MARKETING AND BRANDING OF AN ONLINE
CREATIVE COMMUNITY

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ABSTRACT

This thesis involved the marketing and branding of a hypothetical website, Enlight, which is an online creative community that provides networking and tutorials for those interested in design, music, writing, and photography. Through research conducted with books, articles, and surveys, this thesis was able to thoughtfully explore the background of creating a website as well as what would potentially be necessary to make it applicable to the target audience. By actually creating a brand and a demo of the product, I was able to see just how much work would go into creating a real version of the company.
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Introduction

Being creative has been an integral part of my life ever since I can remember. I have always been interested in finding new ways to express and share ideas, and it has always been exciting to learn how to make new things or create things in a different way. From drawing in crayon to painting with my grandma to carrying around disposable film cameras, I have constantly looked for new creative outlets. Upon coming to college, I found it incredibly useful to have a network of creative friends that both pushed and inspired me to get better at what I love. I have learned that creative people do not often create in just one way, and being creative is less of a quality and more of a moral obligation to share what you are capable of. Through college and work experience, my network of creative friends has grown, but I still find myself wishing I could expand this group of people even more. It seems easiest to be inspired when around similar people, and it can occasionally be hard to surround yourself with creatives in a new area. Even on a college campus with well educated peers and professors, I still find myself wanting to learn new skills but being unable to articulate or express exactly what it is that I want to make. This makes it even difficult to use online learning resources, as many are outdated and for older software. Wouldn’t it be great if there was an online creative platform for college age and post-grad creatives to share knowledge, network, and learn new skills with up-to-date resources and information?
This thesis involved the marketing and branding of Enlight, and online platform featuring tutorials, networking information, and collaborative community forums to help young and upcoming creatives flourish and learn. This company aims to fuel the spread of knowledge under the idea that sharing what you know is not diminishing, but rather helps the creative community as a whole. This will be accomplished through extensive research into existing online communities, creative resources, networking events, branding, and design that appeals to the target audience. The final result included a responsive, online interface, and online and print advertising.
Methodology

Many resources were used to perform descriptive research, a method for analyzing qualitative data, to further understand how creatives work, as well as what inspires them to share knowledge. These sources will include books on branding, color, and social media marketing, as well as UI/UX and web design. Online articles about trends in knowledge sharing and user experiences will also be examined. Observations and interviews with fellow creatives as well as web designers and social media marketers will be conducted to better understand the subject matter. The information gathered through descriptive research will allow the web interface to function in an effective manner, be attractive to creative, and be marketed correctly to attract the target audience.

Literature Review (Books)

Jonah Berger’s book *Contagious: Why Things Catch On* explains the appeal of some products over others, and the viral qualities of stories and content. Berger explains how people choose to listen to advertising and how marketers create successful content. This book was named a New York Times best-seller and Best Marketing Book of 2014, and will be helpful in analyzing ways to market Enlight to creatives.

Guy Kawasaki and Peg Fitzpatrick’s book *The Art of Social Media* includes valuable tips for social media marketing. Kawasaki’s advice stems from experience with Apple, and the book will provide insight into marketing.
via social media, which will prove to be a valuable asset in appealing to creatives.

Andy Pratt’s *Interactive Design: An Introduction to the Theory and Application of User-Centered Design* showcases tips for how to create a user interface that puts the user in the forefront. Pratt is a professor at the School of Visual Arts and works at an agency in New York City. The information provided in this reading will help create a functional user interface for the online component of the project.

Jim Krause’s *Color for Designers* outlines the importance of color selection and palette creation. Krause is an influential designer, having published many books about design and color theory that are internationally available. Information on color theory and selection will be helpful in creating a palette for the brand that will be attractive to creatives.

Alina Wheeler’s *Designing Brand Identity* carefully explains the steps in creating a successful and memorable brand. Wheeler is a well-known branding expert, and her book includes over 30 case studies showcasing how brands work as well as how they are made. Information found in this book will be recognized when developing an identity for the brand.

**Literature Review (Articles)**

Creative Commons article “Cultivating a Culture of Knowledge Sharing” by Fiona MacAlister features information on how to encourage the sharing of knowledge in a creative environment. MacAlister is a specialist at Wits University in South Africa, and provides valuable insight into being a leader and encouraging a spread of knowledge. This information will be helpful in creating an online community that is based on the principal that shared knowledge makes a group stronger.

CMS Wire article “Why Your Company Needs Knowledge Sharing and Continuous Learning” by Caitlin Zucal showcases a valuable insight into how companies and organizations benefit from a knowledge sharing environment. This information will be applied to the project in order to provide facts about how sharing information goes towards the betterment of the group as a whole.

**Observation**

Observation was conducted of creatives using networking services like LinkedIn and Behance, and learning and sharing communities like Medium and lynda.com. Observations focus on how users interact with the interface, as well as how they navigate through different pages and functions.

Observation was conducted at an InstaDFW meet in Dallas, Texas. This meet helped to show how people network in a creative environment, as well as what kind of marketing and perks creative people are interested in.
Knowledge sharing is not a new idea, as people have been sharing what they know since the beginning of time. The sharing and spread of knowledge is absolutely essential to human growth and evolution. By utilizing symbolic knowledge, people were first able to share knowledge and think about experiences as early as “one and two million years ago to 100,000 years ago” (Wilder & Ferris). This basis for sharing and growing enabled achievement and gave room for opportunities for growth. Print and industry also allowed a further spread of information, as “the convergence of the paper mills that now used wood pulp to produce cheap paper with the engine-driven printing presses and the trains that now carried daily newspapers, journals and ‘penny-dreadfuls’” did result in a widespread distribution of text-based knowledge, leading to democratization of information (Wilder & Ferris).

The beginning of the information age, characterized by online learning and sharing, has exploded as the internet allows individuals from all over the world to share their experiences. Due to the constant flux and change of the internet and it’s users, the information available is always shifting and changing. In an Informational Sciences article regarding the evolution of knowledge and sharing behavior, the authors state that “knowledge sharing among online users has exhibited a nonlinear dynamic evolution”, as no parts of information are ever the same, and knowledge is growing at an exponential rate (Jiang).

With the explosion of the internet and social media, anyone with access is to the web is able to publish their own information. This has led to open-source platforms like Facebook and Youtube. Since its creation in 2005, people have been sharing what they know, hoping to be found and utilized by other viewers. An article by Business Insider about the evolution of YouTube states that “YouTube is the world’s most popular online video site, with users watching 4 billion hours worth of video each month, and uploading 72 hours worth of video every minute” (Dickey). There are YouTube channels dedicated to almost every topic, and people often can credit YouTube with their rise to fame.
While YouTube remains a hub for online learning in almost every category, there are specific websites that cater to different categories of learners. Web developer Lynda Weinman rose to internet fame in 1995 when she purchased lynda.com and began providing feedback to the readers of her book, “Designing Web Graphics.” Weinman wanted to provide students with a helpful online resource for their work, and partnered with LinkedIn, began one of the first websites to “share her fascination with web design” (Martin). A professor at Art Center College of Design in Pasadena, California, Weinman was a self-taught developer and realized “that (she) had a gift for simplifying technical instructions and had a true passion for teaching” (Martin). With a domain name worth $35 in 1995, she started hosting online material as well as teaching in-person classes. She realized that her market was growing as she began to attract an international audience. In 2007, lynda.com employed over 500 people. The website now contains more than 3,500 courses for creatives.

Lynda.com also recognizes the need for networking among creatives, having started as a place for students to get together and gain information from each other. Countless websites now host information about how to network, as it is an absolutely crucial part of being successful in any industry. During observations in creative agencies in the DFW area, it was found that most businesses place a high importance on the hierarchy and structure of the employees. Creative workers are rarely isolated and toiled, but are often rather out in the open and able to form bonds and networks. Emphases are placed in principles of sharing and learning from other people. At The Richards Group in Dallas, Texas, employees are in groups based on their exact jobs; however, they are not placed with individuals who have the exact same position, but rather sit among others that may have slightly different tasks. The idea is that people cannot be trapped doing one particular task, but must gain learning and inspiration from people that may be doing different things. Similar to an online networking resource, these office layouts often found in creative settings foster networking and knowledge sharing, as employees are encouraged to tell others what they know in hopes that it will benefit the business as a whole.

Even outside of the workplace, creatives look for places to grow. In an interview conducted with Kevin Craft, founder of networking group ItalicsDFW, it was inferred that creatives need outlets other than the workplace to grow, network, and share what they have learned. Creatives “often want to do more than they get in the workplace” and occasionally seek opportunities to do so (Appendix 1). In Creative Intelligence, Bruce Nussbaum writes, “most of us experience some level of creative anxiety. We feel that we are not creative enough, or that we don’t know how to be creative”, and in the workplace, creativity may be harnessed in a way that takes away the core creative nature of the individual. In some positions, creatives may only utilize one of their talents and still yearn to be creative in other ways (Nussbaum).

In an effort to spur this creativity, websites like SkillShare have become successful by providing a space for users to create and view tutorials. Areas of learning include business, culinary, design, crafts, film, music, photography, technology, writing, and lifestyle. SkillShare costs users $9.95 per month, or $96 per year for full access to all premium tutorials. SkillShare has a wide active user base of over 1 million students. Individuals can post tutorials by viewer demand, which keeps the posted tutorials at a certain quality. Users are able to post comments and reviews on tutorials, but don’t have an opportunity to network or locate other users. According to these observations and research opportunities, it is clear
Marketing and Promotion

Branding is the most important part of a successful business. In Brand Psychology by Jonathan Gabay, he states that “brands and symbolism, implied through owned products and services, lead to people believing they are marked as leaders rather than followers” in the sense that a brand is crucial to a business that will be in the forefront of any industry (Gabay). Forbes describes a brand as “what your prospect thinks of when he or she hears your brand name” (McLaughlin). Besides simply being branding or a mark or a set of colors, a brand describes all of the products offered by one company to the consumer in a way that forces the consumer to think about the brand as a larger holistic body. Gabay also writes that, “a material brand or practical service acts as a conduit to the consumer’s perceptions of what he or she represents to themselves and the outside world” Using certain products or services creates associations with the consumer as they relate the service to the way they interact with the world (Gabay). Without a brand, a company will lack these key consumer feelings and will be unable to establish a reliable reputation. Online platforms often have strict brand guidelines that create brand recognition when the consumer accesses the platform in different ways. Strong branding is necessary, especially when there are no tangible products involved. Pieces to be branded may include a website, a mobile site, emails, and advertisements. These other pieces will be seen in an online environment.

Target Market

Based on interviews, observations, and research, the target audience for an creative, online sharing and networking platform is primarily young adult males and females, ranging in age from twenty to late-thirties (Appendix 1). These individuals are well educated and creative, usually holding jobs in creative positions or surrounded by creative thinkers. The market also includes those who were not educated in a creative field, yet want to learn new skills. They may be middle class yet affluent, often with expensive hobbies or interests. Those holding creative jobs usually live in urban and highly populated areas, which provides opportunities to network with other creatives. According to surveys, they need to be surrounded by opportunities and creative outlets like museums, creative groups, and new, urban areas. Creatives flock to places where they can meet up and network with similar individuals, even if these venues are new restaurants or bars. Target audiences value spending money on creative opportunities and networking events, and will often pay entrance fees for events or museums, as well as for equipment or software needed for their craft. They are always striving to learn new things, and value input from other creatives around them. While they may not have high, stable incomes, they believe that creativity is inescapable and is far more valuable than other items they could purchase. While the target market usually have creative professions, they often may feel unfulfilled. According to surveys of young creatives in professional settings, roles can sometimes be restricting. Those in photography or production may often want to try out other roles such as writing or design. Interviews with local art directors provided insight on how the multi-faceted creative is the most valuable. However, programs in local universities and colleges do not push students to pursue more than one type of creative discipline, and careers are often separated. This leads to the narrowly traditionally educated creative. According to the U.S. Census Bureau, 14% of 1,979,527 art school graduates are not in the labor force and 23.1% have other professions. 17% percent are sales and office workers, and only a combined 16% are working as creatives. The target market may have a career not in their profession, and be looking for supplemental education to help them get a job in a more preferred area. According to the AGA, “of the 2.1 million Americans identified as artists, designers make up the largest segment of the creative community in the United States, representing 39 percent of artist/creative category, or nearly 830,000 workers” (AGA). These individuals alone will constantly be seeking knowledge, which would make them a key target audience for an online learning community. Focus groups show that the key target market can be identified as a “maker”. This individual is creatively knowledgeable, sometimes stifled, and burdened with the innate desire to create something and be inspired by those around them. 

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While the target market usually have creative professions, they often may feel unfulfilled.
When designing pieces targeted towards young creatives, it was important to realize what colors might draw this audience in, as “the brain reads color after it registers a shape and before it reads content” (Wheeler). According to research done by Anne Diedrich, Interior Designer, Color Marketing & Design at Sherwin-Williams, millennials are a “diverse and tech-savvy group, and their unique experiences have shaped their attitudes, expectations and outlooks” (Diedrich). Focus groups showed that creative audiences are attracted to colors that feel clean and modern, and this audience wants to stay on top of current design trends. Research done by Canva Design School

Surveys held with young creatives showed that most young professionals rely on social media to generate buzz on certain topics and to find out about hip, new brands. Through focus groups and surveys, it was found that young creatives look for recognizable brands and may be wary of websites without clear branding. Branding is especially important to the target audience, who are innately drawn to products based on appearance. 90% of participants felt drawn to products based on their aesthetic appearances. The best way to draw consumers into a new, online brand is via social media. One hundred percent of survey participants use either Instagram, Facebook, or Twitter, making these outlets the perfect marketing tools. Fewer participants use any print materials, as most people would rather click a link and go to a website rather than go from print to web. Even among non-creative, “40 percent of cell phone owners use a social networking site on their phone, and 26 percent do so on a typical day” (Quesenbery). However, just like it is important to creative to be well-networked and linked in with the world around them, it is important for social media marketers to “build interest and engagement with their consumers” (Quesenbery). In this way, a social media marketing strategy must be developed that provides some sort of interaction with the consumer base. Just as creatives choose businesses and services that they find aesthetically pleasing, all participants voiced that the way a brand looks online is of vital importance. If a brand does not have strong recognition online it will appear weak, and those who are creatively inclined are more likely to follow social media accounts with content that inspires them to create and make what they are passionate about.

Surveys held with young creatives showed that most young professionals rely on social media to generate buzz on certain topics and to find out about hip, new brands. They found it necessary to provide the consumer with something tangible when they are receiving completely digital services. In research conducted by Time on giving away free products, it was found that “consumers love freebies” and “companies handing out complimentary products even more” (White). This study states that consumers often feel obligated to buy more products, that consumers will pay for a product after being given it for free, consumers perceive “free” as better than “discount”, and people talk more about freebies. In order to create buzz about an online business, it might be beneficial to give away small tangible products. Research conducted by the Journal of Marketing found that “people who got a product for free talked about it 20% more” and “getting a freebie related to the product prompted them to talk about it 15% more” (Berger and Schwartz). Online companies that sell music or downloadable resources may find it useful to give away posters, shirts, or other small gifts so that people not only get the online product they want, but a tangible item to generate buzz and spread information about the company.

Design Considerations. When designing pieces targeted towards young creatives, it was important to realize what colors might draw this audience in, as “the brain reads color after it registers a shape and before it reads content” (Wheeler). According to research done by Anne Diedrich, Interior Designer, Color Marketing & Design at Sherwin-Williams, millennials are a “diverse and tech-savvy group, and their unique experiences have shaped their attitudes, expectations and outlooks” (Diedrich). Focus groups showed that creative audiences are attracted to colors that feel clean and modern, and this audience wants to stay on top of current design trends. Research done by Canva Design School
on 2016 design trends shows that “fitting in with both 80s/90s styles and material design, vibrant hues should continue to prove popular picks into 2016” and monochromatic and pastel gradients have even become popular (Canva).

Typography is of vital importance to designers and creatives, as surveys found that creatives want to stay on top of trends and value clean, minimalist typography. Other online tutorial websites using a combination of sans-serif typography and symbols. lynda.com utilizes a bold sans-serif for the entire interface, usually leaving the symbol alone or separate. SkillShare has a symbol as well, but often just includes the typography when inside the web interface. It is important to include a typeface that can be used alongside a symbol and alone, as it must be “flexible and easy to use, and it must provide a wide range of expression” (Wheeler).

Due to the online nature of the product, the website design must be “a living, breathing brand tool that needs to be cared for over time” (Wheeler). An online tutorial website may send tangible items to users, but will not have many other printed or material pieces. According to branding expert Alma Wheeler, “Alerting content and editing interfaces have the potential to bring brand to life. websites just may be the next thing to reality, and in some cases they are more efficient, more user friendly, and faster” (Wheeler, 166). Observations of SkillShare and lynda.com websites show the same basic formatting, where users can choose the category of learning and further choose videos and lessons in those categories. This allows the interface to be easy to navigate and use, allowing users to quickly find specific information. Both websites utilize a header image and then smaller images detailing each tutorial, as well as solid colors and bold typography. ThinkDesign, a graphic design blog, found that it is important to “create a responsive web design which recognizes the device and adapts to it” (Ali). While most traffic for tutorials may occur on a desktop, a millennial audience is more likely to discover a business on their phones, increasing the need for responsive design. Research found that “nearly four in 10 millennials (39%) say they interact more with their smart phones than they do with their significant others, parents, friends, children, or co-workers,” and 41% of millennials say they could not bear to part with their smart phones (48). Creatives and millennials require easy to use, energetic, and trendy web design. Forbes writes that “a whopping 84 percent of millennials don’t trust traditional advertising” (DeMers). Content marketing is an imperative part of marketing to millennials, and it must be used “the way it is supposed to be used — to inform, entertain, or otherwise provide value to your readership, which conversions as secondary consideration,” and information must be mobile friendly and placed into a social media campaign (DeMers). Surveys showed that young creatives follow brands with aesthetically pleasing content, and research by NewsWhip shows that “40% of Millennials follow companies and brands on Instagram: 48% because the content is funny or interesting, 62% because they love the brand, and 54% want to discover new things” (Boland). These brands must connect to viewers on an emotional level and show content that visually translates the meaning of the company.
Actions Taken

Based on the results of the research, a number of design projects were executed including a website, advertisements, stickers, letterhead, and social media campaigns. These materials remained consistent to the brand and stayed true to needs and wants of the target market.

Brand Identity

The name Enlight is derived from the word “enlighten” which means to give greater knowledge and understanding about a subject or situation. The word was shortened to just two syllables to seem cleaner and more precise. The logo is derived from both the rays of light emitted by a flashlight and the letter E to create a simple shape that can be used in
just one color. Four gradient swatches were created to emphasize change and light, as well as to attract the target market which is often drawn to trendy designs and color palettes. A dark gray was selected to ground the brighter gradients, as well as more variations of light gray for use on the website.

The font Apercu was chosen to be the only typeface for the brand, keeping things consistent and clean. The typeface is used in bold, light, and regular.
User Experience

The user experience of Enlight is vital to the project, as this is the main appeal of using the website over other sites. The interface caters specifically to creatives who may hold creative jobs but end up feeling creatively stifled outside of work. These users may get home and want to make something, but don’t know how to start learning a new skill. They may be inspired on Instagram or Behance, but they will not know the tools or techniques necessary to produce a similar product. They may learn skills on Lynda or Skillshare, but they will not be particularly inspired to do anything with them.

With Enlight, a user is struck with creativity and is then able to browse through users, tutorials, and categories for inspiration. Unique to this platform, Enlight sorts tutorials by finished product instead of by skill, so finding something to make is easier. Materials are filtered and approved before posting so users only have access to quality information. They are able to follow other users for inspiration and see what other users view, post, and create. They can make work using the tutorials they view and then post the finished product. With the community-based feature, users can post their work and get feedback from other users that have created the same product.

After creating a new project, users can post their work on their personal profile. They are also able to submit tutorials to become verified and active. After posting successful tutorials, users gain a following and are able to learn skills from those around them. They may learn about new areas or categories of creative work and find new passions. After learning more and posting tutorials about different areas, the user will be a more well-rounded creative.

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Using the networking feature, users can take their new skills and attend meetups or events and market themselves in ways different than ever before. They may find new job opportunities or groups where they are able to let their new skills shine. By being able to directly contact other users on the platform, users are able to learn, grow, and network like never before.

By sharing knowledge with those around them, users are able to grow their own skills as well as create a network of like-minded creatives. This creates stronger groups, bonds, and skills as users in the same areas and across the country grow brighter together.
The website for Enlight was designed with the user in mind. Visitors will first see the dynamic gradient homepage, which is vibrant and eye-catching. Upon scrolling, they will find a panel that appeals to what kind of person they might be. This shows who Enlight is targeting and lets different types of creatives know what can work for them. An Instagram feature panel links to the profiles of users so that first time visitors looking to sign up for Enlight will be able to see what the community is already making. Further down on the home page, visitors are able to learn more about the interface and determine which price plan is right for them.

Upon signing in or signing up, visitors are taken to their dash. This page shows recent activity and can be tapped by tutorials, users, or creative fields. The thumbnail view shows the tutorial or project at a glance, and more detailed information is shown underneath the image. Users can sort or arrange their feeds in a way that is functional for them. Upon clicking on another user, their profile appears. This page shows where the user is from and how many followers they have. They also have tabs for their posted tutorials, finished products, and queued videos. This way other users can see what the community is making, furthering their chances of becoming inspired by others. Users can also be directly messaged, which helps build the sense of community and availability that Enlight holds to such an important standard.

When visiting an actual tutorial video, many new options are available. Users can choose to either watch the video (if available) or read a transcript. Unique to Enlight, users can also view the materials used directly from this page with active links that will give them more information about the project. This saves time and makes sure that viewers have all of the materials they need to get started before they watch the video. Users can also view comments on the video where they can ask the community for insight or leave feedback for the creator. Alternatively, they can choose to direct message the person that posted the video. All of these elements are fundamentally based around the concept of community and sharing, in which nobody is inaccessible or better than anyone else.

When accessing the networking page, Enlight automatically detects the user’s location and shows it on a pulsating map. By clicking on a location, events for that area appear. Users can view connections who are attending, learn more, or RSVP to the event. These events are designed to bring users together in a new way.
We're made of creatives who are for creatives.

We're about making something incredible.

See what's been #MadeWithEnlight

Sharing is caring. We want you to take what you make and share it with your friends, because everyone deserves a chance to be inspired and to fight.
Why go alone?

We want you to make something significant, but we don’t want you to do it by yourself. See what we’re doing else is doing first.

Motorcycle
Writing
Photo & Video
Design & Digital Art

Start Creating Now

$3
$12
$120

PER TUTORIAL
PER MONTH
PER YEAR

Includes full access to all content, tools, and services on interval mode.

Sign Up
Sign Up
Sign Up
How does it work?

Learn, share, and connect with creatives around you.

We make it easy to find your next project. Browse tutorials by the week, month, and year. Find detailed information about supplies and software used. Post your results and share them with people in your area, and then meet up at Enlight’s events. Being creative just got easier.

Learn more
WHAT ARE WE ABOUT?

CREATE, SHARE, CONNECT.

We believe that creating things together can lead to something better.

Our founders had a problem: they didn’t have enough to create. We decided that the best way to solve this was by creating a platform where artists could upload their work and connect with others who share their interests.

Kate Prior

1,670 followers

New York, New York

October 29, 2016

Mobile versions

Mobile Design.

Responsive versions of the website were created so that users can stay connected on the go. The design remains relatively consistent, utilizing the black header bar and the pink gradient elements. Some pieces of the user information are removed, as the website is primarily for desktop use. As users are expected to upload files and documents, they would already be familiar with the desktop design in a way that would allow them to utilize the mobile version.

Integration with a mobile platform would be essential as it links to Instagram, which is a predominantly mobile-based experience.

Actions Taken
Advertising for Enlight was created for both the print and digital sphere. Print advertisements, which would appear in magazines similar to Communication Arts, target the young creative by referencing keyboard shortcuts and camera controls. One variation of the ad features work produced by different artists, encouraging people to search the hashtag #MadeWithEnlight. By doing this, artists gain exposure and their work is shared with a larger audience. Web advertisements feature keyboard shortcuts along with phrases referring to creativity or design. If users are hesitant about the shortcuts themselves, they are able to look down at their keyboards and understand.
Social Media

One of the social media campaigns designed for Enlight includes the influencer marketing campaign. Enlight would pay creative influencers to make tutorials and post the results with the hashtag #MadeWithEnlight. Their followers would then see that they can too create work like their favorite creatives. They would then be directed to the Enlight website to learn more and become a member. In this way, creatives are advertising for Enlight and also creating work that matters to them, fostering an environment of accessibility and knowledge sharing.

On the Enlight account, the brand would mix their own content with user-created content to create a feed that is both inspirational and informational. Enlight-created posts would tell users about current specials or give them more information about the service. Enlight would additionally post content that has been hashtagged #MadeWithEnlight. Users would be encouraged to use this hashtag and get exposure for the brand if the may have a chance to get reposted and gain exposure for themselves.
In conclusion, I have learned how to create a product that gives a user a new kind of online experience. It was imperative to make the online interface new and accessible, while keeping it clean, minimalistic, and simple. Creatives are very picky as is, and it was difficult to create an entire brand that would attract them. Overall, the experience of thinking through what the user would experience when using a website was a challenge, but will be very useful in future creative endeavors.


Appendices