Xinlei Zhou

Master's thesis

Arctic Art and Design

Autumn 2023

Instagram Branding Frame for Arctic Artists and Designers Based on Service Design

Abstract

In the remote Lapland region of Finland, Arctic artists and designers face challenges due to the limited local market and networking opportunities. This research leverages social media, notably Instagram, to boost their visibility and market presence.

Grounded in digital service design and participatory design, the study employed the Double Diamond model across three phases: Interview and landscape analysis, Generating Workshops, and Prototyping. Data sources included interviews, landscape analysis, participatory workshops, and service prototypes.

The data gathered shed light on Arctic artists and designers' motivations, challenges, and branding practices. It also yielded a frame with tailored 68 recommendations, covering themes, scheduling, content, and services. These recommendations facilitate branding, visibility, engagement, and efficiency.

Keywords: digital service design, social media branding, arctic art and design, participatory design

Table of Contents

Introduction

In the realm of Arctic art and design, particularly within the remote reaches of Finnish Lapland, the dynamics of branding visibility and market reach have emerged as significant challenges. This research is poised to investigate the potential of social media, with Instagram taking center stage, as a catalyst to surmount these challenges. The primary objective is to furnish Arctic artists and designers with recommendations that can empower them to bolster their digital presence.

This research holds contemporary relevance not only within the Lapland region but also on a global scale. In the Finnish Lapland context, it addresses the unique predicaments confronted by artists and designers who operate within a geographically secluded and relatively isolated environment. Here, they grapple with limited client bases, constrained local markets, and restricted networking opportunities, which necessitate strenuous efforts for market expansion and participation in exhibitions and events. On a global scale, this research aligns with broader discussions concerning how remote artists and designers can harness social media to stimulate their personal growth and contribute to the economy.

My personal experiences have played a role in moving this research forward. My role as the administrator of the @studyinlapland Instagram account, dedicated to promoting the international study program at the University of Lapland and Lapland University of Applied Sciences in Rovaniemi, Finland, has exposed me to the intricacies of social media branding in the remote Lapland context, which highlighted the formidable challenges of achieving visibility beyond the immediate academic circles. It became evident that there was untapped potential in leveraging social media for Arctic artists and designers to gain recognition, engage with potential curators and collectors, and expand their client base.

Through this research, I endeavor to accomplish several key objectives. Primarily, the focus lies on empowering artists and designers in the province of Lapland in Finland, who are pivotal in shaping the narrative of Arctic art and design, with branding recommendations. These recommendations are designed to augment their visibility and extend their market reach on Instagram, ultimately fostering economic opportunities for individuals and organizations operating in this domain. Additionally, this research aims to elevate the profile of the Arctic Art and Design Group, enhancing its influence and nurturing collaborations

within the Arctic creative community. Moreover, the research extends its benefits to the University of Lapland's Art and Design Faculty, offering insights into Arctic art and design branding and the potential for forging partnerships with diverse organizations.

This research also seeks to contribute to the broader discourse on social media branding, particularly within the framework of digital services. The insights garnered from this study hold relevance not only for artists but also for service designers. Ultimately, the research endeavors to bridge the gap between Arctic art and design and the global digital landscape.

The research includes conducting interviews with Arctic artists and designers, delving into the intricacies of their motivations, challenges, and social media branding practices. It also entails landscape analysis to gain a panoramic view of the existing branding efforts and identify gaps. Furthermore, participatory design workshops and service prototypes were embedded to generate and evaluate innovative ideas and practical solutions. Thematic analysis was employed to synthesize the data gathered throughout this research journey.

As a result of these efforts, a framework comprising 68 tailored recommendations has been formulated. These recommendations encompass various aspects of branding, scheduling, content creation, and services. Together, they offer a multifaceted approach to address the challenges related to branding, visibility, engagement, and time constraints faced by Arctic artists and designers.

Literature review

What is Arctic art and design?

Arctic art and design encompass two perspectives. The first perspective separates art and design into distinct disciplines, while the second perspective views Arctic art, design, crafts, and cultural productions as interconnected, reflecting and reforming the material and cultural heritage of the Arctic region (Jokela et al., 2019; Huhmarniemi & Jokela, 2022). Arctic art and design thrive in the unique natural, multicultural, and social context of the Arctic region.

The Arctic region, characterized by its cold climate, fluctuating daylight, permafrost, and natural resources, faces the risks of climate change due to economic exploitation (Yläkotola, 2012). The Arctic region also encompasses complex economic, political, and socio-cultural tensions in polar and subpolar regions (Usenyuk-Kravchuk et al., 2020). Compared to the Western imagination of an icy Winterland, the Arctic is a multiethnic, multicultural, and multilingual place shaped by immigrant and indigenous cultures (Huhmarniemi & Hiltunen, 2022). It's worth mentioning that the relationship between nature and culture is integral to the development of Arctic art, as seen in various practices such as snow sculpting. This integration of ecological and cultural aspects is known as "ecoculture" in Arctic art, highlighting their interconnection (Jokela & Huhmarniemi, 2022).

The key challenges in Arctic art and design involve understanding hybrid cultures, sensitive contexts, and ever-changing severe environments while incorporating ethical considerations and practical aesthetics. Arctic art and design, with these characteristics, hold transformative potential for Arctic development strategies. They **contribute** to (1) enhancing multicultural identities, (2) strengthening Arctic communities and fostering collaboration, (3) stimulating a knowledge economy and promoting sustainable development (Jokela et al., 2019; Usenyuk-Kravchuk et al., 2020; Huhmarniemi & Jokela, 2022; Jokela & Huhmarniemi, 2022).

In the following, I will give examples to introduce these contributions. Huhmarniemi and Hiltunen (2022) propose a genre of Arctic art that trends towards the promotion of pluralism

and "Arctification" through socially engaged art and art-based action research practices with immigrant and indigenous cultures. Art education cases in the Arctic, viewed through the lens of ecoculture, showcase the ability of Arctic art to foster cultural resilience among Indigenous and nonindigenous populations (Jokela & Huhmarniemi, 2022).

One field of Arctic art and design focuses on overcoming distance and promoting collaboration. Semenova et al. (2021) present two art practices using art-based action projects, demonstrating how Arctic art contributes to improving interactions among individuals, society, and the world. These practices also explore power relations and offer new perspectives on distance as a possibility for new connections, ultimately enhancing accessibility (shortened physical distance) and understanding (shortened mental distance) (Semenova et al., 2021). The "Refine Creative Steps 2.0" project, an approach that benefits creative and authentic learning, explores remote or blended learning environments, which contribute to borderless university-business collaboration and high-quality higher education (Arkko-Saukkonen & Rasi, 2021). An example of arts and design practices overcoming distance is the project "Lila," which utilizes digital tools such as online picture collections, streaming video, and online sharing platforms (Jokela & Härkönen, 2021).

The Arctic design has transitioned from a tech-art-commerce model to a social-environment-art thinking model. It is viewed as a universal design for people in the Arctic region, particularly Arctic service design from the University of Lapland, which pursues goals of Nordic welfare, sustainability, justice, and fairness (Yläkotola, 2012). Miettinen (2012) believes that Arctic service design opens up new opportunities for Arctic well-being in marginal living conditions. Similarly, Usenyuk-Kravchuk et al. (2020) assert that Arctic Design is a human development framework focused on addressing the challenges of extreme environments. At the University of Lapland, an accomplishment in this field is the Service Innovation Corner, a prototyping lab that aims to support visualizing ideas and developing service quality (Miettinen, 2012).

What is social media?

Comparing User Volume on Leading Social Media Platforms, Analyzing User Overlap between Facebook and Instagram with Other Social Networks, and Understanding Motivations for Social Media Engagement

Comparing User Volume on Leading Social Media Platforms
And Analyzing User Overlap between Facebook and Instagram with Other Social Networks

Understanding Motivations for Social Media Engagement
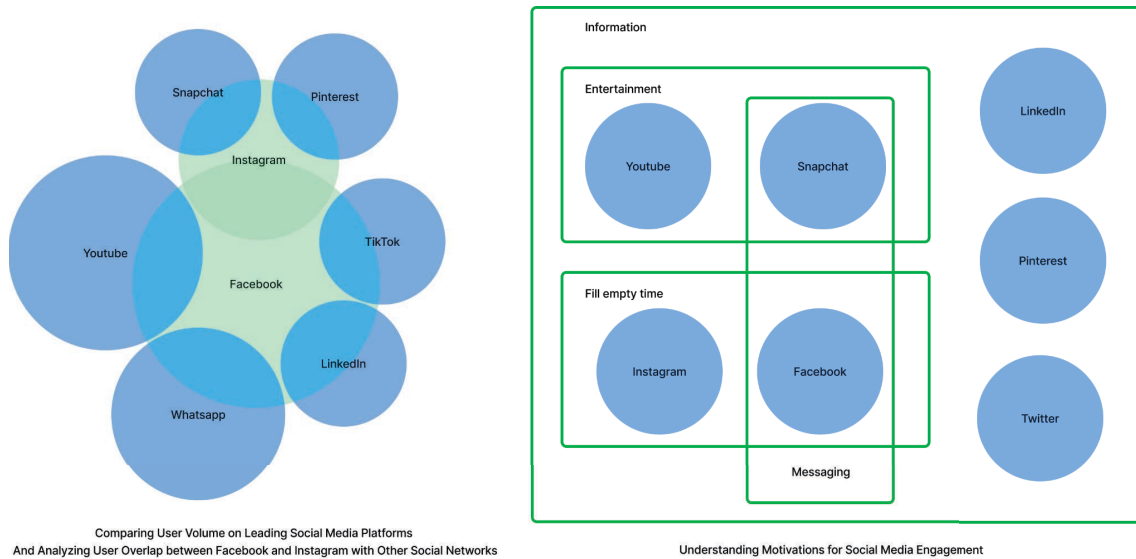
Note. Design by Xinlei Zhou, 2023.

Emerging alongside the ideological and technological underpinnings of Web 2.0—a term originating in 2004 to describe the shift in how both software developers and end-users engage with the World Wide Web—social media has seamlessly integrated into people's daily lives. This transformation marked a departure from content and applications being the sole purview of individuals, to a dynamic where all users continuously shape and adapt them collaboratively (Kaplan & Haenlein, 2010; Alalwan et al., 2017).

At its core, **social media is a form of virtual network** that links several user-centric spaces (commonly referred to as "user profiles") filled with user-generated content. This type of network enables users to express themselves, connect with others, interact with one another, and share content in a networked environment. Social media services In their piece, one of the fundamental components—along with user's content—that aids in the promotion of social

networks, including Instagram, connects one user's post profile to another via, for instance, a feature known as "follows" (Obar & Wildman, 2015).

This integration into daily life is not limited to just a few platforms; instead, it extends to a multitude of social media platforms that have gained immense popularity on a global scale. These include Facebook, YouTube, WhatsApp, Instagram, WeChat (primarily used in China), and TikTok. Concentrating efforts on a select few of these platforms can offer an efficient means of reaching a significant portion of social media users. For instance, as shown in Figure 1, Facebook's extensive user base significantly overlaps with those of YouTube, WhatsApp, Instagram, TikTok, LinkedIn, Snapchat, and Pinterest (Global Social Media Statistics, n.d.).

Social media usage frequency is strongly **influenced by demographic factors such as age, education, and income**. Typically, younger, more educated, and wealthier individuals exhibit more frequent usage patterns (except YouTube) (Hruska & Maresova, 2020). Instagram and Snapchat, in particular, hold significant appeal for younger users, with half of Americans aged 18 to 28 checking these platforms multiple times a day (Hruska & Maresova, 2020; Auxier & Anderson, 2022).

Similarly, Social media platform **preferences are further nuanced by region and generation**. For instance, North America boasts a larger Facebook user base than Europe, while Instagram experienced a rapid surge in popularity throughout Europe in 2018 and 2019 (Hruska & Maresova, 2020). Different generations also exhibit distinct preferences, with younger age groups, including 16-34 younger generation gravitating toward Instagram, while those aged 35-64 tend to favor Facebook and WhatsApp (Global Social Media Statistics — DataReportal – Global Digital Insights, n.d.).

Moreover, social media platforms have become **instrumental in numerous aspects of individuals' lives**, spanning social interactions (e.g., connecting with friends and family, engaging in romantic pursuits), professional endeavors (including job hunting and networking), business activities (such as conducting commerce and interacting with companies and brands), the educational sector, and even political engagement (Alalwan et al., 2016; Aichner et al., 2021). This integration is particularly pronounced among Generation Z, born in 1991 and later, who have grown up with unparalleled technological exposure and

easy Internet access. Consequently, Generation Z displays a keen interest in researching brands and products on social media (Brosdahl and Carpenter, 2011, Kemp, 2022b).

The **motivations** underlying social media usage, as shown in Figure 1, collectively referred to as social media engagement, encompass a diverse array of needs. These motivations range from seeking up-to-date and practical information to utilizing the platform for occupying spare time, entertainment, and communication. Notably, platforms like YouTube and Snapchat predominantly cater to entertainment needs, while Instagram and Facebook often serve as time-fillers. Messaging with friends and family thrives on platforms such as Facebook and Snapchat, while Twitter and Facebook frequently host content designed to evoke emotions and provide educational insights on specific topics (Voorveld et al., 2018, pp. 38–54).

What is branding design?

There are two distinct interpretations of "brand." One definition is that a brand is a name, term, sign, symbol, design, or a mix of these elements employed to identify and set one product or service apart from competitors (American Marketing Association, n.d.). Researchers argue that **brands are intangible experiences** on the other side. In the opinion of Hogan et al. (2005), a brand is the sum of all the experiences that a consumer has with a business. In a similar vein, Mehra et al. (2009) and Bailey and Milligan (2019) have established that a brand is shaped through experience by visible or invisible touch-points, especially on the first impression, the beginning point, to develop confidence between customers and a business. According to Slade-Brooking (2016), a brand is a collection of distinctive values and emotional bonds that contribute to consumer loyalty.

Whatever the definition, the **brand will serve as the key differentiator**. Brands that are actively engaged in marketing tend to manifest themselves in consumer behavior, resulting in documented familiarity, attracting attention, and directly affecting customers' levels of confidence as well as heuristically facilitating decision-making (Hoeffler & Keller, 2003). The value gained from customer image is referred to as brand equity, and the higher the perception, the more likely it is that customers will be willing to pay for any new goods (Slade-Brooking, 2016). However, Aaker (1995) writes that, for a majority of businesses, pursuing short-term authentic outcomes and indulging in price rivalry lay out the obstacles to long-term brand maintenance. In contrast to product brands, service brands will be far more rapidly impacted by economic circumstances, such as during recessions, when more IT businesses stop hiring (Mehra et al., 2009).

Five human personality traits—sincerity, excitement, competence, sophistication, and ruggedness—are adopted by Aaker (1997) to **characterize the brand identity**. The framework can be used to define a brand's value proposition. For instance, Facebook emphasizes competence while Snapchat emphasizes excitement. Mindrut et al. (2015) published a straightforward **brand identity hierarchy**, which they see as involving consistent features ranking to a degree of their importance: products and packaging, marketing collaterals, logos, messages and actions, signage, stationery, and Apparel. The visual components of color, font, texture, and pattern; logos, shapes, symbols, and iconography; illustrations and photographs, video, animation, and data visualization; motion,

interactive elements, layout, and text are the most frequently brought up when discussing brands in the context of digital design, as shown in Figure 2 (Budelmann et al.; 2010, Lischer, 2021). Slade-Brooking (2016) goes on to clarify that branding is the practice of creating a brand, which includes designing the aforementioned visual elements as well as the complete brand experience.

Figure 2

Brand Identity in the Design Area

Colour	Typography	Layout	Logo	Text	Data visualisation	Interactive elements	Motion	Animation
Pattern	Texture	Symbols	Shapes	Iconography	Photography	Illustration	Video	
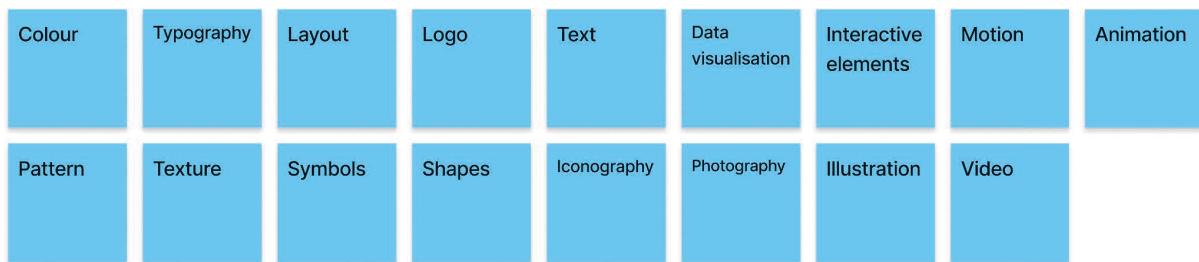
Note. Design by Xinlei Zhou, 2023.

What is digital service design?
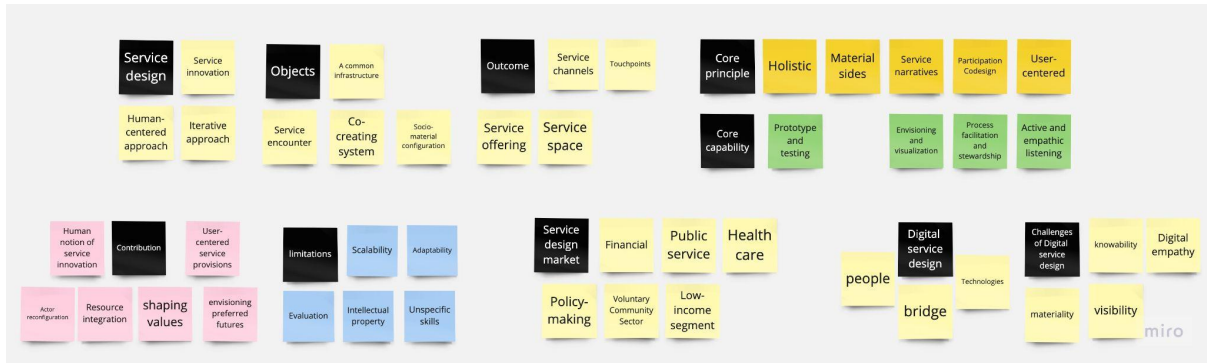
During the early 2000s, service design emerged as a human-centered and iterative approach to service innovation (Sangiorgi & Prendiville, 2017). As depicted in Figure 3, three lenses are employed to address the **objects** of service design: the service encounter to provide a desirable user experience, the value co-creating system for exchange within organizations, and the socio-material configuration to address service components in messy realities (Kimbell & Blomberg, 2017). Additionally, Seravalli and Eriksen (2017) view service design as a common infrastructure that maintains the service when new participants join.

The **outcomes** of service design typically include service offerings, service channels, touchpoints, and service spaces. The core **principles** of service design encompass a holistic perspective, consideration of material aspects, service narratives, participation and co-design, and user-centeredness. These principles enable the core **capabilities** of service design, including prototyping and testing, envisioning and visualization, process facilitation and stewardship, and active and empathic listening (Penin, 2018).

One significant **contribution** of service design, instead of a technologically focused innovation, leads to **a more human notion of service innovation**. Service designers excel in understanding emotions and experiences, and providing user-centered service provisions

(Sangiorgi et al., 2017; Sangiorgi & Prendiville, 2017; Kirchberger & Tether, 2017; Penin, 2018).

Service designers have the potential to transition from external contributors to influential leaders in actor reconfiguration, resource integration, shaping values, and envisioning preferred futures within service contexts that have evolved from organizational structures to value networks and service ecosystems. As service contexts involve multiple entities and stakeholders co-creating value, service designers' participation and role have become more deeply integrated into service systems (Holmlid et al., 2017; Sangiorgi, Patrício, et al., 2017; Sangiorgi & Prendiville, 2017; Penin, 2018).

With the evolution from goods-dominant to service-dominant logic, service design has gained popularity in various sectors such as finance, public services, healthcare, consumer products, and telecommunications, allowing organizations to gain a competitive edge in the market (Penin, 2018). Service design has also found new ground within policy-making, the Voluntary Community Sector, and sensemaking analysis in the low-income segment (Buchanan et al., 2017; Cipolla & Reynoso, 2017; Young & Warwick, 2017).

In the context of digital services, which operate within a computer-mediated communication environment enabled by the widespread use of the internet and technology, the concept of **digital service design** aims to bridge the gap between people and increasingly accessible new technologies. Digital service design translates abstract concepts such as big data and algorithms into human-centered services with social and economic value, and it also transforms offline services into mobile-end experiences (Blomberg & Stucky, 2017; Penin, 2018; Prendiville et al., 2017).

However, designing digital services with a people-centered approach poses significant **challenges**. Hidden data flows and calculation processes in digital services give rise to three challenging gaps that service designers need to address in the digital economy: **knowability** (the right to use user data and issues of control and morality), **visibility** (how to show and explain the underlying calculations), and **materiality** (how to design the tangible interactions of the service) (Blomberg & Stucky, 2017). Developing **digital empathy** is another challenge in the service design process. Vasques et al. (2022) conducted a study utilizing a

questionnaire supported by the Love and Break-up Letters technique to gather valuable digital narratives aligned with users' daily lives for an online marketplace named Sharetribe.

On the other hand, service design research's reliance on anecdotal data can **limit** the **scalability and adaptability** of service outcomes (Robert & Macdonald, 2017). **Evaluating the contribution** of service design is also challenging, as there is a lack of solid approaches and processes to measure social returns, apart from financial returns (Buchanan et al., 2017; Penin, 2018). Service design skills are not specific, and there is no intellectual property protection for service design outcomes, making it easier for new entrants to enter the field (Kirchberger & Tether, 2017).

Methodology

Methodological approach and process

This study adopts a qualitative research strategy and a combination of data triangulation to enhance the rigor and depth of the research outcomes. Qualitative research, as expounded by Leavy (2017), operates on an inductive framework that delves into subjective experiences, processes, and understandings to explore, describe, or explain phenomena. Data triangulation entails incorporating multiple sources of data to validate findings and enhance the credibility and dependability of the research (Stickdorn et al., 2018).

Data is gathered through several means, including interviews, co-created whiteboard sessions, landscape analysis, participatory workshops, and service prototypes. These methods are chosen for their ability to elicit valuable insights into the perspectives and experiences of the participants. Thematic analysis, a widely adopted approach in qualitative research, is utilized to analyze the collected data, and service design tools will be employed to visualize the research findings effectively.

The primary sample focus of this research centers on Finnish Lapland-based designers, artists, and college students, with a secondary consideration given to designers from other geographical areas. Additionally, social media statistics and comments are integrated into the analysis to augment the richness of the data and to obtain diverse perspectives on the subject matter.

The service design process has changed, in observance of Figure 4, transitioning from traditional linear approaches to more iterative and collaborative methods like service design thinking. This shift incorporates various frameworks such as the Double Diamond, Agile, and Lean, emphasizing stakeholder involvement and addressing systemic issues. The evolution of the process also includes design futures, focusing on creating resilient futures (Zalbidea, n.d.). The service design process usually consists of four main phases: Research and Analysis, Generating, Prototyping and Testing, and Implementation and Evaluation (Penin, 2018).

Figure 4

From foresight discovery to product strategy: The service designer's transformative role
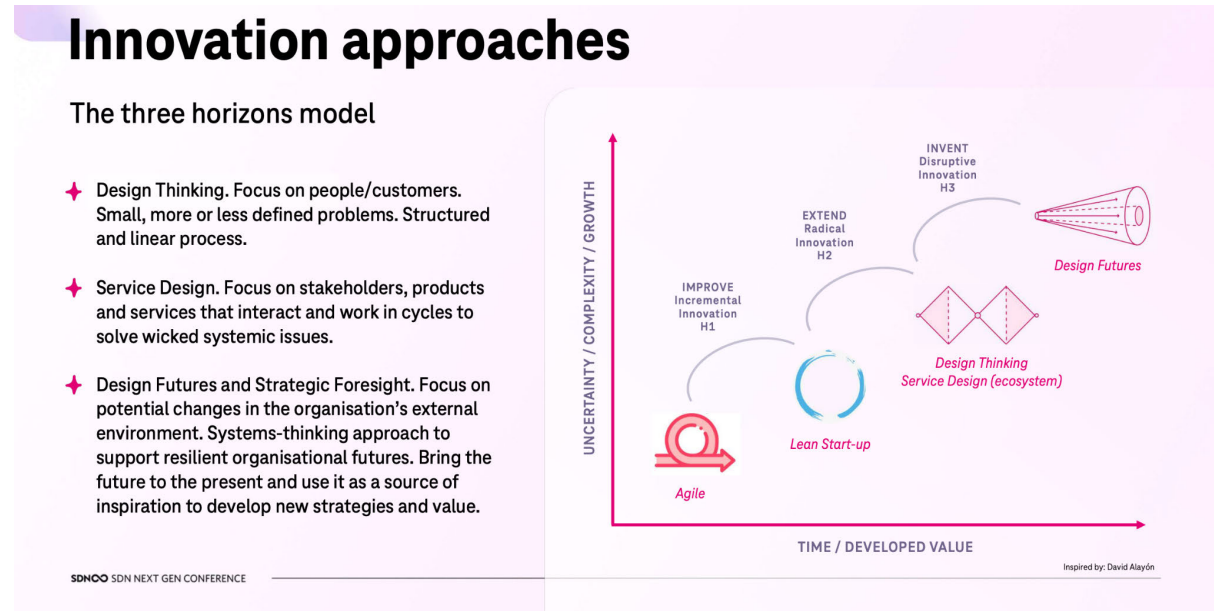
Note. From Zalbidea Diana's presentation at SDN Next Gen Conference, May 26, 2023. Reprinted with permission.

The project follows the Double Diamond (Design Council, n.d.) process, which involves three key phases, as illustrated in Figure 5:

Phase 1 Interview and Landscape Analysis: In this initial phase, qualitative research methods, including interviews, co-created whiteboard sessions, and landscape analysis are employed. These methods aim to gain a comprehensive understanding of the existing branding efforts within the Arctic art and design sphere. The data collected during this phase encompass interview transcripts, notes from landscape analysis, and relevant screenshots.

Phase 2 Generating Workshops: The focus of participatory workshops is directed toward exploring the identity of Arctic art and design and ideating novel strategies for branding. The data gleaned from this phase include visual records in the form of workshop photographs and materials co-created during the sessions.

Phase 3 Prototyping: The final phase, prototyping, involves running social media accounts. These experiences from moderation serve as practical resources for the development and testing of partly efficient strategies in real-world scenarios. The data pertinent to this phase comprise personal notes and observations related to the moderation of social media accounts.

In Phase 1, the research yielded Arctic artist and designer personas and stories, detailing motivations and challenges encountered in the realm of social media branding. Additionally, a moodboard was created to visually depict the disparities between current branding practices and contemporary trends. These findings not only framed the research problem but also laid the foundation for solution generation in Phases 2 and 3.

The culmination of data from all research phases, comprising insights from interviews, participatory design workshops, and prototypes, informs the formulation of branding strategy recommendations. To enhance accessibility and comprehension, these branding strategy recommendations are thoughtfully summarized and visually depicted through the utilization of a Sunburst chart.

Figure 5

Design Process
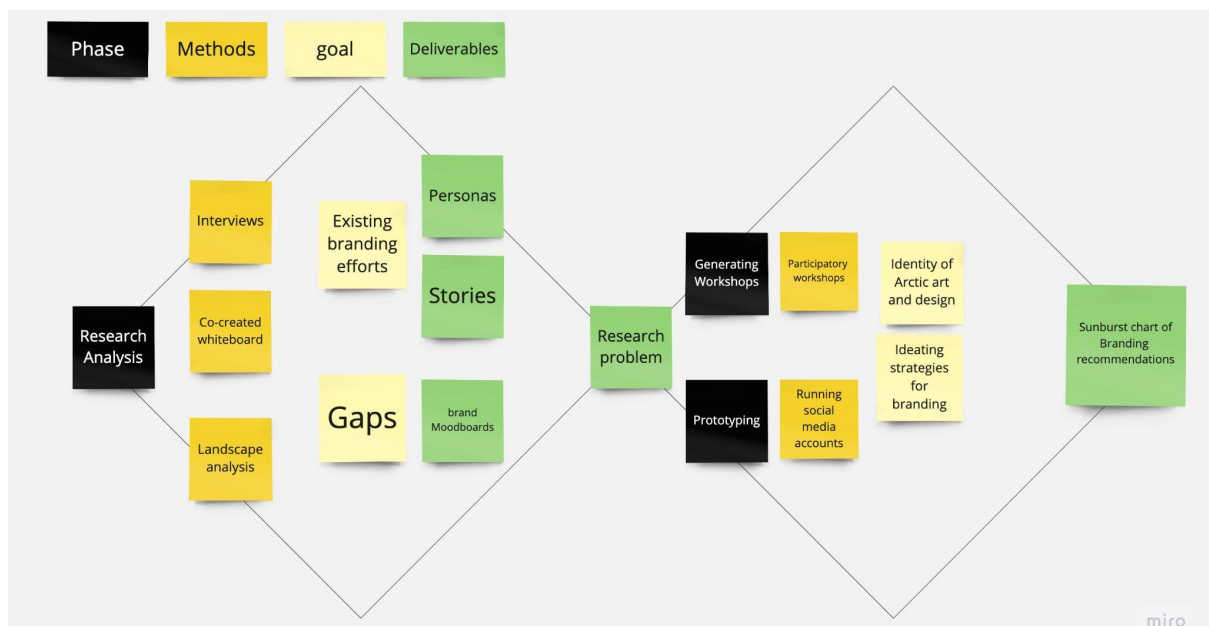
 Note. Design by Xinlei Zhou, 2023.

Collecting and analyzing data

Interview

Figure 6

Interview Questions

▾ **Structured interview questions**
  1. Tell me about your artistic or design projects.
  2. Why do you think your projects are Arctic art and design?
  3. Can you tell me the top 3 social media platforms or websites you use for branding?
  4. Can you give me an example of how you post on a social media platform for branding?
  5. How do you interact with people on social media? Who do you interact with?
  6. What were you looking for on social media?
  7. Tell me about some challenges you have with promotion.
  8. What has surprised you on social media?
  9. Do you know any individual or group that uses social media for branding in the art and design industry?
  10. What important point do you think I ignored in this interview?

▾ **Open-ended questions**
  1. Who are the possible stakeholders?
  2. How do they currently conduct branding?
  3. What kinds of touchpoints do they interact with, such as social media and content?
  4. What are the branding challenges and opportunities that Arctic artists and designers face?

Note. Screenshot by Xinlei Zhou, 2023.

Interviews serve as a valuable generative technique for acquiring profound insights into participants' thoughts, beliefs, mental models, and experiences (Nielsen, 2010; Pernice, 2018).

Four artists and three designers who use social media and work in media art, painting, sculpture, articles, and textiles, from the Lapland region of Finland participated in the individual 40-minute interview. The interview aims to find out

- who the current stakeholders are,
- what the current Arctic art and design branding entails,
- how artists and designers interact with touchpoints,
- And what challenges and opportunities they encounter.

The interview was conducted on 17 Jan. 2023- 3.Feb 2023. One designer and two artists were interviewed in the beginning using structured questions, in line with Figure 6. The first three interview data sets did not provide the depth of information and appeared to repeat some

contents. Consequently, the interview was changed to open-ended questions, and the next four participants—2 designers and 2 artists—joined the open-ended interviews.

Co-created whiteboard

Figure 7

Co-created Whiteboard and Results

Note. Photo by Xinlei Zhou, 2023.

The public co-created whiteboard is inspired by Draw Toast (Gray, 2015) and arts-based research (ABR), in which participants create various artistic forms – for example, visual art to evoke, provoking, or unsettle (Leavy, 2017). The whiteboard here aims to

- find the public commence for the current Arctic art and design impression and answer the questions about what the current Arctic art and design branding entails
- and what people expect about Arctic art and design in the future, by inviting passerby participants to draw or write their imagination about the Arctic art or design look like in 2073 (the whiteboard has written "What Arctic art/design look like in 2073? Let's bring the wildest imagination to it through drawings or notes!").

The whiteboard was placed from Monday 13th February till 24th February in the glass hallway linked to wing-F and wing-E buildings at the University of Lapland. A few participants were inferred to as the students and staff at the University of Lapland. During the co-created whiteboard session, as shown in Figure 7, 11 pictures were generated, but clear patterns were not evident, hence the data does not continue in the following research. This

lack of clarity may be attributed to the abstract nature of the whiteboard tools, which required participants to further explain their drawings for better understanding.

Landscape analysis

Landscape analysis is a valuable approach that contributes to the comprehension of the service ecosystem by incorporating the gathering and analysis of secondary data from various sources such as academic papers, social media statistics, and reports (Penin, 2018). Landscape analysis enables researchers to gain a broader understanding of the context in which the service operates, and to identify relevant trends, challenges, and opportunities. The landscape analysis phase is to seek the trends and opportunities in the topics under Arctic, Art, and design worldwide and the current brand entails under Finnish Lapland local level, data scoped from big data websites (Google Trends and SparkToro) and social media statistics from Instagram.

In Google Trends, per Figure 8, topics Arctic, Art, and design were searched in the last year from June 19th, 2022 to June 20th, 2023, the results in the projects extract the top ones - three interested searched topics worldwide and three top searched regions (Iceland, Norway, Finland).

Figure 8

*Landscape analysis on Google Trends*
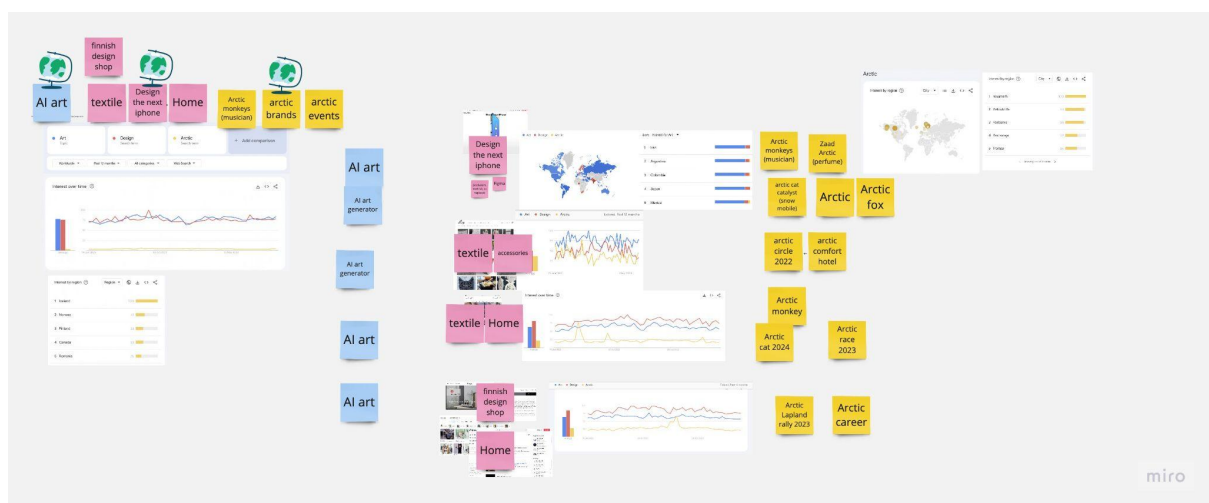
Note. Design by Xinlei Zhou, 2023.

SparkToro is a market and audience research online tool for social media platforms, the same three topics are searched on SparktToro (update the whole data seasonally) in the 2023 season two (April to June). In Figure 9, from the SparoToro free vision the project employed the related information audience bios, hashtags used, frequently used phrases, and two social accounts (There are too many homogeneous contents in the search results, so this project chooses to operate two typical accounts under each topic that are more active on social media). The six social accounts got detailed analysis on their Instagram, by their organization, social media feed forms, frequently and typically used hashtags, and post and reel posting frequency.

Figure 9

Landscape analysis on SparoToro and Instagram
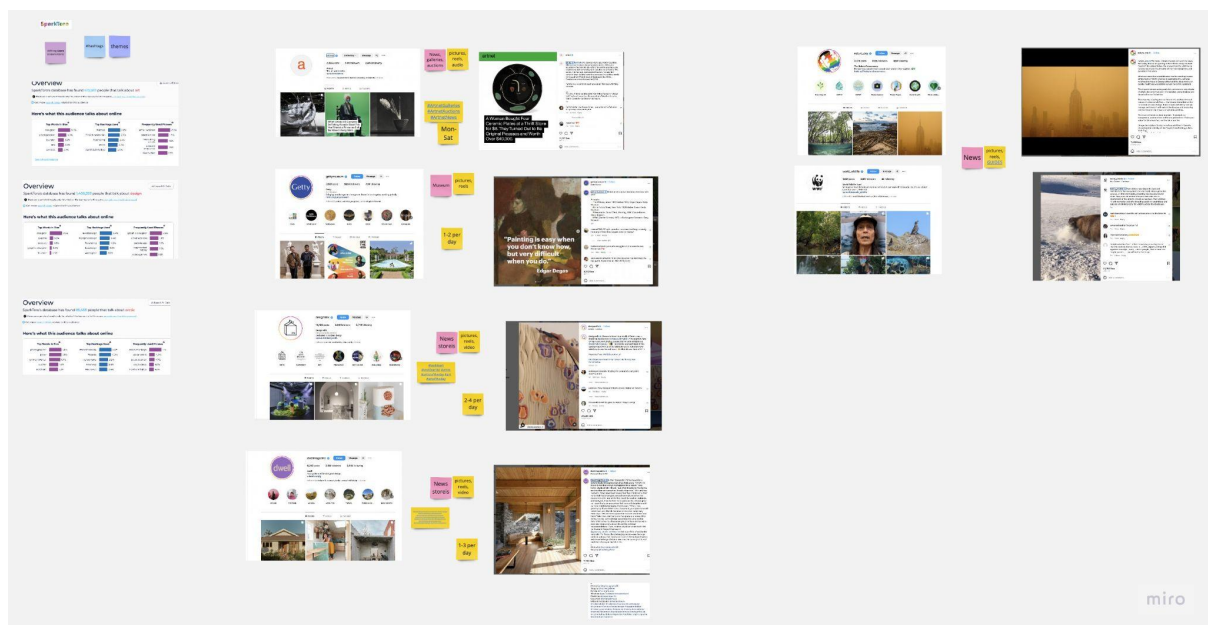
Note. Design by Xinlei Zhou, 2023.

From the Finnish Lapland local level, the past 90 days' statistics from the educational Instagram account @arcticartdesign get analyzed, who is the international art and design master degree program in the University of Lapland and put these conceptions together. Similar accounts in the area get scanned on their visual branding styles and contents in the @arcticartdesign followers, which are related associations and projects in the area:

@youngfinnishdesign, @arcticdesginweek, @gallerianapa, @youngarcticartists, @nacerteam, @arcticartsummist2022, @kulttuutiyhdistys.valsa.

Participatory design and workshops

Robertson and Simonsen (2013) defined Participatory Design as a process that involves "investing, understanding, reflecting upon, establishing, developing, and supporting mutual learning between multiple participants in collective 'reflection-in-action'" within the work environment movement. The primary goal of Participatory Design is to equalize the power relations and foster democratic practices by directly involving various actors in their natural environment, allowing them to express their needs and visions (Christina, 2014; Penin, 2018; Kensing & Greenbaum, 2013).

In service design, Participatory Design remains a central approach, fostering the involvement of diverse stakeholders throughout the co-design process, promoting sustained engagements and continuous dialogue (Christina, 2014; Penin, 2018). The goal is to empower stakeholders by giving them a voice and ensuring their active participation in shaping the service, which, in turn, fosters innovation and sustainability (Collins et al., 2017; Sangiorgi, Patrício, et al., 2017).

The core perspective of Participatory Design methods is to give all participants an equal say in the design process and influence on the design outcome. Three main methods, Cooperative Experimental System Development, User-oriented design, and MUST, prioritize mutual learning and co-realization through tangible artifacts, encouraging co-construction and learning by sharing concrete experiences of new imagined artifacts (Bratteteig et al., 2013). These participatory methods emphasize observing user practices in the field (through ethnographic studies) and developing communication tools and techniques to facilitate discussions about present and future situations (e.g., games and walkthroughs) using participants' own language rather than technical-oriented language (Bratteteig et al., 2013).

Participatory designers have introduced innovative approaches like prototypes, workshops, and design games that are now widely embraced by the design community. These practices incorporate telling (using games and ethnography for communication), making (prototyping), and enacting (performance and improvisation to present, develop, or explore ideas) (Brandt et

al., 2013). Design games, in particular, have become a powerful tool in participatory design, offering a dialogical engagement with materials and structured rules for turn-taking among participants (Brandt et al., 2013).

A recent example of participatory design is the UXDX (2022) workshop, which highlighted the role of participatory design in understanding user needs and fostering divergent thinking rather than solely focusing on final design outcomes.

In Indonesia, Leksono and Wisesa (2020) experimented with using Instagram as a participatory design tool, as shown in Figure 10, to enhance services. However, they faced challenges, including the absence of visual elements in intangible displays, which hindered engagement. They recommended considering optimal posting times and allowing a 24-hour window for participation per question to increase feedback.

Figure 10

Utilization of Social Media Platform Instagram as Participatory Design Tools in Indonesia
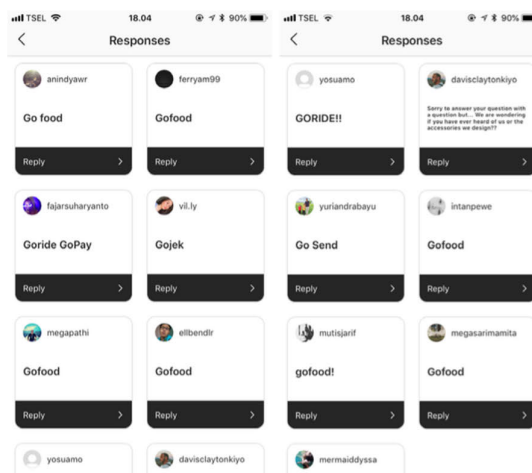
Note. From Fitorio Bowo Leksono and, Toufiq Panji Wisesa. Utilization of Social Media Platform Instagram as Participatory Design Tools in Indonesia. Idealogy Journal, 5(2), 46.

While participatory design indeed offers significant benefits, it's crucial to acknowledge potential risks such as tokenism and manipulation. Real-world implementation can be resource-intensive and time-consuming, potentially affecting stakeholders' willingness to

participate in the process (Collins et al., 2017). However, on the flip side, social media has triggered a surge in user-generated content, effectively transforming audiences from passive consumers into active participants. This shift has propelled participatory design into a new realm, characterized by greater openness and rapid communication (Bannon & Ehn, 2013).

This project consists of an onsite and an online participatory design workshops. The onsite workshop was improved from the design game "Design The Box," a creative and enjoyable tool (Gray, 2011) that helps teams generate ideas by turning intangible information into tangible boxes, prompting important decisions, and translating features into benefits. The online workshop employed Brainwriting (Gray, 2010) to generate ideas collaboratively.

Figure 11

Onsite participatory design workshop

Note. Photo by Xinlei Zhou, 2023.

Figure 11 illustrates the initial onsite workshop, held on February 16, 2023, from 14:10 to 15:40, at SINCO University of Lapland. The nine participants were divided into three groups. The collected data from this workshop encompassed process photos, outcomes (3 boxes, 3 posts, participants' comments, and votes), and additional process photos. The primary objective of the workshop is to delve into the identity of Arctic art and design on social media, specifically focusing on generating ideas for branding and selling "The Arctic Art/Design Box" in the year 2073. The workshop comprised six distinct phases:

- Character Selection: Participants were prompted to select a role not only aligned with their own experiences but also representing the perspectives of different stakeholders. These roles included artist, designer, educator, traveler, influencer, museum, retailer, AI/Robot, and an additional card they filled in themselves that the participant initially filled in the character as Sherlock Holmes, but the actual character description should have been that of a sports enthusiast.
- Creating the Arctic Art/Design Box: The participants collaborated within their designated groups (group 1: artist, designer, educator; group 2: influencer, traveler, sports enthusiast; group 3: AI, Museum, Retailer) to construct 3 Arctic Art/Design Boxes in groups within the context of the future.
- Silent Viewing and Voting: The groups quietly assessed and voted on each other's boxes, using stickers to identify the products with the most popular features. Each participant had three voting stickers to allocate.
- Crafting a Social Media Feed: Participants designed a social media feed to market and sell their group boxes, each with a limited presentation time.
- Presentation and Selling: The boxes were presented and sold within a stipulated timeframe.
- Voting by "Money," Comments, and Likes: The winning product and the most engaging feed were determined through a combination of "money" (each participant had one unit to spend), comments, and likes. For interaction calculations, one comment was considered equivalent to two likes.

Figure 12

Online participatory design workshop
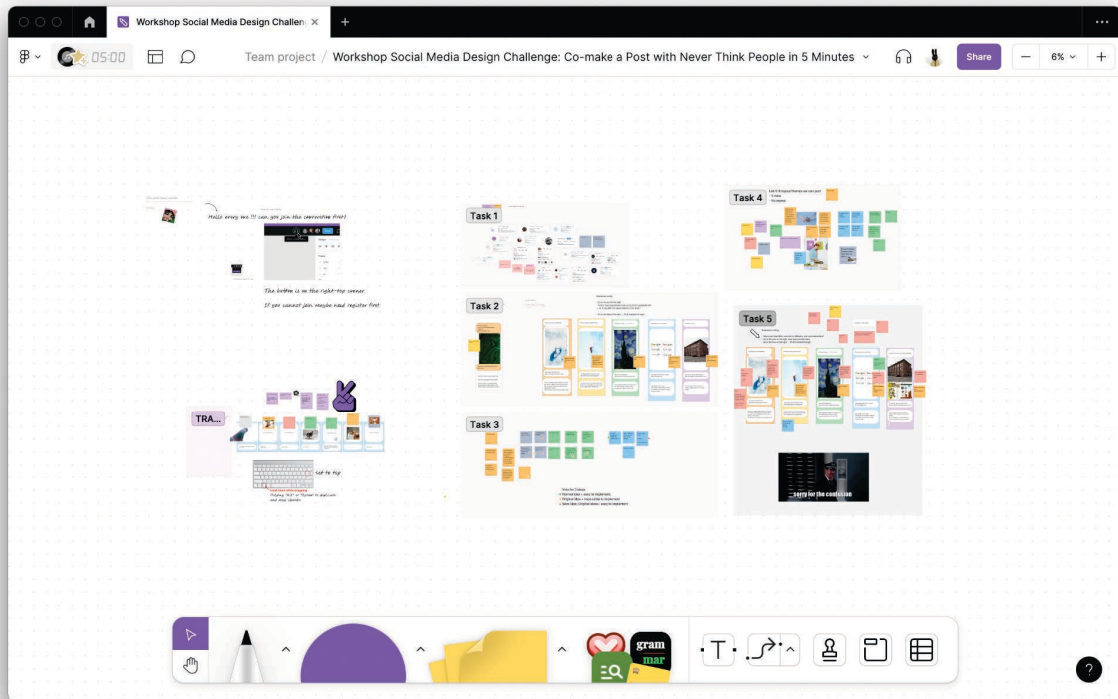
Note. Screenshot by Xinlei Zhou, 2023.

Subsequently, an online workshop, in Figure 12, titled "Social Media Design Challenge: Co-make a Post with Never Think People in 5 Minutes" took place on March 7th from 18:00 to 19:30 on Figma, lasting a total of 90 minutes. Six participants participated in the workshop, with four actively engaged throughout the entire process and two remaining quieter during task 2. Data was collected from the co-created whiteboards during the workshop. The workshop aimed to address the challenges faced by Arctic artists and designers directly through brainstorming and brainwriting exercises to seek efficient social media-creating models. Five tasks were conducted during the online workshop:

-   Individual Brainstorming: Participants listed accounts that could potentially collaborate with Arctic artists and designers on Instagram.
-   Brainwriting: Participants created social media posts that effectively engaged with a larger number of accounts, subsequently building on each other's ideas.

- Brainstorming Efficiency Methods: Participants brainstormed techniques to reduce the time spent by artists and designers on creating social media posts, with voting based on the feasibility and originality of ideas.
- Brainstorming Topics/Themes: Participants generated 6-8 potential topics or themes for posts.
- Brainwriting for Engagement: Ideas were shared to gain more likes, comments, followers, and engagement on social media platforms.

Service prototype

Service prototypes serve as indispensable tools within the realm of service design, aiming to replicate specific facets of a service encompassing both its visible and concealed aspects. These prototypes evolve in fidelity over time and manifest in diverse forms, encompassing service processes, physical entities, environments, digital artifacts, or representations of the broader ecosystem and value network. Through the strategic utilization of prototyping, designers are empowered to pinpoint crucial constituents of novel service concepts, explore alternative solutions, and systematically assess their practicality within authentic contexts (Stickdorn et al., 2018, pp. 64-75, p. 210).

Within the scope of this project, service prototypes function as invaluable resources to explore including effective strategies for promoting Arctic art and design, enhancing engagement, and optimizing the social media moderator's efficiency in content creation. The employed Instagram accounts include @studyinlapland, @remote_art_design, and @liveinrovaniemi.

Specifically, my involvement extended to the @studyinlapland account, where I assumed the role of a Social Media Ambassador from September 1, 2022, to April 30, 2023. During this period, I dedicated one week per month to moderating the account, focusing on promoting the international study program at the University of Lapland and Lapland University of Applied Sciences in Rovaniemi, especially the Arctic Art and Design master study program. Throughout my tenure, I curated and shared 10 posts, including 6 reels pertinent to Arctic art and design, accompanied by relevant stories.

Furthermore, my personal Instagram account, @remote_art_design, was established on February 9, 2023, and is set for updates until March 27, 2023. Its primary purpose revolves around chronicling the journey of my master's thesis, with a forthcoming intention to share the thesis outcomes.

Additionally, another personal account, @liveinrovaniemi, Live in Rovaniemi, initiated on July 31, 2023, seeks to assist incoming students arriving in Rovaniemi in August 2023. The account provides comprehensive information ranging from settling down (furniture search) to recreational activities. While this account does not directly relate to Arctic art and design, its proximity to Rovaniemi and the insights gained through my engagement with it contribute to the discourse on social media promotion.

Data Analysis and Synthesis Methods

Thematic analysis

To effectively handle the overwhelming and content-rich qualitative research data, thematic analysis is employed, which involves the organization of research materials into clusters of affinity themes, to identify frequently occurring themes that describe beliefs, practices, needs, or other phenomena. Common approaches to thematic analysis include using data analysis software, manual journaling, and affinity diagramming techniques (How to Analyze Qualitative Data From UX Research: Thematic Analysis, n.d.; Penin, 2018).

The process of thematic analysis in qualitative research is often subjective and dependent on intuitive decision-making, which introduces certain limitations. Researchers may inadvertently engage in superficial analysis by scanning materials, emphasizing memorable contents, overlooking details, or misdirecting their analysis due to factors such as the overwhelming quantity of data, extensive content, rich format, and conflicting views expressed by different participants. To ensure a robust research execution, it is essential to conduct a comprehensive review of transcripts from audio or video recordings, thereby mitigating potential biases and relying less on personal notes (How to Analyze Qualitative Data From UX Research: Thematic Analysis, n.d.; Penin, 2018).

In this research, thematic analysis is performed using manual journaling and affinity diagramming techniques by the researcher.

Data Visual Tools

System maps depict the main actors and their relationships in a service system. System maps can be stakeholder maps, value network maps, or ecosystem maps, illustrating the exchange of value and the complex relationships and interdependencies within the system (Stickdorn & Schneider, 2012, pp. 150-151; Penin, 2018; Stickdorn et al., 2018, pp. 58-64). A system map in this research is employed to visualize the current stakeholders engaged in Arctic art and design branding during phase 1 of pattern 3.

Personas are profiles representing specific groups of actors, helping understand those with similar service needs. Personas typically include a picture, name, demographics, quote, mood images, description, and statistics (Stickdorn et al., 2018, pp. 40-43). **Stories** are used to define requirements from the actors' perspectives. The story statements are formulated by the actor, action, and goal (Stickdorn & Schneider, 2012, pp. 186-187; Stickdorn et al., 2018, p. 32). **Moodboards** are collages that help visualize and communicate the intended design direction (Stickdorn et al., 2018, p. 239). Personas, stories, and moodboards, in this research, draw from the insights garnered through interviews and landscape analysis, thereby contributing to the formulation of the research question.

Sunburst charts, which are effective for representing hierarchical data structures (Sunburst Charts, 2021), have been expanded into a "vision wheel" framework by Engine, a service design consultancy, to encapsulate design principles in a single-page service design framework (Badmin, 2023). In the context of this research, sunburst charts have been crafted using Flourish to visually depict the branding strategy recommendations, serving as the ultimate output of this study.

Ethical Considerations

Securing the participants' comprehension and voluntary engagement is paramount to ensuring the fairness and transparency of a study (Obtaining Consent for User Research, n.d.). To guarantee participants' full understanding of their involvement, I drafted informed consent forms based on guidelines provided by the NNg group and the University of Lapland. These consent forms encompass pertinent information such as the study's objectives, data processing protocols, voluntary participation clause, and the participant's consent statement. Before initiating interviews and workshops, I obtained consent from all participants, thus upholding ethical research practices and safeguarding the rights and well-being of the

individuals involved.

Data Analysis

## Phase 1 Interview and Landscape Analysis

The thematic analysis of the interviews revealed four main patterns related to the research question. Firstly, it explored how Arctic artists and designers interact with social media. Secondly, it provided insights into the current state of Arctic art and design branding. Thirdly, it identified the current stakeholders involved in Arctic art and design branding. Lastly, it uncovered the challenges and trends faced by artists and designers in this context.

The analysis was based on data gathered from interviews and desk research, allowing for a comprehensive understanding of these key aspects.

Pattern 1 How Arctic artists and designers interact with social media

Figure 13

Pattern 1 How Arctic artists and designers interact with social media
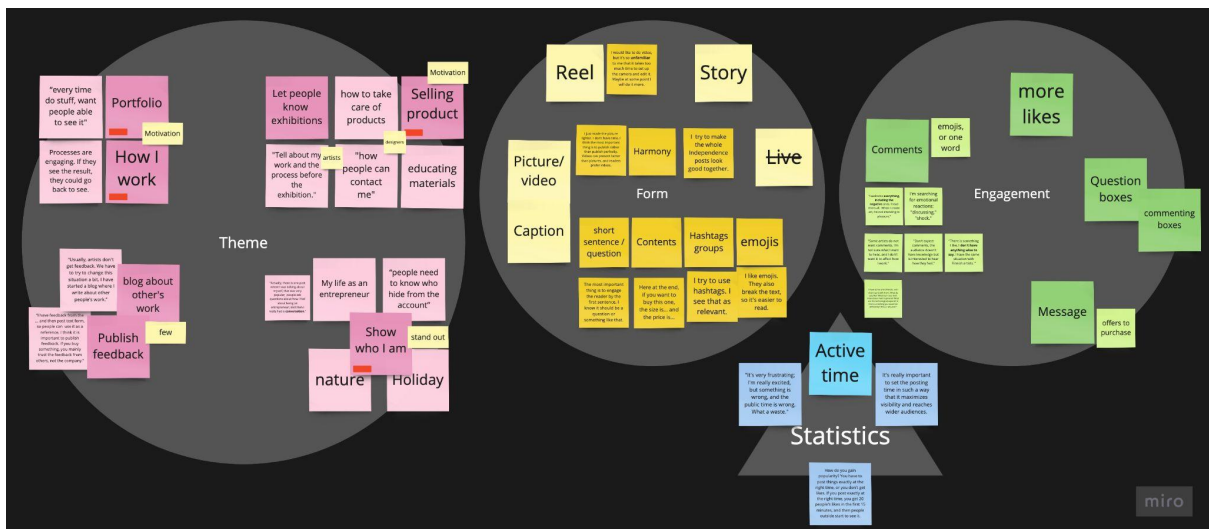
Note. Design by Xinlei Zhou, 2023.

The first pattern in Figure 13 focused on the theme, form, engagement, and statistics on social media by Arctic artists and designers, and employed social media channels. The main **themes** discussed by the interviewees were

- showcasing portfolios and working processes,
- selling products or promoting exhibitions,
- expressing personality,
- and reviewing others' work or publishing customer feedback.

Public visibility of work brings the main motivation for whoever are artists and designers, "every time do stuff, want people able to see it". This not only included the final work displayed on social media but also the creative process that engaged users to explore the interviewees' social media profiles further.

Selling products and promoting exhibitions were also significant themes discussed on social media platforms. Unlike artists who mainly provided contact information for buyers or exhibition details to readers, designers offered more diverse content to support sales and marketing efforts, including educating about materials and providing care instructions for products.

Some interviewees conveyed the importance of showing their personality to stand out on social media platforms. Branding coaches or business courses advised these interviewees that "people need to know who hides from the account." According to one interviewee, revealing personal experiences and feelings, such as life as an entrepreneur, dramatically enhanced engagement and drew a shockingly large number of responses.

A few interviewees created content for reviewing and providing feedback on others' work. One artist explained that "usually, artists don't get feedback; we have to try to change this situation a bit. I have started a blog where I write about other people's work." Similarly, a designer highlighted the importance of publishing feedback, "I have feedback from the ... and then post text form, so people can use it as a reference. I think it is important to publish feedback. If you buy something, you mainly trust the feedback from others, not the company."

In terms of the **form** of social media posts, most interviewees used pictures accompanied by captions, and also used the "story" function frequently. It was noted that interviewees often did not have the time to perfect the pictures and would only make simple adjustments. Some designers, however, emphasized the importance of achieving a harmonious aesthetic for their

posts. Although video content and reels are recognized as significant on social media platforms, some interviewees were unfamiliar with the video-making process, and the time required to create videos was seen as a constraint.

Captions were typically short and started with a simple sentence or question to engage readers. They would then provide a brief explanation of the content. Some interviewees used emojis to break up the text and make it easier to read. Additionally, some artists included details such as size and price for selling purposes. Interviewees who had received advice from branding coaches or business courses organized their posts using specific hashtag groups, while others used relevant hashtags they deemed appropriate.

Regarding **engagement** with readers on social media, posts often received more likes than comments. Comments were usually expressed through emojis or brief words to convey feelings. Interviewees recognized the importance of making people connect with their posts and employed strategies such as question boxes and commenting features in Instagram Stories to encourage more communication. Some artists even received offers to purchase artwork through direct messages. Interestingly, some artists expressed that they did not expect comments as their audience might lack knowledge but were interested in hearing how the artwork made them feel. They welcomed all comments, including negative ones, as they believed that art creation was not solely about pleasing others. However, they also acknowledged that some artists preferred not to receive comments, unsure of what they wanted to hear and not wanting comments to influence their work. In terms of engagement, a few interviewees had more in-depth discussions about their work with their artist friends, seeking their opinions on various aspects.

Some designers who have already received social media advice recognize the importance of "active time" **statistics**. They emphasize the significance of setting the posting time in a way that maximizes visibility and reaches a wider audience. According to their insights, posting content at the right time is crucial for generating likes. They have observed that by posting at the optimal time, they can receive likes from 20 people within the first 15 minutes, which then attracts the attention of a broader audience.

Figure 14

Channels or Touchpoints Frequently Used by the Interviewed Designers and Artists for Branding
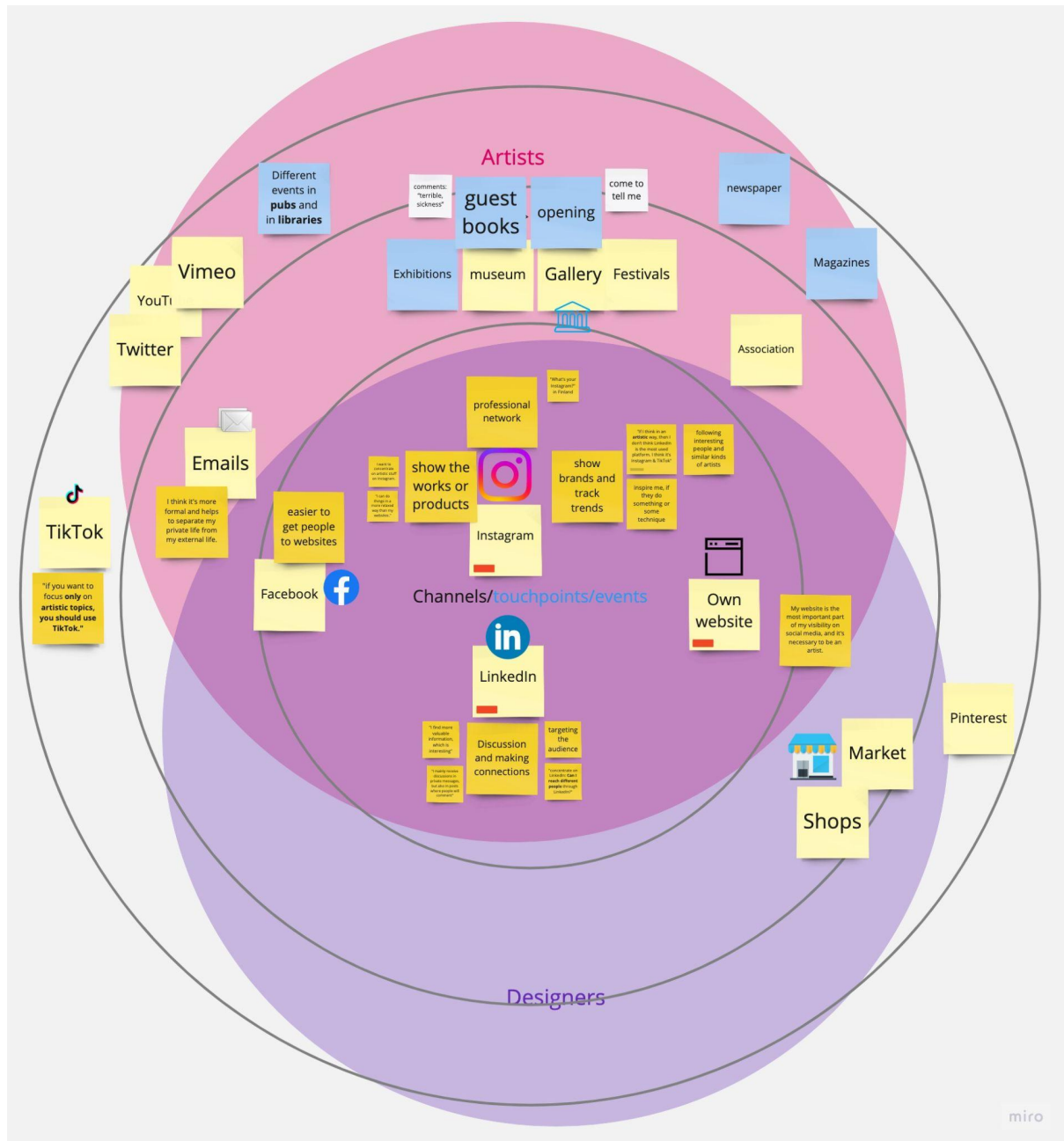
Note. Design by Xinlei Zhou, 2023.

When examining the **channels or touchpoints** frequently used by the interviewed designers and artists for branding, the project identifies three main circles (Figure 14) :

Close circle: Instagram, LinkedIn, own websites, and Facebook. Instagram is commonly used to showcase works or products in a relaxed manner, and track trends and brands, while also

serving as a professional network for building connections in Finland, especially for artists. LinkedIn is seen as a platform for discussions and making connections, with users finding valuable information through LinkedIn discussions; Some interviewees settle to focus on LinkedIn because they believe there are more opportunities to target the audience. Own websites are considered crucial for visibility on social media, particularly for artists. Facebook is less popular for branding discussions, but it is seen as an effective channel for directing people to product websites.

Second close circle: Museums, galleries, festivals, associations, email, shops, and markets. Artists utilize exhibitions in museums, galleries, and festivals to showcase their work and engage with audiences through opening events and guest books. Associations, whether non-profit or for-profit, assist artists in participating in exhibitions, and artists' groups organize exhibitions and events. Email is used to maintain a separation between personal and work life, although many interviewees use their work social media accounts for personal purposes to varying degrees. For designers, retail shops and markets are important channels for selling their products.

Third circle: YouTube, Vimeo, Twitter, Pinterest, newspapers, magazines, pubs, and libraries. Social media platforms such as YouTube, Vimeo, Twitter, and Pinterest are primarily used by interviewees for processing their products or searching for trends. TikTok is mentioned as the biggest trend for branding, but none of the interviewees invested significant time in this platform. Physical channels and touchpoints such as newspapers, magazines, events in pubs, and libraries also play a role in branding efforts.

Pattern 2 The current state of Arctic art and design branding

Figure 15

Pattern 2 The current state of Arctic art and design branding
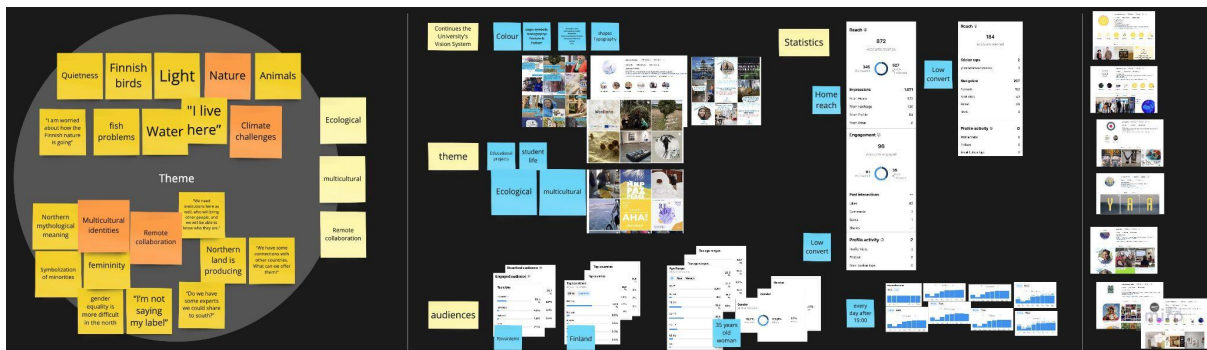
Note. Design by Xinlei Zhou, 2023.

The project adopts the perspective that art and design as a combination of reflecting and reformulating the material and cultural heritage of the Arctic region. In the current Arctic art and design landscape, two key **themes** emerge (Figure 15).

- Nature and climate challenges. Nature-inspired elements are prominent in the work of artists and designers in the Arctic. The unique natural environment, characterized by extreme darkness or lightness, serenity, and pristine water, serves as a common source of inspiration. Climate change concerns, such as the impact on fish habitats, also influence interviewees' work. This ecological focus is evident in the choice of themes and materials, resulting in products that are described by interviewees as "soft, rough, and pure" and emphasize sustainability. Environmental art forms, such as snow or willow sculptures, are also prevalent. Additionally, the field of ecoculture integrates nature and culture in artistic expression.

- Multicultural identities. Arctic culture plays a significant role, encompassing multicultural identities. Interviewed Artists and designers explore topics ranging from Northern mythological meanings to contemporary issues related to minorities and femininity. There is a strong sense of agency among the interviewees, with a desire to share expertise and extend opportunities to others.

Based on these observations, the **brand identity** for Arctic art and design can be summarized by main **features**: ecology and multicultural.

In terms of **visual identity**, the @arcticartdesign Instagram account partially retains the University of Lapland's vision system in color, forms, and typography. To the **content level**, @arcticartdesign aligns with these brand identities, presenting educational projects, and students' lives, and showcasing visuals that highlight ecological materials and themes, as well as multicultural aspects. The Instagram **statistics** from @arcticartdesign reveal a trend of publications primarily reaching the followers and related followers' circle (mainly home reach), and profile activities, for example, increasing followers, are lower overall. The statistics also provide a summary of the audience profile, indicating that audiences are predominantly 25-44-year-old women from Rovaniemi, Finland, who are active on Instagram daily after 15:00.

Similar situations are observed in the interviewed artists' and designers' Instagram accounts, as well as those of associations. Many individual accounts lack a clear visual identity, predominantly showcasing their work, products, or events with a limited representation of their personality. Themes related to ecology and multiculturalism are prominent.

Pattern 3 The current stakeholders involved in Arctic art and design branding

The interviews shed light on the current stakeholders involved in artist and designer branding connections. As depicted in Figure 16, these stakeholders can be categorized into different circles:

The closest circle of stakeholders includes artists, curators, entrepreneurs, designers, educators, and students. Artists and designers often take on multiple roles, such as being entrepreneurs or juggling positions as curators, educators, or students. Artists face more challenges related to survival compared to designers. Designers, on the other hand, have more connections with other designers, artists, and entrepreneurs, seeking assistance in areas such as logo design, website development, and product photography.
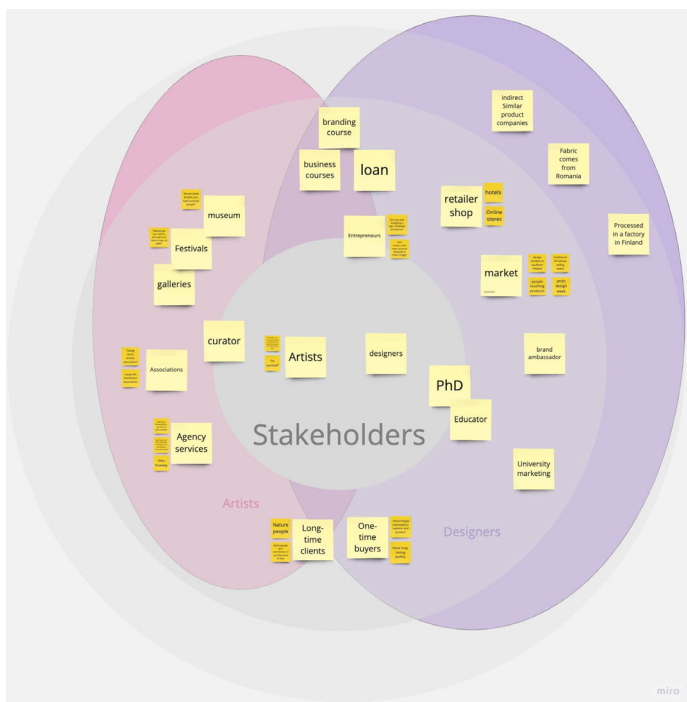
The second close circle consists of clients, retailer shops, markets, brand ambassadors, university marketing departments, business courses, loans, branding courses, museums,

festivals, galleries, associations, and agency services. Artists and designers directly target clients through their social media platforms, websites, and participation in onsite events. The interviewed artists and designers emphasized that while they aspire to expand internationally, their main audience and clients are predominantly Finnish. Artists tend to have long-term local buyers, often nature enthusiasts, as described by the interviewees. Artists primarily promote and sell their work through art associations, agency services, museums, galleries, and festivals. Designers, on the other hand, focus on market penetration, selling their products through retailer shops, markets, brand ambassadors, and university marketing efforts. Some artists and designers receive support from branding courses, business courses, and loans to kickstart their businesses.

Stakeholders further removed from direct branding activities include indirect similar product companies, fabric manufacturers, and processing factories. These stakeholders play a more indirect role in the branding process

Figure 16

Pattern 3 The current stakeholders involved in Arctic art and design branding

Note. Design by Xinlei Zhou, 2023.

Pattern 4 The challenges and trends faced by artists and designers in this context

Figure 17

Pattern 4 The challenges and trends faced by artists and designers in this context

Note. Design by Xinlei Zhou, 2023.

The interviewees identified several challenges Arctic artists and designers face regarding social media posting in Figure 17.

- The most significant challenge is the time-consuming nature of creating posts. One interviewee explained in detail the various steps involved, from taking and editing photos to writing captions, choosing hashtags, and determining the timing of the post. This challenge is particularly pronounced for artists who must handle all aspects themselves. Some artists expressed the dilemma of whether to prioritize creating art or dedicating time to social media posts.
- Scheduled posting poses challenges, as Instagram's algorithm encourages consistent posting to reach a wider audience. Although only a few interviewees have a long-term plan for their social media postings, those who do pay special attention to key selling periods such as Christmas and summer. They often create multiple posts in a single day and schedule them to be posted on different days.
- Another common challenge mentioned is the tendency to compare one's work to others while scrolling through social media, leading to feelings of anxiety and self-doubt. To combat this draining energy, some interviewees take breaks from social media.
- Language poses another challenge on social media, as the primary audience for many interviewees is from Finland. Writing social media feeds in Finnish limits their reach

to other markets, but due to time constraints, they are unable to write in multiple languages or maintain international accounts. To address this, some interviewees use English hashtags to expand their reach.

- Additional challenges mentioned include disruptions caused by Instagram's changing recommendation algorithm, as well as the limited usability of Instagram on web browsers, which poses difficulties for users relying solely on laptop channels.

On the other hand, it is crucial to review trends in the topics of "Arctic," "Art," and "Design" on the internet to identify gaps for the Arctic art and design brand. Google Trends reveal that discussions about "Art" and "Design" are more prevalent than those specifically about the "Arctic". In Iceland, the topic of "Art" dominates, while in Norway and Finland, "Design" is more actively discussed.

- When people search for "Arctic" in Iceland, Norway, and Finland, they often look for brands with "Arctic" in their names, such as "Arctic Monkeys" (musician), "Zaad Arctic" (perfume), and "Arctic Cat Catalyst" (snowmobile). Additionally, searches related to Arctic events, such as "Arctic Circle 2022" and "Arctic Lapland Rally 2023," appear in Iceland and Finland.
- Under the topic of "Art," there is a global interest in "AI art" and "AI art generator."
- In the field of "Design," searches worldwide focus on topics like "design the next iPhone," "Figma," "pookalam" (decoration), "mehndi" (body art), and "scrapbook." Northern countries, particularly Finland, show more interest in textile and home design, with searches for "Finnish design shop." In Iceland, people search for "accessories."

SparkToro provides additional insights into the social media audience's interests, which include designers, products, services, graphics, founders, photographers, arts, environment, polar-related topics, authors, and the northern region.

The analysis of top accounts under the "Art" topic, such as @artnet and @gettymuseum, highlights their role as art news organizations, focusing on auctions and museums. @artnet stands out with its clear visual design code for color and typography, while storytelling is a prominent asset for engaging the audience.

Under the "Design" topic, @designmilk and @dwellmagazine exhibit their unique visual identity systems on social media. Their content revolves around news and stories that inspire people in product design, interior design, and architecture. These accounts actively use reel (short video) formats.

@nature_org and @world_wildlife, analyzed under the "Arctic" topic, focus on pollution and nature news. @nature_org utilizes the "guides" function.

These accounts maintain an active presence on most days of the week, typically sharing 1 to 4 posts per day. It's important to note that this count does not include their Stories.

Current branding work: Personas and stories

Two personas, Hanna (Figures 18 and 19) and Molly (Figures 19 and 20) were extracted from the data analysis to visually summarize and simplify the findings.

Figure 18

Persona: Hanna
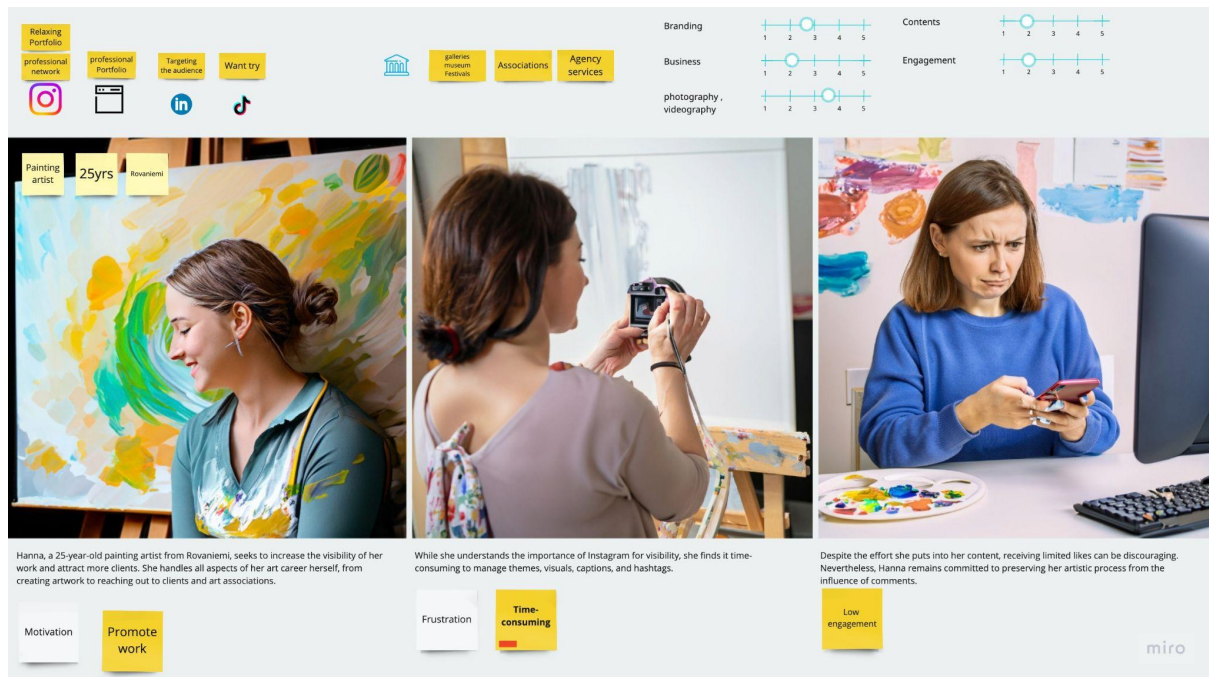
Note. Design by Xinlei Zhou, 2023.

Hanna, a 25-year-old painting artist from Rovaniemi, seeks to increase the visibility of her work and attract more clients. She handles all aspects of her art career herself, from creating artwork to reaching out to clients and art associations. While she understands the importance of Instagram for visibility, she finds it time-consuming to manage themes, visuals, captions, and hashtags. Despite the effort she puts into her content, receiving limited likes can be discouraging. Nevertheless, Hanna remains committed to preserving her artistic process from the influence of comments.

On social media, Hanna uses Instagram to network with other artists and showcase her art process and final works. Her portfolio website serves as her professional showcase, and she also utilizes LinkedIn to target a broader audience. Hanna is open to trying TikTok for further

reach. Her primary onsite channels include galleries (and museums/festivals), artists' associations, and distribution agency services.

Although Hanna has limited knowledge of branding, business, content creation, and social media engagement. She is more skilled in photography and videography. On Instagram, Hanna posts her artwork for sale and promotes upcoming exhibitions. Occasionally, she shares her own stories, reviews, or feature artworks of artist friends. Her posts have a low level of branding organization, and engagements rarely lead to sales, mostly attracting her friends as the primary audience.
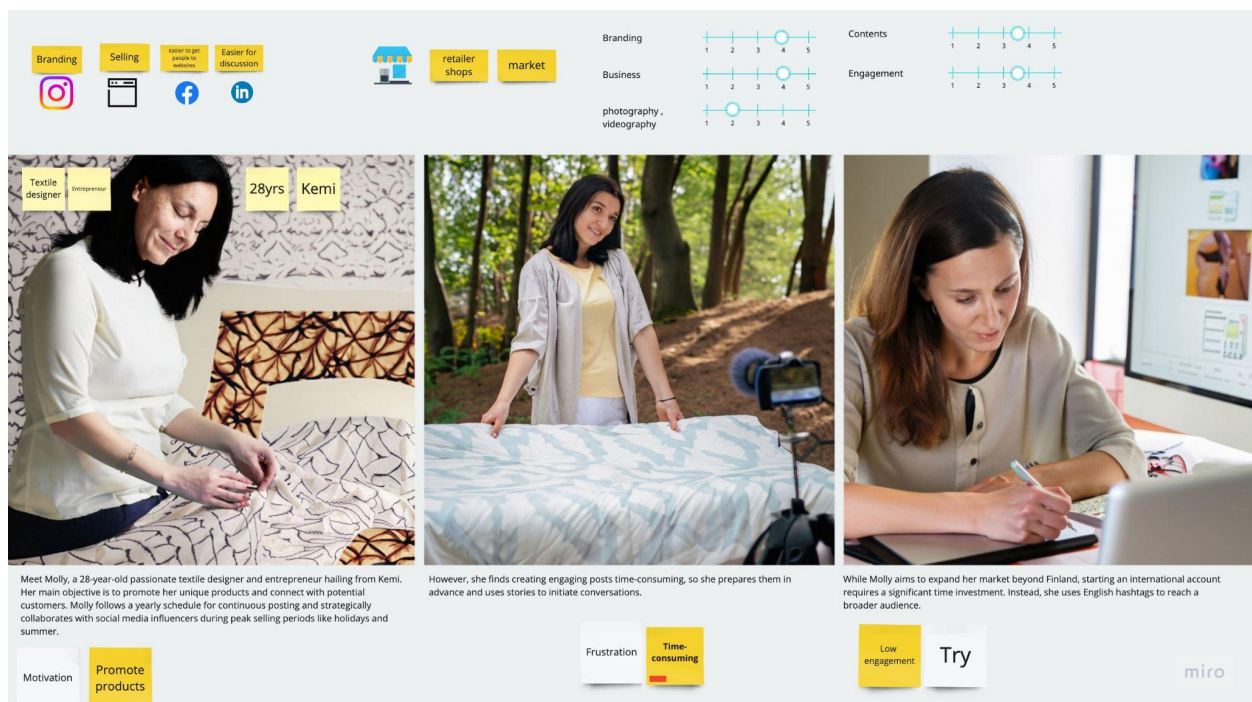
Figure 19

Instagram accounts of Hanna and Molly
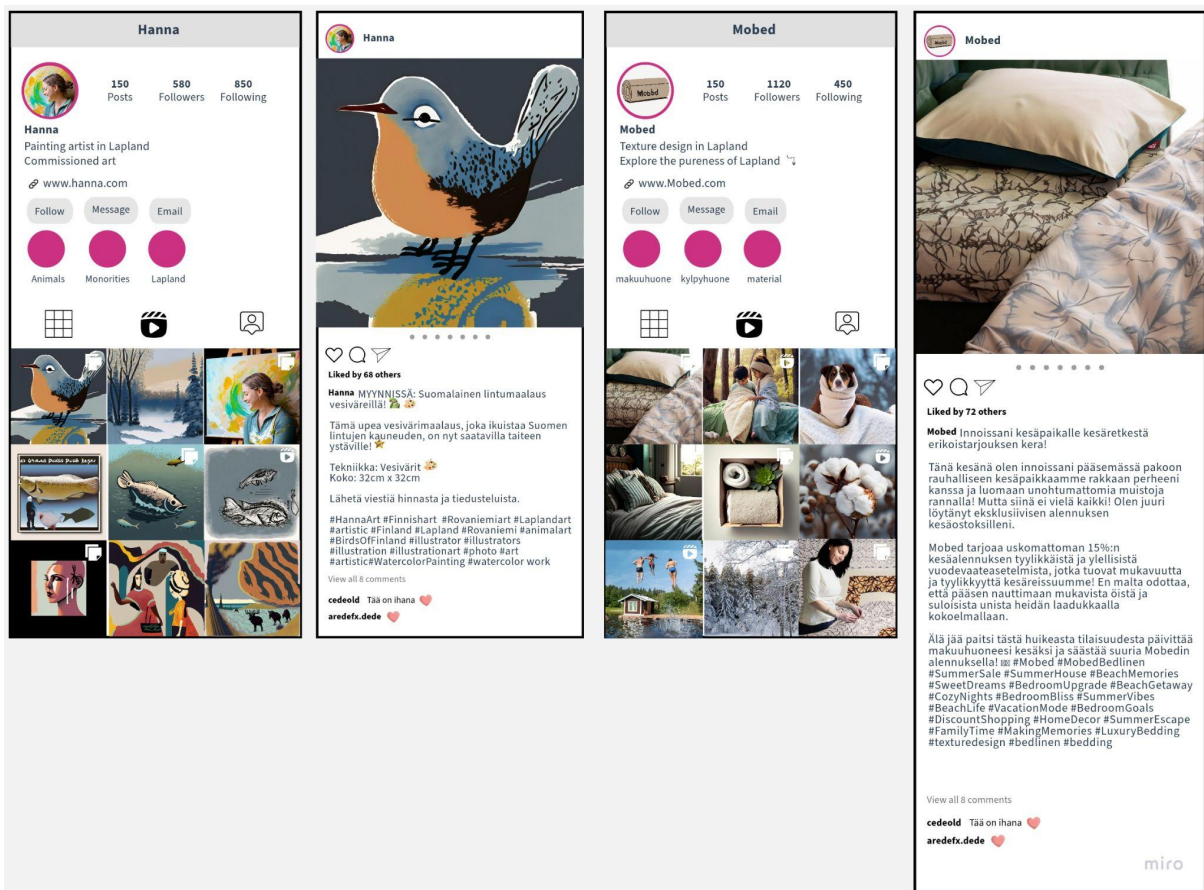
Note. Design by Xinlei Zhou, 2023.

Figure 20

Persona: Molly

Note. Design by Xinlei Zhou, 2023.

Meet Molly, a 28-year-old passionate textile designer and entrepreneur hailing from Kemi. Her main objective is to promote her unique products and connect with potential customers. Molly follows a yearly schedule for continuous posting and strategically collaborates with social media influencers during peak selling periods like holidays and summer. However, she finds creating engaging posts time-consuming, so she prepares them in advance and uses stories to initiate conversations. While Molly aims to expand her market beyond Finland, starting an international account requires a significant time investment. Instead, she uses English hashtags to reach a broader audience.

On the digital front, Molly employs Instagram for branding, her online shopping website for sales, and Facebook to redirect people to her online shop, while LinkedIn serves as a platform for easier discussions. For onsite channels, she occasionally partners with rare retailers in Lapland, such as hostels, and participates in design markets and traditional Christmas markets.

To establish her business, Molly has taken social media branding and business courses. She dedicates time to writing engaging posts and utilizes Instagram functions like question boxes

to drive more engagement and sell her products. Her Instagram feed primarily showcases her products, the materials she uses, and care instructions. Additionally, she shares customer feedback and offers glimpses into her holiday life. Molly pays special attention to editing her photos to ensure a harmonious and visually appealing feed.

Figure 21

Challenges Faced and Efforts Made by Hanna and Molly
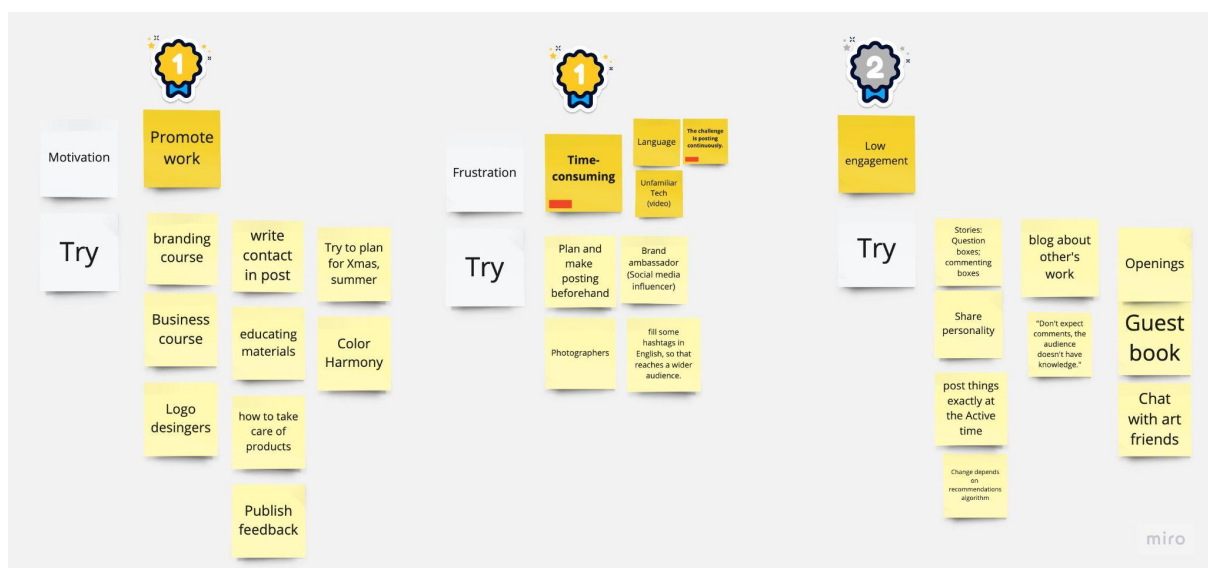
Note. Design by Xinlei Zhou, 2023.

In Figure 21, Hanna and Molly share similar motivations and face common frustrations in promoting their work on social media. They have tried branding courses, business courses, and collaborations with designers to enhance their visibility. They seek partnerships with galleries, museums, festivals, magazines, and art associations, and explore various content creation strategies, such as showcasing materials and customer feedback. However, posting proves time-consuming due to limited photography, videography, and writing skills, as well as a lack of planning and familiarity with social media functions.

To address these challenges, they now roughly plan and prepare posts in advance, posting them on different days. They also engage Brand Ambassadors (social media influencers) and professional photographers to improve the quality of their content. Incorporating English hashtags allows them to reach a wider audience. To increase engagement, they utilize

Instagram Stories features like "Question boxes" and share aspects of their personal lives. They keep an eye on Instagram trends, adapt to the platform's recommendation algorithm, and carefully choose posting times. Blogging about other artists' work and adjusting their expectations for engagement also help. Onsite, they find more engagement opportunities during exhibition openings and through guest books, as well as through interactions with fellow artists.

Current branding gaps: Brand Moodboards

Figure 22

Current Branding Gaps: Brand Moodboards

Note. Design by Xinlei Zhou, 2023.

Hanna and Molly are creating content under their Arctic branding without realizing that their work belongs to Arctic art and design, encompassing themes of nature, climate change, and multicultural identity (as Figure 22 shows in the top row). However, the content they share on social media might not align with today's trends (as Figure 22 shows on the lower row) and interests in the Arctic, art, or design.

Phase 2 Generating workshops

Problem

The central issue to address revolves around formulating a novel branding strategy catering to Arctic artists and designers, with the overarching goals of

- enhancing visibility for their work,
- optimizing time utilization,
- and fostering heightened engagement on the Instagram platform.

This problem statement serves as the foundational premise for the participatory design workshops, where a diverse group of participants engages in ideation to devise potential solutions collaboratively.

Onsite workshop "Selling the Arctic Art/Design Box on Social Media in 2073"

The workshop commenced by focusing on defining the identity of Arctic art and design on social media. The theme revolved around envisioning concepts for branding and selling "The Arctic Art/Design Box" in the year 2073.

Figure 23

*First Box in Onsite Workshop*
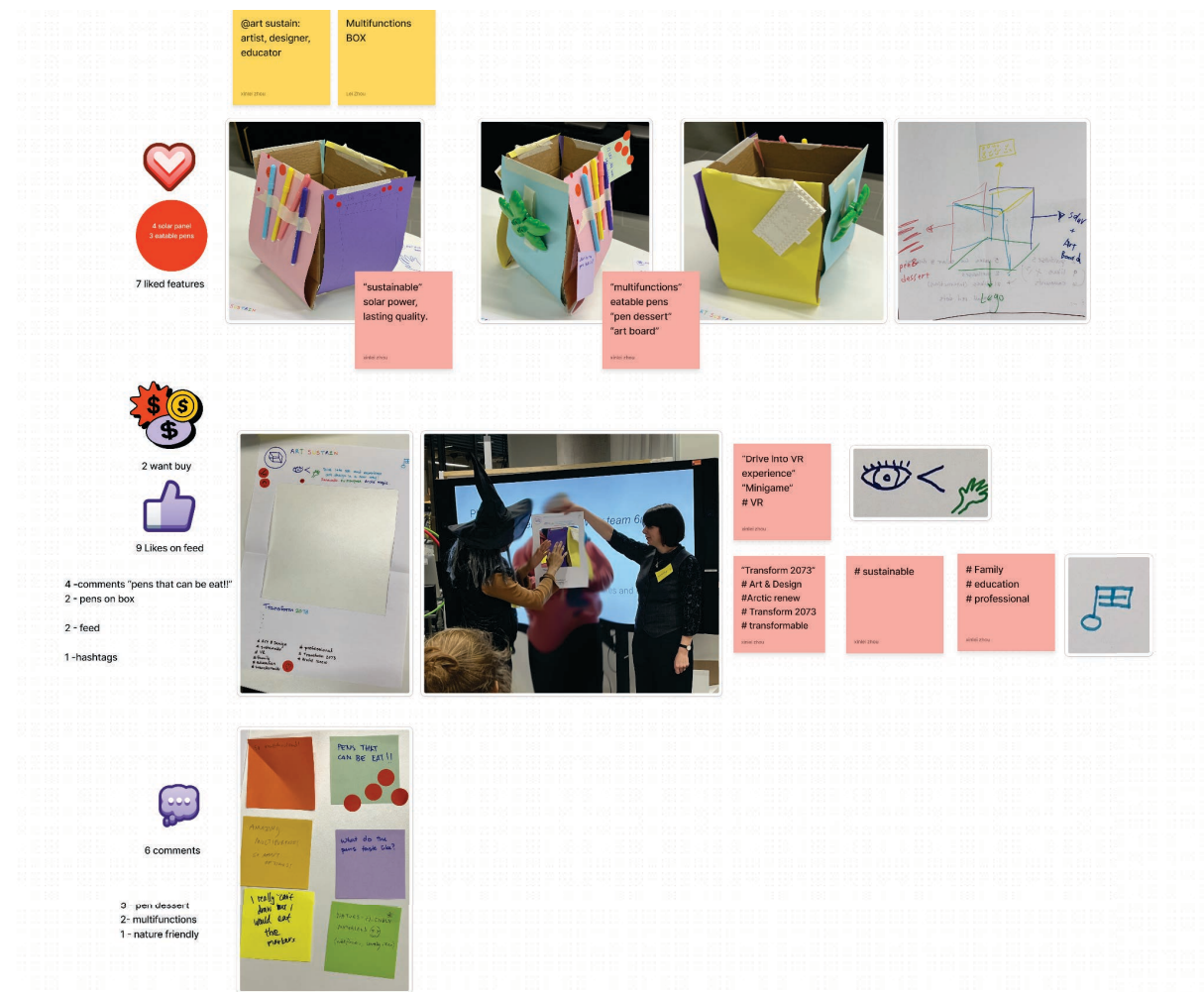
Note. Design by Xinlei Zhou, 2023.

The initial box (Figure 23) was a product of participants who portrayed stakeholders like an artist, a designer, and an educator. Their creation, the Arctic art and design brand, was characterized by its multifunctional, sustainable, and enduring quality attributes, incorporating features like edible pens, solar panels, and plants. On social media, their branding strategy employed VR experiences and a Minigame through the account @art_sustain. Hashtags such as #sustainable, #family, #education, #professional, #art & design, #arctic_renew, #transform_2073, and #transformable were utilized to enhance visibility and engagement.

Figure 24

Second Box in Onsite Workshop
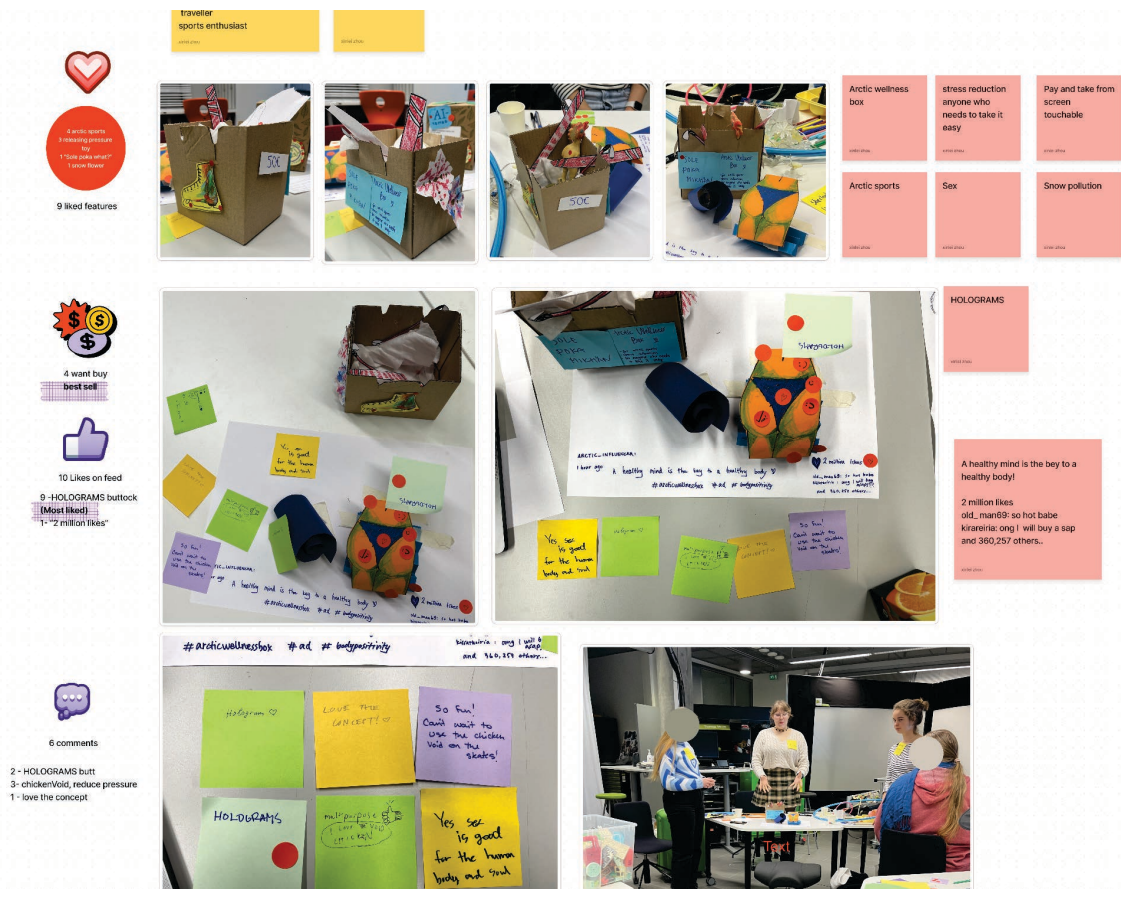
Note. Design by Xinlei Zhou, 2023.

Subsequently, another group (Figure 24), @arctic_influencer, comprising an influencer, a traveler, and a sport enthusiast, designed an "Arctic Wellness Box," featuring stress-relief toys and decorative images of Arctic sports and snow flowers. The group strategically used hologram displays with the message "A healthy mind is the key to a healthy body!" to capture the audience's attention. This approach aimed to tap into themes that continue to attract significant attention on social media. The strategy resulted in increased likes and comments on their posts, successfully selling four boxes and earning them the title of the best-selling box. This highlighted the significance of captivating content and interactive storytelling in promoting engagement on social media.

Figure 25

Third Box in Onsite Workshop

Note. Design by Xinlei Zhou, 2023.

Lastly, the group @COUNCIL OF OLD HABITS (Figure 25), comprised of the AI, Museum, and Retailer representatives, crafted a box featuring a tree, adorned with labels like "AI tested," "certification by Council of Old Habits," and "old recipe." Their social media approach involved a premise of a future devoid of nature and introduced their product as a

solution with the tagline: "Do you miss nature? Are you tired of human testing? TRY OUR NEW 100TH ANNIVERSARY CELEBRATION JUBILEE EDITION OF OUR OLDEST PRODUCT! Now with more nature than ever! Part of the profits go towards saving old cows! (No AI was harmed in the manufacturing process.)" This witty and playful approach resonated with the audience, sparking engagement and discussions. The humorous elements like "cow money," "Finnish associations," and "AI tested" contributed significantly to the group's high level of interactions.

Figure 26

Summary of Onsite Workshop

Note. Design by Xinlei Zhou, 2023.

In summary in Figure 26, the workshop yielded several key insights. The central contribution is the identification of the **theme** of "**wellness**" as a promising avenue for artists and designers to explore in their social media posts. Subtopics within this theme include stress reduction, Arctic sports, sexuality, and mental and physical health. Additionally, the following topics, when discussed on social media, could effectively stimulate engagement:

- "**Certified and Referenced**": People tend to seek references when making decisions, making content or products certified by associations, old habits, AI, or other credible sources appealing to the audience.
- **Nature and Sustainability**: This central theme is likely to attract significant attention. Subtopics could encompass nature-friendly materials, long-lasting quality,

new power sources, pollution reduction, animal conservation, and the enhancement of Arctic natural beauty.

- **Multifunctionality**: Delving into multiple disciplines, such as AI and Food, can capture the audience's interest. Notably, these topics offer artists not only content for introducing their work and personality but also the potential for forging new collaborative partnerships through co-posts and co-creation.

Furthermore, the workshop highlighted the significance of **attention-grabbing content titles and visuals**. The use of dramatic and mundane titles and images significantly influences the reach of readers. The workshop also enhances the conceptual framework. Team 2's success in selling their Arctic wellness box, was primarily due to the use of holograms; another particularly evident in @artnet's discussions (Artnet, 2023) during Phase 1, where, as indicated in Figure 27, emphasizing distinct value propositions for specific artworks spurred intense debates and attracted more attention than other content in May 2023.

Figure 27

Artnet's Post: Highlighting Value Propositions for Specific Artworks
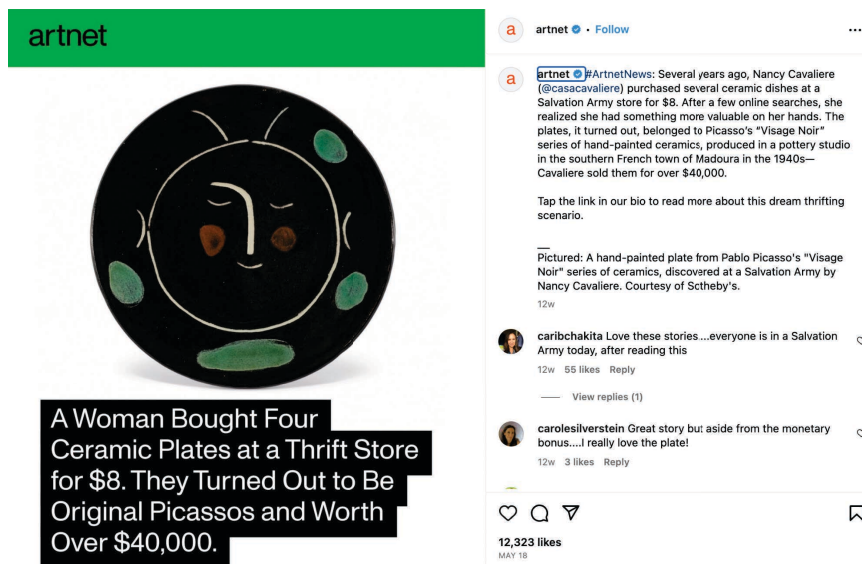

Note. Artnet's Instagram screenshot, 2023.

Another crucial aspect deserving attention is the readers' reading experience. This aspect warrants a focus on improvement. In summary, several key takeaways emerge:

- Firstly, within the scope of this workshop, it was observed that posts with fewer themes (Teams 3 and 2) tend to have a stronger impact in terms of reader engagement when compared to posts that incorporate multiple elements (Team 1).
- Secondly, the utilization of humor as a storytelling way emerged as a significant factor in fostering in-depth discussions and engagement within social media feeds (Team 3).
- Thirdly, participants displayed an inclination towards unconventional interactions. For instance, Team 1 integrated elements like minigames and VR, while Team 2 introduced touchable screens and holograms. Notably, both groups acknowledged the existing challenges within the social media environment in implementing such features. However, it is noteworthy that Instagram possesses AR Filters, thereby suggesting the potential to enhance reader interactions through diverse engagement mechanisms beyond traditional visuals, videos, and text.

Online workshop "Social Media Design Challenge: Co-make a Post with Never Think People in 5 Minutes"
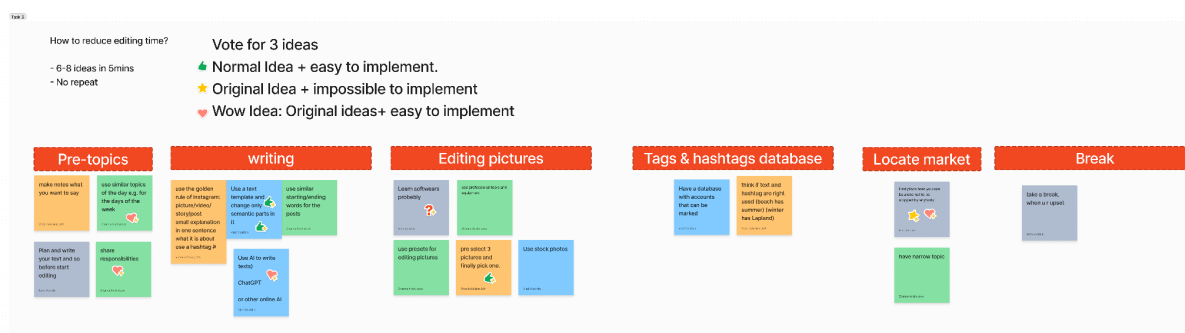
Figure 28

Task 1 of Online Workshop
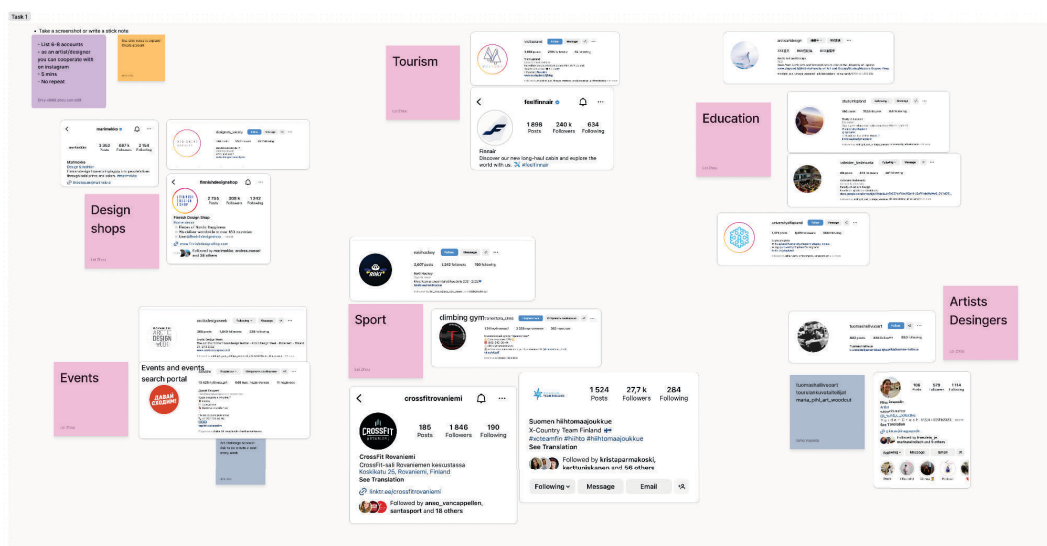
Note. Screenshot by Xinlei Zhou, 2023.

By Figure 28, In Task 1, participants were instructed to engage in individual brainstorming to identify Instagram accounts that could **facilitate interactions** for Arctic artists and designers. The outcomes revealed the emergence of six distinct types of accounts: design shops (e.g., @Marimekko, @Designer Society, @Finnish Design Shop), artists and designers, events (e.g., @Arctic Design Week, events search portals), education (@Arctic Art and Design, @Study in Lapland, @Taiteiden tiedekunta, @universityoflapland), tourism (@Visitlapland, @feelfinnair), and sports (e.g., ice hockey teams, climbing/CrossFit gyms, cross-country teams).

Figure 29

Task 3 of Online Workshop
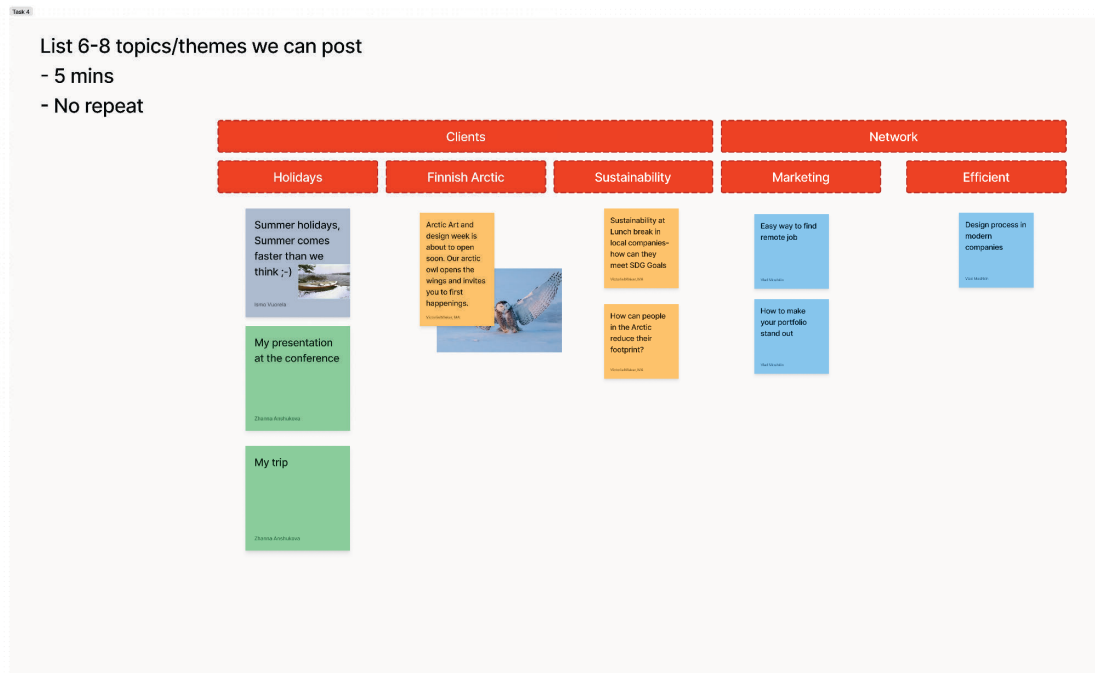

Note. Screenshot by Xinlei Zhou, 2023.

Moving to Task 3 in Figure 29, participants contributed five directions that artists and designers need to prepare in advance to **reduce editing time** in their Instagram posts, as well as a break key. The typical structure of an Instagram post includes a photo/video, captions (which can include hashtags), and additional tags (tagging people, adding locations, etc.).

- Organize similar topics within a week and share responsibilities, thus optimizing efficiency. Additionally, employ AI tools like ChatGPT for caption writing and create text templates (modifying only the semantic parts to save time).
- Pre-select three photos or videos and ultimately choose one for posts.
- Build a database of tagged people and hashtags.
- Narrow the market focus.

- Take breaks when feeling upset about social media.

Figure 30

Task 4 of Online Workshop

Note. Screenshot by Xinlei Zhou, 2023.

Task 4 (Figure 30) centered on participants listing topics related to Arctic art and design that could be discussed on social media. These topics serve a dual purpose: enriching the personality of the social media account while emphasizing the uniqueness of the location for branding, thus connecting with clients.

Several **subjects** were identified for potential discussion:

- Personal Life Aspects: Holidays and personal experiences.
- Finnish Arctic Culture: Highlighting events like the Arctic Art and Design Week.
- Sustainability: Addressing topics such as carbon footprint reduction and the application of SDG goals at the company level.

By discussing these subjects, participants found that the social media account not only fostered client connections but also cultivated a unique brand identity that introduced the cultural backdrop and resonated with individuals sharing similar experiences.

Similarly, highlighting networking opportunities with artists and designers serves a dual purpose. Firstly, it aids in establishing connections within the same creative sphere, potentially leading to collaborations and partnerships. Secondly, it acts as an avenue for educating clients about the distinct working methods and approaches employed by artists and designers.

Additional **topics** of interest include:

- Approaches to finding remote jobs.
- Strategies for creating distinctive and compelling portfolios.
- Insights into the modern design processes within contemporary companies.

Figure 31

Task 2 and Task 5 of Online Workshop
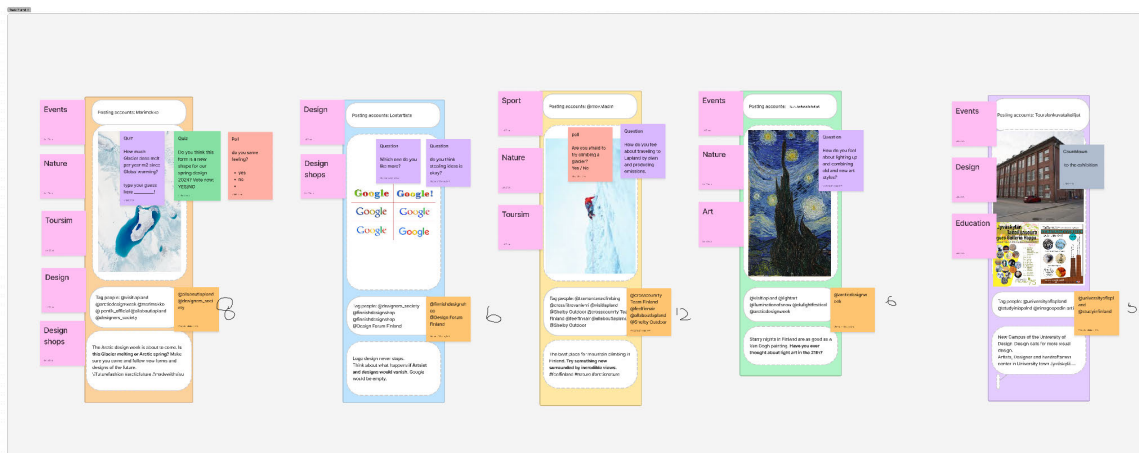
Note. Screenshot by Xinlei Zhou, 2023.

Finally, the discussion delves into the post models created by participants in Task 2 and Task 5 (Figure 31). In Task 2, users engaged in brainwriting to generate posts that could interact

with a wider range of accounts. Task 5 involved brainstorming and brainwriting ideas to enhance engagement (likes, comments) and profile activities (followers).

Participants discovered resonance within **topics** like the integration of art or design with events, nature, travel, and sports activities; and discovered that co-posting or tagging with people interested in such themes increased reach. And it is observed that design or art reflection garnered more engagement. A unique post model emerged by urging readers to consider the consequences if artists and designers were to vanish. This approach encourages a broader audience, including those less familiar with design and art, to contemplate the impact of these disciplines in their lives.

In terms of engagement, participants noted that under these themes, resonance and curiosity were easily aroused. **Story sticker features**, quizzes, polls, questions, and countdowns were deemed effective tools to initiate engagement. Sample questions:

- Guess: How much glacier melt occurs per square meter annually due to global warming? Share your estimate here: _____!
- Exploring Emotions and Opinions: Commencing with prompts like "Do you think," "Do you feel," or "Do you like," delve into participants' viewpoints.
    - Ethical Inquiry: Is the act of stealing ideas acceptable?
    - Shared Experiences Inquiry: Do you share the same sentiment? Poll: YES/NO.
    - Preference Assessment: Which option resonates with you more?

Phase 3 Prototyping

This section discusses my experiences in moderating social media accounts, specifically @studyinlapland, @remote_art_design, and @liveinrovaniemi. The moderation is discussed across three levels: promoting Arctic art and design, enhancing account engagement, and time-saving strategies.

As depicted in Figure 32, from September 1, 2022, to April 30, 2023, the **content** created for Arctic art and design under the @studyinlapland account can be categorized as follows: (1) student exhibitions with 3 posts, (2) art and design faculty facilities with 2 posts, and (3) sharing studying experiences with 5 posts. While my initial aim was to promote art and

design exhibitions, posts related to sharing studying experiences garnered higher reach and engagement. Two factors contribute to its popularity. Firstly, the posts about studying experiences often feature individuals, attracting their friends and acquaintances to join discussions and broaden the audience. Secondly, such content resonates well with the main audience, which comprises university students and potential students in Rovaniemi. It is important to note that **even less popular content**, like exhibitions, should continue to be posted to maintain account activity and provide a comprehensive image.

Figure 32

Moderating account @studyinlapland
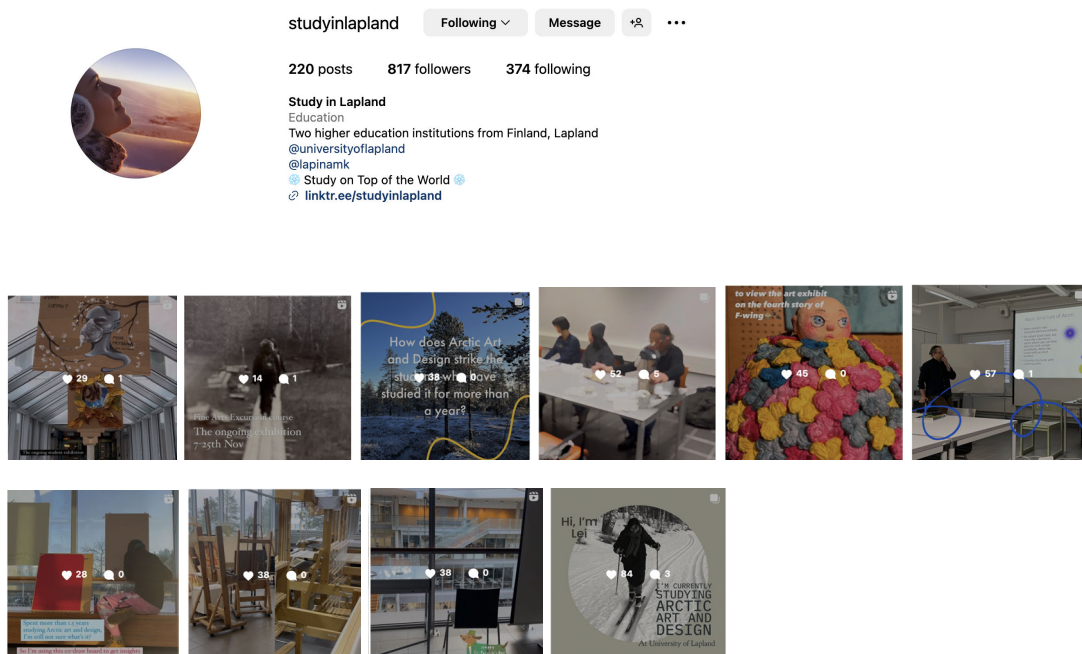
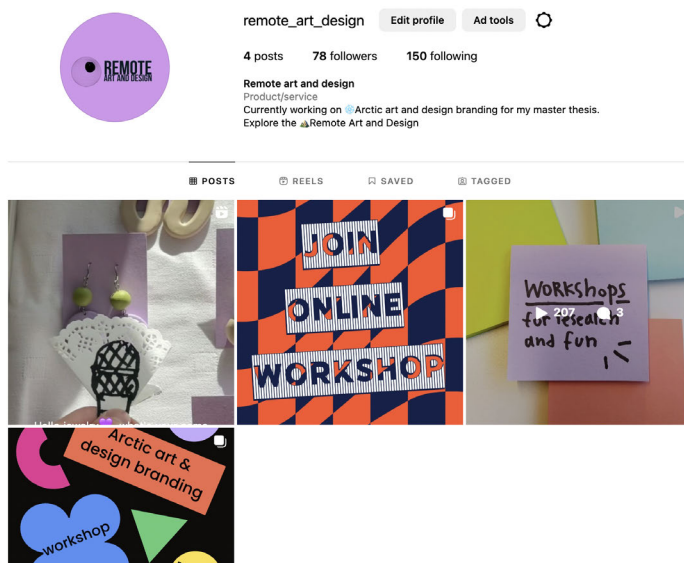*Note. Screenshot by Xinlei Zhou, 2023.*

Concerning **engagement**, stories have proven more impactful than regular posts and reels on Instagram. For instance, the use of interactive stickers on @studyinginlapland such as quizzes, questions, poll stickers, or emoji sliders during the weekly #mondaymorningmotivation story has resulted in higher responses from readers. Additionally, video content with a moderator's face, especially utilizing the front camera for a selfie view, fosters trust and connection with readers. The use of animated GIF stickers also attracts attention. Engaging actively with other accounts through likes and comments on their feeds and stories is an effective method to establish a friendly and active presence.

Collaborations with other accounts share followers' reach while tagging contributors in posts can prompt engagement to a lesser extent.

To **optimize time**, organizing hashtags in advance proves valuable for easy copy-pasting. Building a database of photos and videos during daily activities simplifies content creation. Image and video quality need not be impeccable; completion of content is more crucial than perfection. Editing videos should be concise, with 4-12 clips under 60 seconds. Live sessions are efficient for instant reflection and minimal editing. Graphic design platforms like Canva and Adobe Express offer templates that save time and allow resizing for various platforms. Additionally, these platforms offer scheduling functions that streamline posting across multiple platforms.

Figure 33

*Moderating account* @remote_art_design

Note. Screenshot by Xinlei Zhou, 2023.

As shown in Figure 33, Under @remote_art_design, the Live format has proven more efficient for content creation compared to filming and editing videos. However, this account's growth stagnated after March 2023, possibly due to irregular updates.

Figure 34

Moderating account @liveinrovaniemi
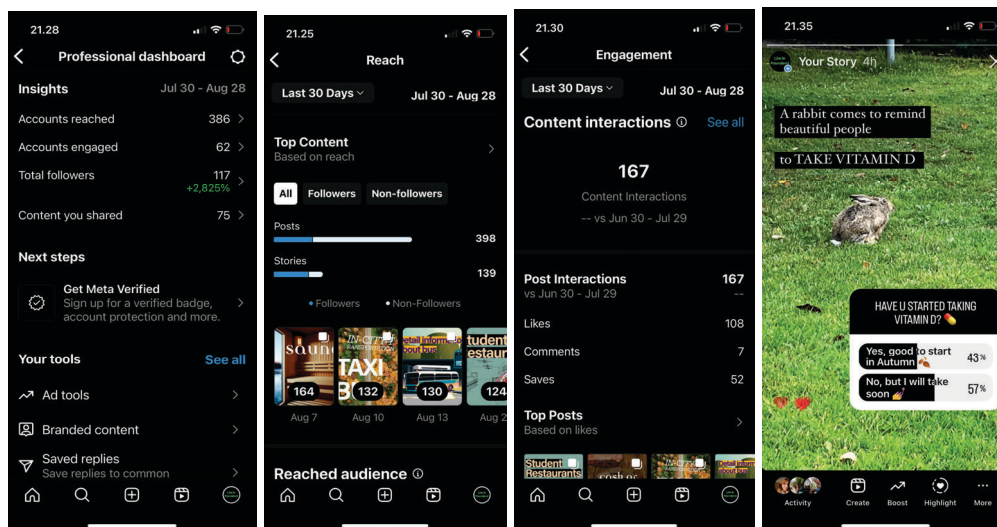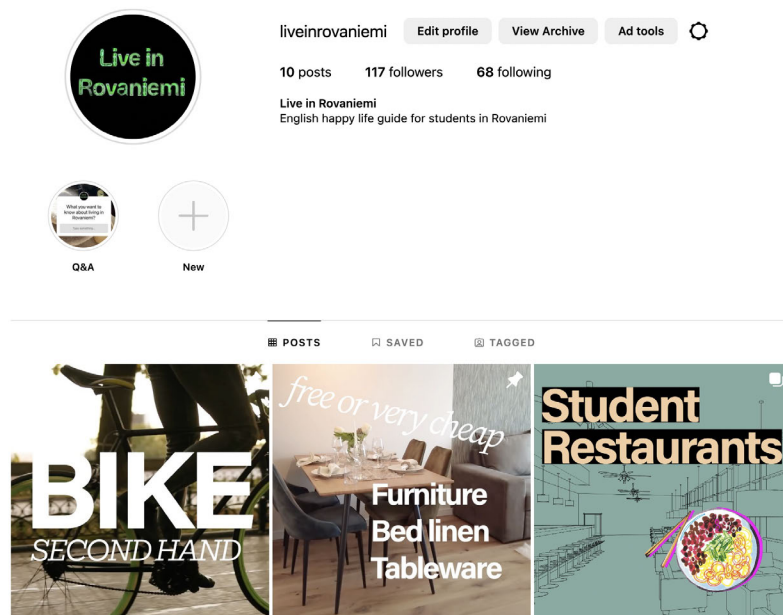
Note. Screenshot by Xinlei Zhou, 2023.

In Figure 34, @liveinrovaniemi caters to new exchange students, sharing living information in Rovaniemi. It swiftly gained followers due to targeted content. This demonstrates the significance of tailoring content to a specific audience. To address the energy-consuming nature of social media, setting designated working hours for account engagement can be beneficial.

During the prototype phase, I deviated from prescribed design guidelines, except for adhering to visual branding. My strategy aligned more closely with current social media trends and audience feedback. Developing a visual identity involved refining color and typography choices, and gradually adopting a black background and white font for story posts.

Recommendations
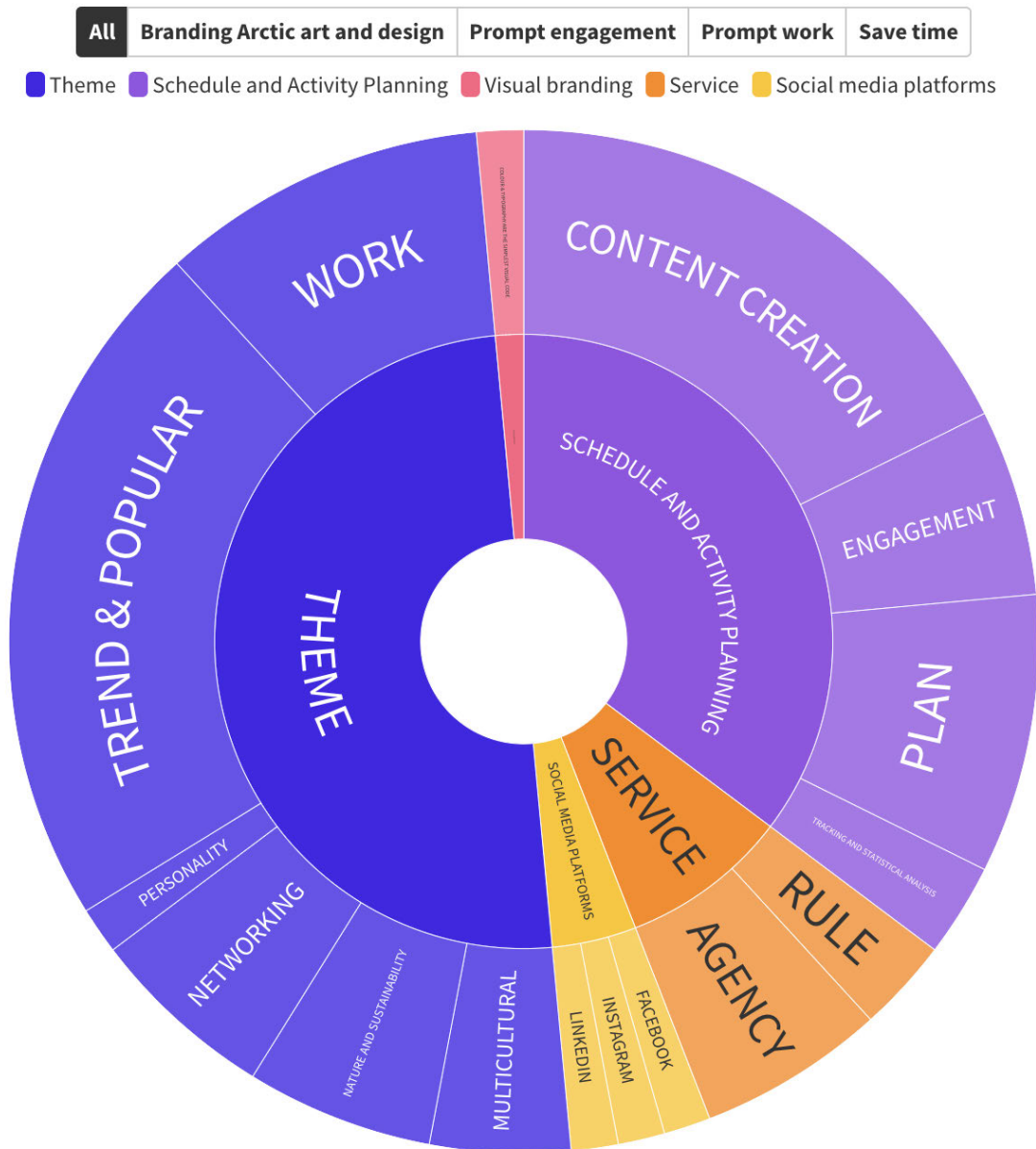
Recommendations

Note. Design by Xinlei Zhou, 2023.

The research has produced a set of 68 recommendations tailored to Instagram, spanning Theme, Schedule and Activity Planning, Visual Branding, and Services. Additionally, recommendations regarding the selection of appropriate social media platforms are provided. These insights are designed to empower Arctic artists and designers by augmenting their

online visibility, streamlining time management, and cultivating deeper engagement on social media. As an integral component of knowledge dissemination stemming from this research, a visual approach (Sunburst charts) has been employed to render the recommendations more accessible and comprehensible. An interactive online link has been provided for an in-depth exploration of these recommendations, available here:

https://public.flourish.studio/visualisation/14820810/. As can be seen in Figure 35, this visualization offers recommendations that can be filtered by different categories, including Branding Arctic art and design, Promoting Work, Enhancing Engagement, and Time-Saving Solutions.

Use social media efficiently and engagingly

In line with Figure 36, the following recommendations will specifically concentrate on themes, schedules, and activity planning that aid in promoting work, enhancing engagement, and saving time.

Figure 36

Recommendations to Use Social Media Efficiently and Engaging
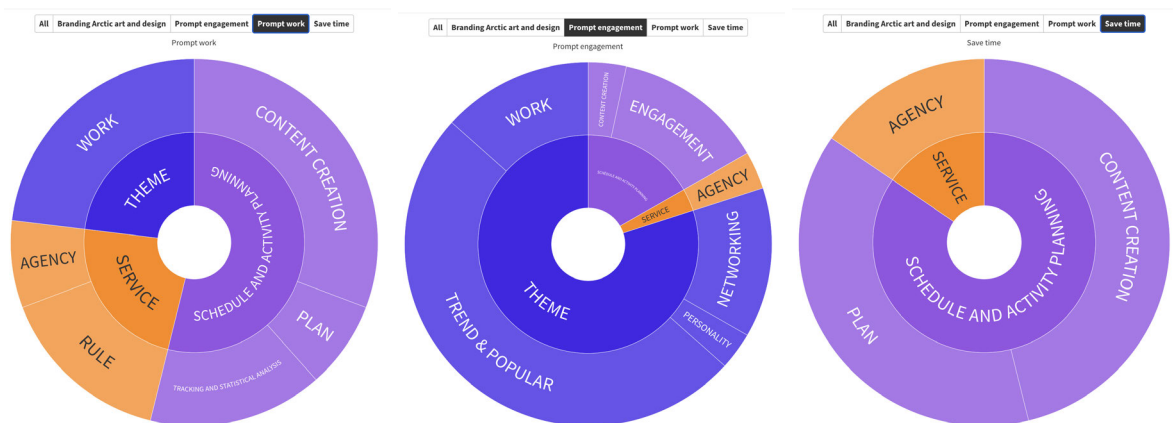
Note. Design by Xinlei Zhou, 2023.

Theme

The research offers insightful themes for artists and designers to enrich their Instagram profiles and effectively promote their work in Figure 37.

Figure 37

Recommendations of Themes

Note. Design by Xinlei Zhou, 2023.

Promoting Work:

1. The presentation of portfolios or products serves as a visual narrative that allows the audience to immerse themselves in the distinctive expressions.
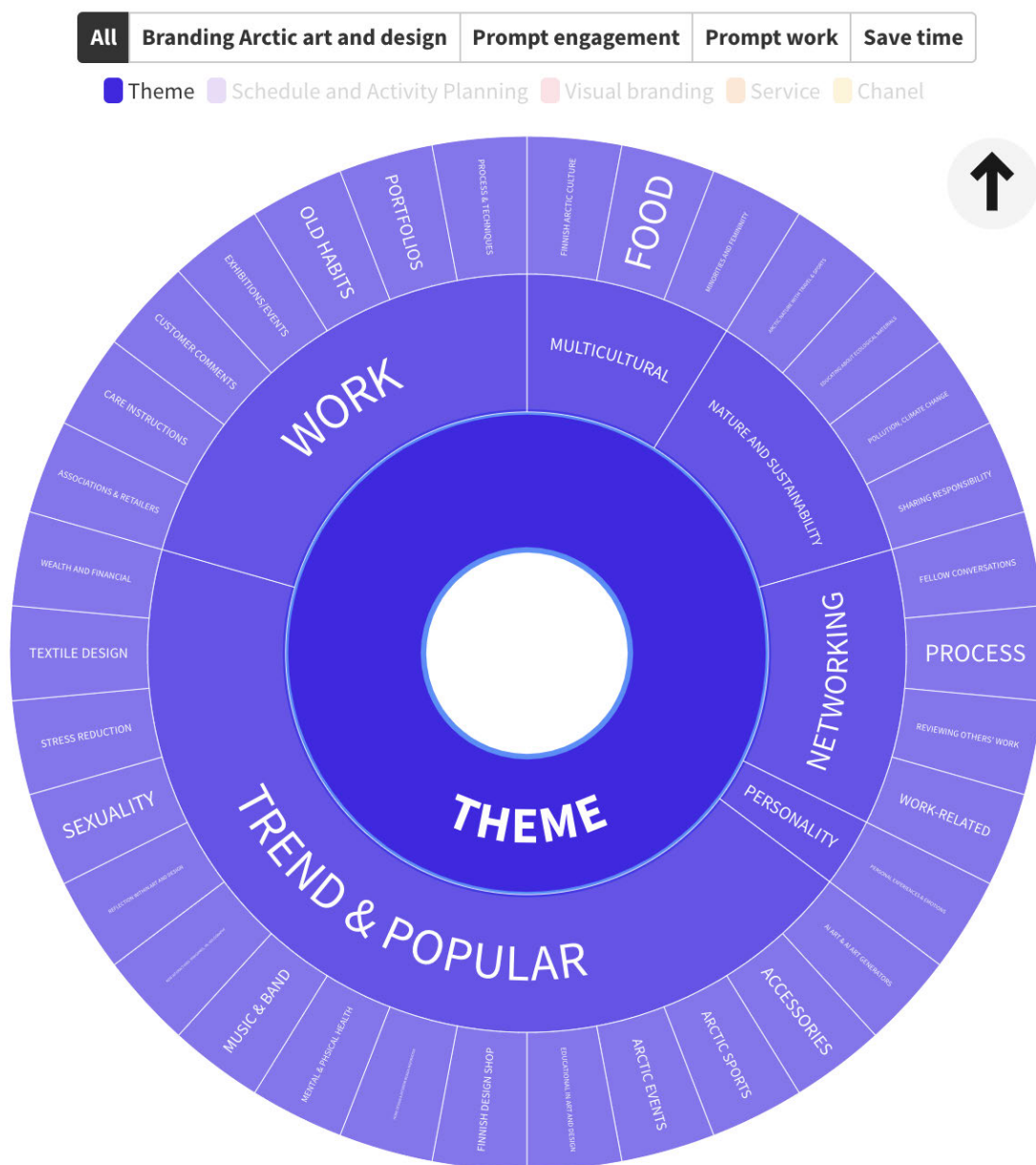2. Engaging with professional associations and retailers, including active involvement in their events, collaborations, and the sharing of their content, even content related to others' work, not only establishes substantial professional connections but also enhances the visibility of one's creative endeavors.
3. Proactive promotion of participating exhibitions and events.

Promoting Engagement:

4. The dissemination of knowledge about the techniques and methodologies employed in one's creative process nurtures a profound understanding and appreciation of artistic endeavors.
5. The provision of care instructions, when relevant, underscores the commitment to quality and client satisfaction, thereby instilling a sense of trust and reliability among the audience.
6. Incorporating references to established customs or traditions within the creative works adds layers of significance and broadens the scope of appeal.
7. Publishing comments, especially guest book entries from exhibitions or customer feedback from websites, significantly enhances engagement. These comments serve as trust indicators, increasing the likelihood of audience purchases.

These engagement-oriented strategies contribute to the cultivation of meaningful connections with the audience, thereby rendering the Instagram profile a dynamic and interactive platform for the artist or designer's creative pursuits.

Theme 2 Personality

8. The subtopic of revealing personal experiences and emotions, particularly sharing the life of an entrepreneur, is a valuable approach to augment engagement. Audiences have a genuine interest in knowing the individuals behind the account. In such posts,

featuring one's face in photographs or videos plays a pivotal role in fostering trust and establishing a stronger connection with the audience.

Theme 3 Networking

The role of networking on Instagram, often perceived primarily as a means for artists to connect with their peers is frequently underestimated in terms of its potential to enhance engagement. Implementing various strategies can harness the power of networking to boost engagement effectively:

9. Conversations with Fellow Artists and designers: Initiating interviews or dialogues with artists and their associates can spark captivating discussions. Questions like "What do you like? What don't you like? How does it feel in general? What are the technological aspects? Is there something you would do differently? Why or why not?" can serve as the foundation for posts that shed light on the creative process, actively engaging the audience.

10. Promotion and Appraisal of Others' Work: Artists and designers often grapple with the challenge of obtaining constructive feedback. Engaging in succinct reviews and sharing the work of fellows not only maintains connections but also facilitates cross-followers across different Instagram accounts.

11. Exploration of the Creative Process: Artists and designers can delve into subjects such as the inner workings of design firms or techniques for setting their portfolios apart in a competitive landscape.

12. Exposition of Work-Related Experiences: Offering insights into securing remote job opportunities or addressing workplace challenges can provide valuable content that resonates with the audience.

Theme 4 Trend & Popular

Trends and popular subtopics in the realm of Arctic art and design are effectively organized based on the hot topics identified during the researched period, facilitating higher visibility and engagement on social media platforms. It's imperative to recognize that these trends and popular subjects are in a state of constant flux, demanding continuous monitoring and updates to stay current. The identified subtopics encompass a diverse range, including

13. AI art and AI art generators,

14. reflection within art and design (such as intriguing contemplations regarding the consequences of artists and designers disappearing),

15. interior design inspiration,

16. textile design,

17. innovative interactive elements like minigames, VR experiences, and Holography,

18. Finnish design shops,

19. accessories,

20. Arctic sports and activities,

21. discussions on sexuality,

22. mental and physical health considerations,

23. stress reduction strategies,

24. educational content on art and design,

25. explorations of wealth and financial aspects,

26. Arctic events,

27. and music and bands in the Arctic.

These subtopics collectively reflect the dynamic trends and interests within the realm of Arctic art and design on social media, emphasizing the importance of continuous adaptation and responsiveness to evolving trends for sustained engagement and relevance.

Schedule and Activity Planning

As depicted in Figure 38, efficient and effective social media engagement for Arctic artists and designers necessitates a structured approach, encompassing meticulous planning, content generation, active engagement, and tracking and statistical analysis.

Figure 38

Recommendations for Schedule and Activity Planning

Note. Design by Xinlei Zhou, 2023.

Plan

28. Prescribed Posting Frequencies: Establish a predefined posting schedule, with a
recommended frequency of at least one to two posts per week, supplemented by story
content to maintain regular activity.

29. Seasonal and Holiday Alignment: Anticipate the calendar's rhythm, including holidays and seasonal transitions, to align content with relevant themes and maximize impact.

30. Structured Work Hours: Allocate specific time slots for social media activities, avoiding excessive commitments and emotional exhaustion during the subsequent analytical stage.

31. Strategic Breaks: Implement planned breaks when experiencing social media-related stress to safeguard mental well-being and enhance efficiency.

32. Database: Constructing an archive of photographs and videos captured during everyday experiences serves as an effective strategy to streamline content generation. It is advisable to proactively structure the hashtag database in the initial stages of content planning. Additionally, the development of a text template, wherein only semantic components require modification, is particularly advantageous, notably for sales-related content. This template should encompass crucial details such as product size, pricing, contact information, and delivery arrangements.

33. Prepare engaging story prompts with phrases like "Do you think/feel/like" and include guessing activities, such as estimating lesser-known statistics like annual glacier melt per square meter due to global warming. Encourage audience participation by asking them to provide their estimates, e.g., "How much glacier melts each year per square meter due to global warming? Please type your estimate here: _____!"

Content Creation

34. Batch Content Production: Optimize time management by preparing multiple posts concurrently or organizing similar content in clusters.

35. Optimizing Tool Utilization: Maximize the use of user-friendly design tools such as Canva or Adobe Express for streamlined post creation through templates and automated publication processes. Additionally, employ Spark Toro to identify pertinent popular hashtags. Furthermore, consider integrating AI solutions like ChatGPT for caption generation to enhance efficiency and content quality.

36. Professional Collaborations: Streamline content creation through partnerships with specialists like logo designers, web developers, and product photographers.

37. Collaborating with social media influencers is an especially direct method for increasing exposure and visibility.

38. Collaborative Ventures: Another effective strategy, which not only optimizes time but also enhances engagement, involves collaborating with other Instagram accounts to leverage each other's follower base. This collaborative approach can somehow expand the reach of posts. Additionally, tagging contributors in posts can stimulate engagement to a certain degree.

    Consider partnering with a diverse array of entities, including clients, retailers, local markets, brand ambassadors, university marketing departments, business courses, financial institutions offering loans, branding courses, museums, festivals, galleries, associations, and agency services. Such collaborations can provide fresh perspectives, resources, and promotional opportunities that mutually benefit both parties.

39. It's essential to distinguish between the functions of Instagram feeds and stories. Feeds are primarily for maintaining activity and reaching a broader audience. This means that even content that may not be as popular, such as exhibition updates, should continue to be posted. Consistent posting helps maintain account activity and presents a comprehensive image of the artist or designer's work, ensuring that followers stay engaged with the account's content.

The next paragraphs provide further insights based on content format, particularly focusing on images and videos.

40. It's crucial to highlight that achieving perfection in all visual content, whether images or videos, is not a prerequisite for post popularity. The key factor is the regular sharing of content that caters to the changing tastes and preferences of the audience. Implementing simple adjustments for images and videos only on Instagram can significantly streamline the content creation process.

41. Embrace Video Formats: Acknowledge the growing preference for video content, including Reels, and integrate them into content strategies.

42. Creating videos on Instagram typically involves incorporating a minimum of four clips, totally lasting less than 60 seconds. It's important to note that people often speak slowly in videos, which may require shortening clips to convey the content effectively. Planning and considering what content to capture directly through Instagram can significantly reduce the editing time, as Instagram allows for

simultaneous creation and editing, saving more time compared to shooting videos separately with professional cameras or smartphones and then editing them. Additionally, using Instagram Live is the most straightforward method for generating video content, particularly when sharing events.

When crafting captions, it's advisable to maintain a structured format.

43. Begin with a concise sentence or question, followed by a brief explanation of the content. Incorporate emojis strategically to break up the text.

44. To enhance the reach of posts, employ English hashtags that align with the content. Furthermore, including location hashtags can boost visibility among audiences interested in that specific geographical area. This structured approach to captions can help engage and expand the audience effectively.

Engagement

45. Story-Centric Engagement: Exploit Instagram Stories' interactive features to enhance audience engagement.

46. To bolster audience engagement on Instagram, employing interactive stickers becomes an effective strategy. These stickers, encompassing countdowns, gifs, hashtags, links, poll stickers, emoji sliders, questions, and quizzes, serve as valuable tools for fostering interactions. They facilitate the initiation of conversations, solicitation of opinions, and stimulation of various forms of engagement.

47. Furthermore, adopting a "Weekly Greeting" approach in Instagram stories can enhance engagement and establish a sense of consistency. This method involves dedicating a recurring story to a specific topic, accompanied by a designated hashtag. For instance, a weekly story every Monday utilizes the hashtag #MondayMorningMotivation.

48. Engagement on social media extends beyond receiving feedback on artists' and designers' posts. It also involves actively interacting with other accounts by liking and sharing their content. This engagement with other accounts, which includes leaving likes or comments on their posts and stories, is a valuable way to foster a friendly and active presence within the Instagram community. It not only encourages interaction but also helps in building connections and networking within the platform.

During the statistical analysis phase, it is imperative to maintain objectivity and adhere to predefined time constraints. Crucial facets of this stage include:

49. Active Time Assessment: Determine peak audience activity periods and schedule posts accordingly to maximize exposure.
50. Identify High-Performing Content: Scrutinize posts with superior reach and engagement metrics to discern audience preferences and fine-tune content accordingly.

It is imperative to remember that while social media plays a pivotal role in enhancing visibility, the focal point should invariably remain on the sustainable growth of one's artistic and design career. Social media, while influential, should serve as an auxiliary facet to broader professional aspirations.

Arctic art and design branding on social media

Social media is pivotal for brand building, with over 25% of users aged 16-64 discovering new brands through social media ads. Although other channels like search engines, TV ads, and word-of-mouth recommendations remain influential (Hoffman & Fodor, 2010; Gajic et al., 2020; Kemp, 2022b), social media offers an immediate, 24/7 connection between businesses and customers. Branding in this dynamic social media landscape is akin to an experiment, emphasizing three design perspectives: distinguishing identity from the overwhelming content, aligning with other channels, and maintaining clear and honest communication (Budelmann et al., 2010; Slade-Brooking, 2016).
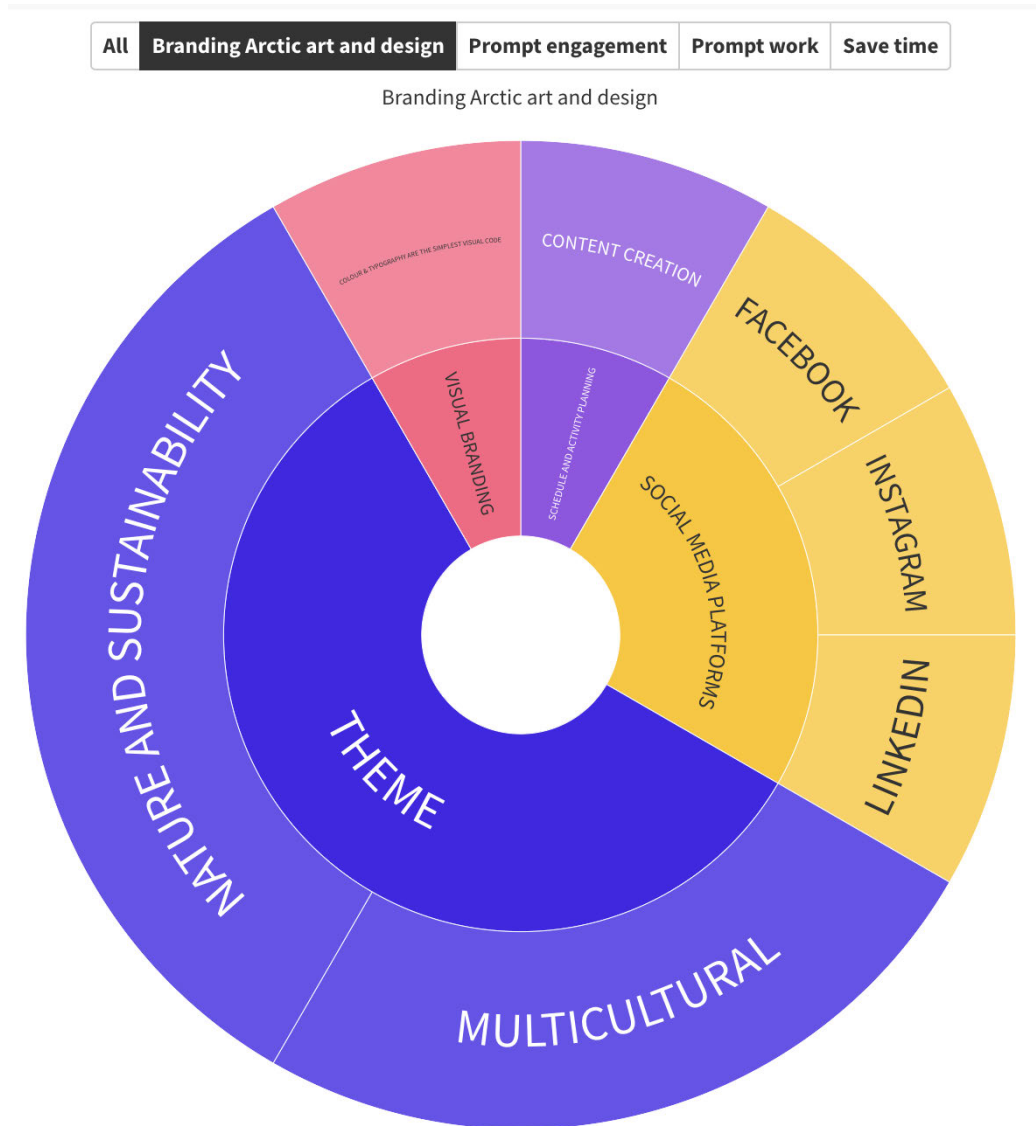
Branding

In this research, an overview of Arctic art and design is presented, encompassing its identity (natural and multicultural aspects), key challenges (hybrid cultures, sensitive contexts, and

ever-changing environments), and contributions (enhancing multicultural identities, overcoming distance to promote collaboration, and providing a social-environment-art thinking model). This research aligns with the perspectives of Hogan et al. (2005), Mehra et al. (2009), and Bailey and Milligan (2019), which view a brand as the culmination of all experiences across visible and invisible touchpoints, fostering trust between customers and a business.

Specifically, the branding of Arctic art and design on social media in this study revolves around the synthesis of unique themes, a limited visual identity, and an emphasis on sincerity, as per one of Aaker's (1997) defined brand value propositions. As illustrated in Figure 39, this strategic approach aims to differentiate Arctic art and design within the broader context of Arctic, art, and design topics.

Figure 39

Recommendations for Branding

Note. Design by Xinlei Zhou, 2023.

Theme

Nature and sustainability are integral components in shaping the identity of Arctic art and design, playing a significant role in bolstering the region's branding. These themes also prove to be potent instruments for bolstering engagement, appealing to both Arctic residents and those with a keen interest in the Arctic. In this context, several subtopics come to the forefront:

51. Arctic Beauty: This encompasses the appreciation of the Arctic's natural splendor, the seamless fusion of nature with travel experiences, and the harmonious coexistence of nature with a spectrum of sports activities.

52. Pressing Issues: A critical focus is placed on pertinent concerns such as pollution and climate change.

53. Educational Emphasis: There is an educational facet that delves into materials, encompassing discussions about natural-friendly materials, ecological materials, and the significance of lasting quality.

54. Sustainability Initiatives: Sustainability initiatives are multifaceted, encompassing subtopics like sharing responsibility, reducing ecological footprints, and implementing Sustainable Development Goals (SDGs) within companies. These endeavors underscore a strong commitment to conservation, featuring initiatives like profit-sharing aimed at contributing to the preservation of nature and wildlife.

Another crucial aspect of Arctic art and design identity is its multicultural dimension, which holds immense potential for enriching social media engagement. Within this realm, several subthemes emerge as follows:

55. Minorities and Femininity: This subtheme delves into the narratives surrounding minority cultures and the celebration of femininity within the Arctic art and design context.

56. Transition and Modern Finnish Arctic Culture: Here, the focus shifts towards the evolving facets of Finnish Arctic culture in contemporary times, exploring the transitions and adaptations it undergoes.

57. Food: the culinary dimension provides a tangible and accessible means for enhancing cultural understanding in everyday life.

Visual branding

This section on visual branding in the literature review has delved into various elements within the realm of design, encompassing aspects such as color, typography, texture, pattern, logo, motion, text, and more. However, the fast-paced and dynamic nature of social media demands a simplified approach to visual branding.

58. This approach centers on three core elements: font color, font background color, and typography. When creating stories and reels on Instagram, the platform provides a limited selection of typography options and offers various colors for adjusting both the background of the font and the font. It is notably more convenient to make these selections directly within Instagram rather than resorting to external editing tools. This streamlined process ensures a cohesive and visually appealing brand presence on the platform.

Maintaining openness and candor

59. Maintaining openness and candor is vital. Artists appreciate diverse feedback, including negative comments, and value emotional reactions like disgust and shock. Some artists, akin to their Finnish counterparts, remain uncertain about their expectations from comments. This authenticity resonates with the audience, fostering genuine engagement, and contributes to a diverse and enriched online discourse within the Arctic art and design community.

Social media platforms

Understanding how different social media platforms engage with brands is crucial to aligning social media choices with the preferences of the target audience. In this research, the target audience, as described in pattern 2, comprises 25-44-year-old women from Rovaniemi, Finland, who actively use social media daily, particularly after 15:00.

The literature and interviews have provided key insights to help determine which social media platforms align with the user base (e.g., Facebook overlapping with Instagram, TikTok, and Snapchat), regional popularity (e.g., Instagram's popularity in Europe), age demographics (e.g., Instagram and Snapchat being popular among younger generations aged 16-34, while people aged 35-64 tend to prefer Facebook), motivation for platform use (e.g., Facebook and Instagram for time-filling, Instagram and Facebook for brand search, YouTube and Snapchat for entertainment, and Facebook and Snapchat for messaging with friends). Additionally, interviewees frequently use Instagram and Facebook and find LinkedIn to be a valuable source of information. Per Figure 40, this study recommends the utilization of three specific social media channels to optimize branding efforts: Instagram, Facebook, and LinkedIn.

Figure 40

Recommendations for Social media platforms
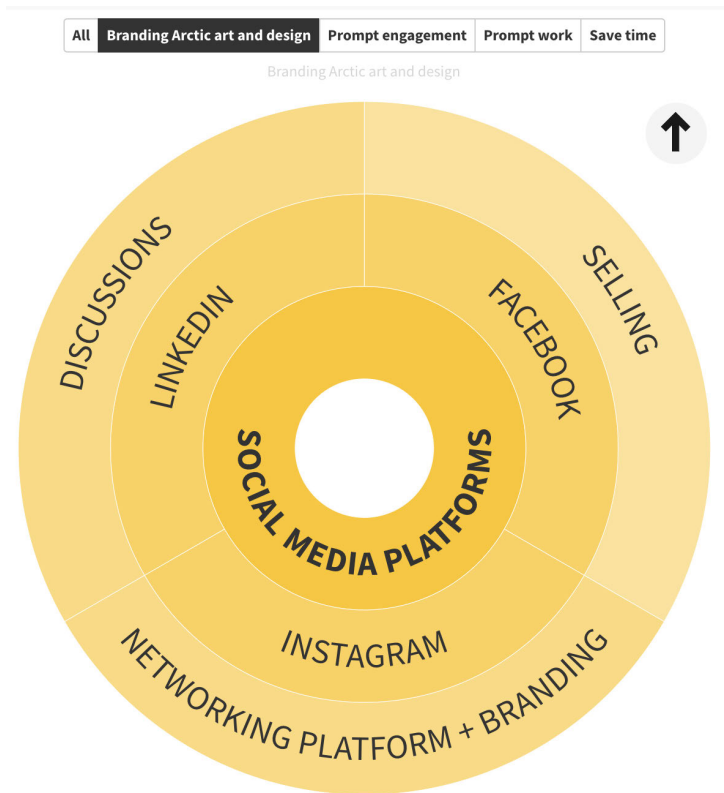
Note. Design by Xinlei Zhou, 2023.

60. Instagram serves as the primary channel, functioning both as a professional networking platform for establishing connections within Finland and as a robust platform for branding initiatives.

61. Facebook, on the other hand, is particularly effective for promoting product sales and guiding users to product websites.

62. Lastly, LinkedIn provides opportunities for engaging in discussions and offers a platform for targeting specific audience segments.

However, it's important to note that demographic statistics, such as age and location, are subject to change over time. Therefore, it is advisable to continuously monitor and assess these metrics to ensure the selection of the most suitable channels for reaching the intended audience.

Branding on social media is a digital service design

Social media platforms like Facebook are considered digital services that facilitate online communication and connection. These platforms primarily generate revenue from advertisements rather than direct financial exchange (Penin, 2018).
However, social media is more commonly used as a service channel to support other services or the design process rather than an end environment for digital service realization, as scant researchers have defined it.

One area that has received unique attention is social media marketing, which allows for engagement and communication among stakeholders to build and maintain relationships between firms and customers, and between customers themselves, to encourage the selection of particular services or products (Mills & Plangger, 2015). Companies use social media as a data source for insights and trend identification, supporting service design activities. For instance, social media-based consumer engagement can enhance healthcare experiences (Tassi et al., n.d.; Walsh et al., 2021).

Leveraging social media for service design offers benefits like overcoming geographical barriers, cost-effective data collection, transparency, and fostering lasting connections among stakeholders (Walsh et al., 2021; Mills & Plangger, 2015). However, it comes with limitations, including potential reputation damage from unfriendly behavior, unjustified complaints hindering meaningful discussions, exclusion of non-social media users, tokenism inhibiting consumer impact, and the challenge of verifying information authenticity (Penin, 2018; Walsh et al., 2021).

The research delves into the utilization of social media within the realm of digital services, with a particular focus on social media branding as a specific form of digital service. In this context, social media platforms are considered as comprehensive environments for realizing digital services. This examination is framed by two key aspects.

Firstly, it explores the concept of branding, drawing upon insights from Hogan et al. (2005), Mehra et al. (2009), and Bailey and Milligan (2019), which assert that a brand constitutes the

culmination of all user experiences across visible and invisible touch-points. This collective experience-building process serves to foster trust between customers and a business. Notably, this perspective aligns in part with the objectives of service design, where the aim is to orchestrate service encounters that yield desirable user experiences.

Secondly, it underscores the alignment of social media branding with digital service design objectives. These branding services introduce innovation across various stages, encompassing scheduling, creation, engagement, and analysis. Moreover, they function as bridges, connecting the utilization of social media with the frustrations encountered by account moderators. Additionally, they serve as instruments for translating the abstract qualities associated with Arctic, art, and design into engaging content on social media platforms. This intricate interplay ultimately contributes to an approach to digital service delivery.

Figure 41

Recommendations for Services
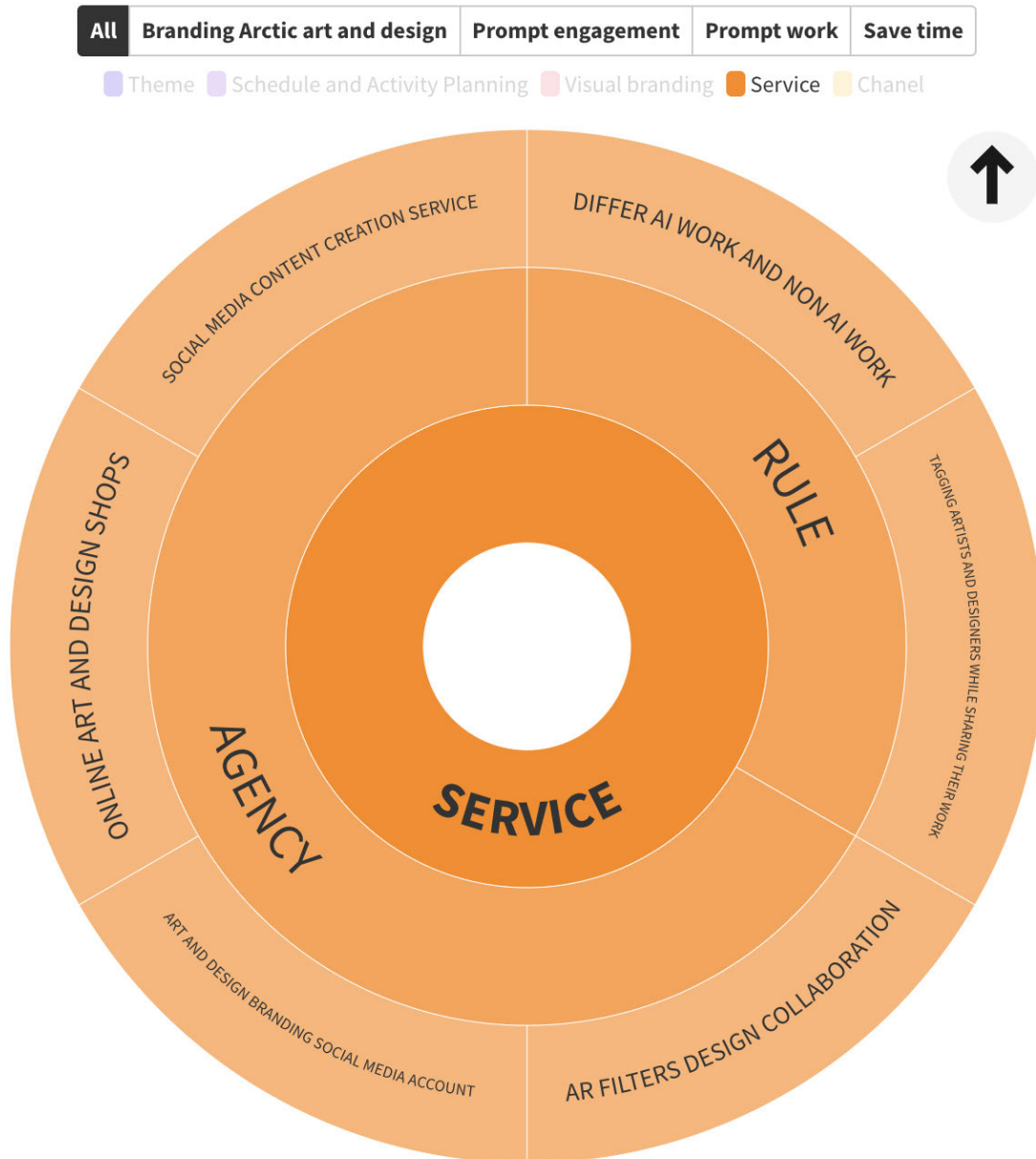
Note. Design by Xinlei Zhou, 2023.

In Figure 41, the research provides frameworks for the development of new services on social media platforms specifically tailored for Arctic Art and Design branding.

These prospects include the establishment of an agency tailored for Arctic artists and designers, encompassing the following initiatives:

63. Online Art and Design Shops: This initiative aims to mitigate the challenges posed by remote environments by offering Arctic artists and designers an online platform. This platform would serve as a virtual marketplace for showcasing and selling their artwork and designs, thereby expanding their reach and accessibility.

64. AR Filters Design Collaboration: This organization would specialize in the creation of augmented reality (AR) filters, fostering collaboration with Arctic artists and designers to enhance engagement through innovative interactive experiences. By harnessing AR technology, this service offers an immersive means of connecting with audiences.

65. The Art and Design Branding Social Media Account is envisioned as a central hub for information and collaboration within the Arctic art and design sphere. Its primary objectives include curating trending in the field, disseminating updates on Instagram's recommendation algorithms, and facilitating collaboration opportunities among photographers, videographers, marketing professionals, branding coaches, and business courses. This multifaceted platform aims to foster synergy and growth within the Arctic art and design community.

66. Social Media Content Creation Service: Tailored explicitly for artists and designers, this service streamlines the process of content creation for social media platforms. It offers valuable support in generating compelling and visually engaging content to bolster their online presence.

Rule

67. The implementation of a straightforward and practical rule involves managing digital copyright on social media platforms, particularly emphasizing the audience's role when sharing the artworks or designs. This rule stipulates that audiences sharing such content on social media must attribute creators by tagging the artists or designers' Instagram accounts. To effectively enforce this rule, it can be prominently displayed on printed boards at the entrances of exhibitions and events. Furthermore, it should be consistently incorporated into the content descriptions of Instagram posts.

This strategic rule serves a dual purpose. Firstly, it enhances transparency in the distribution of artists' and designers' works on social media platforms, ensuring that proper credit is given to the creators. Secondly, it significantly amplifies the visibility of these artists and designers, as their names, and consequently their brands, are propagated to wider audiences. This measure aligns with the ethical principles of copyright protection and fosters a culture of acknowledgment and respect within the Arctic art and design community.

68. Distinguishing between AI-generated and human-created art and design is essential in today's art world.

Conclusion

In the remote province of Lapland in Finland, characterized by its geographical distance from major urban centers and the absence of established art and design hubs, Arctic artists and designers contend with a restricted local market and limited networking opportunities. To address these challenges and provide valuable branding recommendations, this research endeavors to harness the potential of social media, particularly Instagram, as a platform for augmenting the visibility of Arctic artists and designers and broadening their market outreach.

To ensure the robustness and credibility of the research outcomes, a qualitative research approach is adopted, which incorporates a diverse range of data sources for cross-validation. The research process adheres to the Double Diamond model, encompassing three distinct phases:

Phase 1: Interview and landscape analysis

Phase 2: Generating Workshops

Phase 3: Prototyping

The data collected throughout these phases are subject to the thematic analysis process, which extracts key themes and patterns from the qualitative data. Subsequently, these findings are succinctly summarized and visualized using service design tools to offer a comprehensive and comprehensible representation of the research outcomes.

This research extensively delves into the social media branding practices of Arctic artists and designers, revealing their motivations, challenges, and opportunities. They primarily use Instagram to boost the visibility of their work and connect with a broader audience. However, they face hurdles such as limited branding knowledge, time-consuming content creation, and frustrations due to low engagement. To overcome these challenges, they've adopted strategies like planning content, collaborating with influencers and photographers, and using English hashtags. Despite these efforts, there's still a gap in adapting to current trends and aligning with the Arctic art theme. This forms the central research problem: How can Arctic artists enhance visibility, time management, and engagement on Instagram?

Another noteworthy contribution of this research is the development of insight-driven strategies for branding. These efforts have culminated in the formulation of a comprehensive set of 68 recommendations tailored specifically for Instagram. These recommendations span various facets of branding, including Theme, Schedule and Activity Planning, Visual Branding, and Services, and also offer guidance on selecting appropriate social media platforms.

In a broader context, these recommendations provide Arctic artists and designers with thematic directions to enrich their Instagram profiles, promote their work, and cultivate an engagement-oriented approach while reducing the time required for content creation. They encompass strategies related to various aspects, including content creation, personality projection, networking, and alignment with current trends. Additionally, these recommendations propose an efficient and effective social media moderation process for Arctic artists and designers, encompassing planning, content generation, engagement strategies, and rigorous tracking and statistical analysis.

Furthermore, this research presents an overview of Arctic art and design identity on social media, which revolves around the synthesis of unique themes—Nature and Sustainability, along with a multicultural dimension. This identity is complemented by a simplified visual branding approach and the incorporation of brand value propositions to address the challenges posed by the fast-paced social media environment. Moreover, the research offers key insights to facilitate the selection of appropriate social media platforms for Arctic art and design branding, thereby enabling the distinction of Arctic art and design brands in the digital landscape.

Simultaneously, this research extends the point that brand is an intangible experience to posit a conceptualization of social media branding as a form of digital service that harnesses social media platforms as comprehensive environments. This perspective offers fresh insights from a service designer's viewpoint into social media marketing by understanding the needs of both moderators and audiences through participatory methods and affordable prototyping. Additionally, the research provides frameworks for the development of new services on social media platforms, offering valuable guidance for new agencies and practical rules tailored specifically for Arctic Art and Design branding. These frameworks aim to address the challenges faced by Arctic artists and designers, while also fostering community cohesion and collaboration within the Arctic artistic realm.

One significant area for improvement in this research pertains to the underdeveloped aspect of service design, particularly the absence of an implementation and evaluation framework for the recommendations. Although the study has yielded 68 tailored recommendations for Instagram, there is a need for a robust evaluation mechanism to gauge their real-world impact. Such an evaluation framework would enable the measurement of their effectiveness and their contribution to the overarching goal of enhancing Arctic art and design branding on Instagram.

Furthermore, the participatory design component of the research primarily surfaced during the idea generation phase. However, the dynamic nature of social media, where content creation and adaptation require ongoing engagement with diverse stakeholders, suggests the potential for more extensive integration of participatory design throughout the entire design process. Future research could explore ways to seamlessly involve a broader range of stakeholders in the continual assessment and refinement of branding strategies and recommendations.

Regarding data analysis, while thematic analysis was effectively employed, there is room for enhancing the analysis process. Future research could explore more collaborative and data-driven analysis methods instead of solely relying on the researcher's skills and knowledge. This might involve the development of tools or platforms that facilitate collective data analysis by multiple stakeholders, ensuring a more diverse and comprehensive understanding of social media dynamics in the context of Arctic art and design branding.

In conclusion, this research has made strides in addressing the challenges faced by Arctic artists and designers in leveraging social media for branding and visibility. Its findings and recommendations lay a foundation for future endeavors to further enhance the Arctic art and design community's engagement and presence on platforms like Instagram.

Reference

Aaker, A. (1995). Building strong brands. *Brands and Brand Management*, *1*(1), 5–13.

Aaker, J. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, *34*(3). https://doi.org/10.2307/3151897

Aichner, T., Grünfelder, M., Maurer, O., & Jegeni, D. (2021). Twenty-Five Years of Social Media: A Review of Social Media Applications and Definitions from 1994 to 2019. *Cyberpsychology, Behavior, and Social Networking*, *24*(4), 215–222. https://doi.org/10.1089/cyber.2020.0134

Alalwan, A. A., Rana, N. P., Algharabat, R., & Tarhini, A. (2016). A systematic review of extant literature in social Media in the marketing perspective. In *Lecture Notes in Computer Science* (pp. 79–89). https://doi.org/10.1007/978-3-319-45234-0_8

Alalwan, A. A., Rana, N. P., Dwivedi, Y. K., & Algharabat, R. (2017). Social media in marketing: A review and analysis of the existing literature. *Telematics and Informatics*, *34*(7), 1177–1190. https://doi.org/10.1016/j.tele.2017.05.008

American Marketing Association. (n.d.). *Branding Archives*. https://www.ama.org/topics/branding/

Arkko-Saukkonen, A., & Rasi, P. (2021). Towards a Creative and Authentic Learning Environment Creative Steps 2.0. In T. Jokela & G. Coutts (Eds.), *Relate North: Distances* (pp. 110–133). InSEA.

Artnet. (2023a, May). *Artnet's Post: Highlighting Value Propositions for Specific Artworks*. Instagram. https://www.instagram.com/p/CsY9bK2OgAs/

Artnet. (2023b, May). *Several years ago, Nancy Cavaliere (@casacavaliere) purchased several ceramic dishes at a Salvation Army store for $8. After a few*

online searches, she realized she had something more valuable on her hands.
The plates, it turned out, belonged to Picasso's "Visage Noir" series of
hand-painted ceramics, produced in a pottery studio in the southern French
town of Madoura in the 1940s—Cavaliere sold them for over $40,000. Tap
the link in our bio to read more about this dream thrifting scenario. __
Pictured: A hand-painted plate from Pablo Picasso's "Visage Noir" series of
ceramics, discovered at a Salvation Army by Nancy Cavaliere. Courtesy of
Sotheby's. Instagram. https://www.instagram.com/p/CsY9bK2OgAs/

Auxier, B., & Anderson, M. (2022, May 11). *Social Media Use in 2021*. Pew
Research Center: Internet, Science & Tech.
https://www.pewresearch.org/internet/2021/04/07/social-media-use-in-2021/

Badmin. (2023). 9 Steps To Create A Compelling Vision Using Vision Wheels.
Engine Service Design.
https://engineservicedesign.com/en-gb/resources/9-steps-to-creating-a-compell
ing-vision/

Bailey, S., & Milligan, A. (2019). *Myths of Branding: A Brand is Just a Logo, and
Other Popular Misconceptions*. Kogan Page Publishers.

Bannon, L. J., & Ehn, P. (2013). Design Design Matters in Participatory Design. In
Routledge international handbook of participatory design (pp. 37–63).
Routledge.

Blomberg, J., & Stucky, S. (2017). Service design and the emergence of a second
economy. In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key
Issues and New Directions* (pp. 231–222). Bloomsbury Publishing.

Brainwriting. (n.d.). SessionLab. https://www.sessionlab.com/methods/brainwriting

Brandt, E., Binder, T., & Sanders, E. B.-N. (2013). Tools and techniques: Ways to

engage telling, making and enacting. In *Routledge international handbook of

participatory design* (pp. 145–181). Routledge.

Bratteteig, T., Bødker, K., Dittrich, Y., Mogensen, P. H., & Simonsen, J. (2013).

Methods: Organising principles and general guidelines for Participatory

Design projects. In *Routledge international handbook of participatory design*

(pp. 117–144). Routledge.

Brosdahl, D. J., & Carpenter, J. M. (2011). Shopping orientations of US males: A

generational cohort comparison. *Journal of Retailing and Consumer Services*,

18(6), 548–554. https://doi.org/10.1016/j.jretconser.2011.07.005

Buchanan, C., Junginger, S., & Terrey, N. (2017). Service design in policy making. In

D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and

New Directions* (pp. 183–196). Bloomsbury Publishing.

Budelmann, K., Kim, Y., & Wozniak, C. (2010). *Brand Identity Essentials: 100

Principles for Designing Logos and Building Brands*. Rockport Publishers.

Cipolla, C., & Reynoso, J. (2017). Service design as a sensemaking activity: Insights

from low-income communities in latin america. In D. Sangiorgi & A.

Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp.

147–160). Bloomsbury Publishing.

Collins, K., Cook, M. R., & Choukeir, J. (2017). Designing on the spikes of injustice:

Representation and co-design. In D. Sangiorgi & A. Prendiville (Eds.),

Designing for Service Key Issues and New Directions (pp. 105–114).

Bloomsbury Publishing.

Curedale, R. (2013). *Service Design: 250 Essential Methods* (1st ed.). Design

Community College.

Design Council. (n.d.). *The Double Diamond - Design Council*.

    https://www.designcouncil.org.uk/our-resources/the-double-diamond/

Essential YouTube Statistics. (n.d.). DataReportal – Global Digital Insights.

    https://datareportal.com/essential-youtube-stats?rq=youtube

Gajic, T., Radovanovic, M., Tretiakova, T., & Syromiatnikova, J. (2020). Creating

    brand confidence to gastronomic consumers through social networks – a report

    from Novi Sad. *Journal of Place Management and Development*, *14*(1),

    32–42. https://doi.org/10.1108/jpmd-04-2020-0033

Global Social Media Statistics. (n.d.). DataReportal – Global Digital Insights.

    https://datareportal.com/social-media-users

Global Social Media Statistics — DataReportal – Global Digital Insights. (n.d.).

    DataReportal – Global Digital Insights.

    https://datareportal.com/social-media-users

Gray, D. (2010, October 27). *Brainwriting – gamestorming*.

    https://gamestorming.com/brainwriting/

Gray, D. (2011, April 6). *Design The Box – Gamestorming*.

    https://gamestorming.com/design-the-box/

Gray, D. (2015, February 16). *Draw Toast – Gamestorming*.

    https://gamestorming.com/draw-toast/

Hoeffler, S., & Keller, K. L. (2003). The marketing advantages of strong brands.

    Brands and Brand Management, *1*(4), 36–67.

    https://doi.org/10.1057/palgrave.bm.2540139

Hogan, S., Almquist, E. L., & Glynn, S. (2005). Brand‑building: finding the

    touchpoints that count. *Brands and Brand Management*, *3*(59), 142.

    https://doi.org/10.1108/02756660510586292

Holmlid, S., Wetter-Edman, K., & Edvardsson, B. (2017). Breaking free from NSD: Design and service beyond new service development. In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp. 95–103). Bloomsbury Publishing.

How to Analyze Qualitative Data from UX Research: Thematic Analysis. (n.d.). Nielsen Norman Group. https://www.nngroup.com/articles/thematic-analysis/

Hruška, J., & Maresova, P. (2020). Use of Social Media Platforms among Adults in the United States—Behavior on Social Media. *Societies*, *10*(1), 27. https://doi.org/10.3390/soc10010027

Huhmarniemi, M., & Hiltunen, M. (2022). New genre Arctic art in the city of Rovaniemi: Promotion of de-Arctification and pluralism. In S. Miettinen, E. Mikkonen, M. C. Loschiavo Dos Santos, & M. Sarantou (Eds.), *Artistic cartography and design explorations towards the pluriverse* (pp. 64–73). Routledge. https://doi.org/10.4324/9781003285175-7

Huhmarniemi, M., & Jokela, T. (2022). Arctic art and material culture: Northern knowledge and cultural resilience in the Northernmost Europe. In L. Heininen, H. Exner-Pirot, & J. Barnes (Eds.), *Arctic Yearbook 2020: Climate Change and the Arctic: Global Origins, Regional Responsibilities?*

Jokela, T., & Härkönen, E. (2021). Living in the Landscape in the Time of COVID-19. In T. Jokela & G. Coutts (Eds.), *Relate North: Distances* (pp. 186–196). InSEA.

Jokela, T., & Huhmarniemi, M. (2022). Arctic art education in changing nature and culture. *Education in the North*, *29*(2), 4–9. https://doi.org/10.26203/55f2-1c04

Jokela, T., Huhmarniemi, M., & Hautala-Hirvioja, T. (2019). Preface. In *Arctic Arts in the Time of Change* (pp. 6–10). Lapin yliopisto.

Kaplan, A., & Haenlein, M. (2010). Users of the world, unite! The challenges and opportunities of Social Media. *Business Horizons*, *53*(1), 59–68. https://doi.org/10.1016/j.bushor.2009.09.003

Kemp, S. (2022a, February 15). *Digital 2022: Finland*. DataReportal – Global Digital Insights. https://datareportal.com/reports/digital-2022-finland

Kemp, S. (2022b, May 4). *Digital 2022: Global Overview Report*. DataReportal – Global Digital Insights. https://datareportal.com/reports/digital-2022-global-overview-report?utm_source=Global_Digital_Reports

Kemp, S. (2022c, May 4). *Digital 2022: YouTube's Ad Reach Passes 2.5 Billion*. DataReportal – Global Digital Insights. https://datareportal.com/reports/digital-2022-youtube-headlines?rq=youtube

Kensing, F., & Greenbaum, J. (2013). Heritage: having a say. In *Routledge international handbook of participatory design* (pp. 21–36). Routledge.

Kimbell, L., & Blomberg, J. (2017). The object of service design. In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp. 81–82). Bloomsbury Publishing.

Kirchberger, E.-M., & Tether, B. S. (2017). Specialist service design consulting: The end of the beginning, or the beginning of the end? In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp. 65–76). Bloomsbury Publishing.

Leavy, P. (2017). *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches* (1st

ed.). The Guilford Press.

https://ebookcentral-proquest-com.ezproxy.ulapland.fi/lib/ulapland-ebooks/det

ail.action?docID=4832778

Leksono, F. B., & Wisesa, T. P. (2020a). Utilization of Social Media Platform

Instagram as Participatory Design Tools in Indonesia. *Idealogy Journal*, *5*(2),

41–48. http://idealogyjournal.com/ojs/index.php/idealogy/article/view/224/146

Leksono, F. B., & Wisesa, T. P. (2020b). Utilization of Social Media Platform

Instagram as Participatory Design Tools in Indonesia. *Idealogy Journal*, *5*(2),

46. http://idealogyjournal.com/ojs/index.php/idealogy/article/view/224/146

Lischer, B. (2021, April 29). *What is Brand Design and Why Does It Matter? –*.

Ignyte. https://www.ignytebrands.com/brand-design/

Mehra, E., Gupta, N., Dube, A., Kaul, V., & Lindberg-Repo, K. (2009). *Titans of

branding* (Vols. 32–48).

Miettinen, S. (2012). Service design, radical innovations and arctic wellbeing. In P.

Tahkokallio (Ed.), *Arctic Design Opening the Discussion* (pp. 29–33).

University of Lapland.

Mills, A. J., & Plangger, K. (2015). Social media strategy for online service brands.

The Service Industries Journal, *35*(10), 521–536.

https://doi.org/10.1080/02642069.2015.1043277

Mindrut, S., Manolică, A., & Roman, C. (2015). Building Brands Identity. *Procedia.

Economics and Finance, 20*, 393–403.

https://doi.org/10.1016/s2212-5671(15)00088-x

Nandan, S. (2005). An exploration of the brand identity–brand image linkage: A

communications perspective. *Journal of Brand Management*, *12*(4), 264–278.

https://doi.org/10.1057/palgrave.bm.2540222

Nielsen, J. (2010, July 25). *Interviewing Users*. Nielsen Norman Group.

    https://www.nngroup.com/articles/interviewing-users/

Obar, J. A., & Wildman, S. (2015). Social media definition and the governance

    challenge: An introduction to the special issue. *Telecommunications Policy*,

    39(9), 745–750. https://doi.org/10.1016/j.telpol.2015.07.014

Obtaining Consent for User Research. (n.d.). Nielsen Norman Group.

    https://www.nngroup.com/articles/informed-consent/

Penin, L. (2018). *An Introduction to Service Design : Designing the Invisible*.

    Bloomsbury Visual Arts.

Pernice, K. (2018, October 7). *User Interviews: How, When, and Why to Conduct*

    Them. Nielsen Norman Group.

    https://www.nngroup.com/articles/user-interviews/

Prendiville, A., Gwilt, I., & Mitchell, V. (2017). Making sense of data through service

    design - opportunities and reflections. In D. Sangiorgi & A. Prendiville (Eds.),

    Designing for Service Key Issues and New Directions (pp. 225–235).

    Bloomsbury Publishing.

Robert, G., & Macdonald, A. S. (2017). Co-design, organizational creativity and

    quality improvement in the healthcare sector: 'Designerly' or 'Design-like'?

    In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and*

    New Directions (pp. 117–128). Bloomsbury Publishing.

Robertson, T., & Simonsen, J. (2013). Participatory Design: an introduction. In

    Routledge international handbook of participatory design (pp. 1–14).

    Routledge.

Sangiorgi, D., Patrício, L., & Fisk, R. (2017). Designing for interdependence,

    participation, and emergence in complex service systems. In D. Sangiorgi &

A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp. 50–64). Bloomsbury Publishing.

Sangiorgi, D., & Prendiville, A. (2017). Introduction. In *Designing for Service Key Issues and New Directions* (pp. 1–7). Bloomsbury Publishing.

Sangiorgi, D., Prendiville, A., & Jung, J. (2017). Expanding (service) design spaces. In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp. 17–31). Bloomsbury Publishing.

Sarantou, M., & Miettinen, S. (2022). *Empathy and Business Transformation*. Taylor & Francis.

Semenova, D., Khokholova, S., & Hiltunen, M. (2021). Art as a Means to Overcome Distances. In T. Jokela & G. Coutts (Eds.), *Relate North: Distances* (pp. 134–150). InSEA.

Seravalli, A., & Eriksen, M. A. (2017). Beyond collaborative services: Service design for sharing and collaboration as a matter of commons and infrastructure. In D. Sangiorgi & A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions* (pp. 237–245). Bloomsbury Publishing.

Slade-Brooking, C. (2016). *Creating a Brand Identity: A Guide for Designers*. Hachette UK.

Stickdorn, M., Lawrence, A., Hormess, M., & Schneider, J. (2018). *This Is Service Design Doing: Applying Service Design Thinking in the Real World* (3rd ed.). O'Reilly Media.

Stickdorn, M., & Schneider, J. (2012). *This is Service Design Thinking: Basics, Tools, Cases* (5th ed.). BIS Publishers.

Sunburst charts. (2021, November). IBM Documentation. https://www.ibm.com/docs/en/spss-modeler/saas?topic=types-sunburst-charts

Tassi, R., Brilli, A., & Ricci, D. (n.d.). Digital Methods for Service Design:

   Experimenting with data-driven frameworks. In

   https://hal-sciencespo.archives-ouvertes.fr/hal-01901090. Service Design and

   Innovation Conference, 2018, Italy.

   https://hal-sciencespo.archives-ouvertes.fr/hal-01901090

The Latest Facebook Statistics: Everything You Need to Know. (n.d.). DataReportal –

   Global Digital Insights.

   https://datareportal.com/essential-facebook-stats?rq=facebook

The Latest Pinterest Stats: Everything You Need to Know. (n.d.). DataReportal –

   Global Digital Insights.

   https://datareportal.com/essential-pinterest-stats?rq=pinterest

Usenyuk-Kravchuk, S., Akimenko, D., Garin, N., & Mietteinen, S. (2020). Arctic

   Design: Basic Concepts and Practice of Implementation. In T. Jokela & G.

   Coutts (Eds.), *Relate North: Tradition and Innovation in Art and Design*

   Education. InSEA Publications. https://doi.org/10.24981/2020-7

UXDX. (2022, January 27). *Designing A Remote Participatory Design Study* [Video].

   YouTube. https://www.youtube.com/watch?v=udw6IJYsG6w

Van Der Velden, M., & Mörtberg, C. (2014). Participatory Design and Design for

   Values. *Handbook of Ethics, Values, and Technological Design*, 1–22.

   https://doi.org/10.1007/978-94-007-6994-6_33-1

Vasques, R., Koria, M., & Cecilia Loschiavo Dos Santos, M. (2022). Building

   empathy in a digital business through Love and Break-up Letters. In M.

   Sarantou & S. Miettinen (Eds.), *Empathy and Business Transformation* (1st

   ed.). Routledge.

   https://www-taylorfrancis-com.ezproxy.ulapland.fi/chapters/edit/10.4324/9781

003227557-8/building-empathy-digital-business-love-break-letters-rosana-vas

ques-mikko-koria-maria-cecilia-loschiavo-dos-santos?context=ubx&refId=62

0bb003-3149-4be8-9684-2968f42f1ad5

Voorveld, H. a. M., Van Noort, G., Muntinga, D. G., & Bronner, F. (2018).

Engagement with Social Media and Social Media Advertising: The

Differentiating Role of Platform Type. *Journal of Advertising*, *47*(1), 38–54.

https://doi.org/10.1080/00913367.2017.1405754

Walsh, L., Hyett, N., Howley, J., Juniper, N., Li, C., MacLeod-Smith, B., Rodier, S.,

& Hill, S. J. (2021). The risks and benefits of using social media to engage

consumers in service design and quality improvement in Australian public

hospitals: findings from an interview study of key stakeholders. *BMC Health

Services Research*, *21*(1). https://doi.org/10.1186/s12913-021-06927-x

Yläkotola, M. (2012). Arctic Design. In P. Tahkokallio (Ed.), *Arctic Design Opening

the Discussion* (pp. 13–15). University of Lapland.

Young, R., & Warwick, L. (2017). Service design and the edge effect. In D. Sangiorgi

& A. Prendiville (Eds.), *Designing for Service Key Issues and New Directions*

(pp. 133–143). Bloomsbury Publishing.

Zalbidea, D. (n.d.-a). *From foresight discovery to product strategy: The service

designer transformative role*. SDN Next Gen Conference.

May 26, 2023

Zalbidea, D. (n.d.-b). *From foresight discovery to product strategy: The service

designer transformative role*.

May 26, 2023