WONDER: MOBILE CREATIVE STATION

by

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WONDER: MOBILE CREATIVE STATION

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ABSTRACT

Access to Arts Education in the United States is often directly tied to economic status, preventing children in underserved communities from experiencing the power of creativity. Yet, art is proven to have an irreplaceable impact on a child's development, education, and perspective of the world around them. Through case studies covering branding, advertising and promotion, business models, and related historical topics, current competitors and related organizations were evaluated and a need for change grew increasingly evident. Each organization and company selected to be a part of the case study analysis was chosen for its success in the non-profit sector or in the kids and family market. Ultimately, these discoveries led to the creation of Wonder, a mobile creative station for K-12 children in underserved communities. Wonder's mobile trolley program serves to improve accessibility to resources, eliminate a need for transportation, and facilitate mentorship opportunities between students and local creatives. A brand identity, transformed user experience, advertising strategy, and secondary collateral were produced to embody the mission of Wonder. At Wonder, every child is an artist, and every child has a place to dream, imagine, and wonder.

Introduction:

Loris Malaguzzi once stated, "Our task, regarding creativity, is to help children climb their own mountains. As high as possible. No one can do more." Humans are born with an innate desire to create, and for children one of the most tangible ways to explore creativity is through art. For kids, creativity has the potential to foster cognitive growth, aid development, and champion the power of one's imagination. Growing up in a creative family, I was constantly making things using anything and everything around me. When I was 8, my dad asked me, "Emma, what's your favorite part about your drawing?" And in this exact moment, as I held up my small creation, I said: "Dad, I'm proud of all of it because I made it." To a child, art is so much more than a form of expression. It's an avenue to dream, to imagine, and to wonder. Art has the power to make the impossible seem possible, providing kids with hope and an image of who they dream of becoming. Yet, for many children in underserved communities, a space to freely create and dream is unimaginable. Many schools in underserved areas lack adequate funding for art education, supplies are too expensive for many families, and most extracurricular art programs are inaccessible because of both cost and location. Children in these positions are 7 times more likely to drop-out of educational opportunities, but through several studies, it has been proven that creativity has the power to transform the lives of children living in lower-income environments. Accessibility to creativity allows students to see themselves from a new perspective, all while encouraging innovation, and proving to a child that learning isn't black and white. Every child deserves a safe space to create, grow, and wonder, because the power of a child's imagination is undeniable.

Thesis Statement:

This project involved the design and marketing of **Wonder,** a mobile creative station for children in underserved communities. This was accomplished through extensive research into the impact of creativity in the lives of children, the tie between creativity and privilege, organizations that currently exist in this market, and the impact of design in a non-profit, creative space. The outcome consists of comprehensive branding guidelines, advertising, package design, publication design, digital collateral (social media, website), and a revised user experience journey.

Methodology:

Descriptive research, a qualitative methodology, was utilized to study the target market, related business models, advertising, and branding. This methodology enables an examiner to answer various questions, while avoiding the question of "why." Descriptive research also allows for deeper understanding of current trends and provides a method to gather relevant and applicable information. The chosen method of descriptive research is presented through individual case studies regarding each individual topic listed above.

A case study of branding was conducted on Crayola, The Little Art Bus, and P.S. Arts. Starting in 1903, Crayola has decades of branding history, and over 100 years of experience in appealing to a younger, creatively motivated demographic. The Little Art Bus offers less years of experience in the kids and family realm, yet performance rates prove the efficiency and success of the branding model. Lastly, P.S. Arts carries about 30 years of experience in the

non-profit sector, focusing on empowering students in public schools through the provision of creative resources.

Secondly, a case study of advertising and promotion was conducted on Charity Water, Crayola, and Lego. Charity Water is an international non-profit with over fifteen years of experience, seeking to assuage the water crisis through various methods of intervention. In terms of the for-profit analysis, Crayola has over one-hundred years of experience in advertising, and Lego, over ninety years of experience. Both Crayola and Lego appeal to a young audience, while celebrating the power of creativity and imagination.

Additionally, a case study of business models was conducted on three non-profit organizations: P.S. Arts, Free Arts NYC, and Meals on Wheels. Starting in Los Angeles, California in 1991, P.S. Arts has grown to serve over 30,000 students, fighting for equity in creative access. Secondly, Free Arts NYC currently serves over 32,000 children in New York City, celebrating creativity in youth through a mentorship model. The final business model considered was Meals on Wheels, an organization with almost seventy years of experience in empowering seniors through meal delivery and support.

To accompany the descriptive research method, a review of supporting research was conducted to enhance the depth of the study. A secondary review of literature is mainly an analysis of previous research, analyzing existing information and material to develop an understanding of the breadth of knowledge on a given topic. Secondary research can also

validate a hypothesis or display the need for additional primary research to better understand or support additional findings. At the completion of the following case studies, a bibliography is listed that details the resources used for the purpose of secondary research.

Case Study of Branding:

Branding

Everyone searches for meaning. Regardless of a person's background, preferences, desires, priorities, or history, most people appreciate a good story. And when branding is effective, it holds the power to serve as a mirror to an outsider, reflecting a company's values, desires, mission, and purpose. According to Paul Rand, "Design is the silent ambassador of your brand." It has the power to change the trajectory of a business, giving companies the chance to define how the public views their given product or service. Impactful branding is the result of cohesive and personalized design solutions, custom-tailored to meet the needs of the target market. Through personalized solutions, "you can convey your brand's human side and appeal to your customer's wants and desires, which in turn will make them feel more connected to your brand. These emotional bonds and nurtured relationships will eventually ensure brand loyalty, which ultimately leads to brand longevity" (Noel). The most successful brands rely on relationships and place the consumer at the center of every decision. Branding has the ability to serve as a connection point between people and a company, therefore building a reputation of consistency, reliability, and trust that will continually contribute to the success of a brand.

Crayola

Crayola produces creative supplies for children on an international scale.

Colors

Crayola's branding is marked by the use of a variety of hues, with yellow dominating as the primary color. Yellow, typically identified as a color that carries a strong sense of confidence, is also a practical choice for creative branding because "its brightness energizes and inspires boldness" (Braam). As a result of the fluctuation between the level of saturation in the yellow that represents Crayola's branding, ideas such as "innocence" are reflected in the lighter, more muted regions (Braam). Yet, overall, yellow is an effective color to represent Crayola because it is often affiliated with feelings of "happiness, attention, and warmth," leading it to appeal to a younger audience in a creative context (Fanguy). Although yellow hues clearly dominate the brand identity, green hues as well as typical "rainbow" colors are represented across the branding as well. Affiliated with "growth and renewal," "optimism" and "stability," green as a secondary hue compliments the lively and energetic yellows applied. By utilizing the remaining colors throughout their products and secondary elements, Crayola is able to successfully support their mission. The variety in color leads a child to imagine an abundance of creative possibilities, with inspiration and memories closely tied to color.

Typography

Crayola utilizes the Omnes font family for their logo as well as headlines across collateral. Omnes possesses rounded terminals and soft features that avoid any hard edges. When considering the anatomy of typography and terminal structure, it's important to note that rounded terminals "convey a sense of warmth, approachability, and friendliness," and are typically used by "brands that want to establish a personal connection with their audience" (Svaiko). By utilizing a warm and friendly typeface for key branding components, it paints Crayola as an approachable and amiable company. The secondary typography of Crayola's branding is strictly sans-serif typefaces, typically either Arial or Helvetica. Arial and Helvetica are both considered to be neo-grotesque typefaces, having more "uniform stroke weights" and often seemingly more "unified" structures (Adams). The uniformity and consistent quality of these typefaces ensures legibility and clarity, two qualities that are incredibly important when a large majority of the target audience is children. According to Adams, Helvetica was "built to be efficient and work in any setting" and embody "objective International style clarity."

Logo

The Crayola logo consists of the wordmark in a tilted oval accompanied by simple illustrative features. The logo applies several elements that allow it to appear friendly and playful. For example, circles in general represent ongoing possibility, and by slightly tilting the oval, it allows the shape to appear more playful because of the lack of balance. Within the bounds of the tilted oval, the Crayola logo sits directly above a shape that was designed to resemble a

smile. According to Lukez and the National Library of Medicine, the "human smile is frequently used in marketing purposes since it associates the product or the service with positive emotions and optimism." Lukez claims that a smile has been proven to have the potential to increase the success of marketing. By connecting the wordmark with an easily identifiable smile, Crayola ensures that a customer perceives the brand as approachable and friendly, and ultimately, creates a space to form a deeper connection with the target market. Also, it is important to note that the smile in the logo is created from a rainbow, a choice that is intended to reinforce the brand's passion for producing a space for "endless creative responsibilities."

Imagery

Throughout Crayola's products and platforms, there is a continual use of simple, yet imperfect illustration to promote product and theme storytelling. According to The Noun Project, illustration has the power to "add a special touch that makes your brand feel more approachable" and it can "humanize" a brand. As a brand that is focused on children and encouraging imagination, the illustrative imagery mirrors the potential of Crayola products and also eliminates any standard of perfection through its irregularity. Plus, geometric shapes such as rectangles, circles, and triangles are used throughout the branding in partnership with illustration as a means of adding texture and allowing components to seem more dynamic. In terms of photography, the website as well as other marketing materials utilize photographs of children using the products as well as pictures of their creations. Each

photograph carries a sense of optimism and demonstrates the potential for creativity,

allowing their products to seem more reliable.

The Little Art Bus

The Little Art Bus is a company that provides creative experiences for parties and events

through a traveling art studio designed for both children and adults.

Colors

The Little Art Bus's primary brand color is hot pink, a color widely recognized as "youthful"

and "electric" (Braam). The application of a vibrant pink hue often "radiates boldness and

liveliness," while sometimes also "evoking comforting feelings" (Braam). In a space that is

designated for creative, yet safe experiences, the use of hot pink allows the brand to capture

the boldness and energy of the activity while also providing a calming experience for the

clients. The hot pink color as well as neon secondary colors all bring a similar energy to the

brand, likely due to the fact that it is psychologically proven that brighter colors equate to

greater joy (Color Psychology). The brand's secondary colors, Neon Turquoise, Purple, and

Neon Yellow, compliment the vibrant pink while adding depth to the brand. Turquoise is often

affiliated with creativity and stability, two qualities that mirror the mission of The Little Art Bus.

On the other hand, purple hues have grown to become a symbol of quality, with studies proving that it can have great impact on the success of a brand (Braam). Yet, similar to turquoise, the color purple can also be connected to creativity, therefore proving its usefulness in creative companies (Fanguy). Lastly, as noted when discussing the Crayola logo, the color yellow's "brightness energizes and inspires boldness" (Braam). The hues selected to represent The Little Art Bus have direct ties to creativity, boldness, security, and confidence, 4 qualities that are crucial to its endeavors.

Typography

The Little Art Bus utilizes three distinctive type treatments. Primarily, the logo is composed of handwritten, layered lettering that is notably distinctive from the remainder of the typography. Secondly, when analyzing headline and display typography, there is variety in the typefaces used, yet each is considered to be a decorative typeface. According to Adams, decorative typefaces are often "elaborate or extreme" and can "be read first as geometric shapes," two statements that accurately describe parts of the typography used across their branding. The highest occurring headline typography is a rough, block, all-caps, sans-serif typeface. This stylization contrasts the body copy drastically, allowing for its use to create a clear sense of hierarchy. Similar to Crayola's decorative typography, this typeface carries rounded terminals, allowing for it to have the same effect in allowing the brand to be perceived as friendly and approachable. Although this style is used most of the time, a stylized version is also applied throughout the branding. These characters apply geometric shapes from other aspects of the branding to fill an outline structure of the typography, a

choice that is effective because it clearly "appears to be a specific typeface customized for a

particular purpose" (Adams). Falling lowest in the hierarchy is the body copy, a thin sans-serif,

geometric typeface with rounded terminals titled, Filson Soft. According to the Medium,

geometric sans-serif typefaces "are clean, simple, and most important, readable," allowing for

"very practical day to day use." The simplicity of Filson Soft compliments the decorative type

used for more dominant sections, while also guaranteeing legibility and consistency across

branding. The Little Art Bus's typography is effective in portraying the creative nature of the

brand through the application of decorative typography, yet, it strikes a healthy balance by

utilizing a simple sans-serif to accompany the more elaborate features.

Logo

The logo for the Little Art Bus consists of hand-designed and manipulated typography as well

as an appropriate illustration that reflects the bus, the brand's unique value proposition.

According to Krea Folk, hand-designed fonts have the potential to "lend a unique blend of

creativity and authenticity to logo designs," a quality that is clearly reflected in The Little Art

Bus's logo. Even though each character is evidently different and hand-crafted, the nesting

style of each letter allows for a sense of unity in the logo, bringing the variety of the

letterforms together to create a cohesive piece. In addition to the unique typography, the

inclusion of a bus illustration allows the logo to "highlight features and benefits" of the brand

which otherwise, are often lost (The Noun Project). Particularly, for this company, the bus is the

central figure for which all other processes depend upon. Therefore, by emphasizing the

value of the bus in the logo, it allows for this feature to be seen across a variety of platforms, creating an opportunity to appeal to a wide audience and spark curiosity.

Imagery

When analyzing secondary brand elements, each individual component is evidently cohesive because of the use of geometric shapes and a sketched illustration style that is consistent across platforms. Photography featured on the website and in collateral material is bright and clear, focusing on either the artist or the creation.

P.S. Arts

P.S. Arts aims to promote equity in the education system by ensuring that "every child in America has access to a high-quality arts education" (P.S. Arts Website).

Colors

P.S. Arts is represented by a series of vibrant colors that are complimented by purple and blue tones. The most dominant color used across P.S. Arts is royal purple, a hue that reflects a sense of creativity and wisdom (Fanguy). The use of purple not only promotes a creative perspective, but also creates an opportunity for adequate contrast to ensure that the

typography is legible and clear. In addition to the purple tones, a royal blue hue is utilized in

P.S. Arts' branding, most notably in content-heavy sections and brand collateral. Navy blue is

proven to evoke a sense of professionalism, stability, authority, and trustworthiness (Braam).

As mentioned previously, the navy-blue shade is utilized to compliment important

information, and as a result, its use enhances feelings of trustworthiness in the presentation of

these details. Not only does blue serve as an ideal color choice for the presentation of key

information, but "it looks particularly striking when paired with bright colors," explaining the

brand choice to use the blue to compliment brighter, bolder hues. Secondary colors include

an orange-yellow hue, as well as teal, the color that is reflected in the logo typography. Teal is

presented with different vibrancies, with each shade closely tied to "clarity of thought," and

"serenity," creating an ideal space for creative production and reflection. The orange-yellow,

almost marigold hue balances the color palette as an energetic and bright compliment to the

cool colors used in the majority of the branding (Braam). Each hue applied serves as a

representation of creativity, ultimately presenting a space where confidence in grown, and

creative reflection is encouraged.

Typography

To guarantee a sense of hierarchy and improve clarity, P.S. Arts relies on two dominant

typefaces throughout the brand identity, both which share many similarities to The Little Art

Bus. The headline typography is a neo-grotesque, block-like, geometric design that is defined

by "uniform stroke weights" and a "refined" structure (Adams). Each terminal of the headline

typography is rounded, and as mentioned previously, this technique contributes to a

personal, approachable, and warm brand feeling. The use of all capital letters in each

headline reinforces the cohesive and consistent nature of the typeface, while creating an

opportunity for hierarchy with simple body copy. Secondly, to compliment the bold style

utilized in the headlines, P.S. Arts' branding guidelines indicates the use of Avenir, "a typeface

that is almost purely geometric," as the reoccurring choice for body copy (Adams). According

to Adams, each ascender in the typeface is slightly shortened, allowing "for tighter leading

and a more cohesive appearance." Most importantly, Avenir "maintains the spirit of simple

geometric forms but takes liberties with letters to add warmth and legibility" (Adams). Small

modifications to the Avenir typeface allow it to reflect geometric beginnings, while also

appearing welcoming and steady to a consumer, a quality that is crucial in presenting

information and statistics in a way that remains appealing.

OUR MISSION AND VISION

P.S. ARTS IS DEDICATED TO ADVANCING EQUITY AND OPPORTUNITY FOR CHILDREN AND YOUTH BY PROVIDING ARTS EDUCATION IN SYSTEMICALLY UNDER-RESOURCED PUBLIC SCHOOLS AND COMMUNITIES.

The P.S. in P.S. ARTS stands for public schools. P.S. ARTS was founded in 1991 out of the Crossroads Community Foundation by Dr. Paul Cummins with seed funding from musician and philanthropist, Herb Alpert. They recognized that a steady decline in funding since the late 1970s had produced massive resource inequities in California public schools, and arts programs were virtually nonexistent in the schools serving the highest numbers of youth affected by poverty and systemic racism.

At P.S. ARTS, our vision is that every child in America has access to high-quality arts education.

Logo

In discussing the P.S. Arts logo, it is important to highlight the way in which simple typography

is accompanied by illustration to produce a cohesive, and practical image of the brand. The

typography utilized is reflective of the body copy, mirroring similar geometric qualities while prioritizing leading for the sake of legibility. Each letter is capitalized, leading the consumer to "perceive more competence of the brand," solely due to the larger, more succinct letterforms (Teng). The most identifiable portion of the logo is the use of shape surrounding the letterform of the A, which is also used as an independent icon for the brand in other contexts. The asymmetry of the illustration and use of shape is "used to draw attention to areas in the design" and "convey movement" (Interactive Design Foundation). The contrast of the tilted shapes against the typography enhances the logo by adding a sense of movement, that in the end, reinforces creativity through its geometric and imperfect qualities.

Case Study of Advertising and Promotion:

Non-Profit Advertising

In basic terms, a non-profit is defined as "a group organized for purposes other than generating profit and in which no part of the organization's income is distributed to its members, directors, or officers" (Cornell). For-profit organizations are often celebrated for their success in the advertising sector, yet non-profits have also seen the value of a greater investment in marketing strategy. Augustin explains that through strategies such as retargeting, social media campaigns, and influencer partnerships, the mission of a non-profit has the potential to reach an even greater demographic. Along with these strategies, consistency is crucial in non-profit advertising, with many arguing that "to attract and maintain support, non-profits must be in constant communication with donors and the community…otherwise their message can slip through the cracks" (The Cause Agency).

Above all, storytelling paired with data in non-profit marketing has been proven to be a necessity to attract and maintain donors. In a description by Andy Goodman, an accomplished author in the communications field, he explains that the story is the element that initially draws someone to the mission of an organization. From there, Andy highlights the value of being able to say, "this one story is illustrative of hundreds of stories, thousands of stories. Here are the numbers to back up what I am saying."
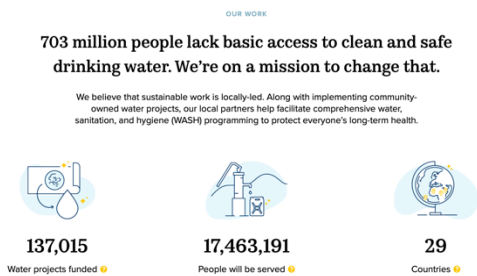
Charity Water

Charity Water is an international non-profit organization that fights to assuage the water crisis with the mission "to help bring clean and safe water to every person on the planet" (Charity Water website). Charity Water's advertising is remarkably productive, focusing on the power of storytelling and emphasizing the deep need for action.

Data-Centered

Charity Water, like many non-profits, relies heavily on statistics to enhance their advertising strategy and effectively attract the financial contributions of donors. According to Josh Kligman, the CEO of Yearly, "[data is] one of the most essential tools for any non-profit looking to succeed and make a true, lasting impact." Kligman continues to list specific reasons why data is essential to non-profit advertising, claiming that "data helps tell your unique story, data builds credibility, data fosters transparency, data creates awareness, and data shows impact." On the homepage of their website, Charity Water clearly displays the

statistics behind their mission, therefore highlighting the great need, while also including the


current impact of the organization and its international presence. By including statistics such as 17,463,191 people served, it allows Charity Water to prove that it is actively

accomplishing goals tied to the mission, and "it confirms that donor contributions made a difference" (Kligman).

Photography + Videography Focused

Charity Water's advertisements and collateral are marked by the use of both photography and videography to enhance storytelling. The individual elements and stories on Charity
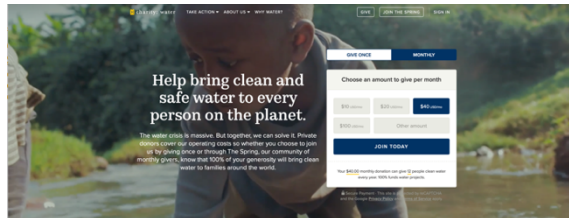

Water's website are accompanied by relevant photography, as well as videos that show the direct impact of giving. Photography and related

imagery in this context have the power to "highlight the mission through photographs and inspire others to contribute to a good cause" (Forbes). By associating faces with the statistics and physically illustrating the impact, it appeals to pathos, or emotion. According to St. Louis Community College, "pathos, or the appeal to emotion, means to persuade an audience by purposefully evoking certain emotions to make them feel the way the author wants them to feel." Pathos accompanied with caution against being perceived as manipulative, has the power to engage a viewer and make the mission seemingly more personal and intimate. As a

result, the advertising becomes even more successful when a clear picture of the impact

through photography pairs with a clear picture of the impact through statistics.

Print Advertisements

Charity Water relies heavily on print advertisements to attract future donors and supporters of

the mission. Across print ads, Charity Water uses elements that are relatable and instantly

recognizable to grab the attention of a viewer. For example, the two ads included on this

page capture a baby bottle and pasta, two common items that

are normalized in countries with access to safe water. Yet,

because of the stark contrast to the imagery that is expected

and common in many countries, each grabs the attention of the viewer and highlights the

depth of the problem being addressed. Regardless of one's life stage, they can quickly see

the harm that can come from contaminated water in a child's bottle and recognize the oddity

of seeing uncooked pasta noodles in a bowl. In this instance, Charity

Water's solution of finding "unusual and nonobvious solutions to a

problem" (Reinartz) serves as firm proof for its success. According to

Reinartz at the Harvard Business Review, "numerous laboratory

experiments have found that creative messages get more attention and

lead to positive attitudes about the products being marketed." Essentially, the unexpected

creative strategy behind these individual ads is what allows them to stand out in the non-

profit sector of advertising.

Social Media

Charity Water's social media feeds reflect the content seen across the entirety of the branding

in terms of photography, data, and storytelling. Content includes behind-the-scenes footage,

photography showing impact, supporter highlights, and collaborations with brands and
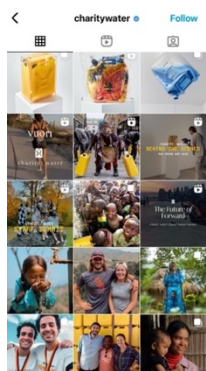
 events. The posts are interactive, almost always featuring a call-to-action to

show practical ways of getting involved in the cause. Some of the content

even features current donors or supporters, proving that relatable people

join the fight for water access. Anne Rees, a marketing manager, emphasizes

the importance of relatability by citing the "principles of persuasion by

Robert Cialdini" in stating, "advertising that showcases relatable situations, characters, and

values is more likely to appeal to consumers and persuade them to take action." Ultimately,

Charity Water's dedication to ensure that their advertising is relatable and approachable

increases the effectiveness of their efforts and draws more people to get involved.

Partnerships & Collaborations

Although statistics prove the impact of Charity Water, in a culture that is heavily shaped by

brands and influencer culture, it is crucial that non-profits partner with others to gain
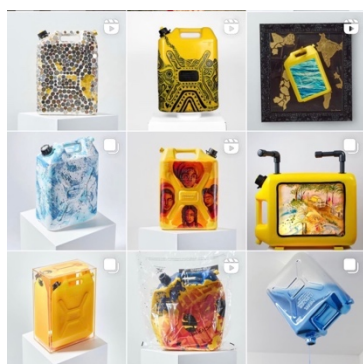
 credibility and influence. Charity Water currently partners with

companies such as IBM, Google, and Microsoft, and advertises

this connection, therefore gaining "access to pre-established

networks with extensive followers, loyal customers, and

dedicated brands" (Lynch). Like the current Vuori challenge on

Charity Water's social media, these partnerships are then promoted across platforms to create

interactive content that engages media consumers from both sides. Additionally, it's

important to note that Charity Water also hosts collaborations with people in the community,

such as artists in the recent London art fair. In this instance, artists were tasked with designing

recycled water cans to further promote the mission of Charity Water, therefore showing the

ways in which collaboration can bring the mission of a non-profit into unexpected spaces.

Kids and Family Advertising

As culture continues to shift away from standards and expectations of the past, children

continue to grow in household influence, making the younger demographic a valuable target

in advertising. Children have grown in buying power as the structure of families has changed,

ultimately gaining more influence in parental purchasing habits (Concordia). Since marketing

to this demographic has become oversaturated in terms of advertising, campaigns must

stand out, revolving around "trendsetters to give products status and create buzz"

(Concordia).

Lego + Crayola

The Lego Group is a widely known and celebrated toy company, based in Denmark, that is

known for their multi-colored, plastic bricks. Crayola produces creative supplies, most notably

crayons, for children on an international scale, seeking to promote the value of imagination

and originality. Over time, Lego and Crayola's unique and innovative advertising strategies

have paved the way for them to become international household names. Overall, Lego's

advertising strategy is modern and fresh, whereas Crayola's tends to be more traditional, relying on the reputation that was previously established. Although overall marketing tactics are relatively similar in purpose, each brand brings something different to the table to successfully portray their unique product.

Championing Children

Regardless of the medium, advertisements from both Crayola and Lego serve to champion and empower children everywhere. Within product advertising, both companies refer to children as kind, imaginative, creative, and present them in a light that celebrates their capabilities. Through extensive research, Virkam K. Jaswal from the National Library of Medicine discusses the trust that young children have in the testimony of adults, and the way in which they are quick to believe an adult before sticking to their own experiences. If a company is telling a child that they are capable and creative, a young child is likely to believe it. And if large-scale companies targeting children can make a child feel celebrated and valued, the brand is going to be significantly more appealing to both kids and families.

Inclusivity

For two companies that are dedicated to celebrating children, it is crucial that products and advertising reflect an effort to celebrate ALL children. According to Deloitte Insights, "it's imperative for brands to authentically reflect a range of backgrounds and experiences within their messaging if they expect to effectively connect with future customers." Both companies reflect efforts at inclusion in their advertising, with initiatives in place to represent children

from all backgrounds while also creating products that call attention to a greater need for

accessibility. For example, recently, Lego released Braille Bricks, a

product designed to create a space for all children to explore through

creativity. This new product is featured on social media channels and

celebrated through storytelling, therefore reaching children with a visual

impairment. Additionally, in 2020, Crayola released the Colors of the

World crayon pack, noted as the "most inclusive product line to date," mirroring diversity and

inclusion efforts (Crayola website). This release was accompanied by advertising to publicly

celebrate the new product, and as a result, Crayola gained the admiration of many. According

to Deloitte Insights, "57% of consumers are more loyal to brands

that commit to addressing social inequities." Not only do Crayola

and Lego want to create a brand that is attractive to kids, but a

brand that is attracted to parents, guardians, and society. Inclusive advertising based-off of

inclusive products allows each company to inspire kids from all different walks of life, allowing

creativity to radiate beyond the bounds of disability or race.

Print Ads

Both Lego and Crayola utilize print ad campaigns to emphasize their dedication to originality

and imagination in a creative and captivating manner. Both companies champion the

creativity of a child, a concept that is strong in their

print ads. After analyzing a sample of ads from each

company, it became evident that they often focus

on potential use of the product, often beyond what is expected. For example, in the Lego ads


pictured, the copy and imagery celebrate the young child's

originality and imagination, proving that the product can be used

to compliment a child's curiosity. Also, in the secondary image,

the designer chooses to recreate highly recognizable pieces of art with Legos to further

emphasize the opportunity for creativity with the individual blocks. Each of these ads focuses

on the child, but more importantly, on what the child can do with the product, therefore

appealing to the target market. Crayola ads embody similar characteristics, focusing on the

child above all, and from that point, illustrating both the quality and purpose of the product.

Social Media

Historically, the internet has not been seen as an ideal method for advertising to children, but

as technology continues to improve, emerging media forms on phones have grown to

become a highly productive way to reach kids (Concordia). Lego and Crayola's social media
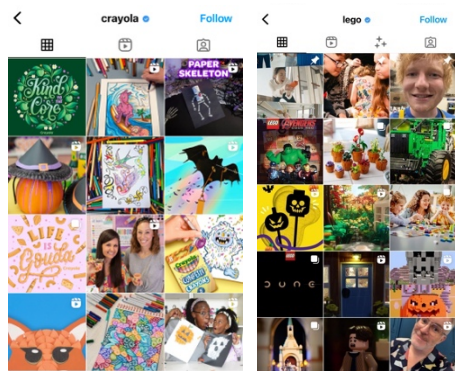
platforms both produce interactive content, designed to

engage both children and their families. Posts include

projects that were created with the product, animations of

the product, and content from real users. According to

Hootsuite Academy, a variety of cohesive content ensures

that a brand's story can be told effectively and consistently, therefore reflecting "the unique

perspective of your brand." Both Crayola and Lego emphasize this concept in their social

media platforms by including brand and mission-focused content.

Influencer Collaborations

Social media platforms and general content make it evident that both Lego and Crayola utilize influencer relationships "to get in front of their audiences and bring creative content to their followers" (Crayola Website). Often, influencers have dedicated supporters who are willing to follow most things they say. With this amount of buy-in, influencers have significant power over their followers, therefore proving the impact that influencer partnerships can have on a company. According to Forbes magazine, influencer marketing "can be an effective way to reach audiences and turn them into loyal customers." For example, in one of Lego's most recent posts, a video captures Ed Sheeran, a pop music artist, selling Lego bricks behind the counter in a company store. In this instance in particular, Lego uses Ed Sheeran to reach a different demographic, and as a result, gain exposure from all his fans as well.

Case Study of Business Models:

P.S. ARTS

Company Overview

P.S. Arts, or Public School Arts, was founded in 1991 by Dr. Paul Cummins in Los Angeles, California. A product of the Crossroads community foundation, P.S. Arts was created with financial assistance from Herb Alpert, a musician and philanthropist (P.S. Arts Website). In the time preceding its creation, Cummins and Alpert found themselves fixated on the effect of the gradual decrease in funding for the arts in local public schools. Most notably, it became clear that schools in lower-income areas with a greater percentage of minority students were unequally disadvantaged by the changes in local funding. Throughout the last 30 years, P.S.

Arts has grown to serve over 30,000 economically-disadvantaged students in the area,

striving to ensure equal access to a creative education for all children (P.S. Arts Website).

According to Grow Annenberg's analysis of P.S. Arts, the organization's holistic care methods

have drastically increased the quality of life for children all throughout the greater Los

Angeles area. It is evident that P.S. Arts is truly focused on every child's development and

growth, leading their programs to stand for more than just creativity. Jango Sircus, a former

board member, summarizes the heart behind P.S. Arts in one simple statement: "The arts are

such an integral part of a child's life—transformative, therapeutic, and joyful."

Mission Statement

The P.S. Arts website declares: "P.S. Arts is dedicated to advancing equity and opportunity for

children and youth by providing arts education in systemically under-resourced schools and

communities." On top of bringing an abundance of creative resources to underserved

communities, P.S. Arts utilizes their programs to promote equity in the education system. In

the opinion of the OECD, "the evidence shows that equity can go hand-in-hand with quality,"

therefore, emphasizing the impact of a lack of resources in disadvantaged communities, and

the great need for intentional programming to advocate for children who sit in the gap.

According to their website, P.S. Art stands for the values of community, equity, innovation,

and excellence. Striving for widespread opportunities for art education allows P.S. Arts to

create spaces where students can grow in confidence and belief in their capabilities, inside

and outside of the classroom.

Big Idea & Key Objectives

Everything that P.S. Arts does in the Los Angeles community is driven by their "big idea": a

mission to ensure that "every child in America has access to a high-quality arts education" (P.S.

Arts Website). To guarantee that the "big idea" remains the central mission of their work, P.S.

Arts focuses their efforts on student learning, effective teaching, an engaged community, and

a healthy climate (P.S. Arts Website). For example, effective teaching strategies are centered

around equity and inclusivity and student learning efforts are geared toward promoting a

connection between creativity and overall well-being. Plus, by designing multi-generational

experiences and opportunities, P.S. Arts successfully engages the local community, creating a

diverse and impactful environment for students. Each one of their objectives was strategically

designed to be adaptable to various communities and meet the needs of students in

different circumstances (P.S. Arts Website).

Demographic & Target Audience

As mentioned in the mission statement, P.S. Arts serves children in "systemically under-

resourced schools and communities" (P.S. Arts Website). Although the majority of the
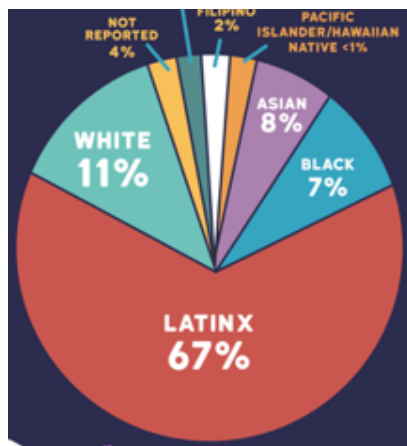
organization's programs are aimed to reach younger

children in public schools, community engagement events

allow for intergenerational involvement. Based on the

demographic information found in P.S. Arts' 2021-2022

annual report, it is evident that the majority of students

served are affiliated with minority groups.

Unique Value Proposition

P.S. Arts can be differentiated from competitors by the way that the programming fights for **equity through creativity**. According to the 2021-2022 annual report, P.S. Arts strives to "advance social justice by restoring arts education in public schools."

Community Impact

When discussing the community impact of P.S. Arts, it is crucial to consider the organization's growth statistics since its founding in 1991. According to the P.S. Arts Website, the organization "has grown from serving 285 students in one school to over 30,000 students in 90 schools." In addition to student impact, hundreds of teachers have received training to learn how to properly make space for creativity in their classrooms. The need for community impact in the arts in Los Angeles continues to grow each year. Currently, the creative economy in California is upheld by over 1.8 million employees, contributing around 14.9% of funding to the state's economy (Otis College). P.S. Arts is actively considering these statistics in their programming to ensure that decreasing arts budgets in public schools doesn't hinder the current success and prevalence of California's creatives.

Programs

P.S. Arts offers a variety of programs for the local community that can be grouped into 4 main categories: In-school programs, extended learning, community engagement, and educator development (P.S. Arts Website). Their efforts strategically extend outside of the classroom in order to gain support of the local community and include families and friends in creative

education opportunities. Due to the convenience and accessibility of the in-school program, it typically reaches the most students compared to the other programs.

Finances & Cost

In terms of cost, donors graciously supply P.S. Arts with financial support to ensure that P.S. Arts can continue to "offer free, subsidized, and fee-for-service programs based on school/organization eligibility and P.S. Arts' capacity" (P.S. Arts Website). Currently, according to the process listed on the website, interested schools can contact the organization via email or the listed application. Based on the location of P.S. Arts in the Los Angeles region, there are a few pre-approved districts that can request services based on a clear lack of resources and inadequate funding for the arts.

FREE ARTS NYC

Company Overview

Free Arts NYC, founded by Liz Hopfan in 1997, is a non-profit in New York City that celebrates the collaboration of art and mentorship for local students. Liz Hopfan, a former second grade teacher, created Free Arts NYC as a result of her first-hand experience in education and her belief that art has the potential to transform the life of a child. In recalling her own observations, Hopfan said, "I was moved by how the children opened up while engaging with the arts and volunteer mentors." Over the past 20 years, Free Arts NYC has successfully taken these two ideas and created spaces for underserved students to thrive. Free Arts NYC's

programs continue to grow exponentially each year for participants of all ages, allowing the

impact of the program to expand drastically throughout the city.

Mission Statement

The Mission Statement of Free Arts NYC is to "empower youth from underserved

communities through art and mentoring programs to develop their creativity, confidence and

skills to succeed" (Free Arts NYC Website). Similar to P.S. Arts, Free Arts NYC stands for so

much more than creativity alone. Their programs see creativity as a way to promote growth

and give opportunity to a wide variety of students in New York City. To Free Arts NYC, their

program has the potential to connect students to future careers, positive role models, and

problem-solving skills (Free Arts NYC Website).

Big Idea & Key Objectives

Free Arts NYC exists to empower youth through an approach consisting of 6 main parts:

Partner, Build, Ensure, Create, Create Access and Ignite (Free Arts NYC Website). To

understand the organization as a whole, it is crucial to have a baseline understanding of each

one of these components. In summary, Free Arts NYC's approach is to partner with schools in

appropriate communities, ensure that each child is paired with a mentor, create access to the

arts, build skills such as confidence and collaboration, create meaningful connections, and

ignite a creative spark (Free Arts NYC Website). Each part of Free Arts NYC's approach was

strategically designed to leave students with a newfound sense of hope for the future,

regardless of a child's circumstance or background.

Demographic & Target Audience

Free Arts NYC has opportunities for children of all ages with specific measures in place to continue to support students as they grow. This organization aims to reach teens as well as younger children who have been impacted by a lack of creative opportunities in their communities. The resources provided are published in languages ranging from Spanish to French to Arabic, to create an inclusive space for all learners in the community! (Free Arts Annual Report 2022).

Unique Value Proposition

Free Arts NYC relies on a one-to-one mentorship model, celebrating the power of relationships. According to the Blue Heart Foundation, "mentoring relationships provide underserved children with stable, caring, adult relationship they can depend on." In Free Arts NYC programming, each student is paired with a mentor who can connect them to opportunities in the industry, or simply encourage them in all areas of their life. Another unique aspect of Free Arts NYC is the way that the organization partners with artists in the city to create unique opportunities for students (Free Arts NYC Website). Not only are the lives of students deeply impacted through the program, but there is significant buy-in from the creative community that helps grow the reach of Free Arts NYC to an even wider demographic.

Community Impact

When reviewing the most recent statistics, the impact of Free Arts NYC on the local

community is undeniable. Currently, 32,000 children and their families are actively receiving

care, 18,000 volunteers dedicate their time to celebrating creativity in the lives of kids, and

100% of teen mentees are accepted into local high schools each year (Free Arts NYC

Website).

Programs

As mentioned previously, Free Arts NYC offers both a teen art program and a free arts day

program for local students. According to the Free Arts NYC website, the teen art program

focuses on values ranging from self-management to social skills, while the day program

focuses on qualities like confidence and meaningful participation. More specifically, the teen

program is focused on the fact that "the disparity of jobs and opportunities is evident in the

creative field," therefore striving to make "it an equitable space" (Free Arts NYC Website).

Both programs follow after the previously described mentorship model and strive to promote

positive life-long skills and habits.

Finances & Cost

Everything at Free Arts NYC is completely cost-free. Similar to P.S. Arts, the funding for Free

Arts NYC is the product of donors and local businesses in the community. Also, through

particular advertising and information on the site, it became evident that Free Arts NYC also

partners with events in the city to engage in other fundraising opportunities and gain

exposure.

MEALS ON WHEELS

Company Overview

Meals on Wheels began in 1954 through a handful of compassionate neighbors in

Philadelphia. From there, Meals on Wheels has grown to serve over 2.8 million seniors each

year in communities across the country (Meals on Wheels Website). According to the research

on the Meals on Wheels site, seniors, especially in the current economical climate, are

vulnerable due to rising costs and rates of inflation that do not accommodate a fixed income.

Ultimately, Meals on Wheels was designed to fight food insecurity for seniors, an issue that

leads 1 in 14 seniors to face hunger on a daily basis (Feeding America). Each day, in

communities across the nation, volunteers visit seniors in their homes to provide meals for the

day. Even though food accessibility is the largest concern addressed, Meals on Wheels'

programs provide social opportunities and a consistent way to check-in on senior wellbeing

(Meals on Wheels Website).

Mission Statement

The mission of Meals on Wheels America is to "empower local community programs to

improve the health and quality of life of the seniors they serve so that no one is left hungry or

isolated" (Meals on Wheels Website). Meals on Wheels believes in the power of a neighbor

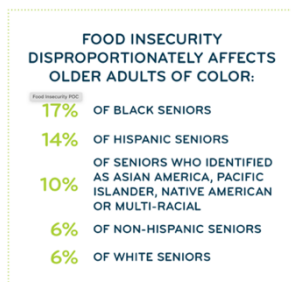and seeks to equip communities to effectively serve their most vulnerable members.

Big Idea & Key Objectives

When summarized, the "big idea" of Meals on Wheels is to create "an America in which all seniors live nourished lives with independence and dignity" (Meals on Wheels Website). Meals on Wheels goes beyond just providing the essentials, but aims to provide the essentials in a way that allows seniors to maintain their personal autonomy. When looking at the big picture, Meals on Wheels actively makes efforts to improve the health of seniors in their care, provide ways to allow them to experience greater security, and promote independence in the midst of aging (Meals on Wheels Website).

Demographic & Target Audience

Meals on Wheels is designed for adults ages 60 and over who are in lower socioeconomic positions. Participants in the Meals on Wheels program may be facing food insecurity or hunger as the result of various circumstances. Also, because "food insecurity disproportionately affects older adults of color," a large percent of seniors in the program identify with minority populations (Meals on Wheels Website).

FOOD INSECURITY DISPROPORTIONATELY AFFECTS OLDER ADULTS OF COLOR:

Food Insecurity POC
- 17% OF BLACK SENIORS
- 14% OF HISPANIC SENIORS
- 10% OF SENIORS WHO IDENTIFIED AS ASIAN AMERICA, PACIFIC ISLANDER, NATIVE AMERICAN OR MULTI-RACIAL
- 6% OF NON-HISPANIC SENIORS
- 6% OF WHITE SENIORS

Unique Value Proposition

Meals on Wheels delivers meals to seniors in their homes, eliminating a need for transportation and ensuring that the program is accessible for any senior who qualifies. According to the Meals on Wheels website, "it starts with a meal and enables us to deliver on

so much more that our aging neighbors need." Each week, volunteers show up for the seniors in their community, guaranteeing they are well fed and feel safe and loved in their homes.

Community Impact

Annually, Meals on Wheels serves 247 million meals to 2.8 million seniors across the nation (Meals on Wheels Website). Today, there are over 5,000 community programs in the United States, all working together to fight food insecurity. Local chapters and initiatives address specific problems in their region, all centered on prioritizing quality of life for the most vulnerable in their communities. The effect of meals on wheels is proven by statistics: 90% of seniors claim they feel better, 92% say it allows them to continue to live independently, and 87% believe the program makes them feel safer in their home (Meals on Wheels Website). Although food insecurity is the root issue, the Meals on Wheels program successfully addresses other needs, effectively improving the quality of life for seniors in communities everywhere.

Finances & Cost

Meals on Wheels is an accredited non-profit with government funding as well as local financial assistance. For the eligible seniors in the program, there is no charge for the daily services. For any seniors who may be able to afford it, some chapters including Meals on Wheels South Texas request a $3.00 donation per meal.

Historical Case Studies:

Case Study of the History of Children's Art

Since the beginning of creation, children's art has served as a vessel to better understand a child's emotional needs, while also providing valuable insight into history across the world. When considering the power of children's art, it is crucial to evaluate its origin, the psychological impact, the historical impact, and the effect on contemporary art in modern-day culture.

Regardless of the mediums and resources available, children's art has existed since the first few civilizations. From child handprints found in Tibet or small drawings found in Pompeii, these art forms can be utilized as a historical marker, allowing historians to learn more about the role and experience of children throughout history. Beginning in the first century, children across the world have produced drawings, paintings, and carvings on a variety of mediums ranging from manuscripts to walls within the home. According to Hodgson's analysis of the tie between children's art and history, "the archeological remains of children's activities, ranging from the remnants of craft projects to indicators of vandalism, have provided valuable insight into the lives of historical children." For many children, then and now, articulating deeper thoughts is often developmentally impossible, and therefore, "younger children can sometimes visually express more than they can through linguistic utterances" (Hodgson). Resultingly, the study of history and the emotional status of children across the globe is often enhanced via children's art, providing a perspective that is raw, authentic, and unfiltered.

Not only does children's art carry the ability to highly impact the viewer, but psychologically, spaces for a child to be creative can be both healing and renewing. According to many psychologists, drawings and art are of high value due to the idea that they "constitute emotive, visual testimony" (Hodgson). Not only do these art pieces provide valuable insight, but they serve as a child's "method of visual communication," sometimes even bridging the gap between traumatic events and justice (Hodgson). In her book, *The Art Therapy Source Book,* Cathy Malchiodi explains that "art can be particularly beneficial in circumstances where complex emotions need to be expressed." Despite the common belief that children's art carries less depth because of developmental progress, underlying themes and tones can be identified in even the simplest of lines and crayon strokes. For many children, art offers an opportunity to visualize their surroundings while "finding relief and resolution from grief and loss" (Malchiodi).

In addition to recreational art found throughout history and the present-day impact of art on emotions, historians have uncovered countless pieces of children's art from large-scale, detrimental events, such as the Holocaust, the Spanish War, or conflict in African countries. These pieces serve as "a powerful, first-hand, subjective, visual documentation of war," providing insight into the impact on the local children as well as their methods of processing

their trauma (Hodgson). To the left, a child's drawing is included from the Spanish War, depicting "panic and destruction," ultimately, carrying the opportunity to see the conflict through the eyes of a child. This illustration was drawn by Mauricio Collados Garcia, an 11-year-old at a French Refugee Camp during the Spanish

War. Drawings such as Garcia's clearly portray the power of a child's ability to create. Regardless of the direct context or detail in an image, a child's art has "enormous communicative potential…often providing insight into unquantifiable feelings or emotions" (Hodgson). Although the history of children's art is diverse in content, illustrations like the one above have the power to reflect the tie between children's art and emotion. Simple imagery of Mauricio running for "refuge" gives direct insight into a desire for safety and protection, therefore explaining the emotional toll of the conflict. Essentially, acknowledging children's war-time art is crucial in understanding the emotional power of art for a child, as well as the ways in which it provides a space for children to respond to things that may be difficult to communicate linguistically. This is a powerful example of the tie between children's art and emotion, a connection that is clear throughout history. Still today, art provides a creative vehicle for learning while also developmentally benefiting children of all ages.

Throughout the course of history, children's art has been dismissed by many, only seen as "a stepping-stone to refined adult work" (Gershon). Yet, as styles have developed further and culture has shifted in both the nineteenth and twentieth centuries, children's work began to be recognized by scholars as a symbol of "creative freedom" carrying "signs of vitality." As a dismissive mindset gradually shifted to a celebratory mindset, the influence of children's art and the acknowledgement of its influence on a child's development have become widespread. Today, children's art informs various aspects of contemporary art, both in meaning and style. By beginning to acknowledge the artistic abilities of a child, children have opportunities to receive recognition for their work, all while bringing a new perspective to the art world. According to an article by Bailey Ryan, "many modern artists created a new

aesthetic by adopting the style of children's art, focusing on simple lines and vibrant colors"
(Ryan). Children's art has the power to simplify complex ideas and notions, a concept that is
heavily desirable in contemporary art. The work of artists such as Frank Stella and Jean-Michel
Basquiat show "the balance between order and spontaneity" and use "a child-like chaotic
style," to produce playful, unique, and intriguing pieces. The linework, use of color, abstract
nature, and simplicity of children' art continually influences today's artists, showing the impact
of art in the life of a child and in the success of the art community.

Case Study of the History of Art Education in Schools

Starting with Benjamin Franklin in 1749, advocates and educators across the country
have sought to integrate creative programs in most learning institutions. Early on, drawing
"classes" were introduced at various primary schools, and gradually, parents and
professionals grew to realize the impact on both the economy and child development. Seen
as a "universal utility" (Whitford), many began to rally behind art education, yet "there was
little system or organization and much hit-or-miss method in these first attempts" (Whitford).
Beginning in the 1960s, educators began to redefine the meaning of art education,
"searching for meaningful" experiences that evoke "a sense of greater purpose than imitating
tradition or expressing whims" (Stankiewicz). Although many previously believed that art
education was just an additional part of the curriculum, the majority began to "recognize
wholeness in teaching students to appreciate the richness of visual arts" (Stankiewicz). Over
time, supplies improved in terms of "paper, paints, crayons, pencils, and brushes," providing
even more avenues for children to explore creative learning (Whitford). New mediums and

improved resources left a developing field subject to social expectations, creating an area of

education that's success is largely dependent on local investment and prioritization. To

analyze the history of art education in schools, it's crucial to consider its origin, the current

structure, and the projection for impact on future generations.

Over the last few centuries, art education has drastically changed for the better, and in

some moments, for the worse. According to Whitford, "art instruction has swung from one

extreme to another, and at the present time seems to be emphasizing applications to the

industry as it did in the early days when it was first introduced." Depending on the cultural

GRAPHIC HISTORY OF ART EDUCATION
IN THE PUBLIC SCHOOLS OF UNITED STATES
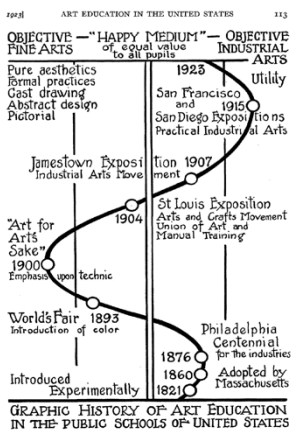
and social viewpoint of art's value, the projection of art education

is drastically different, and today, it leaves us in a society where

art is valued for practical purpose and less of an expressive

purpose. The chart to the left is intended to display the "trend of

art education in the United States since its introduction in 1812,"

with the center line reflecting the "happy medium" (Whitford).

Clearly, the line's proximity to the "happy medium" illustrates the ways in which art education

continually falls away from the core, leaving students with an experience based strictly on

application or strictly on aesthetics.

Despite the faults in the current system surrounding art education, the impact of art on

students of all levels is undeniable. For example, "students with high arts participation and

low socioeconomic status have a 4 percent dropout rate–five times lower than their low

socioeconomic status peers" (Americans for the Arts). Not only does art programming

provide a space for creativity, but it significantly improves a child's education. Art's impact

extends far beyond the bounds of classroom, leading to "increased self-confidence," "self-understanding," and "communication skills" (Swapp). When art is prioritized in academic contexts, children have boundless opportunities to succeed and create, facilitating crucial components of development and a holistic education.

Although the field of art education has experienced radical improvement throughout the last few centuries, a variety of systematic issues continue to prevent equal access and hinder the quality of the arts in learning environments. For example, according to Vaughn, an organization seeking to promote accessibility in the arts, "many think arts education is worthy, just not as worthy as the academic curriculum." When there is an evident lack of support in schools, it's extremely challenging to receive the amount of funding required for a flourishing arts program. As a result, many schools lack adequate funding, but most notably, "the decline of arts education has been felt most severely in low-performing, low-income schools" (Teach & Kids Learn). Essentially, not only does a lack of arts funding have an impact on the majority of school across the nation, but it has an even greater impact on underserved areas, leaving a gap in academic curriculum. Despite great improvement, the accessibility of art education continues to fluctuate throughout the nation, providing various opportunities for future growth within the field.

As the education system continues to grow and change, art education will inevitably follow suit. Regardless of new technology and resources, the future of art education is dependent on the "who, why, and what." According to Stankiewicz, "Who, why, and what are necessary and inseparable to fully defining art education—understanding student needs is the most important part; structure may change with technology but overall motivations will stay

the same." The logistics and funding of art education is not what makes the incredible impact, it's the motivation and heart behind every educator, organization, and advocate. Even as technology changes and priorities shift, the power of art education will persist and the definition of art education will continue to evolve.

Case Study of Nature in Art

Preceding mankind, nature has always been a significant part of the landscape that humans imagine when considering the beauty of the world around them. Regardless of geographic location, humans for generations have found themselves in awe of natural wonders, amazed by sunsets, flowers, oceans, mountain ranges, and small glimpses of creation in their local environments. It was to no one's surprise that nature gradually grew to have a dominant presence in all art mediums across the world. According to Iwniski, "The combination of art and nature allows people to explore the natural world, create more profound meaning for themselves, and connect people through understanding and viewing their artwork." Not only does nature serve as content for a significant portion of pieces, but it facilitates a connection to deeper meaning, often significant of cultural norms and social movements of the period.

Starting in the beginning, the mystery of nature and our lack of ability to control it led mankind in the earliest civilizations to attempt "to control nature…simply by drawing" (Sessions College). Pre-historic art in the form of cave paintings and sculpture almost always displays an aspect of creation, picturing reoccurring motifs such as the human body, bears, horses, dear, and other dominant species (Sessions College). The prevalence of nature across

the globe has led to "endless forms of inspiration," allowing nature and its beauty to directly

inform the artistic decisions of creators from all generations (Iwinski).

Some of the most renowned artists from the past and modern day are outwardly

expressive in explaining the impact of nature in their creative practice. According to Henry

Matisse, a French artist from the 20th century, "An artist must possess Nature. He must identify

himself with her rhythm, by efforts that will prepare the mastery which will later enable him to

express himself in his own language" (Steele). For artists like Matisse, nature is far more than a

point of inspiration, and rather, a factor that directly informs every part of the creative process.

The idea that nature translates to "expression" can be seen in artwork from all cultures and

countries, allowing for art to be a means of communication that surpasses any language.

Despite the prevalence of natural themes in art, the hidden impact of natural elements

and themes in a piece is often overlooked. According to the Huntington, artists "interact with

nature using multiple senses (including sight, hearing, touch, smell, and taste) and create

works of art that incorporate what they observe." Yet, even if an artist views the exact same

flower, their interpretation or inspiration may look drastically different. Essentially, despite

possible similarities in visuals, "each artist experiences nature differently, and these unique

experiences are reflected in their artwork" (Huntington). This theory has resulted in a plethora

of nature-based art, sometimes reflecting a similar subject, but likely carrying a different

meaning or purpose.

When considering the impact of nature in art, it is valuable to analyze the work of

renowned artists from current and previous eras. To start, Vincent Van Gogh, a household

name and a post-impressionist painter, exemplifies the power of nature in his work through

his subject matter and attention to detail. According to Iwinski, Van Gogh's work allows society to "understand nature in different forms," providing an avenue for a viewer to better understand nature through an artistic representation. Van Gogh's piece, "Irises," is a clear example of the way his work facilitates an understanding of nature, portraying the irises in a way that is "particularly impressive with the life-force of the flowers being almost tangible" (Steele). Additionally, Claude Monet, a French painter, is also recognized for the integration of natural elements in his work. According to Culture & Creativity, "Monet's flowers were one of the main focuses of his work for the latter 30 years of his life, perfectly illustrating what an immense influence the natural beauty around us can have on the imagination of an artist." Ultimately, the impact of creation in the imagination of an artist is undeniable, providing endless inspiration for pieces from all historical periods and movements, as well as those to come.

Today, modern artists continue to use natural elements from the world around them to create meaningful artwork. Painters like Kuanth, an illustrator from Singapore, utilize nature, and in his case, flowers, to unpack heavy and challenging problems in society. For example, in Kuanth's series "New World," he portrays a world outside of 2020 pandemic, showing a natural revival "with bizarre-looking plants in all forms and shapes, seemingly menacing, but full of hope" (Lansonneur). Modern culture demands depth, social change, and celebrates highly-impactful work, leaving today's artists with a challenge to create beautiful and profoundly deep pieces at the same time. The motif of nature in art is not an aspect that will be lost over time, but instead, one that will evolve and continue to be used as a vehicle to

discuss complex issues. As long as nature exists, artists across the globe will have an endless fount of inspiration to pull from.

Actions Taken:

Branding

Name

The name Wonder was selected with children and their communities at the forefront. In simplest terms, this name reflects a child's innate inclination toward wonder and creativity, and simultaneously, the value of imagination in the life of a child. Derived from Biblical scripture, this name calls attention to the beauty of creation and how the creativity of the Lord is evident in each one of His children.

Logotype

To best capture the mission of the brand and encompass the unique qualities of Wonder, a logotype serves as the brand's primary form of identification. To attract both an older and younger audience alike, the wordmark was intentionally designed to remain simple and legible. To ensure legibility and clarity, Hoglar, a sans-serif typeface with rounded forms and basic characters serves as the basis of the logotype. The baseline of the word is altered from letter to letter, creating slight inconsistencies that allow the mark to appear both dynamic and

playful. Despite the inconsistent baseline, the letterforms appear cohesive due to the slight

adjustments to a few of the letterforms. For example, the terminal of the w is extended to

almost "hug" the o, intended to portray the value of mentorship in Wonder's programming.

Similarly, the n is altered to appear as though it has a slight descender to emphasize the way

that Wonder values connection to enhance the experience of a child. Even though each

letterform is slightly different, this logotype represents how children from all backgrounds

and walks of life are welcomed into Wonder's programming, and despite their differences,

can come together under the banner of creativity.

Typography

Similar to the logotype, the typography chosen to represent Wonder was selected with the

purpose of maintaining legibility and clarity through each letterform. Hoglar, the same

typeface manipulated to produce Wonder's wordmark is used for headlines to promote

consistency and ensure hierarchy across collateral. A handwritten typeface is integrated

throughout the deliverables as well, adding a child-like touch to individual elements.

Secondly, the Urbane typography family is used for the sub-headlines, primary body copy,

and secondary typography. Urbane was chosen for its geometric qualities, making it a

practical choice for consistent use at a variety of scales. The typography utilized across

Wonder's branding appears clean and simple, yet legible, an irreplaceable quality when

children are the primary audience.

Color

Creative Cream #f9f6ef	Deep Sea Blue #3b328b	Sky Blue #269ebe	Passionate Pink #ef5d80	Sunshine Yellow #f7bd2a	Sunrise Orange #ee5727

When selecting a color palette to represent Wonder, it was crucial to consider a child: What

will make a child feel confident? Imaginative? Creative? Safe? Resultingly, each color was

selected to embody creativity, boldness, and energy, to appeal to a child and an overall

creative audience. Research into the psychology of color and the impact on younger

audiences directly informed the creation of Wonder's color palette.

Imagery + Secondary Elements

To enhance the child-like nature of the organization, a variety of secondary patterns are

utilized across Wonder's packaging, marketing materials, and other brand collateral.

Mirroring the simplicity of the logo, the secondary illustrations mostly consist of dynamic

shapes used at different sizes, colors, and orientations.

Also, student work is featured across brand materials to successfully tell the story of

Wonder and to honor each individual artist. Mostly, artwork is accompanied by a child's story,

proving to other kids and parents that there are people like them (age, racial background,

economic status) experiencing the power of creativity. Plus, to continue to show real impact,

photography of current students and mentors is used throughout branding materials as well.

Again, with the child at the forefront, the only images used are ones that a child would be

proud of, or ones that a parent would be proud to see of their child. Wonder exists to

champion and celebrate children, so resultingly, media is selected very carefully and reviewed to preserve the dignity and safety of every child.

Advertising

Print Ads

In creating an ad campaign to best embody Wonder, it was crucial to remain child-focused in the imagery as well as the headline. Referencing Wonder's slogan, "where every child is an artist," this campaign shows that the boundaries of creativity extend far beyond art, allowing creativity to produce dreamers, explorers, and creators. Each campaign tells a child's story, explaining how Wonder creates a space for students to explore their passions and interest. A simple call to action at the end of the body copy leads a viewer to learn more at Wonder's website.

Social Media

To remain child-focused, Wonder's social media captures the stories of children and their

mentors in the program. Accompanied by general organization updates and new products,

the information is relevant to each new family while also celebrating current artists in the

program and their artwork.
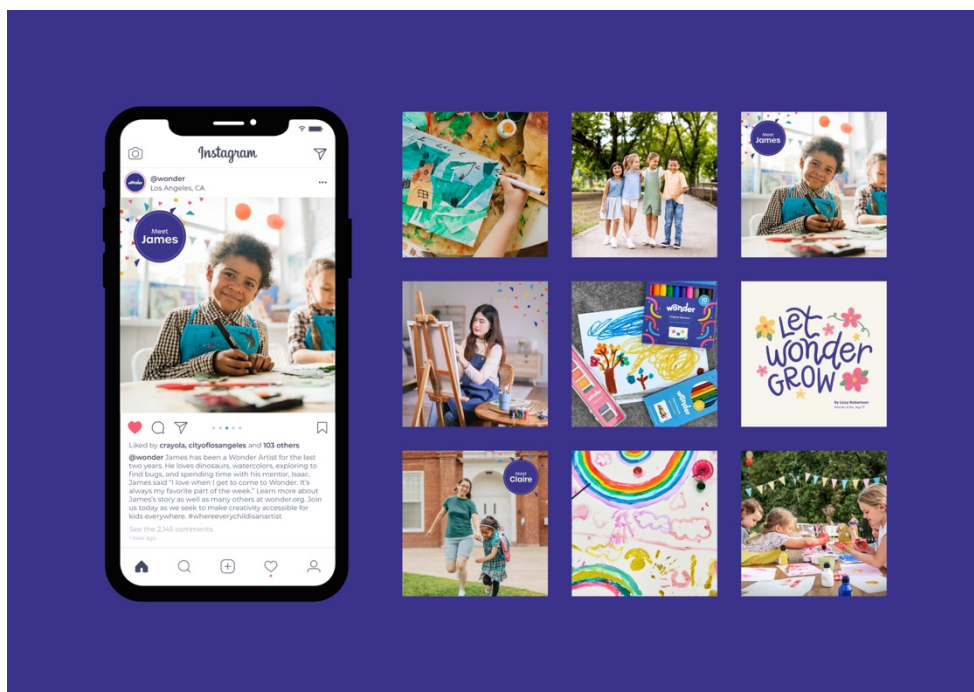
Pole Banners

Pole Banners provide a practical and simple solution to ensure that more families and

children hear about Wonder's offerings. For children with less involved parents, pole banners

offer an opportunity for kids to learn about the program on their daily walk to or from school.

Each banner will direct a viewer to the website where they can learn more about their

community-specific programming and how to get involved. Pole banners serve to attract both students as well as local artists to serve as mentors in the program.

Website

Wonder's websites serves the purpose of informing the local community, connecting parents to creative resources in the neighborhood, and sharing stories that speak to the impact of Wonder's programming. The site consists of a homepage with information about what Wonder is, a current stories page, and a page to connect parents to local programming. The website serves as a completely optional step, providing supplemental information and steps that aren't required to enter Wonder's programming. At Wonder, the staff and volunteers understand that not every family in an underserved community has access to a device or internet, for this reason, the website is strictly an additional feature for parents or students to learn more about Wonder and how to get involved.

Packaging

Creative Supplies

With the rising cost of creative supplies, many families can't afford to provide their children with even basic materials such as markers and paper. To create a space for students to explore creativity outside of Wonder's regular programming, each new student receives a "Wonder Welcome Bag." The outer bag features the Wonder slogan, "Where every child is an artist," as well as a tag that reads "We're so glad you're here." Inside the bag, each student will

find markers, colored pencils, scissors, watercolors, a sketchbook, and a sticker. Each

individual item honors a current Wonder Artist by featuring their picture, a piece of work

using the medium in the package, and a short quote about their favorite things to create. The

packages utilize different variations of Wonder's color palette as well as secondary elements

to create a playful and unique, yet cohesive family of products.

Publication

Quarterly Magazine

To reach current sponsors, new families, and local schools, Wonder publishes a quarterly magazine. This publication includes program updates, stories from current students and mentors, coloring pages, and information for prospective artists/their families. Each magazine features a current student on the front, putting names and faces to the impact that Wonder is having across the nation. The content inside varies based on issue and season, but children in the program are given opportunities to write stories and create art to be featured in the magazine.

Brand Features/Collateral

Trolley Design

One of the most unique attributes of Wonder is that it's a creative center on wheels that meets kids in the heart of their communities. Visually, it's important to show one of Wonder's "mobile trollies" to facilitate understanding of the program. Although each trolley design will be relatively similar for all areas across the country for the consistency, this design features a trolley specifically tailored for Santa Ana, California.

ID Card

Each child that joins Wonder's programming receives an ID Card. Wonder volunteers and staff members scan a child's ID card upon arrival to the trolley, tracking attendance and monitoring who is consistently a part of the programming. The ID Cards serve as one way to ensure that no child slips through the cracks.

Conclusion:

The power of creativity in the life of a child is truly undeniable, making access to creative

resources an issue that deserves attention. To create an experience that is truly designed for a

child, custom branding, marketing, advertising, collateral, and communication strategies are

essential. In the process of producing a successful creative non-profit, it was crucial to

research the history of art in schools and underserved communities, and from there, design

out of the need for a transformative program. Each design decision is directly informed by

research into the history of branding in similar companies, the history of advertising to the

family demographic, and current business models in the industry. By creating a cohesive and

well-researched product, Wonder has the power to meet children right where they're at,

providing a safe space for children to dream, imagine, and wonder.

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