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Schedule

9:00 am - 10:15 am: State of the industry from.

- Brief Overview of Eras
- Who's at the table and why
- What this means for us as marketing educators

10:15 am - 10:30 am: Break

10:30 am - 11:55 am: Color & Visual Storytelling:
**How to apply what we've
learned in your classrooms.**

11:55 am to 12:15 pm: Q+A.

Premise

- Everything we ever learned about marketing is true. The manner in which we engage with, teach, and express it has changed, and changed drastically.
- It is no longer enough to know what marketing is and how to do it. We must also understand where we fit in relation to graphic design and technology, the role these others play, and how to effectively communicate with them.

Connectivity is Key



Brief Overview of Marketing Eras

Brief Overview of Marketing Eras:

- Simple Trade Era (until Industrial Revolution)
- The Production Era (19th century to 1920s)
- Sales Era (the 1920s - 1940s)
- **Marketing Department Era** (the 1920s - 1960s)
- Marketing Company Era (the 1960s - present)
- **Relationship Marketing Era** (1990's - 2010's)
- Social/Mobile Marketing Era (2010's to Present)



Who's at the Table and Why

Graphic Design

- Before the digital era, Marketing handed off their ideas to Graphic Design to “Hit the Pretty Button.”
- In the 1990s, Graphic Design began handing the pretty design off to programming to “make it happen.”
- Process started changing with the easy accessibility of apps in 2008, and is impossible today in the Social/Mobile Marketing Era because of how dynamic and quick paced everything is.

Graphic Design

Mediums Used in the Various Marketing Eras:



- 15th century - 1900: magazines, posters, billboards
- 1900 - 1973: radio, TV, telephones
- 1973 - 1994: computers
- 1995 - today: tablet and mobile smart devices

Design in the Social/Mobile Marketing Era (2010 and later)

1. Graphic Designers, and eventually programmers, got invited to the table in the beginning of the process.
2. Marketers started hacking graphic design with the help of apps and websites such as Canva and Sparkpost, and web design such as SquareSpace and Wix.



What this Means for Us as Marketing Educators

Social/Mobile Marketing Era (2010's to Present)



You cannot teach Marketing effectively without understanding visual communication, i.e., Graphic Design, and how it is applied on the web.

Likewise, you have to understand the technological options available in today's world.



Things You Need to Know about Graphic Design

What Makes a Design Effective?



**It does what
you want it to do.**

What elements create an effective design?



1. Type
2. Graphics
3. Color



**Consistency between type,
graphics, and color
=
authenticity and effective
branding**

The Tone of Typography

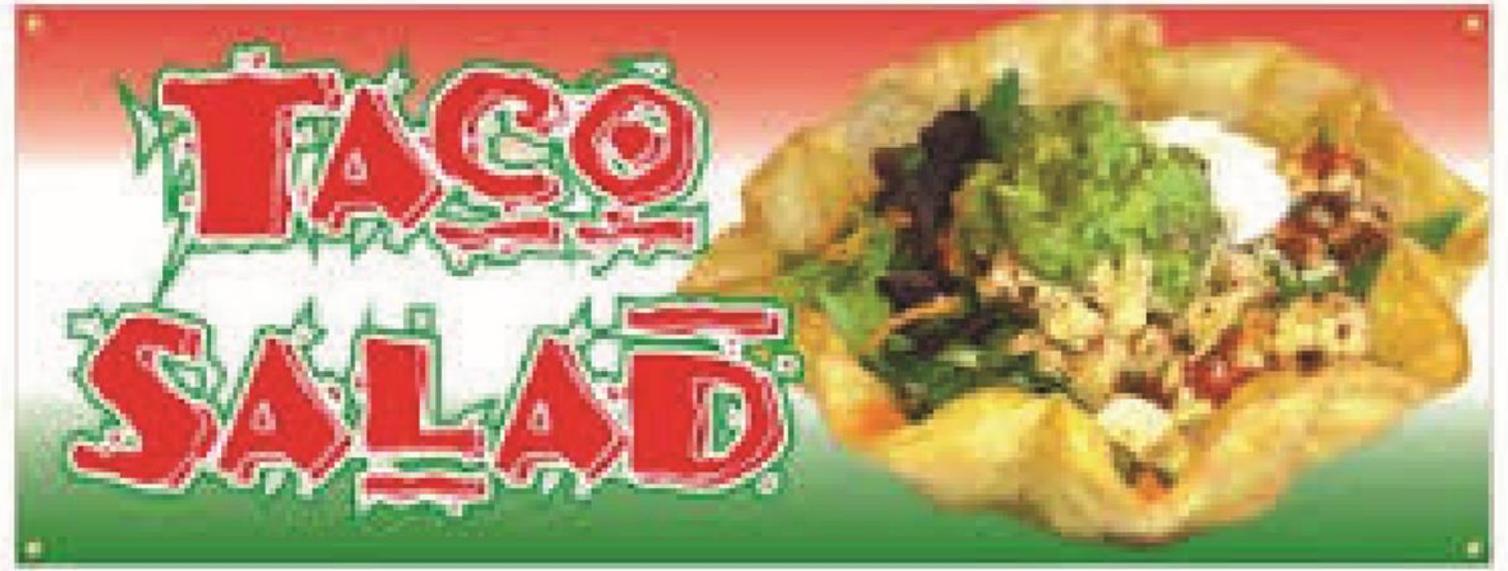


1. Every font has it's own voice.
2. The font should reflect the mood or action you are trying to portray.



TYPE

VOICE



Taco Salad





Let's Play a Game

<https://speakerdeck.com/front/voice-of-type-test>



quiet



QUIET



QUIET





Graphics & Photography



Graphics & Photography

1. **Composition is King.**
2. **Watch which way you're pointing:
DIAGONALS MATTER**

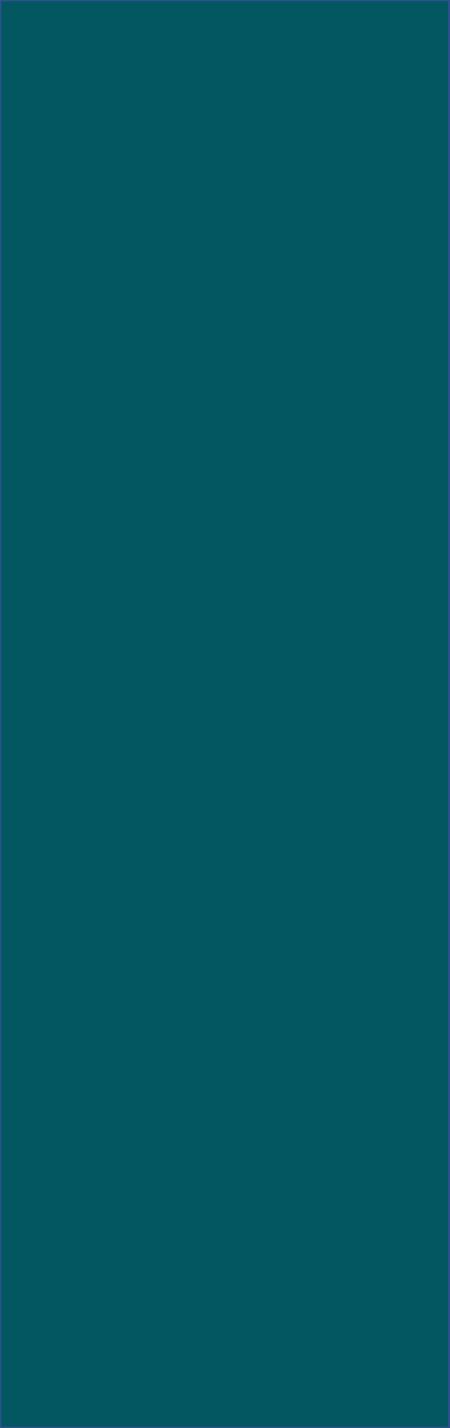


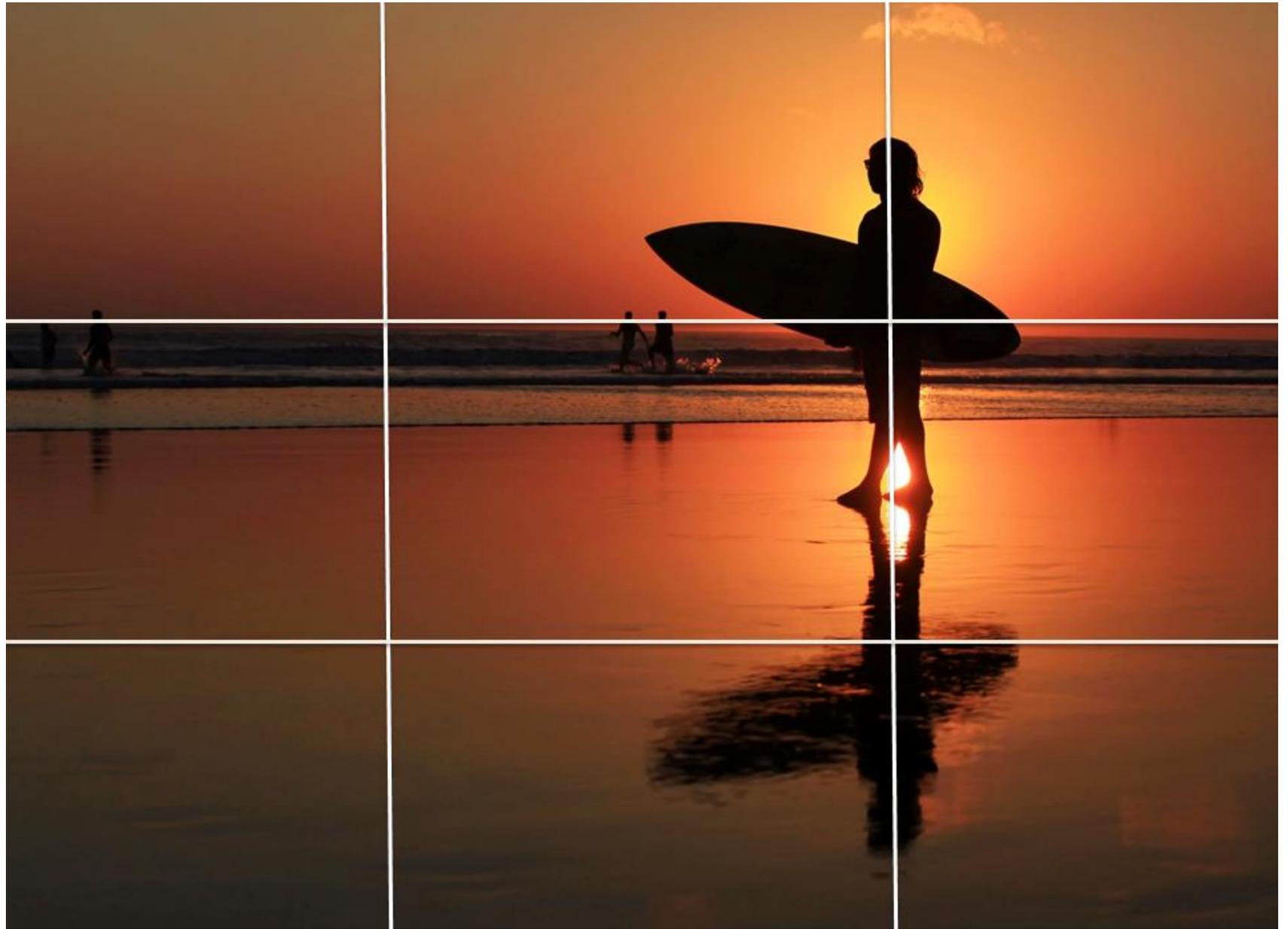
Composition is King

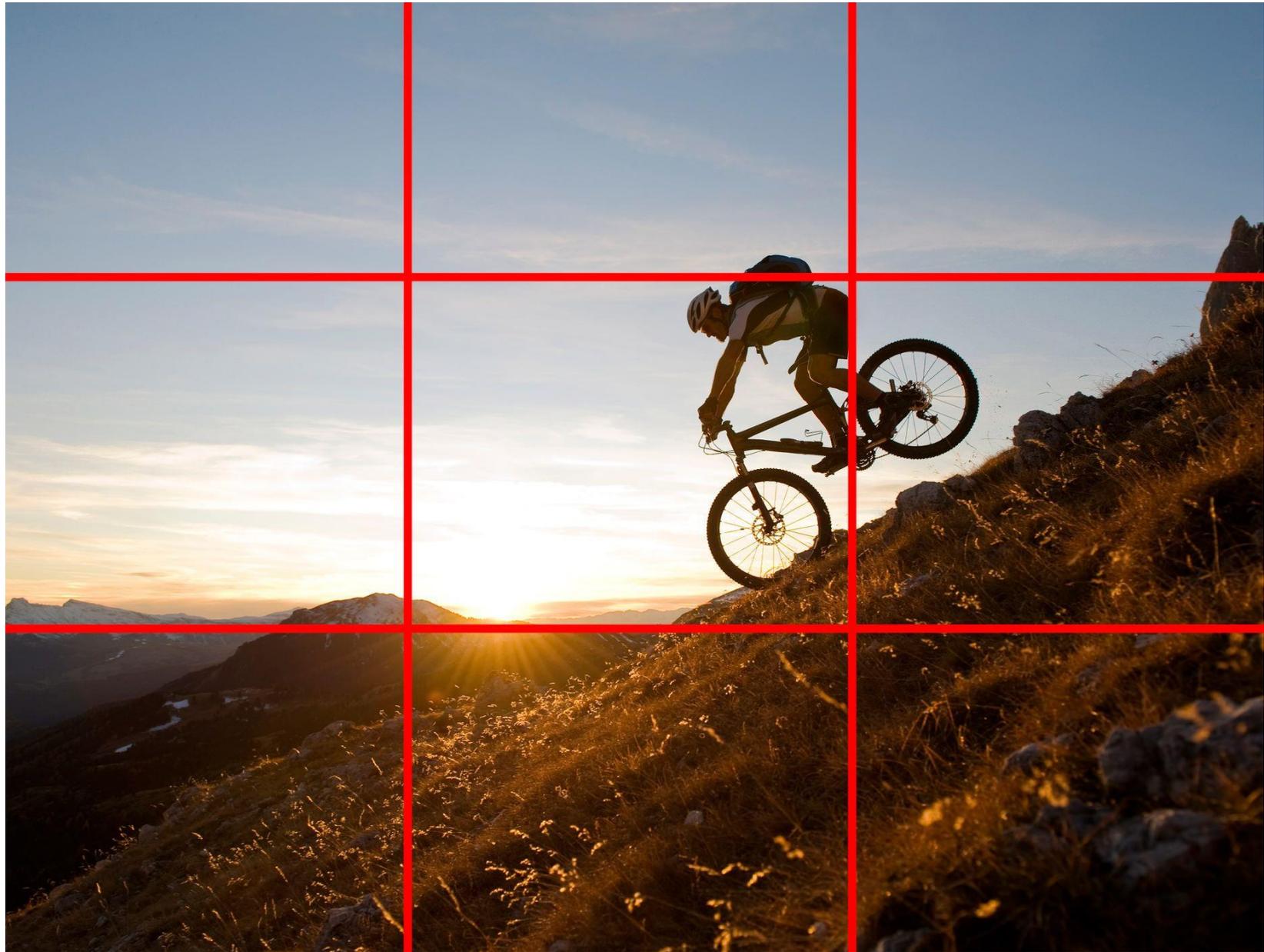
<https://youtu.be/7ZVyNjKSr0M>



Watch Which Way You're Pointing:
Diagonals Matter













**Does Color Really
Matter that much?**

YES!



When people **hear** information, they're likely to remember about **10%** of that information three days later.

However, if a **relevant image** is paired with that same information, people retained **65%** of the information three days later.

YES!

In an analysis of over 1 million articles, BuzzSumo found that articles with an image every 75-100 words received **double** the social media shares as articles with fewer images.

One fourth ($\frac{1}{4}$) of **all search** traffic today occurs on Google Images!



Value Proposition



As is the case with all products – from computers to colas - purchasing decisions are not just based on what a product looks like (visual brand) but on the **idea** of the brand (its core brand value), how customers **feel** about it (emotional brand).

Value Proposition



Color has the unique ability to do all three simultaneously:

1. to create emotional appeal,
2. to communicate functional values and benefits (such as reliable pain relief), and
3. to distinguish the brand from others.

Need proof?



The human brain processes images **60,000 times** faster than text, which means the first thing your prospects see in design is the image and the colors you use.

Additionally, images are more tied to emotion than anything else.

**Hint: That's why photos of people do better than photos of things.*

Need proof?



In fact, **90%** of snap judgements made about products, brands, or businesses can be based on **color alone**, according to research conducted by the University of Winnipeg.



Let's Talk Color

COLOR EMOTION GUIDE



The Impact of Color On Marketing

An Emerald Insight Study

Managers can use colors to:

1. Increase or decrease appetite,
2. Enhance mood,
3. Calm down customers,
4. Reduce perception of waiting time.

RED = *Physical.*

Positive: Physical courage, strength, warmth, energy, basic survival, 'fight or flight', stimulation, masculinity, excitement.

Negative: Defiance, aggression, visual impact, strain.

Factoids:

- The longest wavelength.
- Appears to be nearer than it is grabs our attention first.
- Its effect is **physical**; it stimulates us and raises the pulse rate, giving the impression that time is passing faster than it is.

BLUE = Intellectual.

Positive: Intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm.

Negative: Coldness, aloofness, lack of emotion, unfriendliness.

Factoids:

- The world's favorite color.
- Soothing; helps calm your mind, slow down your heart rate, lower your blood pressure and reduce anxiety.
- Believed to have a cooling and astringent effect.
- Strong blues will stimulate clear thought and lighter, soft blues will calm the mind and aid concentration.

We Want Blue! Or DO We?

**Case Study: Heinz Sky Blue
French Fries**



YELLOW = Emotional.

Positive: Optimism, confidence, self-esteem, extraversion, emotional strength, friendliness, creativity.

Negative: Irrationality, fear, emotional fragility, depression, anxiety, suicide.

Factoids:

- Wavelength is relatively long.
- Emotionally stimulating; yellow is the strongest color, psychologically.
- The right yellow will lift our spirits and our self-esteem; but too much of it, or the wrong tone in relation to the other tones in a color scheme, can cause fear and anxiety.

GREEN = *Balance.*

Positive: Harmony, balance, refreshment, universal love, rest, restoration, reassurance, environmental awareness, equilibrium, peace.

Negative: Boredom, stagnation, blandness, enervation.

Factoids:

- Center of the spectrum; the color of balance.
- Restful; Puts less strain on your eye muscles.
- Beige greens and pale yellow-greens are the most stress-reducing shades.
- Visual exposure to a green plant setting has produced significant recovery from stress within five minutes while enhancing productivity by 12 percent, according to a study by Texas A&M University and Washington State University (WSU).

GREEN = *Balance.*

Visual exposure to a green plant setting has produced significant recovery from stress **within five minutes** while **enhancing productivity** by 12 percent, according to a study by Texas A&M University and Washington State University (WSU).

VIOLET = *Spiritual*.

Positive: Spiritual awareness, containment, vision, luxury, authenticity, truth, quality.

Negative: Introversion, decadence, suppression, inferiority.

Factoids:

- The shortest wavelength.
- Highly introvertive and encourages deep contemplation, or meditation.
- Spiritual; Being the last visible wavelength before the ultra-violet ray, it has associations with time and space and the cosmos.
- Excessive use of purple can bring about too much introspection and the wrong tone of it communicates something cheap and nasty, faster than any other color.

ORANGE.

Positive: Physical comfort, food, warmth, security, sensuality, passion, abundance, fun.

Negative: Deprivation, frustration, frivolity, immaturity.

Factoids:

- Stimulating; A combination of the physical and the emotional.
- Focuses our minds on issues of physical comfort - food, warmth, shelter etc. - and sensuality.

PINK.

Positive: Physical tranquility, nurture, warmth, femininity, love, sexuality, survival of the species.

Negative: Inhibition, emotional claustrophobia, emasculation, physical weakness.

Factoids:

- Affects us physically and psychologically.
- Soothes, rather than stimulates.
- Too much pink is physically draining.

GREY.

Positive: Psychological neutrality.

Negative: Lack of confidence, dampness, depression, hibernation, lack of energy.

Factoids:

- Pure grey is the only color that has no direct psychological properties.
- Suppressive; Unless the precise tone is right, grey has a dampening effect on other colors used with it.
- When paired with blue or white elements, can create a cool, relaxing atmosphere.

BLACK.

Positive: Sophistication, glamour, security, emotional safety, efficiency, substance.

Negative: Oppression, coldness, menace, heaviness.

Factoids:

- Black is all colors, totally absorbed; No wavelengths are reflected.
- Psychological implications of that are HUGE; It creates protective barriers, as it absorbs all the energy coming towards you, and it enshrouds the personality.
- Creates a perception of weight and seriousness.

BLACK.

- Which of these boxes do you think is bigger?
- Which do you think is heavier?



WHITE.

Positive: Hygiene, sterility, clarity, purity, cleanness, simplicity, sophistication, efficiency.

Negative: Sterility, coldness, barriers, unfriendliness, elitism.

Factoids:

- Reflects the full force of the spectrum.
- Creates barriers; often a strain to look at so communicates “Do not touch!”
- Gives a heightened perception of space.
- White on warm colors can make them look and feel garish.

BROWN.

Positive: Seriousness, warmth, Nature, earthiness, reliability, support.

Negative: Lack of humor, heaviness, lack of sophistication.

Factoids:

- Consists of red, yellow, and black.
- Solid, reliable color and most people find it quietly supportive.



The Role of Color in the Customer Journey

1. Wayfinding/Signposting
2. Decision Making
3. Taking Action: CTAs, Buttons, links

Wayfinding/Signposting



Research from Pantone reveals that a yellow background with black type is the **best color combination for printed material.**

Tests show that this combination scores the highest in **memory retention** and in **legibility.**

It's also the color that the human eye notices **first.**

← Gate D59



No sm



← Gate D61



Baby care | Toilets

← Gate D63



Watch y
left no other

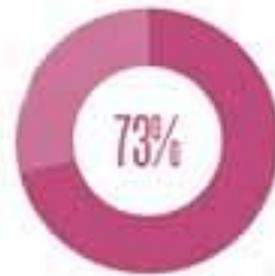
← Gate D64-87

← Gate D64-87



Decision Making

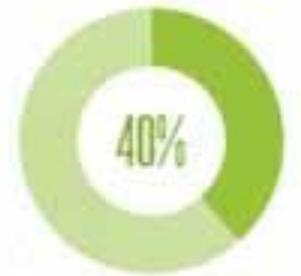
- **93%** of purchasing decisions are made on visual perceptions
- **84.7%** of consumers cite color as the main reason for purchasing a particular product
- **80%** of people say color increases brand recognition
- Color can improve:



COMPREHENSION 73%



LEARNING BY 55-68%



READING 40%

Taking Action:

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Interesting Color Factors and Experiments

The color of a room will affect your perception of temperature.



- Tests document that people estimate the temperature of a room with cool colors, such as blues and greens, to be 6 -10 degrees Fahrenheit cooler than the actual temperature.
- Warm colors, such as reds and oranges, will result in a 6 -10 degrees Fahrenheit warmer estimate.

**The colors used in this test are Munsell Value 7-9 Chroma 1-4.*

Have you ever wondered why red & yellow bell peppers are **3x more expensive** than green ones?

Red and yellow are the chief food colors because they connotate pops of flavor, evoking the taste buds and stimulating the appetite. Both red and yellow are also effective at grabbing attention.



BAKER MILLER PINK



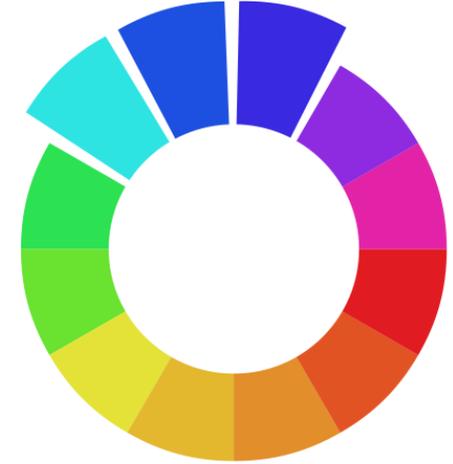


Building Color Palettes

The Isolation Effect

- Consumers prefer color patterns with similar hues, but favor palettes with a highly contrasting accent color.
- In terms of color coordination, this means creating a visual structure consisting of base analogous colors and contrasting them with accent complementary (or tertiary) colors:

Analogous



Triadic



Quick Recap



- When creating your design, think about the emotion you're trying to convey, then search for images that really highlight this emotion.
- Tap into what your audience is feeling when they come across your page and where they are in the buyer's journey.
- Tie photos to your color palette by using analogous and complimentary colors.



Telling the Story You Mean to Tell:

Be sure you put the right emphasis on the right syllable.





An aerial photograph of a lush green valley. A winding asphalt road curves through the landscape. A small white car is visible on the road. In the background, there are rolling hills and a prominent dark, flat-topped mountain range under a cloudy sky.

9 MOST SCENIC DRIVES

*Across the
British Isles*



An aerial photograph of a lush green valley with a winding asphalt road. A small red car is driving on the road. In the background, there are rugged, rocky mountains under a cloudy sky. The text '10 Tips on Car Rentals' is overlaid in large red font, and 'In the British Isles' is overlaid in a smaller, italicized red font below it.

10 Tips on Car Rentals

In the British Isles

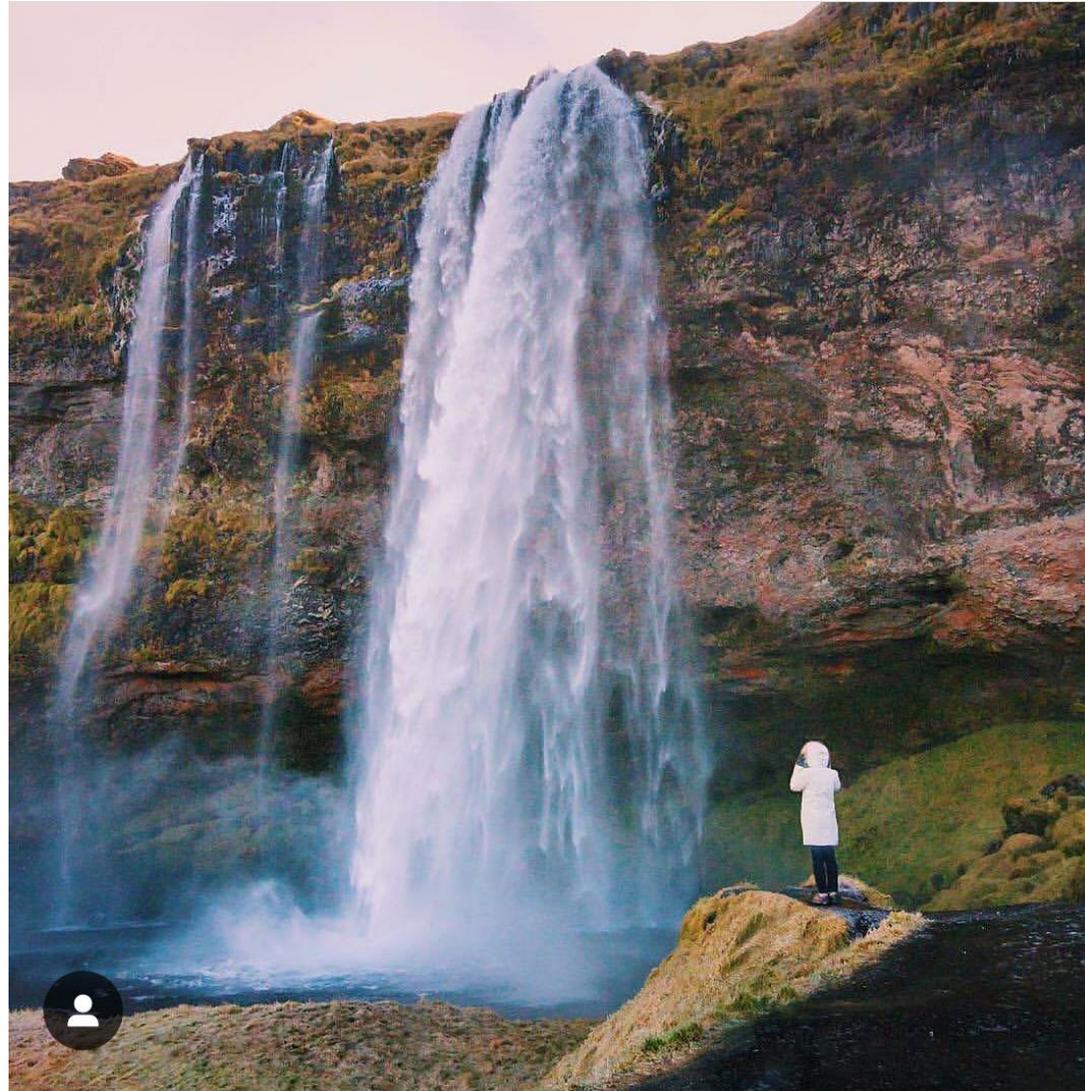


An aerial photograph of a lush, green valley with a winding road. A small red car is driving on the road. The landscape features rolling hills, a prominent rocky cliff face on the left, and a small pond in the distance. The sky is overcast.

The British Isles
Your Adventure Awaits

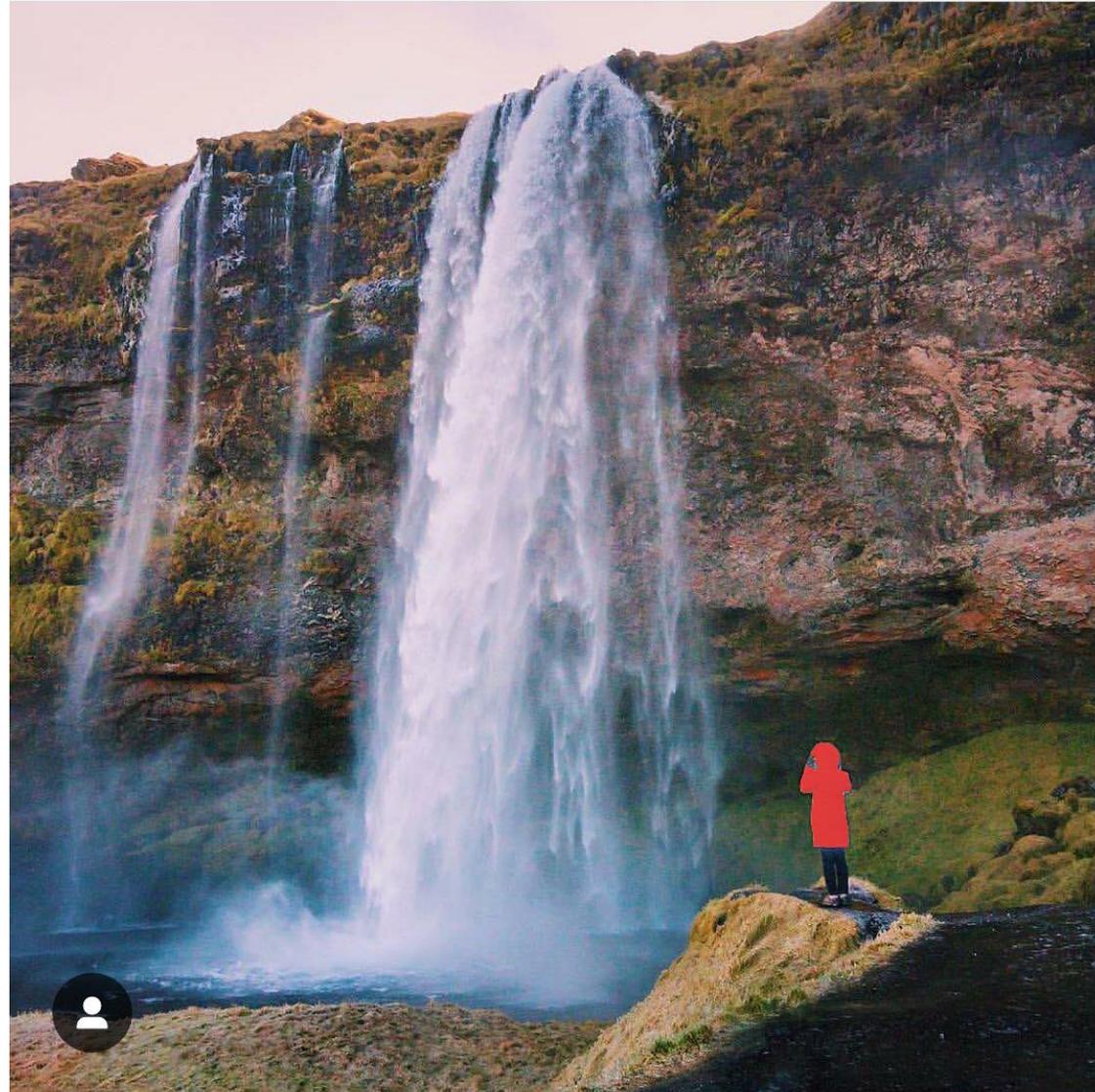


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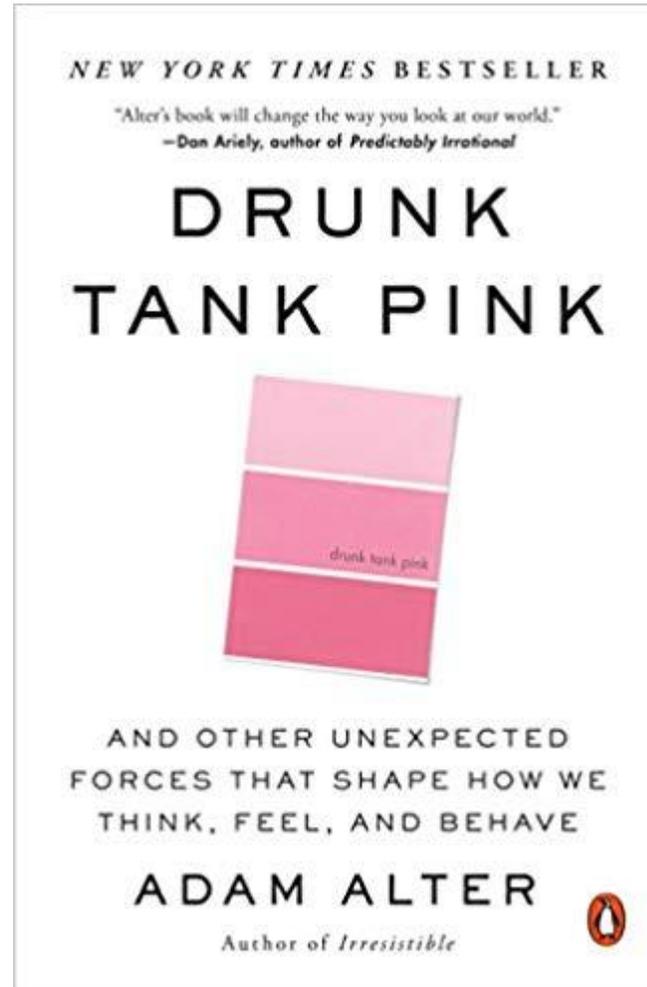
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Recommendations



We see color—Patti Bellantoni feels color. She is passionate about how we (the audience) are affected by the use of color as an emotion in film. This book pulls me back into my favorite films and helps me look at them in a new way.

—Judy Irola, ASC, Head of Cinematography, USC School of Cinema-Television

IF IT'S PURPLE, SOMEONE'S GONNA DIE

The Power of Color in Visual Storytelling



PATTI BELLANTONI

