
Author Krista Kärki

Title of thesis Cut the Gap – Narrowing the gap between desired and perceived brand identity by design management

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Abstract

Today, brand values are more important to a company’s success than ever before, since customers want brands to act true to their values and beliefs. Although values and authenticity are important to the brand, thus far there hasn’t been studies about how to design tools to help to create more authentic and suitable products for a brand.

This study aims to define the core and values of an established brand, as well as, finding ways to realise them. The definitions of the brand core and values are then used as a basis for a design management tool. This will be done by conducting a case study on two Finnish fine jewelry brands, Kalevala Jewelry and Lapponia. The research questions are: “How to define a brand essence of an existing brand?” and “How to create tools that helps to design products that fit the brand essence and company vision, while meeting the expectations of customers?”

Theoretical background of this study comes from branding and design management studies. My research will contribute to current knowledge by providing new insights on how to align these fields together by design management tools.

Keywords design management, product portfolio management, strategic design, brand essence, design management tools, design evaluation

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Tiivistelmä

Brändiarvot ovat nykypäivänä tärkeämpiä yrityksen menestymiselle kuin koskaan aiemmin, sillä asiakkaat haluavat yritysten toimivan brändin arvojen ja uskomusten mukaan. Tästä huolimatta tutkimuksia siitä, kuinka luoda työkaluja, jotka auttavat suunnittelemaan brändille sopivia tuotteita, ei juurikaan ole tehty.

Tämän tutkimuksen tavoitteena on määrittellä vakiintuneen brändin ydin ja arvot, sekä löytää keinoja niiden esittämiseksi. Tutkimuksessani määrittelen brändin ja käytän näitä määritelmiä muotoilun johtamistyökalujen rakentamisen pohjana. Metodina käytän tapaustutkimusta, jossa tutkin kahta korubrändiä, Kalevala Korua ja Lapponiaa. Tutkimuskysymykset ovat: “Kuinka määrittellä jo olemassa olevan brändin ydin?” “Kuinka tehdä työkaluja, jotka auttavat suunnittelemaan brändin ytimeen ja yrityksen visioon sopivia tuotteita, jotka myös vastaavat asiakkaiden odotuksia?”

Tutkimuksen teoreettinen tausta tulee brändin ja muotoilun johtamisen akateemiselta kentältä. Tämä tutkimus tarjoaa uutta tietoa jo olemassa olevaan tutkimukseen yhdistämällä brändin ja muotoilun johtamisen kentät yhteen tekemieni muotoilun johtamistyökalujen avulla.

Avainsanat muotoilun johtaminen, tuoteportfolion hallinta, strateginen suunnittelu, brändin ydin, suunnittelun johtamisen työkalut, suunnittelun evaluointi

*Cut
the*



Gap

NARROWING THE GAP BETWEEN
DESIRED AND PERCEIVED BRAND
IDENTITY BY DESIGN MANAGEMENT

Krista Kärki

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Abstract

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KEYWORDS: *design management, product portfolio management, strategic design, brand essence, design management tools, design evaluation*

KRISTA KÄRKI

Thesis submitted in fulfillment of the requirements for the degree of Master of Arts in International Design Business Management

AALTO UNIVERSITY SCHOOL OF ARTS,
DESIGN AND ARCHITECTURE

Helsinki, Finland
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Supervisor
PETER MCGRORY

Advisor
FERNANDO PINTO SANTOS

Abstrakti

Brändiarvot ovat nykypäivänä tärkeämpiä yrityksen menestymiselle kuin koskaan aiemmin, sillä asiakkaat odottavat yritysten toimivan brändin arvojen ja uskomusten mukaan. Tästä huolimatta tutkimuksia siitä, kuinka luoda työkaluja, jotka auttavat suunnittelemaan brändille sopivia tuotteita, ei juurikaan ole tehty.

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sa tutkin kahta korubrändiä, Kalevala Korua ja Lapponiaa. Tutkimuskysymykset ovat: "Kuinka määrittellä jo olemassa olevan brändin ydin?" sekä "Kuinka tehdä työkaluja, jotka auttavat suunnittelemaan brändin ytimeen ja yrityksen visioon sopivia tuotteita, jotka myös vastaavat asiakkaiden odotuksia?"

Tutkimuksen teoreettinen tausta tulee brändin ja muotoilun johtamisen akateemiselta kentältä. Tämä tutkimus tarjoaa uutta tietoa jo olemassa olevaan tutkimukseen yhdistämällä brändin ja muotoilun johtamisen kentät yhteen muotoilun johtamistyökalujen avulla.

AVAINSANAT: *muotoilun johtaminen, tuoteportfolion hallinta, strateginen suunnittelu, brändin ydin, suunnittelun johtamisen työkalut, suunnittelun evaluointi*

1 – 0

*Introduction**1 Research topic
and questions*

The definition of design is changing and expanding. In the world of change, the designers are facing challenges that are more complex than before. Designers don't only serve as partners for making products and services sensorially appealing¹. Instead, they have been slowly becoming strategic partners for companies; helping brands to build products that customers value and that are fitting to the company's values, beliefs and culture. Today, design studios and communication agencies are serving more holistic approaches to design, by offering business consultancy services^{2,3,4}. These services are based on different kinds of design tools, that usually aren't shared with the public, since it's part of the agency's competitive advantage. Also, companies that have design, as one of their biggest competitive advantages, usually have defined process and strat-

egy for their product portfolio as well as new product development management. Some examples of industries that rely on design as a competitive advantage are the fashion industry, industrial design and of course – jewelry⁵. My personal goal was to probe into, and demystify, what sort of tools are used when managing the brand and design of a company, whose assets are heavily focused on design.

Customers value authenticity, they expect brands to act as they preach, and accordingly to their brand values. Business strategies and branding strategies are merging into each other to serve the needs of this new, vigilant, customer.⁶ I'm interested in, how companies can develop products that feel authentic to their brand, and still keep developing interesting and relevant products. Brand holds a promise, or a sort

of 'warranty', to the consumer and it sets the expectation⁷. There have been studies identifying the gap between a company's desired identity, and the identity perceived by customers within the fashion retail sector⁸. My intention is to focus on the gap between those two factors, and in addition, propose a design management method to narrow the gap.

My aim, within this study, is to define the essence of an established brand, as well as, find ways to realise the brand essence. And lastly, to create effective tools for design and product portfolio management. The aim of the tool is to help creating products that customers associate with the brand and its values. I'll do this by conducting a case study on two brands, Kalevala Jewelry and Lapponia. Both of which, have been operating for over 50 years, and are well-recognized in Finnish jewelry design markets. The research questions are; *how to define a brand essence of existing brand?* And *how to create tools that help to design products that fit for the brand essence and company vision while meeting the expectations of customers?*

There are many theories about corporate branding, as well as, studies in design management. My study will contribute to current knowledge by providing new

insights on how to align branding and product portfolio management fields together. The goal, and outcome, is to create a method for designing products that end-users can use to connect a brand to their values. In other words, creating products that customers, who feel connected to a brand and its campaigns, want to use. To achieve this, I'll need to define a specific brand and what that brand represents, what it stands for. Additionally, I'll study their brand image and the expectations of their customers. This research makes contributions to branding and design management literature by emphasizing the importance of brand strategy and design philosophy in new business development processes. To the extent of my knowledge, the work will be unique. Becoming the first study that will explore the methods of how a brand can evaluate product innovations in the fine jewellery industry.

As an outcome, I'll create a design management model which helps to evaluate if the products fit the brand and its mission and does the product meet customer expectations. As a result of this model, new products going through its processes should feel more authentic and tailored towards the core customers' lifestyles. Besides authenticity of products, the goal of this tool is to decrease the gap of desired identity and the actual brand image.

1 Sanders, L. & Stappers, P. J. (2014) From designing to co-designing to collective dreaming: Three Slices of Time. *Interactions*. 21, 6 (October 2014), 24–33.

2 Kuudes (n.d.), Retrieved December 18, 2018, from <http://www.kuudes.fi>.

3 Pentagon Design (n.d.), Retrieved December 18, 2018, from <http://www.pentagondesign.fi>.

4 Wonder (n.d.), Retrieved December 18, 2018, from <http://www.wonderagency.com>.

5 Beverland, M. (2005) "Brand management and the challenge of authenticity", *Journal of Product & Brand Management*, Vol. 14 Issue: 7, 460–461.

6 Beverland, M. (2005b) "Managing the design innovation-brand marketing interface: Resolving the tension between artistic creation and commercial imperatives", *The Journal of Product Innovation Management*, 2005; 22: 193–207.

7 Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

8 Cheng R., Hines, T. & Grime I. (2008) Desired and perceived identities of fashion retailers. *European Journal of Marketing*, Vol. 42 Issue: 5/6, 682–701.

1 *Research motivations*

2 *and relevance to the industry*

During my career and studies, I've had the privilege to work with companies that operate in different design industries. My interest towards new product development (NPD), and product portfolio management, originates from an industry project that was a part of my master studies in International Design Business Management program. During this specific project I realised that many companies, which rely heavily on design as their competitive advantage, make surprisingly little effort of managing the design process in early stages of new product development.

Design-intensive companies, whose products desirability is evaluated based mostly on, their appearance, physical features, usability and uniqueness, are frequently outsourcing design services. This is especially common in new product development processes in Finnish companies^{9,10}. Companies might launch design competitions for collecting new ideas and prototypes, instead of, hiring a designer as a project base or employing a designer full-time. Many companies invite a designer, or groups of designers, to develop

ideas for possible new products. Usually these designers are compensated with royalties, based on their specific products sales. This type of management strategy is likely used because of the lack of funding, but also, because the need for design services is considered seasonal. *Minna Heino (2017: 37–38)*⁹ made similar findings in her research which focused on subcontracting design services. From my experience, companies using this sort of management strategy are mainly involved within the design process, during a selection of designers. Additionally, they are involved in briefing designers, and lastly, evaluating and giving feedback about respective ideas and prototypes. After this entire process, when products reach the manufacturing process, a company usually takes the responsibility of distribution and marketing. In contrast, many corporations (e.g. Nike and H&M), operating in global design-intensive markets, have in-house design teams working entirely on new product development. Meaning, many large-scale companies have full responsibility and control of the design process.

I recognise challenges when outsourcing design in industries, where a brand building and recognition is an essential part of their competitive advantage. Part of the challenge is to motivate subcontractors and inspire them to propose solutions that are supporting the business's brand and design strategies. Designers have essential skills to conceptualize company's core fundamental values. In order to make the company and product strategy visible, designers should have sufficient amount of knowledge about it.¹¹

I've also discovered that many design and product managers lack effective tools for project evaluation. In some cases, this leads to making important strategic decisions by intuition and personal opinions, rather than facts or methods. Although many companies consider project selection as vital, they might not have the efficient tools for the project evaluation and selection.¹² There's a lot of literature about different project evaluation tools like, financial models, scoring models, checklists and bubble diagrams.^{13,14} But, so far, it lacks the aspect of developing a product portfolio management model, that focuses specifically on managing the brand image and the individual customer's expectations. My ambition, for the

artistic project within this case study, is to offer tools, a solution, which can help brand building, designer briefings and project evaluations. Chosen brands, Kalevala Jewelry and Lapponia, are ideal for the case study, because image and identity hold a vital role in the company's competitive advantage and brand differentiation, within the jewellery industry.

Besides theoretical motivations, I also have personal interests within the case companies. As a Finn, I have a long history of using and seeing Kalevala Jewelry's products. When I was 11, I remember being extremely jealous of my best friend's Heart ring. I celebrated my high school graduation wearing a Vanamo necklace, and wore a Little bird bracelet, almost daily, for the subsequent years after purchase. But somewhere during the years, I lost my connection to the brand and its products. In the future, I'd like to see both Lapponia and Kalevala Jewelry bloom like never before. I hope that my project inspires and guides the companies to revitalize their brand image and design products that customers love.

⁹ Heino, M. (2017) Teollista muotoilua alihankintana. University of Lapland. Rovaniemi.

¹⁰ Ornamo. (2018) Muotoilualan suhdanne ja toimialakatsaus 2018: Raportti muotoilualan yritysten lähiajan suhdanneodotuksista, yritystoiminnan laajuudesta ja ulkoisesta toimintaympäristöstä, yritysten oman toiminnan kehittämisen osa-alueista ja digitalisaatiosta. Ornamo ry.

¹¹ Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York .

¹² Ravasi, D., & Locacono, G. (2005). Managing design and designers for strategic renewal. Long Range Planning, 38(1), 51–77.

¹³ Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (2001). Portfolio management for new products 2nd Edition. Basic Books. New York.

¹⁴ Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (1999). New product portfolio management: practices and performance. Journal of product innovation management, 16(4), 333–351.

”Brand is a mental image, structured knowledge, and a range of associations”

~ Borja de Mozota, 2003.

2 – 0 Literature review

This research focuses on how to define a brand and use the brand definition as a tool to develop a branding and product portfolio management guide. In this section, I explain relevant theories to brand-

ing and design management. After those theories, I will introduce different tools that are commonly used when managing a brand and company’s product delivery.

2 Brand 1 and branding

BRAND

First, I will try to answer the question, what makes a brand, and what definitions related to branding are relevant for this study. By classical definition, Brand is something that identifies products and differentiates them from its competitors. Brand is linked to a company’s visual communications; signs and symbols, which are the representations of a brand^{15,16}. But it is more than that. It is a sum of tangible and intangible characteristics that make the offer unique¹⁷. In general, branding could be considered as conceptualization of the core idea of a

company, which communicates the concept holistically to different stakeholders; such as employees, partners, customers, retailers and end-users.¹⁸

BRAND DNA

In my research, I will refer to brand DNA as the essence or the core of the brand. This essence is most often an abstract idea, which shouldn’t change over time.¹⁵ Borja de Mozota (2003)¹⁷ defines brand essence as a single thought, which captures the soul of the brand. It could also be defined as the value proposition of the brand. The brand essence or value prop-

¹⁵ Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). Brand management: Research, theory and practice. Routledge. London and New York.

¹⁶ Petromilli, M., Morrison, D., & Million, M. (2002). Brand architecture: building brand portfolio value. *Strategy & Leadership*, 30(5), 22–28.

¹⁷ Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

¹⁸ Merrilees, B. & Miller, D. (2008) Principles of corporate rebranding. *European Journal of Marketing*, Vol. 42 Issue: 5/6, 537–552.

osition is an umbrella that holds brand's different ideas together.

Understanding the brand essence is vital for a company's management. *Merrilees and Miller (2008)*¹⁹ found in their study that rebranding or "refreshing" brand image is more successful when the core values are sustained in the revitalized brand. The brand DNA should be communicated to different stakeholders in ways that are relevant for today's customer. Another finding of the same study, the internal understanding of a company's core values and competences correlated with the financial success of the company¹⁹.

There's a trend which encourages brands to position themselves as authentic, staying true to their values and heritage. This is usually combined in branding practices with downplaying the apparent commercial motives.²⁰ Thus, understanding brands core values and ideas are also in support when creating content, services or products that seem more authentic to the consumer.

BRAND IDENTITY

Brand identity is a multidisciplinary concept, a collection of messages, that build

the characteristics of a company. The goal of these characteristics is to express a particular vision, to establish a brand in a unique fashion. This concept is usually created by strategists' of a company.^{21,22} Graphic and spatial symbols such as the company logo, and form of its products, are demonstrating brand identity. These signs and symbols are subjective proofs of the company's design language, identity and culture²³. When approaching brand management from a perspective of identity, the core principle is to express a unified integrity through various operations. This should be achieved by a consistent unified design system²².

When a company is branded instead of individual products, it's referred to as a corporate identity. There are multiple, and differing, approaches to the dimensions of corporate identity. One example being, identity consists of the corporate culture, behavior, its products and services, its communication and market conditions²¹.

BRAND IMAGE

Brand image is made in the minds of the consumer, based on their perception of the brand. From a management's perspective, the company's goal is to ensure

that consumers have strong and favourable impressions of the brand. The brand image consists of perception, cognition and attitudes. Since brands aren't operating in a vacuum, customers are interpreting brands in expanding semiotic networks based on their previous knowledge of the brand. The interpretation is developed within relative cultural, sociological and historical contexts. These impressions and relationships change over time and are based on direct and indirect experiences. This explains the importance of cognition within image building, within one's perception. And since audiences are continuously perceiving and evaluating the brand, they create attitudes and biases about that company.^{24,25,26}

DESIRED AND PERCEIVED IDENTITY

As mentioned before, corporate identity can be seen from visual perspective, which includes elements such as logo, pictures and typography. From a strategic perspective, corporate identity is everything that distinguishes one organization from others. There is usually a difference between what the management wants the organization to represent and what the organization actually is. This identity can be observed from both an internal and external viewpoint. There are studies that focus on the gap of de-

sired identity (management's vision) and actual identity (employees' perception of the corporate identity). The third point of view, is the consumer's, which is defined as the perceived identity. A company's employees and partners should be aware of the desired identities suitable within the company, so that the employees are able to incorporate those identities within their work. All acts, such as strategies for differentiation, products, services, interactions and company strategy should be aligned with the desired identity.²⁷

*Cheng, Hines and Crime (2008)*²⁷ held a case study about the gap between desired corporate identity and perceived identity in fashion retail industry. In the study, researchers reviewed case companies' websites and press releases to understand what the company found desirable in identifying itself. Additionally, they conducted semi-constructed interviews with customers to gain an understanding of the perceived identity. With their findings, they were able to identify the gap between the desired brand image and the perceived identity. I have adopted this method to review the external materials, and to understand the vision and desired identity of Laponia and Kalevala Jewelry. Because I had an opportunity to review their internal materials and inter-

19 Merrilees, B. & Miller, D. (2008) Principles of corporate rebranding. *European Journal of Marketing*, Vol. 42 Issue: 5/6, 537–552.

20 Beverland, M. (2005a) "Brand management and the challenge of authenticity", *Journal of Product & Brand Management*, Vol. 14 Issue: 7, 460–461.

21 Cheng R., Hines, T. & Grime I. (2008) Desired and perceived identities of fashion retailers. *European Journal of Marketing*, Vol. 42 Issue: 5/6, 682–701.

22 Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). *Brand management: Research, theory and practice*. Routledge. London and New York.

23 Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

24 Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). *Brand management: Research, theory and practice*. Routledge. London and New York.

25 Santos, F. P. (2013) Brands as semiotic molecular entities, *Social Semiotics* 23 (4), 507–516.

26 Petromilli, M., Morrison, D., & Million, M. (2002). Brand architecture: building brand portfolio value. *Strategy & Leadership*, 30(5), 22–28.

27 Cheng R., Hines, T. & Grime I. (2008) Desired and perceived identities of fashion retailers. *European Journal of Marketing*, Vol. 42 Issue: 5/6, 682–701.

view their management, I have managed to build a more holistic view on the case companies' aims.

BRAND STRATEGY

The objectives for brand strategy are to enhance the opportunities of the brand. Every brand should be considered as an individual, and therefore the strategy should be unique. The building blocks of a brand strategy are the brand identity and vision. Central characteristics, or nature, of a branding strategy is that it should be visionary, strategic and proactive, rather than static and reactive. One of the main goals for branding is to achieve a competitive advantage and create positive associations towards the brand.^{28,29}

Branding strategy should be closely linked to the business's core strategy. When a certain business goal can be addressed by branding acts, it could also be addressed with branding strategies. For example, forming a brand is an essential part of effective marketing. Therefore branding strategies should be put in use when developing marketing communication.^{28,29}

2 Brand — 2 and products

Since major part of Lapponia and Kalevala Jewelry's offering are related to physical products, I found it important to dive into their products have an effect on the brand and in reverse.

PRODUCT

Like any other practice, symbol or artefact – products have an impact on how the brand is perceived and vice versa. A product is tangible, the physical product includes the subjective benefits that the consumer can gain from buying it. Product contains the design features, name of the brand, functionality, quality and packaging.³⁰ By anthropological and sociological points of view, products (like any other synthetic things) are cultural artifacts, that manifest cultures values, norms and belief systems. When considering this, brands can be defined as the culture of the product.³¹

The brand establishes, through its products and services, a set of expectations by the consumer. When evaluating a product, consumers are implicit, directly observing attributes of the product

(e.g. style, features, colour etc.), but also of the brand value. If a product is difficult to observe before purchase, the brand becomes a more important decision-making factor. When a brand has a symbolic value, consumers can use brand symbols (product) to create social distinction and status claims.^{31,32}

Understanding what kind of product is aligned with the brand, and its respective portfolio is essential for a company. Consumers usually prefer to choose products that are expected from a brand, although in some cases abnormal designs can be preferred³³. Through product innovations and continuous development, design can be moved away from the current stereotype and move towards the ideal perception. This product development strategy eventually brings about the product stereotype to the desired ideal.³³

Design is present within three different product levels; in the core, which means the physical attributes. In the second level, which means the commercialization of a product, such as packaging,

28 Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). Brand management: Research, theory and practice. Routledge. London and New York.
29 Holt, D. (2003) Brands and Branding. Harvard Business School Publishing, Boston.

30 Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). Brand management: Research, theory and practice. Routledge. London and New York.

31 Holt, D. (2003) Brands and Branding. Harvard Business School Publishing, Boston.

32 Randall, T., Ulrich, K & Reibstain D. (1998) Brand Equity and Vertical Product Line Extent. Marketing Science, Vol 17, No. 4, 1998, 356–379.

33 Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.

branding and marketing. And in a third level, which refers to the augmented services around it (e.g delivery, maintenance and warranty).³⁴

PRODUCT EXPECTATIONS AND BRAND PROMISE

Companies can also brand individual products. Product as a brand is consisted of the product attributes, its quality and value, way of use, users, country of origin and overall scope. Besides functionality, a product also has emotional and self-expressive benefits to the customer.³⁴

Corporate brands build a set of expectations with the consumers about their products and services. Thinking about product design as a branding issue has emerged in design-intensive industries. When thinking “*How can we use product design to enhance brand value*” product’s design policy becomes a branding issue. One could also approach this kind of new product development task by thinking “*How to create a product that optimizes brand value*”.³⁵

Studies have shown, that consumers trust brands they already know when purchasing products. Brands function as an insurance against the potential time,

monetary, social or psychological loss when purchasing a product. They reduce the risk of loss especially when purchasing a new innovation of a product, which quality can’t be evaluated upon inspection before purchase.^{35,36}

Corporate messages will influence the beliefs and attitudes towards a company’s products. These messages have influence on, the image of product characteristics, price perceptions, perceived product values, product evaluation, brand beliefs and attitudes, intentions of purchase and choices of product.³⁸ According to Holt (2003)³⁵ a brand also highlights some benefits delivered by the product.

A company’s values have an influence on the evaluation of a single product. The connection is not straight-forward. Instead, for example, corporate responsibility has an impact on how consumers perceive the corporation, and the perception of the consumer has an influence on the product.³⁸

Biehal and Sheinin (2007)³⁸ conducted a study, were they wanted to find if corporate and brand messages had a bigger impact on the evaluation of products, rather than the impact of product specific communication. The criteria evalu-

ated was, what beliefs and attitudes towards the company’s product, which the participant described after reading an advertisement that either focused on the brand communication or communication of other products in the portfolio. It seemed that indeed a brand message has a greater impact on how consumers evaluate other products and services when getting information about the brand and its product. However, the study showed that some product messages (in the study: information about credit cards) have a greater influence than the corporate message on how customers evaluate their attitudes and beliefs towards it.³⁹

BRAND ARCHITECTURE

The products a company has in the market are called a brand portfolio. Brand portfolio is organized by the brand architecture. It identifies the roles and relationships among a company’s core brand. Brand architecture is used to manage a portfolio of brands and its purpose is to provide meaning, relevance and clarity to the portfolio. The goal of the brand architecture strategy is that each subsection of a portfolio benefits the whole.^{40,41}

There are different ways for constructing brand architecture. Most common types

are either called the, “branded house” or “house of brands.” In a branded house strategy the company is relies on one master brand, which serves as an umbrella to all of its products. When utilizing a house of brands strategy, the company has individually branded products or services, that are separated from the corporate brand. The umbrella brand and its product brands operate independently. Companies can also choose to utilize a hybrid, where the company brand is endorsing individual product brands.^{40,41,41}

Both Kalevala and Lapponia Jewelry use a branded house strategy within their brand architecture. They are part of the same corporation, so Lapponia could be considered to be a part of Kalevala Jewelry’s house of brands. But their relationship is not visible to the consumer, and the house of brand was a result of corporate takeover. The benefits of a branded house strategy are, high brand awareness, cost efficiency and possible increase of brand coherency⁴¹.

DESIGN COMPANY

In this research study, I will refer to the jewelry industry as design-sensitive and Lapponia and Kalevala Jewelry as de-

34 Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.
 35 Holt, D. (2003) Brands and Branding. Harvard Business School Publishing, Boston.
 36 DelVecchio, D. 2000. Moving beyond fit: the role of brand portfolio characteristics in consumer evaluation of brand reliability. Journal of Product & Brand Management, VOL 9. No. 7, 457–471.
 38 Biehal, G. J & Sheinin, D. A. (2007) The Influence of Corporate Messages on the Product Portfolio. Journal of Marketing. Vol. 71, 12–25.

39 Biehal, G. J & Sheinin, D. A. (2007) The Influence of Corporate Messages on the Product Portfolio. Journal of Marketing. Vol. 71, 12–25.
 40 Hedning, T., Knudtzen, C. F. & Bjerre, M. (2009). Brand management: Research, theory and practice. Routledge. London and New York.
 41 Dooley, G. & Bowie, D. (2005) Place brand architecture: Strategic management of the brand portfolio. Place Branding Vol. 1, 4, 402–419.
 42 Petromilli, M., Morrison, D., & Million, M. (2002). Brand architecture: building brand portfolio value. Strategy & Leadership, 30(5), 22–28.

sign brands. By this, I mean that the case companies' and their direct competitors' competitive advantages are highly relying on a products' design features. Ornamo defines products of these kind of companies as design-intensive. Which means that the products being manufactured are evaluated or appreciated by a consumer are mostly because of its visual and physical features (e.g. color, maintainability, trendiness), usability and/or uniqueness⁴³.

2 Design 3 management

This research, and the artistic project element, will focus on design management on many different levels. Design management, by definition, is a holistic creation and decision-making process, that should reflect a company's business strategy. In a holistic approach, design management is integrated with marketing and branding methods.^{44,45}

Design management can be divided into short-term operational (project based) management and into long-term management, which includes organizational and strategic level decision planning. Besides these areas, a design manager is managing the design process within the company.⁴⁶

BRAND MANAGEMENT

Since design management should be integrated to business strategy via branding and marketing acts, it's also related to brand management. The core question of brand management is how and what kind of brand value and brand meaning is created.⁴⁷

The strategies for creating brand value and brand meaning depends on what brand management approach the company has adopted. The identity approach has been a commonly used approach with brand management for decades. It focuses on creating brand identity that is unified in every medium. Some newer approaches to branding are the community approach and the cultural approach. The latter focuses on brand as a cultural artefact. Main questions in this approach are, what can a brand do to the culture and what can culture do to a brand. The community approach deals with brand as a social platform that interacts with groups of consumers.⁴⁷

PRODUCT PORTFOLIO MANAGEMENT

Product portfolio management is a part of company's design management process. Portfolio management is a tool for senior company figures to implement a business strategy. It is about resource allocation to achieve corporate new product objectives. As a process,

43 Ornamo. (2018) Muotoilualan suhdanne ja toimialakatsaus 2018: Raportti muotoilualan yritysten lähijalan suhdanneodotuksista, yritystoiminnan laajuudesta ja ulkoisesta toimintaympäristöstä, yritysten oman toiminnan kehittämisen osa-alueista ja digitalisaatiosta. Ornamo ry.

44 Montaña J., Guzmán F., & Moll I (2007) Branding and Design Management: a brand design management model, *Journal of Marketing Management*, 23:9–10, 829–840.
 45 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (1999). New product portfolio management: practices and performance. *Journal of product innovation management*, 16(4), 333–351.
 46 Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.
 47 Hedging, T., Knudtzen, C. F. & Bjerre, M. (2009). *Brand management: Research, theory and practice*. Routledge. London and New York.

it consists entirely of project selection methods and product management; gating process, portfolio review, resource allocation and portfolio hierarchy models. Balance is essential factor – how to balance optimal investment mix between risk versus return, maintenance versus growth, short-term versus long-term. An effective product portfolio management method considers and compares all related projects together.⁴⁸

Creating new products that people enjoy using are significant for a business. Today's new product development (NPD) projects decide tomorrow's market profile of the firm. The estimation is that around 30–50% of a company's sales comes from new products introduced to the markets within the previous five years. Other studies suggest that approximately only 40% of the new products introduced survive the first three years and 59% of new products are considered profitable⁴⁹. Also, studies have shown, that when management values the product portfolio, management becomes directly related to the economic performance of the company. These are the key reasons why portfolio management and product portfolio evaluation are important part of company strategy.^{48,50}

New product strategy is a component of the business strategy. It specifies the new product goals, direction, and areas of focus. It may even specify desired levels of R&D and new product spending in specific area of focus (for example how much to invest in certain markets or products).⁴⁸

When a company has a desire for united product portfolios or design language that goes along with the company's image and strategic decisions, the designer cannot be expected to be the only guarantor of consistency between different products and product lines. Instead, design managers should develop tools that help within the design process. It should develop a global design policy, philosophy or principles. Those should go along with the strategic positioning and brand strategy.⁵¹

DIFFERENT TASKS OF DIFFERENT PRODUCTS IN PRODUCT PORTFOLIO

Companies have different strategies on how they are developing their product portfolio. The strategies for extending the product lines can be divided, generally, in two; horizontal and vertical. Companies may choose to use just one of these strategies or have a mix of both.⁵²

Within vertical line extensions, the simple idea is that lower price-point products serve for creating sales volumes and high price-point products build the brand. In this product portfolio building logic the company acknowledges that the main objective for a some portion of products is to upgrade the intangible capital for long-term success. These products are called as 'brand-builder,' 'image-builders' or 'flagship' products. They function as shaping the image of overall brand to desired direction.⁵³

Some companies offer just horizontal lines of products. An example of this kind of brand could be Essie, a company that manufactures and markets nail polishes. Their products mostly vary in different colors and finishing. This means that when Essie extends its line of products, they will introduce a new color with a specific finish, which will likely be around the same price-point as the rest of their offered products. Also, when a brand is introducing products in different product categories that aren't competing together, it's considered as horizontal extension. In Essie's case, introducing a nail-file could be considered as horizontal extension. If a brand exploits horizontal line strategy, it's hard to pinpoint which product is

brand-builder products by just evaluating its category.⁵²

Horizontal line extensions can have a positive impact on the sales of other product categories as well. For example, since Apple became the market leader of the portable music player market with iPod in the US, it gained 48 percent growth in Macintosh computers in 2006. Apple calls this as 'halo effect' which encouraged iPod users to switch their other products also to Apple deliverables.⁵⁴

Research concludes that for long-term growth, a company needs both products that test new design language, and extend the current product lines by the market demand. For example, Alessi has a product portfolio strategy which promotes testing new design language. The company produces products that may not be cost-efficient or the most functional, if the design language is interesting and novel enough. Besides testing new product language, these product innovations are considered as brand-builders.⁵³

DESIGN PHILOSOPHY

Philosophical basis of design includes subjects such as ethics, sustainability, corporate values, customer value and

48 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (1999). New product portfolio management: practices and performance. *Journal of product innovation management*, 16(4), 333–351.

49 Chen, S. (2018) *The Design Imperative. The Art and Science of Design Management*. Palgrave Macmillan.

50 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (2001). *Portfolio management for new products 2nd Edition*. Basic Books. New York.

51 Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

52 Randall, T., Ulrich, K & Reibstain D. (1998) Brand Equity and Vertical Product Line Extent. *Marketing Science*, Vol 17, No. 4, 1998, 356–379.

53 Ravasi, D., & Locacono, G. (2005). Managing design and designers for strategic renewal. *Long Range Planning*, 38(1), 51–77.

54 Utterback J., Vedin B. A., Alvarez E., Ekman S., Sanderson S. W., Tether B. & Verganti R. (2006). *Design-inspired Innovation*. World Scientific Publishing Co. Pte. Ltd. Singapore.

aesthetics. Design philosophy includes design principles and the stylistic identity of the company. It should evolve with a company's strategic and competitive scope to stay relevant^{55,56}. Ravasi and Locacono (2005)⁵⁶ point out in their study that branding and design management should support each other especially in design-heavy industries, where both Lapponia ja Kalevala Jewelry operate. They define design philosophy as 'genetic blueprint' of product development consisted of shared beliefs, which influences designer's decisions during design process.⁵⁶

In Lapponia's and Kalevala Jewelry's cases, the company had identified the core customer segments, that had growth potential, but they consisted mainly of potential customers who didn't consider the brands interesting. Both of the brands also have a strong and loyal customer base, who feel that the brand and its products are fit for their aesthetics and values. In this case, the brand essence can serve as a bridge between previous and future innovations. Having a bridge is important, especially when a company has an interest to enter to new markets or a new market segment⁵⁷.

Since the design language should feel relevant for its time, company's design philosophy should always have some room for innovation and development. Outdated design is not as desirable for the audience. For example some form and color may seem trendy and relevant in some period, but feel out-dated in other context or time.⁵⁸ For that reason, an abstract design philosophy, that consists of values and brand essence, becomes a useful tool for evaluation and source of inspiration.

BRAND AND DESIGN PRINCIPLES IN OTHER COMPANIES

Since I wanted to create brand maxims that help guide brand building processes for Lapponia and Kalevala Jewelry, I researched what kind of design and brand principles have successfully branded companies and leaders defined. Probably, the most known brand DNA definition is made by Mike Markkula, the first investor of Apple. Markkula created "The Apple Marketing Philosophy" memo, which consisted of three principles.⁵⁹ Nike has created 11 Management Maxims, which are aiming to guide employees and the representation of the brand.⁶⁰

The Apple marketing philosophy

1. EMPATHY

"We will truly understand their (customer's) needs better than any other company."

2. FOCUS

"In order to do a good job of those things that we decide to do, we must eliminate all of the unimportant opportunities."

3. IMPUTE

"People DO judge a book by its cover. We may have the best product, the highest quality, the most useful software, etc; if we present them in a slipshod manner, they will be perceived as slipshod; if we present them in a creative, professional manner, we will impute the desired qualities."

55 Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.

56 Ravasi, D., & Locacono, G. (2005). Managing design and designers for strategic renewal. Long Range Planning, 38(1), 51–77.

57 Merrilees, B. & Miller, D. (2008) Principles of corporate rebranding. European Journal of Marketing, Vol. 42 Issue: 5/6, 537–552.

58 Utterback J., Vedin B. A., Alvarez E., Ekman S., Sanderson S. W., Tether B. & Verganti R. (2006). Design-inspired Innovation. World Scientific Publishing Co. Pte. Ltd. Singapore.

59 Fast Company (2011) The 6 pillars of Steve Jobs's design philosophy. Fast Company. Retrieved August 25, 2018, from <https://www.fastcompany.com/1665375/the-6-pillars-of-steve-jobs-design-philosophy>

60 Tyler, J (2010) Nike's 11 Maxims. Jacob Tyler. Retrieved December 19 from <http://www.jacobtyler.nyc/nikes-11-maxims/>

Fast Company (2011) The 6 pillars of Steve Jobs's design philosophy. Fast Company. Retrieved August 25, 2018, from <https://www.fastcompany.com/1665375/the-6-pillars-of-steve-jobs-design-philosophy>

Nike's Management Maxims

1. "IT IS OUR NATURE TO INNOVATE."

The company sees innovation as one of its core organizational competencies.

2. "NIKE IS A COMPANY."

3. "NIKE IS A BRAND."

The "swoosh" logo is instantly recognizable around the world. Nike sees this as the symbol of its global leadership. It will enter only those markets that it thinks it can dominate. It says: 'If we can't lead it, we don't need it.'

4. "SIMPLIFY AND GO."

Nike products have short life-cycles in terms both of technology and fashion. The company believes that making quick yet skilful decisions is key to its success. This aspect of Nike's vision, together with the seventh maxim, is particularly powerful in articulating the company's hugely successful use of emergent strategy.

5. "THE CONSUMER DECIDES."

The company is keenly aware of the sophistication of its customers and it treats them as its key stakeholder.

6. "BE A SPONGE."

Employees at Nike are encouraged to be curious and open to new ideas, whatever their source.

7. "EVOLVE IMMEDIATELY."

Nike sees itself as being in perpetual motion—viewing change as a key source of innovation. This attitude can easily be observed in the wide range of products that Nike offers its consumers. It is another example of the company's use of emergent strategy to good effect.

8. "DO THE RIGHT THING."

Nike thinks of itself as a responsible global citizen, embracing the stakeholder view of corporate social responsibility. It encourages its people to be honest and transparent and to promote diversity and sustainability.

9. "MASTER THE FUNDAMENTALS."

All the innovation in the world is useless if you can't put it into action. A crucial part of Nike's success is its ability to refine its performance—the recent growth in profits suggests that it's achieving this.

10. "WE ARE ON THE OFFENSE – ALWAYS."

To stay ahead in an extremely competitive environment, Nike urges its people to act like leaders in their field to achieve victory.

11. "REMEMBER THE MAN."

The late Bill Bowerman is still held in high esteem throughout Nike, both for his understanding of athletes' needs and for his innovative spirit.

Besides Apple and Nike, I also reviewed design principles from IBM and BRAUN. A key element that seems to unite all of the design principles I reviewed, is the focus on the end-user and customer. Also, all of them recognize design as point of differentiation.^{61,62,63}

2 Design management

4 tools

I benchmarked different kinds of brand and design management tools. My objective was to find references of how to gain knowledge of the brand DNA and how companies have actualized their design strategies. Finding already existing tools for defining brands turned out to be challenging. Many design agencies have developed their own methodologies, but they choose not to share the tools, since it's part of their product offering and competitive advantage.

BRAND EVALUATION BY BRAND PERSONALITY APPROACH

A brand evaluation system should be measured and based on statistics for being efficient. One of the main responsibilities of a design manager is to infuse design variables into image and brand equity systems.⁶⁴ There are multiple tools to evaluate, how external stakeholders perceive the company's brand and products. One of them is the brand personality approach, a brand management approach which was established in 1997. The brand personality can be used to position and differentiate the brand against other competitors in the same product category.

The brand personality approach brings theories from human psychology and consumer behavior research together. From management perspective personality refers to *'the human characteristics associated with the brand.'*⁶⁵

Consumers connect automatically human-like personality traits to brands.⁶⁵ The process is described as a central aspect of consumer's symbolic consumption and construction of self. When it comes to brand management, within the personality approach it's assumed that consumers need to express themselves through brands, and that it can be the key driver for consumption. Consumers have their own identity projects, and by consuming they're constructing their own individual identity. Hence why brands that have a stronger personality, and appear more appealing, are offering a tool for self-construction and expression. This strong and attractive brand personality is seen as a competitive advantage and a way of differentiating from competitors. It also offers a platform for consumers to have an emotional attachment to the brand.⁶⁵

61 Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.
 62 Fast Company (2011) The 6 pillars of Steve Jobs's design philosophy. Fast Company. Retrieved August 25, 2018, from <https://www.fastcompany.com/1665375/the-6-pillars-of-steve-jobs-design-philosophy>
 63 Tyler, J (2010) Nike's 11 Maxims. Jacob Tyler. Retrieved December 19 from <http://www.jacobtyler.nyc/nikes-11-maxims/>

64 Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.
 65 Hedning, T., Knudtzen, C. F. & Bjerre, M. (2009). Brand management: Research, theory and practice. Routledge. London and New York. 116–121.

To learn and understand a company's brand personality, one can analyze e.g. name of the brand, name of the products, logo, tone-of-voice, style, pricing, distribution. All these elements communicate and build up the image of the brand. From the end-user's point of view, a brand can be uncovered by finding out what kind of attributes customers or additional stakeholders associate with the brand.⁶⁶

Since brand personality has become a standard approach in a brand's management, at least in the design and communication field, I wanted to find methods within my research that define, what is brand persona of Kalevala Jewelry and Lapponia. CEO of Fattmerchant, *Suneera Madhani (2017)*,⁶⁷ describes in her article three branding exercises. One of them provokes the evaluated participants to think of a brand as a person, by their many abstract traits. And finally defining, what is this person's relationship to the company's customers. Within my research, I used this as a basis of my brand persona assignment for the company's employees.

There are also other methods to define the brand persona. When thinking

of brands, one tends to think of visual representations. That's why many consultancies use pictures as tools to find the profile of a brand.⁶⁸ Visual research about the attitudes and perceptions can be done by asking participants to make collages or drawings that represent their associations of the brand. Interviews with open-ended questions are also an effective tool when evaluating the attitudes customers have.⁶⁹ Other textual tools, which I have used and found practical are adjective pairings that represent either opposites or the same idea with different tones. I've been in workshops, where participants need to define a brand with previously selected adjectives and pictures. I've found this method particularly efficient, when defining what human-like personality characteristics customers associate with the brand.

DESIGN BRIEF AS A MANAGEMENT TOOL

I wanted to treat design maxims as a tool that help guide designers. Hence, I benchmarked, what is considered as a good design brief and what is the use and meaning of a creative brief. From a designer's point of view, the design practice can be considered as problem solving,

and the design brief defines the nature of the problem that needs to be solved⁷⁰.

Creativity as definition has been treated as an artistic epiphany, or as a skill naturally possessed by a creative person. In my experience, I have found many times that managers are afraid to provide 'too much' information during a briefing process, since they might think that it limits the creativity and results to 'boring' or non-innovative solutions. Studies have showcased that listing limitations on a design brief results into 1/5 design's potential and working with relaxed constraints utilize approximately 4/5 of the potential.⁷¹ Instead of explaining limitations, effective brief could consist of important information and material, that is made to inspire designer.

Visual materials from other industries as a form of mood-board are a very commonly used tool, and many designers use it as a part of design their practice. Product's design language doesn't necessarily settle just to one industry.⁷² So, mood-boards with visual cues and inspirations from other industries could be considered as a helpful tool when creating inspiring design briefs.

Designers should know about the company and product strategy, so that they have in-depth knowledge to make it visible in their work, since that is one of the design objectives. These should be a part of the design brief. Then the designer is able to conceptualize a company's core fundamental values within her/his creations.⁷⁰

SCORING MODEL AS PRODUCT PORTFOLIO MANAGEMENT TOOL

There are different product portfolio management methods. Some of those commonly used include financial models, strategic approaches, scoring models, checklists, mapping models and bubble diagrams. Companies are usually satisfied, with the model they use, when it's user-friendly, realistic, frequently used, effective and well-understood by management. *Cooper, Edgett and Kleinschmidt (1999)*⁷³ held a study about 205 different companies located in the U.S and their product portfolio management methods. Best performing companies, benchmarkers, used hybrid of two to three portfolio management tools. Usually they used either strategic and/or financial model together with scoring model or mapping approaches.^{73,74}

66 Heding, T., Knudtzen, C. F. & Bjerre, M. (2009). *Brand management: Research, theory and practice*. Routledge. London and New York. 122–129

67 Madhani, S. (2017) Three thought-provoking branding exercises to help define your business. *Forbes*. Retrieved November 28, 2018 from <https://www.forbes.com/sites/yec/2017/08/24/three-thought-provoking-branding-exercises-to-help-define-your-business/#> | Originally published: August 24, 2017

68 Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

69 Muratovski, G. (2016) *Research for designers. A guide to research and practice*. SAGE Publications Ltd. Los Angeles.

70 Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

71 Utterback J., Vedin B. A., Alvarez E., Ekman S., Sanderson S. W., Tether B. & Verganti R. (2006). *Design-inspired Innovation*. World Scientific Publishing Co. Pte. Ltd. Singapore. 95–97.

72 Utterback J., Vedin B. A., Alvarez E., Ekman S., Sanderson S. W., Tether B. & Verganti R. (2006). *Design-inspired Innovation*. World Scientific Publishing Co. Pte. Ltd. Singapore.

73 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (1999). New product portfolio management: practices and performance. *Journal of product innovation management*, 16(4), 333–351.

74 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (2001). *Portfolio management for new products 2nd Edition*. Basic Books. New York.

Since the case companies were interested in the early phases of the design management process, which includes product evaluation, I decided to focus on benchmarking scoring models. Scoring models are good when evaluating Go/Kill projects or ranking projects against each other, in order to allocate resources. Scoring models don't usually rely on conventional economic data, but more subjective assessments of strategic variables e.g. corporate objectives, competitive advantage, and market attractiveness. This makes scoring models a relatively easy tool to utilize, if a company is interested in inviting end-users from their core segment to evaluate the products. In a scoring model, a list of evaluated criteria is developed to discriminate projects that don't fit the company's strategy or aren't cost efficient. Then projects are rated (scale usually 1–5 or 1–10) with that criterion. These scores can be multiplied by weighing the outcomes and are tallied across all criteria. The end-result is project attractiveness score that helps prioritize projects.⁷⁵

ALESSI SCORING MODEL

I reviewed Alessi's, 'Italian Factory of Design', as a benchmark of product portfolio management and R&D process. Alessi a quite unique company, since it

has created a simple and effective 'success formula', a parameter, which they use to evaluate products during new product development process. With help of multidisciplinary teams, Alessi has gradually pushed the company to expand its product lines and sustained brand repositioning.⁷⁶

Alberto Alessi has personally acted as the design manager for the company. He periodically encourages projects which commercial concerns are secondary. These projects are meant to contribute to continuous company development. Those projects explore new typologies, techniques and support cultural changes and help enrich company's brand image. Alessi receives routinely ideas (around 300 per year) from independent designers. Designers' intuition and sensitivity are considered more effective than traditional market research in capturing latent needs of users and shaping new product typologies.^{76,77}

In 1991, Alberto Alessi formalized principles which guided his evaluation of new product ideas in the previous decade. Principles were formed from analysis of approximately 300 projects in the previous years. They identified four parameters that seemed to make a difference between extremely successful

products, moderately successful products and unsuccessful products. These parameters were adopted as a guide and support to the evaluation of proposals received by the company. These parameters could be considered Alessi's version of scoring model.^{78,79}

Two parameters address core features of Alessi products - Communication-Language (CL), Sense-Memory-Imagination (SMI). If product scores poorly within these parameters, it wouldn't get to production. From this we can draw a conclusion that the products design language and its imaginativeness were a big part of Alessi's design philosophy and differentiation strategy. Two other parameters were price and functionality. Some products were approved and would go into production even when scoring poorly in these categories. Those products are in a portfolio mainly as an image-builders, upgrading the intangible capital for long-term success. The various forms of image building products could then be applied to more commercial products in an 'approachable' manner.^{78,79}

Alessi's model differs from traditional scoring models, because they don't multiply ways of different criterion. Instead, the company values CL and SMI. Hence, they won't manufacture products that

would have commercial and functional value. With these parameters, Alessi has established their unique language of form.⁷⁸

The model of Alessi became my basis for the scoring model I created in the artistic project. I found the model simple to create. Besides simplicity, it has proven successful and efficient tool for the company. However, since I'm not the design manager of Kalevala Jewelry and Lapponia, I didn't evaluate all current products together when developing the scoring model. To create the model, I needed input from the managers within the company, to understand what they considered as successful products and what was their vision for the company. Additionally, I also interviewed customers to gain a knowledge of what kind of expectations they had of the products, based on their previous knowledge of the brand.

75 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (2001). *Portfolio management for new products* 2nd Edition. Basic Books, New York. 47–48.

76 Ravasi, D., & Locacono, G. (2005). *Managing design and designers for strategic renewal*. Long Range Planning, 38(1), 51–77.

77 Moon, Y., Dessain, V. & Sjöman A. (2004) *Alessi: Evolution of an Italian Design Factory*. Harvard Business School Publishing, Boston.

78 Ravasi, D., & Locacono, G. (2005). *Managing design and designers for strategic renewal*. Long Range Planning, 38(1), 51–77.

79 Moon, Y., Dessain, V. & Sjöman A. (2004) *Alessi: Evolution of an Italian Design Factory*. Harvard Business School Publishing, Boston.

3 – 0 *Research method*

³ *Research* ¹ *approach*

My research aligns branding and product portfolio management fields together. The objective is to create the method and tools for designing products that end-users can connect with the brand and its values. To achieve this, I'll need to define the DNA and values of the case brands. In addition, I'll study what is the brand image and what expectations the brand sets for customers. The research makes contribution to branding and design management literature by emphasizing the importance of brand strategy and design philosophy in new business development processes.

My approach to this study is qualitative, and I have developed a case study. The research focuses on situations that occur in a natural setting, in 'the real world', and this case is studied in all its complexity.⁸⁰ The case company in which I focus on, is Kalevala Jewelry. The company owns Lapponia and Kalevala Jewelry brands. I chose case study as an approach to gain in-depth understanding of the essence of these brands, their brand image and how

to develop design management tools that would suit the business strategy and narrow the gap between desired identity and perceived image.⁸⁰

I'm using data triangulation, which means gathering data to research the multiple sources for establishing more reliable and credible research practice.⁸⁰ I collected the data from various documentary sources, conducted interviews and, also, by observing workshops. External and internal documents were collected for background research and insight testing purposes. Internal expert interviews were conducted to gain knowledge about the company culture, practices, values, history and beliefs. External customer interviews and focus groups were used to achieve information about how end-users perceive the Lapponia and Kalevala Jewelry brands, and how they perceive their respective product portfolios. With this multi-source data collection, I tried to eliminate possible biased perspective on the research phenomenon.⁸¹

³ *Case and* ² *research setting*

In this section, I give an overview of fine jewelry industry and its unique characteristics within Finland and Europe. I also briefly describe how the case companies operate, and define the differences between Kalevala Jewelry and Lapponia.

KALEVALA JEWELRY AND LAPPONIA

Kalevala Jewelry was founded in 1935, as a fundraising project, when writer *Elsa Hesperauta* initiated a committee of influential and progressive Finnish women to raise funds for a statue, that honoured Finnish woman. The committee decided to produce and sell ancient jewelry models from the collection of the National Museum of Finland to cover the monument's costs. The project turned out to be a success and by the end of the year over 8,000 pieces were sold. The statue got funded and the jewelry production expanded. The project originally dedicated to fundraising evolved into the most-recognized jewelry brand in Finland.^{82,83}

Kalevala Jewelry is owned by Kalevala Women's Association, which is a politically unaffiliated cultural organization

that promotes Finnish cultural heritage. It unites 56 member-organizations in Finland, as well as, four in Sweden. Kalevala Women's Association supports cultural projects by awarding grants annually. Besides giving grants, the association publishes *Pirta* journal and arranges cultural seminars, trips and celebrations. The operation is funded by divided yields from Kalevala Jewelry.^{84,85}

Lapponia Jewelry was founded by a goldsmith *Pekka Anttila* in 1960, but the company is most known from its awarded designer *Björn Weckström*, who joined Lapponia just a few years later. Weckström designed the iconic Space Silver and Lapp Gold collections, which are still in production. In 2005, Kalevala Jewelry purchased Lapponia and brought the management and production under the same roof as Kalevala Jewelry.^{85,85}

The manufacturing of these jewelries are located in Helsinki, Finland. Both brands use recycled gold and approximately 70% recycled silver in their products. Together Lapponia and Kalevala Jewelry employ around 91 people⁸⁵.

80 Muratovski, G. (2016) *Research for designers. A guide to research and practice.* SAGE Publications Ltd. Los Angeles.

81 Muratovski, G. (2016) *Research for designers. A guide to research and practice.* SAGE Publications Ltd. Los Angeles. 89, 100–104.

82 Kalevala Jewelry (n. d.) Retrieved August 12, 2018, from <http://www.kalevalakoru.fi>

83 Ranin, K. & Nikkilä, M. (2007). *Vision and Passion. Kalevala Koru 70 years.*

84 Kalevalaisten naisten liitto (n. d.) Retrieved August 12, 2018, from <http://www.kalevalaistennaistenliitto.fi>

85 Lapponia (n. d.) Retrieved August 12, 2018, from <http://www.lapponia.fi>

Since 1999, *Kirsti Doukas* has been the head designer of Kalevala Jewelry. She joined Kalevala Jewelry when the company bought Kaunis Koru in 1989. Besides having a team of in-house designers, the case brands also collaborate regularly with freelance designers.^{87,88,89}

Based on consumer research made by Taloustutkimus in 2016, Kalevala Jewelry is the most respected Finnish jewelry brand. The second most recognized jewelry brand operating in Finland is, Tillander. According to research, Lapponia is the third most respected jewelry brand.⁹⁰

Both Kalevala Jewelry and Lapponia operate in fine jewelry markets designing, manufacturing and marketing gold, silver and bronze jewelries. Today Kalevala Jewelry has ancient jewelry inspired products and modern design-pieces within their collection. Lapponia operates more in international markets compared to Kalevala Jewelry. In 2007, over 80% of its products have been exported outside of Finland.^{87,88,89}

JEWELRY INDUSTRY IN FINLAND AND EUROPE

Finland has approximately 338 companies operating in jewelry manufacturing industry and 86% of these employ a maximum of two people.⁹¹ Like most industrial designers in Finland, many goldsmiths become entrepreneurs and start businesses by themselves or with a small group of colleagues. These jewelry designers usually operate in Helsinki, or other large cities, where customer base is greater. Today, Kalevala and Lapponia Jewelry – amongst Saurom and Kultakeskus – are the biggest employers of goldsmiths in Finland.^{91,92} Resellers like Timanttiset, Kultajoussi and Laatukoru operate in areas of dispersed settlement. Most of the resellers' inventory comes from international producers. Germany has long-traditions of jewelry manufacturing, and only in Munich there are over 270 stores or boutiques dedicated to selling primary jewelries. Also, Europe's biggest jewelry fair Inhorgenta is organized in Munich annually.^{93,94}

Big multinational companies usually rely on industrial mass-production.

Many big brands have moved their factories to China because of lower manufacturing costs. Small jewelry design companies compete with bigger competitors by offering locally handcrafted jewelries and custom-made pieces.⁹⁵

Many multinational companies operating in mass-produced fashion and clothing industries have jewelries within their product portfolio. Two of the biggest European clothing companies like ZARA and H&M have jewelries in their product offering.^{96,97} Also High-fashion and luxury fashion brands have entered to the jewelry markets. Some companies have completed this by collaborating with jewelry design companies. For example, at 2015 Acne Studios collaborated with Swedish fine jewelry brand, All blues, and created a capsule jewelry collection that was sold in all Acne Studios' stores⁹⁸.

Besides fine jewelry made from precious metals, there is a market for jewelries made from alternative materials such as wood, bamboo, plastic, steel, clay, acetate, resin, textile fibers and brass. Interestingly some luxury brands have jewelry items made from really low-cost materials, such as brass, within their collections. As typically defined by the jewellery industry, this raises the ques-

tion, does the value of the product still come from the precious materials used to make a product? As an example, Gucci, Marni, Chloe and Isabel Marant have jewelries made mainly from brass in their Fall/Winter 2018 collections. *Talvitie* (2015)⁹⁵ mentions in her thesis, that especially younger consumers aren't as educated where the final price of fine jewelry comes from and many companies fail to give full details of the materials of their products.^{98,99}

KALEVALA JEWELRY'S AND LAPPONIA'S MARKET

Kalevala Jewelry's products are sold in their flagship store, webstore and by their encompassing reseller network. Kalevala Jewelry's products can be purchased not only from jewellery retailers, but also from department stores like Stockmann and Sokos. Most of the jewellery is sold to Finnish markets. The prices are starting from 40€, and most of the products are in price point between 70–300€. A big portion of Kalevala Jewelry's products are made from bronze, which of course is more affordable material compared to silver and gold. Kalevala Jewelry could be considered as democratic and inclusive brand because of the prices and good nation-wide accessibility of its products.¹⁰⁰

86 Taloussanommat (n.d.) Yritystiedot, Kalevala Koru Oy. Retrieved August 12, 2018, from <https://www.is.fi/yritys/kalevala-koru-oy/helsinki/0109579-3/>.

87 Kalevala Jewelry (n. d.) Retrieved August 12, 2018, from <http://www.kalevalakoru.fi>

88 Ranin, K. & Nikkilä, M. (2007). Vision and Passion. Kalevala Koru 70 years.

89 Lapponia (n. d.) Retrieved August 12, 2018, from <http://www.lapponia.fi>.

90 Marmai (2016) Kalevalakoru piti jälleen kultasijansa. First Published Retrieved November 28, 2018 from <https://www.marmai.fi/uutiset/kalevala-koru-piti-jalleen-kultasijansa-6601833> | Originally published: November 26, 2016.

91 Ornamo. (2018) Muotoilualan suhdanne ja toimialakatsaus 2018: Raportti muotoilualan yritysten lähiajan suhdanneodotuksista, yritystoiminnan laajuudesta ja ulkoisesta toimintaympäristöstä, yritysten oman toiminnan kehittämisen osa-alueista ja digitalisaatiosta. Ornamo ry.

92 Teollisuusliitto (n.d.) Retrieved October 6, 2018, from <https://www.teollisuusliitto.fi/tyoelama/tyohtosopimukset/kemian-sektori/jalometalliala/>.

93 Talvitie, A. (2015) Korumuotoilun tulevaisuus Suomessa: Tulevaisuuskenaaario alan ammattilaisille. Lahden Ammattikorkeakoulu. Lahti.

94 Inhorgenta (n.d.) Retrieved November 12, 2018, from <https://www.inhorgenta.com/index.html>.

95 Talvitie, A. (2015) Korumuotoilun tulevaisuus Suomessa: Tulevaisuuskenaaario alan ammattilaisille. Lahden Ammattikorkeakoulu. Lahti.

96 Zara (n.d.) Retrieved December 18, 2018, from <http://www.zara.com>.

97 H&M (n.d.) Retrieved December 18, 2018, from https://www2.hm.com/en_gb/index.html.

98 All Blues (n.d.) Retrieved November 12, 2018, from <https://allblues.se/>.

99 Net-a-Porter (n.d.) Retrieved November 12, 2018, from <https://www.net-a-porter.com/>.

100 Kalevala Jewelry (n. d.) Retrieved August 12, 2018, from <http://www.kalevalakoru.fi>.

On average, Lapponia's products are more expensive than Kalevala Jewelry's. The brand operates in luxury markets and it has premium pricing policy (the products range from 80€–46,000€). Also, the products require finer craftsmanship to manufacture these Lapponia products, in comparison to Kalevala Jewelry, since their products have less modular design solutions. Modularity means that some parts or spare parts are the same between different products¹⁰¹. A good example of this, within the jewelry production are chains and locking systems, that can be the same in a variety of products. Lapponia has always orientated towards international markets, and one of its biggest target countries is Germany, where it has a network of 119 retailers. Besides having retailers in multiple countries in Europe, Lapponia has sales representatives in United States and Japan.^{102,103}

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3 Data collection and analysis

The first objective of my data collection was to understand, what are the respective strategies behind the Kalevala and the Lapponia brand building and design management. The second goal was to gather data on the design philosophy of both of the case brands. The third objective was to understand how external

stakeholders perceive the brand, its products and communication. Overall, the goal for data collection was to gain the needed materials for the basis of a complete brand analysis.

In the table below, I describe the data collected during the research.

DATA SOURCES	DATA DESCRIPTION
External materials	News articles (11), company websites (2), Kalevala Koru 70 years book (68 pages), Rohkea. Ajassa. Aito exhibition (36 pictures collected) Flagship store visits (16 pictures collected) Instagram posts Youtube videos (11 videos between May 10, 2017 to February 15 2019. Email newsletters (6 between January 5 to February 19)
Internal materials	Lapponia Design Brief (2 pages) Kalevala Jewelry Design Brief (22 pages) Lapponia brand presentation (7 slides) Kalevala Jewelry Marketing concept presentation (14 slides) Consumer segment presentation (27 slides)
Internal interviews	7 Interviews (10hours 38minutes of audio recordings) Brand Persona Assignment (21 sheets)
Customer interviews	31 Interviews (5–15 minutes each)
Customer focus groups	7 groups, 40 participants

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¹⁰¹ Utterback J., Vedin B. A., Alvarez E., Ekman S., Sanderson S. W., Tether B. & Verganti R. (2006). Design-inspired Innovation. World Scientific Publishing Co. Pte. Ltd. Singapore.

¹⁰² Ranin, K. & Nikkilä, M. (2007). Vision and Passion. Kalevala Koru 70 years.

¹⁰³ Lapponia (n. d.) Retrieved August 12, 2018, from <http://www.lapponia.fi>.

After collecting the data, I analyzed the core content, mapped repeating themes from interviews, compared branding strategies and inspected the desired identity gained from the perceived image. The brand analysis can be divided into three; customer analysis, competitor analysis and self-analysis. Customer analysis focuses on latent and unmet needs and the segmentation of customers. Competitor analysis focuses on the brand image, identity, uniqueness, strengths, weaknesses and positioning. Self-analysis is consisted of analyzing the existing brand image, brand heritage, strategies and the company values.¹⁰⁴

40 Finally, after the brand analysis and finding gaps between wanted and perceived brand image, as an artistic project I proposed a guidance book for Lapponia and Kalevala Jewelry, which would help with brand and design management acts in the future as artistic project.

Since, I've made a non-disclosure agreement with the company and many of the information received from the company can be considered as confidential, I will not present the full analysis and my entire findings. Instead, I will use their slogan, Untamed Beauty (*Kesyttämätöntä kauneutta* in Finnish), as an example of how different data helped me to understand what it means for the brand and its stakeholders.

EXTERNAL MATERIALS

I collected external documents from multiple different sources. First, I collected visual and textual reference materials that were produced by the case company. Second, I gathered statements and interviews made by the higher management of the company. From these materials, my objective was to gain an initial understanding of the company's values, main messages, beliefs and the business itself. I'm aware that these documents aren't unbiased or objective, and for the purpose of this study they don't need to be. For the study, it was more relevant to find important themes and messages, which the case brands want to communicate to external stakeholders. These documents together with internal stakeholder interviews helped me to gain knowledge of what is - and what has been - the case brands' desired brand identity. The collection of external documents also helped with creating the interview questions for the next phases of the case study.

Since both of the case brands have been existing for decades, a lot of the material has been created during the years of operation. My main source for understanding the case brands and their history was via their official websites. Besides the official website, in 2007 Kalevala Jewelry published a book, *Vision and Passion: Kalevala Koru 70 years*, of its history, which was one of my main sources for gaining

knowledge of how and why the company was founded.

During my data collection, I also had an opportunity to visit Kalevala Jewelry's 80 year celebration Rohkea. Ajassa. Aito. (Brave. In time. Authentic. in English) exhibition which was open in multiple different locations in Finland during 2018 and 2019. I visited the exhibition in Helsinki, National Museum of Finland, and in Rovaniemi, Korundi. I collected material from both exhibitions. I took pictures of the products displayed and other visual and textual materials. I separated the pictures to those which manifested branding acts and those which represented the design language and archived them into two different folders.

As in the exhibition, I collected data with similar strategy in Lapponia's and Kalevala Jewelry's flagship-store. I took pictures of their products and packaging, that were displayed in the store. Besides products, I photographed the interior design elements, posters and window displays. I collected copies of brochures and flyers that were offered to customers.

Both of the case brands also produce a lot of content for their social media channels. I collected visual and textual material from their official social media accounts. Besides social media, I also collected pictures and slogans from their more traditional type marketing such as posters,

newspaper advertisements, TV-advertisements and digital newsletters.

All these collected materials and pictures were archived to different folders based on the type of the material, and based on whether it was brand or product communication. Due to the high-amount of material, I roughly separated the data to products in the current product portfolio and previous product portfolio. In case of marketing materials, I separated them to pre-rebranding and post-rebranding. The book, exhibition and official website showcased what Kalevala Jewelry has seen as highlights during the years of operation. The website and store were the main sources for me to understand the product portfolio of both of the case brands. Their official websites also manifest the product portfolio building and product hierarchy strategies.

INTERNAL DOCUMENTS

41 The objectives for collecting internal materials were to understand the current design management tools and goals for branding and production. The collected materials consisted of the new marketing concept for Kalevala Jewelry, Lapponia's brand presentation for buyers and their last design briefs for Lapponia and Kalevala Jewelry. These briefs consisted of the company introduction, creative brief, goals for the products, desired price-point and description of core customer.

¹⁰⁴ Borja de Mozota B. (2003) *Design Management: Using Design to Build Brand Value and Corporate Innovation*. Allworth Press. New York.

INTERNAL INTERVIEWS

Studies have shown that internal practices and culture are a major part of the brand essence.^{106,107} To gain knowledge of the internal culture containing company strategies, design processes, best practices, desired brand identity and design philosophy I interviewed internal experts of Kalevala and Lapponia Jewelry. The data gathered through expert interviews was also crucial for understanding, what are these case companies' approach to design and product portfolio management; how they identify the need for new product, how they select and brief designers, and how they evaluate design proposals and final products.

To gain a holistic view of the company and its brands, I interviewed people from different departments with varying responsibilities. The brand and design manager of both case brands provided me an initial list of people, who could provide valuable information of the company culture and history.

The interviews were semi-constructed interviews, with a basic set of open-ended questions about both of the brands and their products. Besides these questions (see p. 61–62), all interviewees got a personalized set of questions that were more specific towards their roles and responsibilities within the company. The

topics and wordings of the questions were planned in advance, to allow for an in-depth conversation about topics to take place without any confusion between me and the interviewee, I made some spontaneous additional questions and clarifications during the interviews. I also prepared a visual reference of the product portfolio, from the company website, when talking about the products of the case companies. The interviews were recorded by phone and lasted approximately 1,5 hours each. I took notes of the answers, during my interviews, as a precaution, should the recording have problems.

Besides the interviews, I conducted a brand persona assignment to the interviewees. The goal of this assignment was to gain knowledge of how the internal experts see both Kalevala Jewelry and Lapponia as a persona. I had prepared a printable, and digitally fillable PDF, with questions about the brand persona. The interviewees got to choose if they wanted to fill out the assignment digitally or by pen and paper. The initial plan was to hold a workshop with the interview participants about Lapponia and Kalevala Jewelry's brand personas, but due to logistic and time-management issues, I sent the PDF's with instructions few days before interviews. After the interview, I went through the brand persona assignment with the interviewees. I asked them

to explain the answers, and introduce the persona to me with their own words. With this approach, I wanted to exclude possible misunderstandings when going through the assignments by myself. Printed and hand-filled assignments were photographed and archived within the same digital folder as the digitally filled PDFs.

The roles of the people I interviewed varied greatly. I interviewed the current CEO, *Riitta Huuhtanen*, Brand and Design Manager *Maria Uunila*, Head Designer of Kalevala Jewelry *Kirsti Doukas*, Product Manager of Kalevala Jewelry *Mari Kotka*, Product Manager of Lapponia *Raili Hautanen*, Sales Manager *Liisa Kettinen* and Shop Manager *Ville Jokela*. These people were selected with help of the Design Manager *Maria Uunila*. She gave me a short description of the responsibilities and knowledge of the interviewees. I used the descriptions as a base for the unique set of questions to each person. I also did Google research and browsed through their LinkedIn profile to gain additional information about their expertise.

After the interview, the phone recording was transcribed. Content analysis was conducted to understand the core meaning of the answer and find repeating patterns from the data. I collected the answers and filed them on an excel spreadsheet, giving each question its own column and each interviewee its own row. I highlighted the core meaning of the answer with bold text

and collected these to another row on the question column. I found this the best way to manage the data, and find which positive and negative attributes were repeated in the answers. I also used the interviews to understand more in-depth findings that had been made during internal and external data collection.

I conducted casual interviews without any planned questions with salespersons at the Lapponia and the Kalevala flagship stores between customer interviews. These interviews weren't recorded or archived. I used the interviews more as a tool for testing the insights gained from the information that I already had.

CUSTOMER INTERVIEWS

According to Merrilees and Miller (2008), when revitalizing a brand with long heritage, the company should be sensitive towards their existing customer base. In order to cater both for existing and the participated needs of new customers, it's important that the company has deep knowledge of its customers' needs. (Merrilees & Miller, 2008.) One of the objectives of the data analysis, was to find the customers' perceived image of the case brands. What are the strengths, the uniqueness, of the brand in the consumer's mind. Since the companies have existed for decades, the focus of communication has varied which has created many layers in the brand image. Although the case of Kalevala and Lapponia Jewellery is not

¹⁰⁶ Chen, S. (2018) *The Design Imperative. The Art and Science of Design Management*. Palgrave Macmillan.

¹⁰⁷ Merrilees, B. & Miller, D. (2008) Principles of corporate rebranding. *European Journal of Marketing*, Vol. 42 Issue: 5/6, 537–552.

about rebranding, I found it important to understand the needs of the desired customer and the current customer.

Holt (2003)¹⁰⁸ provides four primary criterias to measure a brand's health and evaluate its marketing effectiveness. The first one is customer behavior; how loyal they are and how frequently they consume a brands offering. The second being, attitudes and the third, relationships towards the brand and its products. The final criteria is equity or perceived value of the products. Through customer interviews and workshops, I tried to get answers within these criteria.

I conducted structured customer interviews during six different days in January and February 2018. The questions focused on how the customers perceived both the case brands and their products (see p 63). The interviews were held in the respective case company's flagship store in Helsinki city center. I let the customers run their intended errands and browse the store, for a while, to get an overview of the store layout and displays of product portfolio. When asking questions related to products, the interviewees had the products that were displayed in the store as visual help. The products displayed changed between the interviews, since the end of January the sales season came to an end and the products being offered with discount price were taken away from the

store displays. Each interview lasted 5–15 minutes, and I interviewed 31 customers.

I took notes of the answers in each interview and collected the answers to an excel sheet giving each question its own column and each interviewee their own row. I also wrote short descriptions of the customers' age and style. I did this test, because I wanted to emphasize the answers of the desired core segment and I wanted to see if the attitudes differentiated in different demographics.

CUSTOMER FOCUS GROUPS

Product and brand evaluation focus groups were held for evaluating exclusively Kalevala Jewellery. The company had several new products on their NPD process and evaluating their desirability was one of the main objectives during focus groups. Due to NDA, I can't describe the workshops methods and content in much details. Certain demographic groups were chosen by Kalevala Jewelry to customer workshops. One of these demographic groups had been defined as the desired core customer segment, which also had potential for future growth. I observed 8 out of 14 customer workshops that were being held during February 2018. During these workshops, participants got to evaluate and discuss about Kalevala's possible new products, current product portfolio and brand image. Besides the focus group participating, there was an outsourced

consultant facilitating the workshops. I and Kalevala Jewelry's representatives got to ask additional questions freely from the participants within the time-frame. The time reserved for each workshop was around 3 hours with a short coffee break included. There was 3–9 participants in each workshop and all-together they totalled 40.

I took notes during the workshops. I paid my attention specifically towards the opinions and comments concerning the brand image, attitudes towards the brand and its products, attitudes towards competitors and the perceived value of their products. Straight after the workshops, I went through my notes and corrected mis-spellings and misinformation. I transferred the customers answers to an excel spreadsheet following the same guidelines and parameters as previously used. I highlighted the core meaning of the answer with bold text and collected these to its own row on the question column. My content analysis was conducted to understand the core meaning of the answers and find repeating patterns from the data.

108 Holt, D. (2003) Brands and Branding. Harvard Business School Publishing, Boston.

4 – 0 *Research findings*

When analyzing the external materials, I got a clear understanding of both case brands' histories, which is well-recorded and conceptualized. In Kalevala Jewelry's case, the founding story is repeated in multiple data sources. This is also related to the unique ownership status of the company. The ownership structure and founding story is highlighted on Kalevala Jewelry's exhibition, Vision and Passion book and on their website. The second repeating topic in the data was the country of origin. Every process of the company from management to manufacturing is located in Finland. Many products have stories and names which are branded Finnish through associating them to Finnish history, well-known Finns, Finnish nature or culture.^{109,110}

I found that craftsmanship and design was emphasized in multiple data sources. Kalevala Jewelry informs most the designers of the products on their website. When purchasing a product, customers also get a small flyer inside the packaging, where there is additional information about the designer and a product story. The last noticeable repeating subject was "being untamed" and "untamed beauty," which

is Kalevala Jewelry's new slogan. The slogan was introduced in 2017 during a brand revitalization project. This subject was repeated in most of other materials except their Vision and Passion books, since it was released 10 years before the new brand revitalization. Previously, Kalevala Jewelry's slogan was *Step into a Story* (Astu Tarinaan in Finnish). These repeating themes became the starting point of defining what is Kalevala Jewelry as a brand.^{109,110}

A repeating theme in Lapponia's external materials is art and artistry. Before the brand's current slogan *The Art of Expression*, their slogan was *Lapponia – The Art*. Like in the case of Kalevala Jewelry, Lapponia also communicates the high-level craftsmanship in their materials repeatedly.

Nature, space and natural phenomenon are a theme which is repeated in the external data collected. This can be seen in the naming of the jewellery series (e.g. Winter pearl, Frozen Amethyst, Space Silver) and the descriptions of the brand. Also, Nordic subjects such as Lapland and winter are repeated throughout their communications.^{110,111}

Lapponia highlights its designers in their external materials. For example, on their website one can find products based on, who has designed them. Also, the unique vision, design aesthetics and design philosophy of an individual designer is promoted by anecdotes or quotes from each designer. My findings from the materials were that the company values the designer's unique approach.

Lapponia's most known pieces are designed by Björn Weckström. His designs have won design awards, as well as, being worn by many globally-known celebrities, also, they gained a lot of international exposure after his products appeared in *Star Wars*, 1977. It was apparent, from my investigations, that Lapponia promotes *Björn Weckström's* design more than any of their other designers. Until 5th of March in 2018, Lapponia had published 84 pictures on their Instagram profile, all of which had Weckström's designs or quotes as content. The second most mentioned designer was *Chao-Hsien Kuo*, who was mentioned in 26 pictures or captions. The rest of the designers (*Lisbeth Busman*, *Zoltan Popovits*, *Mari Isopahkala*, *Taru Harmaala*, *Paul Hovgaard* and *Christopher Burger*) were mentioned in the Instagram content from 1 to 22 times.^{112,113}

I made content analysis of internal materials and identified which themes were repeated in the data. I compared these themes to external data, and some of themes supported the previous findings. Unfortunately, due to the non-disclosure agreement, I can't explain the findings in detail.

Especially the briefs manifest, where the company wants to be in the future and how they are positioning themselves in the market, since products in the current design process are the source of revenue in the near future^{114,115}. I used the design briefs when identifying the most important core themes of the brands. Lapponia's brand presentation was also used when identifying the most important themes and values. The brand presentation's purpose is to crystalize and differentiate the brand – and of course make it more desirable than the competitors, which makes it a good basis for analyzing the values and beliefs.

Through the interviews, I got a good overview of how the company culture is, and how it has been changing through the years. Most of the interviewees have been employed by Lapponia and Kalevala Jewelry over 15 years, and they have had different roles and responsibilities

109 Kalevala Jewelry (n. d.) Retrieved August 12, 2018, from <http://www.kalevalakoru.fi>.

110 Ranin, K. & Nikkilä, M. (2007). Vision and Passion. Kalevala Koru 70 years.

111 Lapponia (n. d.) Retrieved August 12, 2018, from <http://www.lapponia.fi>.

112 Lapponia (n. d.) Retrieved August 12, 2018, from <http://www.lapponia.fi>.

113 Lapponia Instagram (n. d.) Retrieved March 5, 2018, from <https://www.instagram.com/lapponiajewelry/?hl=fi>.

114 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (2001). Portfolio management for new products 2nd Edition. Basic Books. New York.

115 Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (1999). New product portfolio management: practices and performance. *Journal of product innovation management*, 16(4), 333–351.

throughout their years of employment. This means that many of the staff members interviewed had insights and knowledge outside of their precise current role.

From the interviews, I gained more in-depth knowledge about what the findings of external and internal materials meant to management and employers. This helped me to identify which attributes and values were considered most important. My assumption is that the most valued messages were saturated within the answers, since they must be part of the company's daily culture or they have been repeatedly highlighted by the management.

48 The company culture itself embodies some values that aren't as apparent for the end-users. Still a company culture is essential for the brand management, since employees represent the brand and their practices manifests the culture and values.¹¹⁶ Through the expert interviews, I got insights into what the real everyday values of the case brands were. I learned what kind of successes are celebrated and what are the rituals of celebration. I gained knowledge of what other practices and decisions are valued inside the company. This information was later used when developing the brand maxims.

I discovered that the brand persona assignment I gave to the interviewees was

not completely successful, when trying to understand the characteristics of the case brands. Especially in the case of Kalevala Jewelry, the experts struggled to separate the brand persona from Kalevala Jewelry's average customer. This wasn't as apparent in Lapponia's case. My assumption is that this is due to Lapponia's recent brand workshop and rebranding project, where this same subject had been a topic. The brand persona assignment could have been more fruitful to hold for external stakeholders for avoiding the past knowledge of the average customer. The other option could have been to hold a workshop where I could have guided the thinking process.

Since I've made a non-disclosure agreement with the company and many of the information gotten from the company is considered to be confidential, I won't present the full analysis and findings. Instead, I will use *Kesyttämätöntä kauneutta*, Untamed Beauty, as an example of how different data sources helped me to understand the meaning of those findings.

Experts defined Untamed Beauty as something that empowers people by taking a stand. Expressing oneself, without strict norms that are set by the society, was repeated in every answer. Being unique, different, bold and accepting oneself as they are was the content of the Untamed Beauty. It's less to do with aesthet-

ics, like one could assume from the word beauty, but more to do with self-expression and being, whatever the Kalevala woman wants to be. The word *untamed* was associated with strength and boldness.

From the customer interviews, I gained knowledge of what kind of jewellery the customers consider being most recognizable for the case brands, and which products they thought represented the archetype of the products. Customers were surprisingly unanimous when describing the product archetypes and products which they saw ill-fitting of the brand. Also, I gained information of how customers differentiated the case brands and what unique features they saw in both brands, compared to other competitors.

One finding was that there seems to be a link to products that have had bad sales performances, and products that customers don't seem to find fitting to the brand and its product portfolio. Customers pointed, mostly, at products that were going to be discontinued from manufacturing, when asked, which products they thought were least like *Kalevala Jewelry-type*. However, this is only an assumption, since I haven't had an access to the sales performance of individual products. Then again, there's been previous studies that support the finding that customers usually prefer to choose products that are expected from a brand.¹¹⁷

Based on the interview, the customers also seemed to define Untamed Beauty like Kalevala Jewelry's managers and employees. They related unique self-expression and not being constrained by society's beauty norms to the slogan. Some of the interviewees also attached adjective *natural* (*luonnollisuus* in original language) to the message. Customers also pointed out that Kalevala Jewelry's products aren't as *basic* and *general* as its competitors. Many described Kalevala Jewelry's design language as *unique*, *original* and *bold*. These attributes relate to the company's slogan, which I find as good support for the idea that brand attributes can lead the design evaluation process. Customers also described products that they didn't seem well-fitting for the brand, with terms like *too general*, *basic*, *naïve*, *girly*, *stereotypic* and *impersonal*.

From the workshops, I gained data of how customers perceive Kalevala Jewelry as a brand, what are their attitudes towards the brand and what do they think of the respective current product portfolio. I also gained understanding of what kind of things they value and evaluate when making a purchase decision. Participants also described what kind of jewelry-users they are.

Findings regarding the current product portfolio were aligned with previous findings made. Participants found similar

¹¹⁶ Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.

¹¹⁷ Borja de Mozota B. (2003) Design Management: Using Design to Build Brand Value and Corporate Innovation. Allworth Press. New York.

products ill-fitting for Kalevala Jewelry, as the experts and customers at the flagship store. Also, workshop participants described the products that weren't desirable to them with similar attributes to the description, that the customers in the store had used, when describing products least desirable and unsuited to the brand, Kalevala Jewelry. My discovery was that experts, current and targeted customers seem to have a fairly unified understanding of what kind of product doesn't fit for the brand.

When analyzing the data of the most desirable products and the products that participants found suiting for Kalevala Jewelry's brand, there was more dispersion. Again, the opinions about products, which were considered the most well-fitting and the least well-fitting for the brand, were quite consistent. But when analyzing answers about the most desirable products for purchase, the answers weren't as consistent. Participants seemed to categorize products from the current product offering into four different design language groups. First, what represents the brand most clearly and how is it aligned to the brand's story and heritage. Secondly, what appears to be non-brand related and out-of-line with the brand values. Also, when evaluating new products innovations many participants saw products belonging to this design language group too delicate, girly and naïve. This was seen as contradic-

tory to the brand's core message of Untamed beauty, which represents diversity of womanhood and expressing yourself as you are.

Participants categorized a third and fourth group, which had different design languages from the two previously mentioned groups. Depending on the individual style of the participant they either found these products or product groups desirable for the purchase or not. I identified three different style groups from the desired core customer segments based on the findings from the workshop. These three style groups were drawn to the three different type of product design languages; Kalevala Jewelry's 'heritage' products, minimalistic products and products, that take inspiration from current trends.

5 – 0

Custom design management tools

The aim of the brand definition was to find it's core, which should not change over time, and to find assurances that the existing customer base recognize the brand and feel connectivity to the new way of communication and new product offerings. The other objective of this grouping and by creating brand maxims, is to help management to acknowledge, what sort of acts, messages and experiences fit for the brand. This way the core should not only constrain, but inspire internal management and employees to seek further possibilities with the essence of the brand.

The plan for the artistic project was to achieve the objectives by developing brand maxims which will guide holistically Lapponia and Kalevala Jewelry's processes and communication. These maxims are the future guidelines for all aspects that shape the customer experience; from first contact, to the final product. For example, advertising or social media that continues through the life of the product and the services around it. Other parts of the artistic project focused more on the product portfolio management. I wanted to create an evaluation

tool for new projects, that would build the product offering to fit more to the branding strategy.

DEFINING BRAND MAXIMS

I compared and analyzed all the data gained from content analysis. I categorized the findings into *The brand essence* and *Customers' expectations*. The content of the brand essence consisted of repeating the most important data related to the essence of the brand. I narrowed the themes found through this process into 10 different categories for both case brands. When making selections about the themes, my goal was to eliminate those that were overlapping, and those that did not seem to be aligned with the most important values or the vision and aspirations of the company. The final 10 themes became the basis of the brand maxims. Each maxim became a short slogan-type abstraction of what the brand is. The abstractions were created by describing the identified and selected themes in an abstract and comprehensive way. In addition, I added a short description of what the maxim meant and how it came to be the design manual.

All of these different brand maxims, which convey themes and ideas, bring along certain customer expectations. A brand serves as a guarantee during the purchase decision. I paired the 10 brand maxims with the customers' expectations, that were collected during workshops and interviews. These expectations weren't limited to the brand, but instead, were also related to the communication and their product and service offering. Findings of customer expectations were used as an additional guidance when creating explanations of brand maxims in the design management manual. Also, expectations related to products, were used when creating the product portfolio management scoring model.

As an example, I defined *Being Untamed* as one of the maxims. For the guidance book, I defined what is the meaning of this maxim. As a mission, Kalevala Jewelry wants to empower people and its products as statement pieces. I also described, what kind of expectations customers have to the brand communication and to Kalevala Jewelry's products based on this maxim. These definitions were based on the data analysis and findings.

DEVELOPING A SCORING MODEL

Product is a major part of a brand, and many product features (e.g. design language or source of inspiration) and addi-

tional materials (such as a product story) have an impact on the brand and the perceived value of the product. Hence why brand strategy and goals can be utilized when creating new products.¹¹⁸ I identified, which brand maxims can be supported when designing a new product. Not all of these maxims can be considered as guidance for NPD, but most of them should, since they all have an impact on brand equity and customer expectations.

As explained before (p. 31–33), the scoring model is used to evaluate products' desirability. Usually scoring models have selected evaluation criteria. Each criterion then has then multiple different descriptions varying from flawed to ideal outcomes. I decided to have relatively simple descriptions varying from undesirable to ideal. In between, there is also a neutral option. Scoring models should be simple and easy to use, since they should help with making efficient decisions when evaluating products even against each other¹¹⁹. Hence, my goal was to have clear contrast between each option. Thus, the user of the model could easily identify which answer suit the best project being evaluated. All together, I decided to have five (5) different definitions, which had scoring numbers from 1 to 5. The most undesirable option getting 1 point and the most ideal description getting 5 points. The maxims, which I identified suiting for

evaluation purposes, were used to define the ideal. It also guided, what would be the most undesirable result for the product. The neutral option was described by marking a product with the number 3, keeping the status quo of the product portfolio and the industry standard. Products getting 1 point in some criterion were affecting on the product portfolio and the brand in a negative way. And the products scoring high would build the brand and product portfolio to desired direction. To help me with defining and describing the ideal result, I made descriptions of what are the expectations that end-users have towards the criterion. This was also helpful, when evaluating if the maxim could be used for creating scoring models criteria.

In the table below I showcase an example of how *Being Untamed* is evaluated by the scoring model developed. The scoring model that I developed had 5 other criterion, which means that the highest score the product potentially could have is 30.

CRITERION	QUESTION	SCORE				
		1	2	3	4	5
Mission: Untamed Beauty Kalevala Jewelry wants to empower people. Jewelries and their messages should not contradict this mission	Does the product fit to Kalevala Jewelry's mission?	Product contradicts with Kalevala jewelry's mission. Products, its name and its story reinforce stereotypes.	Some product features can be interpreted to be in contradict with the mission.	Product, its name, its story and design language are neutral. It doesn't take a stand for or against the mission.	Product, its name, design language or story takes inspiration of subjects that empower people.	Product manifests Kalevala Jewelry's mission from all perspectives. Product is a statement piece from behalf of being untamed for its user.

¹¹⁸ Holt, D. (2003) Brands and Branding. Harvard Business School Publishing, Boston.
¹¹⁹ Cooper R. G., Edgett, S. J., & Kleinschmidt, E. J. (2001). Portfolio management for new products 2nd Edition. Basic Books. New York.

6 – 0

Discussion and conclusions

Branding strategies and product portfolio management theories are well-covered in previous studies. But in the extent of my knowledge, my research has novel objective to find practical methods to link these two fields together. Besides academic contribution, I find that my research can help professionals (who are interested in developing products and services that fit for certain brand, its values and its end-users) in their practice.

My findings from the case is that for creating design management model which narrows the gap of desired identity and brand image, one needs to define the following things. First, a company needs to define, what is the brand and its vision. What is the strategic intent of the company? What are the key messages, values and ideas that build the brand? What does the company want to become? In this phase, understanding the core idea or essence is important. The essence serves as an umbrella for the other brand messages which are more flexible and open for change.

Like the previous literature review suggests, brand definition should be done

with abstract terms. Abstract definitions are more effective when applying them in different operations, and they hold consistency over a longer period, in an ever-changing environment. The brand definition, which contains key messages, values and ideas, can then be used when developing brand maxims for guidance. Further definitions (together with the selection) of the maxims can guide the brand identity creation to desired direction, within the constraints of the brand DNA. The method of using multiple different data sources for analyzing company's desired identity, which Cheng, Hines and Grime (2007)¹²⁰ employed in their study, was also helpful in the case of Kalevala Jewelry and Lapponia. I had a similar approach in my research. But I added a layer of trying to design tools that would narrow the gap through design management. Also, in my study, the upper management interviews and collection of internal materials were vital for defining what the companies aspired to become.

Secondly, a company needs to understand, what are the expectations that the brand sets to customers. These ex-

pectations can then be addressed during the NPD and other operations in which branding strategy is relevant. A basic idea for when creating this tool was that each maxim defines an idea, and each unique idea sets expectations. If these aren't met, customers find that the evaluated subject is not aligned with the desired identity and thus creates a contradictory image in the minds of the consumers. Eventually, when there's enough repetition of these contradictory messages, the perceived brand identity starts to disassociate greatly from the desired brand identity due to customers previous experiences and attitudes shaped by them.

I'll use Kalevala Jewelry's slogan, Untamed beauty, as an example of how I designed the tool. Kalevala Jewelry's slogan is a concrete sign of how the company has chosen to abstract its distinctive character. To understand, what does it mean for the company and what are the connotations towards it, I asked the internal experts, what meanings they attach to their slogan. This is how I gained knowledge of the main idea of the slogan, vision and ideal identity of the company. From the customer workshops and interviews, I gained knowledge from the participants, what kind of meanings and values they had to the concept of Untamed beauty. From this data, I got an initial understanding of the expectations of the customers related to the slogan. Also, I gained knowledge of how customers perceived the slogan and if

they perceived contradiction between the slogan and company's products. From the focus group workshops and customer interviews, I also gained other data related to expectations and attitudes they have towards the brand and its products. I categorized these to find connections with each initial brand maxim. So, as a result of data analysis, I could find what kind of expectations the idea of Untamed beauty sets to the customers, and what kind of products customers feel are aligned with the slogan and what kind of products are contradictory to the slogan. These two points became a basis of the opposite ends of the scoring model. New products that score high when using the scoring model, should then be perceived wellfitting for the brand and its values in sight of customers.

To conclude, the aim of the brand maxims and scoring model is to develop products that fit for the brand and meet the customer expectations (figure 1). As a result, the product archetype should convey the essence of a brand and its vision and meet customer expectations. Many other product portfolio management tools, like the one created by Alberto Alessi (figure 2), are considering only the company vision and brand values. I wanted to extend the knowledge by designing a branding and product portfolio management tools that would consider also the perceived brand image and expectations of customers.

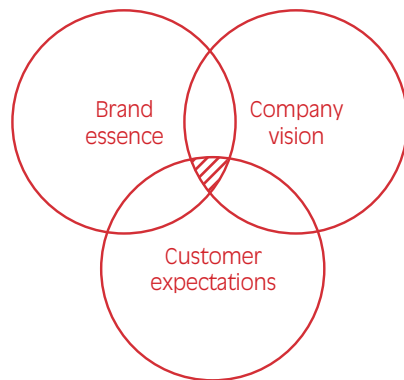


Figure 1.

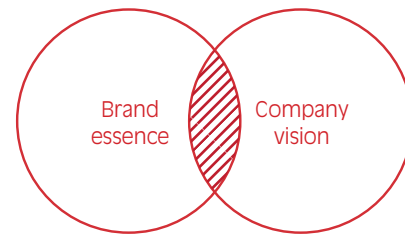


Figure 2.

There are also strategic decisions a company can make during the process of developing tools that narrow the gap of desired and perceived identity. One example is, whose opinion should have a greater impact. During the case, I interviewed both the desired core customer and other segments. As a strategic decision with the case company management, I weighed the answers of the desired core audience.

Brands are evolving organically, and over the time customers attach different meanings to them. Even if the brand doesn't change, the context where brand operates, is in constant change.^{121,122,123} It's also vital for the brand, that customers can connect its previous acts to the current ones. Otherwise, the brand starts to lose its authenticity and continuity in the sight of its

customers. Due to these reasons, creating brand maxims that guide the company's branding acts should be timeless. By evaluating products and brand communication with the help of scoring model based on brand values, essence and customer expectations, the brand should eventually have a product portfolio that speaks for its values and seems authentic.

Like previous literature suggests,^{121,124}

I found that abstract definitions worked better when defining the core of a brand. Abstract values are more flexible to implement in different operations and they can guide e.g. new business development, employer branding, visual communication, as well as, marketing. Abstract values are also more adaptive in changing culture and context.

7 – 0 *Limitations and future research*

The study shed a light on the complexity of brand definition and product portfolio management in design-intense industry. Since the case study was conducted only based on company's current product portfolio and the products in their current research and development process, it's hard to evaluate the effectiveness of the design management tools that were developed during the research process. Brand building is a long-term process and introducing new products to the market takes a lot of time. It would be beneficial to follow the performance of new products that get through the briefing and evaluation process. Additionally, further studies could investigate how the products that get introduced to the market have affected the perception of the brand and the product archetype.

The design management tools created have been evaluated by the perspective of design managers of the company. It would be valuable for future research to gain knowledge of, how supportive the tools are from designers' perspective.

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122 Petromilli, M., Morrison, D., & Million, M. (2002). Brand architecture: building brand portfolio value. *Strategy & Leadership*, 30(5), 22-28. doi:10.1108/10878570210442524

123 Santos, F. P. (2013) Brands as semiotic molecular entities, *Social Semiotics* 23 (4), 507–516

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Appendix 1: Interview questions to internal experts (in original language)

TAUSTA

Mitä teet Kalevala Korulle? Kuvaile tehtävääluettasi.

Mitkä ovat sinun vastualueesi?

Millainen on työskentelyprosessisi? Kuvaile työskentelyäsi.

Työskentelykulttuuri

Millainen työskentelykulttuuri Kalevala Korulla on? Kuvaile Kalevalan työskentelykulttuuria.

ARVOT

Mitkä ovat henkilökohtaisia arvojasi?

Millaiset henkilökohtaiset arvot ohjaavat työskentelyäsi?

Mitkä ovat mielestäsi Kalevala Korun arvot?

Miten Kalevalakorun arvot näkyvät töissä?

Miten Kalevalalaisten naisten liitto ja kulttuurin tukeminen näkyy sinun työssäsi?

VIESTIT

Mitä *Kesyttämätöntä kauneutta* tarkoittaa sinulle?

Mitä *The art of expression* tarkoittaa sinulle?

KILPAILUVALTIT JA ERITYISPIIRTEET

Miten Kalevala Koru eroaa muista korubrändeistä?

Mitkä ovat mielestäsi Kalevala Korun vahvuudet?

Miten Lapponian eroaa muista korubrändeistä?

Mitkä ovat mielestäsi Lapponian vahvuudet?

Suurimmat Lapponian ja Kalevalan eroavaisuudet?

DESIGN-FILOSOFIA JA MUOTOKIELI

Mikä tai mitkä korut mielestäsi kuvaavat parhaiten Kalevala Korua? Miksi?

Mikä tai mitkä korut mielestäsi kuvaavat parhaiten Lapponiaa? Miksi?

Mikä tai mitkä malliston korut kuvaavat vähiten Kalevala Korua tai eivät sovi mallistoon? Miksi?

Mikä tai mitkä malliston korut kuvaavat vähiten Lapponiaa tai eivät sovi mallistoon? Miksi?

Mikä on mielestäsi Kalevala Korun design-filosofia?

Mikä on mielestäsi Laponian design-filosofia?

Miten Kalevala Koru briiffaa suunnittelijan? Miten sinä perehdyttäisit Kalevala Korun suunnittelijan?

Miten Lapponia briiffaa suunnittelijan? Miten sinä perehdyttäisit Laponian suunnittelijan?

KOHDERYHMÄ

Kuka on Kalevala Koru -nainen?

Kuka on Lapponia-nainen?

TULEVAISUUS

Mitä näet Kalevala Korun ja Laponian haasteina?

LISÄKYSYMYKSET

Miten Kalevala Korun markkinointi ja viestit ovat muuttuneet aiemmasta?

Mitä korut myyvät parhaiten?

Miten asiakkaat ostavat korua?

Mitkä ovat olleet Laponian käännekohtia?

Mitkä ovat olleet Laponian huippuhetkiä?

Miten Kalevala Koru on kehittynyt vuosien varrella?

Appendix 2: Interview questions to customers (in original language)

TAUSTA

Mistä syystä tulit asioimaan liikkeen? Milloin ostat koruja ja kenelle?

Missä tilanteissa käytät koruja? Miten kuvailisit tyyliäsi?

KALEVALA KORUN BRÄNDI

Millä adjektiivilla kuvailisit Kalevala Korun brändiä? Mitä mielikuvia?

Mitä kesyttämätöntä kauneutta tarkoittaa sinulle?

Mikä on suhteesi Kalevala koruun?

Miten erotat Kalevala Korun muista korubrändeistä?

Millainen on Kalevala Koru -nainen?

TUOTTEET

Miten kuvailisit Kalevala Korun koruja?

Miten tunnistat Kalevala Korun korun?

Mikä koru kuvaa parhaita Kalevala Korua? Mikä koru tulee mieleen Kalevala Korusta?

Onko valikoimassa joku koru, joka ei tunnu Kalevala Korun korulta?

Millainen on hyvä Kalevala Korun koru? Millaisia odotuksia sinulla on Kalevala Korun korulle?

Millaisia koruja toivoisit valikoimaan?

Onko sinulla suosikki korua Kalevala Korulta?

LAPPONIAN BRÄNDI

Kuinka kuvailisit Laponian brändiä?

Mitä eroa näet Laponiassa ja Kalevala Korussa?

Millainen on Lapponia-nainen?

TUOTTEET

Miten kuvailisit Laponian koruja?

Mistä tunnistat Laponian korun?

Appendix 3: Brand persona assignment (in original language)

KALEVALA KORUN JA LAPPONIAN PERSOONA

Ohjeita:
Kuvittele Kalevala koru ja Lapponia
persoonina – ihmisinä.

Älä ajattele niinkään tuotteiden
loppukäyttäjiä, vaan enemmän mielikuvia,
joita sinulla on näistä brändeistä
kokemuksiesi perusteella.

Millaisia persoonia he olisivat? Miten
he käyttäytyisivät? Mistä he pitäisivät
ja eivät pitäisi? Mitkä asiat ovat heidän
vahvuuksiaan ja heikkouksiaan. Millainen
maku heillä on?

Millainen suhde sinulla on heihin,
ja heillä toisiinsa?

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1. KALEVALA KORUN PERSOONA KUVAILE KALEVALA KORUA HENKILÖNÄ

Millaisista asioista hän on kiinnostunut?	Kuvaile hänen makuaan? (Esim. suosikki ruoka, matkakohde, vaatealiike. Millaisesta musiikista, kulttuurista tai viihteestä hän pitää?)
Millä adjektiveilla kuvailisit häntä?	Mitkä harrastuksia hänellä on? Mitä hän tekee vapaa-ajallaan?
Mitkä asioita hän arvostaa?	Mitkä ovat hänen paheensa?
	Millainen on suhteesi häneen? Missä tilanteissa kohtaatte?

2. LAPPONIAN PERSOONA KUVAILE LAPPONIAA HENKILÖNÄ

Millaisista asioista hän on kiinnostunut?	Kuvaile hänen makuaan? (Esim. suosikki ruoka, matkakohde, vaatealiike. Millaisesta musiikista, kulttuurista tai viihteestä hän pitää?)
Millä adjektiveilla kuvailisit häntä?	Mitkä harrastuksia hänellä on? Mitä hän tekee vapaa-ajallaan?
Mitkä asioita hän arvostaa?	Mitkä ovat hänen paheensa?
	Millainen on suhteesi häneen? Missä tilanteissa kohtaatte?

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3. KALEVALA KORU JA LAPPONIA KUVAILE HENKILÖIDEN SUHDETTA

Mitkä asiat yhdistävät Lapponiaa ja Kalevalakorua?	Millainen suhde Lapponialla ja Kalevala Korulla on toisiinsa?
Millaisia eroavaisuuksia heissä on? Miten heidän persoonansa tai makunsa eroavat toisistaan?	

