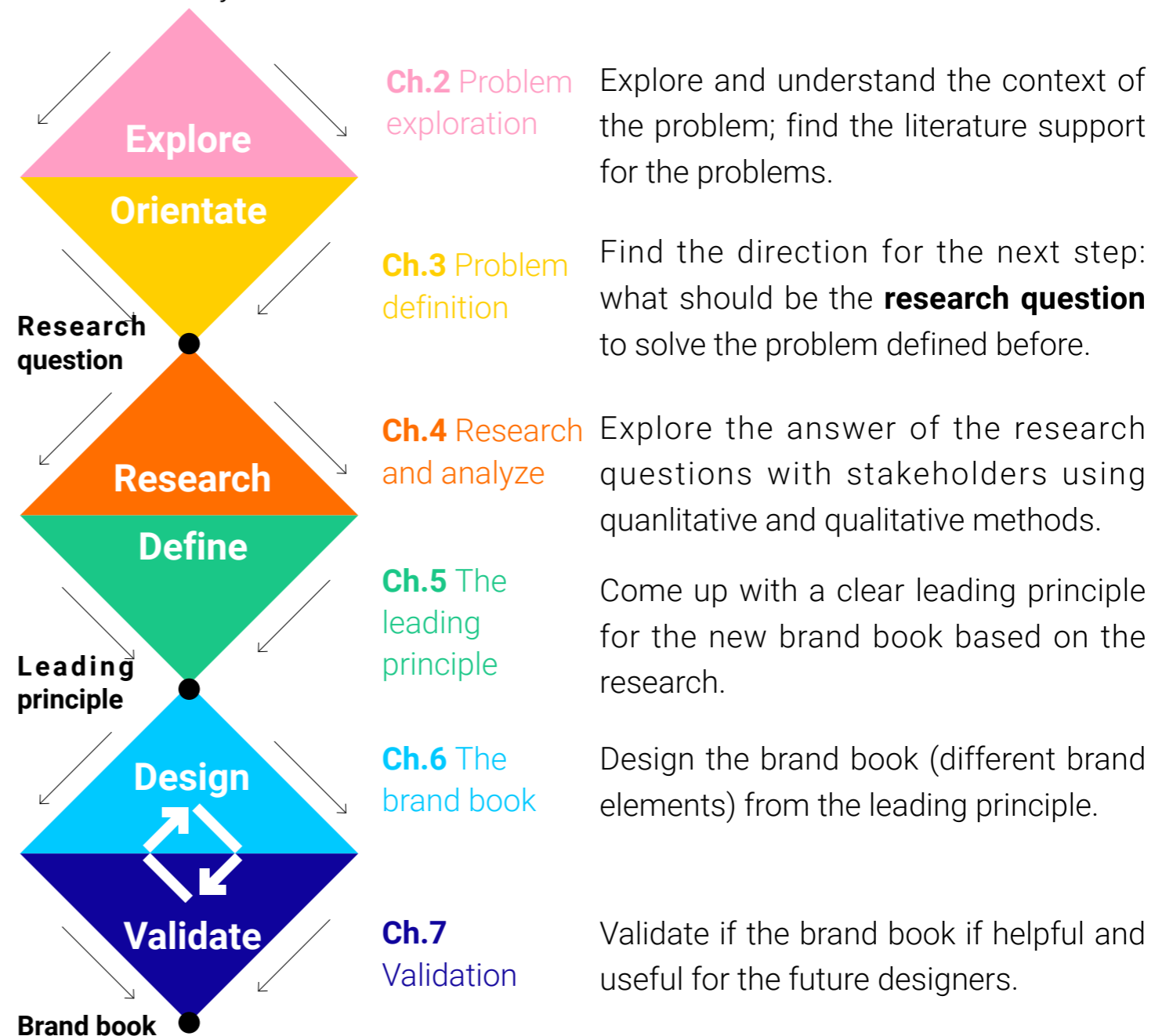
Due to the regulation of the team, it's difficult to get in touch with the innovators and partners.

### Time:

Five months from March to the end of July.

# 1.3 APPROACH

The whole project is divided into three phases: Explore-Orientate phase addresses the direction of the project; Research-define phase defines the leading principle for the new brand; Design-Validate phase focuses on the design of the new brand book. Each of the phases contains a divergent and a convergent stage to ensure that all the possibilities are explored and the final solution is defined in a reasonable way.



# PROBLEM EXPLORATION



## PROBLEM EXPLORATION

In this chapter, we try to explore and understand the context of the project from several analyses into different aspects of the brand: company and brand analysis, stakeholder analysis, and competitor analysis. A literature review is also conducted in this chapter to find academic support for the project.



# 2.1 COMPANY & BRAND ANALYSIS

## 2.1.1 THE REBRANDING

Accenture Innovation Awards was firstly introduced in the year 2007 and it was part of Accenture branding.



Fig 2.1 Accenture innovation awards logo

Fig 2.1 shows the logo of Accenture Innovations awards. We can see from the visual that the angle-shaped Accenture logo and tulip-shaped logo for the innovation awards are both used in their daily communications.

After 12 years' success as Accenture innovation awards, the team decided to open the brand up to build a bigger ecosystem with more collaborations and stronger partnerships. At that moment, the name of Accenture will restrict the possibilities of some potential partners. That's the time when the re-branding is planned. (Blue Tulip Awards Home Page, 2020)

When planning the re-branding, the management team set **5 goals** which they want to achieve by the new brand:

- Treasure winning elements**
- Rename awards track**

- Redesign program timelines**
- Improve ecosystem partnerships**
- Activate the ecosystem**

(Blue Tulip Awards Play Book, 2020)

The team chose the **name** "Blue Tulip Awards" (no one has been able to cultivate an entire blue tulip yet), which is a metaphor of the infinite process to discover and nurture the world-class innovations.

In terms of **the new visual identity**, they worked together with an external agency to create a new visual identity system including the new logo, typography, color, etc. See the new logo in Fig 2.2



Fig 2.2 Blue Tulip Awards awards logo

The new visual identity system has no connection with Accenture branding anymore. However, the team still wanted to keep consistency between the old and new brands. Comparing the two logos, we can see from the new logo that they still use a tulip shape, which is similar to the old. And both of their main identity colors are blue.

## 2.1.2 BRANDING STRATEGY: DYNAMIC BRANDING



Fig 2.3 Four alternative logos

Besides the core logo (the blue logo), the agency also created 4 alternative logos for Blue Tulip Awards. (See Fig 2.3) All the alternative logos are using the same tulip shape and font, but the print of the logos are in totally different styles. The team loved the logos and decided to use them in daily communications together with the core logo.

A logo strategy is also created based on these logos: The five logos (1 core logo + 4 alternative logos) are used interchangeably with a random allocation across all media, channels and messages. A certain channel (instagram, linkedin, facebook, twitter and website) will use one of the five logos, and every month the logo will be changed into another one. By using this strategy, the team wants to show the **dynamics** of Blue Tulip Awards brand. (Blue Tulip Awards Brand Book, 2020)

"Dynamic" is an important requirement for the brand. Not only logos, they also decided to use the same strategy for all the other visuals. The only rule for the visuals is to **have the tulip in the middle of the visual** and the other elements are open for the designer to change. Different styles are encouraged for different visuals. The 3 examples below show how they use the tulips in the visual.

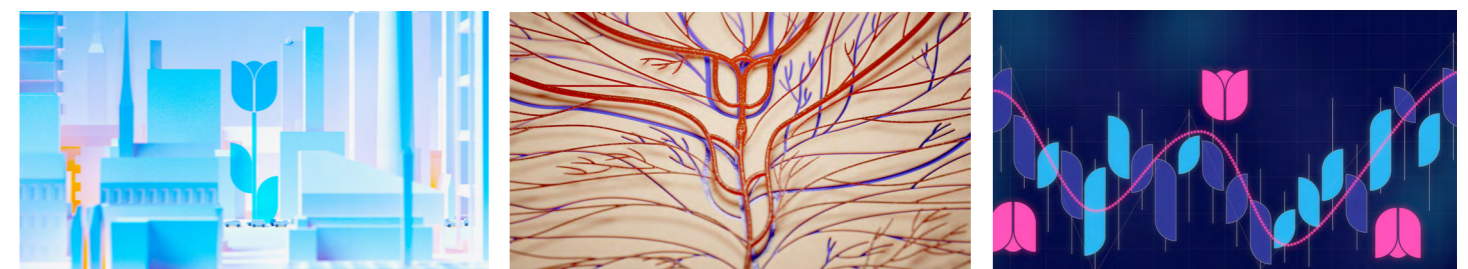


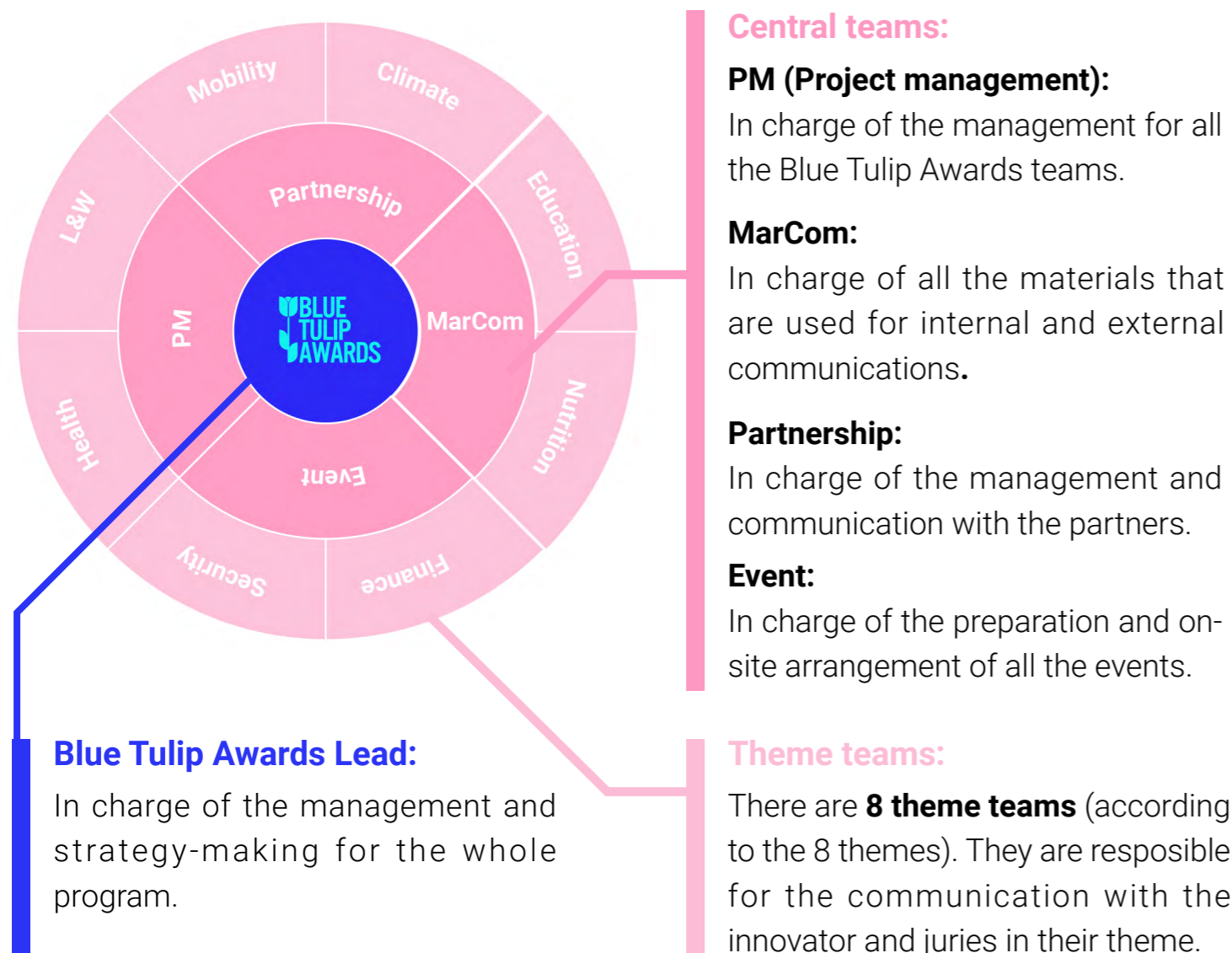
Fig 2.4 Visuals of using tulip in the middle

## 2.1.3 THE STRUCTURE OF THE TEAM

The Blue Tulip Awards is a part of the marketing department (Corporate Functions) of Accenture the Netherlands but have their own management and organization. The whole team consists of four central teams and eight theme teams. Below you can find a visual which explains the structure of the teams and their roles. (Blue Tulip Awards Play Book, 2020)

It's notable that in each of the central team, there's one manager who's responsible for all the overall management of all the tasks. However, all the other members are interns who will only work for a short period (normally six months) but play an important role in the team. The turn-over of the interns, especially the designers, could lead to the inconsistency of the brand style.

Fig 2.5 The structure map of internal stakeholders



## 2.1.4 MISSION AND VISION

The vision statement answers the question "What are the dreams and hope of a company?" (Skrabanek, 2020). The vision of Blue Tulip Awards is **to unite startups, innovators, businesses, investors, and public organizations by creating an invaluable innovation eco-system.** We can learn from the vision statement that Blue Tulip Awards is an eco-system driven project, and the multiple stakeholders are expected to be involved in the process of building the eco-system. (Blue Tulip Awards Play Book, 2020)

To achieve this vision, the management team also set up 3 objectives which could be seen as the mission statement:

### **Accelerating innovations**

Providing a unique platform for innovative companies to give them the opportunity to thrive and flourish.

### **Building powerful collaborations**

Creating an ecosystem of startups, corporation partners and investors to build valuable collaborations.

### **Drive breakthrough innovation**

Giving the most promising innovations the opportunity to improve the quality of life worldwide.

(Blue Tulip Awards Play Book, 2020)

*The Blue Tulip Awards is a new brand which was rebranded from Accenture Innovation awards. On the program level, the re-branding is very successful but from the branding perspective, the new brand style is still not well-defined. The interns turnover causes the instability of the brand, which might lead to an inconsistent style if there's not a strong branding guidelines.*

# 2.2 STAKEHOLDER ANALYSIS

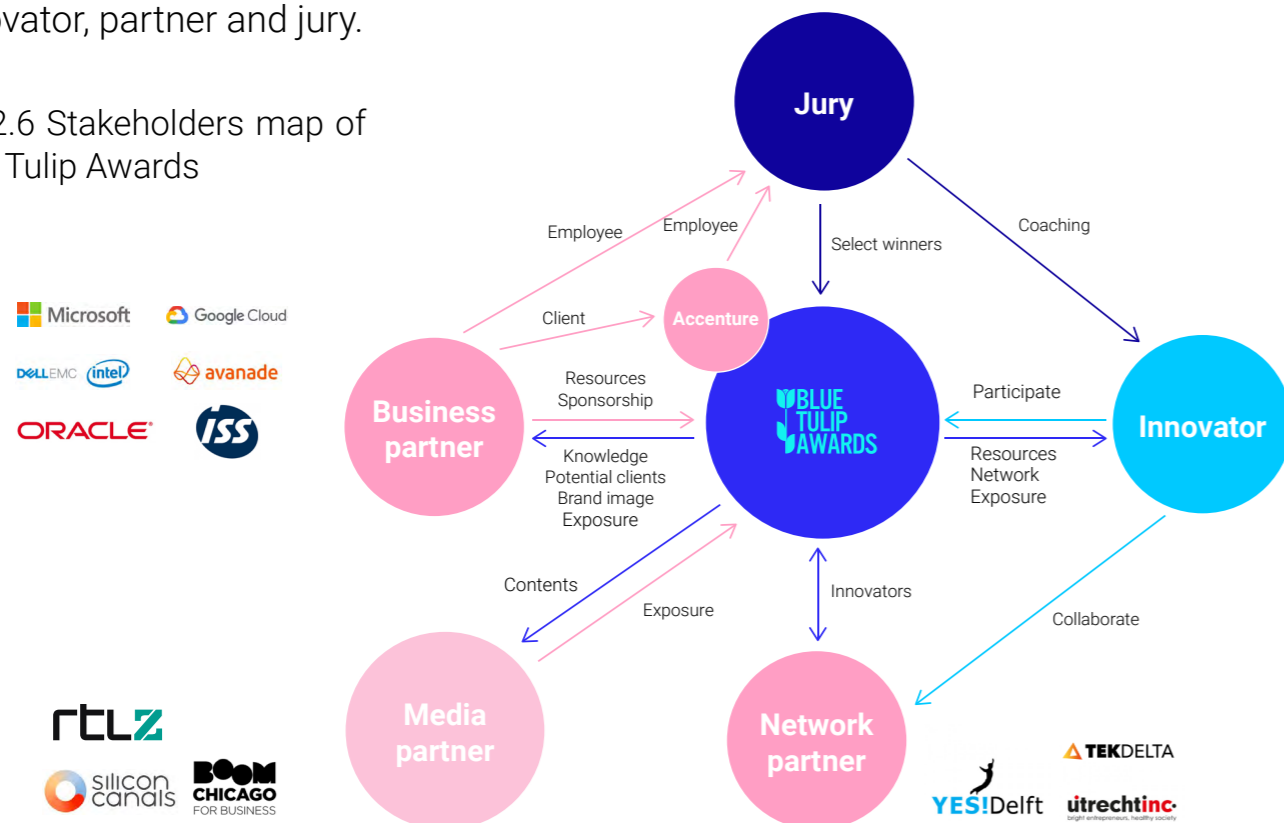
## 2.2.1 THE ECO-SYSTEM

The "ecosystem" is originally a biological term which means "all the living things in an area and the way they affect each other and the environment" (Cambridge Dictionary, 2020). Similarly, in the business world, the term was firstly used by Moore (1997) who defined the business ecosystem as "an economic community supported by a foundation of interacting organizations and individuals – the organisms of the business world." From his paper, we also learned that the members of the ecosystem include multiple stakeholders in the company's business, such as the customers, the partners, the producers, etc. And the company plays a role like a leader or a coordinator, who has strong influence over all the other stakeholders in the system. (Moore, 1997)

As discussed in the previous chapters, the Blue Tulip Awards is an eco-system driven program. The visual below (Fig 2.6) shows the ecosystem where different stakeholders are involved. In this ecosystem, the role of Blue Tulip Awards is like the coordinator. And stakeholders are playing different role in the system. In the next few sections, we will elaborate on the three main stakeholders:

Innovator, partner and jury.

Fig 2.6 Stakeholders map of Blue Tulip Awards



## 2.2.2 INNOVATORS

### > Who are the innovators?

The innovators are the participants of Blue Tulip Awards' program. Normally, they are the founder/CEO of an innovative start-up company. They participate in the program representing their company.

Some of them already have years of experience in the industry and they decided to start their own business at some point. Other innovators might not have much experience in the industry. They are usually younger than the first group and many of them are still students from universities.

No matter experienced or not, young or old, one common feature among those innovators is **the passion for their innovations**. They take their innovations like their own babies and they are eager to share their ideas with people around them.

### >What is the role of innovators?

Participants of the competition. To present the newest innovative solutions in a certain theme.

### > Why they join Blue Tulip Awards?

Innovators joined the project to look for powerful connections with experts in their theme and potential investments. In this case, they are very willing to take part in the networking events organized by Blue Tulip Awards.

Another thing we've noticed about the innovators is that they have the need to show the achievement they've made in the program. We can always find visuals on their social media page saying that they were chosen as the top innovators of Blue Tulip Awards. Interestingly, although the awards was re-branded to remove the "Accenture" part, those innovators still very like to mention about Accenture somewhere in the post. See the example in fig.x below:

## 2.2.3 PARTNERS

Generally, the partners are **the companies** who helped Blue Tulip Awards organize and promote the program. Based on what they do, there're three types of partners: business partner, network partner and media partners. They have different roles and needs, so they will be introduced separately:

### > Business partners

Business partners are those companies who **sponsored** Blue Tulip Awards. They will have the highest exposure during the events and they get the opportunity to organize workshops for the innovators.

Usually, the business partners are the big names in the industry who have the budget for event sponsorship. They normally have **two goals: Lead generation and Brand image creation**. They have the opportunity to connect with young experts and other companies in their field during the events, who could become their potential customers. Also, by partnering up with Blue Tulip Awards (which is an innovation award), they can shape their brand image as innovative, high-tech, and always willing to learn new things.

### > Network partners

Network partners are usually those startup hubs and innovations center. They don't

have budget for sponsorship but they still have the opportunity to join all the events. Network partners usually have strong collaborations with innovators, so they can introduce innovators to Blue Tulip Awards. At the same time, they also get to know more innovators in networking events which could become their future clients.

### > Media partners

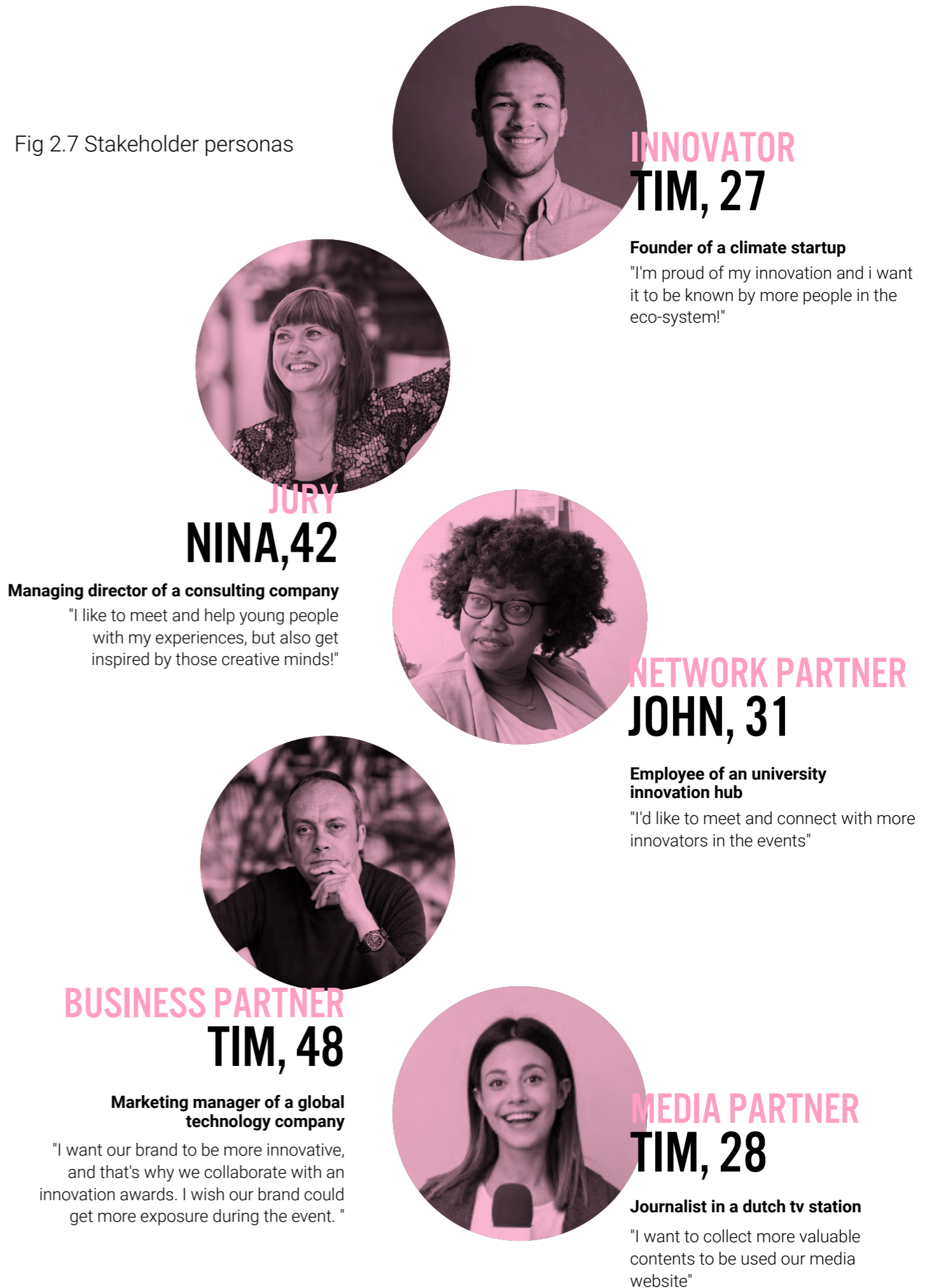
Media partners are those media who have much influence on dutch innovation communities. They help Blue Tulip Awards to promote the events on their own channel. Some of them also co-organize the event. For instance, the final of the year 2020 was hosted and broadcast by a media partner - RTL Z. (Blue Tulip Awards 2020: Een Volledig Digitaal Finale-Event, 2020)

## 2.2.4 JURIES

Juries are experts in the industry and they have years of experience working in their fields. Many of them are from our business partners' companies.

In the program, they are responsible for selecting the top innovations with other juries. After quarterfinals, each of the juries will be also resigned to an innovator as his/her jury coach. The jury will get a chance to have in-depth communication with the innovator about their innovation.

Fig 2.7 Stakeholder personas



## 2.3 COMPETITOR ANALYSIS

The Blue Tulip Awards is the biggest innovation program in the Netherlands. There're several other innovation awards held by different companies. Two biggest of them are Philips Innovation Award and Deloitte Rising Star. Later this section will focus on these two brands.

### > Philips innovation award

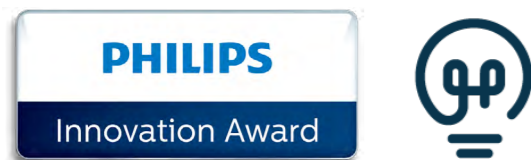


Fig 2.8 Philips Innovation Award logos

Philips innovation award is the biggest **student entrepreneurs award** in the Netherlands (Philips innovation awards Home Page, 2020). Their target group is the students or recent graduates, which is different from Blue Tulip Awards. The program has two leagues: Innovation Award (for the participants who already have a startup) and Rough Diamond Awards (for students who just started working out their ideas). Both of the two leagues are divided into 4 stages: the ideation stage, the developing stage, the refining stage, and the final stage, which is quite similar to the events of Blue Tulip Awards. (Philips innovation awards Home Page, 2020)

The branding of Philips Innovation Award follows the branding styles of Philips which

is very business, formal and corporate. The main identity color is dark blue and bright yellow. And except for the main logo, another light-bulb icon is used to represent the program.

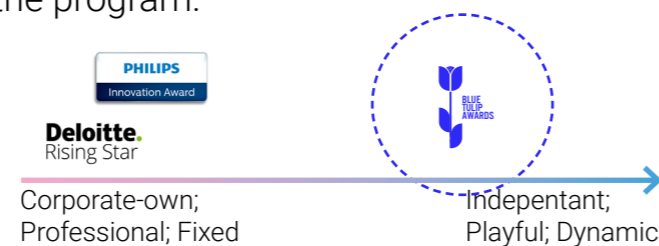
### > Deloitte rising star

**Deloitte.**  
Rising Star

Fig 2.9 Deloitte rising star logo

The Rising Star is the award for the most promising start-up in the Netherlands related to the tech field. This award is a part of Deloitte's Technology Fast 50 ranking of the fastest-growing tech companies and innovative startups. (Rising Star, 2020)

As part of Deloitte, the program uses the same brand guideline of Deloitte. They don't have any branding specially made for the program.



We can learn that both the two competitors are part of a big corporate, and they are all following the corporate owner's brand guidelines. This makes the program easy to recognize, but also fixed and formal. After the rebranding, Blue Tulip Awards has its own branding style which is more playful and dynamic. This makes **it stand out.**

### 8 themes, 8 winners

Blue tulip Awards is the only dutch innovation award which was divided into different themes. This helps to open up the scale and build a more theme-relevant ecosystem.

### Dynamic branding

The competitors are all following the brand style of their corporate owner which is recognizable but fixed. While Blue Tulip Awards like to show the dynamics and diversity side of the brand by introducing different styles into the branding system. This enriches the brand image and makes it unique from the

## STRENGTH

## OPPORTUNITY

### Dynamic but in a consistent style

The dynamic branding is a double-edged sword which helps Blue Tulip Awards stand out but also leads to an inconsistent brand image.

The existing ways of showing the dynamic is to keep changing the styles and elements in the visuals and logos. This would cause the confusion and inconsistency. For the next year's branding, the biggest opportunity is to find a way that could show the dynamic without changing the overall style of the brand.

### Inconsistency

Changing styles brought dynamics into the brand but also makes the brand inconsistent and unrecognizable. The various styles could also confuse the audiences.

### Interns turn-over

As mentioned in 2.1.3, the program was managed by interns who will only work in the team for 6 months. Especially for the design interns, each of them has their own style and when a new designer join, the original brand style will be influenced by the new style.

## WEAKNESS

## THREAT

### Innovators love big names?

Some innovators might choose the competitor (Philips innovation award and Deloitte rising star) because the big corporate behind the brand.

## 2.4 LITERATURE REVIEW

### 2.4.1 CORPORATE REBRANDING

#### > Definition

The corporate branding is previously defined as "the practice of building a new name representative of a differentiated position in the mind frame of stakeholders and a distinctive identity from levels competitors." (Muzellex, 2003) This definition stresses the importance of the name of the brand in the rebranding process. However, the research done by Bolhuis et al. (2018) shows that the change of visual identity is also very crucial in corporate rebranding, especially the logo change.

According to Muzellex (2003), rebranding could happen from different levels in an organisation: company, business unit, and product. The rebranding of Blue Tulip Awards is on the business unit level.

#### > Reasons & Triggers

The study of Muzellex (2003) shows that there're two key dimensions that could define a brand: the brand identity and the brand image. The brand identity is the internal perspective of the brand which answers the question of how the company sees itself. The brand image is the external perspective: how other people see the brand. He further mentioned that in essence, rebranding is **"to modify the image to reflect the change in the**

#### identity".

Firstly, there's a change in brand identity, which means the internal culture changes inside the company. This is the reason for the rebranding. This change of brand identity could be triggered by four drivers: change in ownership structure; change in competitive position; change in cooperate strategy; change in the external environment.

Then, this change of brand identity would push the company to modify the brand image in order to have a coherent image both internally and externally.

#### > Process

There are many researches on the process of corporate rebranding. According to Lomax and Mador (2003), a four-step process is defined: research, create, develop, and launch. Similarly, Ahonen (2008) also discovered a four-step process for corporate rebranding: analyzing, planning, implementation, and evaluation. Ahonen's study stressed the importance of the cooperation of different stakeholders (employees, customers, etc) in the rebranding process, especially in the first two step. Also, a multiple case study done by Lomax and Mador (2003) shows both internal and external stakeholders could be helpful in different stages of the process:

internal stakeholders like staff should be involved in the development process to make sure they have a consensus of the new brand; external stakeholders could help to monitor and evaluate the change.

► **The rebranding should not only be a decision from the management level. The involvement of both internal and external stakeholders would benefit the rebranding process.**

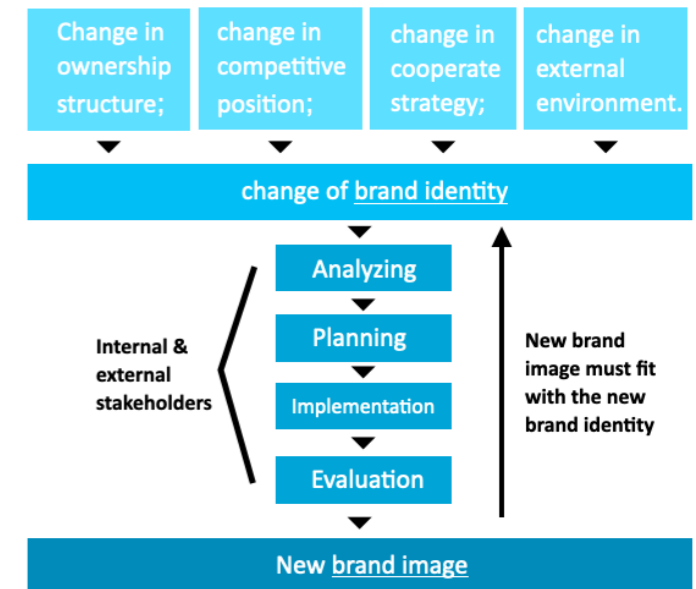


Fig 2.10 The structural model of corporate rebranding

### 2.4.2 BRAND GUIDELINE

#### > What is a brand guideline

A brand guideline is also called a brand book, brand bible or style guide. (For this project, the name "brand book" is used) The definition of a brand guideline is "a document that provides detailed information about the brand. It highlights the brand values and identities, set the rule about the composition, design and general use of a brand identity and present examples and templates of marketing collaterals. " (Mogaji, 2019) From this definition, we can learn that the brand value and identities are the core components of the brand guideline. Other than that, the visual requirements are also very typical components of a brand guideline.

#### > Who makes and who uses the brand guideline

Depends on the scale of the brand, the brand guideline is usually made by the internal graphic designer (for small brands), or the external branding agencies (for big brands). (Mogaji, 2019) Once the brand book is done, multiple users might use the brand book: Internal users include the designers and marketers; External users include the partners or other design agencies who need to create content for the brand.

► **Mogaji (2019) stressed that the brand guideline is vital for brand consistency. However, few systematic research is done on this topic yet.**

## 2.4.3 BRAND EXPERIENCE DESIGN

### > Brand experience

In the study of Brakus et al (2009), the brand experience is defined as "a set of sensations, feelings, cognitions and behavioral responses that are evoked by many different stimuli (touchpoints) which occur when customers directly or indirectly interact with a brand". Furthermore, a touchpoint is defined as "any place where people come in contact with a brand". In the context of Blue Tulip Awards, the touchpoints could be identified as the social media channels, the emails, the phone call, the website, the events, and any other personal contacts between the staff with the users during the events. It's very important for Blue Tulip Awards to coordinate all these touchpoints in different forms to create a coherent brand experience.

### > Brand experience design

The process of designing the touchpoints for a brand is the brand experience design. In this project, the brand book will be used for guiding this process. The study of Bakker-Wu et al. (2019) demonstrates a three-stage model of brand experience design: convergent stage, transition stage, and divergent stage, which is similar with a typical design process. (see Fig 2.11)  
The first stage is **the convergent stage**.

In this stage, the designers use the broad input to come up with a "leading principle". (Bakker-Wu et al., 2019) The input in this process could be from different sources, including previous designs, design guidelines, target audience, social medias, website design, etc. The brand book consists of multiple information about the brand, which could also become an input of the convergent stage. In this research, the author specified that the **emotional elements** of the brand, such as brand personalities, might be helpful in defining a leading principle.

The inputs are in different forms (e.g. textual, verbal or visual). Different inputs could help the designer in two dimensions: **creativity and brand fit**. (Elbo, 2020)

Once the leading principle is defined, **the divergent stage** is to "direct the touchpoints in a consistent way from the leading principle". Hereby, the designer should be able to manage different complexity level of the touchpoints, and also maintain the **consistency** across different touchpoints.

▶ *The brand book should be helpful in different stages of the brand experience design process. The leading principle could be used to guide the touch points design.*

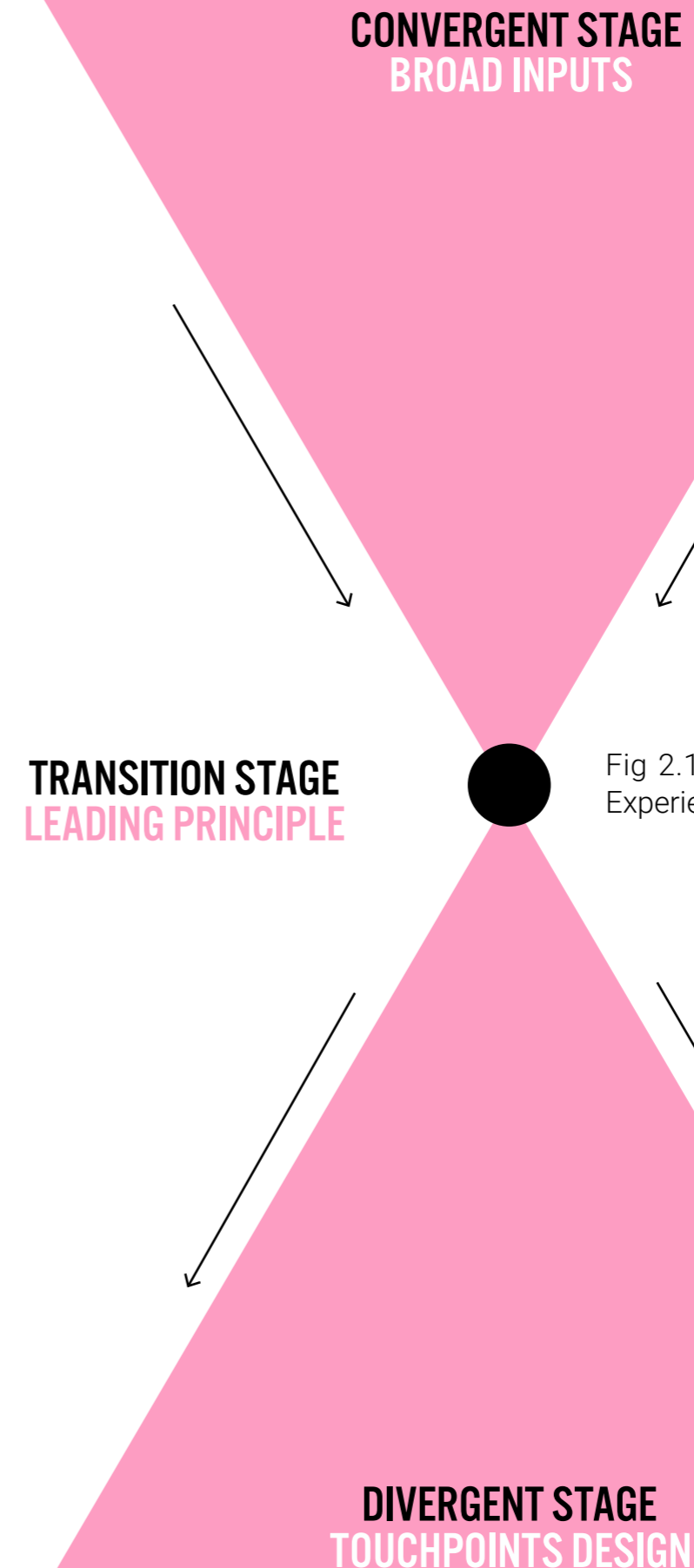


Fig 2.11 Three stage process of Brand Experience Design

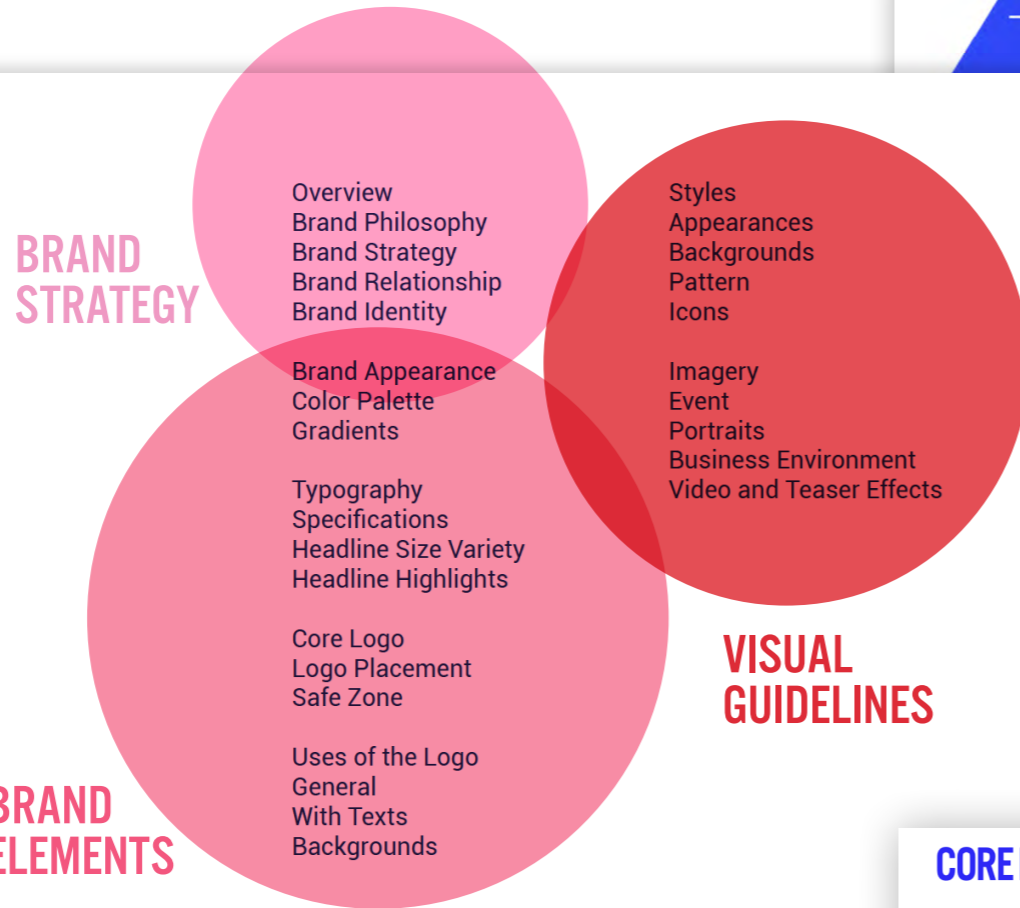
# 2.5 THE PREVIOUS BRANDBOOK

As mentioned in 2.4, the brand book is very vital for maintaining brand consistency. It should be clear and easy to understand for the designers and marketers. Also, the leading principle is a helpful tool for creating brand manifestations, it should also be conveyed in the brand book.

## INTRODUCTION

These guidelines contain all the details of the Blue Tulip Awards visual identity system and provide directions on how to apply the system easily and consistently for proper representation of the brand.

The entire brand book is divided into 3 part: the brand strategy tells the story of the brand, and the brand identity is also explained in this part; the brand elements part focus on the specific instructions on the logos, colors and typography; the visual guideline gives information on how to make a visual using those elements. We can learn that the brand book fully focuses on the visual-related requirements of the brand. (Blue Tulip Awards Brand Book, 2020)



## BRAND STRATEGY

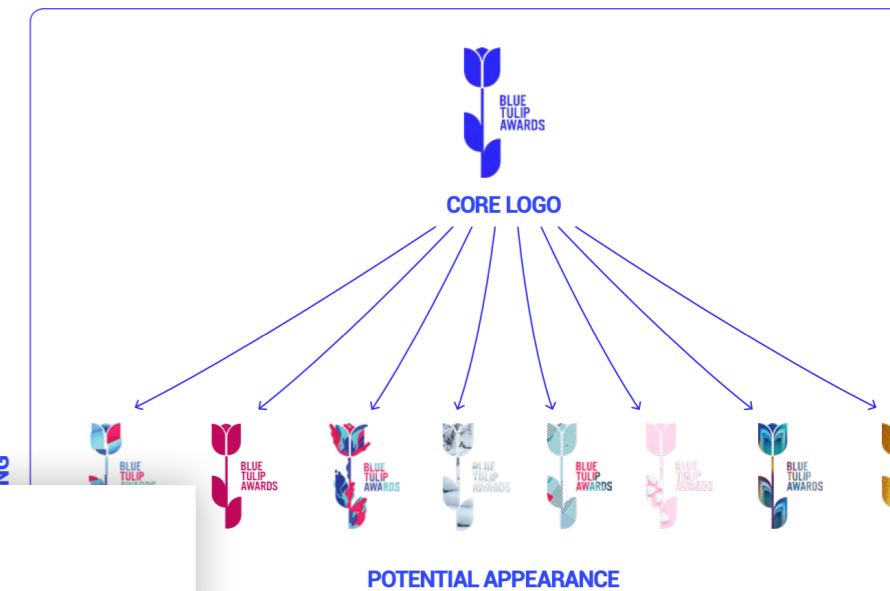
### Brand Relationship

The following section entails the desired perception of the Blue Tulip Awards in the eyes of Dutch startups, partners and juries, based on Keller's Brand Resonance Model (2013).



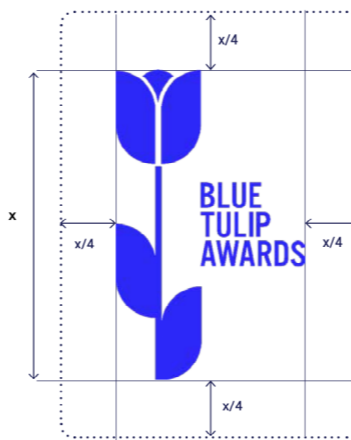
The brand strategy (dynamic branding) is introduced here. The visual shows the variations of the logos but doesn't explain the reason and logics behind the variations. Also, it doesn't tell how to apply the dynamic branding into the daily practices.

## BRAND STRATEGY



## CORE LOGO

### SAFE ZONE

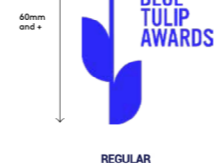


In the zone of x/4 around the logo no image or text can appear be included.

The regular logo size should be at least 60 mm.

The logo can be placed in every corner of a document when respecting the minimum size. Only use the condensed logo with the large wordmark for small placements.

The condensed logo size should be anywhere between 15 and 60 mm.



## BRAND VALUES

**DIMENSIONAL**  
**VISIONARY**  
**VIBRANT**  
**ACTIVE**  
**BOLD**

A brand equity model and a brand value statement are made to explain the brand identity. However, they are very vague and descriptive which couldn't not work as the leading principle.

Clear instructions are given on the use of the core logos.



## COLOR PALETTE

**Main Color**



RGB 45 / 40 / 245  
CMYK 84,44 / 76,12 / 0 / 0  
Hex #2d2816  
USED FOR BACKGROUNDS  
MAIN TITLES & ICONS  
MOST IMPORTANT INFORMATIONS

**Shades of Blue**



RGB 29 / 32 / 85  
CMYK 100 / 97,7 / 35,42 / 31,31  
Hex #1d2055  
USED FOR GENERAL TEXT

RGB 3 / 42 / 164  
CMYK 100 / 92,86 / 0 / 0,28  
Hex #032aa4  
USED FOR BACKGROUNDS

RGB 49 / 72 / 246  
CMYK 81,6 / 77,28 / 0 / 0  
Hex #314816  
USED FOR BACKGROUNDS & GRAPHIC ELEMENTS

**Secondary Colors**



RGB 17 / 243 / 241  
CMYK 54,85 / 0 / 16,57 / 0  
Hex #11f8f1  
USED FOR SPECIAL INFORMATIONS

RGB 191 / 11 / 91  
CMYK 21,16 / 100 / 45,6 / 3,39  
Hex #bf005b  
USED FOR PRINCIPAL INFORMATIONS & SECOND TITLES

RGB 124 / 126 / 129  
CMYK 0 / 0 / 0 / 62  
Hex #7c7e81  
USED FOR SPECIAL INFORMATIONS

**Rules :**

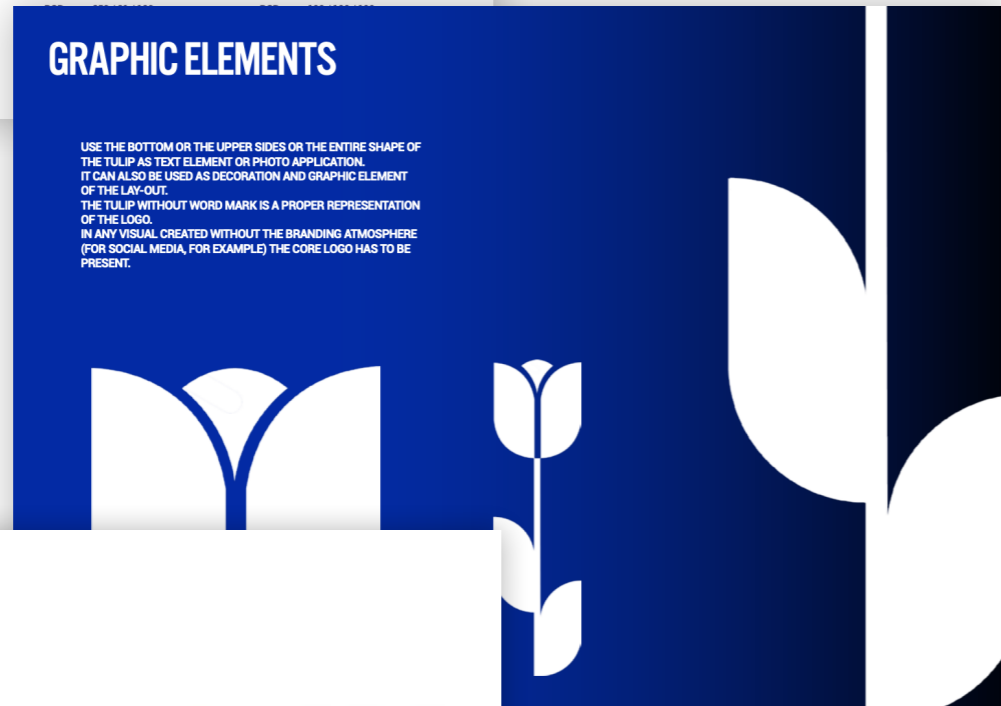
- 1) These colors are the principal colors.
- 2) According to this brand strategy, different shades of the same color are allowed to create new logos and attributes.
- 3) Purple and yellow shades are added to bring warmth and contrasts.

The color palette is defined. However, the light blue and pink colors are very random since they are not appearing in any other brand elements or any other part of the brand book itself.

The graphic element is the tulip shape from the our core logo.

**GRAPHIC ELEMENTS**

USE THE BOTTOM OR THE UPPER SIDES OR THE ENTIRE SHAPE OF THE TULIP AS TEXT ELEMENT OR PHOTO APPLICATION. IT CAN ALSO BE USED AS DECORATION AND GRAPHIC ELEMENT OF THE LAY-OUT.  
THE TULIP WITHOUT WORD MARK IS A PROPER REPRESENTATION OF THE LOGO.  
IN ANY VISUAL CREATED WITHOUT THE BRANDING ATMOSPHERE (FOR SOCIAL MEDIA, FOR EXAMPLE) THE CORE LOGO HAS TO BE PRESENT.




## IMAGERY

**Event**

Photos taken at our events should portray innovation and excitement about participation. The mood should be open, positive and business casual. In order to make the visuals more attractive and dynamic, the pictures should have an unexpected but not over-exaggerated angle. These are the aspects that should be considered for every photo:

- Action, reaction and interaction
- Showing community
- Unusual angles and points-of-view
- Context and space
- Diversity
- Strong focus
- Depth
- The rule of thirds

An image may not provide all of the above. However, the above pointers should be used as a guide to help select the image that has the right values. The only point that is compulsory for every picture is the rule of thirds. We should at least be able to comply with a minimum of four of these key points.



The photography instructions are very clear and detailed, which could help the digital marketer select the best picture to use.

## 2.6 CONCLUSION

### Company and brand analysis:

- The Blue Tulip Awards is a new brand that was rebranded from Accenture Innovation awards. On the program level, the re-branding is very successful but from the branding perspective, the new brand style is still unclear.
- "Dynamic branding" is the current branding strategy.
- The interns turnover causes the instability of the brand, which might lead to an inconsistent style if there's not a strong branding guideline.

### Stakeholder analysis:

- This project is an eco-system driven, the different stakeholders' values and inputs are important for making the brand guidelines.

### Competitor analysis:

- The two biggest competitors (Philips innovation award and Deloitte rising star) are both corporate-owned and following the branding style of the corporate owner.
- Dynamic branding is our strength which differentiates the brand with the competitors. But if the "dynamic" means "change of different brand styles", it could also become a weakness because it would lead to an inconsistent brand image. The biggest opportunity is to find a way where the brand can show the dynamics in a consistent style.

### Literature review:

- A brand book is vital for maintaining brand consistency.
- The brand book should be helpful in different stages of the brand experience design process. The leading principle could be used to guide the touchpoints design.

### Current brand book:

- The leading principle is missing in the brand book. The brand identity is not well-explained and conveyed.
- Visual requirements are clear and detailed. However, the language use is not covered.

**A brand book that reflects the leading principle should be re-designed. This brand book should help different designers and marketers to create a dynamic but consistent brand.**

Fig 2.12 The previous brand book

# PROBLEM DEFINITION

# 3

## PROBLEM DEFINITION

From previous chapter, we decided the main object and goal of the project is to redesign the brand book which could help a designer in the brand experience design process. And we learned that the leading principle is the missing puzzle of the previous brand book. To figure out what we should know from the researching phase, we defined three research questions, and further linked them to three pillars of the research.

## 3.1 RESEARCH QUESTION

In the previous chapters, redesigning the brand book is defined as the main object of this project.

From company analysis, we learned that the branding strategy (dynamic branding) and the interns' turn-over are two possible causes for the brand inconsistency and the brand book could be a solution to the problem. However, the current brand book failed to give enough guidance in terms of brand consistency. These facts suggest that a new brand book should be redesigned, but more reasons from different perspectives and different stakeholders should be given. So the first research question was defined: **Why do Blue Tulip Awards need a new brand book?**

Once we have enough support to design the new brand book, the next question comes up: **What components are needed in this new brand book?** To answer this question, we should first know who will use the brand book and what they need from it. This requires us

to involve different internal stakeholders in the research phase.

Finally, as explained in Chapter 2, the leading principle is used to guide the brand experience design. In the new brand book, the leading principle should also be reflected and explained. However, no research has been done on the leading principle of Blue Tulip Awards' branding. As the third research question, we would define **what leading principle should we reflect by the brand book**, together with different stakeholders from the Blue Tulip Awards team.

### > Research questions:

**Q1: Why do Blue Tulip Awards need a new brand book?**

**Q2: What components are needed in the new brand book?**

**Q3: What leading principle should we reflect by the brand book?**

## 3.2 THREE PILLARS

### 1. Re-branding & Current branding

By looking back at the re-branding process and the problems in current branding, we can learn more about why a new brand book is necessary. This answers the **research question Q1**.

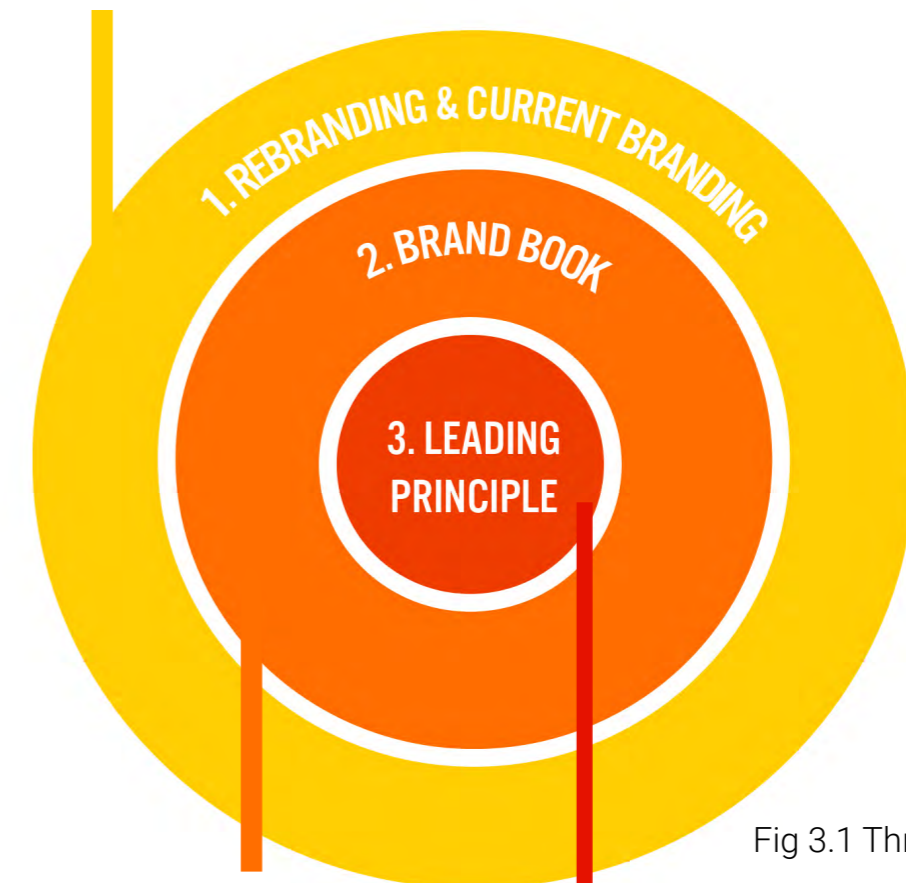


Fig 3.1 Three pillars of research

### 2. Brand book

In this pillar, the contents and users of the brand book will be explored. Also, feedbacks and suggestions towards the brand book are collected. This answers **the research question Q4**.

### 3. Leading principle

This pillar focus on defining the leading principle which will help the brand maintain consistency, but also inspirational for the designers. This answers **the research question Q3**

# RESEARCH & ANALYSIS

# 4

## RESEARCH & ANALYSIS

To answer the three research questions, an qualitative research was conducted with a quantitative supplement. The chapter starts from the research design: how we planned to do the research. Also, the process of data analysis is explained. The results of the research are shown in several infographics. At the end, 10 design requirements for the design process were concluded.

# 4.1 RESEARCH DESIGN: WHY AND HOW WE DID THE RESEARCH?

## 4.1.1 THE GOAL AND THE PLAN

In chapter 3, the designer identified 3 research questions:

**Q1: Why do Blue Tulip Awards need a new brand book?**

**Q2: What components are needed in the new brand book?**

**Q3: What leading principle should we reflect by the brand book?**

Since these questions are vital for the design of the new brand book, **the aim of the research is to figure out the questions together with different internal stakeholders** in the team to make sure the new brand guidelines are relevant and meet the needs of the team.

According to McCusker and Gunaydin (2014), the research is both **qualitative** (to answer why question) and **quantitative** (to answer what question). To answer Q1 and Q2, we need to explain and explore the reason and necessity of the new brand book, so the qualitative research is needed. And for Q3, the new brand leading principle should be clearly defined from a quantitative research with strong data support.

For the qualitative part of the research, 6 qualitative interviews were planned and conducted. The interviews would cover

both of the three research questions. A quantitative survey was planned to help define the leading principle with a bigger participants group, which works as a supplement for the interviews. Meanwhile, the interviews could also provide an in-depth explanation for the survey results.

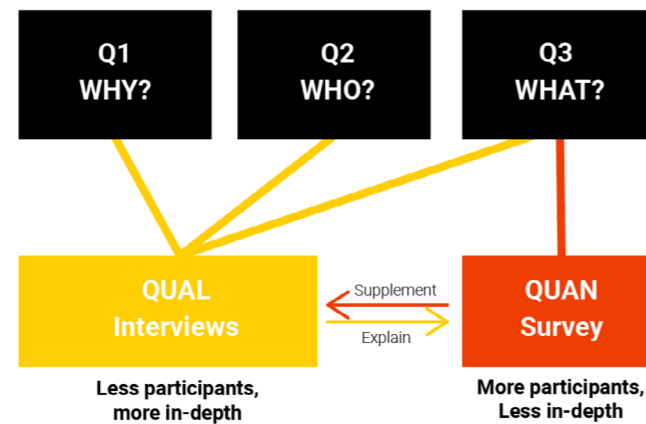


Fig 4.1 Accenture innovation awards logo

## 4.1.2 QUALITATIVE RESEARCH

Six semi-structured online interviews with internal stakeholders are conducted for qualitative research.

### Semi-structured interviews

The semi-structured interview approach is chosen to make sure the interview would cover all the 3 research questions and 3 pillars, but also give the flexibility for in-depth discussions towards some specific topics. (Dearnley, 2005)

### Settings

1. Due to the outbreak of covid- 19, all the interviews were conducted online via Microsoft teams.
2. Each of the interviews takes around 30-60 minutes (45min on average) according to the schedule of the interviewee.
3. Five out of the six interviews are recorded and transcribed. (The transcriptions could be found in the appendix) Due to a technical problem, one interview was not recorded correctly but notes were taken for later analysis.

### Sampling strategy

To make sure the research is relevant to the opinions of most people in Blue Tulip Awards team, a few sampling rules are set:

1. Interviewees must be crews who have been worked for more than 9 months in Blue Tulip Awards team. In this way, they have already experienced the whole program of this year's Blue Tulip Awards.
  2. All the 6 interviewees should cover different levels (manager, employee and interns).
  3. All the 6 interviewees should be from different teams who have been worked with different stakeholders (innovators, juries, and partners).
- See Fig 4.2 for more information of these 6 interviewees (P1-P6)

### Interview guide

The interview guides are prepared before each of the interviews. Topic and possible questions are listed to help the interviewer structure the whole session. To answer the research questions, **all the interview questions are planned according to the three pillars: the rebranding & current branding; the brand book; the leading principle.**

For different interviewees, the interview guides were adjusted according to the position and experience of the interviewees. For example, since P3 was the brand strategist when the program was rebranded, her interview was focused on the first pillar - rebranding & current branding.

- P1 Manager | MarCom**  
Whole year's marketing strategy.
- P2 Manager | Partnership**  
Work with partners.
- P3 Employee | Previous brand strategist**  
The rebranding of Blue Tulip Awards.
- P4 Employee | Event**  
Plan and arrange the events.
- P5 Intern | MarCom**  
Digital marketing.
- P6 Intern | Theme team**  
Work with juries and innovators.

Fig 4.2 Interviewees

## 4.1.3 QUANTITATIVE RESEARCH

Quantitative research focuses on defining the leading principle and it works as the supplement of the qualitative research. An online survey was conducted and 17 responses are collected for the analysis.

### Define the leading principle in a measurable way

As defined in the previous research, the biggest problem of the previous brand book is the very vague and unclear brand identity. They used more than 20 different personality traits to describe the brand, which is unfocused for designers to make a design with the high brand fit. In order to define the leading principle, first, we need to cut down the brand personality traits into three.

In the qualitative research, brand personalities are discussed with the participants. However, due to the small number of participants, it's still very difficult to decide which three words to use. Therefore, a quantitative supplement (questionnaire) is necessary here to help define the three words in a measurable way, together with a larger group of participants.

### Goals

1. Reach out to a bigger participants group.
2. Define the leading principles in a measurable way.
3. Collect supplementary feedbacks towards the current branding.

### Settings

1. Participants are the employees and interns who worked in Blue Tulip Awards team or Accenture employees who have joined the previous Blue Tulip Awards events. The participants of the qualitative research will not participate in the survey.
2. The online survey was conducted via Google Form.
3. The whole survey only consists of 4 questions and it would take approximately 2 minutes to finish.

### Questions

Considering the tight schedule of the participants who worked full-time in a consulting company. The questionnaire is really short and only focuses on the questions regarding the leading principle.

## 4.2 DATA ANALYSIS

After all the interviews were finished and transcribed, the next step is to analyze the qualitative data and conclude the results in a visualized way.

The Grounded Theory Method was the guideline to generate conclusions from massive data. (Birks & Mills, 2015) During the process, a software called MAXQDA was used. We started from the initial coding, where we coded line-by-line from the transcription of the interview. In the focused coding, we compared all the initial codes and categorized them into several code groups. Then, we tried to find relations between different code groups, and based on that, several visualized code maps are created. In the end, we compared some of the findings with the survey results.

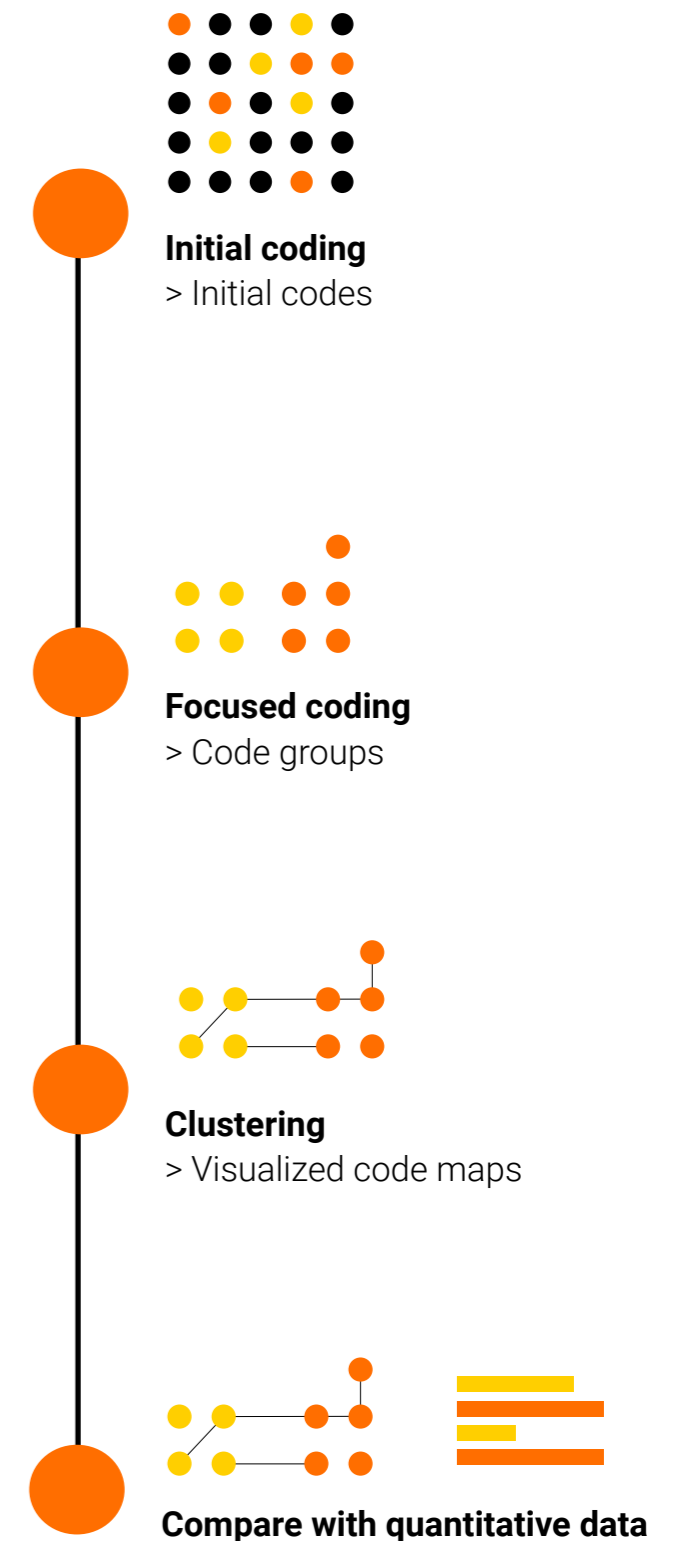


Fig 4.3 The process of data analysis

## 4.3 RESULT

### > Research questions

**Q1:** Why do Blue Tulip Awards need a new brand book?

**Q2:** What components should be included in the new brand book?

**Q3:** What leading principle should we reflect by the brand book?



Fig 4.4 Three pillars of research.

#### Part 1: Rebranding

This part focus on the the journey from old brand to the new brand. By looking back to the journey, we can learn about the neccesity of a new brand book and avoid those failures in the old process. This part will answer the **research question Q1**.

#### Part 2: Current branding

This part addresses the problems towards the current branding which could become oppotunities and targets for the new brand book. This part will answer the **research question Q1**.

#### Part 3: Brand book

Part 3 focus on the components the brand book; who use the brand book and what they need from it?

This answers the **research question Q2**.

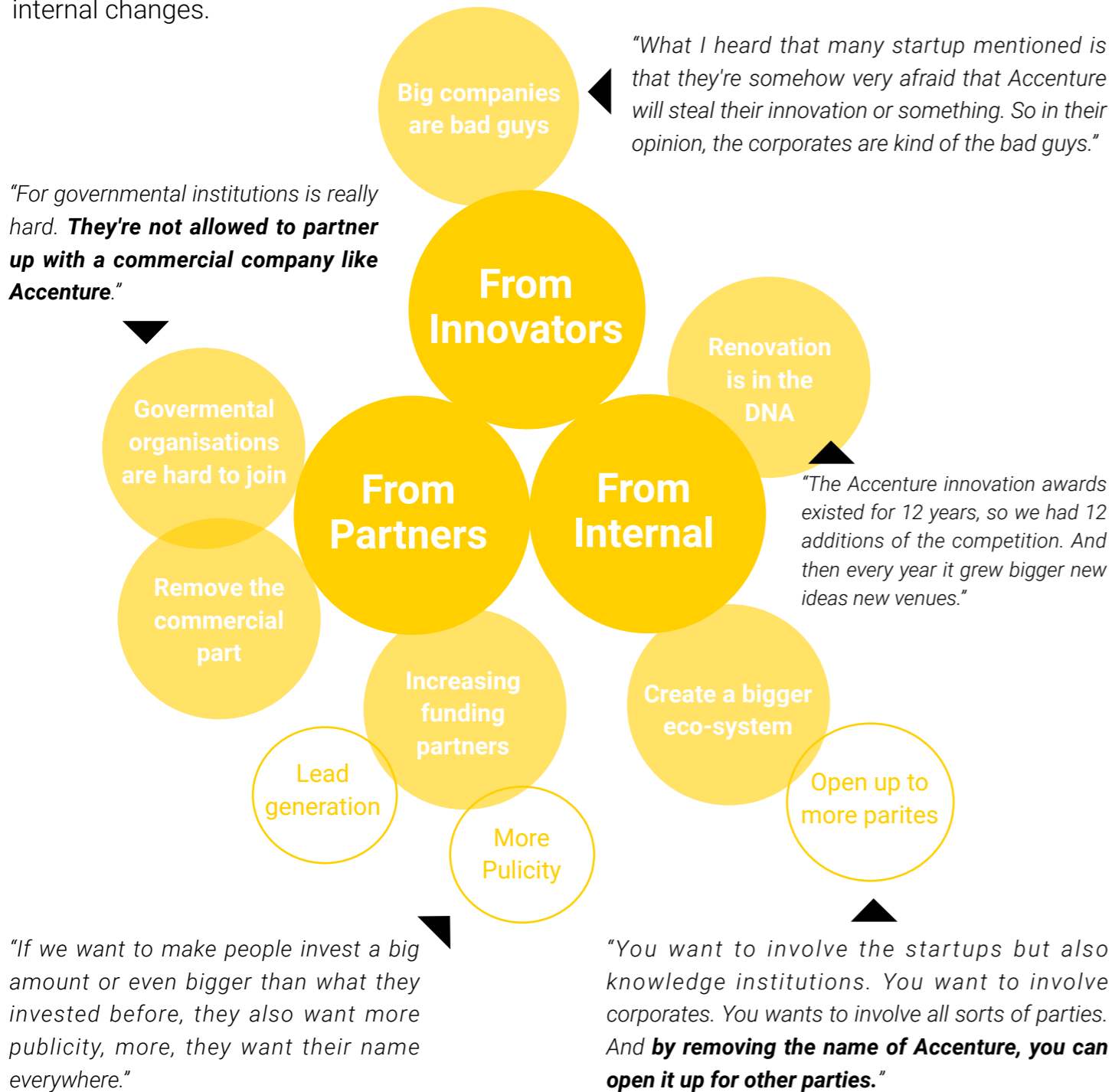
#### Part 4: Brand personality

Define the brand personality of Blue Tulip Awards which will be used to build the leading principle. This part answers **the research question Q3**.

# Part 1: Rebranding

## > Reasons of the rebranding

By removing "Accenture", the brand was also trying to remove the commercial part out of itself. This decommercial move mostly came from the needs of the partners, who want to have a bigger voice and more exposure in the program. Other driving forces of the rebranding came from the innovators and internal changes.



? #1-#10 are the design requirement tips which I concluded from the content of the page.

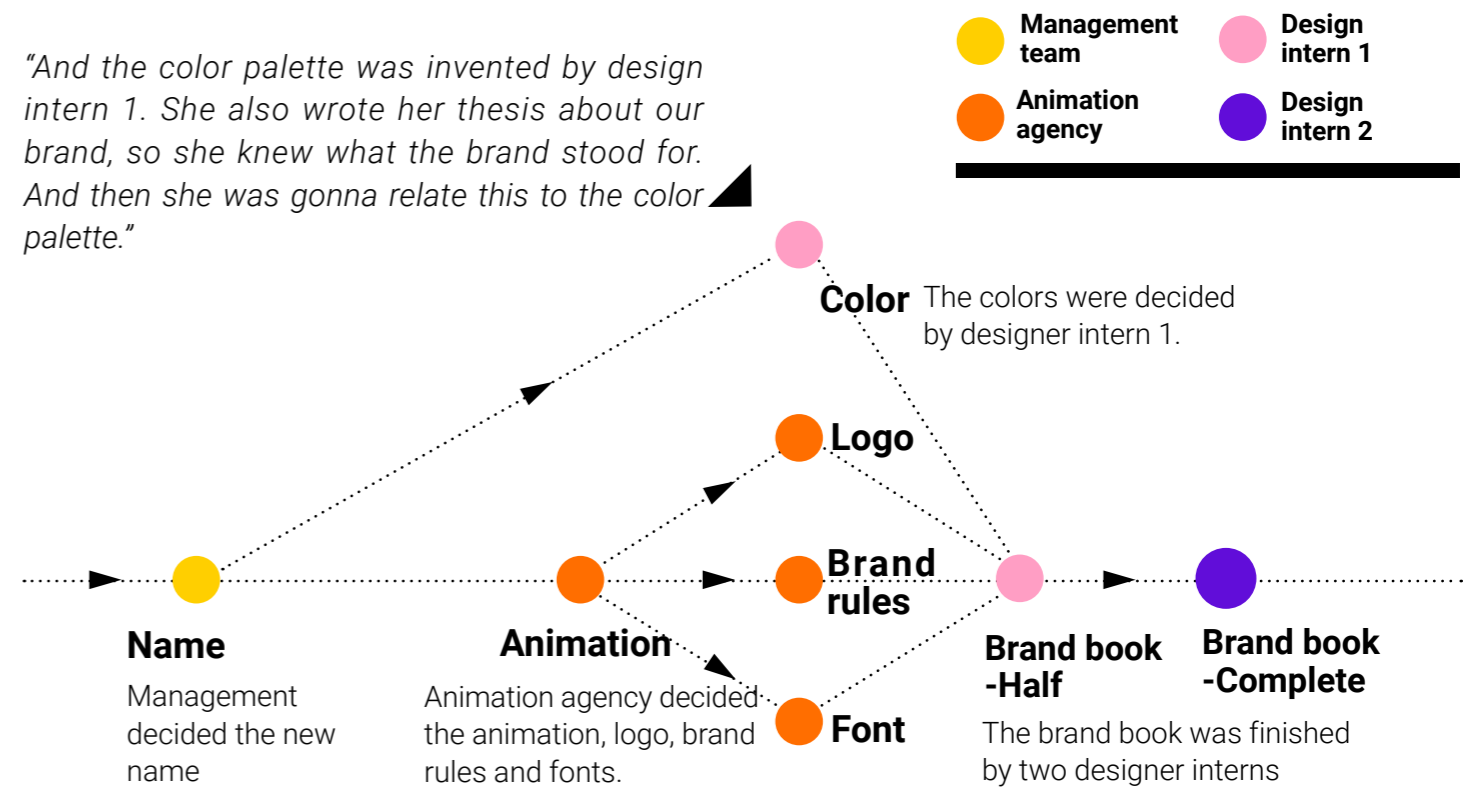
- #1 De-commercialisation**  
Languages and visuals should have less commercial feelings
- #2 Exposure for partners**  
Partners want more exposure. Define some templates to show them.

## > Journey of the rebranding

From the journey of the rebranding, we can learn that the different brand elements are designed by different stakeholders. As a result, the elements are in different styles and they didn't form up a coherent brand style.

**#3 Coordinate all brand elements**  
All the brand elements should work together to reinforce the brand image.

*"And the color palette was invented by design intern 1. She also wrote her thesis about our brand, so she knew what the brand stood for. And then she was gonna relate this to the color palette."*



*"we started with an animation. So didn't design a logo first. We **designed an animation first and work with an animation team to create a logo, they don't think the logos they think in animations.**"*

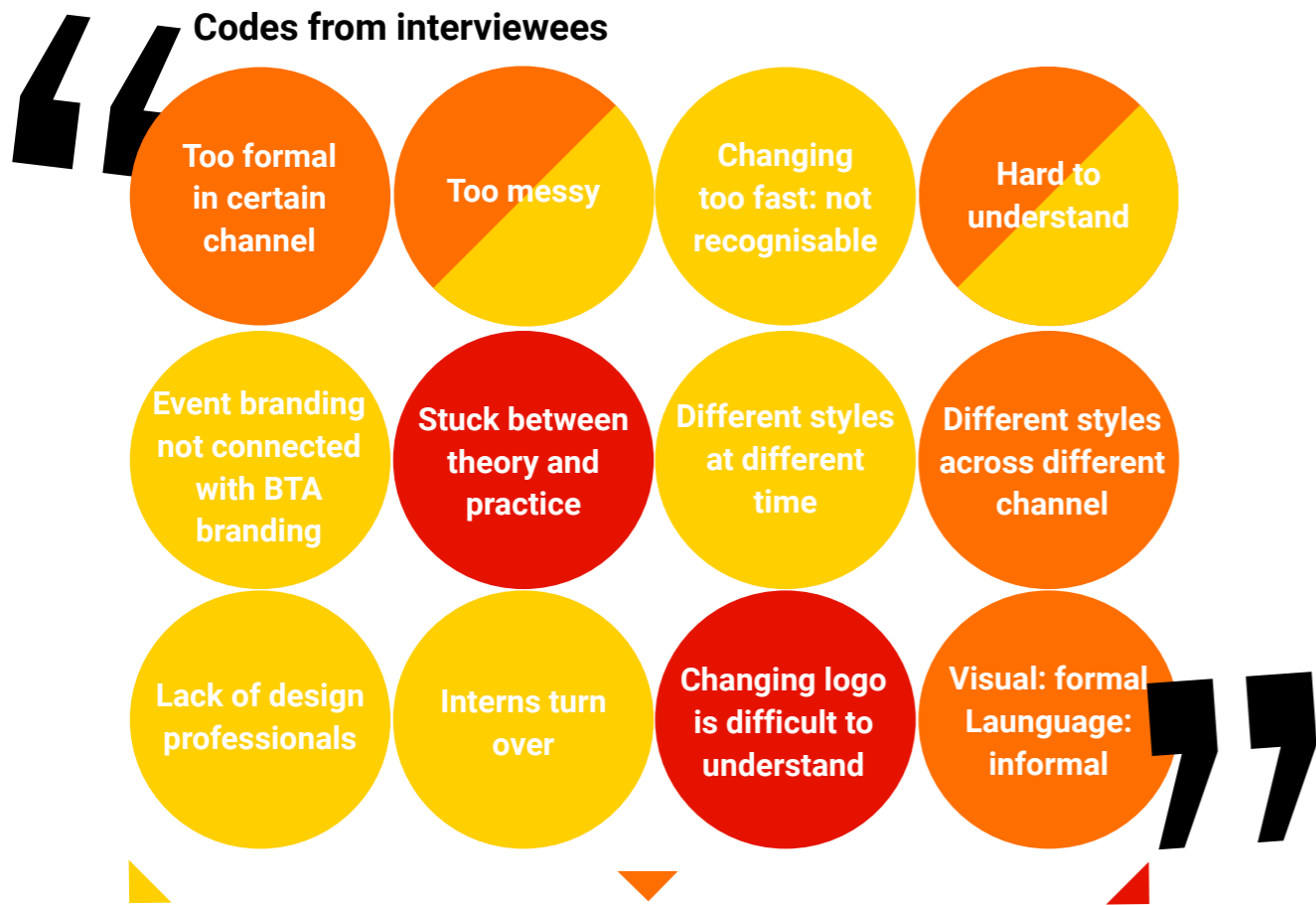
*"first design intern1 kind of maybe made half part of it and then it hand over to design intern 2 and she finished the brand book"*

*"before design intern2 it was design intern 1 and she came sort of with the color and send it to me."*



## Part 2: Current branding

### > Feedbacks towards the branding



#### Problem 1 Inconsistency over time

This means the brand style changes at different times due to many reasons. Different events all have different branding and they are not recognizable as Blue Tulip Awards.

#### Problem 2 Inconsistency over channels

Even at the same time, if you go to the different channels of Blue Tulip Awards, you will still find different styles. (Especially the website and social media)

#### Problem 3 Stuck between theory and practice

The branding strategy "changing logo across channels" didn't really happen in daily practices. People are also complaining about the strategy being too difficult to understand.

### > Suggestions towards the branding

## #4

#### Define rules & templates

The designers in the team are all interns and a new intern would turn over every 6 months. Each of designer has his/her own style which will cause the inconsistency of the brand image. In this case, one interviewee suggested defining clear rules and templates for new designers to use.

*"if we create a brand book again for next year, it will have the visuals for the events already says which is aligned with the rest of the brand names and also for the email templates. So it just comes back again and again. It doesn't depend on the, on the designer who's here."*

## #6

#### Guidelines for different channels

As mentioned in the literature review, it's important to maintain consistency between different touchpoints. Here, the touchpoints of Blue Tulip Awards are the different channels (website, social medias) where the audiences could communicate with the brand. It's necessary to define guidelines for all the channels to make sure they align with each other.

*"I would also include something like how we need to align, as I mentioned that we are not really coherent on all our different channels in terms of branding. So maybe I would also include this in the brand book."*

## #5

#### Be adaptable, rather than changing randomly

According to Problem 3, the changing of logos might be too difficult and confusing for the audiences. To make the brand both dynamic and understandable, the brand should find a way to be adaptable to the changes in the outside world, rather than changing randomly without a reason.

*"Innovation means transformation. So the brand needs to be adaptable and needs to be able to change. And it needs to be rapid. It needs to be quick to intimation of the of the themes it feels."*

## #7

#### Stronger theme branding by colors and symbols

Currently, 8 theme visuals are used to represent the themes (see Fig 1.2) and they are too complex to be used in the events. One interviewee mentioned the needs to have something simple but strong such as colors for the theme branding:

*"I think it would be nice if we could use the theme colors again. So you also recognize color so that it doesn't really matter what the visual actually looks like, but if you can include that there and also to build a stronger brand for the theme teams"*

## Part 3: Brand book

### > Good & bad & missing points

**#8 Define the tone of voice**  
Define the tone of voice according to the new leading principle.

**#9 How to use the brand book**  
Instructions on how to use the brand book to make a design.

### > Who use the brand book and what they need from it?

**#10 Different readers**  
Think about both the current readers and the potential readers.



### What they need?

**Visual requirements**  
**Leading principle**

**Tone of voice**  
**Visual requirements**  
**Leading principle**

**Tone of voice**  
**Visual requirements**  
**Leading principle**

**Tone of voice**  
**Leading principle**

**Visual requirements**  
**Brand elements**  
**Design resources**

### Current user

**Designer**

“the brand book is mostly used for our team and a designer to know a bit more about the brand.”

**MarCom**

“I feel pretty useful for the market communications team of course, because there are quite so many tasks day by day.”

**External agency**

“If he has to brief an agency or that there is a clear vision in brand book. So I think, yeah, for agency, it makes sense to have it.”

### Potential user

**All employee**

“I think brand book should be used by every employee of the BTA team in order to understand the way we communicate and our story behind the brand.”

**Innovators & partners**

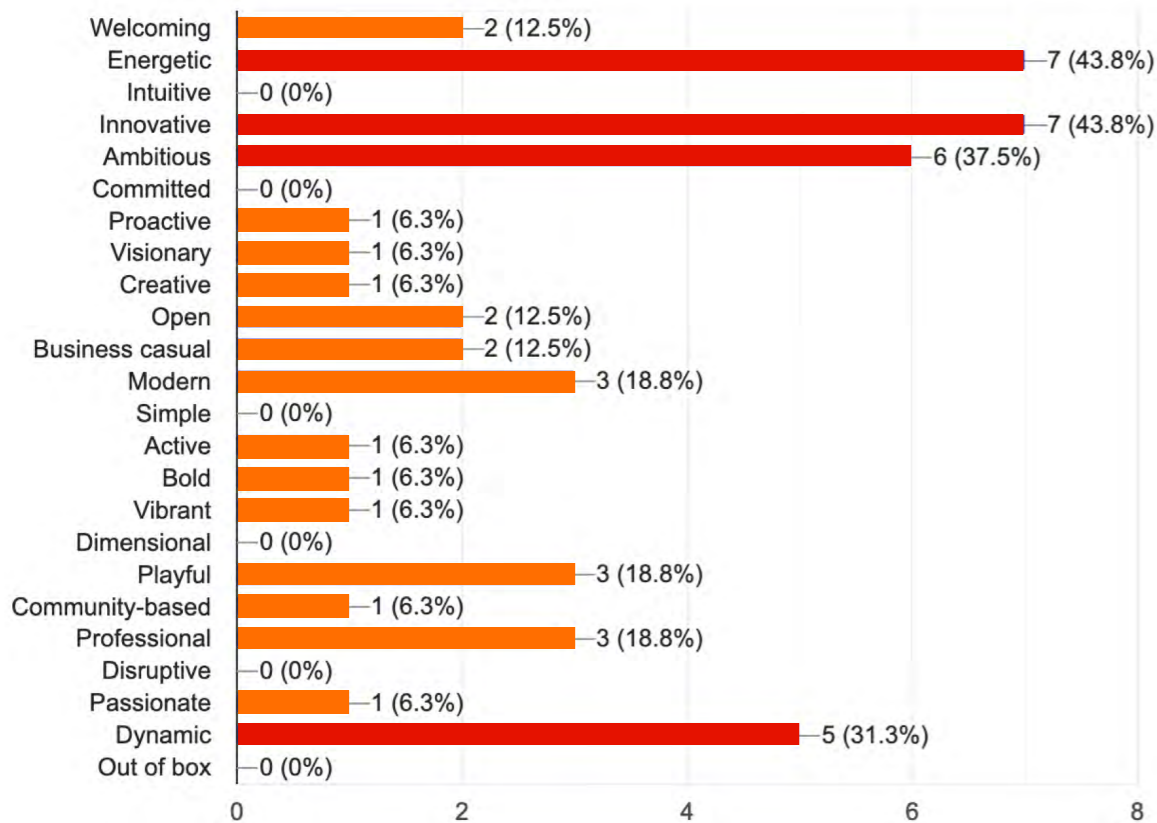
“Innovators really like to create a visual using our logo”

## Part 4: Brand personality

### > Survey results

In your eyes, Blue Tulip Awards is \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_. (Please choose 3 words)

(16 条回复)



> Energetic  
> Innovative  
> Ambitious

> Dynamic

Among the 24 words that we collected from the previous brand book, there are four words that come up: Energetic (7 votes); Innovative (7 votes); Ambitious (6 votes); Dynamic (5 votes). The words are also asked about during the interview. On the right side, you could find interviewees' understanding about the four words.

### > Brand personality

#### Energetic

"Energetic" is about the passion when the brand is expressing itself. It's suggested by one interviewee that the word is linked with the usage of multiple colors.

*"I think more about the color that we're using. And also how we're always trying to put a logo on a different background with a different vibe. And it's always changing and also always energetic. And so it's not formal. It's more playful and fun"*

#### Dynamic

"Dynamic" means the brand could adjust itself according to the changes outside. The brand is not still but changing itself in a consistent style.

*"You keep changing it. Keep going to the next level. You keep challenging yourself. And this dynamic environment, things change all the time."*

*"I think as long as we keep the frame the same. I think we should be able to do anything we want because that means you can be adopted to the event the thing that's happening, you know, I think that that really makes the brand dynamic."*

#### Ambitious

"Ambitious" means the brand is confident and professional to help their users achieve their goal.

*"Yeah, but you are ambitious and we are ambitious and together we're going to make this work. That's what you want to create. And I think professionals again also quite abstracts like I'm professional. Okay. And then what, what does that mean? And ambitious is something like, okay, we are working for this and you are too. Let's do it together."*

#### Innovative

"Innovative" is a very broad word but could be explained by the other three words. To avoid confusion, this word will not be used as one of the brand personality.

*"we want our brand into innovative, but also the program is about innovation. So that's the main thing we want to illustrate through our brand."*

*"Innovation means transformation. So the brand needs to be adaptable and needs to be able to change. And it needs to be rapid. It needs to be quick to intimation of the of the themes it feels"*

## 4.4 CONCLUSION

### > Brand personality

The three words "dynamic, energetic, ambitious" are the brand personalities that we've defined from the research. They will determine all the behaviors of Blue Tulip Awards. In this project, these three words will be the starting point for creating the leading principle.

# DYNAMIC

Just like our innovations, we don't want to stay the same all the time. Be flexible and respond to the changes outside, but always in a coherent style;)

# ENERGETIC

Bold and sharp. We are passionate about what we are doing, and we want to reflect this positive energy via our branding.

# AMBITIOUS

This means we are confident and professional enough to help the start-ups fulfill their goal. We are not afraid of challenges. Together, we gonna make it work!

### > Requirements for the new brand book

The 10 design requirements (#1-#10) are the key points concluded from the research. According to the type of requirements, they are divided into three categories: brand style, brand book, and components of the brand book. They will be used to guide the design process, and also the evaluation at the end.

#### Brand style

- #1 De-commercialisation**  
Languages and visuals should have less commercial feelings
- #3 Coordinate all brand elements**  
All the brand elements should work together to reinforce the brand image.
- #5 Be adaptable, rather than changing randomly**  
The brand should be able to adapt to the new changes.

#### Brand book

- #9 How to use the brand book**  
Instructions on how to use the brand book to make a design.
- #10 Different readers**  
Think about both the current readers and the potential readers.

#### Components of the brand book

- #2 Exposure for partners**  
Partners want more exposure. Define some templates to show them.
- #4 Define rules & templates**  
Clear rules and templates which will not be influenced by the styles of different designers.
- #6 Guidelines for different channels**  
Guidelines specifically made for each of the channels to make sure the alignment across channels.
- #7 Stronger theme branding by colors and symbols**  
Using colors or symbols to represent the brand.
- #8 Define the tone of voice**  
Define the tone of voice according to the new leading principle and brand personalities.

# THE LEADING PRINCIPLE



## THE LEADING PRINCIPLE

This chapter demonstrates the process of defining the leading principle of Blue Tulip Awards from the results of the research. The agile method was used in this process: three ideation rounds and two test rounds are conducted. The defined leading principle is shown at the end of this chapter.

# 5.1 LEADING PRINCIPLE: WHAT SHOULD BE INCLUDED?

In the previous research, we have defined three brand personalities: **dynamic, energetic, and ambitious**. These three words work as the "DNA" of Blue Tulip Awards branding, and they will determine all the behavior of the brand from visual, language to all the touchpoints and channels. The initial idea of the leading principle is to only use the three personalities.

During a meeting with my supervisors, they pointed out that as the leading principle of a complex brand, **merely the brand personalities are not enough**. The brand personalities are text-based, and designers could have different visual associations towards the same word, which will fail to maintain the brand fit.

Research done by Elbo (2020) demonstrated that text stimuli (brand personalities and slogan) can provoke creativity and visual stimuli (mood board and examples) ensures high brand fit. Looking back at Blue Tulip Awards, visual stimuli such as mood board and design examples are needed to maintain the consistency of the brand. Also, a slogan which tells the "domain" could

help the designer come up with more creative designs. These text and visual stimuli should also be included as part of the leading principle.

In conclusion, the leading principle of Blue Tulip Awards consists of four components: **the personalities, the slogan, the mood board and some visual examples**. (See Fig 5.1) They will work together as the input for the designer.

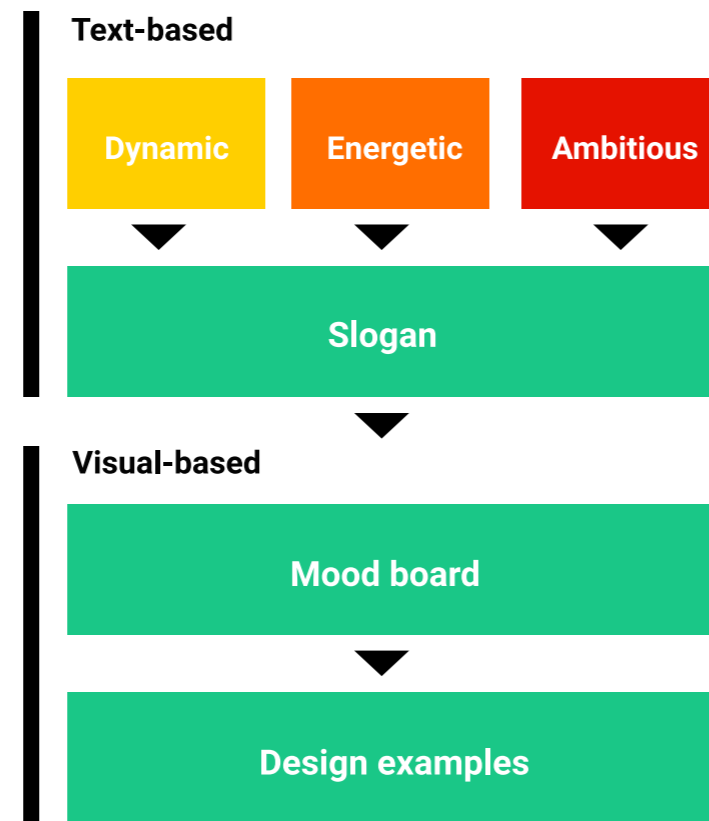
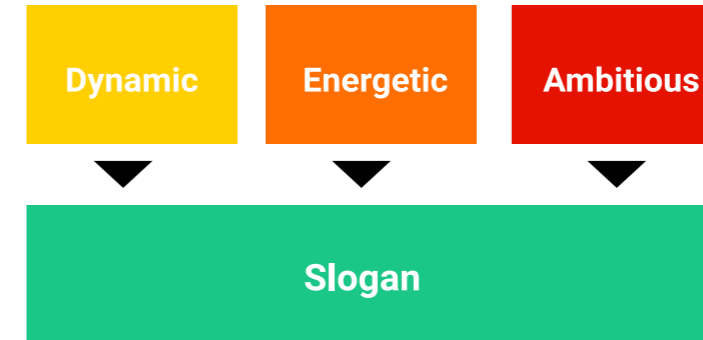


Fig 5.1 Four components of the leading principle

# 5.2 IDEATION ROUND: FROM PERSONALITIES TO THE SLOGAN



The slogan should be "something says the brand personality but didn't use the exact words" (Elbo, 2020). The slogan should create a "domain" where the brand personalities are reflected. Furthermore, the domain could be something that is connected with the brand's main activities, but it could also be a totally different field. To come up with the "domain" and the slogan, a creative online brainstorm session was planned. The session was held on an online platform Miro, and 4 other employees from the MarCom team joined the session.

**The goal of the brainstorm session:** Come up with an inspirational slogan that reflected the three personalities: dynamic, ambitious, and energetic.

Fig 5.2 Screenshot of the brainstorm session



Fig. 5.3 Screenshot of the brainstorm session

### Process of the brainstorm session

The session started with a story (page 1&2 in Fig 5.2): a virtual figure (Jack) was introduced who is a new intern in the team and get an urgent task. Then, the task was raised by the voice of Jack: to design a slogan that fit with the 3 personalities. From pages 3-5, "Jack" asked the participants to write down the associations they had towards the three words on word boards, 2 minutes for each word. The next step (Fig 5.3) is to pick one favourite sticker from each of the three word boards, and then try to combine the three associations into one object. Just as an example, one participant combined "cool&bold" "work hard, play hard" "motivated" into dogs. Finally, each of the participants

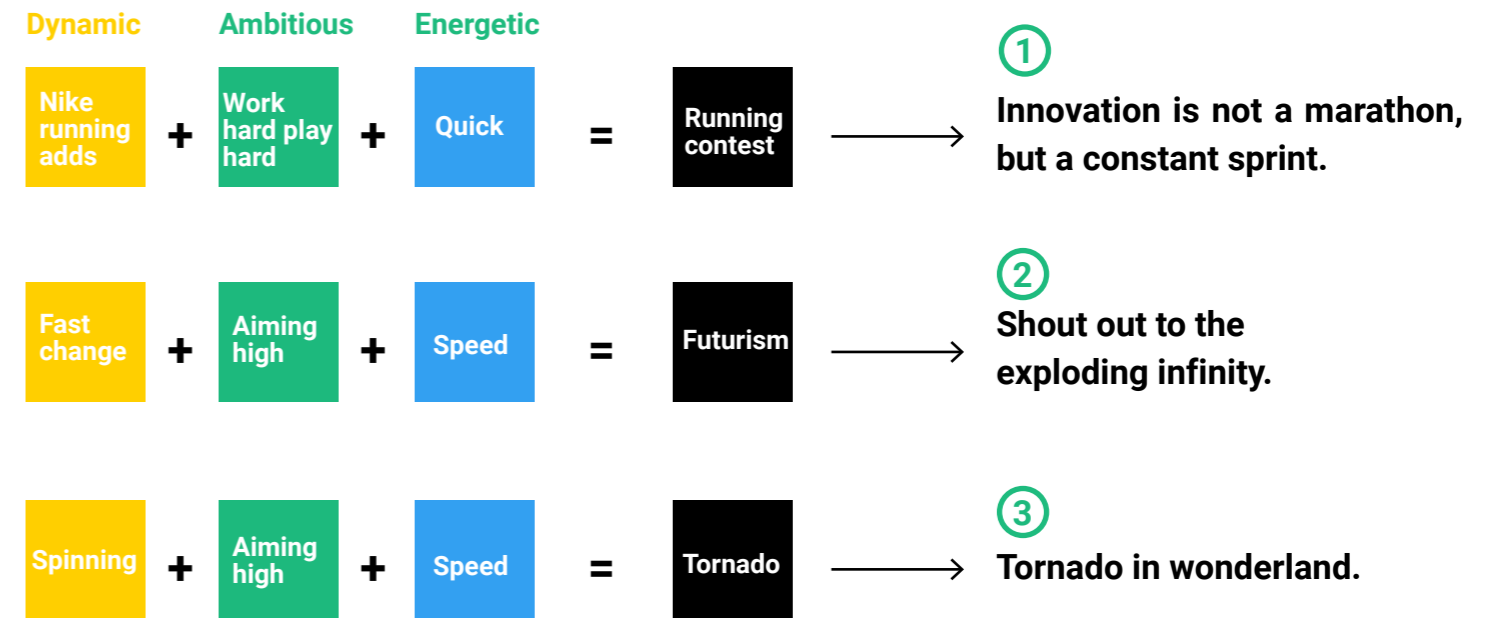


Fig 5.4 Results from the follow-up session

was asked to come up with a slogan inspired by the objected. As the ending, the slogans were discussed and voted by the participants.

### Follow-up session

The one which got the highest vote from the session was "Innovation is not a marathon, but a constant sprint." (No.1 in Fig 5.4) When discussing the slogan with the company mentor, we agreed that more options should be made. Thus, the same exercise was done again by the designer himself. No.2 and No.3 (Fig 5.4) are the results that came up in the follow-up session.

### Choose the slogan

To select the slogan used as the leading principle, an assessment form was created based on two dimensions: **creativity and brand fit**. Creativity means the ability to

	Creativity (50%)	Brand fit (50%)			Total
		Dynamic	Energetic	Ambitious	
Slogan 1	4	3	4	5	4.00
Slogan 2	2	4	5	4	3.33
Slogan 3	5	3	5	3	4.33

Fig 5.5 The results of the assessment of 3 slogans

provoked visual-based ideas for designers. Brand fit means how much the slogan fits with the three brand personalities.

The form was filled by the manager of MarCom team, who is in charge of the branding strategy next year. The score was given from 1-5. And the results could be seen in Fig 5.5. From the result, we can see slogan 3 **"Tornado in wonderland"** got the highest score, so this one was chosen as the slogan which is part of the leading principle.

**TORNADO IN WONDERLAND**

◀ The new slogan

## 5.3 IDEATION ROUND: FROM SLOGAN TO THE MOOD BOARD

Slogan  
"Tornado in wonderland."

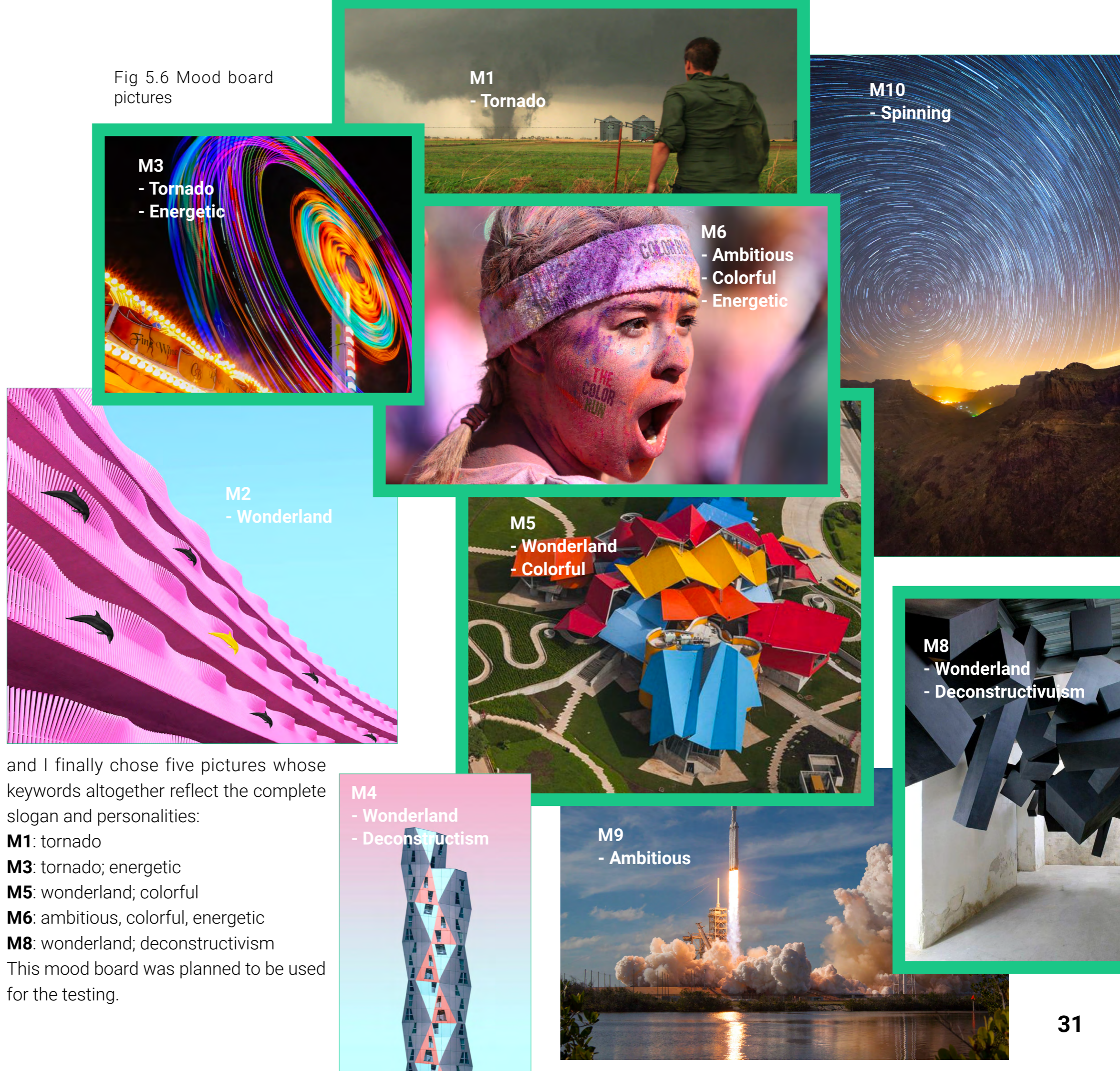
Mood board

The mood board is defined as "a visual or multisensorial (texture, movement, sound) means of communication which may have value in assisting communication and inspiration during any design process". (McDonagh & Denton, 2005) As mentioned in 5.1, the mood board could help designer smaintain brand fit. Therefore, the pictures in the mood board should contain the information of the visual styles of the brand.

To search for the appropriate pictures, multiple keywords from the slogan and personalities were used: "tornado", "wonderland", "dynamic", "energetic" and "ambitious" (some associations of the keywords are also used, like "colorful", "spinning", etc.). 10 pictures were selected at this stage (see M1-M10 on the right side).

It is suggested that 3-5 pictures would be the appropriate numbers for a mood board. To minimize the numbers of pictures, the keywords of each picture were listed

Fig 5.6 Mood board pictures



and I finally chose five pictures whose keywords altogether reflect the complete slogan and personalities:

- M1:** tornado
- M3:** tornado; energetic
- M5:** wonderland; colorful
- M6:** ambitious, colorful, energetic
- M8:** wonderland; deconstructivism

This mood board was planned to be used for the testing.



## 5.4 TESTING WITH DESIGNER: IS THE LEADING PRINCIPLE HELPFUL?

Three most important components of the leading principle were finished: brand personalities, slogan and mood board. These principles are to be used by future designers to make brand manifestation for Blue Tulip Awards. However, there were still many questions at that time: are these principles useful for a designer? Could these materials inspire a designer? How will these materials help a designer when he faces a real-life design task?

### The goal of the testing:

1. Validate if the brand personalities, slogan and mood board useful and inspirational in a real design task.
2. Collect feedbacks towards the mood board pictures.

### Settings and process:

Three designers (D1-D3) participated in the test. All of them are master students from faculty of Industrial Design Engineering, TU Delft. Among them, D2 had experiences as a freelancing illustrator and D3 worked in an in-house design department as a graphic designer for a year.

The idea of the testing session is to imitate a real design task in the daily marketing practice of Blue Tulip Awards. Since social medias are very crucial for the brand, it would be valuable to test the leading principle by a social media post. A brief was created for the task. (See Fig 5.7) The task is to design a social media post for the promotion of the awards. And the input of the design consists of the brand personality, the slogan and the mood board (M1,M3,M5,M6,M8).

The test was done via online platforms. Here's the process:

1. Send the brief of the task to the participants.
2. Participants would have 60 minutes to finish the task. All the drafts are asked to be kept.
3. A 15 minutes interview session was planned after the test. Questions included: the process of the ideation; their experiences when using the input; whether the information is helpful for their designs; feedbacks towards mood board pictures.
4. Analyze the results and incorporate the feedbacks.

## THE TASK BRIEF

The Blue Tulip Awards is a year-round ecosystem-driven program aiming to find the most potential innovations in Netherlands.

### Your task:

Your task is to design a social media post for the promotion of Blue Tulip Awards' 2021. The size of the visual is 1920x1080px, 300dpi. Please use the information below as the input of your design:

### Information about the brand:

Brand personalities: Dynamic, energetic, ambitious.

Slogan: Tornado in wonderland

Mood board: (see the right)

Fig. 5.7 The task brief of the test

### Test result: D1

Fig.x shows the ideation process and the final design of D1. From the process, we can learn that he extracted element "tornado" from the slogan and got the requirements "colorful" from the mood board picture M5, M6 (Fig 5.11). He was then inspired by the word "wonderland" and come up with a new element "rainbow", which fits with the colorful requirements. At the end, he combines "rainbow" and "tornado" into the final design.

In general, he believed the inputs are "helpful and inspirational". Especially the 3 personalities helped him to "connect all the elements into a map".

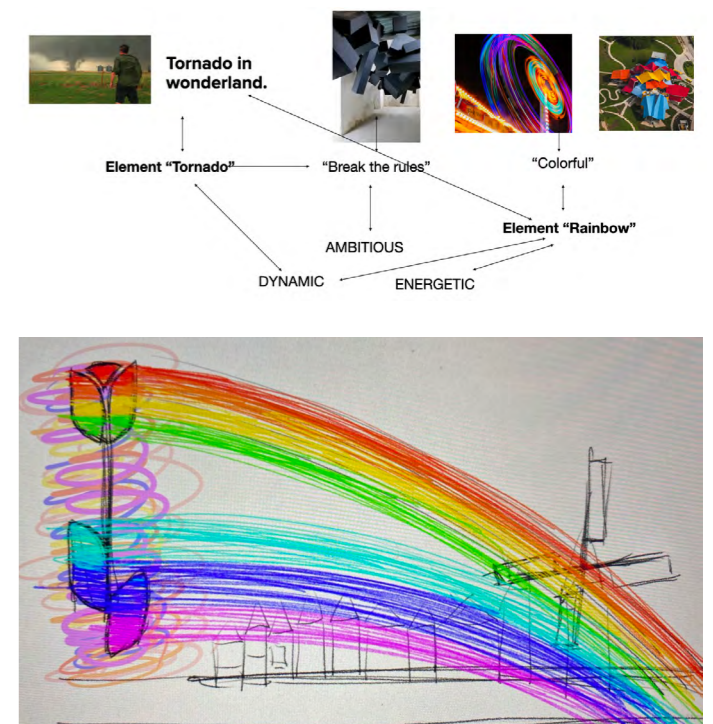


Fig 5.8 The process and final design of D1

## Test result: D2

D2 started from the slogan: she believed the concrete "tornado" would be boring but an abstract swirl shape could work. And wonderland for her means something surreal. She further came up with a wonderland where "the whales are flying in the sky with the birds" and the swirl pattern was used as the background.

She also got the feature "colorful" from mood board M5 (Fig 5.11), then she made another 3 versions with different colors. In general, she thought the inputs "give her a direction to go further", which inspired her to come up with more visual associations.



Fig 5.9 The process and final design of D2

## Test result: D3

The same with D1 and D2, D3 also started from the slogan and she tried to create some slogan-shape drafts at first.

She got the brand shape "triangle" from the mood board M5 (Fig 5.11) which she used in her designs as the components of the tornado. She was also inspired by the color usage of mood board M3 (Fig 5.11). This could be seen in one of her final designs: she used black as the background and bright color as the foreground.



Fig 5.10 The process and final design of D2

D1 mentioned the tornado in M1 overlapped with the slogan, which kind of restrict his ideation. D3 mentioned the mood in this picture doesn't match the others.

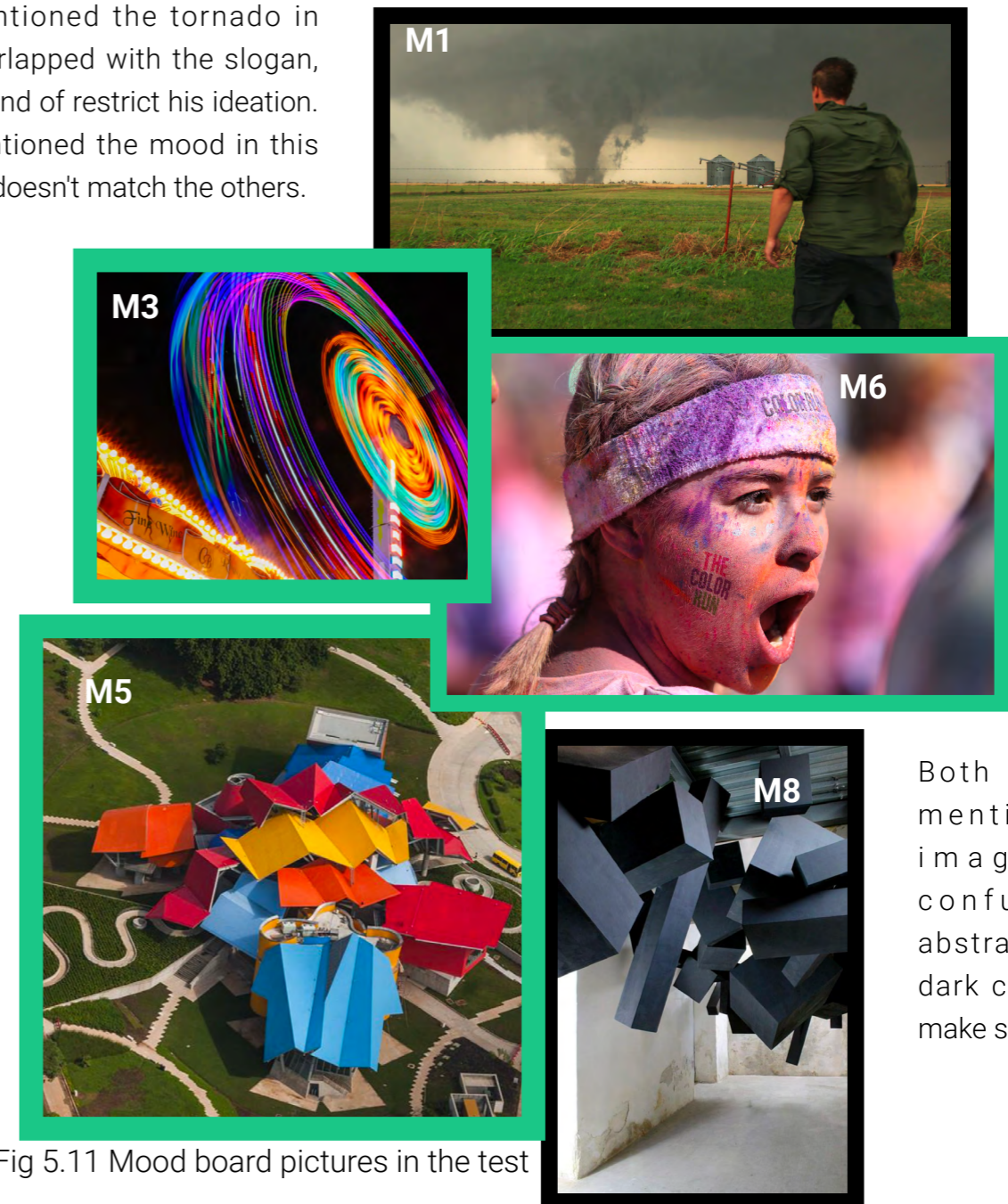


Fig 5.11 Mood board pictures in the test

Both D2 and D3 mentioned this image is too confusing and abstract. And the dark color doesn't make sense when

## Conclusion

The results show that the materials tested are all useful tools in a design process: the slogan gives a direction to dive in; the mood board triggers visual associations; the personalities help the designer connecting the dots. Besides, designers gave some specific feedback towards several mood board pictures. Two mood board pictures (M6, M8) are believed to be irrelevant for the brand. Therefore, M3, M5 and M6 are used as the final mood board pictures.

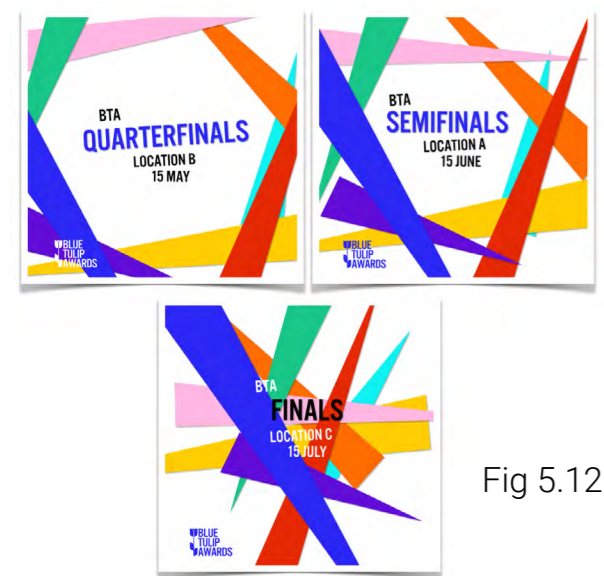
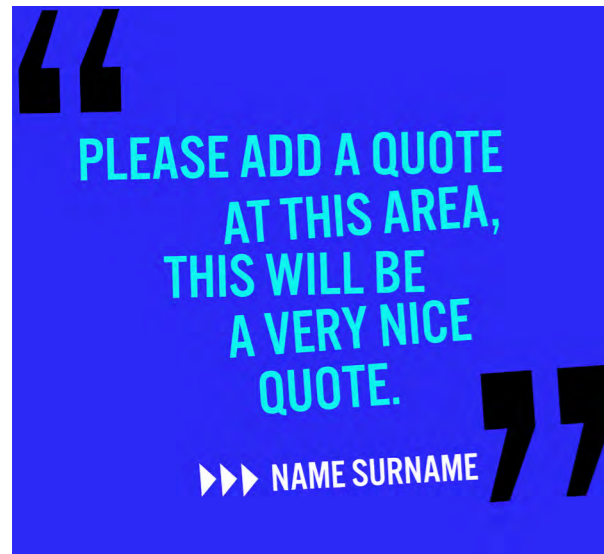
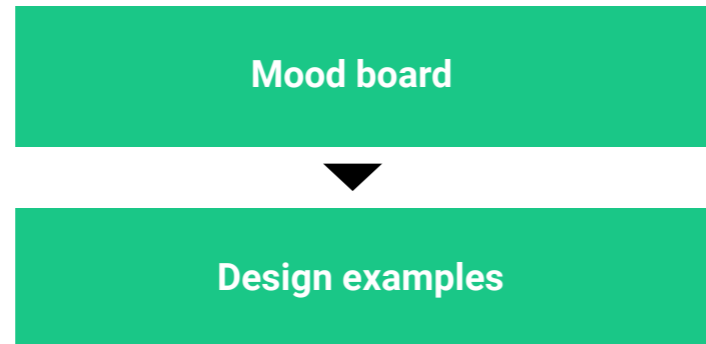


Fig 5.12 Design examples

## 5.5 IDEATION ROUND: FROM MOOD BOARD TO DESIGN EXAMPLES



The design examples are another important component of the leading principle. Compared with the mood board, the examples contain more detailed information about the brand style: colors, logos, typography, etc, which will ensure the brand fit of the new designs.

Four design examples are made. The first visual is a promotion post. The color combination is from mood board M3. The elements "rectangles" and their layout are inspired by mood board M5. Similarly, the triangle shapes in the last visual are also extracted from the buildings in M5. In these series posts, the elements are gradually getting closer from the first post to the last, to show the dynamics of the brand.

The second visual is a quote post used on social media. The casual layout of the text is an imitation of the tornado shape, and also add a bit playfulness into the new branding.

## 5.6 TESTING WITH AUDIENCE: DOES THE LEADING PRINCIPLE FIT WITH THE PERSONALITY?

The new designs got approved by the management team of Blue Tulip Awards. Based on personal experiences, we assumed that the new designs fit with the brand personalities. However, we still didn't know how would the audience see these visuals from outsiders' perspectives.

### The goal:

Test with the potential user if the leading principle components (slogan/mood board/design examples) fit with the brand personalities.

### Settings and process:

1. The 37 participants are master students from TU Delft. This group was chosen to represent the audience of Blue Tulip Awards. Many of the startup companies come from the campus, and the students could be seen as potential audiences.
2. Method: Quantitative survey. By using the survey, the results could be measured.
3. The online survey was conducted via Google Form.
4. The results are collected and analyzed using Google Sheets.

### Questions and results:

The survey is divided into two parts: the first part is a descriptive paragraph about the brand personalities:

"The brand personality of Blue Tulip Awards is dynamic (adaptive to changes), energetic (lively and bold), and ambitious (professional and goal-oriented)."

These three personalities will be used as the criteria to assess the six materials (slogan, mood board, new designs) in six separate questions. For each of the question, the participants are asked to give a score from 1-7 based on how much they think the material fit with the personalities. If the average score is higher than 4, it means on average, the participants believed the material fit with the personalities.

Fig 5.13 shows the final results of each question in histogram. The average scores of each of the questions are calculated:

Question one: How much do you think the slogan "Tornado in wonderland" fit with the brand personality (dynamic, energetic, ambitious)? (37 条回覆)

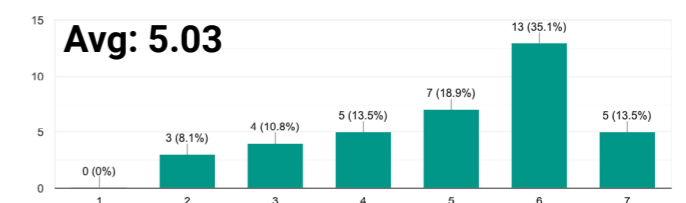
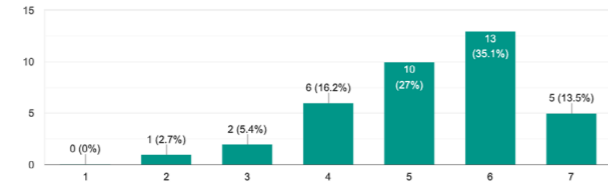


Fig 5.13 Results of the test



Question two: How much do you think the mood board fit with the brand personality (dynamic, energetic, ambitious)?

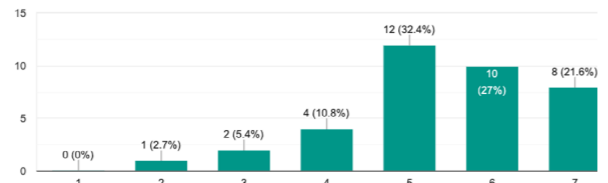
(37 条回复)



Avg: 5.27

Question three: How much do you think the visual fit with the brand personality (dynamic, energetic, ambitious)?

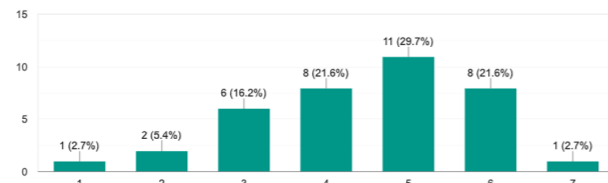
(37 条回复)



Avg: 5.40

Question four: How much do you think the visual fit with the brand personality (dynamic, energetic, ambitious)?

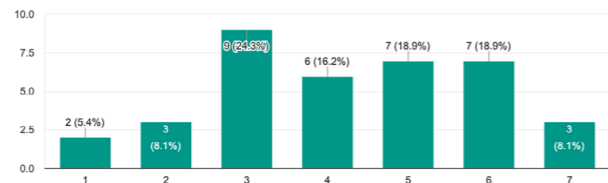
(37 条回复)



Avg: 4.46

Question five: How much do you think the visual fit with the brand personality (dynamic, energetic, ambitious)?

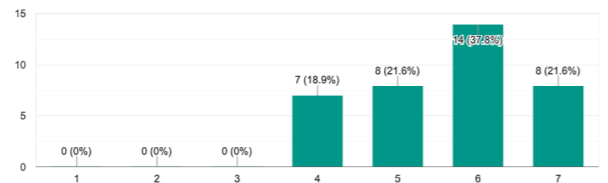
(37 条回复)



Avg: 4.24

Question six: How much do you think the series of visuals fit with the brand personality (dynamic, energetic, ambitious)?

(37 条回复)



Avg: 5.62

Fig 5.13 Results of the test

## Conclusion:

We can see from the results that the average value for all the questions are higher than 4. It shows that the participants believed the materials (slogan/mood board/design examples) fit with the brand personalities (dynamic, energetic, ambitious) on average. These components could be used as the components of the leading principle.

# 5.7 CONCLUSION: THE LEADING PRINCIPLE

Brand personality  
**DYNAMIC. ENERGETIC. AMBITIOUS.**

Slogan  
**TORNADO IN WONDERLAND**

Mood board



New designs



# THE BRAND BOOK

## THE BRAND BOOK

The chapter explains how we designed the new brand book and what the contents are included. The design of the brand book was guided by the leading principle and 10 design requirements we defined before.

# 6.1 BEFORE THE DESIGN: THE INPUT AND THE REQUIREMENTS

# 6.2 THE STRUCTURE: WHAT SHOULD BE THE COMPONENTS?

The leading principle (personalities, slogan, mood board, design examples, see 5.7) are the input of the design of the new brand. They are the core concept of the brand identity and will be introduced at the beginning of the brand book. The design of all the other brand elements and requirements should follow this leading principle. Also, the leading principle will lead the design of the brand book itself.

Besides the leading principle, in chapter 4 (see 4.4), **10 design requirements** are identified from the research phase. The 10 requirements are divided into 3 categories: brand style, brand book, components of the brand book. Collected from the research with different stakeholders, the requirements could reflect the needs and expectations of the stakeholders towards the new brand book.

Compared with the leading principle, these requirements are more specific about the brand book and could give clear guidance when making specific instructions towards certain brand elements. In the end, the 10 design requirements will be used as the criteria to evaluate if the brand book meets the original goal.

As mentioned in the Literature review, few research is conducted on the topic of the brand guideline. To figure out what components should be included in the new brand book of Blue Tulip Awards, we reviewed the brand books of other successful brands.

The brand book of Secrid (Camo, 2015) was developed according to secrid's four-level brand perception model: image, behaviour (language), story, and value. Skype's brand book (Skype Brand Book, 2015) using a storytelling way to demonstrate the brand from the brand identity, language use, to the visual requirements. We can learn **brand identity, visual requirements and language use** are the three most important components of a brand guideline.

From the research done in chapter 4, we noticed that the previous brand book already has clear visual requirements, but the language use is not specifically regulated. Participants further mentioned the importance of the **specific guidelines about certain channels/touchpoints** of the brand in the digital marketing field, which they expect to have in the new brand guideline.

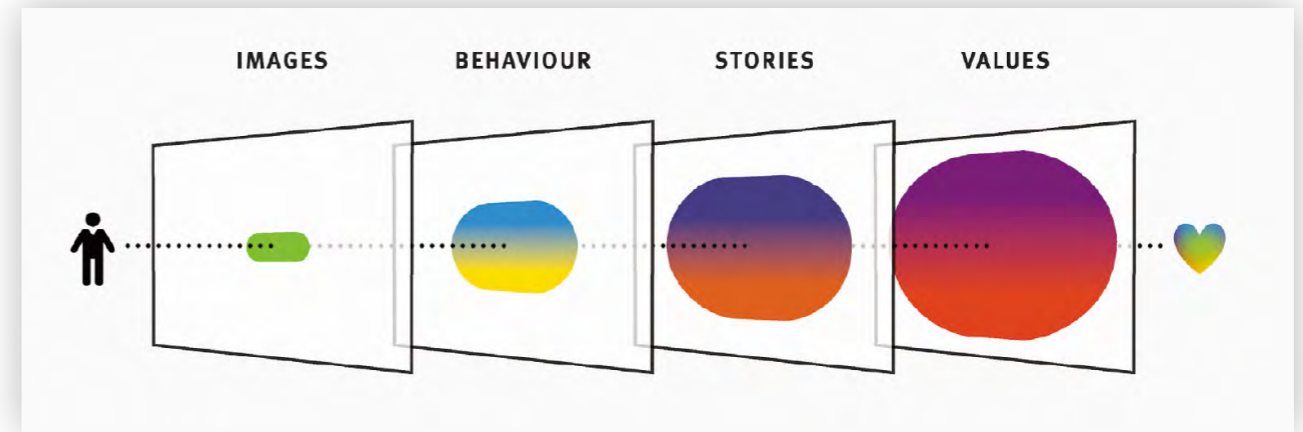


Fig 6.1 Secrid's Four level brand perception model

The contents page of Skype's Brand book features a large blue speech bubble at the top with the word "Contents." written in white. Below it is a list of 62 items, numbered 4 to 62, arranged in two columns. The items include topics like "A conversation," "What is Skype?," "Our mission," "Words we like/don't like," "Who are our users?," "Our tone of voice," "Our logo," "Our colours," "Our typefaces," "Logo dos and donts," "Our strapline," "Our speech bubbles," "Applying the speech bubbles to printed material," "Applying the speech bubbles to online material," "Giving our users a voice," "Using photography and illustration," "Partner activities," "Partnering logos with the ampersand," "Applying partnered logos," and "The end bit."

Fig 6.2 Content page of Skype's Brand book

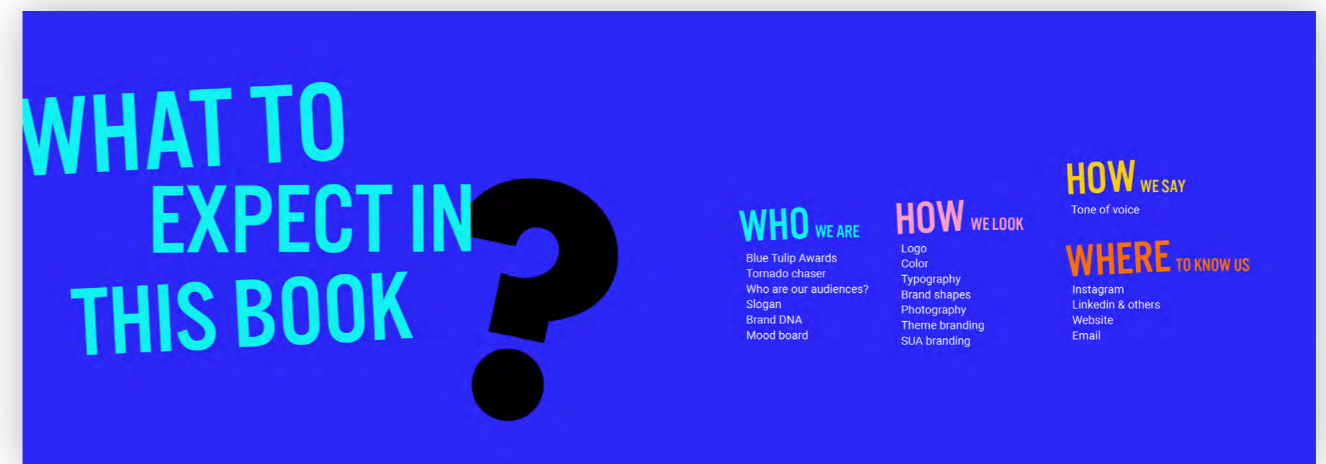


Fig 6.3 The contents page of the new brand book

To conclude, the new brand book concludes four parts: brand identity, visual requirements, language use and guidelines towards different channels. Accordingly, the new brand book is divided into four chapters: Who we are (brand identity); How we look (visual requirements); How we say (language use); Where to find us (Channel guidelines). See Fig 6.3 the contents page of the new brand book.

# 6.3 WHO WE ARE: BRAND IDENTITY

The first chapter answers the question "Who is Blue Tulip Awards" from different perspectives. It starts from a short introduction of the brand and the audience, then continues with the leading principle elements: slogan, brand personalities and mood board. These materials would help the reader form up a clear brand image in their mind, and could also inspire them to come up with more creative associations about the brand.

This chapter is the "leading principle" for all the following chapters. It determines all the requirements of the visuals, the languages and the different channels from a theoretical level.

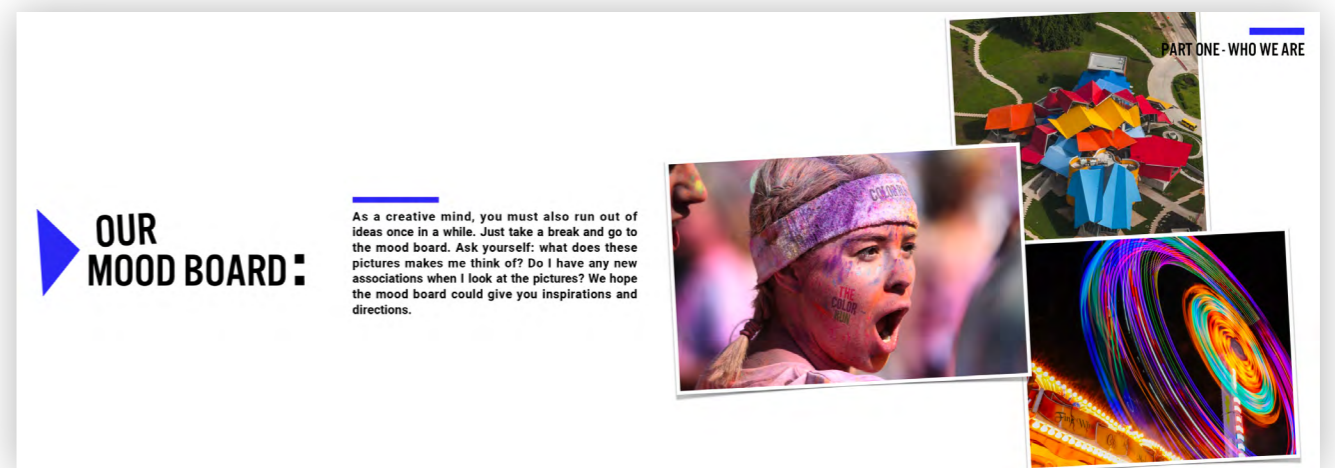
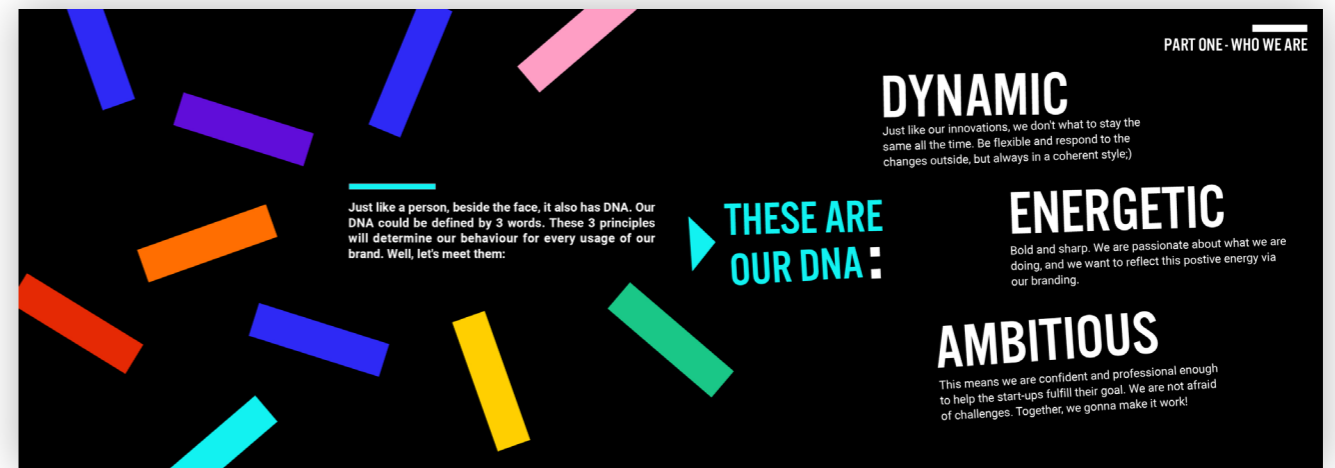
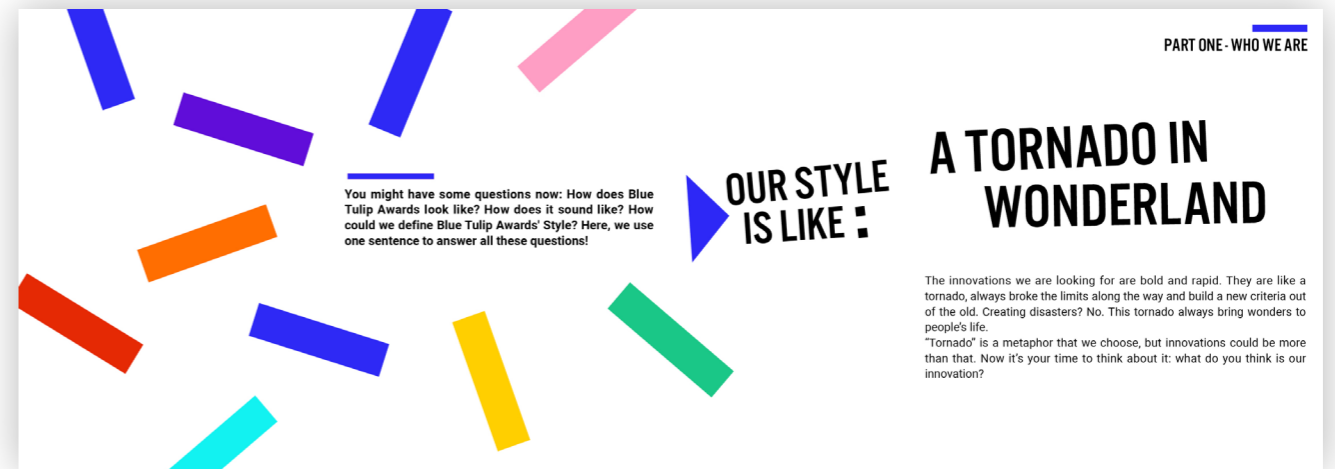
Some pages from this chapter could be found on the right side of the page.

This page explains what is Blue Tulip Awards and what they are doing. On the right side, we introduces the idea of "tornado chaser", which is a metaphor that the brand is always searching for the powerful innovations like a tornado chaser.

"A tornado in wonderland" is the slogan which was defined in chapter 5. The slogan illustrates a domain "tornado" which is totally different from the innovation field, which would inspire designers and marketers to come up with more creative works.

The three personalities was concluded from the research in chapter 4. A short description about what the word means in the context of Blue Tulip Awards is also provided.

The mood board has three functions:  
1. Provide visual explanation of the brand personalities: energetic means "to be colorful"  
2. Give implicitly requirements: "colorful", triangle shape, etc.  
3. Inspire designers to come up with more creative associations towards the brand.



# 6.4 HOW WE LOOK: VISUAL REQUIREMENTS

The second chapter determines how Blue Tulip Awards looks. The reader could find all the visual requirements in this chapter, including logo, colors, typography, photography, brand shape, theme branding and SUA branding. Besides the requirements, some design examples are also provided to help the reader understand how to apply the requirements in a real design.

This chapter is important for all the readers of the new brand book, especially the future designers and external design agencies. It ensures visual consistency across all the visuals made by different designers.

Some pages from this chapter could be found on the right side of the page.

Requirements on how to use logos. Different colors' versions are encouraged to add the dynamics of the brand.

The color palette of Blue Tulip Awards are divided into two parts: main colors and theme-specific colors. Based on if it's for daily communications or theme-specific communications, the designers and marketers could find the correct color to use.

This page shows an creative way to use the typography in a more lively and playful way. This requirement reflects the brand personality "energetic" and it also answers the design requirements #1: Decommercialisation.

The theme branding was not regulated in the previous brand book which cause a lot of confusion in daily communication. In the new brand book, 8 theme icons, theme colors and theme names are defined to represent 8 themes.

**PART TWO - HOW WE LOOK**

**TIPS!** Use different color backgrounds' logos on different channel. In this way, we can demonstrate the dynamic side of our brand.

**GENERIC BLUE LOGOS** There's also other situations when you want to use the logo in a background with a color. You can use the generic blue logo on a light blue backgrounds.

**LIGHT BLUE LOGOS** The light blue logo can be used on a generic blue or black backgrounds.

**WHITE LOGOS** When the background color is not the generic blue, the light blue or the black, use the white logo in this case. (e.g. theme-specific color as backgrounds)

**LOGO IN A VISUAL** If you need to add the logo in a colorful visual or picture, please use the white logo as well.

**A quick recap:**

1. Generic blue logos are used on white or light blue backgrounds.
2. Light blue logos are used on generic blue or black backgrounds.
3. White logos are used in all the other colorful backgrounds.

**COLORS**

**TIPS!** "Colorful" is a way to show the energetic DNA of our brand!

Color Name	HEX	RGB	HSB	CMYK
BTB GENERIC BLUE	#2E29F5	rgb(46,41,245)	hsl(241.5,91.1%,56.1%)	cmYk(81,83,0,4)
BTB LIGHT BLUE	#12F2F0	rgb(18,242,240)	hsl(179.5,89.6%,51%)	cmYk(93,0,1,5)
BTB BLACK	#000000	rgb(0,0,0)	hsl(0,0%,0%)	cmYk(0,0,0,100)
HEALTH - RED	#E52905	rgb(229,41,5)	hsl(9.6,95.7%,45.9%)	cmYk(0,82,98,10)
SECURITY - ORANGE	#FF6E00	rgb(255,110,0)	hsl(25.9,100%,50%)	cmYk(0,57,100,0)
MOBILITY - YELLOW	#FFC000	rgb(255,207,0)	hsl(48.7,100%,50%)	cmYk(0,19,100,0)
CLIMATE - AQUA BLUE	#00C9FF	rgb(0,201,255)	hsl(192.7,100%,50%)	cmYk(100,21,0,0)
LAW - PINK	#FF9EC4	rgb(255,158,196)	hsl(336.5,100%,81%)	cmYk(0,38,23,0)
NUTRITION - PURPLE	#9531FF	rgb(149,49,255)	hsl(269.1,100%,59.6%)	cmYk(42,81,0,0)
FINANCE - DARK BLUE	#5543FF	rgb(85,67,255)	hsl(245.7,100%,63.1%)	cmYk(67,74,0,0)
EDUCATION - GREEN	#17C688	rgb(23,198,136)	hsl(158.7,79.2%,43.3%)	cmYk(88,0,31,22)

**MAIN COLORS**  
Used for daily communications

**THEME-SPECIFIC COLORS**  
Used for theme-specific communications

**DON'T BE SO SERIOUS LET'S MAKE THE LINES SHAKE**

**TIPS!** The shaking lines makes the visual more lively, which meet the brand DNA "energetic".

**TITLES AND CALL OUT TEXT SHOULD ALWAYS BE IN UPPER CASE.**

**WE LIKE TO BE "NAUGHTY". SO THE BASELINE SHOULD BE SKEW.**

**THE ANGLE OF THE BASELINE SHOULD BE BETWEEN -3° TO +3°**

When using the typographic as an element in a visual (such as a social post), we always use AlternateGothicNo.3 and we like to use it differently. See the example above how to use it in a playful way.

**PLEASE ADD A QUOTE AT THIS AREA, THIS WILL BE A VERY NICE QUOTE.**

Example of using the typographic in the quote visual.

**CLIMATE MONTHLY ARTICLE**

Example of using the typographic as a label in a visual.

**THEME BRANDING**

**PART TWO - HOW WE LOOK**

Our program is divided into 8 themes. It's very important differentiate them in our online and offline communications. Here, we use three elements: theme color, theme icon and theme name to identify the themes.

**Theme color**  
The theme colors are very easy to use and recognise in different situations to identify a theme.

**Theme icon**  
Theme icon could be used as a logo to represent the theme (normally together with the theme name in this case). It can also be used as a element in a visual. There are two versions (Black or white) to choose:

**Theme name**  
All the names consist of two words and a "&" symbol. The symbol and words should be in line with each other.

**8 THEMES**

**& CITIES & COMMUNITIES**



# 6.5 HOW WE SAY: LANGUAGE USE

This chapter determines how Blue Tulip Awards say, which is the tone of voice of the brand. According to Moran (2016)'s tone of voice model, we use four words to determine the language use: "Serious-Casual-Respectful-Enthusiastic". Examples are also given here on each of the words.

The tone of voice is very crucial for marketers, employees and copywriters to know because it influences how the audience feels about a certain message of the brand.

Some pages from this chapter could be found on the right side of the page.

This page introduce the idea of Nielson Norman Group's Tone of Voice model. According to this model, each of the brand's language use could be determined by four dimensions. Explanations on the four dimensions are provided.

According to the model, hereby we defined the tone of voice of Blue Tulip Awards as "Serious-Casual-Respectful-Enthusiastic". For each of the word, there's one good and one bad example on how should we reflect it in copywriting.

Other requirements about the language use.

Words which are liked or not liked by the brand. These words could help a copywriter to choose the correct word to use.

## WHAT IS TONE OF VOICE?

**PART THREE - WHAT WE TALK**

The tone of voice is not what we say, but how we say it. It's the way in which we communicate our brand DNA and tell our users how we feel about our message, and it will influence how they'll feel about our message too.

According to Kate Moran's four dimensions theory, the brand's tone of voice could be analyzed along 4 dimensions: humor, formality, respectfulness, and enthusiasm. Each of the dimension has two polars.

- [Humor] Funny vs. serious:** Is the writer trying to be humorous? Or is the subject approached in a serious way? (Note that for our purposes, this dimension was only the attempt at humor. We didn't evaluate if the writers successfully landed their jokes.)
- [Formality] Formal vs. casual:** Is the writing formal? Informal? Casual? (Note that casual and conversational are not necessarily synonymous, but they do often appear together.)
- [Respectfulness] Respectful vs. irreverent:** Does the writer approach the subject in a respectful way? Or does she take an irreverent approach? (In practice, most irreverent tones are irreverent about the subject matter, in an effort to set the brand apart from competitors. They are not usually intentionally irreverent or offensive to the reader.)
- [Enthusiasm] Enthusiastic vs. matter-of-fact:** Does the writer seem to be enthusiastic about the subject? Is the organization excited about the service or product, or the information it conveys? Or is the writing dry and matter-of-fact?

## OUR TONE OF VOICE

**PART THREE - WHAT WE TALK**

We don't want to sound like a "formal" businessman. Instead, we are there to support our audiences like a friend. Be casual and be friendly!

- X Too formal:** "The first official event of Blue Tulip Awards - Class of 2020 ended successfully on January 9. It was an significant moment for all the participants."
- ✓ Casual and friendly:** "Time flies when you're having fun! Our Class of 2020 event on January 9 marked the first official milestone of our participants."

Like our our audiences who are enthusiastic about innovations, we are also enthusiastic about what we are doing. Show this enthusiastic in our words.

- X Only matter of facts:** "The Blue Tulip Awards program is still going on. Go and check our next Scale Up Academy workshop."
- ✓ Enthusiastic:** "The Blue Tulip Awards program never stops! Are you ready for our next Scale Up Academy workshop?"

Rather than trying to make the audiences laugh, we want to inform the audiences in a clear and serious way without those cheesy jokes.

- X Too funny:** "What did you do? You broke it! (Just kidding. We're experiencing a problem on our end.)"
- ✓ Clear and serious:** "Oops! We're sorry, but we're experiencing a problem on our end."

Be respectful to others, even to our competitors!

- X Too irreverent:** "Here we are, the no.1 innovation program in the Netherlands. Don't hesitate, check the link and join us now!"
- ✓ Respectful:** "Are you the game-changer we are looking for? Learn about the Blue Tulip Awards 2020 program and register using the link!"

**FUNNY** **SERIOUS**  
**CASUAL** **FORMAL**  
**IRREVERENT** **RESPECTFUL**  
**ENTHUSIASTIC** **MATTER-OF-FACT**

## LANGUAGE USE

**PART THREE - WHAT WE TALK**

**"We" or "You":**  
Try to use less 'we' language and sentences more directed towards the audience:

- X "We" language:** "We can't wait to meet you and fellow innovators during this event"
- ✓ "You" language:** "You will soon meet other innovators during the event"

**Startups**  
The word 'startups' should be used in this way, all in lowercase and no dash in between. Incorrect ways of presenting this word would be:

- X Start-ups**
- X StartUps**
- X Start-Ups**

**Competition Stages:**  
When referring to the competition stages, we use the following:

- ✓ Quarterfinals**
- ✓ Semifinals**
- ✓ Finals**

When referring to innovators belonging to each stage, we use the following:

- ✓ Quarterfinalists**
- ✓ Semifinalists**
- ✓ Finalists**

**Dates**  
Based on the Accenture Style Guide, dates should be presented as follows:

- ✓ April 25**
- ✓ October 2020**
- ✓ anuary 13, 2020**

This means that you need to spell out all months, to avoid confusion.

**When a phrase refers to a month, day, and year, set off the year with a comma. For example:**  
On January 13, 2020, we will announce the names of the winners.

**When a phrase lists only a month and year, do not separate the month and year with a comma. For example:**  
Registrations open September 2019 so do keep your eyes on a lookout for that.

**When a date doesn't end a sentence, use a comma after the year too. For example:**  
On September 2019, we will open registrations.

**Commonly used phrases**

- Shaping the future
- Changing the game
- Pushing the limit
- Reimagined. Redesigned.
- Ecosystem
- Build powerful collaborations
- Accelerate innovators
- Drive breakthrough innovations
- Disrupt the industry
- It's blue tulip season
- Can you make the impossible, possible?

## WORDS WE LIKE

**WORDS WE DON'T LIKE**

**WORDS WE LIKE:** COLLABORATE, INSPIRING, IMPACT, CHALLENGE, ECO-SYSTEM, CURIOUS

**WORDS WE DON'T LIKE:** NETWORK, MONOPOLY, MINIMALISM, RULES

# 6.6 WHERE TO FIND US: CHANNEL GUIDELINES

As the final part of the brand book, this chapter defines the special requirements towards four different channels of our brand: Instagram, LinkedIn/Facebook/Twitter, website and email. These four channels are the touchpoints where the audience could find Blue Tulip Awards.

This chapter helps the marketers to maintain a dynamic but consistent brand across different channels. This chapter also provides more examples for designers when they make a design only for a certain channel.

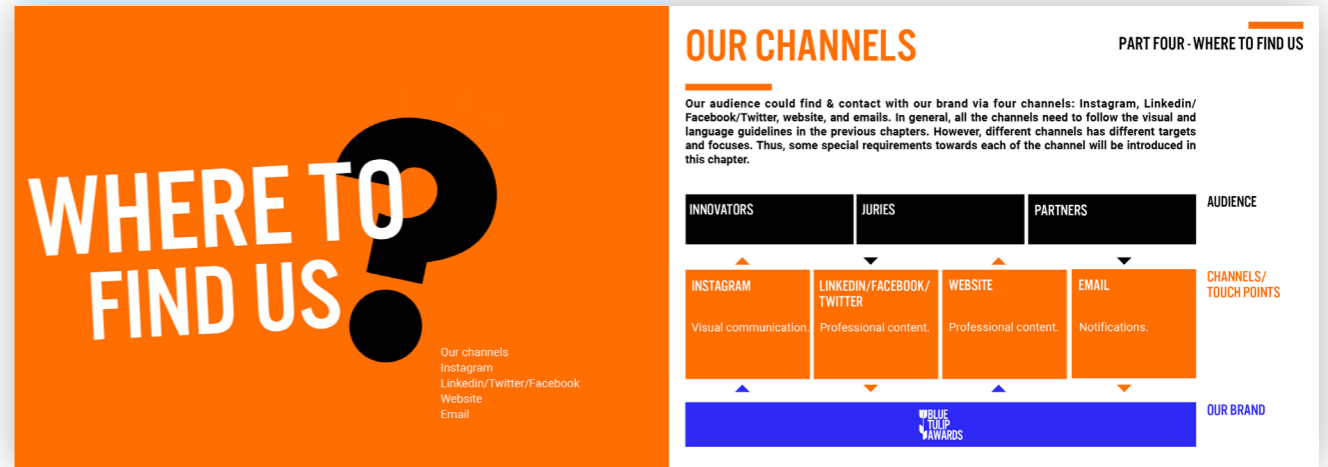
Some pages from this chapter could be found on the right side of the page.

An overview map of all the touchpoints (channels) between the brand and the audience.

The guideline for the Instagram channel. Templates on different kind of posts are given. The designer could just pick one to use for their design.

The guideline for the LinkedIn/Twitter/Facebook channels. These three channels are sharing the same content.

The guideline for the emails.



### INSTAGRAM

Our Instagram is like a showroom for our brand. We try to use different colors from our color palette to make it more lively and energetic. Here, you can apply more creative ideas than the other channels. Enjoy and play around with the shapes and colors!

**WHY WE USE INSTAGRAM**  
For younger audiences.  
For mobile phone lovers.  
Quick communications. (Instagram stories)  
Flexible and trendy.  
Visual-oriented.  
It could work as a test field for new marketing ideas.

**WHAT WE POST ON INSTAGRAM**  
For younger audiences.  
**People's post:** jury post; presenter post; winner post  
**Quote post:** innovation quote; previous winner quote  
**Mood post**  
**Event post:** location post; live post; Instagram stories  
**Special days:** holidays; theme days;  
**Stories:** dilemma vote; event stories;

**TIPS!** Please try to make square visuals for Instagram posts. The optimal size is 1080 x 1080 px

**PEOPLE'S POSTS**  
The name of the person should be in "NAME SURNAME" format and write on a black rectangle.  
The pictures of the person should be in black and white and the person should always face the camera.  
If the people's post is theme-related, then use the theme-specific colors in the visual (theme-specific color board #6)

**SPECIAL DAY POSTS**  
In some special days such as Christmas Eve, we always like to post a special visual to celebrate the moment with our audiences. As a designer, you have much freedom to create a beautiful & unique visual for the day! The only rule is trying to use the brand elements (brand shapes and colors) to reflect the theme of the day!

**QUOTE POSTS**  
Use color board #3 or #6 (theme-specific)  
Use the "s" sign to show it's a quote!  
Follow the guideline of typography.

### LINKEDIN/TWITTER/FACEBOOK

LinkedIn, Twitter and Facebook are the channels where we inform our audience with the latest news of Blue Tulip Awards. Usually, we post the same content across these three channels.

**WHY WE USE THEM**  
For all age groups.  
For different kind of devices.  
Interact with audiences. (Comment and re-share)  
Content-oriented.  
Professional information.

**WHAT WE POST THERE**  
**People post:** jury post; presenter post; winner post,  
**SUA-related:** SUA promotion post; recap post  
**Event-related:** event promotion post;  
**Theme-related:** SC banner; Top 50, etc.

**TIPS!** Usually the size of the visuals on these channels is 1920 x 1080 px. But always check before designing.

**Article visual**  
When we share an article, a visual need to be created as the cover. Normally, we like to search for a stock photo which tells the topic. Labels could be added on the left corner of the picture.

**Social media headers - special days**  
**Social media headers - regular**  
Headers are good way to visually represent our brand and offer yet another way to showcase our brand. We have 2 regular headers (black, blue and light blue) used on a regular basis. In some special days, the header could be changed into a special day edition to celebrate the moment and also show the dynamics of the brand.

**People's post - With quote**  
Similar with the people's post on Instagram, the person here should also be in black and white, facing the camera. Quote could be added on the white space next to the person. The label would be added on the left bottom corner.

**People's post - multiple people**  
In some special days such as Christmas Eve, we always like to post a special visual to celebrate the moment with our audiences. As a designer, you have much freedom to create a beautiful.

### EMAIL

We use email to have one-to-one communication with the audience. Each of our audience will receive personalized information that they need for the program.

**WHY WE USE EMAIL**  
One-to-one communication  
Personalized information about the events  
All-age groups  
Build up personal connections  
Link to our website & other channels

**WHAT WE SEND THERE**  
Event invitation email  
Know before you go (event notifications)  
Announcement email  
Theme-related communications

**TIPS!** The size of the email header is 600 x 140 px

**Theme-specific email**  
The color of the email could be adjusted according to why & who you send the email. If the email is about the Blue Tulip Awards in general, please use the generic blue & light blue for the header and footer. If the email is theme related, please use the theme-specific color and headers. See the example above.

**Button**  
Use the button to link to a video, article or other external links.

**Footer**  
The footer should be in the same color as the header. Please remember to add the hyperlinks towards our website and different social media channels in the footer. Use online platform (e.g. Stripo) to make the email templates.

# THE FINAL VALIDATION



## THE FINAL VALIDATION

After the design phase is finished, it's very important to validate if the new brand book performs better than the previous one. In this chapter, both the two brand book were tested with three designers. Results were collected and compared. In the end, adjustments were made on the brand book according to the feedback from the test.

# 7.1 VALIDATE WITH DESIGNERS

The designers are the most important user group of the new brand book. The brand book could be seen as the leading principle or "input" for a brand experience design process. According to the literature review, the input would be able to help different designers in the design process from two perspectives: **brand fit** and **creativity**. However, we are not sure if the new brand book performs better than the previous one on these two dimensions. Therefore, a test session with designers is planned.

## Goal:

1. Validate if the new brand book performs better than the previous brand book on two dimensions: brand fit and creativity.
2. Collect users' (designers) feedbacks and suggestions for the new brand book.

## Settings and process:

Three designers (D4-D6) participated in the test. All of them are master students from the faculty of Industrial Design Engineering, TU Delft. The participants are not involved in any previous research or testing in this project before. In this way, the two brand books will be the only input of their design

process.

Similar to the test of the leading principle materials in chapter 5.4, the testing session imitated the real design task in the daily practices of Blue Tulip Awards. To compare the two brand books, a within-project method was chosen:

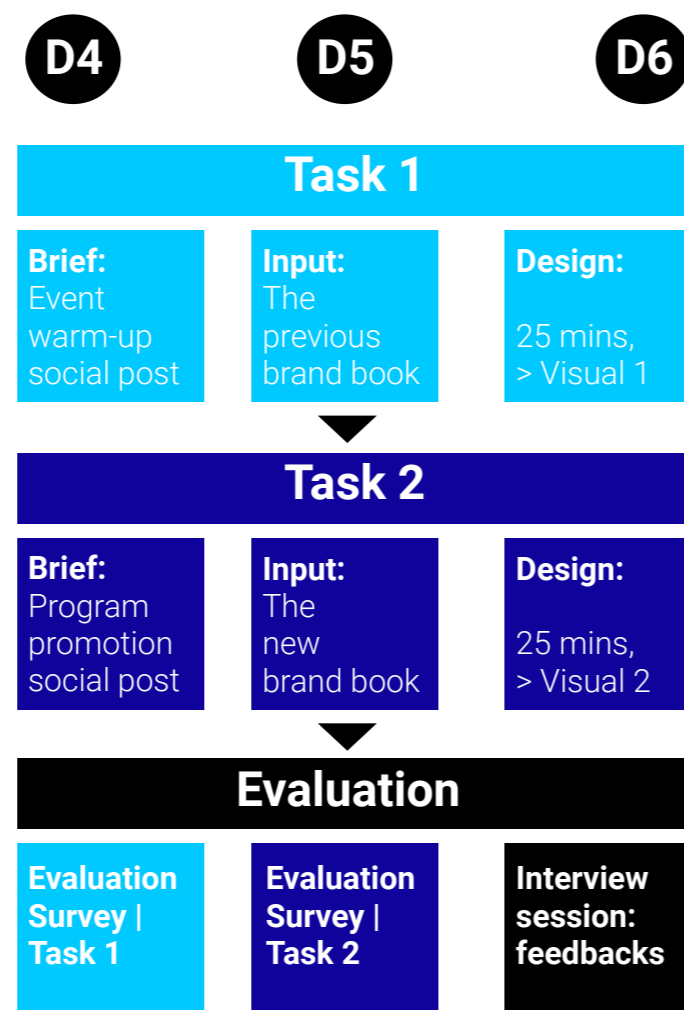


Fig 7.1 The process of the validation session with designers

# 7.2 OUTCOME

## Outcome | D4

D4 finished the two design tasks within the time requirements. For task 1, she found the previous brand book was very clear in visual requirements, which helped her define the color, visual elements (the tulip), and font and finish the design very quickly.

For task 2, D4 mentioned she was firstly impressed by some design examples and she decided to take one example as the template for the design. She later turned to the visual requirements part to decide the color, fonts and the elements (rectangle and triangle).

In general, she preferred the new brand book because she found the examples very inspirational for her own designs.

### D4: Task 1



### D4: Task 2



Fig 7.2 Design results D4

## Outcome | D5

In general, D5 felt the two brand books are quite different from each other. In task 1, she only took the brand book as the guideline and followed the instructions one by one. However, she found her design quite boring and she didn't know how to apply any other new elements into the visual.

In task 2, she found it very rich in information and examples which gave her inspiration for her design process. She also likes the storytelling of the brand book which she felt like "talking with a mentor" while reading through it. In the meantime, she also felt a bit lost because all the information is a lot.

### D5: Task 1



### D5: Task 2



Fig 7.3 Design results D5

## Outcome | D6

Similar to D4, she agreed on the visual guidance in the previous brand book is very clear but it gave really limited examples. She also felt the previous only "set rules" rather than inspires her in the design process.

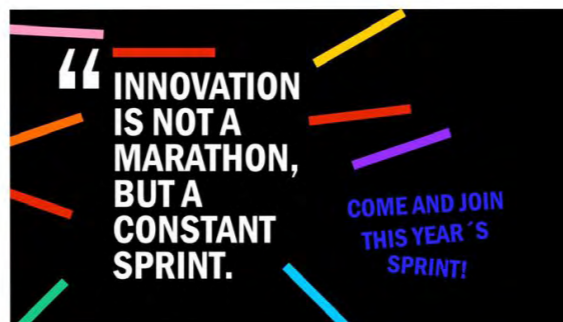
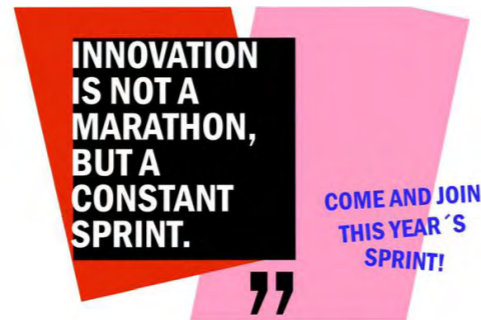
In task 2, D6 believed that the brand shapes (triangles and rectangles) are very easy to be applied in the visual. She also

mentioned the final chapter (Channels' guidelines) also helped her to make the design specifically for a certain channel where she found more examples.

### D6: Task 1



### D6: Task 2



## Outcome - Survey

Two evaluation form was sent to D4-D6 to compare the two brand books in 3 categories of questions: easy-to-use, inspirational, and brand fit. A score from 1-7 needs to be given for each of the questions. The final scores are shown in the graphic below:

### Easy-to-use

- I could easily find the information I need from the brand book
- I could get enough information from the brand book for my design
- The brand book is clear and easy to understand
- I finished the design successfully

### Creativity

- The brand book inspired me during the process
- The brand book motivated me to elaborate the design
- My design is innovative
- My design is original

### Brand fit / Consistency

- The elements in brand book are coherent with each other
- The brand book helps me to maintain the brand fit with Blue Tulip Awards
- The brand book makes me consider the visual consistency among different parts in the design
- My design fit with the brand
- My design fit with the brand personality: dynamic
- My design fit with the brand personality: energetic
- My design fit with the brand personality: ambitious
- My design fit with other design examples in the brand book

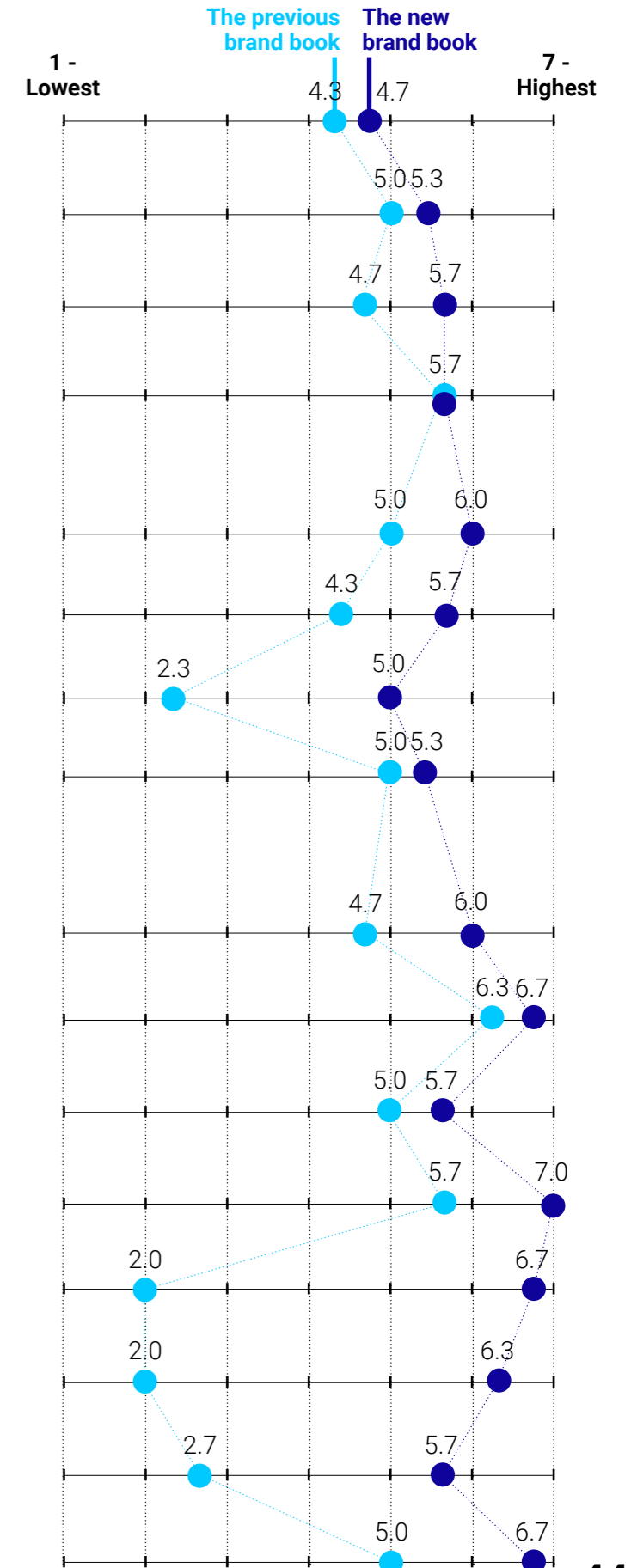


Fig 7.4 Design results D6

# 7.3 CONCLUSION & ADJUSTMENT

## Conclusion

Going back to the two goals of the test: 1. Validate if the new brand book performs better than the previous brand book on two dimensions: brand fit and creativity.

2. Collect users' (designers) feedbacks and suggestions for the new brand book.

### The new brand book performs better in both "creativity" and "brand fit" than the previous brand book:

From the outcome of the survey, it's very obvious that the scores of the new brand book are higher than that of the previous brand book in all the questions asked. We can conclude that in the three categories (easy-to-use, creativity, brand fit), the participants believed the new brand book works better.

### The works of different designers have a coherent style by using the same brand book:

Comparing the designs of the final task 2 designs of D4-D6, we can see that they shared some common features: the color use, the "shaking" lines and the use of rectangles and triangles. Moreover, in the question "My design fit with other design examples in the brand book", the new brand book got 6.7/7.0. It proved that even though different designers might have their personal styles, the new brand book helped the brand develop a coherent, shared brand style among designers.

### Multiple examples in the new brand book are helpful in the design process:

In the following interview session, all the three designers mentioned the examples in the new brand book is helpful: "I can just pick one example and go from that to build my own" (D6); "The examples helped me decide which style and elements to use" (D4). In the previous brand book, the examples are not enough.

### The new brand book has much information, and the designers got a bit lost sometimes.

Although designers agreed the new brand book is easy to read and find information. Some of them still mentioned they felt a bit lost when faced with all the information: "I don't know which part I should start reading" (D5).

## Adjustments

Adjustments according to the feedback from the designers.

### Instructions on how to add a logo in a visual:

Some of the designers mentioned that the instructions of the logo usage are a bit unclear when it comes to adding a logo in a visual. It's not regulated where and what size the logo should be. More instructions & rules need to be made on this problem.

### Detailed requirements for non-designer readers:

One designer (D4) mentioned the brand book might also be used by many non-designers, who don't have much design skills to understand an abstract requirement. In this case, more detailed and concrete rules need to be defined for this group. For example, in the part of the typography, the angle of the tilt headline should be accurate to degrees.

### Instructions on how to use the brand book itself:

To solve the problem that the designers got lost when using the new brand book, one designer mentioned a solution: "if the brand book is a product, then the product itself also needs an instruction on how to use it" (D4). The idea is to add one additional page on "how to use the brand book" at the end. The idea also got approved by other designers. See Fig 7.5 below.

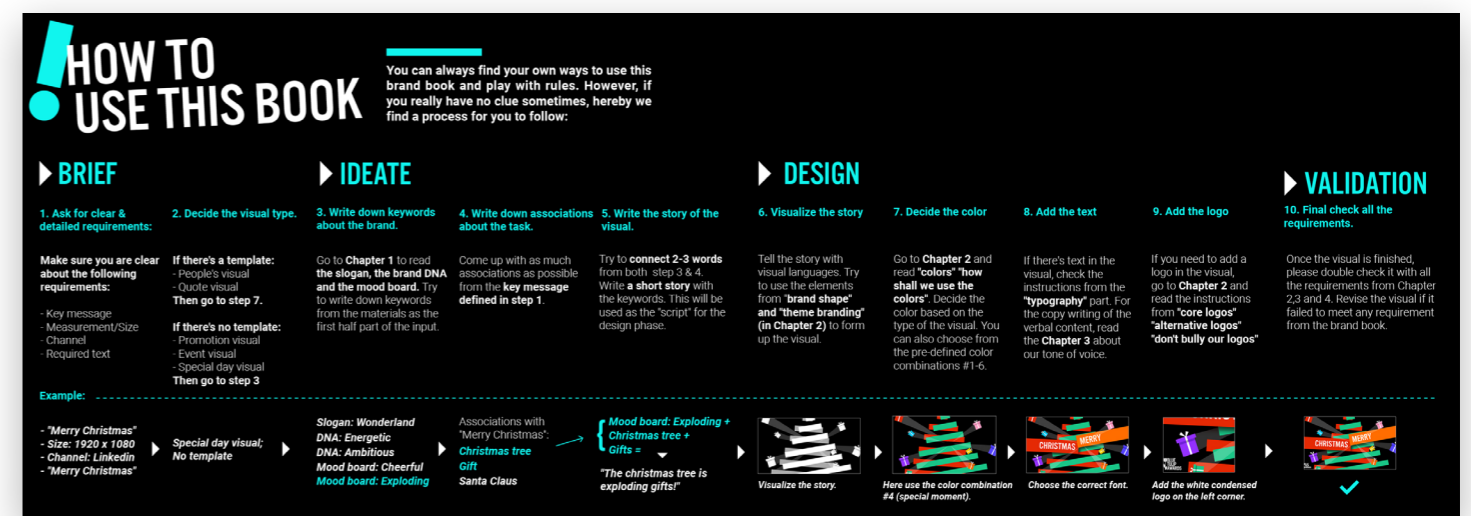


Fig 7.5 New page in the brand book "How to use this book"

# REFLECTION



# REFLECTION

In this chapter, the project is reflected on three different levels: project level, organisational level, and academic level. We learned that the new brand book reached the goal by comparing it with the research done in chapter 2.

# 8.1 OVERVIEW

## REFLECTION ON PROJECT LEVEL

### A CLEAR BRAND IDENTITY

Compared with the previous brand book, the new brand book defines a clear brand identity which is useful in the design process.

### 10 REQUIREMENTS

The brand book meet the 10 design requirements.

### COMPARE WITH OLD BRAND BOOK

The previous brand book: a guideline for designers. The new brand book: a toolbox for all brand meaning creators. The new brand book performs better than the previous brand book in creativity and brand fit.

## REFLECTION ON COMPANY LEVEL

### COMPARE WITH COMPANY ANALYSIS

The new brand book is useful for different teams of Blue Tulip Awards. It would create a new consensus in the company.

### COMPARE WITH COMPETITOR ANALYSIS

The brand book helps the brand differentiate itself with competitors.

### COMPARE WITH STAKEHOLDERS ANALYSIS

The brand book and new brand image benefits stakeholders in the eco-system.

## REFLECTION ON ACADEMIC LEVEL

### COMPARE WITH LITERATURES

My learnings on brand guideline and brand experience design from this project.

# 8.2 REFLECTION ON PROJECT LEVEL

## THE BRAND BOOK DEFINES A CLEAR LEADING PRINCIPLE

As identified in chapter 2.5, the biggest problem of the previous brand book is the unclearness of the leading principle. When designers using the previous brand book, they always felt confused and lost. In the research phase, we noticed that not only in the brand book, even the Blue Tulip Awards itself didn't have a clearly defined leading principle for all their touchpoint designs. Therefore, defining a leading principle for the brand is a crucial step before the design of the new brand book.

To form up the leading principle, three brand personality traits (dynamic, energetic, ambitious) are discovered and validated. Furthermore, a slogan, a mood board, and several design examples are made as the multiple leading principle components. The first test with designers (ch 5.4) showed these components are helpful for the designers. Another test with the audience (ch 5.7) proved that all the components fit with the three personality traits.

Once the leading principle is defined, the design of the new brand book started. The leading principle is included in the first chapter Brand Identity (ch 6.2). The leading principle guided the design of the whole brand book, especially the templates and examples used in the brand book. By using the new brand book, the leading principle will also guide the designers, marketers and employees' works in the future.

### Brand personality

**DYNAMIC.ENERGETIC.AMBITIOUS.**

### Slogan

**TORNADO IN WONDERLAND**

### Mood board





# THE BRAND BOOK MEET THE 10 DESIGN REQUIREMENTS

As a conclusion of the research, 10 design requirements for the new brand book were identified in the research phase. The 10 design requirements guided the design of the new brand book. Self-evaluation is conducted here to assess if the new brand book meets the 10 requirements:

Design requirements	Self evaluation	Link to the new brand book
<b>#1 De-commercialisation</b> Languages and visuals should have less commercial feelings	✓	<b>Chapter 3&gt;Tone of voice</b> "Casual" and "Enthusiastic" is written in the requirements of the language use
<b>#2 Exposure for partners</b> Partners want more exposure. Define some templates to show them.	✓	<b>Chapter 2&gt; SUA template</b> In the SUA template, an "x" simple is used to show the collaboration with the partners.
<b>#3 Coordinate all brand elements</b> All the brand elements should work together to reinforce the brand image.	✓	<b>Chapter 1&gt; Brand DNA, Slogan, Mood board</b> The leading principle for all the designs. <b>Chapter 2&gt; Visual requirements</b> Different visual elements in a coherent style.
<b>#4 Define rules &amp; templates</b> Clear rules and templates which will not be influenced by the styles of different designers.	✓	<b>Chapter 4&gt; Channel guidelines</b> Rules & templates towards specific channels. <b>Chapter 2&gt; Visual requirements</b> Rules and examples about a specific element.
<b>#5 Be adaptable, rather than changing randomly</b> The brand should be able to adapt to the new changes.	✓	<b>Chapter 4&gt; Social banners</b> The social banners and email banners are flexible to apply changes according to changes in external world.
<b>#6 Guidelines for different channels</b> Guidelines specifically made for each of the channels to make sure the alignment across channels.	✓	<b>Chapter 4&gt; Channel guidelines</b> Guidelines for four channels are created: Instagram; LinkedIn/Facebook/Twitter; Website; Email.
<b>#7 Stronger theme branding by colors and symbols</b> Using colors or symbols to represent the brand.	✓	<b>Chapter 2&gt; Theme branding</b> 8 Theme icons, theme colors, theme names are defined to represent the 8 themes.
<b>#8 Define the tone of voice</b> Define the tone of voice according to the new leading principle and brand personalities.	✓	<b>Chapter 3&gt; Tone of voice</b> The tone of voice is defined by four words: serious-casual-respectful-enthusiastic. Examples are also provided.
<b>#9 How to use the brand book</b> Instructions on how to use the brand book to make a design.	✓	<b>Chapter 5&gt; How to use the brand book</b> The suggestion and instruction on how to use the brand book is given at the end.
<b>#10 Different readers</b> Think about both the current readers and the potential readers.	□	<b>This requirement is not achieved in the new brand book design. See Ch 8.5 Limitation.</b>

# THE BRAND BOOK PERFORMS BETTER THAN THE PREVIOUS ONE

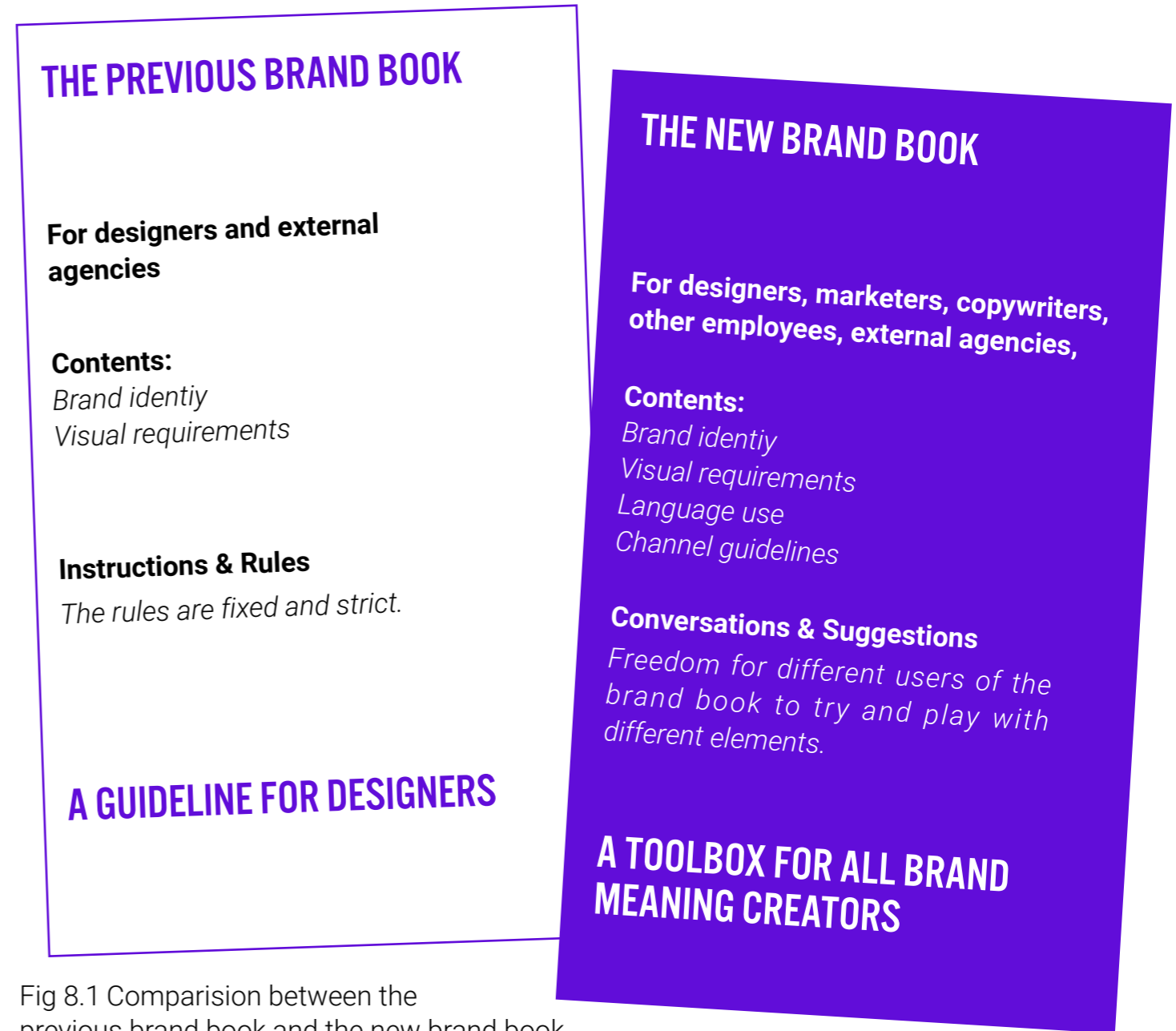


Fig 8.1 Comparison between the previous brand book and the new brand book

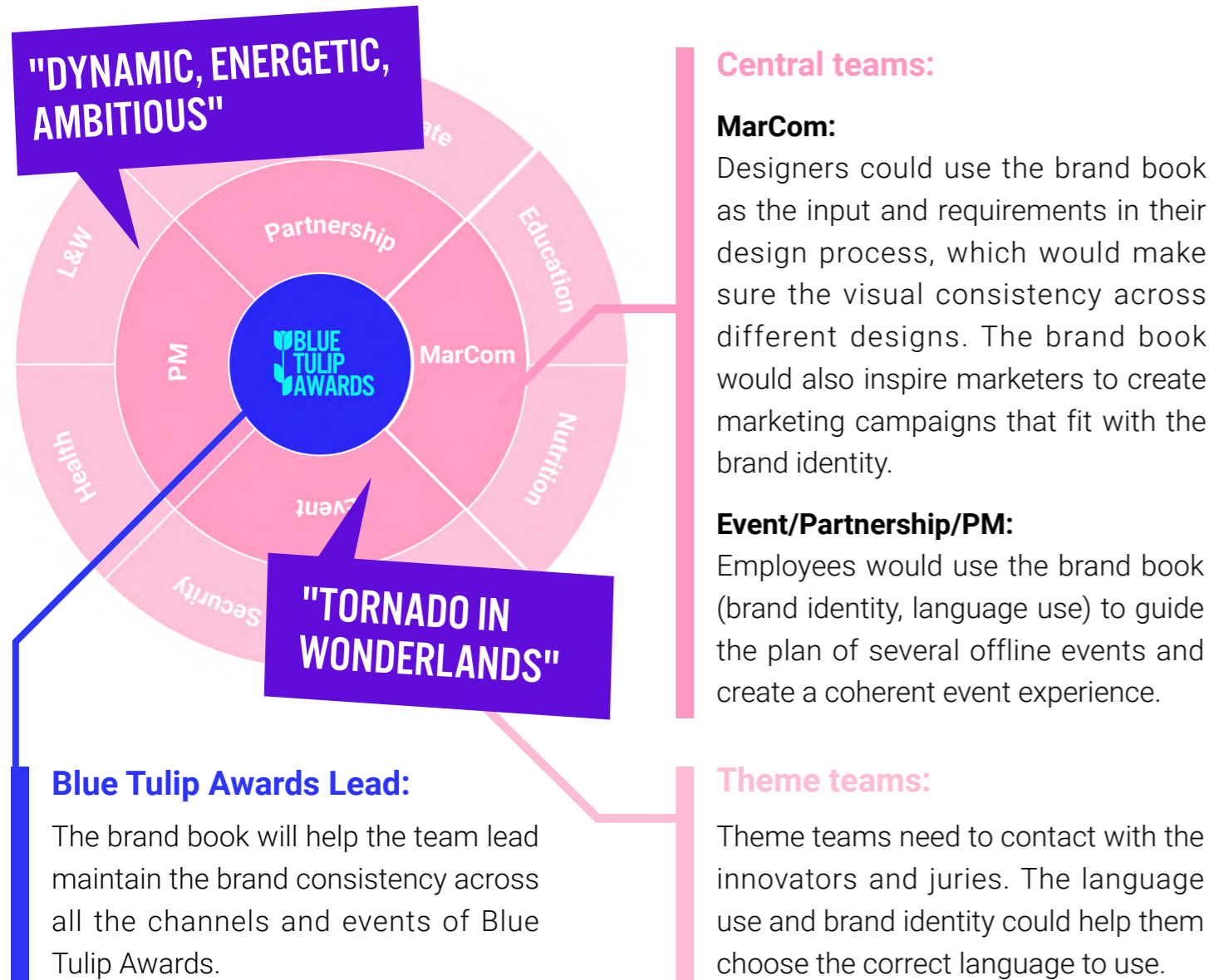
The results of the final validation with 3 designers (Ch 7) shows the new brand book performs better than the previous brand book in both "brand fit" and "creativity".

The previous brand book is only made for designers and agencies, which really focus on the visual guidelines. All the rules are fixed and strict. The new brand book is not only for designers but also for other stakeholders. The new brand book consists of brand identity, visual requirements, language use and channel guidelines. With conversational storytelling, the brand book gives suggestions rather than rules. Therefore, the brand book is more like a "toolbox" for all the brand meaning creators.

## 8.3 REFLECTION ON ORGANISATIONAL LEVEL

### THE BRAND BOOK CREATE A NEW CONSENSUS IN THE COMPANY

Since the new brand book is designed for all the employees, employees from different teams could use the brand book in different ways in their daily practices:



When using the new brand book, employees will learn about different requirements (e.g. colors, fonts, language usage, etc). The brand identity (brand personalities, slogan) will be used as the leading principles in all the creative work across different teams. Gradually, the brand book would create a new consensus among the employees, which would contribute to the consistency of the brand.

## THE BRAND BOOK HELPS THE BRAND DIFFERENTIATE ITSELF WITH COMPETITORS

In chapter 2.3 (competitor analysis), two competitors are identified. Both of them are owned by big corporates and they are following the brand guidelines of their corporate owner. As a result, their brand images are professional, formal, and fixed. In contrast, Blue Tulip Awards is an independent program. The new brand book defines an "energetic, dynamic, and ambitious" brand DNA, which differentiates the brand from the competitors.

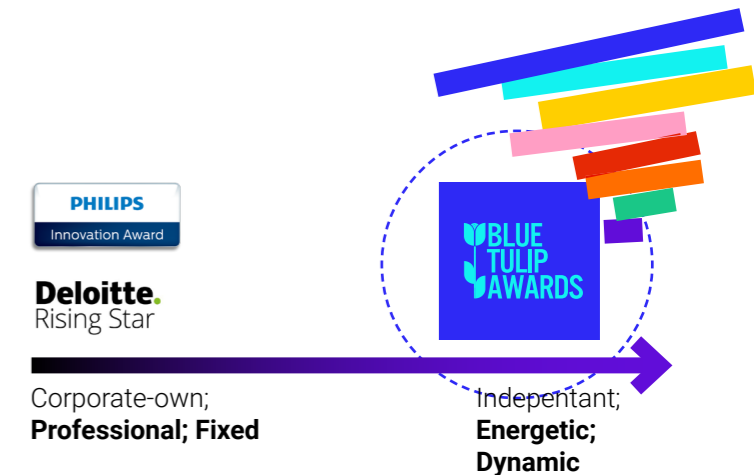


Fig 8.2 Recap of competitor analysis

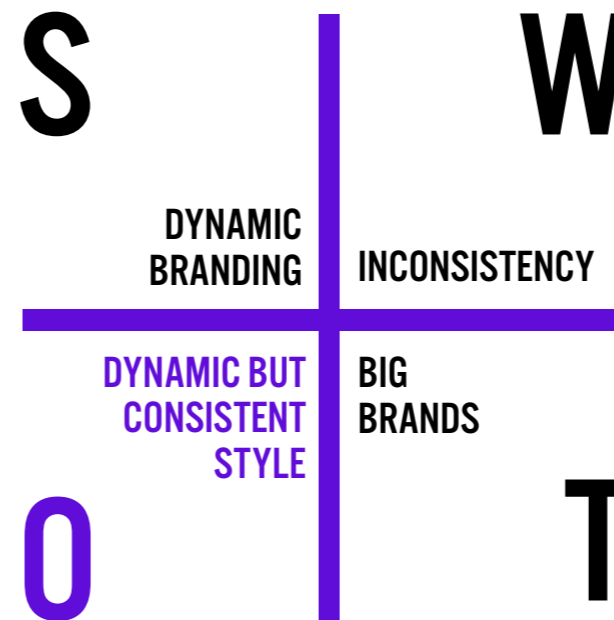


Fig 8.3 Recap of SWOT analysis

In the SWOT analysis, we defined the biggest opportunity for Blue Tulip Awards is to find a way to show the dynamics but in a consistent style. The new brand book helps to reach the goal. The consistency is regulated by several design requirements and design examples, which helps designers to create designs with a high brand fit. Dynamics could be achieved by the usage of different theme contents and colors. The new brand book also gives the freedom to use brand shapes (rectangle and triangles). Designers could play around with the shapes in a different format, which would also lead to more dynamic works.

# THE BRAND BOOK AND NEW BRAND IMAGE BENEFITS STAKEHOLDERS IN THE ECO-SYSTEM

According to the stakeholder analysis, the main stakeholders in the ecosystem are innovators, juries, and partners. Each of the stakeholders has their role and value, and they have different expectations towards the brand. The new brand book and the new brand image defined could benefit those stakeholders from different aspects:

Fig 8.4 How could the new brand book benefit different stakeholders



**JURY**

**Managing director of a consulting company**

Since most of the juries only work for one theme, the stronger theme branding (icons and colors) make it easier for juries to identify their theme in a events.



**INNOVATOR**

**Founder of a climate startup**

Compared with the old branding style, the style in the new brand book is more playful and less formal, which fits with the style of the startup companies.



**BUSINESS PARTNER**

**Marketing manager of a global technology company**

The new brand style is more playful and less formal, which responses the requirements of decemmercialisation from business partners.

Those business partners could build up a more innovative, younger brand image by collaborating with Blue Tulip Awards.



**MEDIA PARTNER**

**Journalist from a dutch TV channel**

The visual style of Blue Tulip Awards is more consistent and recognisable for the media partners to use on their channel.

## 8.4 REFLECTION ON ACADEMIC LEVEL MY LEARNINGS ON BRAND GUIDELINE AND BRAND EXPERIENCE DESIGN

In the literature review, we defined three topics: corporate rebranding, brand guidelines, and brand experience design. There are many works of literature on the topic of corporate rebranding, and generally, they give a structural knowledge system for brands who are going to be rebranded. However, few literature answers the question around the brand guideline, especially how to redesign the brand guideline. Here are a few points I've learned from this project:

**> The process of redesigning a brand guideline (brand book)**

No literature suggests the process of redesigning a brand book. Based on this project, we identified a process which could be used by other designers:

1. Understand the context. Answer the question "What is the problem of the brand?" "Why the brand need a new brand guideline?" "What is the failure of the previous brand guideline?"
2. Define brand personalities.
3. Define the leading principle (slogan, mood boards, design examples) from the brand personalities.
4. Decide the visual and language requirements according to the leading principle.
5. Design the final brand book.

**> Define the leading principle in a collaborative way**

In the research by Bakker-Wu (2019), a three-step model of brand experience

design is identified. However, in the transition stage, it's not clear that how could a designer define the leading principle from the inputs. In this project, we used a collaborative way to define the leading principle with the input of the brand personalities.

The first step is to conclude the brand personalities into three words. Quantitative methods such as survey could be used in this step to make sure the results reflect the opinions of different internal and external stakeholders.

The second step is to come up with a slogan in a creative brainstorm session with marketers. In the session, try to ask participants to come up with associations around the three words. Then, guide them to combine 2 or 3 associations from the board into one idea which reflects all the three personalities. Write some slogans which are inspired by the image. In the end, voting on different criteria could help the designer select the final slogan.

## 8.5 LIMITATIONS & RECOMMENDATIONS

The project developed a new brand book for Blue Tulip Awards from a collaborative and agile way. The outcome reached the initial goal to solve the unclearness in the previous brand book by giving the leading principle. However, there's are still a few limitations in the process to be solved:

### > Lack of the participants of external stakeholders in the researching phase

The initial idea was to involve both internal and external stakeholders in the research to make sure the final design relevant to different stakeholders in the ecosystem. However, due to the rules of the company, it would take a very long procedure to contact the users and partners, which was very difficult for a short-term project. Thus, the research is only done with employees.

#### **Recommendations:**

Further research should be done to validate if the new brand book is relevant for the users, juries, and partners. For example, plan a survey to assess if the partners believe the three brand personalities fit with their expectations, if they prefer the new brand designs than the previous ones, etc.

### > The need of innovators: Limitation of the format of a physical brand book

In the researching phase, we defined five types of readers of the new brand book (designer, marketer, external agency, employee, innovator). Each of them has different needs and expectations for the new brand book. The final design fulfills the goals of most of the readers.

We identified that the innovators liked to create their own visuals using the elements of Blue Tulip Awards to show their achievement in the program. The availability of the brand elements (logo, colors, shapes, etc) is more important than knowing the brand requirements and rules. In this case, the format of the brand book might not be very helpful for them to get the resources.

#### **Recommendations:**

Build another digital version "brand book": an open-source brand information page on the website where external users could also download brand elements.

## ACKNOWLEDGEMENT

At the end of this twenty weeks journey, I would like to express my appreciation to all the people who helped and supported me along the way:

First of all, I want to thank my supervisory team, Giulia Calabretta and Sijia Bakker-Wu for always giving me clear and useful feedback, for always supporting me when I got an urgent issue, and for giving me the freedom to do the things that I really really like!

Next, I'd like to thank my manager Jochem and Jeanine from Accenture. Thank you for giving me this opportunity and trust me to take on such an important task all by myself. It's your encouragement that always reminds me to believe in myself: I am a good designer!

Also, to my teammates in our best Marcom team, thank you all for all the happy memories we shared! It was such a precious and memorable experience for me to work with the most talented marketers in the world!

To all my dearest friends who helped me and companied me along the journey: Jiahao, Gal, Shengling, Ruiqi, Ted, Elyn, Britte, Yingzhu, Jiaqi, Sara and all the people who joined my interviews, thanks for your constructive suggestions and those stress-relief "talking therapy" sessions!

At the end, I want to say thank my Mom and Dad, for supporting me mentally and FINANCIALLY. Give you two a big warm virtual hug!

# REFERENCE

Ahonen, M. (2008, June). Corporate re-branding process: A preliminary theoretical framework. In Proceedings of the Conference on Corporate Communication (pp. 41-48).

BAKKER-WU, S., CALABRETTA, G., & HULTINK, E. J. (2017). How is brand experience designed in practice?. In Conference Proceedings of the Academy for Design Innovation Management (Vol. 1, No. 1, pp. 1233-1245).

Birks, M., & Mills, J. (2015). Grounded Theory: A Practical Guide (Second ed.). SAGE Publications Ltd.

Blue Tulip Awards 2020: een volledig digitaal finale-event. (2020, June 12). RTL Nieuws. <https://www.rtlnieuws.nl/economie/business/artikel/5133946/blue-tulip-awards-een-volledig-digitaal-finale-event-over>

Blue Tulip Awards Brand Book. (2020). Accenture the Netherlands.

Blue Tulip Awards Home Page. (2020). Blue Tulip Awards. <https://bluetulipawards.nl/en-us/page/blue-tulip-awards-home>

Blue Tulip Awards Play Book. (2020). Accenture the Netherlands.

Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand experience: what is it? How is it measured? Does it affect loyalty?. *Journal of marketing*, 73(3), 52-68.

Cambridge Dictionary. (2020, August 19). Ecosystem definition. <https://dictionary.cambridge.org/dictionary/english/ecosystem>

Camo, N. (2015). Secrid Brand Book. Secrid.

Dearnley, C. (2005). A reflection on the use of semi-structured interviews. *Nurse Researcher*, 13(1), 19–28. <https://doi.org/10.7748/nr2005.07.13.1.19.c5997>

Elbo, G. (2020). Achieving originality with brand fit: A study on the effect of stimuli on novice designers. TU Delft.

Lomax, W., & Mador, M. (2006). Corporate re-branding: From normative models to knowledge management. *Journal of Brand Management*, 14(1-2), 82-95.

McCusker, K., & Gunaydin, S. (2014). Research using qualitative, quantitative or mixed methods and choice based on the research. *Perfusion*, 30(7), 537–542. <https://doi.org/10.1177/0267659114559116>

McDonagh, D., & Denton, H. (2005). Exploring the degree to which individual students share a common perception of specific mood boards: observations relating to teaching, learning and team-based design. *Design Studies*, 26(1), 35–53. <https://doi.org/10.1016/j.destud.2004.05.008>

Moore, J. F. (1997). *The Death of Competition: Leadership and Strategy in the Age of Business Ecosystems* (Reprint ed.). Harper Paperbacks.

Moran, K. (2016). *The Four Dimensions of Tone of Voice*. Nielsen Norman Group. <https://www.nngroup.com/articles/tone-of-voice-dimensions/>

Muzellec, L., Doogan, M., & Lambkin, M. (2003). Corporate rebranding-an exploratory review. *Irish Marketing Review*, 16, 31-40.

Neumeier, M. (2005). *The Brand Gap: Revised Edition*. Peachpit Press.

Philips Innovation Award Home Page. (2020). Philips Innovation Award. <https://www.phia.nl/>

Rising Star. (2020). Deloitte. <https://www2.deloitte.com/be/en/pages/technology/articles/rising-star-competition.html>

Skrabanek, B. (2020, July 16). Difference Between Vision & Mission Statements: 25 Examples. ClearVoice. <https://www.clearvoice.com/blog/difference-between-mission-vision-statement-examples/>

Skype Brand Book. (2015). Skype.

Wendy Bolhuis, Menno D.T. de Jong & Annette L.M. van den Bosch (2018) Corporate rebranding: effects of corporate visual identity changes on employees and consumers, *Journal of Marketing Communications*, 24:1, 3-16, DOI: 10.1080/13527266.2015.1067244