

MARKETING AND BRANDING OF LEMONAID LIFE COACH

by

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ABSTRACT

In early 2017, the word “Adulthood” made it onto Merriam-Webster’s “Words We’re Watching” list. You’ve probably heard the term. Most likely in the phrase “adulthood is hard,” or “I’m not adulthood today.” Merriam-Webster defines it as, “To ‘adult’ is to behave like an adult, specifically to do the things— often mundane— that an adult is expected to do.” The challenge of adulthood has become a phenomenon, but does anyone know how to truly adult? As they prepare for graduation, college students are suddenly faced with the challenge of acting like adults. How can they navigate the limbo between young adult and true adult? What if there was a roadmap for young people to find their way into the adult realm? What if there was a website that taught the skills people need to graduate into adulthood?

This project involved the marketing and branding of an online learning platform for people to learn how to adult. This was accomplished by extensive research about educational companies with a web component. Competition and the existing market was evaluated. In addition, the historical foundations of art and design related to motion, light, video and web was researched. The final result included a website design, template for videos and posts, an advertising campaign as well as the branding and collateral of the company overall.

INTRODUCTION

In early 2017, the word “Adulthood” made it onto Merriam-Webster’s “Words We’re Watching” list. You’ve probably heard the term. Most likely in the phrase “adulthood is hard,” or “I’m not adulthood today.” Merriam-Webster defines it as, “To ‘adult’ is to behave like an adult, specifically to do the things— often mundane— that an adult is expected to do.” The challenge of adulthood has become a phenomenon, but does anyone know how to truly adult? As they prepare for graduation, college students are suddenly faced with the challenge of acting like adults. How can they navigate the limbo between young adult and true adult? What if there was a roadmap for young people to find their way into the adult realm? What if there was a website that taught the skills people need to graduate into adulthood?

THESIS STATEMENT

This project involved the marketing and branding of an online learning platform for people to learn how to adult. This was accomplished by extensive research about educational companies with a web component. Competition and the existing market was evaluated. In addition, the historical foundations of art and design related to motion, light, video and web was researched. The final result included a website design, template for videos and posts, an advertising campaign as well as the branding and collateral of the company overall.

METHODOLOGY

Descriptive research was conducted in order to bolster the quality of the product. This type of research, by definition, utilizes elements of both quantitative and qualitative research methodologies.

Books

Both online and traditional books were utilized to gather information. *E-Learning: Strategies for Delivering Knowledge in the Digital Age* by Marc Jeffrey Rosenburg, an internationally known expert in the world of training, organizational learning, eLearning, knowledge management and performance improvement, shared the definition of e-learning and explained the benefits of using this strategy. It also explored some of the potential issues that may be found as the industry gets off the ground.

An eBook titled *Training and Development* authored by George Green, who runs a UK-based training consultancy specializing in people and operations management, explained how such practices are used to give companies a competitive edge. It cited examples of dedication to employee training such as the US chain restaurant McDonald's Hamburger University that trains staff on company operations. It also listed the main aspects of a successful training program and defined both training and development.

History of Modern Art by H.H. Arnason, an American academic, administrator, author and art historian focusing on modern art, was utilized for information regarding the history of art as it relates to technology and information.

History of Symbols and Icons: Pre-History to the Computer Age, a book written by Rosemary Sasson and Albertine Gaur, experts in handwriting, calligraphy and typography, was referenced in regards to the history of symbolism, icons and other memory devices.

The book *Designing Brand Identity: an Essential Guide for the Whole Branding Team*, by Alina Wheeler, who has led brand initiatives for large financial services companies, consultancies, foundations and more, was consulted for information about branding a company, including logos, tag lines, web and more.

Graphic Design History: A Critical Guide, was written by Johanna Drucker & Emily McVarish, a Professor in the Department of Information Studies at UCLA, and an associate professor at California College of the Arts, respectively, was used as a reference for the history of letterforms.

Color: Messages and Meanings, authored by Leatrice Eiseman, was used to explore color theory and meanings. Leatrice Eiseman is a color specialist and executive director of the Pantone Color Institute. She has authored six books on color and has received an award from the Independent Publisher's Association.

Articles

Several articles were used to conduct research. "Strictly BUSINESS" by Reginald Stuart was a source that demonstrated the growth of online degree programs as used by universities. Stuart is a two-time winner of the Merit Award for Scholarly Achievement at the University of Prince Edward Island, a recipient of the Albert Corey prize, the MSVU Award for Research Excellence in 2004 and a Canadian-American Fulbright award in 2003. The article bought up

some of the potential issues with online platforms and stressed the importance of overcoming them as online learning becomes more competitive.

“Plugging in,” an article by Laura Bailey, a writer for Crain’s Detroit Business in 2002 shared that there is a growing market for e-learning platforms. It supplied statistics about the rising profitability of the market. The article stressed the importance of developing online training in order to remain competitive in the defined space.

Two historical articles, “The History of Training and Development,” via *allencomm.com*, and “Short History of Apprenticeships” via *TechnicalEducationMatters.org* were referenced about the history of training and development. *allencomm.com* is a corporate training website that helps the world’s leading brands expand the influence of their development efforts. *TechnicalEducationMatters.org* is a site that provides research on the history and present of technical and vocational training from different perspectives.

Two articles about the upcoming needs of Millennials as they enter the workforce were researched: “Here’s the Kind of Training Millennials Need to get Ahead in 2017,” found on *monster.com*, and “Millennials Struggle to Pass Life Skills 101” via *forbes.com*. *monster.com* is a site that helps people search for jobs, and *forbes.com* is a bi-weekly business magazine with 27 million unique visitors each month.

The use of focus enhancing drugs by Millennials was explored in the article “Use of ADHD Drugs Increasing Rapidly Among US Adults,” from *livescience.com*.

An article on *techcrunch.com* titled *Smart Education: How Lynda.com Hit \$70M In Revenue Without A Penny From Investors* posted by Rip Empson, a Senior Associate at Morgenthaler Ventures and Canvas Venture Fund, was reviewed to understand the success of competition websites.

How Successful Companies are Marketing Themselves Today by Sonja Jefferson, a Content Marketing and Business Development specialist, and founder of Valuable Content in 1999, was used as well as Forbes' article *Proven Ways to Market Your Website*. In addition, ThoughtCo's article *Ways to Market Your School* by Stacy Jagodowski provided information about the marketing of educational businesses and institutions. Stacy Jagodowski is the Director of Marketing and Communications for Milken Schools and has worked in independent schools for over 15 years.

Millennial Pink is the Unofficial color of 2017 That no Brand Can Afford to Ignore, by Betsey Mikel shared information about trending colors. Betsey Mikel is the owner of the content consultancy, Aveck and has a journalism degree from the University of Missouri, Columbia.

Interviews

An interview with Connie Malamed, the author of *Visual Design Solutions: Principles and Creative Inspiration for Learning Professionals* was utilized. The interview was conducted by *elearninginterviews.com*. In it, Malamed shares her secrets to success in connecting with people in different learning situations. Malamed is the creator of Connie Malamed Consulting and has written two books and published a mobile reference app for Instructional Designers.

A second interview that was utilized was with Dr. Peter Norvig, the Director of Research at Google Inc. This information was collected by The Observatory on Borderless Higher Education by Alex Katsomitros in 2011. Norvig discussed the drawbacks and the benefits of e-learning situations versus in-person learning.

The third interview that was collected was from elearningmag.org. In the interview with Karl Kapp, the author of six books and professor at the Bloomsbury University's Institute for Interactive Technologies, Kapp spoke about the "gamification" of learning and different approaches to challenging learners and keeping their attention.

A question and answer platform, quora.com, was used to gain insight on the marketing of an educational web platform. The information was provided by Content Marketing head at Referral Candy and Hello Candy bar, and co-founder of Break Dance Decoded, Ong Si Quan.

Surveys

Survey information was provided by Gallup. Statistics about the opinions of business leaders and chief academic officers were collected and analyzed. Surveys about color were collected from ShermanWilliams press releases in 2017.

Observations

In everyday observation, attention was paid to the opinions of college students and recent graduates as they take on adulthood. A phenomenological journal of common comments on adulting, struggles with problems unique to adults and related issues was maintained.

RESEARCH RESULTS

The conducted research resulted in an invaluable insight into the history, present and future of training and development. It also demonstrated the opportunities for a brand dedicated to training this specific target market in the skills they lack. The research also provided information about advertising, business models and design considerations when creating a brand in this market.

Background Information

The history of Training and Development began with apprenticeships which were born in Britain in the Middle Ages. Strict rules about the duration of the apprenticeship and the number of apprentices a master was limited to were set in place. Apprentices were not always contracted by choice, and were bound by indentures, or legally binding contracts. There were around 171,000 apprentices in Britain in 1968, which would decline significantly to only 34,500 in 1990. This decline was due to questions of keeping pace with the industrial revolution, the presence of standards and the fact that women were excluded from apprenticeships. After 1960, it was technical education that caused a massive hit to the prevalence of apprenticeships. This paired with the decreased demand for products and services processed by apprenticeship-type work. (“Short History of Apprenticeships”).

The Industrial Revolution produced its fair share of career-building education with factory schools. In 1972, R. Hoe and Company, a New York printing press, created the first school system specifically to train machinists. By 1910, American psychologist Dr. J.L. Moreno was developing roleplaying techniques and psychodrama as job training. These techniques, however, would not be used widespread for another two decades. (“The History of Training and Development Infographic”).

In 1917, the first World War increased the demand for quick training both for the armed forces as well as those working to produce materials or strategy in support of the war effort. Charles R. Allen created the “Show, Tell, Do and Check” method of training for shipyard workers. This is a method in which a master walks trainees through a complex process in the most efficient manner possible. This method also allowed for feedback from trainees (“The History of Training and Development Infographic”).

After the United States entered World War 2 in 1941, the government created Job Instruction Training. This system was an on-the-job technique with demonstrations of each step required, followed by evaluation and feedback. One year later, the American Society of Training Directors was created. It is now known as the Association for Talent Development (“The History of Training and Development Infographic”).

In the 1950’s and 1960’s, the Instructional System Design was created. This system focused on individual instruction and broke learning into small steps with evaluation at the end. With the development of computers, virtual reality would begin to come into question as a

possible mode for instruction. This was seen with the development of University of Illinois' computerized PLATO system ("Short History of Apprenticeships").

By the late 1990's people began to realize that computerized learning on its own was not enough, and learning became a more blended experience with elearning bolstered with past techniques. In the 2000's social networks begin to be taken advantage of for learning purposes. ("The History of Training and Development Infographic").

In the 1940s through 50s, there was the phenomenon of social guidance films. Film projectors were donated to high schools across the country by the US Military.

"The role of guidance films in this mission was to dramatically show students how to get along with each other, so that, regardless of academic or career goals, they would grow up to be well-adjusted adults" (Boule 12).

These classic black and white films taught young people about etiquette, sex, relationships, nationalism, race, mental health and more. They often featured short skits of people the same age as the projected audience with a voiceover that interjected advice for how to handle situations in daily life. This approach was especially successful because,

"Students were no longer told what to do, they were shown— and not by teachers, but by other young people. For the first time in the history of public education, teenagers watched moving images of themselves being popular and unpopular, going steady, dying in car crashes, fighting with their parents, and having unwanted pregnancies" (Boule 7).

Target Market

The target market for online education platforms ranges in age depending on need. Computers were widely used in classrooms by the early 1980s. Online remedial classes are offered for students in elementary school. Contact with online education is continued when people reach driving age and come into contact with DMV tutorials. It is used again when adults are newly employed and receive online training for a new job. Throughout their lives, people are continually exposed to online education platforms, in addition to the plethora of information they receive each day on mobile phones, social media and other internet sources. As for the people who require this type of training, young adults (currently the Millennial generation), are making the transition from child to adult. In all occurrences of training platforms being used, there is a transition period. When moving from one grade to the next, when learning to drive and when beginning a new job. Young adults are approaching one of the biggest life transitions they will experience.

Income level of this age group is varied due to where they are located within the transition. At the beginning of the transition, people may be in school or otherwise unemployed. Towards the end of their transition into adulthood, they are likely to be in an entry-level position earning a median of \$50,000 annually with a Bachelor's degree and a median of \$25,000 for those who did not complete high school (Annual Earnings of Young Adults).

Millennials succeed in structured education, 33% of 25-29 year olds have graduated from four-year colleges and 90% from high school, a record all-time high. The prevalence of focus enhancing drugs like Ritalin and Adderall has also increased. Between 2008 and 2012, the use of Adderall by adults skyrocketed by 53% (Gholipour). While Millennials are drugging themselves

to succeed in school, they aren't doing much to learn basic life skills. Forbes reports that most Millennials on the road don't know how to check tire pressure. They know a lot less than previous generations about sewing, basic repairs and how to navigate without the use of GPS technology. Most blame the prevalence of technology because young people don't need to learn anything if they can just "Google it" at any second (Howe). However, as young people graduate high school and college and begin their adult lives, they are beginning to realize how many skills they lack.

Marketing and Promotion

For the marketing and promotion of online learning platforms, a few similar businesses in the same market were analyzed: Quora, Lynda and IDEOU. Quora is an online learning platform but in a question and answer format. An article on Quora about its own marketing as a startup cited focusing on a community of smart and educated people as reason for part of the success in providing quality information. This site relies on their consumers to create content, so intellectuals must be targeted in order to promote intelligent content. The company also leveraged the founders' existing social network to promote anticipation for the release of the site. They also utilized the networks of celebrities and professionals and tapped into partnerships with media companies and social influencers. ("How Did Quora Market Themselves in the Beginning"). In a similar way, the paid online learning website Lynda partners with companies that supplement their content such as Disney, almost all of the Ivy League schools, Time Warner, Sony and more. (Empson).

There are a few things that online companies can do to market themselves: keeping marketing online, providing valuable content with a clear message and providing information that is of use to buyers. (“How Successful Companies Are Marketing Themselves Today”).

It is recommended that the best way to market a web platform is to utilize digital advertising such as Facebook, Youtube, Email and other social media (Pozin).

Design Considerations

Technology in Art and Design

The first image that may come to mind when most people picture “art,” are renaissance-era still-lives, landscapes and ancient Greek marble sculptures. However, this barely scrapes the top of what is art. One of the recently more prominent approaches is art motivated and created by technology. One of the first artists to really break into the world of technologically-motivated art was Laszlo Moholy-Nagy, born in Hungary in 1895. “By 1921 his interests began to focus on elements that dominated his creative expression for the rest of his life—light, space, and motion. He explored transparent and malleable materials, the possibilities of abstract photography and the cinema” (Arnason 326). In a time before film, Moholy-Nagy, experimented with light and different materials to create what he called “light modulators,” (Arnason 326).

Lucas Samaras, a Greek artist born in 1936, is widely known for his textural sculptures, but also used the technology of mirrors to distort photography. “...his experiments in optical illusion have led him to a series of what he calls photo-transformations in which his own image; placed within a his familiar environment, is translated into monstrous or gruesome forms...” (Arnason 645). Technology enables Samaras to change or enhance the true environment to fit the image he wants.

Although a few artists had begun to dabble in light and photography, this style didn't take off until later.

“The arts of light and motion proliferated a number of new artists’ organizations and manifestoes during the late 1950s and 1960s. In 1955, in connection with the exhibition, “Movement,” at the Denise René Gallery in Paris, Victor Vasarely, the pioneer of contemporary French optical paintings, issued his Yellow Manifesto, outlining his theories of perception and color. Bruno Munari (b. 1907), who was producing kinetic works in Italy as early as 1933, was also an important theoretician” (Arnason 668).

One of the more significant artists of light and technology was Otto Piene, a German artist born in 1928. In 1965, Piene was commissioned to create a lighting system for the City Opera House in Bonn. The result was an elaborate system of chandeliers and bulbs which moved, faded and brightened in coordination with the stage lights. “This is a brilliant illustration of new possibilities for theater or institutional lighting, not only beautiful in its effected but also, apparently, highly efficient in its function.” (Arnason 668). The functionality in addition to the pure visual aesthetic is notable as it connects to design, which must provide form as well as function.

The light piece created for the City Opera House was far from the first time that visuals functioned more than beauty. In fact, some of the earliest work to be considered art was cave paintings such as the *Hall of Bulls* in the Lascaux Caves in France. These cave paintings date back to 17,000 years, BP. The paintings are similar in their style and purpose to what we today

consider icons. “An icon (or ikon), according to the Oxford Companion to the English Language, is a 16th century term derived through Latin from the Greek eikon meaning likeness or image” (Gaur 63). Iconography is what early hieroglyphic written languages were based on. Each letter represented a word that began with that sound, and letterforms evolved from there. “Iconography supports memory. Whether in the form of simple line drawings or pictorial representations, single or narrative, iconographic images are meant to store a particular information so as to aid the memory of those who will eventually make use of it” (Gaur 17). Because pictorial icons are natural memory aids, they have endured time for both phonetic and ideographic writing systems.

Informational Art

In regard to modern art, symbols are being used more than ever. A prominent example of this is conceptual art. In this situation, it is not the object that is the art, but what it stands for. This parallels the fact that images of objects in Egyptian hieroglyphics turned to Greek letters came to represent letters and sounds rather than the original object the icon depicted (Drucker and McVarish 10). This relates to Conceptualism that was most notably explored by French-American artist Marcel Duchamp who was born in 1887. “In fact his most important concept was that a work of art is essentially the idea of the artist rather than the physical object...” (Arnason 703).

Beyond conceptual art was art that even provided information. This, and all types of conceptual art call upon the viewer (intentionally or otherwise) to consider the idea behind the piece and try to understand the information the piece provides or does not. In the case of

Duchamp, many critics noted that the readymades failed to provide new information. His work was not an example of talented craftsmanship and did not show anything most people had not seen before. In defense of Duchamp, it was the idea behind the object being art that was the original thought. An example of conceptual art that literally provided information to the public was German artist Hans Haacke (b. 1936), who "... organized such conceptual exhibitions as the "Information Show" of 1970. Visitors to the Museum of Modern Art were asked their opinions on current sociopolitical issues. The answers were tabulated and posted daily" (Arnason 704).

Other works played in the space between Duchamp's readymades that were perceived to provide no information and Haacke's work that appears to do exactly that. A piece within the same Conceptualism movement was American artist Joseph Kosuth's (b. 1945) *One and Three Chairs*, produced in 1965. This piece consisted of a chair, a photo of a chair, and an enlarged dictionary definition of the word "chair." This piece not only provided information about what is a chair, but also incited thought within the viewers about what truly is a chair.

A much earlier but similar work is Belgian surrealist artist René Magritte's (b. 1898) painting, "entitled *The Treachery (or Perfidy) of Images*, 1929-29. It portrays a briar pipe so meticulously that it might serve as a tobacconist's trademark. Beneath, rendered with comparable precision, is the legend *Ceci n'est pas une pipe* (This is not a pipe)" (Arnason 371). This piece not only provides the viewer with an icon, or representative symbol, of a pipe, but provides information about the icon. This information reassures the viewer that what they are seeing is not a pipe, but only a painting of a pipe.

Color Usage

Competitive use and preferences of the target market were considered when researching colors. An interesting find was the color “Millennial Pink.” This is a color that the millennial generation appears to be very receptive to. It is a pink with the blue hues taken out of it, similar to rose gold. (Mikel). Although this color seems more attractive to a female audience, stereotypes are beginning to play less and less of a role in color choice.

“Stereotypically, during infant and toddler years, pink is for girls and blue for boys. But as they grow older, especially with the usage of more vibrant pinks and blues in sports equipment and video games, there is far more opportunity for gender-specific colors to co-mingle” (Eiseman, 73).

Pink with the absence of blue may be trending with Millennials, but a deep blue evokes credibility, authority, reliability, introspection and is proven to aid concentration and clarify thought. (Eiseman 35). Other trending colors for this generation include energetic green and classic black (Mikel). A color found to increase memory was dark blue.

Website Design

As far as web design is concerned, it is important to use a format that is flexible to adapt to all current and future screen sizes whilst maintaining a clear familial relationship between them. Also important to keep in mind is the environment in which people will be using each platform, the distractions and the essentials they may be trying to reach. It is necessary to use web fonts in order to preserve legibility. (Wheeler 73).

Brand Naming

Naming a brand is just as important as developing a visual identity. The right name should be meaningful on a deep level yet easy to remember. It helps to have a name that is easy to extend into subsidiary brands, can be trademarked and lends itself to a visual. A name must always have a positive connotation to all cultures in order to be well-received. Types of names include names of founders, descriptors, combinations of words, words with intentional spelling errors, acronyms and metaphors. (Wheeler 23).

Tag Lines

Tag lines are helpful sentences that tend to be paired with the logo and name of the brand. In order to be easily remembered and understood, they must be short, different from the competition, be able to be displayed in a small font size and evoke positive and relevant emotions. Common types of tag lines include commands, descriptions, positioning of the company, a question or just expressers of the business category (Wheeler 25).

Role of Video in Web-Based Brands

Video tends to be very helpful, especially in web-based brands. “The masses want videos. YouTube is the second most utilized search engine on the planet, and brands have created their own channels that function as well-curated playlists” (Wheeler 78). In these videos, the goal is to simplify information with stories or animation. The brand voice must always show through, even in non-branded environments like Facebook (Wheeler).

ACTIONS TAKEN

Based on the results from the research, a number of design projects were executed including a brand identity and collateral, online advertising, print and outdoor advertising, a website and app. A copy guide for the brand was also executed and included a brand manifesto, mission statement and general tonality rules.

Brand Identity

Naming

The name LemonAid was based off of the proverbial phrase, “When life hands you lemons, make lemonade.” The phrase was coined by Christian anarchist writer Elbert Hubbard in a 1915 obituary. The phrase aims to encourage an optimistic attitude in the face of adversity. The symbol “lemons,” due to their sour taste suggest difficulty in life, while lemonade is a sweet drink despite being based from the sour fruit. This parallels the struggle that young adults face as they approach full adulthood. Altering the word “lemonade” to “lemonAid” calls upon the proverb while suggesting that the brand is the aid that helps people deal with the “lemons” they are dealt. The “Aid” is capitalized to draw attention to the alteration and to help the consumer understand that LemonAid is what is needed to change lemons into lemonade.

Colors

The brand, based off of the social hygiene films of the mid-twentieth century, took inspiration from colors commonly used in the time period. The primary color palette consists of a mustard yellow, navy blue and turquoise. The yellow is iconic of the time period and also brings to mind an image of lemonade which is a cornerstone symbol of the brand. Navy blue is a

common color used in university colors and research revealed that it increases retention. Turquoise was also chosen for this reason but provides a bright contrast to the duller colors chosen. It also includes a slate grey and sand white which give a faded retro feel but retain their neutrality. The secondary color palette brings in a brighter yellow, similar to a lemon cream frosting, as well as a soft red to bring in a motivational feel. Pure black and white were also used in order to bring sharpness into the palette.

Typography

Three main typefaces were selected for the brand. The font Kinescope was utilized for “LemonAid” in the logo. This 1940s-style brush script was designed by Mark Simonson Studio and was inspired by hand-lettered titles from the Fleischer Brothers’ Superman cartoons. Using a script makes the brand more friendly and approachable due to the hand-drawn quality and soft curves. In order to contrast this, the font family Refrigerator Deluxe was selected. This typeface was used in the logo as well as other parts of the brand due to its great legibility. This typeface was also designed by the Mark Simonson Studio and has a bit of a more modern feel. It was inspired by the generic block-style lettering found in the mid-20th century. All four weights of this family were used throughout the brand for the logo, buttons, headers, emphasis, etc. The typeface selected for the main body copy was Helvetica. This is a widely-known sans-serif typeface that is often used when teaching children the alphabet due to its simplicity. It was designed by Max Miedinger and Eduard Hoffman in 1957. It has become the hallmark of the International Typographic Style of the 1950s and ‘60s.

Logo

The logo can be broken into a symbol as well as a purely typographic solution. The symbol is based upon badge iconography and logos that were common in the mid 1900s. A common shape in this type of solution is the diamond. This shape was used to form the top of a graduation cap. The graduation cap symbol was chosen because the target market for the brand is recent high school and college graduates, and the mortarboard is representative of achievement and wisdom. The diamond shape points upwards and outwards so symbolize the moment that occurs when one becomes more wise. The tassel from the mortarboard was transformed into a leaf shape in order to simplify the silhouette as well as to mimic the leaves that grow on lemon trees. The shape of the bottom of the cap was kept rounded in a shape similar to that of lemons. The type within the top of the logo is what can be separated from the symbol in order to create the purely typographic solution. It was decided that the logo may be used in two different ways in order to be flexible for a variety of formats. In the symbol style, the type is small enough that it serves as rules or basic shapes and does not necessarily have to be legible. In cases which the decorative type must be legible, the type may be separated from the remaining shapes of the symbol. What is left is a straight line of type that spells out “LemonAid” the friendly typeface Kinescope. It is surrounded with arcing type “est 2018” and “life coach.” The date is iconic of badge symbol icons and gives the brand a touch of retro, mixed with modernity due to the recent date of founding. The decision to include this date, although it is recent, points to the sarcastic nature of the brand voice. “Life coach” helps explain the brand’s purpose. The two arc around the name of the brand in an oblong shape similar to that of a lemon.

Photography

Photography for the brand is in the black and white style of the mid 20th century. The photos depict scenes from this era, but modern-day elements, like cellphones and tablets, are also allowed when necessary.

Iconography

Iconography was born from the thick lines of the logo. They were kept simple with outlines in order to differentiate them from the main icon of the brand. Their sturdy appearance is also gives a feeling of comfort and home. Icons are often shown on a light colored background in order to add to this significant feel, but is removed at small sizes in order to retain legibility. The icons hold some elements of detail, as is common with iconography of the time as well as the brand's logo, but extras are kept minimal for the sake of legibility and precision.

Collateral

The stationery package retains the retro feel of the brand with alignment and spacing inspired by menu designs of the era. The front of the letterhead holds a place for negative space on the left column beneath the typographic logo and information. This negative space allows the reader's eye to rest from whatever information is typed in the copy column. The logo is shown in its typographic state because this form is less illustrative and therefore more formal. The contact information is held in brackets that are taken from the bottom shape of the logo symbol. These elements are shown in color in order to differentiate them from the information in the letter. The logo is shown in the darkest navy color to give it the lowest hierarchy. The contact information is shown in a brighter blue to give it a higher place in the hierarchy. Yellow is used for the brackets

in order to contrast and bring attention to the information it contains. At the bottom of the column, the brand's tagline "seeds of knowledge" can be found. This is placed at the bottom to anchor the page as well as to give a feeling of discovering a seed. This type is shown in yellow to demonstrate the fun quality as well as to make it slightly harder to find against the color of the paper, which makes discovering it even more special. The paper selected is a creamy off-white used in the rest of the brand. This was chosen in order to give a vintage feel as well as to be slightly more friendly than a stark white. The back of the letterhead contains the brand manifesto. The brand is all about education and sharing wisdom so it is appropriate that the letterhead communicates with the reader here.

Advertising

The print advertisement opens with the headline "Are you stupid?" This really grabs the reader's attention. Then, the copy delves into a relatable stream of consciousness that explains the stress that young people often have. As the copy gets more frantic, so does the placement of the words. This is demonstrated through still of the type as well as alignment and scale. The arrangement returns to its organized state when the copy becomes calm again with the introduction of the brand. The last two lines are shown in bold and color in order to reinforce the last statement "In fact, we won't ever tell you what to do. But we will tell you how." The website link is shown at the bottom of the page for a simple call to action. The logo is shown in the top right corner to reinforce the brand presence. The type has a background of color that is reminiscent of collage of the grunge movement. This style is appropriate to reflect the aggression and emotion felt throughout the storyline. The background of the ad is a retro photo that relates to the storyline of the copy. The photography gives the retro feel of the brand and gives the

consumer a sense of the brand without seeing the logo or brand name. The photo is modernized with an overlay of one of red which adds to the aggressive feel of the storyline.

The outdoor and online campaign uses a similar structure to the print advertisement, but uses much shorter copy due to limited space and attention span on these platforms. These ads point out something that a young adult may be confused about, and tells them that if they need help understanding this subject, that they could use the help of LemonAid. In order to retain the feeling of a campaign and brand voice, the photography style and copy structure remains the same, with different photos depending on topic and different color overlays that merge best with the feel of the subject of the copy.

Web Design

The website design utilizes the same photography-with-overlay style as seen in the advertisements, and the logo is prevalent on the header of the page. This way, any consumer who finds the site from the ads will know that they have reached the correct website. The site opens with an invitation to subscribe to the service. This is the most important element in the hierarchy because this is the goal for the service. Then, the site goes into an explanation of the service with another indication to subscribe. The header of the site contains popular links in order to organize the large amount of content available. The header also contains a search bar which will allow anyone looking for something specific to find it quickly. The site then breaks into popular categories found in the site's library with photography that visualizes the topic. The next section of the site explains some of the benefits of the service with iconography to easily sum up the thought. Next, is a new section that users can explore and keep up-to-date with education related

news that is relevant to them. The footer contains the typographic logo as well as some quick navigation links.

If the consumer decides to select the subscribe button available in the top bar or elsewhere on the site, a popup of the service comes up. A black blurred overlay covers the site in order to help the user focus on the information being presented. The type at the top of the page reminds the user that the first month of their service is free, which entices them to make a purchase. There are two categories of subscription and the benefits to each are explained with icons and a short description.

The video page of the site is dominated by a video that takes up the width of the screen. This allows for the best viewing experience. Below the video is information about the specific topic and there is an area for viewers to interact and make comments on the video. On the right column, suggested videos appear that are related to topics the viewer has shown interest in. This keeps the viewer watching.

App Design

The design of the app is kept similar to the website in order to be consistent. Upon first login, the app asks for the login information on a blue page. This bright color was selected as a lively first impression that makes the user excited about the upcoming experience. The categories of topics take up the width of the screen to increase legibility. The same photography with color overlay is utilized and the header contains a search bar for easiest access. The personal backpack page allows the user to add a profile photo as well as manage their likes and comments on videos. The backpack also contains saved videos. This is useful for tutorials they may want to review again or save to watch at a later time. The video page on the app is similar to that on the

website but the video itself takes up the entire width of the screen. The search page shows the results of an inquiry. These videos are also displayed at the width of the screen, with the bold title below and the timestamp of the film in the righthand corner to give the best possible idea of the video's content. The frame of the app always contains a navigation bar with iconography at the bottom of the page. This allows users to quickly move from page to page and find the content they are looking for.

Copy Guide

Manifesto

The first segment of the copy guide is the brand manifesto. It explains the positioning and intent of the brand and gives a peek into the tone of voice. The manifesto opens with a reference to the saying "when life gives you lemons, make lemonade." It continues this idea with the proposal that the brand can help people with the difficult situations life brings them. It closes with one of the brand's core ideas: that they are the helping hand that gives people the capability to adult on their own.

Mission Statement

The mission is explained in two parts: the overarching statement and the qualifying elements that explain how and why the mission is pursued. The mission "We plant the foundation for success," references the lemon tree as well as the growth that occurs when people use the program. The word foundation suggests the idea that LemonAid is only the beginning, but they set up the consumer for the best possible outcome, and they run with it. Success is a key word in the mission statement because it can be defined in different ways for every person.

LemonAid is not trying to give a blanket education, but wishes to provide people with information that is customized to their needs and help them with their personal goals.

“Where old meets new,” explains the inspiration for the brand and its beginnings with the educational social guidance films of the mid 20th century. This element is important to the brand because they aim to stay true to their roots and purpose, while adding on useful modern elements.

The second statement, “By putting youth first,” reminds the brand that their consumers are the most important element. The work of the brand is reflective of the needs of the youth and needs to be adaptable as the target market develops and changes.

“With a fresh approach,” defines a bit of the tone of the brand. It means that learning does not have to be dry, but is best when it is anything but.

The last statement, “To secure a superior future,” is the definition of the core purpose for the brand’s mission. It explains the motivation behind all their efforts.

Tonality

The tonality guide is an explanation of the personality of the brand. This is necessary for any copywriter to be able to pick up the brand and speak in its voice when creating new communications. The guide contains four adjectives with detail and examples of how to utilize these traits in copy. The first is “relatable.” The brand speaks to consumers like a friend in order to gain trust and show that they are knowledgeable about the issues the consumer faces.

“Confident” demonstrates the belief the brand has in itself and the education it can provide. If they speak like they know what they are talking about, they will be believed. The next adjective is “entertaining.” This describes the way that the brand makes the experience more fun and holds

the consumer's attention through boring adulting topics. "Deliberate" explains that although the brand has a distinct personality in all of its communications, they must have a defined purpose.

CONCLUSION

Over the course of this project, I learned about the wide range of inspirations that exist in the history of design and visual art as well as culture overall. In exploring research methods and the needs of consumers via statistics I found avenues which allowed me to cater to the target market more specifically. By utilizing both copy and visual methods to support my branding and marketing strategies, I was able to complete a more holistic brand experience. Over the course of the presentations I made, I learned a lot about how to keep a long speech interesting as well as what elements are important to include. Answering questions post-presentation allowed me to reflect upon how my work is received and how to address the questions and needs of the client.

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