

PALOMINO RODEO: THE WORLD'S ANNUAL
LEADING TRAVELING RODEO EVENT

by

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LEADING TRAVELING RODEO EVENT

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Thesis Statement

After thorough research into the branding and marketing of other PRCA rodeos and rodeo sponsors, the branding, marketing, and user interaction of an annual rodeo and stock show competition, Palomino Rodeo, was created.

Introduction

The sport of rodeo has roots that are embedded into our nation's history since 1883, and while it has shifted to adapt to the modern digital age that we are in today, the foundation of what the sport is and the technique behind it has remained true. Today, the PRCA, the largest rodeo association in America, has a loyal fan base of over 6.5 million people and holds over 650 rodeos annually. Due to all rodeos following the same format regarding the type of events performed the brand identity and marketing strategies are what truly set each rodeo apart from the next. With the knowledge and research of six case studies the newest and most high-profile rodeo there is – the Palomino Rodeo – was born.

Methodology

“Agency Dead as We Know It Releases First National Campaign for Pendleton Whisky.” *Shots*,
<https://www.shots.net/news/view/agency-dead-as-we-know-it-releases-first-national-campaign-for-pendleton-whisky>.

In 2019, Shots News covered an article regarding director Jake Scott and his award winning first national campaign for Pendleton Whiskey. This campaign focused on the traditions of the American Cowboy, and used the platform of Pendleton to showcase and advertise the rodeo held annually in Pendleton, Oregon. This source was used to analyze commercial advertising, which

incorporated footage of bull riding to showcase the knowledge, skill, and technique that comes with understanding how to succeed in the sport. It broke down the TV spot into individual scenes and explained the purpose and design choices that took place when creating the campaign.

ArtandDesignInspiration. “The Art and Soul of the West: Cowboy Artist – Charles Marion

Russell.” *Art and Design Inspiration*, 27 Sept. 2020,

<https://artanddesigninspiration.com/the-art-and-soul-of-the-west-cowboy-artist-charles-marion-russell/>.

Art and Design Inspiration created an opportunity to research a famous historical artist, Charles Marion Russell, who created over 4,000 paintings in the late 1800s. This was used to help support my thesis from an art historical perspective, as Russell focused on embracing and glorifying the daily lives and routines of the American cowboy. His paintings let viewers know how far back the sport of rodeo and horse riding goes, as he had first-hand accounts of interacting with the cowboys. Due to this, we know his documentation through his artwork is accurate and reliable.

Bautista, Jaimie. “UI Case Study: Roboto.” *Medium*, Medium, 5 May 2019,

<https://medium.com/@jaimie.bautista/ty-roboto-9244ce6343a5>.

Medium is a platform for individuals to post their knowledge on a particular topic and join a larger community with the rest of the world. This source in particular dives into the creation and adoption of the typeface Roboto, used in the branding for Cheyenne Frontier Days Western Celebration & Rodeo.

Becker, Maren, et al. "Does It Pay to Be Real? Understanding Authenticity in TV Advertising."

SAGE Journals, 1 Jan. 2019.

Produced by the American Marketing Association, SAGE Journals was published in 2019. It showcases the positive impact that authenticity has when implemented into TV commercials, explained in the Pendleton Whiskey TV spot used as a case study of advertising. The author of this article implemented a comprehensive literature review and qualitative studies to explain the 'four dimensions' of authenticity and analyzed the effects and correlation between that and a positive increase in sales.

Braam, Hailey van. "Black Color Psychology - Black Meaning & Personality." *Color*

Psychology, 9 Sept. 2020, <https://www.colorpsychology.org/black/>.

The source *Color Psychology* was created by Hailey Van Braam, who has her MA degree in Cognitive Psychology, and Marija Cadjenovic, a certified Clinical Psychologist. Through their combined study of the psychology of colors and their meanings, this website breaks down colors and hues and explains their effect on the human brain. The color "Black" is used to help support the analysis in decisions made during the branding process for rodeos such as PRCA and Cheyenne Frontier Days Western Celebration & Rodeo.

Braam, Hailey van. "Brown Color Psychology, Symbolism & Meaning." *Color Psychology*, 29 Oct. 2021, <https://www.colorpsychology.org/brown/>.

The source *Color Psychology* is created by Hailey Van Braam, who has her MA degree in Cognitive Psychology, and Marija Cadjenovic, a certified Clinical Psychologist. Through their combined study of the psychology of colors and their meanings, this website breaks down colors and hues and explains their effect on the human brain. The color "Brown" is used to help support the analysis in decisions made in the branding process for rodeos such as ProRodeo and Fort Worth Stock Show & Rodeo.

Braam, Hailey van. "Gold Color Psychology - Gold Meaning & Personality." *Color Psychology*, 9 Sept. 2020, <https://www.colorpsychology.org/gold/>.

The source *Color Psychology* is created by Hailey Van Braam, who has her MA degree in Cognitive Psychology, and Marija Cadjenovic, a certified Clinical Psychologist. Through their combined study of the psychology of colors and their meanings, this website breaks down colors and hues and explains their effect on the human brain. The color "Gold" to help support the analysis in decisions made in the branding process for rodeos such as ProRodeo.

Braam, Hailey van. "Orange Color Psychology - Orange Meaning & Personality." *Color Psychology*, 9 Sept. 2020, <https://www.colorpsychology.org/orange/>.

The source *Color Psychology* is created by Hailey Van Braam, who has her MA degree in Cognitive Psychology, and Marija Cadjenovic, a certified Clinical Psychologist. Through their

combined study of the psychology of colors and their meanings, this website breaks down colors and hues and explains their effect on the human brain. The color “Orange” to help support the analysis in decisions made in the branding process for the Houston Rodeo.

Chantelle, Michelle. “A Creative Event Marketing Case Study: How I Stood out with an App.”

Chantelle Marcelle, Brand and Marketing, 23 Aug. 2020,

<https://chantellemarcelle.com/creative-event-marketing-case-study/>.

Michelle Chantelle is a self-starter marketing entrepreneur who utilizes her own website and blog as a platform to help educate others. Within the article, Michelle explains her experience with shedding a new light of a digital age onto a conference that her company was hosting, by encouraging them to use digital tickets. As well, statistics on the positive impact this had on the event are included.

“Charles Marion Russell Biography in Details.” *Charles Marion Russell Biography With All Details*, <https://www.charlesmarionrussell.org/biography.html>.

Being the official website of Charles Marion Russell, this source was used to give context to his adolescent and adult life. In it, a story is told of when his artistic career began, how his compositions were always flooded with western and cowboy life. This showcases the true love Russell had for this subject matter and aesthetic, making his work that much more enjoyable and credible.

Christe, Dianna. "Wrangler Rides for 'Cowboy Spirit' in 1st Global Multichannel Campaign."

Marketing Dive, 9 Sept. 2019, <https://www.marketingdive.com/news/wrangler-rides-for-cowboy-spirit-in-1st-global-multichannel-campaign/562482/>.

Marketing Dive is a platform that provides detailed journal entries that give readers insight into new trends or campaigns within the marketing and advertising world. In this particular article, it breaks down Wranglers 'Wear with Abandon' campaign that was released in 2019 as a television spot, print and digital ads, and radio broadcast. It shows that the brand is diving back into its original roots of adventurous and rigorous spirit of a cowboy.

Cranny, Colleen. "Dancing in the Desert: A Case Study on the Digital Marketing Techniques of Coachella Valley Music and Arts Festival." June 2020.

Cruz, Jazmin. "Digital Event Marketing Primer: Prep Yourself for 2023." *American Marketing Association*, 7 Dec. 2022, <https://www.ama.org/2022/12/07/digital-event-marketing-primer-prep-yourself-for-2023/>.

The American Marketing Association is the leading group to provide readers with information and expertise on how to stay ahead of current trends that have been established and are still developing. This article was used to help explain the benefits to a new, fully digital age, regarding the event industry. It provided helpful tips and tricks that were used to help plan out various collateral and support the decision behind 'why' specific elements were included, such as digital tickets and wayfinding.

C. Whan Park, Andreas B. Eisingerich and Gratiana Pol. “The Power of a Good Logo.” *MIT Sloan Management Review*, 22 Oct. 2013, <https://sloanreview.mit.edu/article/the-power-of-a-good-logo/>.

The collegiate university MIT put out an article in 2013 on “The Power of a Good Logo,” using some of the most famous and recognizable brands, McDonald’s, Apple, and Starbucks to name a few, to showcase their strengths. Utilized in my introductory paragraph, it explains the power and emphasis that should be put on branding. As well, it explains the importance of differentiating a brand from its competitors and making sure it is identifiable by consumers who do and don’t follow the brand. It needs to evoke the proper message and aesthetics to reflect the motives and morals of the company.

Eiseman, Leatrice. *The Complete Color Harmony: Expert Color Information for Professional Results*. Rockport Publishers, 2017.

Written by executive director of the Pantone Color Institute, Eiseman is the most comprehensive color reference and theory to date. This is utilized in explaining the color decisions within brandings of rodeos across the country.

Elkan, Daniel. “The Psychology of Colour: Why Winners Wear Red.” *New Scientist*, Reed Business Information, 28 Aug. 2009, <https://www.sciencedirect.com/science/article/pii/S0262407909622922>.

ScienceDirect is the world's leading source for scientific, technical, and medical research. This specific article published in 2009 touches on the psychological perspective and effects of red through a sports and athletic lens. This is used to help support the analysis of branding decisions of majority of rodeos. It explains the influences it has on the mentality of the athlete and those watching the athletic performance alike.

Entice with the Shy and Reserved Color Teal - Adobe Inc..

<https://www.adobe.com/creativecloud/design/hub/guides/entice-with-the-shy-color-teal>.

Adobe is a multimedia and creativity software used for designers to express themselves in photography, design, and other various mediums. The color teal is a specific hue of blue, and this article explains the positive associations with the color. This helps support the branding analysis of particular rodeo brand identities, such as the Fort Worth Stock Show & Rodeo.

“Five-Pointed Star.” *Wikipedia*, Wikimedia Foundation, 20 Oct. 2022,

https://en.wikipedia.org/wiki/Five-pointed_star#Other_uses_in_modern_culture.

Explaining the iconography of a star, Wikipedia is used to give context into the historical meaning and origin of the star shape and symbol. As well, it showcases the various insignia usages that have been used in designs and branding, including some within the sports industry.

“For Music Fans, the Summer Is All a Stage.” *Nielsen*, 21 July 2022,

<https://www.nielsen.com/insights/2015/for-music-fans-the-summer-is-all-a->

stage/#:~:text=According%20to%20Nielsen's%20Audience%20Insights,reach%20the%20coveted%20Millennial%20demographic.

Nielsen Global Solutions is a global leader in audience measurement, data and analytics, and shaping the future of media. This article gives quantitative statistics on music festivals, an industry that functions very similarly to a multi-day rodeo event. As well, the age demographic overalls with that of a rodeo. To support my case study on the UX design of Stagecoach, a country music festival, this source is used to demonstrate how they use their app to communicate and inform their attendees prior to and during the event.

“Global Online Event Ticketing Market Size Report, 2025.” *Global Online Event Ticketing Market Size Report, 2025*, <https://www.grandviewresearch.com/industry-analysis/online-event-ticketing-market>.

This source gives statistical information on the effectiveness and turn out rate of online events, specifically diving into the sports and other live show industries. It dives deep into the consumer favoritism of digital tickets, and how that eases the lines and functionality of an event.

Supporting my case study on the digital age, this source provides context as to why the world is going digital and support decisions made for all tickets and payment processes digital.

Gianatasio, David. “Wrangler Invites the World to 'Wear with Abandon' in a Global Campaign.” *Muse by Clio*, <https://musebycl.io/fashion-beauty/wrangler-invites-world-wear-abandon-global-campaign>.

This source gives an analysis of Wrangler's "Wear With Abandon" print and digital advertising campaign released in 2019. It explains the overall concept, but dives deep into the copywriting choices that were ultimately used, and how this points to the overall theme, lesson, and aesthetic of the brand.

Goldring, Kira. "How to Use a Wordmark Logo for Your Brand." *Tailor Brands*, 11 Aug. 2022, <https://www.tailorbrands.com/blog/wordmark-logo#:~:text=Also%20known%20as%20%E2%80%9Clogotypes%E2%80%9D%2C,initials%20with%201%2D3%20letters>.

Tailor Brands is a business one-stop-shop for companies to use to brand on a budget. Within this source, it gives explanations to various types of logos, such as wordmark and combination marks, for non-designers to use as a resource to establish what they want for this brand. It is used this to showcase the various types of logos in my overall branding informational paragraph.

"Gotham (Typeface)." *Wikipedia*, Wikimedia Foundation, 17 Oct. 2022, [https://en.wikipedia.org/wiki/Gotham_\(typeface\)](https://en.wikipedia.org/wiki/Gotham_(typeface)).

Gotham is one of the most well-known and used sans-serif typefaces in both digital and print design. This source explains the creation and style of the letterforms, and the types of content you can find it within. It displays the characteristics of the type and popular platforms that humans have probably seen during their lifetime.

“History of Branding: Irons in the Fire.” *National Cowboy & Western Heritage Museum*, 28 Sept. 2022, <https://nationalcowboymuseum.org/explore/history-of-branding-irons-in-the-fire/#:~:text=The%20branding%20iron%20provided%20a,by%20way%20of%20European%20travelers.>

Cowboys are notorious for branding their cattle, and it has a historical element that has carried through to today’s society and western branding and other companies alike. This article reflects the various purposes that branding irons were used for, such as a way for ranchers to claim their cattle from roaming into others’ property. This source is used within the art history case study to showcase the deep-rooted history in that now a popular brand aesthetic, including rodeos.

“How Digital Design Drives User Behavior.” *Harvard Business Review*, 3 Feb. 2020, <https://hbr.org/2020/02/how-digital-design-drives-user-behavior.>

The Harvard Business Review is a general management magazine published by Harvard University. Two students conducted a study on the effects of digital design and how it affects behavior. This was used this to show the benefits of utilizing digital platforms for constructing and providing ease at events.

“How to Target Facebook Ads to ‘Rodeo’ Audience.” *AdTargeting*, <https://adtargeting.io/facebook-ad-targeting/rodeo.>

AdTargeting Overview is a Facebook interest and Google keyword targeting tool used to help find data analytics on interests of a specific target audience and accurately improve the positive

traction of advertisements. This source provides information on the general interest in the sport of rodeo according to Google and Facebook searches, and breaks it down into further statistics such as gender, education, and occupations of those people. With this information a narrower target audience was gathered and helped distinguish what type of language and imagery resonates with them.

Marek, Jan. "What Should Designers Know about the Roboto Typeface?" *Medium*, Prototypr, 14 Nov. 2016, <https://blog.prototypr.io/what-should-designers-know-about-the-roboto-typeface-b98f6b83c57e>.

This blog, written by Jan Marek, a mobile designer for user experience design, explains the most useful information on the typeface Roboto. Used to help support information on supporting the design decisions behind the website for The Fort Worth Stock Show & Rodeo, it provides information on the history of the design and what its intended purpose was in the world of mobile interfaces.

Maas, Jimmy. "Bulls, Blood and Business: Disrupting the Dang Ol' Rodeo." *KUT Radio, Austin's NPR Station*, KUT, 25 Mar. 2016, https://www.kut.org/sports/2016-03-23/bulls-blood-and-business-disrupting-the-dang-ol-rodeo?_ga=2.148442935.128156542.1668705441-584916977.1668705441.

This article follows Clint Crawford, a rodeo cowboy who explains his story of getting into the sport, his influences, and how his passion has driven his career. He goes into details about Rodeo

Austin, and how the non-profit fundraiser and PRCA business side of the event functions. This helped analyze the unique type of business model that the rodeo follows.

Miller, Carly. "How to Be Creative with Single Letter Logos." *Tailor Brands*, 7 June 2022, <https://www.tailorbrands.com/blog/single-letter-logo>.

Tailor Brands is a business building tool for companies to express their creative side when creating a brand. This specific article goes into the benefits and disadvantages of utilizing a single-letter logo design, as well as five things to consider when designing a letterform logo, such as color and hidden meanings through iconography. This source helps describe the type of branding used at Rodeo Austin, with their brand being visually represented by the A that makes a longhorn icon.

Nazanin, et al. "Native American Color Meaning: Promise You Do Not Know!: Inside Colors."

Inside Colors | Step Inside Colors World, 8 Sept. 2021, <https://colors.dopely.top/inside-colors/native-american-color-meaning-promise-you-do-not-know/#:~:text=I%20Red%20in%20Native%20Americans%20Culture&text=The%20Koshata%20tribe%20in%20Louisiana,for%20others%2C%20death%20and%20defeat>.

Dopely Colors is a part of Adobe exchange, a free platform Adobe provides for creatives and designers alike. Within this source, it analyzes the meaning and symbolism of colors, but through the lens of Native American art and design. With the sport of rodeo being so deeply embedded in Native American culture, this source was used to help support the art history case study. The

color choices most prominently used within the designs within the article directly relate those that populate the majority of rodeo branding across the country.

Ooley, Amber. "Badge Logos & How They Can Become Vintage Logos." *Logo Maker*, 5 Feb. 2019, <https://www.logomaker.com/blog/2018/10/16/badge-logos-how-they-can-become-vintage-logos/#:~:text=A%20badge%20logo%20is%20characterized,unique%20multi%2Dcolor%20pallet%20choices.>

Logo Maker is the top-rated logo design company worldwide for any business to utilize for branding purposes. The popular category of badge logos is explained, and how a badge logo can fit within a modern flat, modern dimensional, and vintage sub-styles. The article explains the necessary elements needed to create a successful badge logotype. The PRCA utilizes a badge logotype to incorporate their type, color, brand iconography, and shield into one, cohesive mark that is modern and patriotic simultaneously.

"Pendleton Whisky Brings the Rodeo Spirit to National TV as New Consumer Campaign Rides across U.S." *Spirited Magazine*, 10 Apr. 2019, <https://www.spiritedbiz.com/pendleton-whisky-brings-the-rodeo-spirit-to-national-tv-as-new-consumer-campaign-rides-across-us/>.

Spirited is a marketing journalism company that covers the wine, spirits, and beer beverage industries and their marketing and advertising promotional campaigns. They took the foundation

of Pendleton Whiskey and its proud sponsorship with the PRCA and used it to leverage the commentary for the Pendleton Round-Up digital marketing campaign launched in 2019. It provides great commentary on the values and take-aways embedded into the copywriting and screenwriting and the true community of rodeo and cowboys.

PRCA Sports News, <https://prorodeo.com/news/2021/7/27/general-pendleton-whisky-named-title-sponsor-for-xtreme-bulls-tour-finale>.

PRORODEO released a press release in 2021 explaining the close-knit relationship between the rodeo association and Pendleton Whiskey. It goes into the integration between the landscape of the rodeo and the sports community that loyalty follows it, which is used to help support the conversation about the target audience that the latest Pendleton Whiskey commercial campaign is targeted towards.

Rachel, Renaissance. “The Modern UX Grid System: Principles and Best Practices.” *LogRocket Blog*, 16 Dec. 2022, <https://blog.logrocket.com/ux-design/ux-grid-system-principles-best-practices/#:~:text=Grid%20systems%20in%20design%20serve,place%20elements%20on%20the%20page>.

LogRocket is a software that analyzes the actions used within websites and apps and translates them to a remote server to help designers see how their platforms and information is positively or negatively affecting its users. Within the section of the site that explains principles of a successful UX design, it goes into grid systems to provide visual organization and readability for

its users to improve their experience. This source can be found supporting the basic principles of UX/UI designs within apps, specifically Stagecoach and Wrangler NFR.

“Red Orange: Color Meaning, Symbolisms, Hex Code.” *Color Wheel - Perfect Color Combinations For Your Design* | *Designs.ai*, <https://designs.ai/colors/color-meanings/red-orange>.

With color theory being an important element of branding, this source provided context and psychological information on the effects of red orange. With its powerful attractiveness and versatility, it is used in the branding of Rodeo Austin to give a slight differentiating factor, compared the traditional red used in various rodeos.

Riechers, Angela. “American Gothic Meets Swiss Grotesk, New GT America Typeface Is the Best of Both Design Worlds.” *Eye on Design*, 27 May 2017, <https://eyeondesign.aiga.org/american-gothic-meets-swiss-grotesk-new-gt-america-typeface-is-the-best-of-both-design-worlds/>.

AIGA, the American Institute of Graphic Arts, is a high-profile organization for all forms of design communication. Committee members select certain pieces to be included in their “Eye on Design,” and do unique campaigns such as “Type Tuesday.” GT America is a new typeface designed as a perfect and harmonious blend of Swiss Grotesk, and is used as the primary typeface within the PRCA branding. This article gives an analysis on its distinguishing characteristics, which aided in giving a thoughtful conversation on the type choice selected for the brand.

“Section 14. Developing a Fee-for-Services Structure.” *Chapter 46. Planning for Sustainability | Section 14. Developing a Fee-for-Services Structure | Main Section | Community Toolbox*, <https://ctb.ku.edu/en/table-of-contents/sustain/long-term-sustainability/fee-for-services/main>.

Within the novel *Social Marketing and Sustainability of the Initiative*, it discusses various business models and their structures. For the rodeo, research on a fee-for-service structure that showcases a consumer-based approach to making a profit was conducted. This is a very popular model used amongst the entertainment industry and was used to give context to the various parts of a rodeo that would implement this type of structure.

“Selling Rodeo Sponsorships Online.” *Online Rodeo Registration Rodeo Ticket*, <https://www.rodeoticket.com/blog/articles/Selling-Rodeo-Sponsorships-Online>.

With sponsorships being one of the key contributors to the overall revenue of a rodeo, this article provides information regarding the benefits and disadvantages of utilizing sponsors, and how sponsors are traditionally advertised at an event such as a rodeo. This is also a great opportunity for any sort of customizations to be implemented to build and foster long-standing relationships with other brands within the same industry or target market.

Shaw, Kenneth. “The Power of Branding.” David Publishing, Dec. 2012.

Sheena Lyonnais Apr, et al. “Color Contrast Considerations for Accessibility Design & UX: Adobe XD Ideas.” *Ideas*, 22 Apr. 2020, <https://xd.adobe.com/ideas/principles/web-design/color-contrast-considerations-accessibility-design/>.

Adobe produced an article regarding proper ADA regulations for color contrast within the realm of UX digital interface design. It provides context as to why proper legibility is necessary and tools to use to ensure that your design is abiding by the rules. This source helped support the analysis of basic UI/UX design features within an app interface, specifically looking into the two compared – Stagecoach and Wrangler NFR.

Simpson, Jon. “Council Post: Finding Brand Success in the Digital World.” *Forbes*, Forbes Magazine, 12 Oct. 2022, <https://www.forbes.com/sites/forbesagencycouncil/2017/08/25/finding-brand-success-in-the-digital-world/?sh=128ae7da626e>.

Forbes is an online magazine owned by Integrated Whale Media Investments, and the particular article used, *Finding Brand Success In The Digital World*, was written by Jon Simpson, one of the council members of Forbes. This article was written in 2017 and is used to showcase the statistic that most Americans are exposed to anywhere between 4,000 to 10,000 ads per day. This was utilized to show the impact and influence that the realm of advertising has on people, even ads that one might not acknowledge that they are noticing and impacting the way they think and analyze a situation or product.

Taylor, Hope. “How Cattle Brands Can Inform Your Logo Design.” *LinkedIn*, 28 Jan. 2018, <https://www.linkedin.com/pulse/how-cattle-brands-can-inform-your-logo-design-hope-taylor/?trk=mp-reader-card>.

This LinkedIn post was written by Hope Taylor, a freelance designer and strategist who uses this platform to blog and express her own philosophy on specific elements of design. This article dives into the topic of the cattle-brand aesthetic within logotypes, and how the messaging of a company typically associated with that type of visual design can automatically influence a brand based upon its logo alone. This sourced helped support the explanation of related advertising and branding found within the rodeo industry and support the human connection that is being made across these platforms.

“The Impact of Digital Technologies.” *United Nations*, United Nations, <https://www.un.org/en/un75/impact-digital-technologies>.

The United Nations produced an article explaining the question, “What impact and legacy is digital technologies going to leave on our world?” It provides statistical data on those who support and interact with digital media, and the future of what it will lead to. Within the analysis of social media marketing, the source supported my decision in fully making my marketing materials on digital platforms, so it can reach the targeted audience in a current and youthful manner.

“The Meaning of Blue in Design - Adobe Inc.” *Project Stability with Stately Navy Blue*, Adobe, <https://www.adobe.com/creativecloud/design/hub/guides/meaning-of-blue-in-design>.

Adobe is a creative platform for designers to use to bring ideas and concepts to life. With part of that process involving color, this source gives an in-depth analysis of the visual and psychological effects of blue to humans through a design perspective. This source helped support the color choice in the branding of PRCA, due to the associations of loyalty and confidence that the brand wishes to resonate with its fans.

V, Sindhya. “A Study on the Influence and Impact of Advertising to Consumer Purchase Motive among Student Teachers.” *IOSR Journal of Research & Method in Education (IOSRJRME)*, vol. 2, no. 4, 2013, pp. 01–05., <https://doi.org/10.9790/7388-0240105>.

The IOSR Journal of Engineering is an online database of articles written by scientists, researchers, engineers, and other highly accredited professionals. This journal dives into the definition, methods, and effects that advertisements everyday have on humans and the way they think. This was used as a general source within the case study on related advertising and promotion, looking into the key factors of what makes a successful ad to drive product sales and brand awareness to its consumers and strangers alike.

“Wear Red and You'll Win Gold.” *Samford University*, <https://www.samford.edu/sports-analytics/fans/2017/Wear-Red-and-Youll-Win-Gold>.

Samford University holds a student-led online journal that discusses a specific topic each week that covers an industry or thought that intrigues its students. Specifically, I this article helped

drive the reasoning behind the prominence of the color red amongst not only the rodeo, but sports industry as a whole. It breaks down into the psychology of color, statistical evidence as to how color can influence sports for both males and females, and where we see red uniforms and team or group branding across all sports.

“Western American Art.” *Wikipedia*, Wikimedia Foundation, 1 July 2022,

https://en.wikipedia.org/wiki/Western_American_Art.

Art found that represents the Western American region and era began viewed as a well-rounded conglomeration of political, economic, and social factors. This source provides information for the background of where it came from - cowboys - its history and transitions in subject matter, and dives deep into Charles Marion Russell, one of the most beloved and known painters of cowboy culture. This database provided information for the art history case study, using both context and the specifics of Russell’s work to show the deep rooted history of cowboys and rodeo culture that is embedded into our country’s history.

Will Fanguy Nov, et al. “What Is Color Theory? Meaning & Fundamentals: Adobe XD Ideas.”

Ideas, Adobe Inc., 3 Nov. 2020, <https://xd.adobe.com/ideas/process/ui-design/what-is-color-theory/>.

Adobe XD is a design platform for all web and mobile applications, as well as a learning tool for creatives. In 2020, they released an article on the fundamentals and meaning behind various colors and the theories associated with them. This source was used to provide context to proper

legibility and contrast amongst these digital platforms found in the case study on UX/UI features within web and app design.

“Wrangler Wear with Abandon - Mother - New York City.” *Mother*, 18 Sept. 2019,

<https://mothernewyork.com/work/wrangler-wear-with-abandon/>.

Mother New York is an independent creative agency that oversaw concepting, copywriting, directing, and producing the Wrangler “Wear With Abandon” campaign. Within the company’s portfolio website, they provide the official artwork for the print ad portion of the campaign, as well as the commercial TV spot. It gives a short description of the overall message behind the campaign and uses that as a platform to strengthen the work shown.

“Wyoming Cowboys Logo.” *1000 Logos the Famous Brands and Company Logos in the World*

Wyoming Cowboys Logo Comments, <https://1000logos.net/wyoming-cowboys-logo/>.

With the state of Wyoming being famously known for its bucking horse and rider state logo, this online logo bank showcases the history and design variations that it has gone through to achieve what it is today. This is talked about within the art history case study, showing the pride that states have to be a part of the rodeo and also the strength of the iconography often found in rodeo branding. It also gives specifics as to the official colors and typography of the Wyoming state brand.

“Wyoming's Long-Lived Bucking Horse.” *WyoHistory.org*,

<https://www.wyohistory.org/encyclopedia/wyomings-long-lived-bucking->

Yec. “Council Post: What Rodeo and Western Sports Can Teach Us about Brand Authenticity.”

Forbes, Forbes Magazine, 18 July 2022,

<https://www.forbes.com/sites/theyec/2022/07/15/what-rodeo-and-western-sports-can-teach-us-about-brand-authenticity/?sh=512734e029f7>.

Forbes is a business-based magazine that focuses on finance, investing, and marketing industries, and how communication is the driving force for both success and one’s downfall. Focusing on how the nature of western sports is commonly associated with brand authenticity, this helped support what the target market of the Wrangler NFR app would be looking for in brand collateral for the event. This article glorifies the lifestyle of being a cowboy and gives statistical data to back their reasoning behind ensuring one knows their audience when designing a brand that fits within the rodeo industry.

Zhang, Helena. “Foundations of Iconography.” *Medium*, UX Collective, 2 July 2020,

<https://uxdesign.cc/foundations-of-iconography-f95d7233a3e6>.

UX Collective is an independent design publication and blog that helps creatives think analytically about their work. Iconography, the focus of this article, is shown and explains how to effectively create your own iconographic system, and platforms that are used on, such as wayfinding and web navigation. This helped better break down the apps studied, Stagecoach and Wrangler NRF, to assess the effectiveness of the design of the app, and where iconography was used to increase the user accessibility and effectiveness of using the app, all while maintaining proper design principles.

A Case Study of Related Brands

The cheerful golden arches, the clean bite out of an apple, two charging bulls in front of a rising yellow sun, or a green mermaid printed on the side of a warm cup. Through the power of successful branding, legendary companies, such as McDonalds and Apple, have built and transformed their brand identity to be recognizable by an icon alone. Research findings by the MIT Sloan Management Review conclude that a “logo can be an *integrator* of the marketing efforts of the brand, a *reflector* of such efforts and the icon of what the brand means to its customers... a good logo can be a *synthesizer* of a brand that is readily used by customers for identification, differentiation and positive associations” (C. Whan Park). A brand identity is more than just a logo used as an element of continuity; it consists of a unique combination of both visual and non-visual fundamentals that, when used properly, come together to represent a promise and mission to its consumer base. This should be maintained through the same tonality, typography, iconography, and other visual avenues from the first way a consumer perceives the brand and is carried with them throughout the journey of their relationship with the brand. Not only does a good brand identity have successful visual elements, “a brand’s positioning demonstrates advantages over competing brands” (Shaw). It plays an equal role amongst the brand itself, its consumer base, and its competitors. Regardless of the industry or aesthetic of a brand, by using its ethos as the fundamental roots it can impact the heart of the customer before it is maintained in their minds, hoping to inspire and spark brand loyalty. Branding should not be viewed as a necessary element that a company needs to identify by, but as an investment in a strong and purposeful visual persona you are simultaneously investing in the cornerstone of a company that will leave a legacy that extends beyond the products or services offered.

Brand Analysis

PRORODEO (PRCA)

The best cowboys and the best rodeos, all focused on delivering the best fan experience while positively impacting our communities and embracing the spirit of the West. The Professional Rodeo Cowboys Association is the largest rodeo organization in the world beginning in 1936, becoming one of Western America's most iconic and beloved sporting events of all time.

Use of Color

Stemming from its historical roots, PRORODEO implements navy blue as its primary color, while crimson red, and brushed gold serve as the secondary colors of the brand. Beginning with the most prominent primary color, navy, it is studied that it “represents trust and stability... [it] is conservative and evokes feelings of tradition and convention” (“The Meaning of Blue in Design”). Its patriarchal aesthetic is stretched across every iconic and American sanction, including pilots, police force, and the Navy military branch. Inspiring for the cowboy himself, blue is perceived as a color saturated with a sense of truth, piety, faith and devotion, driving their internal love and passion. Navy blue tends to lend itself heavily towards black, touching on the influences of power and importance, yet leaving behind the “dark and sinister applications” that it carries (Eiseman). Secondly, red is used throughout the brand as the most prominent secondary color, lending itself to a dark crimson hue. Aligning with the characteristics and personality of the sport, the body has a natural physical and psychological response to red that presents itself in an increase in a person's heart rate, pulse, and metabolism, collectively creating an adrenaline rush (Will). Intrinsically understood, red naturally is “understood, commanding, determined, and

unignorable” (Eiseman). Lastly, gold is a color that has the ability to shape-shift and reflect different tones and emotions depending on the environment it is placed within. In this scenario, it lends itself to reflect states of “achievement, accomplishment and triumph. Connected with wealth and success, extravagance and quality, esteem and advancement, worth and polish, the brain research of the shading gold infers opulence, material richness and indulgence” (Braam.) These qualities align perfectly with the materialistic rewards and goal that comes with the rodeo - a large cash prize and a shiny gold belt buckle. Collectively, the three colors navy blue, crimson red, and brushed gold make up the color palette for PRORODEO.

Use of Typography

Bridging the gap between American Gothic and European Neo-Grotesque typeface eras, GT America stands as the prominent type family seen across the PRORODEO brand identity, merging traditional forms and contemporary elements into a melting pot of type traditions. Continuing with the patriarchal approach to their brand, “the name GT America reflects its country of inspiration, the United States, and its rich tradition” (Reichers). With this font family spanning across 84 different styles in 6 weights, it can be consistently used through all branding and marketing materials; though, the three weights commonly used are GT American Regular, GT America Bold, and GT America Extended. Through these three primary weights, there is lots of versatility and hierarchy combinations to be achieved to continue making visually interesting and unique typographic segments. The use of the extended versions has a heaviness to it allowing it to stand firm in the space it is within, creating an aroma of quiet confidence. The san-serifs and evenly weighted strokes, regardless of style or weight, form a coherent and functional typeface that successfully grabs your attention.

Stylization of the Logo

Reflecting, yet again, on the tradition rooted within the rodeo, the PRORODEO implements a badge logo as their primary identification for their brand. Characterized by its distinctive shape that reflects that of a police badge, a badge logo “often features hard, defined lines dividing sections of the logo. Badge logos are usually bold in appearance due to the use of thicker lines, feature bold and capital typeface, and unique multi-color pallet choices” (Ooley). Its symmetrical, flat illustration technique creates a modern take on this type of badge logo style, as it is divided into three sections. Most prominent lies the navy-blue section that takes up three-quarters of the logo. Within this lies the typographic treatment of the brand name, and its iconic icon that can be pulled out of the badge and used on its own. The action of a cowboy riding a bronco, represented in a silhouette fashion. Secondly, the bottom left-side of the badge is created by three red stripes that create a visual representation of the American flag. Lastly, the bottom right-side implements the last color of the brand, gold, and has the abbreviated name of the industry. The logo overall creates a sleek, modern, and professional face for its brand identity to rest upon.



GT America

Fort Worth Stock Show & Rodeo

The oldest and largest public event in Fort Worth, Texas, the Stock Show & Rodeo embraces and celebrates the history, ritual, and tradition that creates this legendary sport.

Use of Color

Prioritizing the excitement and energy that fills the air of the arena, the Fort Worth Stock Show & Rodeo focuses on using red as their primary means of communication through color. Its strong capability to provide contrast, it is a “symbol of courage and valor, and a raging revolution. Red encourages us to go forward with determination and vigor” (Eiseman). Its ability to have a sense of momentum and movement with placed on a page reflects the nature of the sporting event and the reaction of its audience. The Stock Show & Rodeo brand identity also implements a deep teal hue of blue, brown, and cream to compose a secondary color palette. Born out of blue and green, teal provides a sense of balance to the brand, starkly contrasting its many red counterparts. With a “reserved nature to promote a sense of relaxation,” teal allows the viewer to take a breath and acknowledge a moment of tranquil stability after being stimulated by the lively red (“Entice with the shy...”). As well, it adds an individualistic and reliable persona to the brand. A layer of earthiness is achieved through the combination of brown and cream neutral tones. Its warmth and comfort is not a color that naturally stands out on its own, but it allows the brand to feel cohesive and grounded to evoke “meanings such as natural, wholesome, protective” (Braam).

Use of Typography

Withholding from straying from tradition, the Fort Worth Stock Show & Rodeo logo implements typography that has a classic western appeal to it through the mixed caps letters and

added embellishments that reflect the visual characteristics of the serifs in the middle of the downstrokes. There are elements of flare sprinkled throughout the typographic treatment to give a more personable and youthful appeal. However, the typography used within the logo does not mimic or relate to the more modern and clean aesthetic of the typography used throughout the rest of the brand identity - Roboto Condensed Regular and Belfort Press Regular. There is a clear structure established in the relationship between these two typefaces, where headers and subheads can be found in Roboto, and body copy in Belfort Press. With a san-serif treatment and extended x-height to achieve easy readability, this type helps the brand develop “a balanced content density and reading comfort” (Marek). Its use of only capital letters allows the type to be seen as a unit and intentional. There is also an added textural feature that is applied to the type, mimicking the rustic and earthy nature of the brand. Belfort Press, mimicking the same, tall x-height, but has enough contrast in stroke width to provide a variety that is equally as complimentary.

Stylization of the Logo

While the logo for the Fort Worth Stock Show & Rodeo is primarily advertised as an individual type treatment or wordmark, it can also be seen placed within a red triangular banner. Also known as a logotype, it is “purely letter-based and only features the name of a business [with] no images, icons, or even emblems” (Goldring). With hopes to increase brand recognition, a wordmark can be seen as timeless and versatile. With having multiple words within the formal name of the company, the choice to stack the type, breaking it up into three sections, is successful and strengthens the overall logo. The structure begins to resemble the shape of a diamond, due to their being varied uses of scale implemented, such as “Stock Show” being of a larger stature than “Fort Worth.” However, due to the multiple lines of type, the logo would

benefit from an increased kerning amongst the lines to administer a breath of fresh air. To finish off and provide closure to the type, there is a swash that underlines the final word, “Rodeo,” curving around the type to provide closure. By stripping away any secondary design elements to supplement the logo, this wordmark becomes memorable for its complex simplicity, yet emits a proper persona to the brand that creates a distinct memory left within the minds of its viewers.



Roboto

BELLFORT PRESS

Rodeo Austin

With keeping the heritage of Austin, Texas alive, Rodeo Austin has expanded from what once was a typical stock show and has transformed it to one of Austin’s most sought-after and premier events. Keeping its non-profit roots at the forefront of the brand, they strive to educate and entertain the next generation of cowboys with gritty and awe-filled events.

Use of Color

Residing between the reds and oranges on the color wheel, red orange serves as the fundamental color of the Rodeo Austin brand. While the specific hue tends to have more influences of red, it is “a powerful hue indicative of passion, joy and warmth. With red orange’s high visibility, it is undoubtedly a lively, attractive color” (“Red Orange”). It’s warm vitality

creates both a physical and psychological energy to it that naturally attracts a more youthful audience and a happy, cheerful attitude. To add a layer of formality, the complementary color of a vivid, royal blue allows it to connect back to the historical roots of the sport and city alike. It subtly and gently denotes aspects of trust and authority, allowing it to visually compete with other, larger-scale rodeo competitors.

Use of Typography

Focusing first on the logo for Rodeo Austin, the typographic style of Lulo One Bold is used as a playful, yet strong typographic choice. Each letter is carefully constructed and mirrors a square-like structure to create cohesion and stability amongst its entire family. The brand, however, uses a clean aesthetic within its two type families to establish and attract its primary target audience. Reflecting a cattle-branded nature, the type family Kreon is used for header treatments, giving the brand an added bit of flare. Its friendly feel is achieved through the soft slab-serif technique, but elements such as larger shoulders and short legs of “R’s” create a whimsical element. Lato, the secondary font, is found in body copy. “Known for its round edges and the approachable warmth it gives the reader,” it finds itself readily available to be used across multiple platforms, both digital and print (Xiao). Its clean, symmetrical, and informative characteristics lend itself to being user-friendly, and maintain open spaces even amongst a large body of type. Overall, typography is used strictly in an informational sense, opposed to textural as a secondary design element. When used together, these two typefaces come across as professional and corporate, but their unique, small details that give the type a subtle flare allow it to be enthusiastic and youthful to match the other various elements of their brand identity.

Stylization of the Logo

Wanting to engrain the name and location into the minds of consumers, Rodeo Austin implements a combination mark for the stylization of their logo. Broken into two-parts, the typographic treatment and the brand icon, the logo comes together in a horizontal fashion to create a logo that purposefully takes up space on brand collateral. Looking at the icon, specifically, it utilizes both an upside-down letter “A” and two horns to reflect the silhouette of longhorn or other cattle that you might see when one attends their event. Prioritizing a simple concept executed with a creative solution and avoiding any distractions with additional and unnecessary imagery, “the single-letter logo keeps things cleaner and more direct” and aids immediate recognition as consumers view your brand (Miller). There is a symmetrical weight and structure to the icon that, when it is placed at its proper angle, it still maintains stability and strength. The negative space that is naturally found within the letterform of a capital letter “A,” further pushes the awareness of the creative mark and allows the viewer to see elements of the face of cattle. Following this same symmetrical feel, the typographic treatment is separated into the two words, each placed on either side of the icon. By having it sit nicely tucked underneath the extended horns of the icon, the icon and type all reside on the same, low baseline to ground the overall logo. Establishing contrast, the type itself does not reflect the same characteristics as the logo, but allows each element to hold its own importance, coming together to create an even stronger combination logomark.



Houston Rodeo

The Houston Livestock Show and Rodeo™ promotes agriculture by hosting an annual, family-friendly experience that educates and entertains the public, supports Texas youth, showcases Western heritage and provides year-round educational support within the community.

Use of Color

The Houston Rodeo utilizes the colors orange and blue as the primary visual indicators of their brand. While orange is an unusual pairing for a rodeo, it still fits within the same energy and aesthetic as its competitors and allows it to stand out in the industry. A combination of red and yellow, orange is an “active color that makes [people] react with more of a gut feeling” (Braam). It has characteristics that are positive and stimulating, matching the same energy as the sport of rodeo. As well, due to it being a derivative of red, it carries over the physical notes of aggression, but lacks the violent tone. Paired with orange, blue, its complimentary color, is used within the brand. Specifically, royal blue is implemented. Overall, the tones give a nice balance to the brand identity as it adds notes of peace and calmness to an otherwise wild and energetic brand. It is a refreshing, clean, and vibrant pairing. The secondary colors consist of a deeper shade of blue, brown, grey, and white to provide depth and diversity to the brand.

Use of Typography

The typography for the brand consists of two type families – Iron and Brine and Soliel. Iron and Brine can only be found within the logotype itself and any headlines found on both digital and print products but must be treated in an all-caps fashion. It is a dense font with heavy stroke weights and an extremely tall x-height, allowing it to stand out as a headline and demand attention from its viewers. Oftentimes it can be seen with a subtle texture overlaid to relate

back to the grit of the nature of the sport. As well, the secondary font Soliel can also be seen in the form of headlines or one-line advertisements, but only in the extra bold weight style. Otherwise, Soliel in the weights Regular and Medium are seen only in the form of body copy. Structurally, the font is short, round and geometric, which provides a nice contrast to the headline type and allows for numerous opportunities for legible and creative hierarchy.

Stylization of the Logo

Similar to its competitors, the logotype for Rodeo Houston is a combination of a brand icon and typographic treatment. The icon utilizes common cowboy iconography, such as a cowboy hat and boots placed within the H ‘character’ the brand has created. It has a cartoon-like illustration technique that makes the brand personable and familiar, also representing the familial aspect of community that is found within the rodeo. This is a strong mark that can be used alone on brand collateral and has easy brand recognition. As well, due to the H being the only portion in a full brand color, it can be interchangeable depending on the background color it is placed upon.



IRON & BRINE

Soliel

Cheyenne Days Frontier Western Days & Rodeo

Transforming everyday roping and riding into a high-level competition, the Cheyenne Frontier Days Rodeo & Western Celebration is all about enjoying the thrill of their rich history and passion for the sport, dating back 100 years to establish today the world's largest outdoor rodeo.

Use of Color

While many shy away from such an extreme and bold color, the Cheyenne rodeo embraces red as their primary, and almost singular color used in their brand. Digging into their heritage roots, red historically within Native American culture has symbolized “competition, courage, and victory” (Nazanin). This directly relates to the man vs. man and man vs. animal nature of the sport. When used at a scale and proportion as large as this, red can often come across as aggressive, and simultaneously “life-threatening and life-sustaining” (Eiseman). Many people stray away from this color technique, but, in this case, successfully demands the attention of viewers and creates dynamic contrast. To complement the read, small uses of black are seen to provide gravity to the design. As well, it provides an element of drama and sophistication.

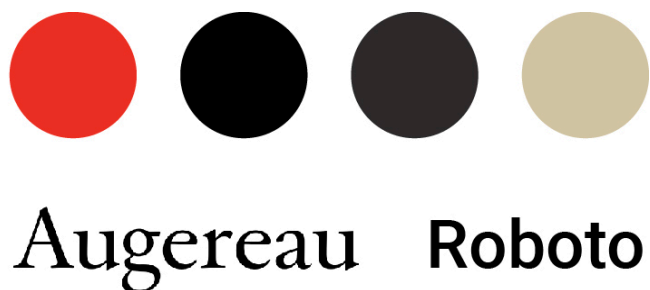
Use of Typography

Leaning in on the versatile Neo-Grotesque typeface family, Roboto, originally designed to be versatile and applicable for various reading platforms and industries. This modern and approachable typeface has a neutral playing field that creates “the perfect place to give the user the most practical and also valuable information” (Bautista). In the case of headlines, subheads, and buttons, the typeface can be seen in an all-capital treatment to create a larger space and hierarchy, whereas body copy is seen in your traditional mixed caps. Used as a textural element,

the typeface Hernandez Niu ultra-bold can be seen to add variety to a large body of text, emphasizing a particular name or location. The heaviness and roundness of this type gives a more playful and bounciness to the brand, and in some instances, reflects the traditional slab-serif treatment of country western type.

Stylization of the Logo

A logo packed with both typography and added illustrated elements, the Cheyenne Frontier Days Rodeo combination logo aims to remember the legacy of the ancestors who started the sport. There are three notable elements of the logo: the typography, icon, and secondary logo. Beginning with the type, there is a utilization of rules that create structure below a wavy baseline that resides above it, holding the location of the rodeo, “Cheyenne.” The third line of type, or their tagline, stretches across the bottom in its entirety. The type follows a very formal, serif typeface, tying into the historical aspect of their brand. Secondly, their icon directly links to the legacy of their ancestors, using a spearhead outline to embody the illustration that lies within. Using a stark contrast of positive and negative space, to create the visual of a cowboy riding a bronco. There is a heavy amount of detail incorporated into the digital illustration and has an unusual perspective to it - we are viewing the cowboy and horse from behind, seeing the cowboys back and the horse’s tail. Lastly, the secondary logo is also placed within the spearhead. While it is uncommon to see the primary and secondary logo used within the same artwork, it provides an interesting and modern flare to the rustic logo aesthetic. It uses overlapping strokes between “C, C, F” to create a tight-knit abbreviation that reflects a triangular structure.



Professional Bull Riding (PBR)

Embodying a rugged western lifestyle that many today aspire to live, PBR showcases the best of the best cowboys in “America’s fastest growing sport.” But that is not all - by using the influence of the shiny and flamboyant culture of Las Vegas, Nevada, it has a sparkly and wealthy appeal that entices the masses.

Use of Color

Maintaining an elevated and sophisticated appeal, black is the first primary color of the PBR brand identity. Linked to power, black is “an intimidating color that shows that the person wearing it is setting themselves apart from others and it’s a color that indicates strength and discipline” (Eiseman). This aligns with the elitist status and air of superiority of these cowboys competing within the event being the best of the best. Proven to put athletes at an advantage in the sports industry, “red signals dominance and testosterone” (“Wear Red”). By implementing red as a second primary color, it gives a fearless and assertive persona to their brand. Lastly, the use of a light gray as a secondary color adds flares of “maturity and subtle elegance,” enhancing the quality of PBR (Eiseman).

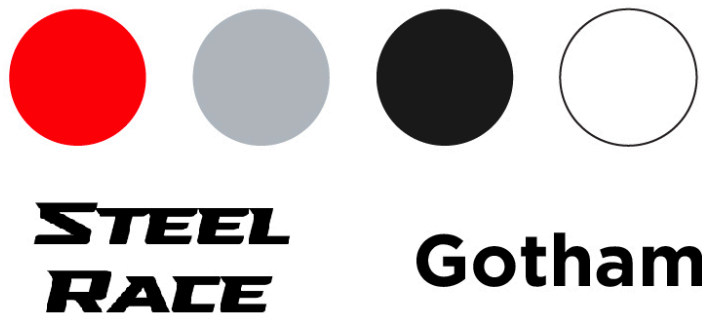
Use of Typography

A friendly, yet professional typeface, Gotham, is implemented as the primary type for PBR. Originally commissioned for the world-famous GQ magazine, “whose editors wanted to display a sans-serif with a ‘geometric structure’ that would look ‘masculine, new, and fresh’” (“Gotham”). With a type that is stripped-down to its bare essential and structural elements, it creates a corporate credibility that takes this rodeo to a much larger and professional scale than its counterparts and competitors. The large variety of weights and styles within the typographic

family allow for proper legibility and hierarchy to be accomplished. As well, by having a clean and minimalistic nature to the type, it allows for the dramatic imagery and photography used throughout the brand to speak louder and attract more attention.

Stylization of the Logo

Utilizing all three of the brand identity colors, the PBR logo has a polished and contemporary design that pulls in the patriotic and energy from the bull riding event. The star that serves as the foundation of the logo, and when looked at with the stripe running through the center, can be concluded that the American flag served as a great inspiration for this design. “In association with sports,” there is a tradition of “five-pointed stars representing victories” (“Five-Pointed Star”). The illustration, made up of a cowboy actively riding a bull, is shown in a typical sports fashion, using line and form to create a composition, completed with a stroke outlining the icon in its entirety. In terms of color, blue and red are prominently displayed across most brands, creating a patriarchal and energetic brand that sparks interest and raises excitement for consumers.



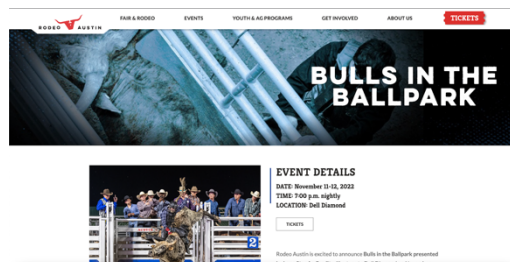
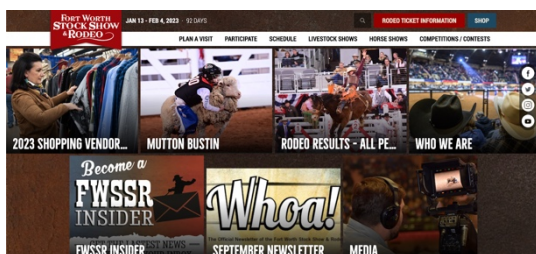
Logo Comparison

Though comparing the various logos above, several statements can be concluded. The most common thread seen throughout the logotypes of rodeos across the country is the use of an illustration of a cowboy riding a horse or bull. This image directly reflects the nature and activity that goes on within the sport and provides a dynamic element of movement. However, there are many factors that differentiate each logo from their competitors. The most common difference lies within the type treatment of each brand. There is a range of very formal, traditional serif type, as seen in the Cheyenne Rodeo, modern, sans serif type in Rodeo Austin, and even type with small added flare for personality and movement in the PBR logotype. Overall, there is a clear connection between all the logos to show that they reside within the same industry.

Collateral Analyses

Web Design

Through analyzing the Professional Rodeo Cowboys Association, the Austin Rodeo, and the Fort Worth Stock Show & Rodeo, we see a continuous theme of a website that is centered around drawing attention and cultivating excitement to their upcoming events, all while maintaining a philanthropic approach. Through strong photographic imagery used on landing pages, banners, and subsections, it creates a visual relationship with the viewer, allowing them to place themselves at the event before it even begins. Pulling from the gritty, messy, and fast paced environment of a rodeo, a grainy, rough texture is used throughout, relating back to the movement of the bulls and cattle kicking up dirt that takes place throughout the show, giving it a true ‘cowboy’ look and feel opposed to sleek and shiny. To contrast this aesthetic, each page follows a true grid system to group elements and events that are upcoming. This grounds the design as it creates structure and continuity across a website that holds a lot of different information. Within these grids, photos are used to give visual context, and oftentimes paired with a color overlay to further tie in their brand identity, as seen in Rodeo Austin and PRCA. All three websites include a call-to-action section that promotes ticket sales for the event, making it an e-commerce website. A large part of the rodeo culture is the philanthropic heart that lies at the foundation of it, with roots that were planted in rodeos across the country giving people “a chance to be a part of something bigger – a mission with a rodeo raising millions for other rodeos.” This drives the messaging that floods the pages of their websites to fully ensure people know what their time, money, and support is going towards.

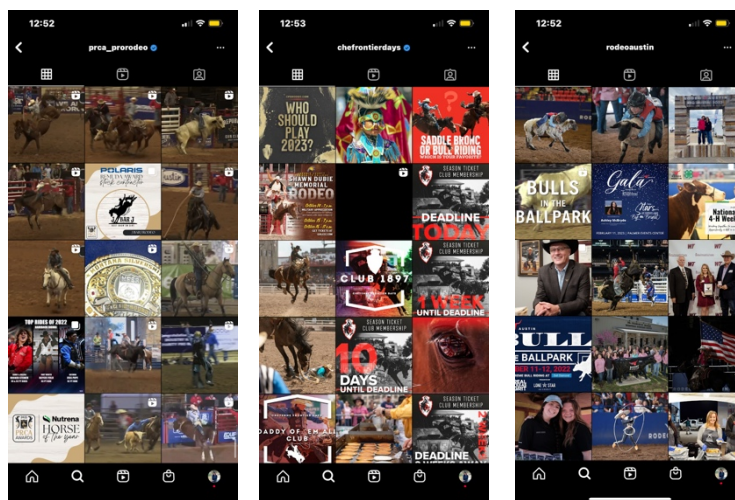


Brochures and Publications

With a world that has gravitated towards a fully digital lifestyle, the rodeo has continued to follow suit by creating digital publications and brochures. Most publications are created for the purpose of media guides, charts with statistics and awards from previous rodeos, and maps for both consumers and outside vendors to use for their advantage. Two different rodeos, the Cheyenne Frontier Days Rodeo and PRCA, use these digital publications to express a more creative side to the brand, all while efficiently communicating needed information. Both use their media guides to incorporate unique photography and textural elements, all while maintaining good hierarchy through type and color to easily allow the reader to sift through the content. In addition, some rodeos choose to take a more creative route and expand their collateral into magazine publications, such as the Houston Rodeo. Their bi-annual “Bowlegged H” Magazine ties in the icon wall art scattered through the streets of Houston through the design in addition to their brand identity, and gives an overall look at the previous rodeo, as well as some historical elements that tie in. Lastly, PRCA issues both a print and online issue, a monthly sports news magazine centered around highlighting the accomplishments of cowboys and promoting the advertisements of sponsorships paired with PRCA. Companies such as Pendleton Whiskey, Coors, and Polaris are included, gearing their ads in a particular way that directly addresses the target audience of the rodeo and to fit within the visual branding and messaging of the rodeo. Through all these different publications, it can be concluded that the rodeo as an industry aims to hold the authenticity, energy, and family-friendly environment to the highest priority, and the professionalism a close second, regardless of the intent of the piece. It allows the experience of the rodeo to extend beyond the ring and create a longer-lasting effect on its target audience.

Social Media

Social media today is primarily used to attract and interact with their audience on a day-to-day basis, and to promote and showcase products, events, or other highlighted features. While the feed of rodeos such as PRCA, Cheyenne Frontier Days Rodeo, and Rodeo Austin all implement these features, they each focus on a different aspect to distinguish themselves from their competitors. The PRCA primarily uses video footage from prior rodeos and events to leverage their feed, allowing a bunny trail to be left filling in the gaps when a rodeo is not currently in motion. This allows the users to feel as if they are at the rodeo all year long, maintaining that excitement and energy. On the other hand, the Cheyenne Frontier Days Rodeo heavily uses elements of their brand identity to create a more cohesive feed filled with continuity. By using their rich, bold red in typography and overlays, people immediately can recognize their post and know who it belongs to. They also prioritize countdowns to remind their consumers of deadlines and countdowns for events and opportunities that they hold. Lastly, the Rodeo Austin focuses on their community and supporting the family aspect of their rodeo. While they do highlight the events and cattle, they highlight the people who make it possible for them to host such events display their gratitude.



A Case Study of Related Advertising and Promotion

Advertising, a phenomenon in which everyone is affected by, whether they realize it or not, influences the daily actions and opinions of the world around us. The innate nature of humans leaves us with wants that are complex, numerous, and ever-changing. To put it briefly, “advertisers are concerned with making some kind of contact with some kind of human wants” (Taplin). Not only is the industry attempting to meet the wants of humans, but they are also constantly trying to suggest new wants and persuade people to want something they truly don't want or need within three categories: a product, an ideal, or a service. According to a study done in 2022, the average person encounters up to 10,000 advertisements in a single day's time. These can range from traditional print advertisements, direct mail pieces, social media, television, and so forth. The power of advertising is rooted in its ability to serve and “communicate an idea to a mass amount of people, [reaching] out and touching everyone living and working in the modern world today” (V, Sindhya). With humans being so innately wired to absorb both visual and written communication that surrounds them, the ad industry heavily relies on techniques that “give attention to the benefits that would be brought to the consumers rather than focusing on the actual products” to gravitate viewers and spark a desire within them to act on the call to action provided (V, Sindhya). Overall, ads and ad campaigns are utilized to help improve and further grow the quality and personality of a brand anywhere from the value and importance of a product or idea they are trying to sell to the mission and drive of a company.

Wrangler – “Wear With Abandon”

Concept

In 2019, Wrangler denim, after losing focus on the heritage that the company is rooted within, released its first global advertising campaign, “Wear With Abandon” to recapture its cowboy and western lifestyle mentality. At its heart, Wrangler began with the determination and drive of making jeans sustainable for the heavy wear and tear of the sport of rodeo. With the campaign spanning across print, digital, radio, and broadcasting platforms, its inspiration and goal “celebrates the courage we’re all forced to find in those tense moments before we decide to press go” (“Wrangler”). With this ‘moments before’ mentality, the campaign features various people who all identify as an adventurous risk-taker, such as a cowboy straddling a bull before aiming to stay on for the next eight seconds.

Target Audience

Looking to expand and embrace its initial target audience of cowboys, the “Wear With Abandon” campaign attracts “other adventurous consumers who also have ‘the cowboy spirit’” (Christie). This helps Wrangler expand their demographic of people that purchase and experience their daily lives wearing the name ‘Wrangler’ stitched into the back pocket of their jeans, ready to take on the world around them. With having a wide distribution channel, this immediately increases the size of the audience that can be considered both supporters and consumers of the brand. Traditionally, this is men and women from the urban upper middle class, but as Wrangler likes to promote, it is people who embark on a more rugged and bold lifestyle.

Strategy

“Something you should know about bull riding - The bull always wins. Because there’s no real reason to put yourself on the back of a bull. And that just might be the best reason to do it.” The opening lines of their TV spot commercial for this campaign immediately implements the free-spirited ‘cowboy code’ that all bull riders experience. This thought process that we are walking through is the “same spirit that inspires us to take more risks and get the most out of life, is a feeling that every one of us can connect to. It’s a familiar feeling that’s both physical and emotional” (Gianatasio). By implementing ethos, it engages the viewer and sparks a desire within to go conquer whatever is placed in front of you, knowing that Wrangler is there to support you in every step. By having affordable rates that provide both comfort and style, Wrangler is not only creating a product, but a community and support system that is associated with it.



Pendleton Whiskey – “Everybody Falls”

Concept

Created to honor the authenticity and tradition of the American sport of rodeo, Pendleton Whiskey used their unique platform as the official whiskey of one of America’s oldest rodeos, the Pendleton Round-Up, to promote their brand. The television spot documents and follows a young, courageous cowboy as he embarks on his journey to conquer the classic eight-second ride on a bull. They aim to depict that “there are no sports that demand greater perseverance, agility, or courage from its practitioners” (“Agency Dead As We Know It”).

Target Audience

Dylan Beyer, Senior Brand Manager at Pendleton Whisky, states, “Pendleton is a whiskey for those who embrace the attitude of the American West, as the American Whisky category diversifies” (“Pendleton”). As well, they have been the official PRCA sponsor, “formally integrating the brand into the PRCA landscape and Western sports community” (“PRCA Sports News”). From this statement, it can be concluded that there is a direct correlation between the audience of rodeo-lovers and consumers of Pendleton.

Strategy

With the commercial and various campaign collateral all documented the working ranch and Pendleton Round-Up area, it creates an added level of brand authenticity. In addition, it also creates an opportunity to share the beauty behind the American West and its culture. By implementing this technique, “advertisers believe that authentic advertising stimulates brand trust, helps consumers connect with the brand, trigger feelings of sympathy or empathy, and

helps overcome consumer skepticism” (Becker). Each of those qualities allows consumers to celebrate their independence and hard work because they know they are supported by a lifestyle that others live and love alongside them.



Outdoor Advertising

According to The Arbitron Nation In-Car Study, “71% of Americans consciously look at billboard messages while driving” (Back40Design). With this knowledge, billboards serve as a primary avenue for rodeos to promote their events. Prioritizing the dates the event takes place, rodeos throughout the country focus on big, bold, capital typography to demand attention and evoke confidence, as seen in the Old Fort Days rodeo and Fort Worth Stock Show and Rodeo. They implement the texture used throughout their branding and action-packed imagery to set the tone and mood for the event. In addition, various sponsorship companies serve as the main promoting company for outdoor advertising for the rodeo through billboards. Sponsors such as Wrangler use action-based photography from the rodeo to create the visual connection for viewers. Copywriting serves as the creative foundation for this type of advertising, using headlines such as “Know Guts. Know Glory.” and “Welcome to the capital of going for broke.” as a clever and unique way to address their audience. They use stark contrast between the

background and type to ensure it attracts attention. They allow the rodeo to serve as the driving force of the design, then placing their well-known brand second. The same advertisements can be seen in other collateral within the same campaign in other layouts such as pole banners and kiosks scattered throughout the city in which the event takes place.



A Case Study of Related Business Models

Through analyzing the largest rodeo in America, PRCA, the largest bull riding event, PBR, and Fort Worth, Texas local rodeo, it can be concluded that the primary type of business model can be defined under the umbrella of a fee-for-service model. In simplest terms, a fee-for-service model can be explained as “fee paid in return for services delivered,” in this case, tickets purchased by consumers for entertainment in the form of sport (“Section 14”). When looking at the types of consumers this model reaches, it ranges from direct recipients who purchase the fee, recipients of those who are directly involved, such as trainers or organizers, and third parties who engage for the sole purpose of directing others towards your service. With each model being backed and rooted in the foundation of its mission statement, such as PRCA’s, which states, “The recognized leader in professional rodeo, the PRCA is committed to maintaining the highest standards in the industry in every area, from improving working conditions for contestants and monitoring livestock welfare to boosting entertainment value and promoting sponsors,” this business model is carefully to achieve this goal (“PRCA Sports News”). While the structure of this model may appear simple, setting the rodeo industry up as a for-profit business has a bit more strings attached than your typical health care or cosmetic company that follows suit.

Unlike other professional sports, such as the NFL or NBA, where athletes are paid a salary that is determined on a contract, regardless of how well or poor their season is, cowboys have to pay a fee to enter each individual rodeo. The more cowboys that enter the event pool, the larger the pot grows for bigger and better payouts. The rodeo then “takes some of the pot in return for scheduling athletes, so the more rodeos and entries, the better. But this model dilutes the talent pool” (Maas). It can be concluded that there are three main revenue streams for a

rodeo, consisting of spectators who purchase tickets for the event, the cowboy participants themselves, and lastly, sponsorships.

Beneficial for each party involved, sponsorships help rodeos gain profit and receive products and services that support the event. Primarily, sponsorship deals are used to supplement the financial needs to host a rodeo that ticket sales alone cannot fulfill. As well, sponsors serve to attract a larger and wider audience, “driving more attention to the business to make more money” (“Selling Rodeo Sponsorships Online”). Oftentimes one sponsorship does not serve to fill all the needs to assist in marketing and advertising the rodeo, so various sponsors and companies are utilized to make sure all needs are met in every aspect.

By analyzing the various streams of revenue that allow the PRCA, PBR, and Fort Worth Stock Show & Rodeo to be held, there are various advantages and disadvantages to the fee-for-service business model. Some advantages include directly getting paid through tickets, thus validating the quality of your event, and the profit can be used for whatever place is needed, such as operating expenses and cash reserves. This allows rodeos to “continue to provide services and get paid directly for them as long as your organization exists” (Section 14). This methodology also easily improves the finances and the program, and can be stored for later uses of improvement, expansion, or a decrease in revenue at an unexpected time. Understanding that a fee-for-service model can sustain a company as a long-term investment, it in turn has disadvantages to be aware of. On a basic level, the most important business practice with this model is “being able to show your customers that you’ve delivered the [entertainment] they paid for” (“Section 14”). As well, the advertising strategy and effectiveness on the target market must continually resonate and connect so that they have the desire to purchase a ticket in the first place. While this can be improved by successful sponsorship deals, careful observation and

maintenance of those must be carefully watched and nurtured to ensure a steady stream of profit. Considering both the advantages and disadvantages of a fee-for-service business model, providing direct entertainment for consumers can be utilized as an important and successful strategy to maintain financial stability.

Case Studies That Provide Historical Background of the Rodeo

Charles Marion Russell – Cowboys of the American West

An artist and sculptor, Charles Marion Russell was a famous artist of the American West during the late 1800s and 1900s. Known most popularly for paintings and visual storytelling of the classic cowboys and Indians rivalry, and landscapes set in the Western part of the United States, where he resided in for the latter half of his life. With Russell arriving on the artistic and cultural scene “at a time when the ‘wild west’ was being chronicled and sold back to the public in many forms, ranging from the dime novel to the wild west show” (Charles). In his journey to earning the nickname of “The Cowboy Artist,” Charles himself wanted to live and immerse himself in the life of a cowboy and found himself working on a sheep ranch and a cowboy for numerous ranches in the state of Montana, where he would document his own experiences and views in every season through watercolor and oil paintings. Due to this, his work was organically able to “reflect an intimate knowledge of his subjects” (ArtandDesignInspiration).

With Western art being popularized in the twentieth century, the culture of cowboys was being seen in a historical light, documenting the remarkable role they placed in rounding up and transporting livestock across the country. The iconic symbolism that is associated with cowboys, such as the large hats and dusty boots, was originally designed to serve the purpose of preventing dust as they rode along horseback from getting in their eyes, or to keep large brush or cacti from pricking their feet and ankles. The artistic era of the western American cowboy “was considered as a symbol of freedom and unknown, encouraging artists to give support to the movement,” reflecting the same symbolism that we see found in the cowboys who participate in the rodeo (“Western American Art”). Following the Louisiana Purchase, this vast expansion of open land

created a natural stage for young cowboys to show off their talent and skills, consisting of roping and riding cattle, bronc riding, and barrel racing, all events you find today at the rodeo.

Throughout Russell's work, his various subject matter all fell under the umbrella of daily life in the West, and "the historical events and the traditional activities of the cowboys" ("Western American Art"). The use of storytelling through his paintings showcases the reality of living conditions and the dramatic flair that these men experienced for pleasure and work. This lifestyle that aligns with activities of the Rodeo are particularly seen in his works titled, *O.H. Cowboys Roping a Steer*, *The Judith Basin Roundup*, and *Camp Cook's Troubles*. Through these works, there is an overwhelming sense of community, teamwork, and dedication to the technique and sport that cowboys both then and now work so hard to accomplish so they can create a living for themselves.

Wyoming's Long-Lived Bucking Horse

In 1936, the state of Wyoming appropriated the new nationally famous bucking horse and rider logo for all licensing and collateral as their official mark. George N. Ostrom, a veteran of World War I, can be credited to the design of the logo when he was abroad serving in France. The commanding officers of his unit conducted a contest for men to participate in, tasking them with creating an emblem or mark that would be used to represent individual regiments, and Ostrom's design won with a large amount of praise. The athletic department of the University of Wyoming loved his design so much, that in 1921 adopted it as the insignia for all athletic uniforms, bringing it to its residential state.

The original design was inspired by Steamboat, "a black gelding horse with three white stockings... [he] had a reputation for wicked, violent bucking, swapping ends and twisting by

kicking his fore and hind legs in two different directions” (“Wyoming's Long-Lived Bucking Horse”). With this logo never being changed since its origin, its historical nature says a lot about the culture of Wyoming and the cowboy lifestyle, giving attributes to “its patriotism, the value of the roots and legacy,” also pairing well with the nickname of the state, “The Cowboy State” (“Wyoming Cowboys Logo”).

Use of Cattle Brand Typography

A practice used throughout history to permanently mark what's yours, cowboys have used branding irons to “stake their claim on cattle and other livestock while deterring theft from rustlers” (“History of Branding Irons”). Each ranch utilizes and implements their own branding icon - typically constructed of the first letterform(s) of the ranch name - creating an unwritten code that signifies where you or cattle belong, creating a community, safe space, and trademark. Through the history of ranching from the American West to modern day, this cattle brand aesthetic has made a bridge over to industries such as oil and gas, hunting, and even the world of rodeo.

The creation of a cattle brand is foundationally laid in letterforms, and how by altering the structure of them, it can create a visual pun and relationship that births a unique mark. “For these ranchers, like companies, their brand is their identity,” quotes Hope Taylor, a Designer and Strategist for Orange Cattle, “Their marks were, and still are, vital to their livelihood and protected through registration and government bodies” (Taylor). To someone who is not accustomed to have the eye for design, cattle branding logos seem like a cluster of letters somehow linked together to state one's ownership. Designers, however, take note of the smallest details that make cattle branding truly unique, such as the slab serifs, added ligatures to

creatively connect forms, or the rotation of a letter to create a shape or symbol that resonates with the brand. This limited formal language is always made up of a few characters but are conjoined in such a way that create unique identifiers that only lie within the design aesthetic of cattle branding.

Universally, cattle brands are monoline logos that have open spaces and emphasize simplicity among its creativity. There is success to be found within its minimalistic approach, and it's also taken into consideration from the perspective of the cattle itself.

Case Studies of Related UI/UX Designs

Wrangler NFR App

Customer Journey

Upon opening the app interface, you are immediately presented with an overview of all elements of the app. This includes schedule, parking & maps, news, stats, and sponsors. When the user clicks on a specific block, it transfers to an infographic that contains the information necessary for that specific topic. By going back and forth, between the main homepage and each individual block, the user can access all entities of the app and the information it provides in a cohesive and quick manner. As well, the user can keep all their tickets and passes safely within the app, so everything they need for the event is in one location.

Analyze the User

Through researching the target market of those who attend the NFR, it can primarily be tracked through the following that the term “Rodeo” has on the event's biggest advertising platform - Facebook. When looking at a general overview, the term has an interest of 56,298,710 people in its audience. Amongst this audience, 61.3% were men, and 38.7% were women. Diving even deeper, it is found that the largest age range of those both interested and attending an event such as the NFR is 25-34 years old, followed by 35–44-year-olds (“How to Target Facebook Ads”). Being a sport driven by authenticity, rodeo fans are truly devoted and loyal. The NFR “embodies a rugged western lifestyle that appeals to their fan base,” with an added layer of a Hollywood twist to elevate the event (Yec). The user falls within a generation that is

tech-savvy and looking for convenient and quick ways to access information about the event through an app or website.

Analyze the Basic Features of the Interface

Within the interface, a large grid system is implemented to help guide organization and hierarchy on the main navigation page. The typography, imagery, and iconography used within the blocks in the grid is not in a uniform and branded fashion, making it difficult on the user to scan the screen in its entirety quickly. There are lots of textural elements through photography and imagery that give context to the location and nature of the event, and by utilizing them in a desaturated aesthetic, the type and logos have a greater ability to stand out.

Looking at the first button, “Schedule,” the user is presented with an alphabetized list of both artists and cowboys who are lined up to perform throughout the duration of the event. By clicking on the individual person, you can see their credentials, biography, and details of their next upcoming event, including date, time, and location. As well, a navigation bar at the bottom of the screen arises, and includes icons for Lineup, Schedule, What’s Hot, My Schedule, and Shuttle. These features allow the user to customize their experience, and can easily filter information by When, Where, and Type for all events occurring during the time frame of the NFR. The Shuttle page brings you to the NFR Express infographic, detailing out the routes and locations that specific ride entails, but does not have the ability to book a ride directly from that page, but encourages the user to visit a separate website.

Aspects such as Parking & Maps, Junior World Finals, Cowboy Christmas, and Sponsors & Partners all directly lead the user to an infographic loaded within the app. While each of these pages has all the necessary and helpful information, they are each branded separate to that events

theme, if applicable, and the layout and design choices are a bit dated and resemble clip art and stock graphics. Each of these pages also include a navigation bar at the bottom of the screen, changing to fit the necessary elements of the event being presented. Overall, these pages do not reflect the nature, attitude, or aesthetic of the NFR event, but are successful in quickly and succinctly providing information.

Arguably one of the most important aspects of the app, ticket management, is unfortunately one of the elements of the app that is not directly integrated. Instead, it brings you to an external website affiliated with the NFR Experience, where the user must log into their account to purchase and manage their tickets for both rodeo and entertainment events. They then must keep up with their ticket through that website, or they can download it onto their apple wallet.

Overall, the NFR app layout and design operates like a two-way street moving between the homepage and subpages listed out. It is very clear as to where information is, and easily accessible to find just what the user is looking for. From a design standpoint, the loose “brand” of the app incorporates a tall, bold san serif type that incorporates unique elements such as extended crossbars on letters to the left. The iconography does utilize the same weight and type treatment in design, the scale and proportions of the icons has a wide range. The all black and white treatment of the home interface has a sleek and modern feel, matching the vibe of the event, and allows the event logo to have a bold moment in its full color treatment. To elevate the app, all elements could be shrunk down in size to make the event classier and create a more template-like feel for the subpages to create a cohesive branded experience throughout.

Stagecoach Music Festival App

Customer Journey

After being greeted by a welcome screen filled with the branded Stagecoach artwork, the user is presented with a grid of 10 buttons that leads to all features that reside in the app. Here, one can find information on all aspects of the festival - passes, lineup, hotels, attractions, food and drink - including aspects that complete the user's experience beyond the performances happening on the two main stages. This all-inclusive feel provides safety and ease, ensuring the attendee has everything they need to enjoy their weekend. By clicking on each individual button, it brings you to a new page that either lives within the app, or to an external website to help guide their journey further. The messaging feature of the app also allows users to receive notifications about updates on their schedule, passes, and deals that occur prior to the event starting. From the illustration techniques of the icons to the subtle pastel gradient used, the journey of the user navigating throughout this app is cohesive and maintains consistency in branding to extend the experience from their ears to their eyes.

Analyze the User

Being the highest-grossing festival centered on country music held in the world, Stagecoach attracts both country music listeners and festival lovers alike. These 'superfans' spend more on music than the general population, and, true to their digital nature, "millennial festival fans rely on tech and social sources to engage with music" ("For Music Fans"). With the average music festival age demographic being 32 and gender being a 59% male and 41% female split, it is a fair conclusion to state that these attendees are affluent and lively. This personnel thrives on being able to share experiences and tell a story through their own social media

presence, appreciating the small details events like music festivals incorporate, such as photo booths, interactive signage, and social sharing graphics.

Analyze the Basic Features of the Interface

The app interface relies heavily on the grid system established on the homepage that organizes and categorizes the information, signified through typography and iconography in a hand-drawn illustration technique. As well, there is a hamburger menu in the top left corner that remains on every screen of the app, also providing a navigation system for the user with the same categories. The app homepage includes everything the user would need during their time at the festival, including concert information, hotel & stay, and other social attractions.

With the lineup being the primary reason of attraction for those attending Stagecoach, the app layout integrates a similar grid format, organizing the artists in what appears to be no fashion, but includes their name and photograph. There is no ability to search for a particular artist but does include the artist's website and social handles to click on for users to easily follow and connect. This same layout is carried to the attractions and food & drinks portion of the app, showcasing the other events and amenities Stagecoach hosts such as the Dance Hall and Ferris Wheel, and Guy Fieri's Smokehouse.

Categories such as Resorts & Hotels, Wristband Registration, and Merch all are linked to an external website under the Stagecoach name. This handles all payment needs and registrations and are stored in an Apple Wallet or email format for users to access their tickets. While it is an external experience, the branding remains consistent so the user can continue utilizing the features of Stagecoach without leaving the brand aesthetic and vibe.

With any event, attendees are bound to have countless questions, and Stagecoach provides an extensive FAQs tab on their app to answer these. It is broken down into a list format, where users can also find a “Contact Us” button if they need further information. Within these answers, good hierarchy and typography is demonstrated to help guide the user to quickly find the information they are looking for.

Overall, the app remains consistent to the brand identity through visuals, typography, illustration, and messaging. While it may appear a bit feminine, it appropriately fits the aesthetic of the location, Southern California. It is heavily influenced by the visuals of a sunrise over the ocean, with the typography and illustration styles being fluid and not very uniformed, with uneven stroke weights and rigid lines in the icons. The festival's type treatment of “Stagecoach” always remains at the top of the app screen, continuously providing brand recognition. The buttons on the home screen are each outlined with a thin stroke, filled with the same gradient of the background that is also paired with a subtle drop shadow. By adding small elements such as this, it creates more dimension between foreground and background, and an added sense of a lively tone and atmosphere.

Analysis of UX/UI Features

Grid Systems

Both the NFR and Stagecoach apps rely heavily on the use of grids on the homepage screen to showcase all amenities the app has to offer. Through implementing this, it creates “visual organization, enhancing readability, and improving user experience” (Rachel). By using this to control the elements on the page, there is a greater sense of stability and order through

modular grids, since it is a natural way for humans to process information in a user-friendly way.

ADA Color Regulations

Looking at color through a user-experience point of view, one must keep in mind a palette that thrives on accessibility and contrast, while still maintaining the same messaging and aesthetic the brand is striving to achieve. Creating the perfect ratio of colors “is about creating experiences that can be enjoyed by the widest range of people possible,” making it important when trying to maximize your target audience (Sheena Lyonnnais Apr). NFR utilizes a strictly black and white color scheme for typography, ensuring proper legibility and matching the classy mood of the event. Stagecoach ensures proper color regulations by always using black type on top of the light pastel branded gradient the brand implements. Both rely on type hierarchy to create organization amongst using a single color for all typography.

Iconography

Defined as “a compact symbol that represents a discrete object, action, or idea, icons are meant to be read at a glance and are typically created in a square manner” (Zhang). Utilized in the Stagecoach app interface, the icons are very literal and relative to the topic they are representing. However, they are portrayed in an illustrated fashion, almost appearing to be closer to ‘doodles’ than drawings. These icons are used to help navigate, warn, and show status to the user, almost becoming their own language for the brand. Contributing to the tone of voice of the event, the icons reflect a laid-back, hip mood that sets the tone for, what usually is, the first interaction an attendee has with the event before even arriving at the location.

Typography

Used as a visual language to express and communicate to your users, typography is one of the most important elements regarding interface face. With “words being important, and so is how they look,” typography is a fundamental pillar that transforms a user's experience. Visual hierarchy is successfully shown in the Stagecoach app, whereas the NFR app tends to keep the type size consistent. Both apps use a san serif type to give a modern and sleek feel to the brand, but the Stagecoach app incorporates a wide, slab serif type to create more character in the headlines and relates well back to the aesthetic of country music.

Case Studies of The Modern Digital Age

Historically, print marketing materials and strategies have ruled the advertising world, with the focus heavily on print ads within newspapers and magazines, posters found in your daily stroll through the streets of a downtown city, or self-mailer pieces delivered to your doorstep by the mailman. Today, the digital age has begun to conquer the minds and lives of the worldwide population, with social media connecting “almost half of the entire global population” (*The Impact of Digital Technologies*). This gives people and creatives alike the capability to reach an expanded target audience within seconds and create new and interactive marketing strategies to enhance consumer interactions.

Through daily user interaction with their technological screens, people are ingesting and absorbing information left and right without any conscious meaning behind it. On an average day, one is exposed to “4,000-10,000 ads per day,” doubling the amount of exposure humans had in 2007 and five times compared to the 1970s (“35+ Amazing Ad Statistics”). According to the Harvard Business Review, “A review of recent research provides clear evidence that many organizations are currently undervaluing the power of digital design and interaction and should invest more in behaviorally informed decisions to help people make better choices” (“How Digital Design Drives User Behavior”). Due to this increase of interactions, events utilizing digital marketing can expand the timeline of when they can get their messaging, benefits, graphics, and other information out to their consumer base, maximizing an event for its full potential and worth. Today, this new digital age “gives markets and their organizations new ways to extend audience engagement before, during, and after an event - as well as between events” (Cruz). Not only are these methods widening the audience, but organizations are also now able to have more insight as to the reaction of such advertising and numerical data to back up future

changes, if needed. With the natural reaction for the current generations to want to experience in-person events, but not have to handle print tickets, brochures, or flipping through papers to find out what time an event is happening, digital media creates a faster, more immersive, and pleasurable attendee experience to ultimately carve a pathway to “better attendee profiling and ROI measurement, improved digital content delivery, deeper engagement and in the end, improved outcomes” (Cruz).

Coachella Valley Music and Arts Festival

In today’s digital marketing era, an acronym of the five D’s can be applied to help increase profit, attraction, and advertising of a company: digital devices, digital platforms, digital media, and digital technology. Through all these mediums, Coachella effectively utilizes all social media platforms to “help guide the target audience and allow them to stay connected before, during, and after the event” to create a fully immersive festival experience (Cranny). This technique also allowed the organization to continually feed their audience with knowledge that both informs them and generates excitement for the event. As well, this not only catches the eyes of attendees, but those who still follow the accounts that are not physically there. This intrigues a wider audience and encourages people to have a newfound or greater desire to attend.

With an event as grand of a scale as Coachella, with, on average, 43 million engagements, its target audience is *immediately* reached upon posting on a digital platform (Cranny). After sifting through the data collected, it was found that 45% discovered the festival through a form of online advertisement (social media or web), while 54% discovered it through a television commercial or radio spot (Cranny). These overwhelming statistics prove the effectiveness of marketing on a digital medium. Not only were these numbers found near the

event, but over a year's time. This festival continually posts information about potential artists that will be performing, throwback footage from the previous year's festival, and teasers for the new theme to come on a year-round timeline. Additionally, short and catchy hashtags, such as #coachella and #coachellalive make it easy for their audience to quickly engage in the community and find information for the event (Cranny). Coachella does a great job at appealing to the nostalgia of those who were in attendance last year, but also ramping up excitement and eagerness for what's to come, including those who have not yet attended. Altogether, Coachella effectively uses its social platforms to drive consumer engagement and feed information for all aspects of the event in a quick and trendy way to perfectly reach and relate to its target audience.

Digital Tickets

Nowadays, the method of purchasing tickets for the movie theater, sporting events, concerts, and other live events is quickly increasing in popularity. In 2019, "the online event ticketing market size was valued at USD 54.26 billion and is expected to grow at a compound annual rate of 4.3% until 2025" ("Global Online Event Ticketing Market Size Report). As well, the sporting industry contributes to over 30% of the overall online ticket sales overall ("Global Online Event Ticketing Market Size Report"). While this process usually involves consumers paying extra handling and event fees, consumers would rather pay this than physically stand in a long line to both purchase a ticket and enter an event. This is also a way for organizations to stay competitive in this emerging market, and can even lead to possibilities such as "RFID tags build into wristbands [that] allow customers for ticketless entry and cashless event purchases," which, in turn, creates a psychological barrier for customers to be more inclined in spending more

money during their time spent at the duration of the event (“Global Online Event Ticketing Market Size Report”).

Regionally, “North America is estimated to account for the largest market share over the forecast period, due to higher per capita income and increased proliferation of the Internet” (“Global Online Event Ticketing Market Size Report”). The tech-savvy mindset that has overcome the business world is saturating the entertainment industry, creating an elevated demand for tickets to be on a digital platform of an app or email. Events are partnering with third-party financial institutions such as Ticketmaster, StubHub, and Fandango to further attract wider audiences, where consumers will see the event listed both on the event’s own website and that of the third-party handler. By implementing digital tickets, it is also an eco-friendly way to conserve both the cleanliness of the space of the event, and the greater planet.

Actions Taken

Branding

Logotype

Palomino Rodeo is represented by the brand's primary logo which consists of three parts – type treatment, border, and icon. The typography is shown in the font Hothead, and stands tall, bold, and confident. The letterforms incorporate a small added flare serif to give the type more personality and a modern twist on the traditional western slab serif aesthetic. A border treatment is used to enclose the logo and create one cohesive unit. Visually, it reflects the nature of a belt buckle worn by cowboys and adds a clean and sharp modern touch. Lastly, the brand's icon, the spur, is implemented in a digital illustration technique. The spur represents the apparel worn by the cowboys competing, and the grand prize of the top winning cowboy, a pair of golden spurs.

Due to the logo being dynamic, it can be seen in various forms. Both the type treatment and the brand icon can be shown alone, maintaining proper spacing and infringement from other elements. As well, there are other arrangements of the logo and icon paired together to give depth and movement to the brand and best fit on whatever collateral is needed. The brand's tagline, "Born to Ride," can also be found placed beneath the logotype, if the space is appropriate.

While most rodeos are named after the city that the event takes place within, The Palomino Rodeo had to derive its name from another source, due to the location of the event changing from year to year. The name 'Palomino' can be defined as "a genetic color in horses, consisting of a gold coat and white mane and tail." This relates to the culture of cowboys riding

horseback to perform the sport of rodeo, and the golden color alludes to a mindset of achievement and champions.



Color

When choosing a color palette, inspiration was found from the historical roots within the sport, digging back to Native American culture. Colors from their traditional apparel were included, as well as those found within historical paintings of the cowboy lifestyle and environment. Together, this formulated the six colors included within the brand. In addition, the palette includes notes of red, white, and blue, relating back to the American spirit that is so prominent within those who are loyal fans and athletes of the rodeo.



BARN RED
HEX: A82123
CMYK: 23, 100, 99, 16
RGB: 168, 33, 35
PANTONE: 7621 C



TUMBLEWEED
HEX: FBEBAB
CMYK: 2, 5, 40, 0
RGB: 251, 235, 171
PANTONE: 7401 C



SADDLE BACK
HEX: A55F3F
CMYK: 27, 6, 80, 15
RGB: 165, 95, 63
PANTONE: 7566 C



OPEN SKY
HEX: 7FA5A8
CMYK: 53, 24, 32, 0
RGB: 127, 165, 168
PANTONE: 5493 C



DUST
HEX: F1E2D5
CMYK: 4, 10, 14, 0
RGB: 241, 226, 213
PANTONE: 7506 C

Imagery

To elevate the brand and create a unique personality, the Palomino Rodeo incorporates three types of imagery – photography and videography, the spur pattern, and textures. Due to the

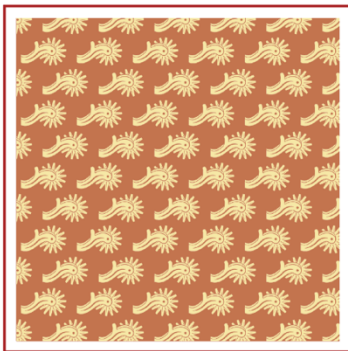
sport being a live form of entertainment, photography and videography clips of the event are extremely important to showcase the talent of the athletes performing, as well as a tool to gain excitement and traction for what ticket buyers are to expect. To drive brand recognition within these photos and videos, the brand logo will often be placed in the bottom corner to distinguish the Palomino Rodeo. This type of imagery is scattered across all different marketing and promotional material to visually connect with consumers. Photography is always seen in a high-resolution and can interact with color and textural overlays to give depth and an unusual, but sporty twist on a traditional photo.

The spur pattern is composed of the brand's icon in a tight knit and organized pattern. This pattern serves as a textural element and is used sparingly on various pieces of collateral. Regarding color, proper contrast amongst the foreground and background is important for legibility purposes.

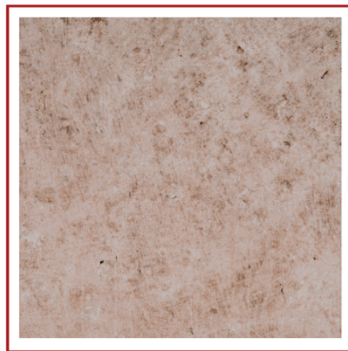
Lastly, textures such as concrete, steel, and dirt grounds are often incorporated to give depth to pieces on both digital and print and shown in brand colorways. This gives context to the environment the rodeo is displayed within and displays the true authenticity and grit of the nature of being a cowboy.



PHOTOGRAPHY



SPUR PATTERN



TEXTURES

Advertising

Billboards

Scattered throughout the city where the rodeo is coming to, billboards are displayed to advertise the rodeo event that will be taking place over a two-week period. The design is simple, yet eye-catching, and utilizes the headline for this year's event, "Golden Spur State of Mind," relating back to the grand prize of golden spurs that is awarded to the top cowboy at the end of the event, alluding to each cowboy striving for it during their performance. The text is integrated with an action photography shot of a cowboy riding a bull bareback and uses color as shape and form to create a more dynamic background. In the bottom corner, the Palomino logo is placed to drive brand awareness. Overall, the billboard is energetic, high-end, and alludes to world-class talent.



Pole Banners

Alongside the billboards, residents of the city and those who travel in will see pole banners hanging on streetlamps as they drive through the streets. This provides an opportunity for the top athletes who are performing at the rodeo to be showcased and provides information on their name and ranking going into the event. As well, the dates of the event are prominently shown, and brand logo and tagline bookend the banner. The same imagery in the background relates to other advertising platforms to mimic the arena the rodeo will be performed in.



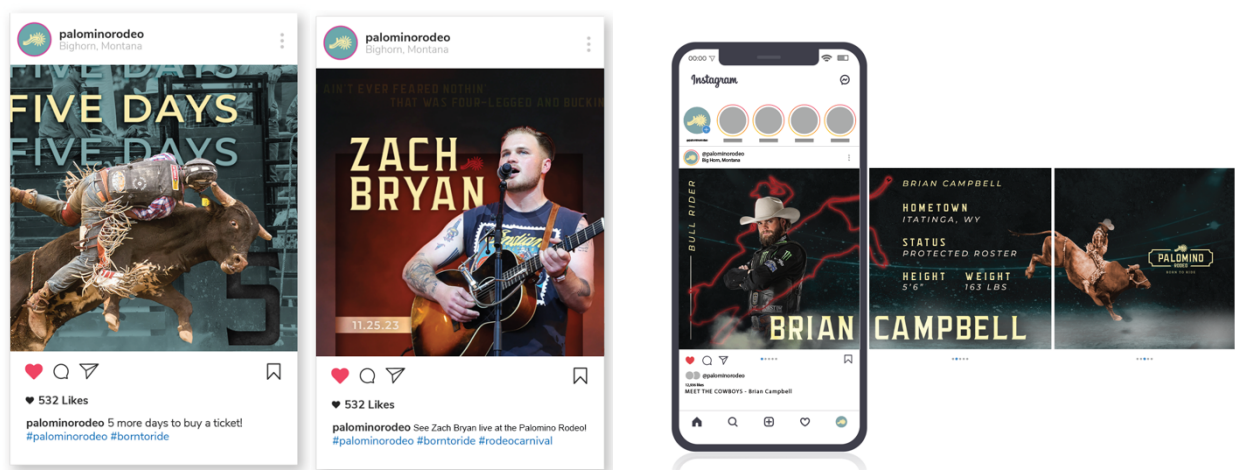
Social Media

With the world transforming to a prominently digital age, social media serves as the most important piece of advertising to attract and interact with the target market. There are four categories of posts that are displayed, such as action photography/videography of the cowboys performing, typographic informational posts that integrate various elements of brand imagery,

such as photos, textures, and typographic groupings. To expand on the consumer's experience during their time at the rodeo, photos of the other events that surround the rodeo, such as the grounds carnival and fair, and the live music that occurs at the end of each round is advertised.

Lastly, a campaign titled “Meet the Cowboys” is incorporated to showcase the talent that is attending. This is a carousel type post to create further interaction with the user and allows them to have a greater understanding of who they are as a person. Information such as their hometown, status, height, and weight are provided and a photograph of both the cowboy himself and him performing are included.

Captions are a great place for the rodeo to drive ticket sales through direct call-to-action verbiage, encouraging users to click on the link in the rodeo’s profile and purchase a ticket to the event. As well, a greater story can be told regarding the topic that the post is geared towards and gain further excitement for the event. It also encourages others to share this post to reach a wider audience.



UX/UI Design

Website

The primary purpose of the website is to allow consumers to purchase tickets, read about the history of the Palomino Rodeo, and find information regarding all aspects of the event. Upon entering the site, the user is greeted by a large-scale image of a cowboy on horseback, and the rodeo's headline for this year, "Golden Spur State of Mind" and a countdown until opening day. As you move through the homepage, all categories of information are on display for easy access, as well as a highlight video from the previous year. Each page of the website is book-ended with a space for users to join the newsletter for all information regarding the rodeo, and a call-out to acknowledge and thank the sponsors of the event and a traditional footer.

Purchasing tickets is an easy process for the user to follow, regardless of if they are purchasing for the rodeo itself, or general grounds admissions and live music performances alike. The user first picks what event and date they are wishing to attend, and then a filtration system, map of the arena, and individual set information is displayed. To further specify what the user is trying to purchase, the filtration system allows specifications of the number of seats, price range, and how they would like to view the ticket information (low to high, high to low). This automatically generates a better selection, for the user to easily see ticket opinions that are still available for purchase. Once the seats are selected, the user follows a standard check-out procedure to pay. After your order is confirmed, the user will be provided with an emailed receipt and a digital ticket ID number. With this number, they are encouraged to download the Palomino Rodeo app and input that code to easily and digitally experience any ticket and purchasing experiences they will have during their time at the event. The same purchasing process applies to all types of tickets found within the website.



App

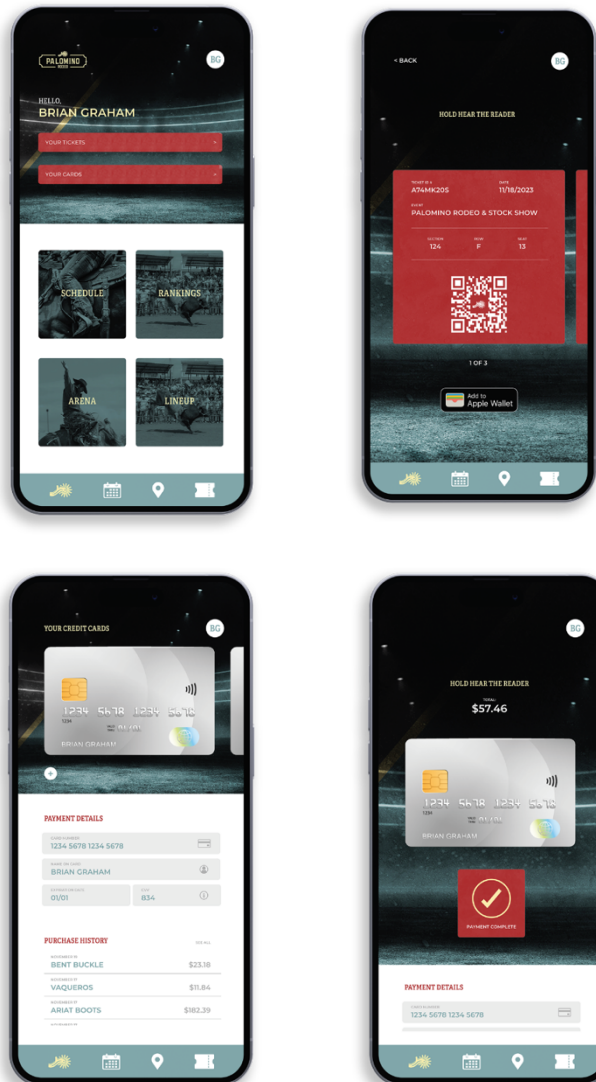
Once a ticket has been purchased on the Palomino Rodeo website, it will direct and encourage the user to download the app to locate the digital ticket. The app mimics the same visual appearance as the website, and includes the same information, plus some. After the ticket ID number has been inputted, it will welcome the user to a platform where they can finish setting up their own profile with additional information that was not collected upon purchasing tickets.

To keep the experience of the consumer as painless as possible during their time at the rodeo, it is encouraged for users to input their own credit card information or link a digital payment system, such as Apple Pay or PayPal, to their account so they can digitally purchase merchandise, food, and beverages while they are on rodeo grounds. This keeps the wait time in lines to a minimum, so attendees don't have to worry about missing any event.

Keeping up with the schedule of events and rankings post-events is a crucial and important piece of the rodeo. The user can see live updates posted by the rodeo on what event is

coming up next and stats from the previous cowboy who performed both within the app and through notifications that will be sent. As well, the user can find out more information on the cowboys, such as the “Meet the Cowboys” campaign used on social media platforms.

Many attendees enjoy watching the rodeo with a drink in their hand. The Palomino Rodeo app implements digital maps of the arena and can filter by restaurants, bars, merchandise stations, and even restrooms, to ease the experience of the consumer. This helps people know what is located near their seat and easily access whatever they might be looking for.



Brand Collateral

VIP and Staff Passes

To distinguish VIP members and rodeo staff, lanyards are designed to help quickly identify one person from the next. The lanyards themselves incorporate the brand's spur pattern, and the design of the pass is clean, easy to read, and uses a QR code to allow VIP members to access information on the website and coupons to use at the event that traditional attendees do not have and quickly scan to enter VIP areas without having to pull out the ticket on their phone. The pass also serves as a keepsake piece for VIPs to take home and cherish.



Apparel

Merchandise serves as a great way for attendees to remember the fun they had at a rodeo and the memories associated with it. It also is a great opportunity for a new creative outlook to be incorporated into the brand, looking at new copywriting and design techniques. Items such as koozies, t-shirts, stickers, and personalized cowboy hats are sold at the event to both increase the profit of the event and give another element of interaction for ticket buyers. It can be sold both online and within the arena.



Conclusion

The true beauty of a rodeo extends beyond the walls of the arena - it seeps into the branding, marketing, messaging, and user experience of the event to fully establish the magnitude and commitment that the cowboys have made to the sport. Through the design

process of Palomino Rodeo, I utilized information and brand principles from existing rodeo brands, campaigns for popular sponsors of the PRCA, art history, and other collateral to formulate my own rodeo visual identity and personality. An event is more than just the production but focuses on how it makes their consumers feel and what they associate it with. Allowing imagery and visual communication to speak for itself creates a greater conversation around an event and lets the athlete's performance shine even brighter.

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