

**UNITED STATES NATIONAL PARK SERVICE GRAPHIC IDENTITY
AND MARKETING REBRAND**

by

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AND MARKETING REBRAND**

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ABSTRACT

The brand and graphic identity of the United States National Park Service has become outdated for newer, modern audiences. In order to understand how to successfully redesign the NPS look and function, in-depth and comprehensive research was conducted. Research was gathered in the form of focused case studies to gain insight on the design, marketing, and business success of other nature-based companies, groups, and programs. Several resources were used to gather insight and inspiration from nature-oriented brand identities, marketing strategies, symbolic colors, and more to drive new design decisions. The researched case studies proved points such as corporate advertising is harmful when used for the promotion of nature, nostalgic design with a modern twist reaches broad audiences, and that the creation of branded apparel and products can be a successful marketing tactic, amongst others. The results of this design reformation project include an identity system, website design, social media platforms, apparel and merchandise, and collateral brand elements.

INTRODUCTION

I was raised in a road trip family. Growing up, I spent my summers in tent cabins, chasing waterfalls, becoming a self-proclaimed wildlife extraordinaire, eating sandwiches out of a cooler, and falling in love with the national parks.

My deep-rooted adoration for these American treasures is no accident. My grandparents act as the blueprint, having visited sixty of the U.S. National Parks. For twelve summers, my grandfather served as a passionate Park Ranger Naturalist in Grand Canyon, Rocky Mountain, and Kings Canyon National Parks. My mother accompanied him on his wildest adventures for eleven of those seasons, so it came as no surprise that the park-dweller gene was passed down to me. Nature's influence partners perfectly with my design spirit, therefore, I have always wondered how a contemporary and refreshed design identity could elevate the essence of the parks and the experiences within them.

The problem with design within the U.S. National Park Service is that the overall look and feel of brand, environmental, and human-centered design elements have not been updated or modified in decades. National parks are historically and nationally important and new visual ideas, bringing in long-lasting elements as well as trendy notes, will ensure that the U.S. lands continue to thrive and reach broad markets of interest. As times change and new audiences of visitors appear, design must also adapt in order to remain effective and impactful. With the introduction of new national park travelers emerging with each passing day and season, the future of design in parks is here. A blend of educational and informational necessities with modernized brand elements may be the next breath of fresh air that the national parks need for their viability and future.

THESIS STATEMENT

This project involved the marketing, rebranding, refreshing, and repositioning of the United States National Park Service that is actively appealing to new audiences, advocating for

conservancy, and bringing meaning back to our natural lands. This was achieved with the help of extensive research on the nature conservancy and nonprofit industries, as well as brands that advocate for our parks and lands through products and other services. This research is also inclusive of the marketing strategies attributed to our world and the analysis of its target market and desired consumer. The results of this project include a brand identity, a navigational icon system, a print brochure, social media platforms, website design, and both collateral brand products and merchandise.

METHODOLOGY

Descriptive research was conducted in order to better understand the design process and marketing approach for nature-oriented brands, organizations, and groups. This analysis includes a range of research methods and focuses to collect knowledge that aids in accurately describing the research problem. A number of resources were referenced to conduct descriptive research. This collection of sources provided knowledge about the target markets, marketing and promotional strategies, social media tactics, and the overall brand identities of nature-based brands.

CASE STUDIES

Parks Project

Parks Project acted as one of the main sources for inspiration and research for this project, due to their brand identity, merchandise, marketing tactics, and purpose aligning with a multitude of this project's objectives ("National Parks Apparel & Gear Made With Purpose."). Conservation efforts, U.S. National Park Service preservation, and education are the ultimate aspirations of Parks Project, and like-minded audiences follow suit. An inspiring, fashionable, and current design style for merchandise and products successfully attracts a new generation and audience of aspirational outdoor people that are in touch with the trends (Raczka).

The Nature Conservancy

Remaining a reputable charity and globally successful nonprofit, The Nature Conservancy is a leading example of what it means to protect and care for nature (*The Nature Conservancy*). By selling the need for action in our world through storytelling and compelling visuals, TNC continues their efforts in bringing together compatible audiences of donors and tree-huggers alike under one mission (The Nature Conservancy Media Kit). TNC brings deep and relatable meaning to their brand through the use of design symbolism (*Meaning of the color green*). Additionally, TNC remains strong and lively through a prosperous system of donation and applying funds to world-changing efforts (“The Nature Conservancy (TNC)”).

EXTENDED CASE STUDIES

The Great Northern Railway and the Amangiri Resort

The Great Northern Railway was a catalyst for the growth of railways as a mode of travel for city folks to begin exploring the outdoors. The continental transportation of people required lodging in places like the national parks, thus, lodging lining nature became popular (“Great Northern Railway Historical Society”). The Amangiri Resort in Utah is one of the finest examples of how a service, like a hotel, can provide an appreciation for U.S. lands (“Aman Resorts, Hotels & Residences”). Through seamless connections between luxury stays and nature, unique experiences, sleek design materials, and enchanting social media pages, the Amangiri makes hard-to-reach destinations attainable to foster extraordinary relationships between the target consumer and the outdoors (Walther).

National Park Service Brochures

National Park Service brochures embody all of the must-knows about the parks. The rich NPS history compelled art, imagery, writing, and design to be vital elements of the national parks and took form in materials such as brochures (Kelley). For centuries, these brochures have served as souvenirs, a central point for park information and navigation, and an iconic symbol and design piece within the NPS (*National Park Brochures*). With highly detailed maps, durable design, powerful typography, and park-wide value to all visitors and guests, NPS

brochures have prevailed as significant and broadly informational to present day (“A Brief History of the Unigrid.”).

The Boy Scouts of America

The Boy Scouts of America is a historically important organization that was created to give the youth of the United States an outlet for personal growth and exploration (“Prepared. for Life.™”). With effective instruments of marketing and unparalleled youth experiences, the Boy Scouts creates a solid community. The BSA utilizes nature as a tool for the development of morals, skills, leadership, and character, changing lives and improving human connections with the natural world (Hunter).

SOURCES

Marketing and Advertising

“Park Service and Corporate Advertising, a Dangerous mix”, published by *The Washington Post*, explains the dangers the national parks face when associated with corporate advertising and commercialization. Concern is expressed, regarding promotional donor banners and more, about the parks morphing into theme parks without careful funding and marketing strategy (.

To highlight how social media can be influential for marketing, “20 Important Social Media Marketing Benefits You Need” found on the Actionable Marketing Institution by CoSchedule, informs the reader on the power of social platforms in brand success. CoSchedule is a trusted platform for marketing education tools and the newest tips for prosperity.

To further understand the benefits and negative aspects of the promotion of the NPS, an article from Alan K. Hogenauer, Ph.D. (“Marketing of National Parks: Oxymoron or Opportunity”), an Associate Professor and Director in the Ed and Lyn Hogan Program in Travel and Tourism of Loyola Marymount University, discusses whether the marketing of national parks could present an opportunity or act as harmfully self-contradicting.

“Nature Sells”, published by a conservation engagement focused marketing agency, DJ Case & Associates, speaks to how advertising the great outdoors can be effective by appealing to the human subconscious and instinct to connect with nature and all things wild. This article emphasizes that the natural world is important for human well-being, therefore, explaining that successful outdoor brands use nature to sell experiences, products, and more.

To dive deeper into the controversy of advertising within and of national parks, an article from *Outside’s* digital publication (“Advertising in National Parks is a Terrible Idea”) furthers the conversation surrounding parks becoming national sellouts to commercialism. *Outside Online* is an all-access online platform for nature-related articles, podcasts, maps, events, and more.

“What Is SEO and How Does It Work?”, accessed through the Digital Marketing Institute, demonstrates Search Engine Optimization as an imperative marketing strategy and as significant to the performance of brand, organization, ecommerce, and other hosts of websites. Successful SEO follows algorithms, which can allow companies and other groups to reach their target audience and promote their site and brand, with optimization techniques, in the process.

Design and Branding

A number of sources were used in considering the rebranded identity of the National Parks Service. Color, imagery, and overall design styles supplied inspiration for new branding choices.

Color has a powerful connection to nature and in an article by *i+s design*, “Color Theory Helps Explain Our Relationship to Nature and Wellbeing”, the role of color in biophilia is discussed. Nature color-ties are explained to analyze how viewers perceive color and what hues are the most impactful and informational for outdoors brands. *i+s design* is a digital magazine that connects people with design.

“Color Theory for Designers, Part 1: The Meaning of Color”, published by *Smashing Magazine*, explores color theory as a science and describes each color’s meaning in detail. From evoked emotions, symbolic contexts, and associations, this article specifies how

designers can successfully utilize color in an intentional manner. *Smashing Magazine* is a website and Ebook publisher that offers professional resources for web designers and developers.

The Parks Project overall website, products, and brand identity design is displayed on the company's website, parksproject.com ("National Parks Apparel & Gear Made With Purpose"). The brand displays their representative typography, powerful color choices, unique imagery style, and provides the user with a grand amount of National Park Service and brand information. Parks Project is an apparel company that donates to and works closely with the national parks.

The article, "New Brand Identity for Aman by Construct - BP&O" on BP&O, a graphic design blog, outlines the particulars of the sleek and luxury design of Aman Resorts. This piece showcases the reasoning behind the Aman brand identity and how it connects to its place within Utah's desert landscape with significant design decisions. The author of this article is Richard Baird, a designer who references the work of Aman's design studio, Construct.

Design Materials

A selection of sources were utilized to gain inspiration for important design materials to include within the National Park Service rebrand and collateral design extensions. Print materials, packaging, website design, and more were researched.

The official National Park Service website fosters a wide range of educational and informational pages. "A Brief History of the Unigrid" from the NPS describes the importance of National Park Service brochures as an element of design. This page also shows iconic details, layouts, and history surrounding these brochures, explaining the impact they have had on the parks and how they function as a design material.

The book, *Parks*, by Brian Kelley is the source of a wide collection of historical national parks brochure designs, spanning over 100 years, from different periods of time, ages of trends, and more. This book features images of covers, typography, graphics, maps, and images that

have all been deemed relevant to the design history of NPS brochures. The author, Brian Kelley is a photographer.

“Parks Project Has Put More than \$1.4 Million into National Parks by Making Them Cool Again” is an article written on the impact that retro, trendy Parks Project apparel and product design has had on the national parks. The article mentions that Parks Projects efforts and merchandise creation have brought a desirable and hip element back into the NPS. Rachel Kim Raczka, the article’s author, is a journalist, teacher, and a part of *Fast Company*, an American business magazine with a focus on design.

The article, “The Importance of Having a Great Website in the Nonprofit Sector” from the web development company, WEBii, outlines the impact websites can have on the success of a nonprofit organization or charity. The article reveals that websites can emphasize nonprofit efforts for more awareness, support, and increased donations.

Nature-linked Initiatives, Programs, and Services

The Nature Conservancy’s website, nature.org/en-us/ (The Nature Conservancy), shows how a larger nonprofit can facilitate initiatives, events, purpose-driven ideals, and build communities through campaigns. The TNC website offers material about the many ways in which an individual can seek involvement within nature and for a greater cause.

To better understand how nature can have a positive impression on programs, the official Boy Scouts of America website, scouting.org (“Prepared. for Life.™”), explores the use of the outdoors as a guiding tool for communities. The BSA website houses generous amounts of information as to how nature can improve the lifetimes and skills of the youth who learn to explore it properly.

The Aman Resorts, Hotels & Residences website, aman.com (“Aman Resorts, Hotels & Residences – Explore Luxury Destinations.”), provides an in-depth overview of the hospitality service brand that nestles its properties within natural landscapes. The website includes an

extensive amount of information, experiences, and more that connect guests to nature. The founder of Aman Resorts, Vladislav Doronin, is a globally renowned name in the hotel world.

Case Study #1 - Parks Project

BACKGROUND AND HISTORY -

What's the story?



At the brink of crisis, nature called upon volunteering individuals, serving in the rolling landscapes of the Santa Monica Mountains. A new generation of cliff-goers, hiking-fanatics, and wildlife-conessiouers was dreamt up and imagined. Parks Project became not only a new avenue for loving our land, but a new way of thinking. In 2014, an overwhelming call to action propelled these individuals to seek help, volunteers, and a “global community of nature-lovers” (“National Parks Apparel & Gear Made With Purpose.”). The idea was to seek the eagerness of others to lend a hand to these sacred acres. With an ambition to see the parks of the United States begin to prosper once again, Parks Project was born under Keith Eshelman and Sevag Kazanci.

Big dreams brewing on the horizon, Parks Project tirelessly began their efforts from garages, coffee shops, and trade shows to collect funding in order to give back. Giving back

became the spine of this operation. Shortly after two years of expanding the small team of leaders, Parks Project became a proud partner of the National Park Service, going hand-in-hand with this historical institution to kickstart a new future for the parks and those who visit them. With a “giveback” of over \$20,000 in the year 2016, Parks Project knew it was time to blossom. Suddenly, the start-up of a mere concept turned into reality. Parks Project creates apparel and products with a youthful and fresh design philosophy, endearing a new era of travelers to represent and support our parks. Parks Project began growing immensely, with a large attraction to the brand from the target market. Soon after inventory began flying off their shelves, Parks Project buddied-up with National Geographic and REI. With a dazzling new website, online orders became a priority for the company and launched their success. With this unique marketing and sales technique, Parks Project donated over \$30,000 to the parks in 2018; 100 times more than in their first year of work. Today, Parks Projects is so much more than a graphic tee shirt. This company has created volunteer initiatives across the country, partnered with large figures in the scene of the younger demographic, and has knitted a community together with one mission, and that is to empower preservation in a new light and to leave our parks better than we found them. In order to “transform park enthusiasts”, Parks Project became a movement (“National Parks Apparel & Gear Made With Purpose.”).

THE PARKS PROJECT BUSINESS MODEL -

How does it work?

Parks Project is a parks-focused brand that advocates for our protected lands through the selling of products, advocacy, and volunteering. Parks Project uses these objectives and purposes to give back through both monetary and hands-on donations. The organization takes a unique approach to a business model, known for its charity through consumer-based strategies. Parks Project has a number of ways in which they collect both revenue and donations. This company maintains a business model based on product sales and percentages of sales, as well as partnerships.

Product sales and percentages of sales are both equally important to Parks Project's business model. Parks Project uses sustainable and trendy products to advocate for parks, create revenue, and collect a percentage of profit from each sale. Selling products and merchandise allows Parks Project to maintain a brand and a foundation to continue producing items, however, they use sales as a way to raise money. This is the brand's segway to collecting monetary donations. Each product is dedicated to a specific national park or cause and percentages from the purchase of each item are then donated to the movement or location it has been specifically created for. The combination of selling and donation is unique in the fact that it reaches more than just one park. The way the brand differentiates causes per product allows for a broader span of help and donation, and aids Parks Project in making a bigger impact.

Partnerships are also a large portion of the Parks Project business model. Partnerships serve this brand very well. These connections are crucial for the brand's marketing techniques and act as an avenue for donation collection. Parks Project is or has been involved in partnerships that are nothing short of notable and influential. Some of these partnerships include Vans, The Grateful Dead, National Geographic, and more. All of these companies join forces with Parks Project in supporting an imperative cause. These partnerships help market to different, younger, and desired audiences, spreading the word of Parks Project in one of a kind, creative, and extensive ways. These brands create products with the help of Parks Project and collect percentages through different outlets. This business model pillar is of great importance in the Parks Project making a difference.

Parks Project has to create a doubly beneficial business plan and connect with brands under one purpose to further it. The Parks Project business model is as concise as it is successful, and proves more constructive and favorable with every purchase and partnership.

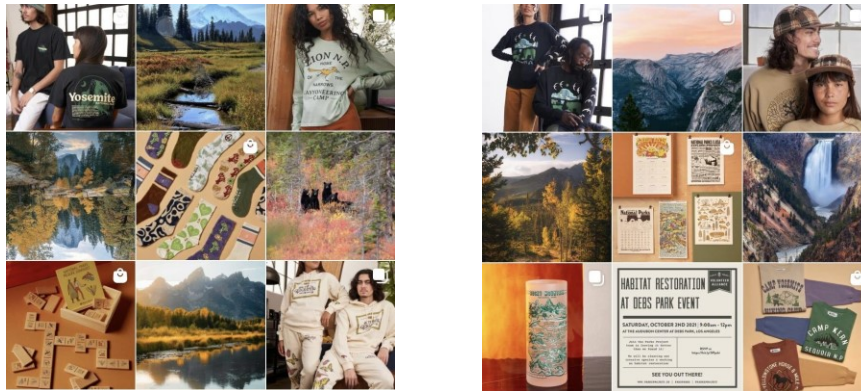
MARKETING AND PROMOTIONAL STRATEGY AND TARGET AUDIENCE -

How do they advertise to the desired consumer?

The national parks of the U.S. are historically known for shying away from intense marketing strategies. Marketing and national parks, together, create an onomatopoeia. Advertising the parks to people only draws in waves of visitors. Today, the visitor is becoming an internal and external problem to parks. *How does a company support and represent national parks and lands without attracting herds of humans?* Parks Project is unique in their promotional approach as a brand and as a proud partner of the parks system. One of the strongest ways in which Parks Project promotes their products and ideals is primarily through the use of social media. Through Instagram, Parks Project exhibits apparel and products rather than advertising the parks, however, they actively post beautiful images of the parks to grow audience appreciation as well. In promoting the merchandise, Parks Project is also advertising funding projects and initiatives that benefit from the proceeds of each purchase. This platform allows the brand to connect closely with the audience, create a community, build a light-hearted and personal relationship with customers, and encourage interaction from the viewers with the use of Instagram engagement tools. The content on this page is contemporary, playful, and engaging. By utilizing platforms such as Instagram and TikTok for promotional matters, Parks Project is able to successfully relate to and attract a younger generation of park-goers. Parks Project also utilizes the YouTube platform for similar results, in comparison to marketing on Instagram. YouTube is a platform in which video can be utilized to promote products, collaborations with other brands, and the launch of community programs and projects.

The most important target market for national parks, in the eyes of Park Projects, is now considered to be a cohort of like-minded individuals of the younger generation. This audience includes men and women with ages ranging anywhere from 16 to 35 years of age, but the reach does not stop there. Parks Project's overall target customer is the "aspirational outdoor people", on-boarding adventurers to the idea of conservation and how to practice being good dwellers of our lands (Raczka, p.8). The brand hints at iconic and sentimental design that resonates well

with millennials, providing both trendiness and reminiscence for Gen-Y and Gen-Z. It is not uncommon, as of recent times, to have flocks of new people enter the parks with irresponsible and discourteous behavior, due to a lack of proper guidance for visiting our natural beauty. The youthful target market is strategically chosen with the intent to educate the younger generation on how to treat and love our parks in a productive manner. Parks will outlast our existence, so for Parks Project, educating and inspiring the next audience of visitors, advocates, and guardians is vital to the land and the brand's purpose ("National Parks Apparel & Gear Made With Purpose.").



DESIGN MATERIALS -

Parks Project designs a brand image that is successful in its communication to the target audience. The most imperative incentive for the Parks Project branding is that it attracts the desired market with products that are making national parks “cool again” (Raczka, p.1). The product and apparel designs are in tune with the trends, creating modern looks with an ode to the retro-era. Retro is in, and Parks Project stops at nothing to emulate the style in a way that appeals to the youth and reflects past national park design. Not only is the style of the merchandise successful for the target consumer, but it represents, illustrates, and illuminates the parks in a new genre that is often not associated with parks or seen in gift stores within them. *This* is what makes Parks Project unique in their brand.

The Parks Project logo is another brand element that gives a youthful approach to the company. The National Park Service logo, in addition to most government agencies, is not as design-based and can be considered outdated. In comparison, the Parks Project logo is clean and simple in its design. The logo utilizes an all-black color palette and a retro sans serif typeface. The logo also includes an icon that represents an abstract tree that can also be interpreted as arrows, symbolic of moving upwards in the support of parks.

Packaging is a very important piece in the Parks Project brand. *The company preaches preservation and conservation of the parks through the selling of their merchandise, but how do they contribute to a better natural world when sending these items to buyers?* Parks Project has committed to sustainability and their packaging is compostable. Parks Project substitutes the typical plastic mailers for brown paper mailers and recyclable boxes. Sustainability is trickled into every aspect of the Parks Project products, but their care for the planet is most obviously demonstrated in their packaging. Even when the brand is teaming-up with other companies to make products, their packaging and product philosophy is taken into account. Parks Project collaborated with Igloo to create a national parks cooler with “green” in mind. This Igloo x Parks Project cooler is the first of its kind, made from recycled post-consumer plastic.



ELEMENTS OF DESIGN -

Typography, Color, Photography

The Parks Project brand is placed between the realm of small business, apparel, and conservancy industries, making themselves a niche and interesting brand.

Parks Project Typography:

The Parks Project logo is a combination of an icon and typography. The logo typography is a simplistic sans serif font with a casual feel to its rounded edges. The brand's secondary typeface, primarily seen on their website, is a serif font that reflects a style reminiscent of nature and vintage aspects. This typeface is successful in suggesting what this brand represents and pairs well with the main sans serif mark. The typefaces utilized in the Parks Project identity are successfully suggestive and create a balance between an informal and a more high-quality, detailed brand image.

Parks Project Color:

When creating a brand centered around the idea of nature, choosing color is a crucial decision. Parks Project keeps their overarching identity straight-forward with a black and white logo and color palette. Allowing this aspect to remain simple gives the brand an opportunity to express their personality and put color theory to use in their products. As seen on the Parks Project Instagram profile, the brand has created an aesthetic that gravitates towards a palette of neutral colors that are reflected in nature. This list of colors ranges between muted tans, greens, purples, oranges, and more, appearing as if they have been color-picked from images of sunsets and treelines. Although Parks Project primarily reflects the beauty of nature through color, the brand also features pops of intense, bold, and bright colors to take the nature look to a new, modern level of aesthetics. Taking both the natural and bright colors into account, it is clear that the brand portrays both youthful and playful colors in harmony with organic tones to best adhere to the target audience. Overall, the brand is successful in its identity by allowing the

beautiful hues of nature on their products and social media to be the main highlight of their brand.

Parks Project Photography:

Photography is of major importance to a brand like Parks Project. Not only is nature and landscape photography important in its historical aspect in the U.S. and parks, but it is imperative for their image. Parks Project includes outstanding photographs of the parks, the changing of seasons, wildlife, and major landmarks and destinations. This is a great way to attract an audience: visually enchanting the viewer and romanticizing the beauty that must be protected. Parks Project also produces incredible product photography that makes every item of merchandise appear to be a must-have to the customers. Product photography is also very foundational for a brand like Parks Project that pulls revenue and proceeds from merchandise. The brand image that is created with this use of photography allows Parks Project to read as professional, high-quality, and meaningful.

Case Study #2 - The Nature Conservancy



BACKGROUND AND HISTORY -

What's the story?

Upon the hopes and dreams of creating a thriving planet, The Nature Conservancy was founded. This global organization was started on United States lands in 1951 through grassroots action (*The Nature Conservancy*). Since its creation, The Nature Conservancy has become one of the most wide-reaching and effective environmental organizations in the world.

This is no exaggeration, for The Nature Conservancy is leaving an expansive footprint of impact on our world.

What started as a committee for preservation under Victor Shelford, a scientist who aided in the development of ecology as a distinct area of study, soon became a research-oriented group of scientists called the “Ecologists Union” (*The Nature Conservancy*). This group was grounded in the idea of taking direct action to save our lands from development and other environmentally-disruptive factors. Throughout the years of 1950 to 1959, The Nature Conservancy morphed into its title, officially launched into land protection action, and began gathering agreeing individuals to represent the cause across the nation (*The Nature Conservancy*). In coming years, The Nature Conservancy would purchase lands and receive acreage donations, increasing their presence throughout the states. In 1970, The Nature Conservancy went global, while still tending to the beloved U.S. lands (*The Nature Conservancy*). As a pivotal notion, the organization broadened its scale with new funding and new geographies to protect. The Nature Conservancy celebrated milestones and conservancy successes throughout the decades to become what it is today. With big plans at play, monumental environmental issues to tackle, and a world to change, the Nature Conservancy is reaching for lasting results on our world.

Under one mission, The Nature Conservancy began as “leading scientists, committed citizens, and dedicated leaders” (*The Nature Conservancy*). The mission at hand was to join forces in protecting and caring for nature. This shared vision has lived on to today, as the organization continues to strive for solution and improvement during the most challenging environmental crises of our time. The Nature Conservancy now impacts conservation in 75 countries and territories through direct preservation work and golden partnerships (*The Nature Conservancy*). This organization builds a community that shines and finds strength in its science, history, and diversity. The Nature Conservancy boldly faces issues for a brighter future with confident leaders and map dots around the world. With every dollar donated to something

bigger, this organization remains a leading charity and a reputable nonprofit. Our home relies on us as much as we rely on it, and The Nature Conservancy continues to take action and remain a symbol of hope for nature.

THE NATURE CONSERVANCY'S BUSINESS MODEL -

How does it work?

The Nature Conservancy is a nonprofit organization, meaning every donation is put back into effectively bettering our world. The organization is known as a global charity and reigns powerful amongst other leading and worldly philanthropies. The Nature Conservancy has a multitude of ways in which revenue is collected. TNC does not collect any earnings, resulting in a business model mainly based on a range of donations, funding, investment, and partnerships.

Donations are the most crucial pillar of TNC's business model. Centered around giving back, donations are the backbone of the organization and are encouraged and presented in a variety of outlets: Gifts for the Future, Gifts that Pay, and Gifts of Assets (*The Nature Conservancy*). These donations include anything from life insurance and retirement plans, deferred gift annuities, cash, and real estate. *How has TNC remained successful in collecting these donations?* The Nature Conservancy's advantage is in their willingness to give back to donors in return for loyalty and support. The gift options contain a number of perks for the giver, such as tax benefits and additional income. When one donates to TNC, they can lend a hand to the world and benefit themselves in the process.

Funding is another important foundational element in The Nature Conservancy's business model. Based on TNC's 2018 annual report, government grants were a notable percentage in the year's total revenue ("The Nature Conservancy (TNC)", p.41). In addition to government support, The Nature Conservancy also collects funding from other large foundations.

Partnerships are crucial to The Nature Conservancy. This importance is not only basal for marketing the organization, but for also receiving revenue. TNC holds a lengthy and

impressive list of partnerships that support their cause with anything from sponsorships to percentages of product sales. This list includes companies such as Amazon, American Express, Colgate, Microsoft, Whole Foods, and more (*The Nature Conservancy*). These companies make a difference for TNC and are imperative to the charity's business model.

Due to its nonprofit nature, TNC has to create a strategic business plan and make meaningful and strong relationships in order to maintain it. The Nature Conservancy's business model is not only outstanding and commendable, but it is also very successful historically and in the present day.

MARKETING AND PROMOTIONAL STRATEGY AND TARGET AUDIENCE -

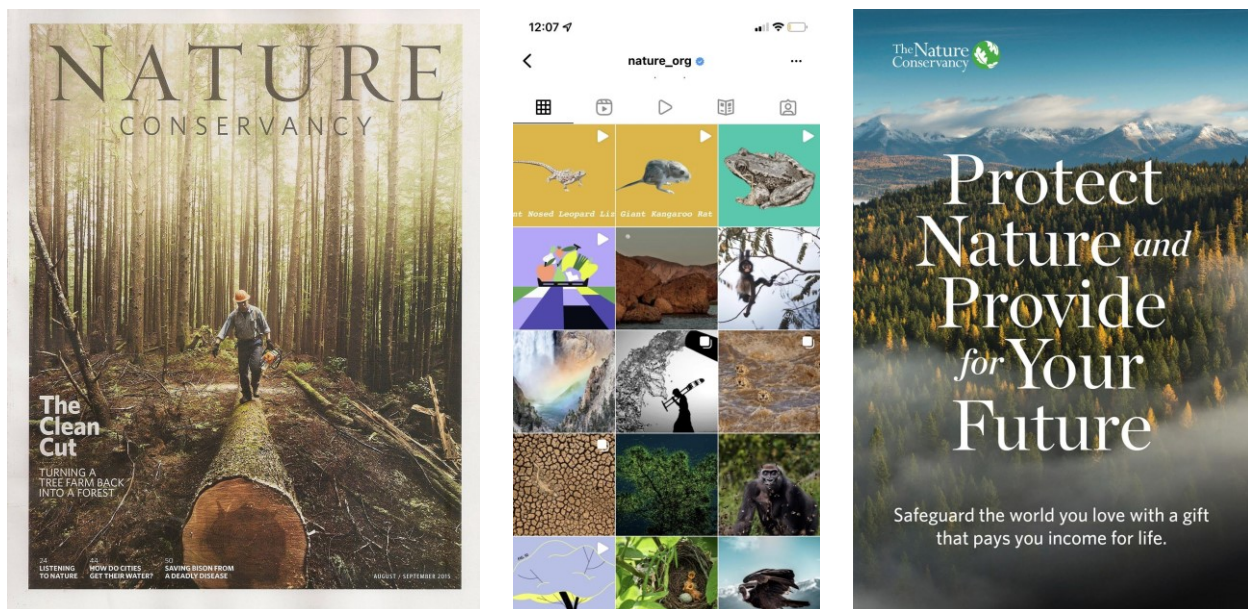
How do they advertise to the desired audience?

The Nature Conservancy markets themselves to gain support of their cause. TNC is not selling products or services, however, they have *action* to sell to their target audience. The Nature Conservancy has a unique approach to promotional strategy in order to maintain their nonprofit status and to achieve their goals.

The main marketing tactic of the organization is found in the publication, *Nature Conservancy Magazine*. The goal of this media is to ultimately inspire the audience to explore and care for the outdoors. This magazine celebrates nature through storytelling, photography, travel tips, and educational insight from conservation experts (The Nature Conservancy Media Kit, pp.3). In order to reach a broader audience, TNC makes this promotional piece available in both print and digital formats. This magazine is award-winning and successful, however, conservation efforts must evolve with the times. TNC goes digital in other ways, such as the TNC website, blogs, e-newsletters, and a social media presence across a number of platforms, keeping up with contemporary avenues and making nature-loving more accessible. These digital platforms allow TNC to connect and converse with followers in "immediate and meaningful ways" (The Nature Conservancy Media Kit, pp.3). TNC partnerships are at the core

of their promotional strategy as well. When large name brands and foundations support, sponsor, and team-up with TNC, the organization reaches more audiences than its own. TNC is also recognized for its award-winning print and digital advertising. The Nature Conservancy has been acknowledged for successful cover and feature design, charity-based social media, and website design with Shorty and Society of Publication Designers Awards, amongst others (Nature Conservancy Media Kit, pp.13).

These main promotional tactics prove to effectively connect with a very large and diverse audience. Nature is inclusive and, therefore, connects individuals in powerful ways. The Nature Conservancy target market can be described, above all else, as “*changemakers*” (The Nature Conservancy Media Kit, pp.4). Change is nonexistent without those who are willing to do the work, and this audience consists of “avid-travelers, outdoor enthusiasts, life-long learners, and passionate advocates for conservation, sustainability, and green living” (The Nature Conservancy Media Kit, pp.4). This target audience is passionate, empathetic, and *willing*. This audience is multi-generational, appealing to outdoorsmen of all ages, and marketing to them accordingly. Most importantly, the TNC’s target audience is created upon unity in caring for our world and comes together to make a difference.



DESIGN MATERIALS -

The Nature Conservancy's brand is successful in its simplicity. This brand remains neutral and clean, refraining from clinging to trendy stylistic approaches and gravitating toward a strong, timeless image. The most important goal for the design of this charity was to keep people coming back. Timelessness plays a role in this. The overall brand image is consistent with the use of photography and simple, powerful typography that appeal to the audience successfully. TNC keeps it classic while leaning into digital and print media.

The Nature Conservancy's logo does its job and does it well. The thin and clean serif font is light in its appearance and is nicely constructed in a stacked manner to give the mark more of a composition. The typographic mark of the logo is paired with an icon. This icon is a conceptual globe representation, showing natural features hugging what may be representing earth. This icon embraces the use of negative space and gradients to obtain visual interest. The green is also very eye-catching and memorable. This logo appeals to a wide audience, much like the organization itself, by strongly using simplicity and naturalness to its advantage.

The publication, *Nature Conservancy Magazine*, is another notable design element of the TNC brand. Some of the design elements within the piece involve cover design, feature design, and photography. The covers of this magazine make a statement with powerful images and bold story headlines, empowering the reader to take action to help our world. The feature advertisements follow similar goals. These full-page moments include headlines that call upon the reader to make change, using a harmonious combination of eye-catching typographic treatments and stunning imagery.

ELEMENTS OF DESIGN -

Color, Photography

The Nature Conservancy Color:

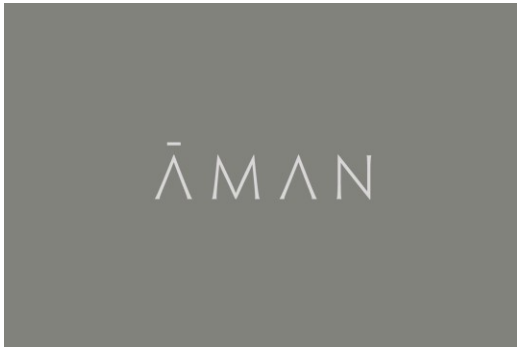
The use of color is imperative to brand images that are focused on portraying nature. Green is defined as a color that "connects us to Mother Nature", grounded in the tangible

(*Meaning of the color green*, p.15). Green communicates what TNC stands for at first glance, without even needing to explain it. The utilization of a bright and powerful green hue is seen primarily in the logo and website of TNC. The Nature Conservancy sticks to the color that best represents them by avoiding a complex and confusing color palette. This one green color alone successfully speaks for TNC.

The Nature Conservancy Photography:

Photography is inherently associated with nature, accredited to a long history of landscape captures. Nature photography today remains just as important and meaningful and is embraced in its full capacity by The Nature Conservancy. TNC makes use of photography as an element of design to tell visual stories and to communicate with the target audience. Beautiful photography is the main design component seen on the TNC website, social media profiles, and print media and is a very strong aspect of the nonprofit charity.

Case Study #3 - The Great Northern Railway & The Amangiri Resort



BACKGROUND AND HISTORY -

What's the story & connection?

The Great Northern Railway is a pillar of expansion in the history of the United States. Created in 1889, this route became the predecessor of many existing railways in Minnesota, merging lines to cover new territories. With one man's dream serving as the driving force of this development, the system eventually reached from Lake Superior and St. Paul, Minnesota, and

through North Dakota, Montana, Idaho, and Washington State. James Jerome Hill, the mastermind of the operation, was known as the “Empire Builder” for “his ability to create preposterous business where none previously existed” (“Great Northern Railway Historical Society”, p.2). Hill directed the extension of this railway, bearing in mind that the railroad would not prosper without its territories thriving first - an important historical consideration when viewing the success of this project in present times. With always-increasing advances in technology, the railway had many services ranging from freight, passengers, to mail and express. The GNR also fostered an Industrial Department that cultivated new opportunities for development within the railroad’s territories. With the aid of these agencies, a booming number of industries were “established along the Great Northern tracks” (“Great Northern Railway Historical Society”, p.53). Among this list of industries, was the accommodation of lodging.

Hill’s idea of “prospering” could not be achieved without the help of people. During this time of innovation, railways supported continental travels, appealing heavily to city folks with a desire to explore the outdoors. Accounted for in national park history, railways transported the people across intense terrains and spanning miles to the parks. Where there are people, there must be places to reside. Thus, lodging lining the railways and within the bounds of these parks is significant to history in and of itself. The foundational and momentous idea of lodges being built in or outside of national parks is a pattern we are still able to draw inspiration from and commemorate today. While one can still revel in the classical beauty and aged charm of national park lodges like Yellowstone’s Old Faithful Inn, there is something intriguing and remarkable hidden within more modern odes to this model.

Nestled between the rolling desert and red-rock mountain landscape of the original, American Wild West, The Amangiri Resort is as alluring as any lodge could be. Secluded amongst the “canyons, mesas, ridges, and gorges” of the Colorado Plateau, Amangiri serves as a home base for voyagers outside of Utah’s Zion and Bryce National Parks (“Aman Resorts, Hotels & Residences”). This resort places its guests “right in the middle of ancient splendor”,

while offering a more modern and luxurious take on nature-based lodging; a classically-inspired, stark contrast to hotels like El Tovar in Grand Canyon National Park (Walther, p.2). The historic lodges belonging to or in support of the great parks of this country are renowned for their luxury experience that is seamlessly met with natural wonder. Built in 2009 by The Aman Resorts, Amangiri took this indulgent and harmonious standard to new heights (Walther, p.2). This slice of canyon paradise pays homage to the essential past of its expansive acreage with seasonal menus inspired by traditional Navajo dishes, panoramic views of a land created by the passing of time, and accommodations that allow guests to absorb into the wilderness (“Aman Resorts, Hotels & Residences”). In tune with history and culture, this architectural treasure of a hotel offers the best of both worlds when it comes to nature, comfort, and experience.

THE AMANGIRI BUSINESS MODEL -

How does it work?

Amangiri is a part of Aman Resorts, a Singapore-based company that champions the development of intimate and exclusive resorts in extraordinary and hard-to-reach destinations (Walther, p.2). These hotels exist within a niche travel experience, however, Amangiri, as part of Aman Resorts, follows a common business model that can be demonstrated by many other hotel franchises or developers. The Amangiri and Aman model, as one, can be simplified to four main profitable divisions: management revenue, private travel, experience and outings, and product sales.

Management revenue is the most central segment of the Aman business model. This area is based on the revenues Aman Resorts earns through managing a number of continental and international properties. Management revenue is collected through base management fees, heavily relying on employees to take initiative in delivering the highest quality personalized service in the hospitality industry. Aman sticks to the model of a brand, rather than a chain of repeated design. With that said, the company has grown to include 33 hotels and reportedly, 21 new projects are in the development stages (Pelloux, p.9), creating a pool of revenue for the

company that will only continue to flourish at the hands of its brilliant CEO, Vladislav Doronin (Pelloux, p.1).

Villas and residences available for purchase by Aman Resorts, sets this hotel company well within the consumer market for real estate. The Aman Residences is a shift in revenue from more temporary lodging management, while still benefiting from ownership, professional management services, and rental programme. These residences are full immersions into the Aman experience, an opportunity to discover and inhabit new destinations from your own “sanctuary and retreat” (“Aman Resorts, Hotels & Residences”). This luxury available-for-purchase living experience goes beyond that of a hotel stay, offering a unique selling proposition to a new target market. Globally, consumers pay for quality in architectural design, incredible locations, Aman service, and for an entrance into the Aman community. With Aman options ranging from Tokyo to New York, to own an Aman residence is to “receive an always-open invitation to your own private paradise”; a very deluxe, intimate, and appealing experience. The brilliance of this part of the model provides the Aman Resorts with unusual revenue and an extraordinarily unique twist to their hospitality brand.

Experiences and outings are a critical component of Aman Resorts’ business model. Although this is a tower of strength for the overall company, this area of profit is also customized per resort or residence. Amangiri, as well as the other resorts under this umbrella brand, has its own, catered experiences. This list includes Aman Journey curated expeditions, adventures beyond the ordinary with specially planned itineraries via private jet or yacht. The private travel options make up a unique sector of Aman Resorts’ business model and collect revenue from special occasions, wealthier target audiences, and the appetite for intimate experiences with nature. These trips and transportation choices bring in a larger scale profit than the usual, overnight stay in the resort. Aman hosts experts, “from champion kite surfers to safari guides”, that provide the destinations with opportunities for encounters with nature, the discovery of new skills, and avenues to higher, more enriching states of being (“Aman Resorts, Hotels &

Residences”). The path to a “better being” can be led by Amangiri seasoned therapists that heal with traditions of the Navajo or treatments in the resort’s Aman Spa. These amenities, experiences, and outings power prospering revenue from guests, visitors, and private travelers with the importance of exploration.

Product sales is another contributor to revenue and the Aman Resorts business model. Aman Resorts offers their guests and visitors, via online platform, an opportunity to purchase more than just an experience. The company, as a whole, hosts a separate product-based website stocked with fragrances, candles, skincare, supplements and more that can transform your own spaces and routines into Aman-worthy ones (“Aman Resorts, Hotels & Residences”). This ecommerce layout provides the company with an alternative profit-making sector to their resorts. Separately from web purchasing, Utah’s Amangiri Resort offers The Essentials by Aman, a physical boutique located on the resort grounds. Different from the online store, The Essentials by Aman is a timeless collection of wearable pieces that answer the needs of Amangiri guests (“Aman Resorts, Hotels & Residences”). This area of the Aman business model is distinct on the basis of selling tactile experiences to *enhance* the visuals, feelings, and memories of the overall visit. Aman does not only have guests, but also consumers, which remains an imperative aspect of the brand.

MARKETING AND PROMOTIONAL STRATEGY AND TARGET AUDIENCE -

How do they advertise to the desired guest or visitor?

Aman Resorts and Amangiri market destinations to their target audience. Though the destinations are the most emphasized aspect of the brand’s promotional techniques, the resorts also advertise quality of experience and the action of exploration. This empire of dreamy escapes and a deep-rooted love for nature takes on a particular marketing style.

Social media can be identified as the powerhouse of promotion for the Amangiri Resort. This desert haven’s presence is highlighted on Instagram, as its main platform of reach. Amangiri’s profile is composed of stunning photography that captures the essence of the resort,

visually interesting and abstract views of architectural elements, picturesque viewpoints of the wild landscape, cunning clothing product photography, individuals interacting with the land, and more. This platform tells the story of the resort's beauty through imagery to advertise the resort as being one with its appealing location. On a broader scale, the Aman brand can be located on platforms such as Twitter, Facebook, YouTube, Pinterest, and other globally reaching social avenues. Platforms like Pinterest assist the company in selling adventures through aesthetic value without the need for words, the marvelous photography placing the viewer within the beauty and inspiring promoting to its Utah paradise. These images are also featured in editorial Amangiri brochures, providing tactile advertising that operates within similar bounds of social media. These social media platforms, posts, and brand print materials successfully operate as the resort brand's most accessible and main form of advertising, an intelligent tactic for relating to and reaching the target guest.

Amangiri also utilizes Search Engine Optimization as a prime aspect of marketing. SEO Marketing can be defined as the "process of getting traffic from free, organic, editorial, or natural search results in search engines", with the goal of improving your website's position within search results (DMI, p.2). When searched, links directing the user to important sectors of the Aman brand website appear, as well as the ability to book reservations on many outside and top-rated travel booking sites, such as TripAdvisor. This marketing aspect presents itself as successful, considering the entire first page of results links to the Aman website and Amangiri tabs within it. SEO is an approach to promotion that is very prominent in and imperative to success in the hospitality industry and Aman does it well.

These large-scale and digitally-based channels of marketing have the potential to reach a very expansive audience. It is only when considering the desired guest and customer that Amangiri's target market becomes extremely meaningful and detailed. This resort is a high-end and expensive alternative to lodging within nature, similar to historic NPS and GNR lodges but differing from more affordable, chain hotel options. Due to its factor of luxurious comfort and

hard-to-reach location, Amangiri appeals to more upper class to middle class individuals. Aside from the financial means of potential guests, it is essential to understand that this target audience has an appetite for the great outdoors: the adventurers and nature-lovers that prefer unique travel stays and destinations. This primary guest finds value in an off-the-grid but extravagant trip. The overall market can include avid or novice travelers, photographers, celebratory-driven groups, and many others that align with the target list of expectations. In its most simple definition, the opportune visitor has a love for the world, its land, and all things beauty.

DESIGN MATERIALS -

Aman Resorts market geographic venues, travel, and services, allowing for the actual design materials of the brand to be understated and proudly minimal. The brand is clean, balanced, spatially aesthetic, and symbolic.

These brand descriptors are best represented in the curated materials of the business cards, press-pack stationery system, brochure, and menus. The business card triumphs a dark, textured paper with a gold embellished logo variation, translating both stylistic and earthly references. Texture also appears in the materials and design of the notebook and pencils in the Aman press-pack, gifted to guests. Even the box in which this press-pack is packaged is made of a natural-looking brown paper. New surface qualities are introduced in the bar menu design, continuing the gold embellished look and furthering the feeling of rawness in the materials. The brochure serves as a catalog and advertisement, filled with pages of images and short descriptions. These material decisions “layer identity with a very physical and tactile quality hinted at in the carved qualities of type” (Baird, p.6). Wholistically, the “dyed uncoated papers, embossed boards and a gold foil print finish convey a quality and value without appearing excessive” (Baird, p.6). These simple solutions speak loudly with few assets in use.



ELEMENTS OF DESIGN -

Typography, Photography, Color

Aman Resorts' Typography:

The typography of the Aman Resorts brand is both sleek and modern, as well as culturally powerful. The London-based studio, Construct, created a new brand identity for Aman, reflecting the company's values and high-quality experiences through the use of intentional typography design (Baird, p.2). The Aman logo is a clean-cut, contemporary style inspired by the "earliest forms of alphabets and mark-making" (Baird, p.2), dating it back to the early roots of design. The logo is evolved from historical scripts, the strokes working together to suggest a sense of the above and the below - the movement of the letterforms representing the connection of mountains and valleys and the flow of waves and the ocean floor (Baird, p.3). This design is perfectly in tune with not only culture and antiquity, but also with Aman Resorts' relationship to nature. Aman's logo is repeatedly observed in use for press-packs, menus, and business cards. The typography choice for this logo honors the artistry of stone carvings, is well spaced and balanced, illustrates luxury, and connects to the other design elements of the brand.

A strategic and beautiful use of typography is also displayed on the Aman website. The combination of a stylish serif font clean, light-weight sans serif work together in harmony to portray the feelings of the Amangiri experience and brand. The typography used for the website is placed in a simple but nicely composed layout and does not crowd any page or overpower images - almost mocking the minimalistic and stark design of the hotels. Though typography

can be found in the logo on brand elements and on the website, the social media pages do not display type design, but rather other design aspects of importance to the brand image, such as photography.

Aman & Amangiri's Use of Photography:

Unearthed in extensive research of nature-based companies, photography is necessary to the utmost degree. Since the dawn of photographic history, nature has been a central focus of photography. Its optical technology has the power to present the world in great, alluring capacities. Photographs are the foundation for Amangiri's social media, advertising, storytelling, and product sales - the most prominent element of design for this resort and brand. Amangiri's photography alone is used to attract the target audience, from all corners of the world, to visit. It appears simple in visuals, but photography is unbeatable in this specific application.

Aman & Amangiri's Use of Color:

The element of color is critical for brands and escape destinations. Ranges of "earthy quality colour... in the warm misty landscapes of the brochure cover, and inside with brighter but natural tones", are strategic for connecting this company and specific resort to its surroundings (Baird, p.6). Tones of sandy tans, deep blacks, muted greens, and rich browns are found in the branding design of Aman and subsidiary items found at Amangiri Resort, reflecting natural landscape palettes. The architectural elements and material textures of Amangiri are derived from its acreage as if they were chosen with a color-picking tool. These colors and textures are not only painted onto the structures, but they are continued into physical brand items and within the moving images of the social media pages and website. This strategic use of color allows every detail of Amangiri to blend seamlessly and intentionally with nature. Color furthers the connection that humans form with this location in a subconscious but technical manner, making visits and stays feel authentic.

Case Study #4 - Historic and Iconic National Park Service Brochures



BACKGROUND & HISTORY -

What is the story and why are they so important?

Famously, the national parks have been declared as “America’s best idea”, but there are layers to this concept that need dissecting in order to understand it. The parks are historical. The United States invented the system of nationally owned and operated parks when Ulysses S. Grant signed Yellowstone into existence in 1872 (Kelley, pp.5). Wallace Stegner completed his iconic statement on the parks by claiming that this model is “Absolutely American, absolutely democratic, they reflect us at our best rather than our worst” (Kelley, pp.5). Their history, however, is not as simple or pure. The coming to be of the national parks is “full of splendor and glory, as well as greed and exploitation” (Kelley, pp.5). This history is riddled with resentment and tension; tension between preservation and use, indigenous people and white explorers, local rights and federal oversight, wild freedom and human control, and between commercial exploitation and historical value” (Kelley, pp.5). The backdrop of tension compelled art, imagery, writing, and design to play a vital role in national park history – taking creative form in books, paintings, and forms of advertising. These design materials celebrated the land and served to mark developments and milestones, all while bringing the American landscape to life.

Park brochures have a long history within the print and design elements of the national parks’ history. Over the years, these pieces of the parks have been the number one memento

from park visits, aside from the photographs and memories (*National Park Brochures*, p.1). These brochures took their earliest forms, produced annually, as a multi-page booklet space for introductions of the parks, maps, rates for internal park lodging and transportation, as well as rules and regulations (*National Park Brochures*, p.2). As time progressed, the level of information in these brochures also developed simultaneously. Updated brochures began including things like color maps and notable park features, for broader visitor understanding and appreciation. In later years, other factors continued changing the format of these design elements – a need for reduced printing costs led the existing guidebooks to a smaller, pamphlet design in different sizes and with more colors (*National Park Brochures*, p.3). Since 1977, the designs of all brochures have been based on the “Unigrad System”, created by the designer, Massimo Vignelli, who collaborated with the National Parks System’s Harpers Ferry Center design team (*National Park Brochures*, p.3). This format includes a modular grid for text and image layout, black bands at the top and bottom of the brochure, and a standardized typeface. A standard map presentation completes the unity of identity for this historical aspect of National Parks’ design.

Though the preservation of the parks’ land and all that comes with it is of the utmost importance to this agency, the conservation of these brochures remains significant today. Now, NPS brochures are “known for their reliability, thoroughness, visual appeal, and standard design elements that contribute to the National Parks Service graphic identity” (*National Park Brochures*, p.4). Park visitation remains increasing and personal services have been decreasing, so the onsite and portable qualities of brochures “give them a significant role in providing visitors with interpretive, logistical, and safety information” (*National Park Brochures*, p.4). With modern uses and historical relevance, National Park Service brochures remain crucial to the success of our nation’s parks and function as one of the most significant design materials within the park system.

MARKETING AND PROMOTIONAL STRATEGY AND TARGET AUDIENCE -

How do they use these brochures to market to the desired guest or visitor?

Brochures act as the first point of information for any visitor, customized to each NPS destination and placed in every park's Visitor Center. The parks market themselves and all they have to offer through these brochures, which can be located in gift shops, ranger stations, and many other frequently visited areas within the parks. Due to how available these parks make the brochures for their guests, this makes for a historically and currently successful marketing strategy. These brochures promote natural beauty, experiences offered, and educational opportunities about wildlife, history, vegetation, culture, and more. Park brochures are often brought out of the park as a souvenir item, meaning they can also perform as a sort of take-home marketing. Brochures can be collectible and may convince a previous visitor to adventure to the parks again when they see them hanging on their wall or in a box of memories. Overall, the approach of these brochures is to not only provide visitors with information, but to also market the expanse of these American treasures and all you can see, do, and find within them.

Some park systems "are extensively marketed, in the sense that considerable resources are devoted to traditional strategic and tactical approaches to the potential user" and other systems pay little to no attention to the *potential* user (Hogenuer, pp.53). Brochures, as a design element, rather market to the park's internal audiences. National Parks are not accidental findings, they are destinations that require planning, payment for passes, travel, and research before visiting. With this in mind, brochures only need to market and promote to an audience that is physically within the parks. This target audience includes short-lasting or day visitors, as well overnight guests. The broad term, park visitors, can include a very wide variety of people with different ages, cultural backgrounds, places of residence, and occupations. However, these adventurers all have a common interest, and that is to explore, appreciate, and learn about nature within the United States national parks.

DESIGN MATERIALS -

The National Park system, as a whole, includes a variety of design elements. The design elements of the national parks mainly serve educational and functional purposes. Based on earlier research conducted on the marketing tactics of the parks, it is clear that most design materials are used internally for the benefits of visitors, rather than externally for mass advertising. It is a popular idea that “the soul of the parks shouldn’t be for sale”, the way advertising allows for (Schaffer, p.17). These items of a greater design system include anything from logos, to hiking trail markers and park entry signs, and wildlife safety warnings on trash cans. Brochures have been a major contributor to this overall design identity, considering they are a design element of the National Park Service in themselves. Though these celebrated print materials may not host a large collection of design elements, they serve as a very unique and emblematic element to the national parks’ design structure.

ELEMENTS OF DESIGN -

Photography, Maps, Typography, and the Black Band

The design of national park brochures has been recorded and renowned for decades, circulating through a number of iconic periods and consistent layouts. The most updated and current version of the NPS brochure was designed by Massimo Vignelli in 1977, a famous Italian designer (*National Park Brochures*, p.3). This archetypal format has remained in use until today, still operative as the official brochure design of the National Park Service.

NPS Brochure Photography: When there is a chance to use photography of rolling hills, mountainous views, luscious plant life, and picture-perfect nature moments, the National Park Service’s design elements use it. Photography plays a major role in the form of the brochures. The target audience is drawn to parks because of their scenic perfection, so the brochures utilize this eye-catching theme by placing a large image of each specific park as the face of the design, wrapping all the way around the back of the folded brochure as well. Upon opening the brochure, the reader is met with an extension of the cover image and an

abundance of other photographs. These images are strategically chosen to highlight aspects of the park, such as the weather climate, must-see lookouts and other spots, different landscapes and what wildlife dwells in each, types of vegetation, historically relevant figures to the park, and more. Photography is quite literally used as a key to the park, like what animals you can now spot with knowledge gained from the imagery, remaining one of the NPS brochures' strongest design elements.

NPS Brochure Maps: A map of the park is the most central and critical component for the purpose of the brochure. This map element in the national park brochure design is a part of what is known as the Unigrid. "For as long as there have been National Parks, there have been visitor brochures" and a need for modern publications to keep up with rapid change in park system growth ("A Brief History of the Unigrid.", p.1). In order to solve the issue of varying typeface, sizes, folds, and an increase in demand across different parks, the Unigrid system was designed by Massimo Vignelli to act as "a comprehensive graphic design system that standardizes formatting and production" ("A Brief History of the Unigrid.", p.1). This template allows "designers, writers, and cartographers to focus on content and creativity while conveying a strong visual identity for the National Park Service", creating a grand space for a park map ("A Brief History of the Unigrid.", p.4). The back of every park brochure features a larger than life map of the park, hosting a key to important details, hazards, and all the details to discovering the areas. The maps communicate directions, inform readers on different safety and wildlife notices, and ultimately provide any visitor with a sense of knowledge, proving to be a very powerful tool. NPS brochures would not be as useful as they continue to be today without the map, one of the most important elements of design in the brochure layout hierarchy.

NPS Brochure Typography: Typography in National Park Service brochures has a very strong and classic history. In the original Unigrid design, these brochures utilized consistent and mighty typefaces, such as Helvetica and Times New Roman ("A Brief History of the Unigrid.", p.7). Today, the brochure typefaces are still very effective and clear, mimicking original design

with a hint to an updated twist. The current brochures use the Frutiger and NPS Rawlinson typefaces to achieve thorough consistency, important legibility, and distinct hierarchy (“A Brief History of the Unigrid.”, p.7). Typography in brochures is seen in headlines, quotes, descriptions, captions, and many other uses, creating a well-developed and informational layout for any park guest.

The NPS Black Band: The “Black Band” has been deemed one of the most recognizable and iconic elements of design of the National Park Service brochures. A black band appears on every NPS brochure, stretching across the top and width of the design. This element is the tell-tale sign that you are looking at an official NPS brochure. The band houses the name of the park on one side, and the logo and national park name on the other. This black band has been used for over 50 years, but did not include the logo until 1999 (“A Brief History of the Unigrid.”, p.7). The band and brochure can intentionally be viewed and read from a vertical or horizontal rotation, nodding to historical NPS brochures that used to house the park name both vertically and horizontally. This detail is very defining for these brand pieces and completes the across-the-board design template for the National Park Service brochures.

CASE STUDY #5 - The Boy Scouts of America

BACKGROUND AND HISTORY -

What’s the story?

There is nothing more American than apple pie, besides perhaps, the Boy Scouts. The Boy Scouts of America program has a deep history, beginning with its inception in 1910. This organization found its footing around 1908 in Great Britain, where Robert-Baden Powell “recruited young boys into his military-flavored organization” (Somers, p.3). In response to new child labor laws of the time, children could no longer work in factories, so scouting was seen as a way to keep them busy (Somers, p.4). William D. Boyce traveled to England, and rumor has it, stumbled upon a scout and brought Powell’s ideas back to America, where it similarly gained

popularity (Somers, p.4). By the time the 1930s arrived, the BSA had gained traction and had become a large and growing group.

The original intent of this newly developed group was to teach “patriotism, courage, self-resilience, and kindred values”, modified in current times to “preparing young people to make ethical and moral choices over their lifetimes” (Hunter, p.3). Boy Scouts today always strive to “be prepared”, using the “scouting life” to live true to this mantra (Hunter, p.4). Not only does the scouting life prepare individuals for the future, it also revolves around other areas such camping, merit badges, and community service. Nature is the perfect canvas for the lessons in which the Boy Scouts of America strives to teach. The Boy Scouts organization believes that outdoor activities, inclusive of camping, water sports, hiking, and more, contribute to the development of important character traits (Hunter, p.6). This indulgence in nature grows leadership and courage within an individual. This organization is firm in their belief that “outdoor activity helps develop character... and citizenship” (Hunter, p.6).

In an attempt to use nature as a building block tool for integrity, obtaining merit badges and camping are at the core of the BSA. There are more than 100 merit badges that a Boy Scout can earn, ranging anywhere from communication, camping, to first aid (Hunter, p.7). These badge accomplishments propel scouts to respect and live within nature, demonstrate proficiency in outdoor and life skills, and overall, to learn. Although merit badges are an integral part of the Boy Scout Organization, camping is another elemental pillar of the organization. Scout Leaders complete extensive outdoor leadership training through the BSA and embark on these nature endeavors with the scouts. These volunteer leaders must learn how to navigate with a map or compass, identify plants and animals, cook outdoors with fire preparation techniques, select campsites, and pack and hike in order to properly oversee scouts in learning how to do so, as well (Hunter, p.20). Boy Scouts do a lot of camping, whether it is an overnight or weekend camp or a long term regional or statewide trip, to spend time in and learn within wilderness areas.

Through its rich history and these practices, the Boy Scouts of America has remained a national staple in the teachings of nature and the ways in which it can expand leadership, knowledge, individual growth, and more.

BOY SCOUTS OF AMERICA'S BUSINESS MODEL -

How does this organization work?

The Boy Scouts of America's business model is a nonprofit group. One of the largest nonprofit organizations in the United States, the BSA has total revenues of \$665.9 million (Hunter). As part of the Boy Scouts of America's strategic plan and keys to growth, finance is of the utmost importance in order to remain a nonprofit. As stated in the BSA plan, it is crucial to maintain the financial health of the organization ("Prepared. for Life.™").

Funding is the key to the financial prosperity and security of the Boy Scouts of America. This funding is generated from a variety of sources, including private donations, corporate sponsorships, membership dues, and special events (Hunter).

This business model has withstood the tests of time and is overly successful in its application and allows the organization to continue growing and to be maintained still today.

MARKETING AND PROMOTIONAL STRATEGY AND TARGET AUDIENCE -

How do they advertise to the desired volunteer, member, or donor?

The Boy Scouts of America has compiled a well-oiled marketing and promotional strategy as an overarching organization. These tactics are also given to and utilized by individual scouts troops around the nation. BSA marketing tools are used to target potential scout members and their families, volunteer leaders, fundraising donors, and others interested in the cause and what it stands for. The BSA recognizes that times are changing, so the focus has become providing the latest marketing and recruiting techniques for the Scouting community, as well as delivering high-quality content and a stockpile of options to choose from for recruitment ("Prepared. for Life.™").

The first item of marketing is the official logo of the Boy Scouts of America. This logo is used in anything from newspapers to official or troop-specific social media pages, used as a consistent and unified tool of recognition for the target audience. Brochures are another instrumental tool for promotion, used in meetings with future charter partners, to expand programs to serve more youth, and as a general resource for all things BSA (“Prepared. for Life.™”). This organization has a very informative history and a complex design, meaning informational marketing tools are imperative when advertising it to a market of potential interest. Photographs are also considered a tool of marketing, as well as design, under the BSA. Imagery is a very powerful tool in visually describing and advertising all how great the Boy Scouts is, including summer camps, community service, nature adventures and more (“Prepared. for Life.™”). These high-quality images have proven to be compelling in BSA marketing. Playbooks are also a very important promotional material for this organization. BSA playbooks market the organization to parents and advertise interesting activities and opportunities, like Chess, Bull’s Eye, and Geocaching (“Prepared. for Life.™”). Lastly, the use of videography is prevalent in the Boy Scouts of America’s marketing strategy. Video is used by the BSA to “display the spirit of Scouting through compelling stories” (“Prepared. for Life.™”). These visuals display the joys of Scouting and also successfully drive audience engagement on social media platforms. Each of these marketing tactics help the organization in reaching a large and essential target audience.

The target audience of the BSA has many layers to it. Each layer includes individuals that are united by and aligned with nature, leadership, and the overall purpose and future of the Boy Scouts of America. The first and most foundational target is the Scout. BSA targets the youth and families or parents of the youth to encourage registration with the organization. The Scouts are what makes the BSA what it is and what it has been since its beginning. The Boy Scouts appeals to middle schoolers of ages 10-14, as well as older youths of ages 14-21 (“Prepared. for Life.™”). These young leaders are interested in a community-like bond,

developing life skills, and have a love for adventure and the outdoors. Similarly, in regards to involvement with the BSA, the group also speaks to potential volunteer leaders. These troop leaders are crucial to the program because they are the main point of teaching, are the leading example for the members, and are necessary for the livelihood of the BSA. These volunteers have the desire to be involved in their communities, be invested in tomorrow's generations, and also align with coaching and exploring. Due to the financial stability of the organization being linked to its nonprofit, fundraising business model, the BSA must also target private donors and corporate sponsors. Though this layer of the desired audience is much different from the Scout, this market is devoted to many of the same ideals. These donors and sponsors want to promote a beneficial program for growth within the youth, support the efforts of building character, and help give individual troops a platform. Donors and sponsors are rewarded with a connection to and relationship with one of the nation's most highly recognized and regarded groups through their help in enhancing the lives of the youth.

ELEMENTS OF DESIGN -

Photography, Color, and Badges

The Boy Scouts of America's Use of Photography: Not only is the Boy Scouts of America's use of photography a powerful tool for marketing, but it is also one of, if not the most important, elements of design within the organization's brand. The high-quality BSA photography captures anything from BSA camps, Scouts engaging in outdoor activities, organization events and ceremonies, Scouts working together, and much more to illustrate the wonder and pride of the Boy Scouts. Photographs capture these happy campers and big smiles for the nation's youth populations. BSA images are crisp in quality and capture action and emotion well, catching the essence of the organization through visual storytelling. These images are then used as design elements in brochures, playbooks, social media platforms, website layout, and more, as they are the best visual for what the BSA is and what it does.

The Boy Scouts of America's Use of Color: Color is another main element of the BSA design system. The Boy Scouts have a very deep and meaningful history and purpose, so the brand conveys that through color. The primary colors of the BSA are blue and red. Red is representative of fire, power, and passion, as well as importance (Chapman, p.6). Alternatively, the color blue depicts responsibility. In the case of the BSA, the use of a darker blue speaks for strength and reliability (Chapman, p.23). Yellow is also seen throughout older versions of BSA design, but also acts as a secondary color in logos, other BSA groups, and more. Yellow is associated with happiness, a feeling that one is sure to find within these programs. The BSA uses a darker shade of yellow, almost gold-like, that reflects the organization's want for permanence (Chapman, p.16). All three of these colors, mostly the red and blue, also convey a sense of patriotism. The Boy Scouts of America is historically remembered as a patriotic group and to this day, represents America well. Therefore, this combination of colors speaks volumes about the BSA and work well together with cohesion as elements of the Boy Scouts' design system.

The Boy Scouts of America's Merit Badge Designs: Another interesting element of design within the Boy Scouts of America is the merit badges. With over 100 badges for Scouts to earn, it is imperative that the composition, color, and design of each badge is representative of its accomplishment. Each individual merit badge pairs with a skill that the Scout must learn and prove proficient in, meaning every one is different. These patches must be designed using icons or other visual depictions of the task, in order to set them apart from each other when worn. For example, the Camping merit badge shows a simplistic icon of a tent. Badges also make use of color for meaning. Their designs utilize colors to show skills surrounding water with blue and other symbolic hues that relate to each skill. Merit badges are strategically designed to quickly present each accomplishment and their iconography and use of color categorizes them as a Boy Scouts of America design element.



Literature Review -

TARGET MARKET

In simple terms, the target market of the United States national parks consists of “visitors”. The term “visitors” can be generalized as “the present - and future - global population for whom these areas are held in perpetual trust” (Hogenauer, pp. 56). Marketing to such a broad range of people can be strategically organized into categories of visitors for specific marketing tactics. Present day visitors can include those remote from the parks, those en route to the areas near parks but still distant, those near the parks, and those actually in the parks (Hogenauer, ppp. 56). In each of these categories, there are different target ages, genders, incomes, lifestyles, ethnicities, and more. This allows for a more tactical approach to marketing in order to achieve the objective. The national parks attract all kinds of people with different intentions for visiting. Although the parks want to attract new people, it is also imperative that the most desired of visitors be attracted to the parks. This traveler is keen on nature and is in tune with appreciating it and all of its glory. This visitor is concerned with conservation of lands and wildlife, treating lands with respect, and keeping these parks serene. The target age range is anywhere from 18-70 years of age and includes both men and women alike. Specifically, the national parks are looking to the younger generations to begin upholding the values of this system for years to come. This visitor is an avid traveler and looks for educational and monumental opportunities when choosing locations to explore. The learners, explorers, carers,

and growing nature lovers are more likely to be impacted and inspired by nature support and advancement in places such as the national parks.

MARKETING AND PROMOTION

Collateral (Brand Extension)

A. Web Design

Designing a web experience and platform for the target market and the opportune visitor is crucial to creating a brand that reaches present and future visitors, while also building a sturdy foundation for everything the brand has to offer. The Nature Conservancy and Parks Project both host a website that highlights their brand objectives, prioritize educational matters, build community, and create unique ways for their customers to engage with products, services, and action-based plans of opportunity. Each of these business models utilizes web design as a way to communicate values with education as their main focus. These companies are successful in doing this by providing lengthy notes about their missions, histories, and the very things that keep them doing the work. Upon completing a case study on Parks Project, it is clear that the Parks Project business model also allows for e-commerce abilities, however, they also sell a mindset. The Nature Conservancy also takes part in selling a notion or mindset. Both of these web platforms allow the companies to connect with users in selling their purpose, volunteer opportunities, and donation ability to allow the coming together of users. With a broad target market at the center of brand elements, a website is imperative. Internet presence is becoming more and more important in the wake of social media. Web design creates a more permanent base for brands, making them credible and accessible. These company's nonprofit and conservation models give them an online website presence that is unique and effective and should be taken into consideration.

Website design and its importance is not only limited to product and service brands. From a nonprofit perspective, websites are a valuable tool for creating a main brand touchpoint.

Creating a nonprofit website, much like the TNC online presence, allows for emphasizing efforts, expanding awareness, growing support, and bringing in donations from the target audience (“The Importance of Having a Great Website in the Nonprofit Sector”, p.1). When basing a company on a cause, it is important to have a story to tell. When the “about” is the highlight of a web design, rather than a product or service, a company can communicate essential information about the brand and cause (“The Importance of Having a Great Website in the Nonprofit Sector”, p.2). Not only does a website communicate essential information, but it also allows for a wider reach, on-the-go access, and can be a catalyst for real-world efforts (“The Importance of Having a Great Website in the Nonprofit Sector”, p.2). Even without the need for a sales platform, web design is a tool for success in companies with far-reaching causes.

B. Brochures or Other Publications

When researching The Nature Conservancy, the element of publication as a marketing tactic is both refreshing and particularly interesting. The U.S. National Parks have seen the days of print media as a main source of marketing and information in the form of brochures, maps, and more. “Art, imagery, writing, and design have played a vital role in the history of the national parks”, therefore, brands that benefit them or operate in a similar manner have adopted similar tactics (*Parks*, pp.5). “Compelling creative materials that celebrated the land—including books, paintings, performances, and advertisements—have marked developments and milestones”, bringing the parks and their offerings to life (*Parks*, pp.5). With the information gathered from a case study on The Nature Conservancy, it is clear that print media holds the same value to their mission as it does to the NPS. TNC uses a publication as a main marketing strategy, as well. The *Nature Conservancy Magazine* is historical in its implication and it serves as a highlight reel of nature. It is more than marketing. It features photography, important stories, and keeps the brand grounded in their goal while communicating it to others in tactile form. Overall, publication

within companies and programs like TNC and the NPS serve the purpose of appreciating our land.

C. Package Design

Nonprofit organizations and fundraising-based companies do not necessarily use packaging as a prioritized element of branding. Packaging is most common in product sales, however, Parks Project sells products uniquely. This brand sells products with the ambition of collecting sales for donation efforts. Parks Projects merchandise and items benefit specific parks and the NPS upon purchasing. These products sell park respect, gratitude, and information in a new, fashionable way with morals behind their creation. Though their packaging is not the main pillar of their reach to target markets, it certainly plays a superior role in withholding and promoting brand values. Parks Project uses packaging to further their brand promise and relate to the consumer and their personal ethics. When shipping products to consumers, Parks Project wonderfully showcases their sustainability operation. Not only are the products sustainably sourced and created, but the packaging they are wrapped in is compostable and is environment-friendly. When packaging is necessary, it is important for it to align with the brand in full.

Advertising

A. Print Advertising

Print advertising is a particularly important element that tells the history of the United States national parks. Other advertising and design elements have since dominated the national parks, primarily with the use of photography and social media, into the present day. However, “long before people posted selfies in Yellowstone, designers were depicting the glories of the nature reserves through maps and brochures that aimed to woo travelers and convince them to visit the American outdoors” (“The Untold Story of America's Brilliant National Parks Branding”, p.1). The national park’s history of print advertising lives on in brilliant posters, eclectic brochures, and glorious map systems. This collection of print media is the star of the show,

leading to more contemporary applications of print in present-day nonprofits and brand structures. The graphic design and paper materials that belong to the history of these parks sparked a new fascination around using print advertising and its use in governmental structures, nature advocacy, and other related business models with similar values.

Print advertising for nature and for a broad audience, not considered to be consumers, can prove a difficult and rewarding task. Nature advertising campaigns are far from uncommon, for we have been dosed with and exposed to information from publications such as National Geographic and more for generations. In a case study on “biophilic-themed” advertising and commercials by DJ Case & Associates, it is clear that “nature sells”. Nature is something we universally experience as humans; it brings us closer to our natural selves and “appeals to our subconscious instincts to connect with wild things” (“Nature Sells”, p.1). The goal of advertising nature is to communicate messages that require action and to strongly impact readers for the potential of advocacy. Overall, nature brands can apply the idea of “selling nature” to actively engage their audience and produce meaningful print advertising.

B. Social Media and Digital Advertising

In advancing times, new avenues for advertising are undoubtedly important. Social media has become a solid platform for advertising and creating a brand with depth. Not only is social media a new age of advertising, it is also a crucial benefit to businesses in a number of ways. Social media creates an avenue for brand awareness and recognition, a way to display visual elements of the brand and create a vision for others to follow (Dukart, p.1). Social media opens the doors to essential conversation. When it comes to nonprofits and causes, conversation around worldly problems is valuable (Dukart, p.2). This creates a newfound understanding. Building customer loyalty is another great tool in using social media for building and promoting (Dukart, p.7). Considering ongoing environmental issues, it is important to build a platform that can commit to supporting betterment. Advertising via social media is allowing for new and unique strategies in promoting causes and companies.

Nature is something all humans share, one thing that we all know. It allows us to connect, to share, and to build community with shared experiences. Much like the natural world, the digital world allows for these things, connection through social media and digital advertising. With broad-reaching target markets in mind, organizations and brands such as Parks Project and The Nature Conservancy focus on spreading awareness to impressionable, new and loyal audience members. Both Parks Project and the TNC use social media as a main point of digital advertising to connect with and appeal to their vital targets and consumers and nature-concerned individuals. Both companies use social media to showcase their brand, voice, goals, causes, and more in unique ways. These profiles feature stunning images, product photography, volunteer initiative opportunities, brand partnership announcements, and so much more. For nature-based brands and nonprofit organizations, it is important for social media to be used as a tool for reach and accessibility to increase brand visibility. For example, Parks Project uses social media to announce new releases, to engage followers in national park education, to advertise new brand partners, and to appreciate nature through images. The Parks Project Instagram is particularly successful in embodying the brand, what it stands for, and speaking to their desired customers. Social media can highlight and advertise the beauty of nature to draw in new supporters and to advertise where their influence reaches.

BRAND IDENTITY

Design Considerations

A. Color

After exploring nature conservations and other companies that give profits to the act of preserving the world, it became clear that color plays a fundamental role in establishing purpose and meaning. In an in-depth review on how color helps us understand our relationship with nature, biophilia color theory becomes an important note. Biophilic design dates back to the early 1980s when the biologist Edward O. Wilson outlined his philosophy of “biophilia,”

hypothesizing that humans have an innate, biological affinity for the natural world” and it is reflected in the science of color theory (“Color Theory”, p.51). With its relation to the design and color world, biophilic design takes these concepts a step further by applying them to today’s “natural habitat,” the built environment where we now spend 90% of our time” involving nature in color palettes that calm, soothe, and offer peaceful visuals (“Color Theory”, p.54). Color gives a brand or design audience an opportunity to connect to its purpose through color, meaning, and recognition, registering with the viewer's mind. Research indicates that people’s preferred view of nature is looking at a scene that includes notes of shade, trees, flowering plants, and bodies of clean water (“Color Theory”, p.56). When put to use, this color methodology makes nature-based brands strong in their design and overall image.

B. Type

Typography is an element of design that is foundational for every brand. It is a mark of identity and character that portrays and adds to the visual language of any brand. More specifically, and according to “Brand Typography: Why it Matters and How to Find the Right Fonts for Your Brand”, typography defines the brand’s personality (“Brand Typography”, p.15). Serif fonts are traditional, classic, and reliable (“Brand Typography”, p.22). This can be demonstrated in The Nature Conservancy’s brand identity. The TNC logo is constructed with a serif font that is clean, sturdy, and sincere. This typeface is both formal and powerful and aids TNC in achieving a timeless and respected brand. Sans serif typefaces can be categorized as contemporary, minimal, and clean (“Brand Typography”, p.23). These attributes are illustrated in the Parks Project brand identity, specifically in the logo. The Parks Project logo is modern and simplistic. This typeface design choice is helpful in appealing to a younger audience and in creating a more modern and “cool” nature brand. Both brands use different typefaces, each with different character, to construct successful and appropriate brand images.

C. Imagery

The use of imagery and photography is inherently important in communicating a brand's story, whether it be products or causes. Photography can be utilized as a main identity and visual element to connect the purpose and the audience to the brand. Imagery of rolling hills, grassy plains, purple mountains, and glowing landscapes can be used in brand advertising, product photography, and more. Product photography is another imperative element of Parks Project's image. Their brand photography is no less stunning than up-close views of Yosemite's Half Dome. These uses of photography help Parks Project in communicating their two most vital brand pieces: their goal to support and help our lands and their products that aid in improving nature. Other nature-driven companies and charities use imagery as a popular design aspect in publications, advertising, and social media. Icons and other supporting imagery elements can also be found in nature brands. Logos, like that of Parks Project, showcase icons that nod to the brand's ideals in a visual way. This icon imagery serves a similar purpose to all previously mentioned design elements: to communicate to an audience what the brand is.

APPS OR WEBSITE DESIGN THAT IS THE PRIMARY PRODUCT

As covered in the developed case studies and literature review, it is clear that websites are at the forefront of both nonprofit and product-based brands. Websites serve as the main point of information for brands, acting as the most explorable and informative platforms for audiences. The Nature Conservancy utilizes their website as their primary product. Their social media is not as detailed, whereas the website holds the keys to their story, purpose, partnerships, and more. Websites act as a hub for a company's larger brand demonstration and their target market. TNC also has an app. This app is not a primary product, but it adds a worthwhile tool to their brand. This app is called EventsTNC, a means for accessing TNC meeting and conference information via mobile device. EventsTNC is a unique application for members, audience targets, partners, and more to access and navigate ways to get involved. In another example, Aman Resorts sources a niche travel audience and therefore prioritizes their social media and mobile presence. Their website and social media act as primary products in

this instance. Aman Resorts does not have an app, but does have easy mobile access. Customers and visitors can navigate the website from their mobile devices and from social media landing pages, making the need for an app less significant. Brands can focus on their cause and benefit from using websites as their main brand platform.

ACTIONS TAKEN

Logo

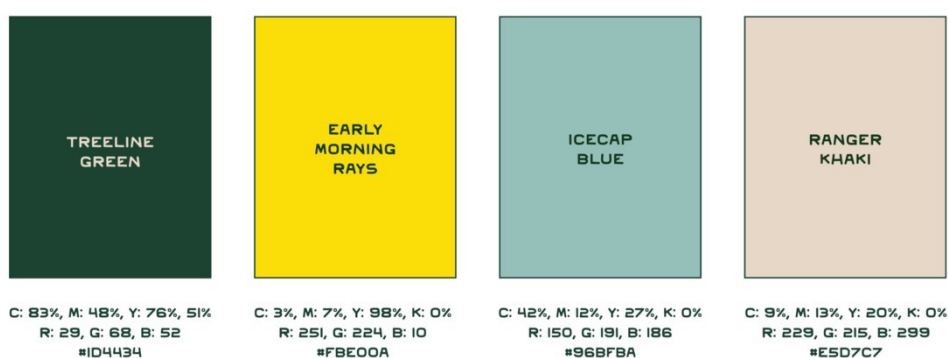
The redesigned National Park Service logo is functional, meaning it can be used as a combination mark, a typographic logo, or an stand-alone icon, breaking free of the full-color and restricting current logo. This mark is simplified and made more elegant for easier viewing, recognition, and design use. This logo combination mark is reminiscent of the original branding, using a complementary combination outdoorsy and wood carved-like typefaces. The logo also ties in NPS' major elements, featured in the previous logo, of wildlife and scenic views through the abstraction of a bison head, meshed with a negative space mountain silhouette. The combination mark and typographic logo can be paired with the supporting text of "ESTD. 1916" or "Department of the U.S. Interior" for added information and possible legalities.



Color

The main color of this National Park Service rebrand is deep, cool green, connecting to the hues of a lush treeline. Green is the color most often representative of nature and our world, so it allows the viewer to connect it to the natural focus of the NPS. A bright yellow, light blue, and soft tan color are used as secondary to the green. Yellow is most often associated with emotions of happiness, and therefore represents the feelings of experiencing national parks.

The light blue hints to another one of the NPS' most valuable assets, featured in the previous logo, recreational sports and scenic views surrounding water. Blue skies and snowy mountain tops are also represented in this hue. The sandy tan color is the most inclusive of all national park terrains. Ranging from deserts, to beaches, to wild meadows, and even to Ranger uniforms, this color captures a very prominent shade found in nature. All three of the secondary color choices provide legible and strong contrast with the deep green, simultaneously connecting viewers to the purpose of the NPS.



Typography

Due to the new NPS logo being simplified in its visuals, the typography in this redesign reins as the main aspect of this visual code. A classic and naturesque script typeface is one of the main two typefaces, contributing to a clean but retro style that has become popular again in recent years. This style also hints at historic script fonts used in NPS navigational signs, but allows for it to be brought into more design aspects than just one. This typeface pairs almost seamlessly with the next, a unique but versatile sans serif typeface. This font has rounded edges, low crossbars, and appears to have a subtle wood carved character. Both fonts hold similar weights with similar stroke caps. This typeface was chosen for both its adaptability and display qualities. This typography pair is a cohesive and intentional match that makes for a compelling and nostalgic design look. For more formal typography, such as maps and body copy, this brand utilizes Gotham Book for its strength, legibility, and large variability.

Homestead Regular

Aa 123

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789!@#\$%^&'()*

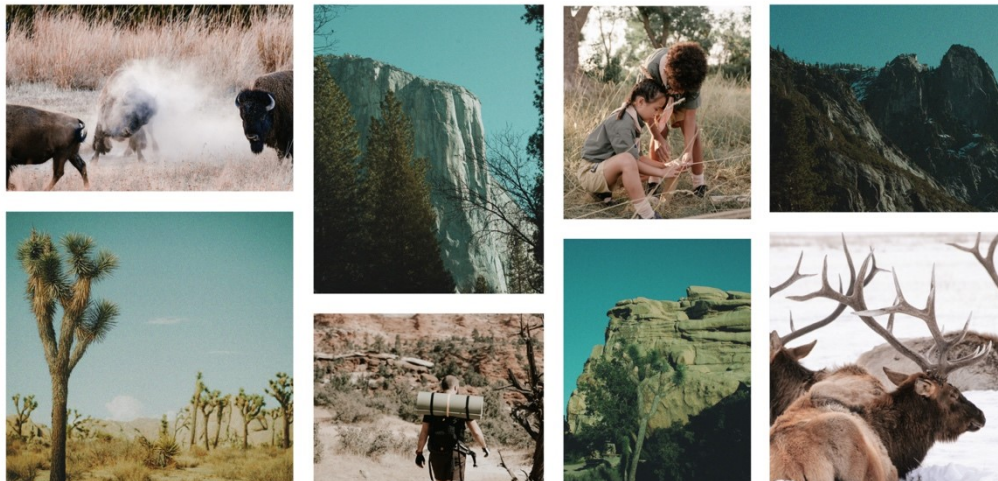
Paix Regular

AA 123

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 0123456789!@#\$%^&'()*

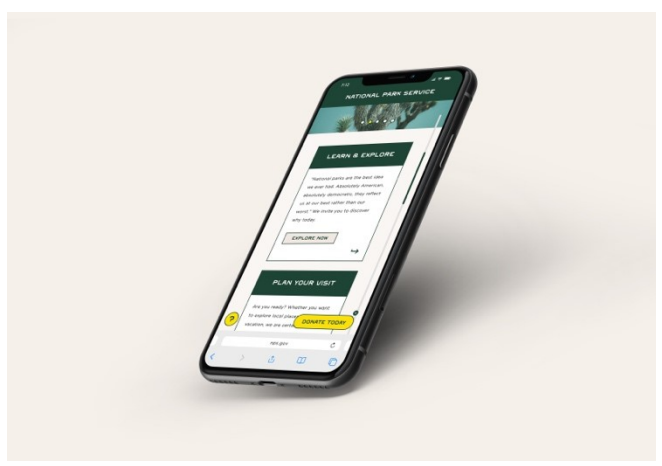
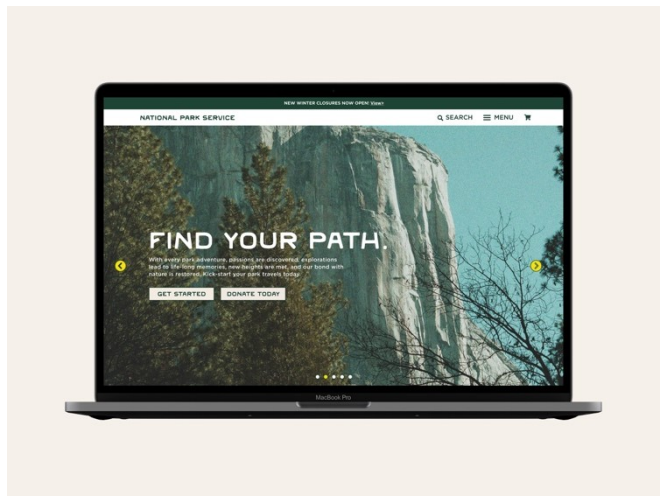
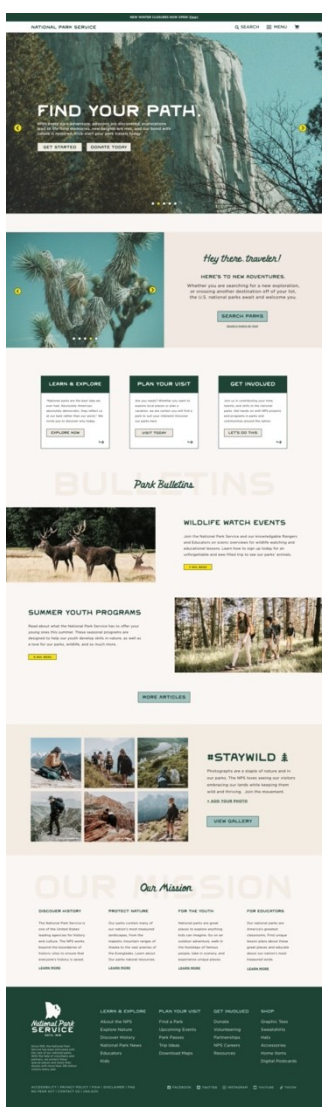
Imagery

Imagery is crucial to the brand's look and feel, as it speaks for our natural lands through phone screens and print materials to the audience. The 63 NPS national parks are the perfect backdrop for stunning imagery of scenery, wildlife, plant life, people interacting with the parks, changing seasons, and more. The NPS brand utilizes two different image styles that pair nicely. One style brings in more dark and blue-green tints with the addition of noise for a more film-like quality. This design style supports the retro nature of the typography, as well as providing a new way of looking at the parks. The second style is a warmer filter, highlighting brown and redder tones with a lessened amount of added texture. The blues, greens, and tans, in these styles follow the brand's colors and keep the imagery more nonrepetitive. Product photography is displayed on models or stylized within natural settings that represent the climates and views of a number of parks. This style helps in achieving representation and variety in the target consumer and the places they support through product purchases and use.



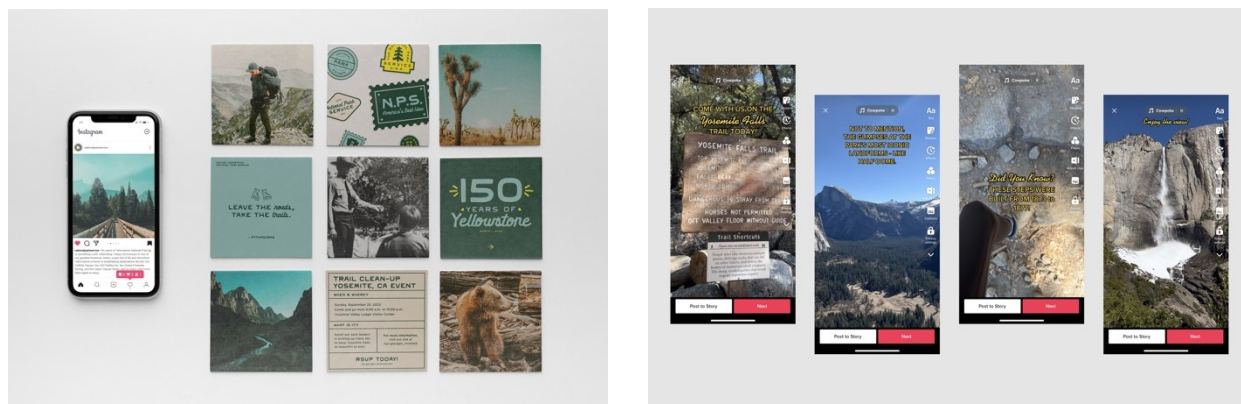
Website

Even with social media in use, website design is critical to the NPS rebrand. This website is the hub for all details about the NPS and its parks lives - the informational core of the National Park Service. This website design is equipped with an enchanting and storytelling landing page that draws the viewer in visually to the information. The website hosts tools for planning your park trips thoroughly, gives the viewer the opportunity to learn about things like history and other topics, creates individual profiles for recording your park visits and wildlife sightings, and offers clear directions for getting involved. This site is the one-stop-shop for all things NPS while still providing an enjoyable experience and layout for the user.



Social Media Marketing

The National Park Service is historically cautious when it comes to over-advertising and social media is the solution, finding its way to importance within brand marketing. Marketing on social media allows for the magic of an algorithm, meaning only users with values aligning with the national parks or interests in visiting will primarily be shown the NPS materials. Social media is also a great tool for visualizing and also educating. These platforms use a combination of photography and graphics to advertise the nation's parks and to inform visitors, striving to create more educated guests. Instagram is a very popular avenue for building a cohesive brand image, engaging with the target audience, and providing informational value to an overall structure. Platforms such as TikTok are now innovatively used by the NPS for teaching, taking the viewer into the park via their screen and tapping into trends for a successful audience reach. With changing markets of visitors in mind and the desire for responsible and knowledgeable park guests, social media is an effective way for this refreshed identity to be widely promoted.

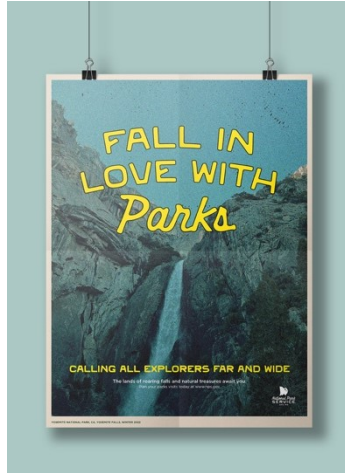


Collateral Brand Materials

The National Park Service refresh includes collateral brand elements such as tee-shirt designs, embroidered hats and patches, graphic mugs, other goods and apparel, annual pass cards, signage and navigation, a print brochure, and miscellaneous human-centered and internal park designs. These extra elements within the brand are very meaningful because they

display how the NPS design can reach more than just one road sign and can become a greater, more united system across the nation. Collateral can also be used to add unique propositions to specific parks, such as a Yellowstone tee shirt, that match the overall brand but appeal best to a more refined consumer. These items are also the perfect opportunity for incorporating more contemporary styles that can be altered and replaced more often, keeping in tune with a younger audience and trends and attracting a new consumer. Collateral brand elements also offer ecommerce capabilities to the NPS, an effort to gain more support and donation fundraising.





CONCLUSION

This U.S. National Park Service graphic identity rebrand was dreamt up and executed to develop elements of modernity and grander cohesion through the conduction of comprehensive research. This design reformation and repositioning brings a new sense of practicality and longstanding qualities to the national parks, as well as new visitors. Exploration of merchandise, photography, social media, and print materials backs the logic behind and effectiveness of nature-oriented marketing strategies. Research on color, target audiences, and how visual materials can be applied to an outdoors centered brand or organization was collected to inspire design decisions for a new park image and experience. The revived National Park Service brand identity, marketing, and collateral design elements act as the foundation for a bright, strong, and inspirational future of our nation's parks and all who visit them.

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