Corporate identity: The Reasons for change

Kwiryun Kim

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Corporate Identity: The Reasons for Change
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A thesis submitted to the Faculty of the
College of Imaging Arts and Sciences
in candidacy for the degree of Master of Fine Arts

Kwiryun Kim
May 2005

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Kwiryun Kim
5/19/2005

Date
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- **Appendix A**: Thesis Development: Weekly Review
- **Appendix B**: Corporate Identity Development Process
- **Appendix C**: Thesis Show Exhibition
- **Appendix D**: Final Application
- **Appendix D**: Thesis Planning Document
Thesis Committee Members

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**Problem Statement**

Corporate Identity plays a significant role in today's society. Corporate identity communicates a company's business goals to the outside world.

To do this properly, the company's identity needs to evolve constantly so it can continue to maintain an identity consistent and appropriate with its changes as a business. Sometimes the change is necessary and satisfies needs, but other times the need for change is questionable and could result in unexpected confusion.

Unnecessary changes can lead to a reduction of identity recognition, often earned after many years through exposure. Change without adequate reason can also cause an alienation of consumers, and waste resources for unsuccessful campaigns. This thesis is an analysis of the history of corporate identity change, comparing successful and failed solutions, and investigating what makes corporate identity change successful.

**Documentation of Need**

This designer often finds herself emotionally attached to certain corporate identities. When done effectively, a visual identity system develops its own personality and forms a relationship with its audience. A good example of this is the UPS corporate identity.

The abrupt change was shocking and bewildering to this designer because the rationale for the change was not fully explained. Since a corporate identity needs to send an important, concise message as well as form an emotional connection with its viewers, understanding the process of corporate identity change and the reasons for doing so is important for both designers and public audiences.

Understanding the rationale of corporate identity change contributes to the design field by raising awareness of the considerations and requirements before, during, and after an identity change has been implemented. The negative impact caused by abrupt corporate identity change can be lessened with these suggestions.

**Situation Analysis**

Major businesses, such as Fortune100 companies, acknowledge the importance and impact of an identity change. There are a number of studies on how to handle corporate identity change from the marketing point of view. Conducting additional research specifically for the graphic design profession may help further define and clarify the identity change process. Studying corporate identity change from a design perspective has its own set of obstacles, such as issues with surveying viewer opinion during the design process, how an audience will react to the change, and the risk of communicating mixed messages.
Mission and Goals

This research is being done to answer existing questions on how viewers may react to changes in corporate identity. It will also cover approaches on how these identity changes should be handled; the process, timing, potential obstacles, and final results. This thesis will investigate what a company and its designers need to know when considering a corporate identity change. Finally, it will propose an expanded approach to corporate identity change and considerations for doing so.

Objectives

The final thesis will result in the development of a prototype for presenting corporate identity change. The proposed guidelines will be comprised of two parts. The first part will be an investigation of significant case studies that analyze corporate identity change. They will be examined to understand the reasons for change, what makes change a success or a failure, and the sequence of change over time. The second part is to help the graphic design field become more aware of the purpose and rationale for corporate identity change, and to propose a practical and visually descriptive way to let the viewers know the rationale for the corporate identity change.
William Golden designed the CBS logo in 1951. It was originally designed for the television screen and to be in motion. It was a pioneering approach, because usually a logo or a trademark is designed first for print media, such as a letterhead or a stationery system, and then only later adapted for other applications. The CBS logo is a brilliant example of symbol design. It has survived the test of time, and of adaptation—color, line treatments, backgrounds—without losing its original impact.

Over the years, the Eye has been seen in many different colors, sizes and dimensions; however, the image of the Eye itself has remained the network's signature for over half a century. Golden's work was influential in the design world by increasing the role and responsibility of the designer within the corporate world. This is important for this thesis for two significant reasons: the Eye logo is still used after existing for so long in a rapidly changing world, especially in the broadcasting industry, and because it is one of the earliest examples of a corporate identity developed for a new form of media.

William Golden 1911–1959

William Golden was educated in New York's Vocational School for Boys. In 1937, he joined CBS Radio Network and three years later was appointed Art Director. He married designer Cipe Pineles in 1944 and spent the period during World War II in Europe designing Army training manuals. After the war he returned to CBS and in 1951 became Creative Director of Advertising and Sales Promotion. Golden's best known creation was CBS's corporate identity and the logo "Eye." He received the AIGA medal in 1988. He was a pioneer in corporate identity, primarily through his philosophy of producing consistently excellent graphic communication and integrating this harmoniously with the corporate image.

Figure 1.1 CBS Eye Logo
UPS unveiled a new logo in March 25, 2003. Paul Rand's 1960 design of a string-wrapped parcel sitting above the carrier's shield is gone, replaced by a larger, sleeker emblem designed by FutureBrand in New York. The rationale for embarking on such a major redesign initiative is based on sound principles. The decision to adopt a new logo, one that reflects the company's new capabilities across the entire supply chain seems timely, and the earlier much beloved logo was over 40 years old, and only represented the company's original business, which is express mail delivery service.

Without understanding the rationale behind the change, viewers might be easily confused or bewildered by the change. The UPS logo change is useful for this thesis because it is an example of a major company's identity change, and motivated research to explore the ideal way to present the rationale for changing to a new identity.

**Figure 2.1 Old UPS Logo**

*Designed by Paul Rand 1914–1996*

Paul Rand is one of the most influential designers in American graphic design history. Paul Rand designed a group of corporate identities for important American institutions. Many of them, though decades old, are still in use. These include logos for Westinghouse, UPS, ABC, Next Computer, Yale University, Cummins Engine, and the ubiquitous IBM.

**Figure 2.2 New UPS Logo**

*Designed by FutureBrand*

FutureBrand is the global design firm of the Interpublic Group, one of the world's largest advertising and communications group.
The Graphic Design Archive in the Wallace Library is an invaluable source for historical case studies in the areas of corporate identity. It provides access to the corporate identity manuals of Lester Beall for the International Paper Company and of Paul Rand for IBM, NEXT, and Westinghouse. These manuals demonstrate how corporate identity can be flexibly adapted in traditional print media, such as collateral materials and advertising, as well as in three-dimensional applications such as product packaging and building signage. In addition to these resources, the web-based Design Archive Online also provides learning resources on the history of design. It offers an interactive collection of images and supporting documentation from Wallace Library's Special Collections, making it possible to access primary resources in design history. The Graphic Design Archive is a great inspiration for conducting in-depth research for this thesis.
Research

Step 1
Understanding the Rationale of Corporate Identity Change

Scope
- Determining the time span
- Determining number of corporate identity changes
- Categorizing industries
- Researching Fortune 100–500 companies

Robert Swinehart
He teaches Communication Design and Information Design at Carnegie Mellon University. He is Vice President of the International Institute of Information Design, a lifetime honorary member of the American Center for Design, a past President of GDEA, and a past member of the national board of the AIGA. B.F.A., Kent State University; M.F.A., Northern Illinois

Research
- Books, periodicals, websites:
  Refer to the detailed information on Bibliography section
- Conducting interviews with experts:
  Robert Swinehart, a professor at Carnegie Mellon University, has done extensive research on corporate identity and virtual identity systems. After reviewing the thesis proposal he recommended a number of books; “The brand gap” and “Designing brand identity.” He also advised that, to manage the thesis, it should not be too broad and that it is very important to keep the topic focusing on a designer’s perspective.
- Reviewing other relevant disciplines: Business, marketing, advertising

Step 2
Making the Graphic Design Discipline and Business More Aware of the Purpose and Rationale of Corporate Identity Change

Analysis
- Classifying information
- Degree of change
- Frequency of change
- Reason for change
- Results of change
- Size of businesses
- Conducting case studies on each classified industry

Synthesis
- Compare and contrast different kinds of business
- Successful change and failed change
- Never changed and often changed
- Defining effectiveness of change
- Evaluating the results
Step 3  Proposing a New Approach to Successfully Present the Corporate Identity Change

Evaluation
- Establishing a pattern of success
- Determining what should have happened and investigating what has yet to happen
- Sorting criteria for success from Corporate Identity Change history

Conclusion
- Evaluating different environments from the past
- Forecasting significance of new technology’s impact
- Identifying suitable media and application possibilities
- Defining target audience group for the application
- Realizing new value to design and business

Explanatory Diagram of Thesis
Research Method

The research process involves more than just gathering a group of facts; it requires a planned process, organizing methods, and ideation of solutions. Forced Juxtaposition was used for arranging proper case studies and Wurman’s Hatracks was used to gather and classify information. A survey was also used to understand the general viewers’ opinion on the individual corporate identity changes.

Forced Juxtaposition
This method is a useful tool in brainstorming in that it encourages, or forces the viewer to make connections between characteristics or attributes of a subject. By forcing and exploring these relationships potential new directions are generated and a richer final solution may result.

Wurman’s Organizing Hatracks
This method is a useful problem-solving tool that reveals information and relationships by organizing and reorganizing facts and observations. There are five ways to organize information: alphabetically, by location, time, category and magnitude.

Categorizing Industry

This topic is very broad, so it is important to focus on the most relevant information to make the research more manageable. To help ideate potential solutions for categorizing, several problem-solving tools mentioned above were used. By reorganizing the information from different perspectives, new conclusions or interpretations can occur. This large quantity of information—all the businesses with corporate identity changes—were categorized in 2 steps. Then, the appropriate examples were selected from each category for corporate identity change.

1st Step 20 Industries

<table>
<thead>
<tr>
<th>Airlines</th>
<th>Automobies</th>
<th>Broadcast</th>
<th>Chemical/Oil</th>
<th>Computer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>Electronics</td>
<td>Entertainment</td>
<td>Delivery</td>
<td>Retail Store</td>
</tr>
<tr>
<td>Fashion</td>
<td>Financial</td>
<td>Food/Beverage</td>
<td>Government</td>
<td>Hospital</td>
</tr>
<tr>
<td>Magazine</td>
<td>Machine</td>
<td>Pulp/Paper</td>
<td>Pharmaceutical</td>
<td>Telecommunication</td>
</tr>
</tbody>
</table>

2nd Step 9 Industries

<table>
<thead>
<tr>
<th>Food &amp; Beverage</th>
<th>Goods</th>
<th>Health</th>
<th>Organizations</th>
<th>Media</th>
<th>Pop Culture</th>
<th>Services</th>
<th>Transportation</th>
<th>Technology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fast Food</td>
<td>Pulp/Paper</td>
<td>Hospital</td>
<td>Education</td>
<td>Magazine</td>
<td>Fashion</td>
<td>Delivery</td>
<td>Airline</td>
<td>Computer</td>
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<tr>
<td>General Food</td>
<td>Liquor/Coffee</td>
<td>Metals/Machine</td>
<td>Government</td>
<td>Broadcasting</td>
<td>Entertainment</td>
<td>Financial</td>
<td>Automobile</td>
<td>Internet</td>
</tr>
<tr>
<td>Classifying Information</td>
<td>Reasons for Change</td>
<td>Degrees of Change</td>
<td>Frequency of Change</td>
<td>Results of Change</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What was the main reason for making a corporate identity change?</td>
<td>How different is the new corporate identity from the old one?</td>
<td>How often does corporate identity change take place?</td>
<td>How effective is the corporate identity change?</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

The most appropriate and significant corporate identity changes were chosen based on these categories to explore what makes a change successful or unsuccessful.

### Using Research Methods

- **Classifying information by** Degree/Frequency of Change
- **Classifying information by** Reasons for Change

Categorizing industries and selecting case studies
Four Reasons for Corporate Identity Change

Even though the reasons may be different, the ultimate goal for identity change is the same among companies. They are aspiring to lead the market, gain market share, earn a good reputation and have strong recognition among consumers.

Merging
The most common reason for identity change is merging. This occurs when two or more companies join together to form one company. To make the viewer aware of this change, companies communicate the merger through the design of a new corporate identity.

*Case Study on Merging:*
- BP (British/Beyond Petroleum)
- Citibank
- Pharmacia

Expanding
As a company's market grows into new areas, their current identity may not effectively represent who they are. To continue to express what the company stands for, they undergo a corporate identity change. This helps the viewer become fully aware of all that the company offers.

*Case Study on Expanding:*
- Amazon.com
- FedEx
- British Airways

Revitalizing
When a company's identity falls behind the times, a revitalizing change needs to be made. To bring life back into the company, they update their appearance through a corporate identity change. This demands attention from viewers again due to the company's re-energized image.

*Case Study on Revitalizing:*
- Burger King
- John Deere
- Nike

Integrating
This occurs when a company lacks visual consistency among its different products, services and divisions. To eliminate the confusion this causes, the company changes their corporate identity. This helps the viewer become familiar with each part of the company and realize that it comes from one entity—the parent company.

*Case Study on Integrating*
- British Airways
- FedEx
Five Criteria for a Successful Change

**Brand Gap** Marty Neumeier
The book is about how to bridge the difference between business strategy and visual design.

**Designing Brand Identity** Alina Wheeler
The book provides guidelines for building and maintaining strong brands.

**Truth, Lies & Advertising** Jon Steel
The book shows how to get inside consumers' minds to discover how they relate to companies and products.

To make the corporate identity change successful, there are certain criteria that must be met. These criteria are established based on in-depth research, interviews, and critical thinking. During an interview with Robert Swinehart, a professor at Carnegie Mellon, it was mentioned that redesigning a corporate identity is not just about making visual differences; it is also about delivering a different message. Other research books; The Brand Gap, Designing Brand Identity, and Truth, Lies & Advertising also point out the importance of how the new corporate identity is presented.

The five criteria for successful change were divided into two stages based on the interviews and case studies. The first stage is the **designing stage**, which involves market and design research, holding conferences, and creative problem-solving to achieve distinction, interrelation, and innovation. The second stage is the **presenting stage**, which occurs after the new corporate identity is completed. This involves developing strategies for implementing a new identity, informing the viewers about the change, and deciding what kinds of applications would be most suitable.

### Designing Stage

**Distinction**
Does the corporate identity change help the company stand out from the previous identity and among its competitors?

**Interrelation**
Does the corporate identity change have influence and representation from each area of the company?

**Innovation**
Does the corporate identity change creatively set new standards for the market?

### Presenting Stage

**Communication**
Does the corporate identity change effectively state what the company does?

**Affection**
Does the corporate identity change influence its viewers on an emotional level?
Case Study

The purpose of the case study is to evaluate the effectiveness of corporate identity change and explore the correlation between reason for change, and success or failure. Nine corporate identity changes were chosen based on the nine categories of industries, four reasons of change, five criteria for successful corporate identity change, and the degree or frequency of change.

Chosen Corporate Identity Changes

Amazon.com
BP
British Airways
Burger King
Citibank
FedEx
Intel
John Deere
Nike

Evaluation

The case study provides a means for evaluating the effectiveness of corporate identity change using the five criteria for a successful corporate identity change and three published research articles.

The three previous research papers are chosen from experts in different disciplines. If these research papers mention any of the five criteria for a successful change, one point is assigned for that specific criterion. For example, if two of the three papers state that BP's corporate identity change is innovative, then BP receives two points (represented by dots) for innovation.

During the presentation of this thesis, the general audience was asked to participate in the evaluation of the corporate identity changes. They were allowed to vote on each corporate identity change and indicate if they felt the change was "successful," "no significant difference," or "unsuccessful." The case study evaluation results will be compared to these votes to see how the general audience's opinion matched with the research papers.
General Viewer Survey
To conduct the survey, a voting panel was installed during the thesis gallery show. The Graduate Graphic Design thesis show presents the process and progress of the students’ research. During this thesis show, voting panels were displayed because this allowed viewers to express their opinions about the corporate identity changes. The purpose of doing this survey is to compare the evaluation of the case studies and the general public’s reaction to the corporate identity change. The question asked was:

**Was this corporate identity change successful?**

Please rate each corporate identity change based on your opinion of the change. Put the sticker that matches your opinion under each corporate identity section. Your responses will be used to further evaluate the effectiveness of corporate identity change.
- **Successful**
- **No significant difference**
- **Not Successful**

Voting Result
*Figure 4.1*

Voting took place over a two week period, starting April 1st and ending on April 15th. Detailed voting results will be explained in each section of the case studies.

*Figure 4.1 Voting Panel*
## Synthesis Case Study 1: BP

### Classified Information

<table>
<thead>
<tr>
<th>Industry</th>
<th>Reason</th>
<th>Degree</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food &amp; Beverage</td>
<td>Revitalizing</td>
<td>High</td>
<td>Three Times</td>
</tr>
<tr>
<td>Health</td>
<td>Integrating</td>
<td>Medium</td>
<td>2000</td>
</tr>
<tr>
<td>Organizations</td>
<td>Merging</td>
<td>Low</td>
<td>Year of Significant Change</td>
</tr>
<tr>
<td>Media</td>
<td>Expanding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pop Culture</td>
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### Evaluation

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<th>Distinction</th>
<th>Integration</th>
<th>Innovation</th>
<th>Communication</th>
<th>Affection</th>
<th>Resources</th>
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</table>
| ![Distinction](image) | ![Integration](image) | ![Innovation](image) | ![Communication](image) | ![Affection](image) | 1 Tony Spaeth  
Sign Language |
| ![Distinction](image) | ![Integration](image) | ![Innovation](image) | ![Communication](image) | ![Affection](image) | 2 Rebecca Barnes  
Cool Brand Leaders |
| ![Distinction](image) | ![Integration](image) | ![Innovation](image) | ![Communication](image) | ![Affection](image) | 3 Pat Matson Knapp  
Designing Corporate Identity |

---

**Figure 5.1 Old/New Corporate Identity**

**Landor Associates**

Landor Associates is an internationally recognized branding and design consultancy. They offer a multidisciplinary range of brand strategy, design, naming, interactive and research services.
The 1998 merger of BP and Amoco created one of the world's largest oil and petrochemical groups. Also, in 2000, BP introduced a new, unified global corporate identity. The new design concept is captured by the phrase 'beyond petroleum', reflecting the company's aspiration to meet the world's future energy needs. (BP News Release, 1998) Landor Associates and BP decided to retain the name BP because it stands for the aspirations of the new company; better people, better products, beyond petroleum.

BP's famous shield logo survived over three decades. In the 1980s, the logo only changed to an italicized typeface, but the big merger necessitated a whole new identity. BP's distinctive green-yellow color survived and transformed into a flowery burst of sun and stands out among its competitors. "It's dynamic, it's bold and it's something you wouldn't expect from an oil company." (Pat Matson Knapp, P135)

BP and Amoco's merging created a larger company "BP Amoco." But Amoco has not appeared as a component the new corporate identity. Some Amoco employees joked at the time "The Amoco is silent" (Tony Speath, P24) The group chief executive John Browne decided that perpetuating two names would be a poor foundation for a global power brand. At the time of the merger, it was not easy for both companies to collaborate equally and make an agreement on big decisions.

The new trademark of the sunburst shifted the paradigm of how the petroleum industry should appear. The design and the colors of their new corporate identity are distinguishable and innovative while sending the message of being "environmentally friendly."

BP's ongoing commitment to building their new reputation as an environmentally friendly oil company involves annual surveys to monitor the brand's impact externally on relations with consumers and communities. "BP's desire to translate the new corporate identity concept into action has had visible results aligning behavior, activities and communication." (Alina Wheeler, P178)

The new, unified global corporate identity now appears across all company offices, manufacturing plants and retail service stations all over the world. The bright sunburst also appears on trucks, gas stations and T-shirts. Landor Associates has explored animation and has branded sound. "These physical changes are supported by a behavioral change within the company."

Because new behavior follows the new look, BP's identity appeals to the viewer's mind and creates an instant, warm, nice feeling.
Voting Result
Figure 6.1

BP received 125 "successful change," 16 "insignificant change," and 23 "unsuccessful change" votes out of 164 votes. BP received one of the best responses from the audience out of the nine corporate identity changes.

BP: General Public's Opinion on Corporate Identity Change

Figure 6.1 Voting Panel
**Stationery**

The identity system can be used dynamically by separating the BP logotype from the sunburst.

**Advertisement / Promotion**

Many promotional items were designed and manufactured for the launch of the new identity.
Signage / Sculpture

Landor Associates also designed metal signature and sculptures for the company’s headquarters.

Truck

BP’s most powerful applications, this design was one of several concepts produced for a new corporate identity system.
British Airways

Classification

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Evaluation

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<th>Interaction</th>
<th>Innovation</th>
<th>Communication</th>
<th>Affection</th>
<th>Resources</th>
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</table>
| ●           | ●           | ●          | ●             | ●         | 1 Wendy Williams  
Logo, Letterheads, Business Cards: Design Profit |
| ●           | ●           | ●          |               |           | 2 Rebecca Barnes  
Cool Brand Leaders |
| ●           | ●           | ●          |               | ●         | 3 Michael Johnson  
Problem Solved |

Interbrand Newell & Sorrell

Newell & Sorrell was one of Europe’s leading identity and design businesses, working with clients around the world. It merged with Interbrand in 1997 to create Interbrand Newell & Sorrell.

Interbrand Newell & Sorrell

Newell & Sorrell was one of Europe’s leading identity and design businesses, working with clients around the world. It merged with Interbrand in 1997 to create Interbrand Newell & Sorrell.

Figure 7.1 Old/New Corporate Identity

Old Corporate Identity

New Corporate Identity

Designed by Interbrand Newell & Sorrell
Synthesis Case Study 2: British Airways

British Airways’ Expanding and Integrating

British Airways began as a merger in the 1970s between British Overseas Airways Corporation and British European Airways. In the 1970s, British Airways was well known through their “We fly the Flag” slogan. But times and perception changed and this airline needed to redefine its identity in a changing world. The concept behind the corporate identity change was “Flying the World, not Flying the Flag.” British Airways became the largest airline of the United Kingdom. It is also one of the largest airlines in the world. During the 1990s, British Airways started using the slogan “The World’s Favorite Airline” and based on the slogan, a new corporate identity was launched in 1997 to show the company is as “caring” as it has ever been and is also “global.”

Distinction

- The standard approach to a national airline identity is to link it strongly with national elements. Alitalia uses the green, red and white colors of the Italian flag, Air Canada uses a maple leaf, KLM has a crown motif to show prestige for the Netherlands. The new corporate identity of British Airways also has a similar color scheme to Britain’s traditional red, white and blue flag with softer typeface and a new ribbon logo. But one distinctive attribute is that the airline and Interbrand Newell & Sorrell took the global concept and applied it to their airplanes. They did this by placing culturally influenced patterns called “World Images” on the plane’s tailfin. Since, the tailfin is the most visible application for airlines, painting them with different patterns that represent the plane’s destination, was a unique approach.

Interrelation

- The new corporate identity was developed after 2 years of collaboration between the company’s design management department and their selected design team, Interbrand Newell & Sorrell. When British Airways presented their new corporate identity, they made it a worldwide event. They broadcasted the presentation of their new identity to different sections of their company to 126 locations in 63 countries around the world via satellite business television. This helped to make all the employees of the airline feel like they were a big part of this event.

Innovation

- The new corporate identity system was implemented with forty different tailfin designs that had patterns representing people around the world. These designs were also used on business cards, corporate publications and documents. “There were two significant problems with this proposal...financial fortunes took a nose-dive; and there was the recognition problem.” (Johnson, P147) The new corporate identity approach was “to avoid the clichés,” (Foges, Morgan, P151) but this radical approach at a design solution lead to many problems, so British Airways went back to a swoosh Union Jack design in 2001.
Communication

"World Images" was supposed to represent the specific culture, nation, and people of the areas to which British Airways flies. But, the images that British Airways chose were controversial from the beginning among passengers. "It was not an easy birth, costing £60m, and to a somewhat hostile reception" (11 May, 2001 BBC News) For British people, it was about losing their pride, and people from other nations were bewildered about the airline's subjective choice for the patterns. As mentioned on the BBC, market research found that British customers—who make up 40% of the airline's business—had not taken to the new designs. The process and reasons for choosing the designs for the different countries was not explained to the viewer, which led to confusion and failure.

Affection

British Airways' new corporate identity resulted in a "love/hate" response. "The plan backfired and the tailfins became a public relations disaster," (11 May, 2001 BBC News) with the press, passengers, staff, and even British Prime Minister Margaret Thatcher turning her fire on the new corporate identity. The redesign attempts were too subjective to be effective for their global customers.
British Airways received 41 “successful change,” 64 “insignificant change,” and 31 “unsuccessful change” votes out of 136 votes. Based on the voting results, the logo itself did not make a strong impression on its viewers. While interviewing some of the voters, it was discovered that often they did not recognize the new ribbon logo was related to the “World Images.”

**British Airways: General Public’s Opinion on Corporate Identity Change**

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**Figure 8.1 Voting Panel**
Tailfin: World Image

World Images was a concept of globalism, rather than nationalism.

Aircraft

Air traffic controllers and pilots were confused when trying to identify British Airways' planes.
Synthesis Case Study 3: Burger King

Classifier Information

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Sterling Group
Sterling is a leading, independently-owned branding consultancy with offices in New York, San Francisco and London. They also have an affiliate office in Singapore.

Figure 9.1 Old/New Corporate Identity

Old Corporate Identity

New Corporate Identity

Designed by Sterling Group
### Burger King’s Revitalizing

After 25 years, Burger King decided to update its corporate identity. The New York-based Sterling Group was commissioned to do an identity redesign in 1999. The new corporate identity was implemented in all advertising, merchandising, packaging, uniforms, signage, and image designs.

### Distinction

- Burger King’s former corporate identity gained significant recognition and possessed a strong concept, which needed to be preserved. The color blue joined the traditional red and yellow to give Burger King’s new logo more depth than the former design. The bun image remained because it had been used as a strong communicator, but the typography was enlarged beyond the bun to “convey the idea of a bigger taste and bigger Whopper.” (Schurbble-Potts, P74) It was “questionable” (Schurbble-Potts, P77) whether a bigger type size, more color, and enhanced graphic elements captured the “bigger taste” concept and communicated it to the viewers.

### Interrelation

- The Sterling Group’s creative team wanted to “retain the concept of the Burger King name framed in a bun” (Evans, P42), since the old logo was “iconographic.” (Hewitt, P8) But the company’s request was a more significant change. Another adjustment made between the design team and the company resulted in adding an extra graphic element. This additional element gave the logo a 1950’s look. The creative team disagreed with this idea, but Burger King considered it to be a better approach because the 1950s was an era new corporate identity reflects the period when burgers were “bigger and tastier.” After some difficulty and compromise, Sterling’s creative team eventually presented 16 concepts.

### Innovation

- Burger King introduced a transparent bag to compliment the new package design and new logo. The transparent bag was designed so people could easily see what was inside without having to open the bag. It was a welcomed change by many people, but it “mysteriously disappeared” (Fitch.com, white paper) after a very short run because of budget issues. This innovative idea seemed promising, but its true impact could not be realized because it was only used for a short period of time.
Communication

The new corporate identity was based on the previous design, but was revised considerably. The typeface was replaced and enlarged, sharper edges were added, and new color and dynamic graphics were introduced. Fitch, another design firm that worked with Burger King, designed the exterior and interior of the restaurants to match the new corporate identity system using the retro-feeling blue fin image. The viewers' reaction was positive, but the retro corporate identity system, restaurants, and packages make the company look like they are “going backwards” (Evans, P46).

Affection

With the new corporate identity, Burger King redesigned the interior to follow the customers’ ordering process. The menu was redesigned to be more accessible. The combination of the new corporate identity and the store make-over enhanced the impact of the new design. People responded more positively and felt better about the new change. The new slogan “Have it your way” followed the new corporate identity system to show service is faster (store design) and the product is customized.

Fitch

Fitch is one of the world's best known design companies. The company develops environmental design, products, packaging, digital media, brand identity and brand experiences. There are international divisions in 11 countries around the world.
Burger King received 52 "successful change," 32 "insignificant change" and 57 "unsuccessful change" votes out of 141. The evaluation and the voting results were similar, and voters' response to Burger King's identity change was not a positive one.

*Burger King: General Public's Opinion on Corporate Identity Change*

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**Voting Results**

*Figure 10.1*

---

**Successful**

**No significant difference**

**Unsuccessful**

---

*Figure 10.1 Voting Panel*
Proposed Design Solutions

For most of the initial designs, the designers experimented with typography and bun design to carry the concept of "bigger taste."

New Burger King Restaurant

Synthesis Case Study 3: Burger King

Packaging

New clear bags allowed customers to see their orders.

Restaurant Interior

Menus with clear images are conveniently placed throughout the restaurant, helping customers know what they want by the time they order.
Synthesis Case Study 4: FedEx

FedEx

Figure 11.1

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Evaluation

Figure 11.1 Old/New Corporate Identity

Old Corporate Identity

New Corporate Identity

Designed by Landor Associates
FedEx's Expanding and Integrating

Since 1973, when the company first launched its delivery service, FedEx has grown considerably. The company needed a new verbal and visual identity to represent their service. The name was changed to “FedEx” in 1994, this is the nickname it was referred to for many years by the consumer. The new corporate identity unified the independent operating family companies under the FedEx brand, accompanied by clear language to differentiate each company service. The new FedEx corporate identity reflects their position in the overall portfolio of services. This also signifies the growing breadth of the company’s specific service offerings, as well as being a company that offers more than just overnight delivery.

Distinction

FedEx’s new corporate identity creates a powerful image with its signature colors, purple and orange. This helps maintain the reputation Federal Express has earned over the years. The other colors they implemented for their family companies are equally potent, but systematic enough to match the new corporate identity. The subliminal arrow hidden between the “E” and the “X” in FedEx shows the company is a progressive and forward-thinking business. When people began to notice this subtlety, the logo was praised even more for its unique and effective qualities.

Interrelation

Landor Associates conducted a 2-year-research phase as preparation to design the new corporate identity. The research consisted of 40 focus groups (comprised of employees and customers), leader groups from FedEx, and designers who all worked closely together. Landor Associates also interviewed industry leaders in 12 different markets around the world to develop the best solution. “The true collaboration between designer and client led to a design that incorporates several innovative graphic elements.” (@ Issue, Why Federal Express Became FedEx Vol1 No1)

Innovation

With FedEx’s corporate identity change, their vehicles have become moving billboards. The new corporate identity is displayed on all delivery vehicles with at least 58-inch sized letters. The letters spelling “FedEx” can stand up to six feet tall. On their airplanes, the logo can be read across an entire airfield. To avoid the expense of repainting 30,000 FedEx drop boxes across the country, they designed the decal system. New drop boxes looked totally different, taking advantage of the large and bold horizontal logo. FedEx made this change innovative and economically strategic. “The research development, and launch of our new corporate identity cost less than the production and placement of one average TV commercial.” (Galve Chirstensen, FedEx Managing Director)
Communication
- Each of FedEx's operating branches is color-coded. This color system offers a convenient way for customers to find the branch of FedEx that meets their needs. This makes communication more effective and clear. FedEx's unified look sends a message that the company is about, "speed, reliability, innovation and customer service." (@ Issue, Why Federal Express Became FedEx Vol1 No1)

Affection
- The evolution of Federal Express's corporate identity came in 1994 when it officially adopted "FedEx" as the primary brand. This change of name identity was created by using terminology customers often used. The term "FedEx" was even used as a verb meaning "send an overnight shipment." FedEx, using the language of their customers, showed that the company listened to and cared about them. This kind of special treatment creates an affection the customers have for the FedEx logo.
FedEx received 149 "successful change," 7 "insignificant change" and only 4 "unsuccessful change" votes out of 159. It was an extremely positive result that showed how fond the audience was of FedEx's change.

**FedEx: General Public's Opinion on Corporate Identity Change**

![Voting Panel](image)

**Figure 12.1 Voting Panel**
FedEx Family Companies

Each of FedEx's operating branches is color-coded. This color system offers a convenient way for customers to find the divisions of FedEx that meets their needs.

Drop Box

To avoid the expense of repainting FedEx drop boxes across the country, they attached horizontal stickers on top of the existing ones.
Synthesis Case Study 4: FedEx

**Delivery Truck**

FedEx trucks are moving advertisements around the world.

**Delivery Flights**

The new logo is big enough to read from across an entire airfield.
Synthesis Case Study 5: John Deere

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Resources

1. Brenda Kruse
Tales of a Trade Mark

2. William Ryberg
Nothing Sells Like a Deere
Economist, 2003 November

3. Michael Standaert
Behind the Brand: Triumphs and Tragedies

Figure 12.1 Old/New Corporate Identity

Old Corporate identity

New Corporate Identity
Designed by Landor Associates
Innovation

John Deere’s Revitalizing

Founded in 1837 by blacksmith John Deere, Deere & Company is one of the oldest companies on the New York Stock Exchange and one of the oldest manufacturing organizations in the world. The company’s leaping deer symbol has been part of rural America since the late 19th century and has come to have a trustworthy reputation in the agricultural industry. On July 19, 2000, John Deere changed its corporate identity for the eighth time in the company’s 163-year history. The changes that were made to its identity were minor and done mainly for revitalizing purposes. However, one noticeable change was the new positioning of the deer image. The new identity went from a deer descending to a deer leaping upward, signifying growth and its rising presence as an international company.

Distinction

The traditional leaping deer image, with its bright green and yellow colors, remained in the new logo. There were no dramatic changes for the new identity. This corporate identity change was made only to revitalize the existing one, the same way the company had done for all previous corporate identity changes. The deer symbol and logotype were refined and with its sharpened angles, the new corporate identity became more dynamic. John Deere and Landor Associates did not make a significant change because the existing icon was already adored for over a century and had earned a strong reputation. A simple revitalization of the existing corporate identity was enough of a change.

Interrelation

Both Deere and Landor Associates agreed on the importance of carrying over the history and reputation the company had earned. “How to revitalize a beloved corporate icon—a symbol which many came to know (literally) on their grandfather’s knee?” (Landor.com) This was the main challenge they faced. After the new corporate identity was designed, Deere was prepared to give the designers and the manufacturers enough time to implement the new logo, allowing a smooth transition to the new design.

Innovation

It was the first corporate identity change to the John Deere trademark in 32 years and the eighth in the company’s history. After this change, a phenomenon began. A vast number of viewers turned into fans of the corporate identity and started collecting items featuring the company’s logos. “In many instances, the creation of a new logo makes the previous one become more valuable” (Jeff Gredvig, director of corporate branding for Deere & company) Even though John Deere does not sell hats and clothing directly, it grants licenses to manufacturers. “Royalty income is up” (Vaid, P43) because the company kept its consistent image over time, allowing customer loyalty to remain high as well.
The company sent a special medallion to every John Deere dealer in the world, as a symbol of the corporate identity change event. It was also done to introduce the change to viewers prior to releasing the full line of products with the updated logo. Even though the corporate identity change was not significantly different visually, the presentation of the change was well planned, introduced slowly, and achieved its goal of revitalizing the company's image.

John Deere has had a cult following among its customers because of its trustworthy quality products. It expanded to younger generations and became a fashion trend as well. "It was not an orchestrated one on our part. It is just happening" (Ken Golden, spokesperson at Deere headquarter) "Probably," said Tim O'Connor, manager of corporate identity and design, "this phenomenon happens because John Deere is one of the oldest and most recognized American companies in the world." (Haig, P246)
Voting Result

John Deere received 63 "successful change", 50 "insignificant change" and 23 "unsuccessful change" votes out of 136. There were very few negative votes, but the logo change did not create a strong reaction either. It is believed that since the logo change was not done to greatly affect the company's reputation, that this minor identity change resulted in a lukewarm response from the voters.

John Deere: General Public's Opinion on Corporate Identity Change

![Voting Panel]

Figure 13.1 Voting Panel
History of the John Deere Trademark

One of the most recognized corporate identities, the leaping deer trademark has been synonymous with quality John Deere products for more than 120 years.

John Deere Gear

The leaping deer has been proudly worn on the hats and coats of farmers for generations.


**Synthesis Case Study 6:**

**Nike**

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**Resources**

1. Robert Goldman & Stephen Papson
   Nike Culture

2. Marty Neumeier
   The Brand Gap

3. Helen Vaid & Alastair Campbell
   Branding

---

**Wieden + Kennedy**

Wieden+Kennedy is an independent, creatively led advertising agency that exists to create strong and provocative relationships between companies and their consumers. They have offices in Portland, New York, Amsterdam, London, Tokyo and Shanghai.

---

**Figure 14.1 Old/New Corporate Identity**

**Old Corporate Identity**

**New Corporate Identity**

Designed by Wieden + Kennedy
## Synthesis Case Study

### Nike's Revitalizing

Nike's world famous swoosh logo was born in 1971 by Carolyn Davidson, an art student in Portland State University. Since then, Nike's corporate identity went through five different changes. First, came the swoosh with Nike set in a script across the swoosh. Second, was the swoosh with NIKE in caps above it. This was replaced by a box around the second version and in 1992, the logo became the swoosh alone. This logo did not explicitly state the company's name or use any text, yet Nike has managed to establish “very strong links” (Campbell, P29) with the public and the image of their logo.

### Distinction

- Over the years, Nike's corporate identity has become one of the world's most well-known symbols among the public. This has allowed their recent corporate identity change to simplify the logo and also display it in various colors and sizes in numerous locations and applications. It was a very different, flexible approach since other companies' corporate identities use very specific colors, sizes and locations as a strict regulation. This different approach shows that the swoosh image alone sufficiently represents the company and the product because Nike's swoosh is “so firmly lodged in the public consciousness” (Goldman & Papson, P1) that it is no longer necessary to include the company name.

### Interrelation

- According to a former Nike executive Liz Dolan, the swoosh-only corporate identity occurred by accident. It was placed on a hat for Jim Courier, a professional tennis player, during the Wimbledon tournament in 1992. But, Courier was eliminated early in the tournament and he gave the hat to Andre Agassi, who won the championship while wearing the Nike hat. After the tennis tournament, many people asked where they could get a hat with only the swoosh. Nike responded quickly, manufacturing products with the new swoosh-only design and its advertising agency, Wieden & Kennedy introduced new advertisements with the tennis player wearing Nike apparel displaying the swoosh-only logo. Nike was able to respond to the viewer's wishes immediately because the company and its advertising agency developed a strong relationship with each other over many years of collaboration, and agreed on “influencing personal desire and taste” (Himelstein, Business Week, May 12, 1997)
**Innovation**

Nike's flexible approach to their new corporate identity was quite innovative. The new corporate identity varies in the context of application format, colors and sizes; this is something rare for most companies, especially one the size of Nike. This method worked with the company's innovative production system. Traditionally, companies used the same product design for years, but after Nike's production technology evolved, they "are changing models every week" (Tom Clark, Former President). The ability for Nike to change models can easily be seen on the company's website, where users are able to customize merchandise by selecting color and swoosh preferences for the product. The new corporate identity was applied with flexibility, yet still maintained an integrated system to reach customers.

**Communication**

Similar to Nike's innovative production system, their new corporate identity had a flexible communication approach. Depending on the situation, the appearance of the identity changed to compliment the overall atmosphere of the advertisement campaign. In some campaigns, the Nike swoosh appeared cartoon-like, accompanied by background children's songs. Other times, when the approach was more provocative, the Nike symbol appeared in a strong and bold manner. Regardless of the situation, the corporate identity consistently carried, "the spirit of athletic excellence and determined self-awareness." (Katz, P194). "Nike has built itself as an icon that embraces a larger image system that possess both a philosophy and personality." (Goldman & Papson, P19)

**Affection**

When Nike first introduced the swoosh, people called it a "fat check mark." Shortly afterward, the swoosh gained importance and value through "repeated association with other culturally meaningful symbols." (Haig, P91) The swoosh became a metaphor for a number of sports symbols, such as representing "Air" when shown with Michael Jordan or representing "challenging and achieving" when displayed with wheel chair athletes racing. The symbol affects viewers on an emotional and personal level.
Nike received 73 "successful change," 43 "insignificant change" and 34 "unsuccessful change" votes out of 150. In the interview, for voters who felt the change was unsuccessful, it was discovered that the reasons they did not like the new corporate identity was because of inconsistent colors and Nike's expensive prices. This shows that of the negative responses, other factors influenced voters besides the intended objective of measuring a success.

**Nike: General Public's Opinion on Corporate Identity Change**

![Voting Panel](image)

*Figure 15.1 Voting Panel*
Synthesis Case Study 6: Nike

Nike Website:
Customizing Shoes

The swoosh's color and location is customizable to meet customer's preferences, but its image still clearly represents the Nike identity.

Slogan “Just Do It”

The “Just Do it” slogan and the swoosh is a simple combination that can reach the viewer on many different emotional levels.
Nike ran a campaign presenting a number of inspirational messages depicting people from a variety of backgrounds succeeding in different goals.
Goals

The goal of the ideation phase was to generate a wide range of possible solutions for the application for the thesis. The ideation describes and shows examples of the generation of conceptual approaches. It also shows the preparation of preliminary design solutions. The ideation phase explored several application formats to achieve the stated objective: investigating the reasons for corporate identity change, analyzing criteria for successful corporate identity change, and discovering the relationships between companies, designers and the general public.

Conceptual Development

A potential target audience could be the general public. The ideation process stimulated a range of possibilities and direction for the application. The Forced Juxtaposition process was used for ideation. The categories were size, space, tone, interaction, visual modes, segments, proportion, sponsors, users, materials, viewing context, and artifacts.

Forced Juxtaposition Examples

<table>
<thead>
<tr>
<th>Size</th>
<th>Space</th>
<th>Tone</th>
<th>Proportion</th>
<th>Users</th>
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</thead>
<tbody>
<tr>
<td>actual</td>
<td>affixed</td>
<td>subtle</td>
<td>square</td>
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<tr>
<td>miniature</td>
<td>floor</td>
<td>questioning</td>
<td>golden section</td>
<td>patients</td>
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<tr>
<td>huge</td>
<td>hanging</td>
<td>philanthropic</td>
<td>circle</td>
<td>designers</td>
</tr>
<tr>
<td>tiny</td>
<td>upside down</td>
<td>serious</td>
<td>think &amp; short</td>
<td>corporation</td>
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</table>

<table>
<thead>
<tr>
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<th>Material</th>
<th>Visual Mode</th>
<th>Artifacts</th>
<th>Interaction</th>
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<td>airport</td>
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<td>envelope</td>
<td>stickers</td>
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<td>bathroom</td>
<td>cardboard</td>
<td>holograms</td>
<td>playbill</td>
<td>magnets</td>
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<td>exhibition</td>
<td>cast metal</td>
<td>photos</td>
<td>post cards</td>
<td>touch screen</td>
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<td>school</td>
<td>digital</td>
<td>graphics</td>
<td>sign system</td>
<td>like mirror</td>
</tr>
</tbody>
</table>

Figure 16.1 Forced Juxtaposition Brainstorming
Possible Application 1

Series of Poster and Exhibition Panels—Four Reasons for corporate Identity Change

Target Audience
General public which is interested in corporate cultures and their changes

Method
Using basic visual elements to show metaphors that represent the four reasons of corporate identity change
- Basic and simple shapes such as circles or squares
- Abstract silhouette of people
- Simple and familiar objects such as a balloon, puzzle or block for example.

Context
- Design Conference
- Traveling Exhibitions

Interaction
Exhibit Panels will be displayed showing examples of corporate identity change. Viewers will be able to review case studies and information on why corporate identity changes occur. They will also be allowed to guess the reason specific companies made their change, by placing the appropriate sticker on the panel. Each sticker will represent a different reason for change (merging—blue, expanding—orange, revitalizing—purple, integrating—green). This activity will result in a visual graph displaying what the general public thinks about the corporate identity changes, and will educate the public on the necessity of change in a manner that is more intriguing and participatory for the viewer.
Possible Application 1

Figure 172 Ideation Sketch “Four Reasons for Corporate Identity Change”

The viewers will be able to review the case studies and information on why corporate identity changes occur. A larger version of each is presented on the following pages.
The most common reason for identity change is merging. This occurs when two or more companies join together to form one company. To make the viewer aware of this change, companies communicate it through the design of a new corporate identity.

**Case Study on Merging**

- BP (British Petroleum)
- Cibank
- Pharmaa
Possible Application 1

Figure 17.2 Ideation Sketch “Four Reasons for Corporate Identity Change—Expanding”

Four Reasons of Corporate Identity Change
1. MERGING
2. EXPANDING
3. REVITALIZING
4. INTEGRATING

2. EXPANDING

As a company's market grows into new areas, their current identity may not properly symbolize who they are. To continue to represent what the company stands for they undergo a corporate identity change. This helps the viewer become fully aware of all that the company offers.

Case Study on Expanding

Amazon.com
Fidgets
British Airways

Evolution of Corporate Identity and Needs
Possible Application 1

**Figure 17.2 Ideation Sketch “Four Reasons for Corporate Identity Change—Revitalizing”**

Four Reasons of Corporate Identity Change

1. MERGING
2. EXPANDING
3. REVITALIZING
4. INTEGRATING

3 REVITALIZING

When a company’s identity falls behind the times, change needs to be made. To bring life back into the company, they update their appearance through corporate identity change. This attracts attention from viewers again due to the company’s revitalized image.

Case Study on Revitalizing

- Burger King
- John Deere
- Nike

Evolution of Corporate Identity and Needs
Possible Application 1

Figure 17.2 Ideation Sketch “Four Reasons for Corporate Identity Change – Integrating”

Four Reasons of Corporate Identity Change
1. MERGING
2. EXPANDING
3. REVITALIZING
4. INTEGRATING

This occurs when a company lacks visual consistency among its different products, services, and divisions. To eliminate the confusion this causes, the company changes their corporate identity. This helps the viewer become familiar with each part of the company and realize that it comes from one entity.

Case Study on Integrating
BA (British Airways)
FedEx
Intel

Evolution of Corporate Identity and Needs
Possible Application 2

Announcement Booklet

The proposed booklet to announce a specific corporate identity change.

The content includes:

- Company Information
- Reasons for Corporate Identity Change
- Stationery Gifts

Figure 18.1 Ideation Sketches
Included in the intermediate evaluation are conversations, meetings and presentations with students and educators. Feedback from these activities helped shape and direct the application, and the presentation for the thesis show.

Committee meetings were held periodically with chief advisor Bruce Ian Meader and Associate advisors Lorrie Frear and Dr. Philip Tyler at Rochester Institute of Technology. Each meeting was an opportunity to discuss progress, answer and ask questions, receive feedback and consider next steps.

Suggestions from committee members from the initial meeting:
- Professor Frear mentioned that installing the interactive voting panel for the thesis show was a good idea, but it should be simple, so the general public could easily understand the idea.
- Dr. Tyler suggested that "Affection" is the key criteria on which the designer needs more focus. Simply finding out if the general public likes the corporate identity change would be good for the general viewer survey.
- Professor Meader helped to develop the poster series *Four Reasons for corporate Identity Change*. He also pointed out the importance of visualizing the reasons of corporate identity to help the general public understand the needs for corporate identity change.

On February 5th, 2004, there was a thesis progress presentation given to the first year graduate students and design program faculty at Rochester Institute of Technology. The 40 minute presentation included:
- Definition of terms
- Thesis definition: thesis content/outside content
- Goals to accomplish
- Research/Synthesis
- Concept Development
- Ideation/Application
- Next steps

Comments in response to the presentation were:
- Corning Museum of Glass's standards manual would be helpful for the final application
- The scope and process of the project was easily understood.
- Having a general public survey would be a good source to evaluate the effectiveness of corporate identity change.
FedEx’s Corporate Identity Change Announcement Booklet

Target Audience: Potential/Loyal Customer
Paper companies, such as Mohawk and Sappi, send promotional booklets to graphic design schools, design firms, advertising agencies and potential customers who are interested in ordering paper. The paper company sample became an inspirational model for the thesis application. The target audience for this application is a group of customers who use a company’s services or products on a regular basis. They might be more interested in the company’s corporate identity, and the change will affect them more than it will for the general public. Giving customers this kind of personalized attention during the corporate identity change could help develop more loyalty, instead of alienating them.

Purpose
It is cost prohibited to make booklets for all general viewers, and there is less purpose in educating or informing the viewer who does not have an affiliation with the company or is not a primary user of the company’s products or services. But if viewers are loyal customers, businesses or share related interests, informing the viewer about the corporate identity change is very important. It also allows the possibility of expanding the viewer’s range of interests. This can serve as a special treatment for important customers and fosters more loyalty.

Content
- Company information: history, business goals
- Reasons for corporate identity change
- Comparison of old and new corporate identity
- System application examples
- Feedback form
- Thank you note

Timing
It will be sent out to customers simultaneously as the company reveals the new corporate identity. The reason for sending out the announcement booklet is for promotional and informative purposes. This will reduce the potential negative impact that the loyal customer may have, and also lets them know they are important enough to be informed.

Format
- Booklet package
- Feedback form attached
Final Application

Figure 19.1

- Content Decision
  The content is comprised of 4 main sections: FedEx Overview, Reason for Corporate Identity Change, System Application, and Feedback Form. These main sections include detailed information about how FedEx has been growing and how the company values their customers. The language was carefully chosen to be friendly to the customer and easy to understand. To further help viewers understand the rationale of the corporate identity change, the “Four Reasons for Corporate Identity Change” 9-circle illustrations (see pp.55-56) are added with the detailed description.

- Imagery Decision
  The selected images are intended to not only command viewers’ attention, but also to introduce FedEx's strong corporate identity system and to evoke the emotional involvement of the audience. Since the source of imagery varied, great care was taken to select and edit each individual image to achieve a unified feeling. Moreover, to simulate the wide horizontal and open point of view that represents fast movement, this designer consciously chose images that are wide-angled or have a strong horizontal thrust. With the toned-down gray background color, these images helped to established the look and feel of sophistication.

Figure 19.1 FedEx Corporate Identity Announcement Booklet Cover
Federal Express's Bold Approach

FedEx's Bold Approach Throughout its existence, FedEx has amassed an impressive list of firsts most notably for leading the industry is introducing new services for customers:

- the first transportation company dedicated to overnight package delivery
- the first to offer next-day delivery by 10:30 a.m.
- the first to offer Saturday delivery
- the first in the industry with money-back guarantees

Being a company on the cutting edge is critical for awards and honors as well. In 1990, Federal Express became the first company to win the Malcolm Baldridge National Quality Award in the service category. FedEx will continue to be the innovator in its industry.

FedEx On the Move

With FedEx's corporate identity change, our vehicles have become moving billboards. Our corporate identity is displayed on all of our vehicles with at least 8-inch bold letters. The letters spelling "FedEx" can stand up to any test. On our airplanes, the logo can be read across an entire airliner.

We think it is very important that the changeover be economically sensible as well as strategic.

Instead of spending a large amount of money on TV commercials, we use our vehicles as billboards, banners, and advertisements.

Look outside the window now, one of our trucks might be passing by.

*Our innovations are straight forward and our communications are clear*

Relationship Leader, Your Mind

FedEx's Bold Approach

Big, Bold and Friendly FedEx

The new corporate identity creates a powerful image with its signature colors purple and orange. This helps communicate the urgency and leadership FedEx offers.

We are introducing big and bold typeface with bright colors.

With the new bold corporate identity, the company's strongest attributes are captured visually.

We have become a breakaway brand by taking risks. The best strategies emerge from leadership that has confidence in their vision, point of view and experience.

The big and bold corporate identity shows our future vision in very bright and friendly way.

"Our innovations are straight forward and our communications are clear" Relationship Leader, Your Mind

FedEx On the Move

With FedEx's corporate identity change, our vehicles have become moving billboards. Our corporate identity is displayed on all of our vehicles with at least 8-inch bold letters. The letters spelling "FedEx" can stand up to any test.

On our airplanes, the logo can be read across an entire airliner.

We think it is very important that the changeover be economically sensible as well as strategic.

Instead of spending a large amount of money on TV commercials, we use our vehicles as billboards, banners, and advertisements.

Look outside the window now, one of our trucks might be passing by.
The opening for the Graduate Graphic Design Thesis Show in the Bevier Gallery at Rochester Institute of Technology was on April 1, 2005. In the Graduate Graphic Design Program, the second year is focused on the planning, development, and implementation of a thesis project defined by each graduate student. This exhibit presents work-in-progress and outlines the thesis process and progress.

The Graphic Design Thesis is a culminating experience for each student to make a serious scholarly study and demonstrate accumulated knowledge in research, methods, design process, theory, critical thinking, and in-depth problem solving. The thesis results in a body of work that makes a positive contribution to the design field, a tangible application that is the realization of the thesis goals, and documentation representing the entire thesis process. Please refer to the panels and gallery exhibit on pages 63, 64.

The thesis show exhibit was designed as four sections. The first section was an introductory panel to describe the overall thesis content and research plans. The second section was a series of posters explaining the four reasons for corporate identity change. Two examples of case studies—BP and FedEx—were introduced in the third section. The fourth section was interactive voting panel used for the survey. This panel asked viewers if the corporate identity change was successful. The purpose of doing so is to compare the evaluation of the case studies and the general public’s reaction to the corporate identity change for each of nine companies.

Figure 20.1 Thesis Show Announcement
Panels 1 and 2
Panel 1 served as the introduction for the exhibit and provided general information about corporate identity change. All the information was simplified for easier reading and simple, direct language was used to appeal to a wide audience.
Panel 2 explained how the case studies were conducted, and showed specific corporate identity changes. Please refer to the poster series panels on pages 52–56.

Panel 3: Voting Panel
This panel allowed viewers to cast a vote, indicating their assessment of the corporate identity change by placing the appropriate sticker on the panel. The color-coded sticker represented “Successful—Green,” “No Significant Difference—Blue” and “Not Successful—Red.”
This voting activity then yielded a highly visual display of the general public’s opinions about the corporate identity changes.

Figure 21.1 Thesis Show Panel 1
Thesis Show

Figure 21.1 Thesis Show Panel 2 and 3
Retrospective Evaluation

This retrospective evaluation is an assessment of the final application, *FedEx: Discover New Corporate Identity* announcement booklet. Identifying and understanding the strong and weak areas of the project, as well as establishing goals for future research will aid in determining how future versions of this project can be improved. For the evaluation, two experts were interviewed on the application, Elisha McKinskey (Marketing Manager at PAETEC Communications) and Andy Obberight (Graphic Designer in Visual Media Service Department at PAETEC Communications).

Elisha McKinskey and Andy Obberight were asked to identify the strong and weak areas of this project these. Their responses were:

**Does the project accomplish its goals?**

It is a very good form of promotional material and could be informative for employees and vendors. But, in some situations it may need to be shortened for budget reasons, because not all of the information is necessary. (Elisha McKinskey)

This application could also be useful for designers in the company. PAETEC Communications hired another design company when they changed their logo three years ago. Even though they had their own in-house team of designers, the designers were never informed about why or how the change was made. This lack of information could leave some of the employees feeling alienated. If they were at least presented with an announcement book, the employees could at least feel a part of the change. (Andy Obberight)

**Does the application and information support one another?**

The booklet is an ideal way to present the information to a smaller group of loyal customers. A website could be used to present more information and applications to a wider general audience. The website could also include surveys about the corporate identity change, making it easier to gain feedback from viewers.

**Does the solution meet the user and project needs?**

There is currently a great need for informing vendors about the corporate identity change. If an application such as this were sent along with a manual, then vendors would have a better understanding about the change. PAETEC Communications changed their corporate identity over 3 years ago and there are still vendors who are asking for the new logo image and its specifications.
Retrospective Evaluation

How could future versions be improved?

Many companies go to trade shows across the country and attend trade shows internationally. If the identity change were occurring at the time of a trade show, then an application such as this would be ideal to present to other customers.

One concern for future versions was cost. If the booklet was too expensive to produce, then the application may work better as a smaller, simpler booklet. A possible solution to this would be to present the information in an 11x17-inch folded brochure, so it can have multiple pages when folded to contain detailed information.

Overall, the application was a very good approach. It fills an existing need for many companies. Also, the sophisticated look of the booklet is a good way to present a new corporate identity, so that it can leave a strong impression on viewers, company, employees, and vendors.

Summary

- It is a good form of promotional and educational material
- There is great need for understanding the corporate identity change process
- It can also be useful for informing companies and its employees
- A website can be another solution for presenting this information because it can reduce the cost, and it is interactive with viewers
- In the future, this application could be introduced for trade shows and could also be made in a smaller and simpler version to reduce costs
- Overall, this is a very creative and successful approach to meet an existing need
Conclusion

This thesis started with one question, "Why do companies change their corporate identities?" The development of this thesis, *Evolution of Corporate Identity and Needs* involved research, synthesis, ideation, implementation, evaluation and dissemination. Surveys and feedback were acquired from designers and the general public to help gather information. Incorporating these processes into the thesis project has helped to answer the main question about corporate identity change and accomplished the thesis's main goal: understanding the rationale of corporate identity change, making the graphic design discipline and businesses more aware of the purpose and rationale of corporate identity change, and proposing a new approach to successfully present a corporate identity change.

"How can designers reduce the possible negative impact caused by corporate identity change?" was the next question. To answer this question, investigating the history of corporate identity change was necessary. Based on the investigation results, the key criteria of successful change was discovered and could be applied when designers need to change a corporate identity.

This thesis contributes to the design field by providing an ideal way to present the corporate identity change. It also provides valuable resources from different disciplines, such as marketing and advertising, to the graphic design field, allowing designers to better understand the process and industry. Information found in this thesis can be used by fellow graphic designers who are facing the challenge of corporate identity change and also by companies that are going through the identity change process.

The research for this thesis project was invaluable in that it allowed this designer to explore corporate identity change on an in-depth level. This designer not only fulfilled her initial goals of investigating corporate identity change and gained in-depth understanding of corporate identity change, branding and marketing, but also developed an application to effectively present the research. Across a two year span, this designer gained valuable knowledge to construct the case study evaluations including; systems thinking, design theory/methods and typographic signaling. This thesis was a precious learning experience in this designer's graduate study and will be a stepping-stone for further research in this area.
### Glossary of Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brand</td>
<td>A mixture of attributes, tangible and intangible, symbolized in a trademark, which, if managed properly, creates value and influence.</td>
</tr>
<tr>
<td>Brand Identity</td>
<td>The controllable and fundamental elements of a company, product, or service brand, such as the core essence, positioning, brand name, tag line, messaging, and experience.</td>
</tr>
<tr>
<td>Branding</td>
<td>Selecting and blending tangible and intangible attributes to differentiate the product, service, or corporation in an attractive, meaningful, and compelling way.</td>
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<tr>
<td>Co-Branding</td>
<td>The use of two or more brand names in support of a new product, service, or venture.</td>
</tr>
<tr>
<td>Corporate Identity</td>
<td>An aggregate of what an organization (or a company) is, what it stands for, what it does and how it does it.</td>
</tr>
<tr>
<td>Data</td>
<td>Factual and numerical information, especially information organized for analysis reasoning to or make decisions.</td>
</tr>
<tr>
<td>Logotype</td>
<td>A word (or words) in a determined font, which may be standard, modified, or entirely redrawn.</td>
</tr>
<tr>
<td>Positioning</td>
<td>Identifying the real estate in a consumer's mind that the brand will and can own.</td>
</tr>
<tr>
<td>Jooste, R. VP Worldwide Product Planning.</td>
<td></td>
</tr>
<tr>
<td>Signature</td>
<td>The specific and non-negotiable designed combination of the brandmark and the logotype.</td>
</tr>
<tr>
<td>Taglines</td>
<td>A short phrase that captures a company's brand essence, personality, and distinguishes it from its competitors.</td>
</tr>
<tr>
<td>Trend</td>
<td>Often a tendency in society which points towards a general social development where only a few have begun to follow and act upon</td>
</tr>
</tbody>
</table>
Bibliography

Books and Journals


## Bibliography Continued

### Books and Journals

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<tr>
<td>Silver, L.</td>
<td>Logo Design that Works; Secrets for Successful Logo Design</td>
<td>Gloucester: Rockport Publishers</td>
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</tr>
<tr>
<td>Wood, D.</td>
<td><em>Brand and Their Company</em>. Detroit: Gale Research, 1999</td>
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### Websites

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Appendices

Appendix A
Thesis Development: Weekly Review

Appendix B
Corporate Identity Development Process

Appendix C
Thesis Show Exhibition

Appendix D
Final Application

Appendix E
Thesis Planning Document
Week One
December 2, 2004

Research
Beyond mere fact gathering, research involves a planned process and organizational methods.

Overview
I had an individual meeting with chief advisor Bruce Meader and we talked about the most effective way to organize the information—Fortune 100 companies, history of identity changes—and categorize the industries. We concluded that selecting some good examples from each category might be the best solution. I began to look at other disciplines—business, marketing, advertising—to gather information and thought about how to incorporate the different points of view into my thesis.

Books
The Brand Gap
Designing Brand Identity

Articles
Philip Marshall Durbrow “Identity imperatives for the information age”
Tony Spaeth “Name Game”

I contacted committee members for a full committee meeting in the third week of the winter quarter to be held on Thursday, December 16th at 11:00 am. I plan on going over the thesis proposal, direction of the thesis, and answer any questions about the thesis in general.
Research
Since I have to manage large amounts of information, selecting specific examples of corporate identity changes is important. I tried to gather successful corporate identity changes, failed ones and significant changes.

Overview
I had an individual meeting with associate advisor Lorrie Frear and we talked about how to narrow the territory. She also suggested categorizing the identities by industry. I started doing that, and it actually made sense and seemed manageable. We went over the proposal and talked about the clarity of the thesis toward the focus of the graphic design field. Lorrie mentioned Peter Behrens as the "father of corporate identity," recommended reading issue articles, and also suggested I review Bell and Container companies.

Meeting with Bruce
We talked about using the semiotic model to classify the reasons for change. Matrices can also be used for rates/levels of change. Bruce told me to organize the information in as visually way as possible. Graphs, charts, and diagrams might be helpful.

Books
The Brand Gap
Design Issues
What logos do

Articles
issue "Target Design" and "Why Federal Express Became FedEx"
Bell.com "The Bell Symbol History"

I confirmed the first full committee meeting in the third week of the winter quarter to be held on Thursday, December 16th at 11:00 AM. I plan on going over the thesis proposal, direction of the thesis, and answer any questions about the thesis in general.
Week Three
December 16, 2004

1st Committee Meeting
In general, the committee members emphasized the importance of managing scope. The research has to be manageable, and careful categorizing and selecting information is also crucial. Developing case studies of effective examples can be a good solution to narrow scope. Philip and Lorrie mentioned the trend of corporate identity change. I have been researching different kinds of corporate identity and which ones last longer. I agreed that I need more in-depth research.

Bruce: categorize 20 industries as 4–5 segments; for example, Products & Services
Philip: set up criteria for success and failure
Lorne: contact Don Bartel (Landor Associates) for old corporate identity information

Books
Good to Great
Before the Brand

Week Four
January 4, 2005

Meeting with Bruce
After winter break, I tried to get back on track, but it was hard to get back to a normal schedule. Bruce and I talked about what happened in the first committee meeting and revisited my previous work. The main thing we discussed was the importance of establishing the scope; especially narrowing the industry categories, which were too many. I divided the categories into 5–6 segments.
Appendix A

Thesis Development: Weekly Review

Week Five
January 11, 2005

Synthesis
After I finished categorizing and classifying my information, the analysis and synthesis began. To measure the effectiveness of corporate identity change, setting a criterion was a key part of the synthesis. I came up with 5 criteria for success.

5 Criteria for a Successful Corporate Identity Change

Distinction/Differentiation
Collaboration/Interrelation
Innovation
Communication
Affection

Meeting with Bruce
I had some difficulty making the terms clear. The terms I showed first were:

differentiation, strategic ambiguity, visibility & audibility, integrated media.

He told me these terms are very unfamiliar and hard to understand. The main thing I focused on was making these criteria as clear as possible, and making sure that the criteria covers the most of successful corporate identity change characteristics.

1 Distinction

2 Interrelation

3 Innovation

4 Communication: tests, experiments, surveys

5 Affection
Appendix A
Thesis Development: Weekly Review

Week Six
January 18, 2005

Group Meeting
The whole class met together to discuss preparation for the Thesis Progress Presentation to the 1st year graduate graphic design students. We established the template of the presentation format and talked about giving the audience a feedback questionnaire. But there were some problems, such as time constraints, customizing difficulties etc. I decided to play it by ear. The overall plan was to have the same format for the presentation, invite committee members and show the process in a very organized way. Writing a one-page summary of research and synthesis is due the next week. I think this is the right time to look back at what I have done, and plan what I have yet to do.

Week Seven
January 25, 2005

2nd Committee Meeting
Since Philip is in Prague, the second committee meeting was held without him, but I am planning to meet him when he gets back, prior to the third meeting. Overall, it went very well. I explained the content I have researched and my future plans. The changes that I made based on the first meeting were also discussed.

- Lorrie: The word “section” is not clear and consistent. It should be replaced to “category” or “industry” in the “goods” category, beauty products and cleaning products can be added.

- Bruce: The direction I should pursue after finishing the case study needed to be discussed. Finding out relationships between reasons, degrees, and frequencies would be good. The way to interpret the evaluation will be very important to achieve the conclusion. The committee members thought the evaluation method was very logical and persuasive. Maintaining the logic is key to successful interpretation of the evaluation and analysis.
Appendix A
Thesis Development: Weekly Review

Week Eight
February 4, 2005

Thesis Progress Presentation
This progress presentation is directed to the 1st year graduate graphic design students, design faculty and committee members. Lorrie and Philip could not attend the presentation due to their schedules. I am planning to print out the presentation file and show it to them for feedback. Bruce and the second year students set up the presentation structure. We followed the same format, which was discussed during the previous group meeting.

The presentation structure was suggested by Bruce and the second year students. We followed the same format which was discussed during the previous group meeting.

1 Definition of terms: it was important to let the viewer know about the terms
2 Thesis definition: thesis content/outside content
3 Goals: what I am trying to accomplish
4 Research/Synthesis
5 Concept Development
6 Ideation/Application
7 Next steps

So far, I have not completed the concept development, ideation and application phase. My presentation was focused on research and synthesis. I showed 2 examples of my case studies and the specific evaluation methods I intend to use.

Questions/Suggestions from Audience
- Jill Kepler: She suggested looking at corporate identity packets such as Corning. The Glass Museum Standard manual would also be helpful for the ideation for the final application. She also mentioned Bob Swinehart’s symbols/evaluation booklet that she scanned. I will borrow the CD and take a look at it.

- Deborah Beardslee: She suggested the new title of the thesis, “Evolution and change within corporate identity system.” I will discuss with Deborah changing the title. The question about measuring success was raised again and was answered. Deborah also asked about the category of industries: why Nike is in the pop culture category. The pop culture category contains fashion, entertainment, and sports. And Nike became more of a cultural icon than just a product, so I put it in the pop culture category. I will ask other committee members and make sure the main categories are appropriate.
Appendix A
Thesis Development: Weekly Review

Week Nine
February 8, 2005

The Whack Pack
This card deck contains 60 cards. Each one contains a provocative insight about innovation from Heraclitus on one side, along with a whimsical illustration designed to help whack your thinking. The other side of the card contains a creativity strategy inspired by the insight or principle.

Application Ideation
The whole class had a meeting with Deborah Beardslee and Bruce Meader in the Idea factory at the Wallace Library. The meeting was to explore methods to expand ideation for the final application. Deborah’s suggestion was that the application does not have to be a guideline and the target audience can be expanded to the general public. It opened up various possibilities and direction for the application. Forced Juxtaposition was used for the ideation. The Whack Pack guides were used to think more creatively as well.

The categories were:
Size, Space, Tone, Interaction, Visual Modes, Segments, Proportion, Sponsors, Target Audience, Materials, Viewing context, Artifacts

Many interesting ideas came up and I was more focused on the Interaction and Viewing context sections because I had not thought about those yet, and it would help me to generate good ideas for the final application and thesis show.

Meeting with Lorrie
I had an individual meeting with Lorrie to ask her some questions about corporate identity design firms. It is valuable to understand the process of how big design firms work. She gave me very interesting inside information because she worked at two prominent design firms: Landor Associates and Fitch Design.
Meeting with Bruce
We talked about the previous brainstorming session with Deborah, and I showed him some of my ideas for the application. We focused mainly on the application for the general public, which is an exhibition poster series and interactive panel. He also mentioned that I need to think about external audits. Lorrie suggested contacting Don Bartel from Landor Associates and James Wandreck from AIGA. They can be useful external audits and hopefully I can get valuable feedback from them.

Meeting with Philip
I had an individual meeting with Philip to give him information about the second committee meeting and get some feedback about what I have done so far.
I brought the presentation file and summary document of my research and synthesis work. He was very satisfied about the progress I had made, and the direction in which I was headed. Encouragement from him was very helpful to get through the rest of the quarter.
Week Eleven
February 17, 2005

3rd Committee Meeting
The last committee meeting in the winter quarter took place on February 17th, 2005. Because I already had an individual meeting with Lorrie and Philip, my committee members are aware of what I have done so far. For this committee meeting, I talked about questions raised during the thesis progress presentation and about the application ideas.

The question I had was:
How can I name the industry categories?: some categories are not clear enough, such as major organizations and pop cultures.

- Bruce: Main industry category should be given and then followed by specific categories. For example, Service/Delivery/Financials
- Philip: Agreed with Bruce, and also mentioned that “Department” should be replaced with “Retail”

Application Idea Feedback:
- Lorrie: The interactive panel idea is good but, viewers need to know about the results as well. She was not sure whether the 4 reasons for changes are interesting enough for viewers or not.
- Philip: He thinks “affection” is the key criterion upon which the design field needs to focus. Simply finding out viewers; opinions of change would be more useful than educating viewers about the reasons for change.

I need further ideation and brainstorming to develop an effective application. I also need to prepare for the thesis show during the spring break. What I am planning to do is develop the idea for the thesis show close to the final application. Also, more case studies need to be reviewed and more documentation needs to be completed before spring quarter starts.
This illustration shows the basic procedures that are undertaken during the creation of a corporate identity. Most companies' corporate identity processes are carried out by external agencies, but controlled by an in-house manager. The agency's responsibilities vary, but generally they will monitor how the corporate identity is performing and ensure that the corporate identity is accurately represented across various media.

**Brand Owner**: The brand owner ensures that the brand is interpreted correctly within the company and externally, and also works with the agency to ensure the brand stays fresh and relevant.

**Marketing Manager**: His/her role is to work with the brand owner to ensure the corporate identity is performing and ensure that the corporate identity is accurately represented across various media.

**Agency**:
- **Partner**: This is the main contact for the clients. He or she oversees the project.
- **Brand Consultant**: The brand consultant runs the brand project, and is the main source of thinking for the brand strategy.
- **Art Director**: This role oversees the creative direction of the work being done, whether it's the name, the logo or the implementation of the brand in specific projects.
- **Producer**: The producer works closely with the project manager to ensure all the creative work being done to the level and standard of the project.

**Branding: Brand Strategy, Design and Implementation of Corporate Identity**

Helen Vaid
This book explores theories, design methodology, and the inner workings of many of the world's leading examples of brand positioning.
Appendix C

Thesis Show Exhibition

Voting Audience
Appendix C
Thesis Show Exhibition

Informal Interview
with Voting Audience

Poster Series:
Four Reasons for Corporate
Identity Change
Appendix D
Final Application

Federal Express is Now FedEx

Dear Customer,

We here at FedEx appreciate the loyal support you provide us. Because we value everything that you do, we would like to be the first to inform you of the important changes that are occurring at FedEx.

We are very excited about our corporate identity change. This change will represent FedEx’s expanding approach as a global company. It will also show FedEx’s values for being a company that is about accessibility, speed and reliability.

As our company begins this new phase, we will continue to provide you, our loyal customer, quality service.

Sincerely,

Frederick W Smith
CEO, Founder and Chairman

Introducing FedEx Family

FedEx Corporation provides strategic leadership for the independent companies that make up today’s FedEx.

FedEx Express is the world’s largest delivery company, providing service to every US and more than 220 countries.

FedEx Ground offers dependable business-to-business delivery or convenient residential service in a cost-effective way.

FedEx Freight is the best provider of next-day and second-day regional, less-than-truckload (LTL) freight services.

FedEx Custom Critical provides the fastest and door-to-door delivery of urgent freight, valuable or hazardous items.

FedEx Trade Networks helps simplify international shipping for customers of all sizes.

Sincerely,

Frederick W Smith
CEO, Founder and Chairman
Why Federal Express became FedEx

FedEx Listens

The evolution of Federal Express's corporate identity came in 1994 when we officially adopted "FedEx" as our primary brand. We took a cue from you and other customers, who often called us by the shortened name. Since, customers use the term FedEx, often even in a verb meaning "send an overnight shipment," we realized how well the meaning has caught on.

Thank you for giving us a great new name.

FedEx Expands

FedEx and Landor Associates did two years of research and analysis to decide if we needed a corporate identity change. We have found that our old identity did not represent the company's expanding global interests.

The new FedEx corporate identity reflects our position in the overall portfolio of services. This also signifies the growing breadth of the company's specific service offerings, as well as being a company that is more than just overnight delivery.

FedEx Integrates

Under the FedEx Corporation, there are family companies. Even though they have been serving as a team, their visual identities did not look related. In order to differentiate each company's services and unify the look, we needed a new corporate identity, which supports the future vision and sends a clear message to the customer.

Each operating company, FedEx Express, FedEx Ground, FedEx Freight, FedEx Custom Critical, FedEx Trade Networks are color-coded. This unified look will symbolize one convenient touch point for all customers regardless of their needs or location.
Appendix D
Final Application

Why Companies Change Their Corporate Identities

Other Company's Reasons for Corporate Identity Change

Even though the reasons that companies initiate corporate identity change may be different, the ultimate goal for the change is the same: They are aspiring to lead the market, earn a good reputation, and gain strong recognition among viewers.

We. FedEx, changed our corporate identity because the old logo no longer represented our expanded business and also we needed an integrated look for family companies.

When a company's corporate identity changes, it is because of at least one of these reasons:

- Expanding
- Rebranding
- Merging
- Revitalizing

Merging

The most common reason for identity change is merging. This occurs when two or more companies join together to form one company. To make the viewer aware of this change, companies communicate it through the design of a new corporate identity system.

Revitalizing

When a company's identity falls behind the times, change needs to be made. To bring life back into the company, they update their appearance through corporate identity change. This attracts attention from viewers again due to the company's revitalized image.
FedEx’s Bold Approach

FedEx Breakthroughs

Throughout its existence, FedEx has amassed an impressive list of firsts, most notably for leading the industry in introducing new services for customers:

- the first transportation company dedicated to overnight package delivery
- the first to offer next day delivery by 10:30 a.m.
- the first to offer Saturday delivery
- the first in the industry with money-back guarantees

FedEx was a company on the cutting edge, setting in First for awards and honors as well. In 1990, Federal Express became the first company to win the Malcolm Baldrige National Quality Award in the service category. FedEx will continue to be the innovator in its industry.

Big Bold and Friendly FedEx

The new corporate identity creates a powerful image, with its signature colors purple and orange. This helps communicate the urgency and leadership FedEx offers.

We are introducing big and bold typefaces with bright colors. With the new bold corporate identity, the company’s strongest attributes are captured visually.

We have become a breakaway brand by taking risks. Bold strategies emerge from leadership that has confidence in its vision, point of view, and experience.

The big and bold corporate identity shows our future visions in very bright and friendly way.

FedEx on the Move

With FedEx’s corporate identity change, our vehicles have become moving billboards. Our corporate identity is displayed on all of our vehicles with at least 60-inch tall letters. The letters spelling “FedEx” can stand up to six feet tall.

On our airplanes the logo can be read across an entire airport.

We think it is very important that the changeover be economically sensible as well as strategic.

Instead of spending a large amount of money on TV commercials, we use our vehicles as billboards, banners, and advertisements.

Look outside the window now, one of our trucks might be passing by.

“...Our purpose was to create a new brand and new communications tool...”

Relationship Leader
Peter Wise

Though FedEx has been very successful, our people haven’t grown complacent. We’re always looking for more passion in our people, and now we’re even more dedicated than ever to the absolute, positive attitude and passion...
Appendix D

Final Application
FedEx is a world leader in express shipping, delivering packages and letters to more than 220 countries and territories. It is the largest express courier company in the world and is known for its fast, reliable service.

New Face, New Phase
FedEx started with only 14 Founding Jets. Employees used their own cars and a small group of rental vans to pick up and drop off packages. But things have been changing. Today FedEx operates in more than 220 countries using a fleet of 550 aircraft making it the nation's third largest airline and 86,000 vehicles to deliver an average of two million packages each day. Because of our growth, we have changed our image to be more friendly and approachable. This new image signifies the new phase that FedEx is entering to serve our customers.

Absolutely Positively
FedEx employees are committed to providing outstanding service and exceeding your expectations. Our new corporate identity reflects our commitment to excellence and will make it easier for you to recognize us. Our new look and feel will enhance our image and help us continue to be the leader in express delivery.

Your Opinion Matters
We always value your opinions. Please fill out what you think about the new corporate identity and tell us what you like or dislike. The feedback form will help us improve our services. You can also access the feedback website at http://www.fedex.com/us/news/D
Evolution of Corporate Identity and Needs

Kwiryun Kim

Thesis Proposal for the Master of Fine Arts Degree

Graduate Graphic Design Program
School of Design
College of Imaging Arts and Science
Rochester Institute of Technology
Fall 2004
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Evolution of Corporate Identity and Needs

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Problem Statement
Corporate identity plays a significant role in today's society. Corporate identity communicates a company's business goals to the outside world. To do this properly, the company's identity needs to evolve constantly so that it can continue to maintain an identity consistent and appropriate with its changes as a business. Sometimes the change is necessary and satisfies needs, but other times the need for change is questionable and could result in unexpected confusion.

Unnecessary changes can lead to a reduction of identity recognition, often earned after many years through exposure. Change without adequate reasons can also cause an alienation of consumers and waste resources for unsuccessful campaigns. This thesis attempts to analyze the history of corporate identity change, comparing successful and failed solutions, and suggesting guidelines for successful corporate identity change.

Documentation of Need
This designer often finds herself emotionally attached to certain corporate identities. When done correctly, visual identity system develops its own personality and forms a relationship with its audience. A good example of this is the UPS corporate identity. However, UPS recently changed their logo, shocking and bewildering to this designer with an abrupt change. Since a corporate identity needs to send an important concise message as well as form an emotional connection with its viewers, understanding corporate identity change process is important for designers.

Understanding the rationale of corporate identity change also aids the design field by creating awareness to the issues that need to be considered before, during, and after an identity change has been implemented. Through these suggestions it can lessen the negative impact that corporate identity changes can have on society.

Situation Analysis
Major companies, such as those in the Fortune 100 grouping, acknowledge the importance and impact of an identity change. There are a number of studies on how to handle corporate identity changes from the marketing point of view. Conducting additional research specifically for the graphic design profession may help improve the identity change process. Studying corporate identity change from the designers' perspective has its own set of obstacles, such as issues with surveying viewer opinion during the design process, how the audience will react to the change, and risk of communicating mixed messages.
Mission and Goals
This research is being done to answer existing questions on how viewers may react to changes in corporate identity. It will also cover approaches on how these identity changes should be handled; the process, timing potential obstacles, and final results. This thesis will investigate what a company and its designers need to know when considering a corporate identity change. Finally, it will propose a new approach to corporate identity change and considerations for doing so.

Objectives
The final thesis will result in the development of a prototype for presenting corporate identity change. The proposed guidelines will be comprised of two parts. The first part will be an investigation of the past, including a thorough analysis of corporate identity change through history, what makes change a success or a failure, and sequences of changes over time. The second part is the forecasted future, evaluating new and emerging technologies as well as values and how they can be used to enhance the corporate identity change process.

Process and Strategies
Both broad and in-depth research will be done on identity change. During the research, Wurman's Hatracks method will be used to categorize information, Shannon and Weaver's basic model of communication and other useful methods will be used for the evaluation of the corporate identity change throughout history. A comparison of "success vs. failure" and "frequent change vs. consistent identity" will be done as well.

Possible Applications
The application for this thesis will be a guideline for a corporate identity change. This approach will be used to help show how an identity change can be presented to the public while not alienating the public. Other applications could be either print media or a multi-media presentation.
William Golden's CBS Eye Logo

The CBS logo was designed by William Golden in 1951. It was originally designed for screen and motion. It was a quiet pioneering approach, because usually a logo or brand is designed first for print media such as letterhead or stationary system and it is only later adapted or forced into other media and uses. Since CBS is a television company, design catered towards television is an appropriate idea. The CBS logo is a brilliant example of symbol design. It has survived the test of time, of adaptation—color, line treatments, backgrounds, etc.—without losing its original impact.

Over the years, the Eye has been seen in many different colors, sizes and dimensions. But, CBS has not tampered with the design. It has been the Network's signature for over half a century, and the perfectly balanced design remains unchanged. Golden's work was influential in the design world by upgrading the role and responsibility of the designer within the corporate world. This is important for my thesis because it is one of the earliest examples of a corporate identity change being created for a new form of media.

Graphic Design Archive of Wallace Memorial Library at RIT

The graphic design archive in the Wallace Library has an invaluable source for historical case studies in the areas of corporate identity. It provides access to the corporate identity manuals of Lester Beall for International Paper Company and of Paul Rand for IBM, NEXT, and Westinghouse. These manuals contain examples of how corporate identity can be adapted flexibly in traditional print media such as collateral and advertisement, as well as in three-dimensional applications such as product packaging and building signage. In addition to the resources, Design Archive Online also provides learning resources on the history of design. It offers an interactive collection of images and supporting textual documentation from Wallace Library’s Special Collections, making it possible to access primary resources in design history. The graphic design archive is a great inspiration for conducting in-depth research for this thesis.

New UPS Logo

UPS unveiled a new logo in March 25, 2003. Paul Rand's 1960 design of a string-wrapped parcel sitting above the carrier's shield is gone, replaced by a larger, sleeker emblem designed by FutureBrand in New York. The rationale for embarking on such a major rebranding initiative is based on sound principles. The decision to adopt a new logo, one that reflects the company's new capabilities across the entire supply chain seems timely and the earlier much-loved logo was over 40-years-old and only represented the company's original business, which is express delivery.

But, without understanding the rationale behind the change, the viewers can have confusion and bewilderment. The UPS logo change is useful for this thesis because it is an example of a major company's identity change and motivated the research for the best way to present a new identity.
This research is being done to answer existing questions on how viewers may react to changes in corporate identity. It will also cover approaches on how these identity changes should be handled, the process, timing, potential obstacles, and final results. This thesis will investigate what a company and its designers need to know when considering a corporate identity change. Finally, it will propose a new approach to corporate identity change and considerations for doing so.

### Goal 1

**Objectives**

- **Scope**
  - Determining the time span
  - How many companies change their identities?
  - What kinds of businesses? - Major companies
  - Defining "major companies"
  - Researching Fortune 100-500 companies

**Strategies**

- Books, periodicals, websites etc.
- Identifying expertise
- Finding experts—contact, interview
- Other relevant disciplines
- Currently/Recently changed CI
  - Xerox, Kodak
  - acquiring information

### Goal 2

**Objectives**

- **Analysis**
  - Classifying information (Wurman's Hatracks)
    - by rates of change
    - by levels of change
    - by reasons for change
    - by results of change
    - by size of businesses
    - by time period

- Understand Goal Criteria of CI Change
  - Compare/Contrast
    - successful change vs failed change
    - never changed vs often changed
  - Defining effectiveness
  - Evaluating the results

### Goal 3

**Objectives**

- **Evaluating the Reasons of Successful CI Change**
  - Establishing a pattern of success
    (Shannon and Weaver's communication model and other appropriate theories)
  - Determining what should have happened
  - Investigating what has yet to happen

**Strategies**

- Sorting criteria for success from CI change history
- Evaluating different environments from the past
  - identifying suitable media
  - realizing New Value
  - forecasting significance of new technology's impact
This thesis contains evaluation plans on a need analysis, plans, collected/classified information, ideation, implemented solutions, and final evaluation.

**Preliminary Evaluation**
The preliminary evaluation will occur during the ideation phase. The purpose of this evaluation is to determine how well ideated solutions meet the goal, mission, and objectives. It will be evaluated by the chief advisor and associate advisors during committee meetings.

**Intermediate Evaluation**
The intermediate evaluation will occur during the implemented solution phase. The purpose of this evaluation is to show how implemented solutions are analyzed and developed and how the solutions are based on previous stages. It will be evaluated by the chief advisor and associate advisors during committee meetings. The final application will reflect the results of the evaluation.

**Retrospective Evaluation**
The retrospective evaluation will occur in a thesis exhibition. The final application will be a guideline for graphic designers on how to present corporate identity change. It will be disseminated to thesis committee members. The designer will deliver presentations to colleges, advisors, and other experts on the subject of prototype of corporate identity change. The purpose of this evaluation is to reflect and initiate ideation. Documented evaluation results will be for other graphic designers who are developing and updating corporate identities.
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Glossary of Terms

Brand
A mixture of attributes, tangible and intangible, symbolized in a trademark, which, if managed properly, creates value and influence.

Brand Identity
The controllable and fundamental elements of a company, product, or service brand, such as the core essence, positioning, brand name, tagline, messaging, and experience.
Perry, A. Before the Brand.

Branding
Selecting and blending tangible and intangible attributes to differentiate the product, service, or corporation in an attractive, meaningful, and compelling way.

Co-Branding
The use of two or more brand names in support of a new product, service, or venture.

Corporate Identity
An aggregate of what an organization (or a company) is, what it stands for, what it does and how it does it.

Data
Factual and numerical information, especially information organized for analysis reasoning to or make decisions.

Logotype
A word (or words) in a determined font, which may be standard, modified, or entirely redrawn.

Positioning
Identifying the real estate in a consumer’s mind that the brand will and can own.
Jooste, R. VP Worldwide Product Planning.

Signature
The specific and non-negotiable designed combination of the brandmark and the logotype.

Taglines
A short phrase that captures a company’s brand essence, personality, and distinguishes it from its competitors.

Trend
Often a tendency in society which points towards a general social development where only a few have begun to follow and act upon.
Bibliography

Books


Bibliography

Websites

www.aiga.org


www.mb usa.com. DaimlerChrysler AG

www.nike.com. Nike Corporation

www.sutnar.com
Thesis Project Definition
Introducing, identifying and understanding the nature of the problem—including history, situation, and goals

Precedents
Describing other existing projects, case studies, models that have meaningful relationships to your study

Research
Describing facts, principles, theories or relationships that have been discovered to help solve the problem

Synthesis
Describing interrelationships and patterns—sorting, sequencing, ordering information or parts of the problem

Ideation
Describing the generation of conceptual solutions and preparation of a range of preliminary design approaches

Intermediate Evaluation
Describing testing strategies that were used to judge ideation and the resulting selection of possible design solutions

Implementation
Describing how the project was refined, developed, and produced to its final form or application

Dissemination
Describing plans for future audience interaction—how could this product or information be distributed/used in the future?

Retrospective Evaluation
Assessing the final product to determine strengths and weaknesses—how could future versions be improved?

Conclusion
Summarizing overall experience and outcome—what was gained?

Glossary of Terms
Defining particular terms that were used within the written documentation to aid in reader understanding

Bibliography
Listing all sources used for the study by category—books, journals, magazines, websites, etc.

Appendices
Labeling each tool, involvement or activity separately—enabling the reader to refer to more in-depth detail at the end of the documentation. Example: Questionnaires can be described within the text of the thesis documentation and a blank questionnaire can even be shown there. The entire collection of actual handwritten responses, etc. should be located in the back labeled as Appendix A.