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Art as Storytelling: A Process of Discovery and Creativity Applied in the Medium of Story Branding

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Art as Storytelling: A Process of Discovery and Creativity Applied in the Medium of Story
Branding

by

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Abstract and Key Words

Storytelling finds its purpose in the origins of humanity. The advent of technology, hardware, and software has created an intersection of ubiquity of storytelling opportunity and scarcity of storytelling ability. For this reason, the storyteller needs to be “enlightened”. This thesis presents a comprehensive storytelling process that equips the storyteller to turn words into artistic expressions, specifically in the artistic medium of branding. Through story branding, artistic pieces that tell stories are branded through multiple techniques that spread the story’s idea through an entire population.

Key Words

Storytelling, Art, Branding, Logo, Creativity, 3D Logo, Co-Creation, Ideas, Brand Experience, Enlightened Storytelling, Diffusion of Innovations,

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Introduction

All transformation starts with an idea. Everybody has great ideas and every idea has the power to change the world. Transformation begins by understanding the present reality and envisioning a higher reality. This higher reality is simply a world where your idea is real, where it is believed and acted upon. To share these ideas, artists embark upon the process of storytelling. By sharing your idea through artistic means, you attempt to make the world a better place.



Figure 1. A model of an idea, its intention, and how that intention is reached.

In order to properly share an idea, the storyteller must know two things: why they're sharing ideas and how to share ideas. This thesis aims to enlighten the head and the heart (the why) of the modern-day storyteller, and the hands (the how), by providing a practical storytelling process to apply their new understanding to. This storytelling process is made up of two components: discovery, followed by creativity. The discovery process for storytelling is the same for every artistic medium, while the creative process is different for every artistic medium.

Branding is the chosen artistic medium to which the storytelling process is applied. The thesis presents a specific theoretical framework of the elements of branding: typography, logo design, and color to guide the practical process of branding a story that shares an idea through an artistic medium, while also showing how to brand that idea to ensure the adoption and spreading of that idea.

Review of Literature

As stated, ideas are a vision of a higher reality. Therefore, the question arises, why does reality need elevating? And why does the world need to be a better place. For these answers, we go back to the Garden of Eden, a philosophical foundry. The garden was God's portrayal of perfection, the highest reality. Humanity was free, but to ensure that freedom, God instituted the first command. He begins by stating reality and the possible demise of that reality. "You *are* free to eat from any tree in the garden; but you *must not* eat from the tree of the knowledge of good and evil, *for* when you eat of it you will surely die (Genesis 2:15-16, The New International Version)." This is foundational to the studies at hand. Humanity began in a state of freedom, freedom of choice and in that sense – life. The command comes as a warning, but, you must not eat from the tree of the knowledge of good and evil, and finally a promise - for when you eat of it you will surely die. So, God outlines a simple process and scenario – you are alive, you can choose life, but if you choose otherwise, you will die. This a three-step process that moves from life through action to death. As we know, Eve chose to eat from the tree of the knowledge of good and evil and humanity and reality fell from life to death, freedom to bondage. Why did she choose this?

From the beginning, there is an innate sense and wiring in the human soul to get as much as it can as fast as it can. The process of the fall is simple. A few verses prior to the

aforementioned first command, Genesis 2:9 states, “The Lord made all kinds of trees grow out of the ground – trees that were pleasing to the eye and good for food. In the middle of the garden were the tree of life and the tree of the knowledge of good and evil.” This tree in the middle, the tree of the knowledge of good and evil is the one that resulted in the fall. In that same chapter, Genesis 2:25, it states that “The man and his wife were both naked and felt no shame.” The word for shame in the Greek is *bosh*, and can be translated to mean “to be delayed or to be long,” meaning that Adam and Eve had everything they needed in the garden with nothing to even wait or delay for (“Strong’s Hebrew: 954. בֹּשָׁם (bosh) -- to be ashamed,” n.d.). They had everything. However, in the next chapter Eve was tricked into thinking that she did not have everything, “Now the serpent was more crafty than any of the wild animals the Lord God had made. He said to the woman, ***“Did God really say, ‘You must not eat from any tree in the garden?’***” The woman said to the serpent, “We may eat fruit from the trees in the garden, but God did say, ‘You must not eat fruit from the tree that is in the middle of the garden, and you must not touch it, or you will die.’” ***“You will not certainly die,***” the serpent said to the woman. “For God knows that when you eat from it your eyes will be opened, ***and you will be like God***, knowing good and evil.” When the woman saw that the fruit of the tree was good for food and pleasing to the eye, ***and also desirable for gaining wisdom***, she took some and ate it. She also gave some to her husband, who was with her, and he ate it. Then the eyes of both of them were opened, and they realized they were naked; so they sewed fig leaves together and made coverings for themselves.” Shame originated from a lie. Eve saw that the fruit was good for food, not a bad thing, pleasing to the eye, not a bad thing either, and desirable for gaining wisdom not a bad thing either, but a lie. The lie was that she did not have wisdom, the knowledge of good and evil, the wisdom of God. The lie also implied that she was not like God, however, two chapters earlier, Genesis 1:27

says, "So God created man in his own image, in the image of God he created him; male and female he created them." And therefore, she felt ashamed, because there was something that existed: the apple, and the wisdom - being like God - that she was tricked into believing she did not have. This is called the value lie. The value lie states two things: there is not value inside of you and therefore that which is outside is more valuable than what is inside. In simple terms, you do not have life within you and therefore the way to find life is to find it in that which is outside of you. The lie created a perceived lack and emptiness, a lack, fortunately, that could be filled up *right now*. So when there was something that she did not have that could be filled up without a waiting period, that shame of lack turned into a desire for more and became a wrong decision, a sinful decision. An imperfect decision born out of desire. Eve chose to find her life, which caused her and all of humanity to lose it. This was the first find. Romans 12:2 says that God's will is "good, pleasing, and perfect." The fruit checked off the first two boxes of God's will: good and pleasing, however it was missing the final criteria: perfect. Rather than being perfect, the fruit was desirable for *gaining* wisdom. This word perfect in the Greek is teleios which means having reached an end, complete, full grown, full of age, mature, consummated from going through the necessary stages to reach the end-goal, and developed into a consummating completion by fulfilling the necessary process. This reveals another aspect of human nature, the desire for instant gratification. Due to Eve's choice, perfection/completion now requires waiting and a process. Humanity began in a place of life, chose to find, and therefore died. Since that moment, humanity begins at the point of death and is attempting to re-elevate reality back to life.

This is where ideas come back into play. Ideas are a vision of a better reality, a better life, and are communicated through storytelling. Storytelling follows a similar model to the ideas model; it is called the story model. It was invented by Aristotle and has been used knowingly and unknowingly in a variety of mediums: songs, movies, T.V. shows, speeches, etc. ever since. It is a simple model composed of three acts (beginning, middle, and end) and two plot points.

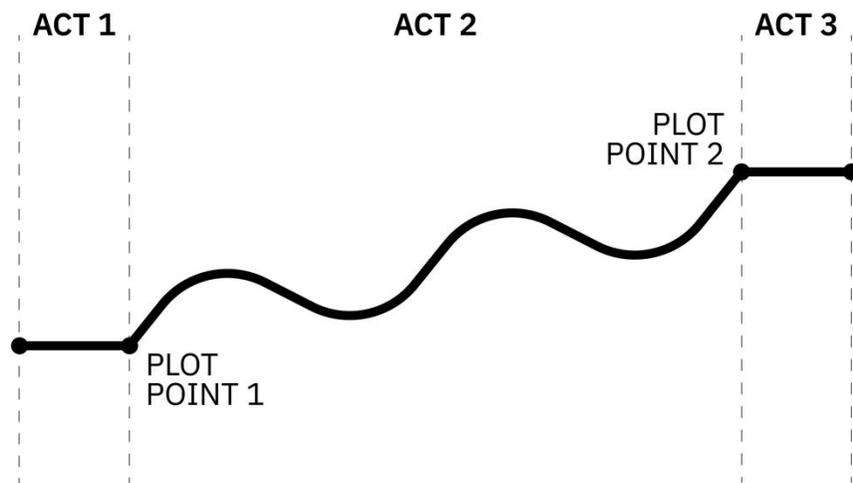


Figure 2. The Story Model

Act one, which we will call **death**, presents the currently reality of the world the story is taking place in, and introduces the characters, the setting, and presents the world in its status quo. Plot point one - **lose** - throws a wrench in the status quo, the dead world, by introducing a conflict, a villain, or a difficulty. This conflict offers the character the opportunity to lose their life to the larger conflict at hand, to leave the old way, the comfortable way and embark upon act two. Act two - **love** - is comprised of a series of ups and downs, mini conflicts and mini climaxes. These are the typical movements in stories where everything is good, the character has momentum, he's winning small battles against the enemy, and he has won his lovers heart. These

are intended to create a feeling of life, joy, and progress within the audience. However, the storyteller must introduce conflict to move the story forward. Conflict drives story. This conflict takes shape in the form of mini conflicts: the character loses a battle, his lover has broken his heart, and he is down in the dumps. These oscillations of emotion pull the audience to the edge of their seat, and moves the story forward towards plot point two. Plot point two (the climax) - **find** - is the height of emotional involvement in the story for both the audience and characters. This is the moment where the conflict finally comes to an end and the characters have attained victory. This ushers in act three - **life** - which is the better world, the better reality that exists, juxtaposed to the death of act two, because of the conflict and love of act two. Therefore, act three presents the characters with greater strength and self-belief, evil has been defeated, and good is restored to the world. Death no longer is the status quo, but life has come (“Story Structure & Plot - Novel Writing Tips,” n.d.). The five story modules, therefore are death, lose, love, find, life. Eve’s decision in the garden, the first find, is the first installment of the story model, except an inverted version.

The new question becomes, what is life and how do we find it again? Because it surely existed and it still exists. Jesus when questioned as to which is the greatest commandment in the law distilled 613 laws of the Old testament into 39 words: “‘Love the Lord your God with all your heart and with all your soul and with all your mind.’ This is the first and greatest commandment. And the second is like it: ‘Love your neighbor as yourself.’ All the Law and the Prophets hang on these two commandments.” God began with a command in the Garden to not eat from the tree, and now the greatest command since then is to love God, self, and people. This is the purpose of life, this reverses the effect of the Garden, why? 1 John 3:14 states, “We know that we have passed from death to life, because we love each other. Anyone who does not love

remains in death.” Love is the process for moving from death to life. If story is also the process of re-elevating humanity from death to life since the garden, then the purpose of story is to love. If then the purpose of life is love and the purpose of story is love, then story and life are synonymous. We know this because every life is a story and every story has a life.

The question then becomes, how do we love? John 15:13 says, “Greater love has no one than this: to lay down one's life for one's friends.” Therefore, one must actually lay down their life as Christ did for us in order to love. Love is losing your life. Jesus also states in Matthew 10:39 that, “Whoever finds their life will lose it, and whoever loses their life for my sake will find it.” Therefore, love confirms that we pass from death to life, and the highest form of love is losing your life, and whoever loses their life finds life, so to find life, we must understand how to lose it. This is where the story model intersects with the Bible in a very tangible way. As stated in Genesis, God provided a story command that began with act one – you are free, presented an act two – but you must not eat, and had a promised act three – you will surely die. The rest of the bible is filled with story commands and are commands that provide specific ways to reverse the

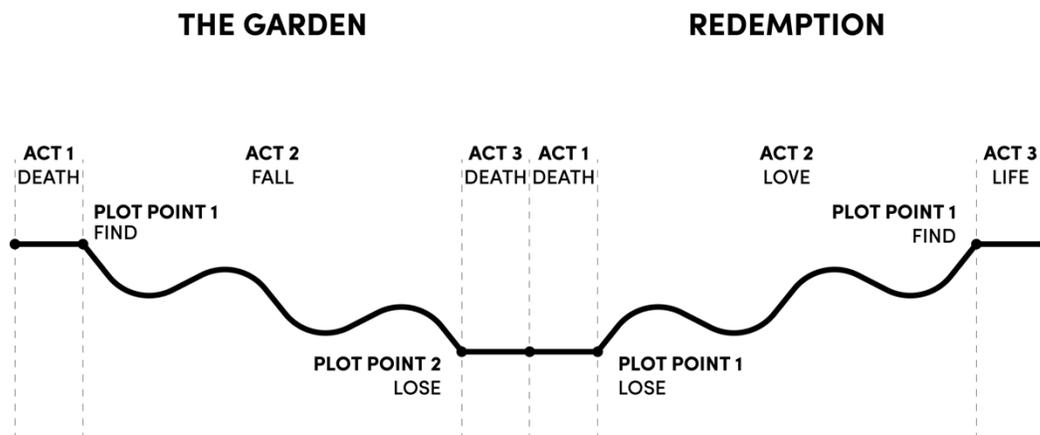


Figure 3. The fall of humanity in the Garden of Eden and its redemption through storytelling.

fall and re-elevate humanity from death to life. Therefore, Storytelling is taking part in God's redemptive plan for humanity.

These story commands primarily show up in the Sermon on the Mount, Jesus' most famous sermon, but are also scattered through the entire Bible. However, in the chapter before Jesus begins his litany of story commands, he revolutionizes the value basis. He creates the foundation for the story commands by presenting the value paradox. The value paradox reverses the value lie in Genesis. He states in Matthew 5:21-22, "You have heard that it was said to the people long ago, Do not murder, and anyone who murders will be subject to judgment. Again, anyone who says to his brother, 'Raca' (an Aramaic term of contempt), is answerable to the Sanhedrin." He goes on to say in verse 27-28, "You have heard that it was said, 'Do not commit adultery' But I tell you that anyone who looks at a woman lustfully has already committed adultery wither in his heart." He lists a few more of these paradoxes, as he continues to reverse the law of old. In simple terms, Jesus is saying that the old law said that a person committed adultery by actual physical actions, but now, a person commits adultery when he looks at her in a sinful way. Jesus is saying that a person broke the old law through their actions, but now the intent of one's heart breaks the new law. Jesus flipped the value system on its head and he says that from now on, I command you to remove actions (the external) from intentions (the internal) and use intentions as a measure of value. The value paradox states that there is more value on the internal than the external. This removing of actions from intentions and using intentions as a measure of value is the first loss. This command is intended to reverse the mindset that Eve held in the Garden. Eve chose the now over the later, the external over the internal, she chose to find her life, and therefore lost it, because her value system was flawed. Why? Because of the value lie, which created a perceived lack that who she was internally was not enough and she must

reach out externally to fill the void. This perceived lack is at the heart of the issue. The enemy tricked Eve into thinking that the way to find her life was to find her life. However, as Jesus states, “Whoever finds their life will lose it, and whoever loses their life for my sake will find it.” As long as we believe the value lie, we will never embark upon the journey to lose our life, because we won’t believe that losing your life is the way to find it. As the story model states this process of losing your life is the plot point that moves the character and the world out of death, so until we believe the value paradox, we will remain in death. As 1 John 3:14 states, “Anyone who does not love remains in death.” As stated, the purpose of story is to love, so until the modern day storyteller embraces the value paradox, he cannot embark upon enlightened storytelling. Just as Jesus presented the value paradox before the story commands, we must accept the value paradox before we embark upon restoring life to humanity through storytelling, because this is what the story commands do. Just as truth must be restored that Eve and humanity internally is like God and does not need to look outwardly to find life, the storyteller must understand that the story they are telling is internally valuable, that they do not need to look outside of their story to find its life. How, then does the storyteller accept the value paradox?

The storyteller can accept the value paradox for two reasons: form follows function and heurisko promise. First let’s examine how the value lie has affected art. Since this thesis is titled art as storytelling, an examination of the value of art is necessary. Everything that exists, but specifically every piece of art can be broken down into two components: function and form. The internal value of art its function and the external value of art its form. The function is the purpose; the form is the how. Take a chair, for example, its function is for someone to be able to sit in it, and its form is the amount of legs it has, the material it is made of, the color, the shape, etc. Now, if a chair looks beautiful and feels fantastic, yet falls apart when someone sits in it, the

designer of that chair has failed. Unless, he was making something for the local museum, in that sense creating for the eye not the soul, and leaving a similar mark the apple did in: momentary pleasure followed by eternal death. For this reason, we can agree that the form follows the function. This transformation of art's value moving from the function to the form has been a long time coming. Originally, arts function was narrative/storytelling. However, this literary element was discarded first by Seurat, as he believed art could say things that words could not. Because of this, literature was left to tell stories. As storytelling disappeared so did the forms that represented visible nature with Kandinsky who introduced the first abstract forms. These still had color but any representative nature of art was discarded by Mondrian who put forth forms that were simply form and nothing else. This naturally led to paintings all of one color (Klein). The storytelling function of art had been effectively lost, even to the point where pictures are punctured, slashed, or burned. Art no longer has anything to say to the modern man (Munari, 1966). Due to the value lie humanity and artists have placed a higher value upon (to use art terms) the form than the function. This is what is called the art lie.

When someone asks you, "hey, did you like that movie?", or, "what do you think of this photo?", or, "how do you like that song?", our initial reaction is almost solely based on the form, and so successful arts definition of successful, or good, or being liked is subjective to the viewers pleasure, and pleasure is measured on the external appeal and feeling that something instantly creates. This is the lie, we like art because it looks good or sounds good, or even tastes good, when in reality, the function of it, the story may be completely awful, may be non-existent, may be unhealthy. Moreover, we may dislike the external feeling and aesthetic of a song, a movie, a cover of a book, yet the message may be incredibly powerful, the story may be just what you needed to hear, and it could be a beautiful piece of art. Furthermore, there are times when we like

the sound of something, the look of it, or the taste of it and upon further examination of the lyrics or meaning behind it, we find that they are beautiful as well - and these seem to become our absolute favorite pieces of art. For this reason, art that meets both formal and functional needs stands out, rises to the top - the form is often a perfect way to get people to look at your art, to listen to your song, to attract people to what you are putting out, but these are all simply stepping stones into the massive mountain of story that you are bringing them towards, or the steep ledge of empathy that you are gently pushing them towards, or the deep ocean of despair that is only necessary in finding joy, or the long journey of emptiness that results in physical and spiritual overflow. Humanity is naturally drawn to the aesthetics and the now. As discussed, Eve saw that the fruit was good for food, pleasing to the eye, and desirable for gaining wisdom. Inside the soul of humanity is an affinity and desire for the aesthetic. We notice from the Garden that what humanity wants is the aesthetic, because the aesthetic brings a pleasure rush now. However, we also learn from the garden that our hearts do not need an aesthetic rush, they need a transformation from death to life. They need to be loved. As stated, story's function is love, so therefore, story must be restored as the function of art, if we are to re-elevate humanity from life to death. If the artist desires to leave humanity in death, then they can continue painting canvases with one color and putting forth triangles for triangle's sake. Therefore, we must understand that the value of art is not in in the beauty of its appearance but in the beauty of its message, and if a message is beautiful, it should always be accompanied by beautiful appearance. However, beautiful appearance does not always have a beautiful message. The modern artist sees a video made by youtube's most famous content creator and likes it and is attracted to it because it looks good, uses cool editing techniques, is unique, and makes them feel good. Then they get inspired and want to go make something like that, and this creates a cycle of meaningless art. This

inspiration, however, is not a bad thing, but must be channeled properly. The art lie must be replaced by the art paradox. The art paradox is the exact same as the value lie, only using slightly different language. The art paradox states that there is more value on the internal than the external. It removes form from function and uses function as a measure of value, just as Jesus removed actions from intentions and uses intentions as a measure of value. Accepting the art paradox is the second loss.

You as a storyteller must knowingly accept the value paradox if you are to become an enlightened storyteller. You are making art, and the function of art is story. Your story is a unique version of the metanarrative, it is a unique version of story itself. This means that your unique story also has a unique way of telling that story. Simply put, if form follows function, then every unique function has a unique form. If then, the function of art is story, then every story is born with its own unique, innovative artistic form within it. This is what we will call the *story's innovation*. Accepting that every story has a visual innovation within it is how a storyteller accepts the value paradox from an artistic point of view. This understanding of form follows function is the first way in which the storyteller accepts the art paradox. Innovators find the life of their story by discovering its story's innovation. An innovator, which we will call an enlightened storyteller understands two basic truths: all breakthrough/innovation comes from story, and it is easy to be creative when you have a good story. Everyone else, the early adopters, early majority, the late majority, laggards believe otherwise. They follow trends rather than create trends. If a visual innovation is finding the life of your story, following trends is losing the life of your story. Following trends/losing the life of your story is simply taking someone else's form and removing it from its original function and applying it to your own function, which is inherently different. Following trends is taking someone else's story's innovation and applying it

to your story, which has a different story's innovation within it. This robs you of the unique opportunity to tell your story in an innovative way. Trends have been occurring for ages, but a few will be discussed to give specific examples. As stated, trends arise from functional needs but are used solely for formal desires. Trends have occurred in typography specifically, as fonts designed for business communications with technical (functional) constraints like needle printers, monospaced typewriters, and low-resolution output have been used by designers to evoke other effects and emotions. What would have happened if designers decided to design a new typeface for their story's constraints? Innovation. Another design trend occurred with duotone or halftone images: images that are only composed of two colors. This was born out of a technical (functional) constraint, as printing in full color was too expensive, printing in black and white was too dull and outdated, but printing in duotone was both vibrant and cheaper. Designers and agencies then used this formal expression for photos that had no functional purpose to be duotone, but it sure looked good. What would have happened if designers and agencies printed pictures that didn't have two, but five tones on them because of their story had five modules? Innovation. Another example occurred in portrait photography. Portrait photography normally consists of two subjects: sky and model. The sky forms a brilliant blue teal, and the skin a beautiful orange, creating an aesthetically pleasing color palette. Photographers then began taking and editing photos of buildings, beaches, trees, and everything, in fact, with the teal and orange color palette. What would have happened if the photographer took and edited their photos with the blues and browns of architectural palettes, or blues and blues of beach photography, and created a body of work inspired by the work itself? Innovation. I do not need to go on. So then, why do followers of trends do what they do? For the exact reason Eve took the apple. Trend followers believe the art lie. The art lie is the exact same as the value lie, only using slightly

different language. The art lie states two things: there is not value inside of you and your story and therefore that which is outside (trends) are more valuable than what is inside. This lie creates a perceived lack and emptiness, a lack, fortunately, that can be filled up *right now* by following a trend. So, when there is something that the artist does not have that can be filled up without a waiting period, that shame of lack turns into a desire for more and becomes a wrong decision, a sinful decision. An imperfect decision born out of desire. The same decision Eve made in the garden, trend followers make everyday. Eve chose to find her life, which caused her and all of humanity to lose it. Artists choose to find their life through their art, and therefore perpetuate the death of all humanity. This is the second find. Trends operate in the same way as the apple: they are instant and they are guaranteed. Trends do not require discovery, simply thievery. Someone else has already performed the discovery process and found the life of their story, and trend followers steal others' creativity and lose the life of their story. Trends are guaranteed to look good because they have already been approved by society. Therefore, trends are a method of receiving acceptance from art. The trend follower finds his life through their art, by using it to extract acceptance, approval, and belonging from society, but the innovator/enlightened storyteller is storied to infuse love into humanity through their story. They must have their identity, approval, and love found in something other than art, so that art is an expression and sharing of that love. As stated, the second method of accepting the value paradox is understanding the heurisko promise.

In order to understand this, let's look at the story commands, why they are the method in which humanity is re-elevated from death to life, and how life is found/discovered (heurisko) rather than created. The story command is a sentence structure that is repeated throughout scripture that follows the inverse of the first story command in Genesis. Jesus states multiple

after the aforementioned value paradoxes. The context of these passages is given in Matthew 6:1, “Be careful not to practice your righteousness in front of others to be seen by them. If you do, you will have no reward from your Father in heaven.” This comes on the heels of the value paradoxes and again confirms the value paradox, saying, when you are performing your acts of righteousness, your attempts to find the kingdom of God, do not do them for the outside, the external, the seen by men reward, but rather do it for the internal, unseen, and seen by God reward. What Jesus is doing is moving the value basis from external to internal, but even more so from earth to heaven, temporary to eternal. He then states His first of many story commands in Matthew 6:2-4, “So when you give to the needy, **do not** announce it with trumpets, as the hypocrites do in the synagogues and on the streets, to be honored by others. Truly I tell you, they have received their reward in full. **But** when you give to the needy, do not let your left hand know what your right hand is doing, so that your giving may be in secret. **Then** your Father, who sees what is done in secret, will reward you.” In Matthew 6:5-6 he says, “And when you pray, **do not** be like the hypocrites, for they love to pray standing in the synagogues and on the street corners to be seen by others. Truly I tell you, they have received their reward in full. **But** when you pray, go into your room, close the door and pray to your Father, who is unseen. **Then** your Father, who sees what is done in secret, will reward you.” Again in Matthew 6:16-18 he says, “When you fast, **do not** look somber as the hypocrites do, for they disfigure their faces to show others they are fasting. Truly I tell you, they have received their reward in full. **But** when you fast, put oil on your head and wash your face, so that it will not be obvious to others that you are fasting, but only to your Father, who is unseen; **and** your Father, who sees what is done in secret, will reward you.” This is followed by another story command in verses 19-20, “**Do not** store up for yourselves treasures on earth, where moths and vermin destroy, and where thieves break in

and steal. **But** store up for yourselves treasures in heaven, where moths and vermin do not destroy, and where thieves do not break in and steal. **For** where your treasure is, there your heart will be also.” Finally in Matthew 6:31-33 he states the last one “So **do not** worry, saying, ‘What shall we eat?’ or ‘What shall we drink?’ or ‘What shall we wear?’ For the pagans run after all these things, and your heavenly Father knows that you need them. **But** seek first his kingdom and his righteousness, **and** all these things will be given to you as well.” I include all of these because as stated in verse one, these are humanities ‘acts of righteousness’ and verse thirty-three uses his kingdom and his righteousness synonymously. Each of these story commands are different ways to seek and find the kingdom, to seek and find life. These are followed in Matthew 7:7 with a promise, “Ask and it will be given to you; seek and you will find; knock and the door will be opened to you. For everyone who asks receives; the one who seeks finds; and to the one who knocks, the door will be opened.” Here is given the guarantee, the promise. The context as to what we are seeking is found in verse 1 and 33, “but seek first his kingdom and his righteousness”, so there is a promise that it will be given if asked for, and it will be found if sought, and the door will be opened if knocked on. These story commands and promises are consummated by the prime command (the narrow gate guarantee) found soon after in Matthew 7:13-14, “Enter through the narrow gate. For wide is the gate and broad is the road that leads to destruction, and many enter through it. But small is the gate and narrow the road that leads to life, and only a few find it.” This verse is the foundational template on which all the story commands are built upon. The broad gate leads to destruction and is death, also known as act one, the status quo and the old way of living. The but is plot point one, which offers a new way, losing your life, which is the small gate and narrow road, the difficult, selfless journey which forms act two, and these lead to the climax – finding life, the better reality, or act three. Just as

only a few find life, only a few storytellers find the life of their story. Every storytelling process results in one of two things: death or life. Fortunately, these two verses present hope for the storyteller, in their venture to find their life and the life of their story. This hope is the second way in which we accept the value paradox. The hope is the promise that if we seek we will find as seen in Matthew 7:7 (seek and you will find). Why can we believe this promise? Because of the Greek meaning of the word find and its usage in Matthew 7:13-14. The Greek word used here is *heurisko*, which means “I find, learn, discover, especially after searching. (“Strong’s Greek: 2147. εὕρισκω, (*heuriskó*) -- to find,” n.d.)” This word does not mean “I create”. As stated, every story is born with a story’s innovation. The story and story’s innovation already exist, they have already been created, it is simply our job as the storyteller to find or *discover* this innovation and then turn it into artistic expression. Just as we are not the creators of life, we are not the creators of the life of our story, we are the discoverers. We know this because Colossians 1:15-16 states, “The Son is the image of the invisible God, the firstborn over all creation. For in him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities; all things have been created through him and for him.” All things **were created**, past tense, in him. We do not create, since everything has already been created in Christ Jesus, we simply *heurisko*/find/ discover by looking into the life of our story – Jesus. The context of finding in Matthew 6-7, as previously stated, is the Kingdom of Heaven. When we seek the kingdom of heaven, we find it, and when we find it, we find life. Why? Because Jesus commands us in Matthew 6:25, “Do not worry about your life what you will eat or drink; or about your body what you will wear. Is not life more important than food and the body more important than clothes?” This is right before he commands us in verse 31 to “not worry saying, ‘what shall we eat?’ or what shall we drink?’ or ‘What shall we wear?’. Worrying about

the physical is this story's act one, its unique version of death that he commands us to leave, with the new way, the narrow gate, being seeking his kingdom instead. So therefore, what we eat, what we drink, and what we wear – our physical sustenance and protection – is not life, but the kingdom of Heaven is. Therefore, life and the kingdom of heaven are synonymous. In order to understand what life and the kingdom of heaven is, close your eyes and picture it as vast field of existence that is permeating every person and is essentially a layer of reality that clothes the planet. It is a vast pool, a large mass of existence that is all around us, waiting for us to dive into it and it is full of joy and it is full of love and it is full of peace. Why? Because it is Jesus, and stated in Colossians 1, everything has already been created through Christ Jesus, so everything that has existed and will exist is in Christ Jesus, and every storytelling process and innovation is simply a discovery of a new part of Jesus and His kingdom. Story is also massive field of existence around us, story is everywhere and in everyone. Since story is composed of death, love, and life, we see it all around us, we see it in our families, our jobs, our friends, our entertainment, these realities are at play everywhere. All of earth is permeated with story. We as storytellers are swimming in a massive ocean of story and each story we are telling is one unique drop in the ocean that does not look, sound, or feel like any other drop, but can easily be mistaken for another. Just as every life is a story and every story has a life, every person is unique and different from everyone else. They have a unique personality and a specific calling for their lives, a specific way in which they are called to re-elevate humanity from death to life through love, and a unique way of doing that. The same is with your story, it is a unique version of the metanarrative (function) and has unique way of expressing that (form). ***It was created this way*** by Jesus, just as you were created this way by Jesus - with a unique function and a unique form. However, as a story liver, we only have one life, but as a storyteller, we have hundreds of

lives in which we can find and share the life of. Therefore, the more stories we tell, the more people we can love, and the more ways we can elevate reality from death to life. For this reason, we are storied to story. The enlightened/narrow gate storyteller understands the heurisko promise, which promises that those who take the small road and narrow gate *will* find life because life already exists. Accepting the art and value paradox moves a storyteller through the narrow gate and enlightens him to be able to find the life of his story. As it states, “only a few find it.” These few are the enlightened storytellers and the enlightened story lovers. How then, do we embark on the process of finding, or **discovering**, the kingdom, the life of our story, and our story’s innovation and how do we turn that innovation into reality through **creativity**? Again, we know that in order to find life, we must lose it, so the question could also be phrased, how do we lose our life and therefore find the life of our story? As stated, the life of your story is your story’s innovation. This process is outlined in the thesis. But one more tool is necessary to discover a story’s innovation: a story’s intent. To learn what this is and how to find it, let’s briefly look at a few other story commands in the Bible.

Romans 12:2 states, “**Do not** conform to the pattern of this world, **but** be transformed by the renewing of your mind. **Then** you will be able to test and approve what God’s will is – his good pleasing and perfect will. Philippians 4:6-7 states, “**Do** not be anxious about anything, **but** in every situation, by prayer and petition, with thanksgiving, present your requests to God. **And** the peace of God which transcends all understanding will guard your hearts and minds in Christ Jesus.” James 1:22-25 states, “**Do not** merely listen to the word, and so deceive yourselves. Do what it says. Anyone who listens to the word but does not do what it says is like someone who looks at his face in a mirror and, after looking at himself, goes away and immediately forgets what he looks like. **But** whoever looks intently into the perfect law that gives freedom, and

continues in it—not forgetting what they have heard, but doing it—they **will be** blessed in what they do.” Another example is found in Psalm 1:1-3. " Blessed is the one who **does not** walk in step with the wicked or stand in the way that sinners take or sit in the company of mockers, **but** whose delight is in the law of the Lord, and who meditates on his law day and night. That person **is** like a tree planted by streams of water, which yields its fruit in season and whose leaf does not wither—whatever they do prospers. The story commands all follow the same sentence structure: do not, followed by but, followed by a verb/new way, followed by an and/for/then, and finished with a promise. This sentence structure is the same as the story model, do not is act one, but is plot point one, the new way is act two the and is the climax or plot point two, and the promise after that is the act three.

These story commands present unique examples of the story model and the prime command (the narrow gate guarantee). Every story is a unique version of the story model. Therefore every act one is a unique version of death. Every plot point one is a unique way to lose your life. Every act two is a unique way to love God, self, and others. Every plot point two is a unique version of finding life, and every act 3 is a unique version of life. Understanding what a specific story’s modules are is called story extraction – moving a large group of words through the story model to extract 5 words that describe the entire model of that story. Below is a chart that shows the story modules for the above verses and therefore a method to turn these groups of words, the story commands into the simplest version of the story. This one sentence version of the story is called the story’s intent, or Story’s Intent for short. Once the modules have been extracted, they can be easily plugged into the sentence formula as seen in the chart below. (Since plot point one and plot point two are inflection points in the story model, some stories have less

defined module titles for these two modules. In the cases where they do not exist or are less defined, the words *lose your life by* and *find* can be substituted in, as seen below.)

Table 1. Story commands extracted into modules

VERSE	ACT 1	PLOT POINT 1	ACT 2	PLOT POINT 2	ACT 3
	DEATH	LOSE	LOVE	FIND	LIFE
	MODULE 1	MODULE 2	MODULE 3	MODULE 4	MODULE 5
SENTENCE	DO NOT	BUT	BY	AND	
MATTHEW 6:2-4	ANNOUNCE GIVING	LOSE YOUR LIFE	GIVING IN SECRET	FIND	HEAVENLY REWARD
MATTHEW 6:5-6	PRAY TO BE SEEN	LOSE YOUR LIFE	PRAYING IN SECRET	FIND	HEAVENLY REWARD
MATTHEW 6:16-18	FAST TO BE SEEN	LOSE YOUR LIFE	FASTING IN SECRET	FIND	HEAVENLY REWARD
MATTHEW 6:19-21	STORE UP EARTHLY TREASURES	LOSE YOUR LIFE	STORING UP HEAVENLY TREASURES	FIND	A HEART IN HEAVEN
MATTHEW 6:31-33	WORRY ABOUT PHYSICAL	LOSE YOUR LIFE	SEEKING THE KINGDOM	FIND	PHYSICAL AND SPIRITUAL
ROMANS 12:2	CONFORM	TRANSFORM	RENEWING MIND	FIND	GOD'S WILL
PHILIPPIANS 4:6-7	ANXIOUS	LOSE YOUR LIFE	PRAYER, PETITION THANKSGIVING	FIND	PEACE
JAMES 1:22-25	MERELY LISTEN TO THE WORD	LOSE YOUR LIFE	DOING IT	FIND	CONSTANT BLESSING
PSALM 1:1-3	WALK WITH THE WICKED	DELIGHT IN THE LAW	MEDITATING DAY AND NIGHT	FIND	CONSTANT PROSPERITY

As seen in the chart above, taking the simple example of Philippians 4:6-7, anxiety is a unique form of death, prayer, petition, and thanksgiving a unique form of love, and peace a unique form of life. These verses/story commands were in very simple form, but turning them into their story's intent makes them even simpler. Philippians 4:6-7's Story's Intent would be, "do not be anxious, but lose your life by prayer, petition, and thanksgiving and find peace."

Ideas are a vision of a better reality and are shared through storytelling. Reality needs to be better because of the fall of humanity in the Garden. The fall of humanity followed the following process: life, find, fall, lose, death. This fall occurred because of the value lie, which

states that you do not have life within you and therefore the way to find life is to find it in that which is outside of you. Therefore, Eve's decision became the first find. Again, ideas elevate reality through storytelling. The model used for storytelling, the story model, is also a model for elevating reality from death to life. 1 John 3:14 states that, "We know that we have passed from death to life, because we love each other." Therefore the purpose of story is to love. The highest form of love is losing your life, and whoever finds their life loses it, so therefore in order to find life, we must understand how to lose our life. The story model reverses the process of the fall through the following process: death, lose, love, find, life. Throughout the bible, numerous story commands re-elevate reality from death to life in unique ways. These, however, are preceded by the value paradox. Jesus reverses the value lie by stating the value paradox, which states, states that you do have life within you and the way to find it is to lose the external and replace it with the internal. The value paradox becomes the first loss. The value lie has affected art and needs to be reversed for the artist to become an enlightened storyteller. The enlightened storyteller accepts the value paradox, and the value paradox is accepted in art by understanding form follows function and the heurisko promise. Form follows function teaches us that every story is born with its own unique, innovative artistic form within in. This is called the story's innovation. Innovators create trends by finding their story's innovation, the life of their story. Trend followers follow trends by taking someone else's story's innovation, removing it from its original story, and applying it to their own story. In this sense, they lose the life of their story by attempting to find it externally. Trend followers believe the art lie. The art lie is art's version of the value lie, and trends offer the same option the apple offered to Eve: instant and guaranteed "life". As Eve's decision is the first find, the trend followers decision is the second find. The value paradox is the foundational belief that Jesus lays before he presents the story commands.

These story commands are intended to reverse the effect of the first find and provide unique ways in which humanity can be re-elevated from death to life. They are all built on the foundation of the prime command (the narrow gate guarantee). This promise states in Matthew 7:13-14, “Enter through the narrow gate. For wide is the gate and broad is the road that leads to destruction, and many enter through it. But small is the gate and narrow the road that leads to life, and only a few find it.” The word find here is the Greek word *heurisko*, which means “I find, learn, discover, especially after searching”; it does not mean “I create”. This is because all things were created in Christ Jesus. Therefore, life already exists and the life of your story already exists, it just needs to be discovered. The enlightened storyteller accepts the art and value paradox. The enlightened storyteller understands the story commands and the sentence model they follow: do not, followed by but, followed by a verb/new way, followed by an and/for/then, and finished with a promise. This sentence structure is the same as the story model, do not is act one, but is plot point one, the new way is act two, the and is plot point two, and the promise after that is the act three. These story commands and every story present unique examples of the story model. The enlightened storyteller understands that every story can be broken down into five modules to represent the five elements of the story model: death, lose, love, find, and life. They also understand that their stories modules are a unique version of each of the metanarratives modules. The process of story extraction is discovering the modules within an individual story, which are plugged into the sentence structure of the story commands to create the story’s intent: the simplest one sentence version of a story. The story’s intent of the story model itself is do not die, but lose your life by love, and find life. This is the story’s intent of the story model and this is what the enlightened storyteller does to find the life of their story. If indeed, the enlightened storyteller accepts all of the aforementioned theory, it can be applied through a practical

storytelling process. The enlightened storyteller now has a powerful why behind their story: to re-elevate humanity from death to life through love. There is one other powerful reason to tell stories that has arisen due to recent societal progressions. This is the pendulum theory.

Pendulum Theory

Historically, society progresses through numerous large scale pendulum swings the entire ear of humanity changes completely. The pendulum swings from one end of thought completely to the other. These pendulum swings, these progressions are inherently regressive. Why? Nostalgia. People long for the past and the way life was when the pendulum was on the other side. For example, western civilization swung from medieval times which included peasants, farming, simple rural life, and a heavy emphasis on religion to the enlightenment which was the exact opposite. This period was marked by growing urban areas philosophy, reason, and progress came to the fore, and religion was being ousted. This pendulum swing climaxed in the the industrial revolution: a continuation of urban growth, machinery, long work days in factories, and a heavy emphasis on man demonstrating power over nature. However, humanity was discontent with this era and swung all the way back to the age of romanticism which was spurred by nostalgia, romanticizing the past and the desire to move away from urban factory life back to simple rural life where you live on the farm, eat dinner with your family, and live simply, returning to a heavy value placed on nature, beauty, mystery, and the bringing down of the machine. These periods are dominated by revolutions in thought, but they are inherently cyclical. These revolutions in thought also may be able to be reduced to a one sentence story's intents that describes prevailing and dominating idea of that age. It is from these story's intents that every expression of society flows: art, literature, architecture, government, religion, etc.

One must wonder where these pendulum swings begin. It appears they begin with a revolution of thought and progress to a revolution of “hardware”. We talk about society as if it’s a person and a country as if it’s a person but we must remember that they are a conglomeration of multiple individuals, but society as a whole moves from one era to another, so how? The leaders in thought lead the transformation, this almost always happens to be the wealthy upper class, why? Because the lower class is too **busy** tending to their more primitive needs such as survival, while the upper-class has time to think and process and work on the higher needs – self-actualization and creativity. And so, the progression of change clearly follows the model outlined by the diffusion of innovations (a model that describes how an idea, product, or innovation moves through society/a population). This model divides a population into five segments that an innovation moves through: 1) innovators (2.5% of the population) 2) early adopters (13.5%) 3) early majority (34%) 4) late majority (34%) and 5) laggards (16%) (Rogers, 1983).

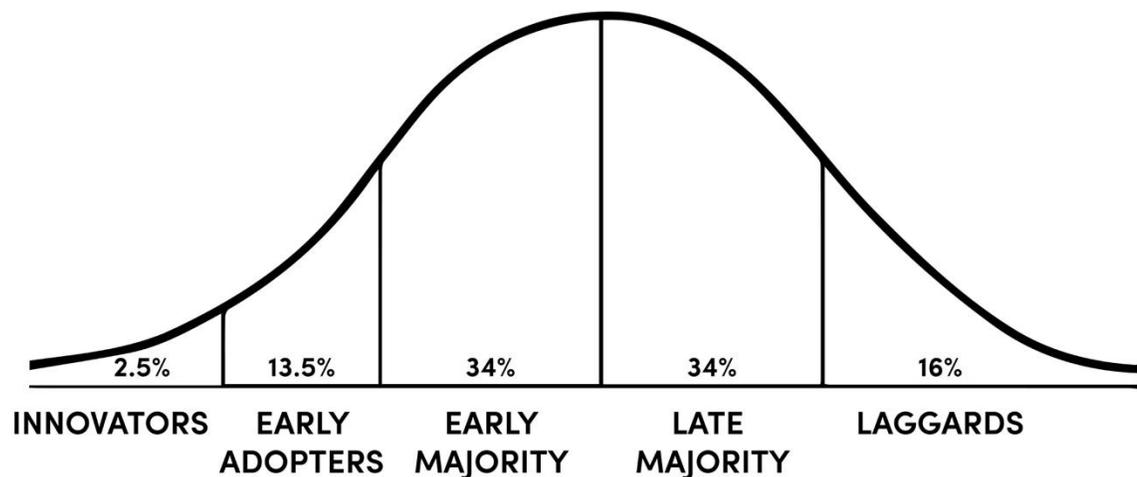


Figure 4. The Diffusion of Innovations population segment title and percentage makeup.

The primary characteristics of the innovators and early adopters are these: visionary, creative, energetic, they have time and money to spend on innovations, and they are motivated by social prestige, either climbing or keeping their status (Robinson, 2009).

As stated, stories share ideas, and ideas can diffuse through an entire population.

Therefore, what storytellers can do with story is begin to use these innovators and early adopters of society to socially construct change not just on level of an idea or product, but on a large-scale thought revolution that moves society from one period to the next. Changing the Story's Intent of society, actually revolutionizes all of the expressions of society as well: art, literature, architecture, government, religion, etc.

The interesting part about these progressions is again, they are simply regressions. Why does the pendulum swing? Why does the Story's Intent change? Why does society not just stay the same? Human nature does not change, but humanities expressions, ideas, and thoughts seem to change based on what period they find themselves in. What we find is that the same human that existed in the medieval age believes a completely different idea than the one that existed in the enlightenment age. Therefore, the era itself is imposing and constricting the human's ideas because they believe what the thought leaders (the innovators) of society first believed.

Therefore, there is something within the human that is staying the same that causes these differences in ideas based on differences of when people are alive. This is the contrarian nature, the rebellious nature, the individualistic nature, the desire to be different, the desire to make a name for yourself. These people are the ones who write the history books because they are not constrained to the prevailing thought of the age they find themselves in, but they in a sense constrain the age they find themselves in to the thoughts in which they desire to prevail. These

are the history makers, these are the people that create change, these are the pendulum swingers, these are the people that we must give the best ideas to.

Therefore, we can extrapolate from a deep study of the expressions of society what the prevailing idea is: its story's intent. We can then possibly begin to reverse engineer the process and progress society from the current era to the next by changing the expressions of society, sharing new stories with similar story's intents. Ideas must be crafted in communities of storytellers, and storytellers must share those ideas through artistic mediums that push society back and forward towards new eras and thought patterns. Storytelling as art now becomes a method of sharing ideas that progress society into a better era. The way these stories look is an expression of what we want society to look like. The symbols, meanings, and modules of these stories represent the new way of thinking that we desire to create, and the new values we want to instill in society. If we change what we are communicating and portraying as a society through our art, then we change, therefore, what we value.

What are the primary outlets and expressions of art in our society today? Not painting, not architecture, not literature, but music and social media. We have moved away from the fine art into these "applied" art forms that genuinely lack the principles that make art successful. And what are the subjects of our songs and stories? Self, sex, money, drugs, partying, humor, entertainment, these are the things that society values right now.

However, there seems to be a movement by many people, like the minimalists, or like my friends, who are regressing or rebelling again, saying: this innovation of technology has made my life worse and I want to get rid of my phone, I want to get rid of social media. It is these small scale movements that actually begin to create change, but I would like to pose that these innovations in technology are not bad, but humanity is not yet ready to handle them, their hearts

are not ready, and so the heart must regress or progress or transform or rebel against its nature as deceitful and selfish to a place of reliance, identity, humility, and love, and only in this state of existence can humanity then begin to steward the inherently good technological and societal advances offered to us. This progression of the human heart has already been outlined as what creates enlightened storyteller.

The opportunity for storytelling has become ubiquitous. The advent of technology is bringing music, design, photography, and literature to everyone. The world is getting smaller as its being constrained to this thing called the internet. Music lives there, design lives there, photography lives there, literature lives there. It is becoming a black hole as everything moves from the concrete to the abstract, not knowing where something is but knowing it exists. A few simple examples of storytelling opportunity ubiquity through technology include (but are not limited to): software, hardware, and the internet. Modern software, most of which is free or very cheap, enables anyone to tell stories in all avenues, design, music, film, photography, even painting, etc. Hardware, I recently bought a modular music studio for \$300 that can make the music of over 300 instruments, however, I do not know the first thing about music theory. Furthermore, smart phones and their cameras have made everyone a photographer. The internet has also given everyone a voice and influence, however, people do not know what to say, why to say it, or how to say it.

Society is progressing, but the human is not ready for it. This progression has also occurred in art. At one point art was created by small groups of people living in the upper echelon of society, hiding away in their ivory towers and creating “masterpieces” that could only have been inspired by the gods – divine inspiration – they were geniuses. And if a few students were lucky, they could get close enough to these geniuses to extract their style, they would then

apply this style to everyday objects, since this artistic method was viewed as extraordinary. This was the beginning of stylists or trends. Bauhaus wanted to reverse this effect, “The basic teaching error of the academy was that of directing its attention towards genius rather than average (The Bauhaus) (Munari, 1966)”. It appears Bauhaus has succeeded in this attempt as the opportunity to design and create art has become ubiquitous. Furthermore, with the advent of software in design (and all other art mediums) anyone can design anything. However, few people know *how* to. This is the problem we need to combat. In this age of ubiquity, the artists who are considered “geniuses” are the ones who understand not how to use the software but the basic principles of design and art, along with the expressions of design and art that are specific to each type: graphic design, music, film, architecture, etc. What exists now is an interesting intersection of ubiquity of opportunity and scarcity of ability. We can use the first one to our favor, but we must begin to admonish and administer ability and theory to those who so desperately need it. This is the job of the modern day teacher (and this thesis), to provide the basics, the why and the how, and let people communicate their stories in a way that visually works. We do not need more stylists, we need more storytellers, we do not need more trend followers, we need more transformation of the heart.

As stated the human is not ready for the advances of society and technology, but this thesis equips the human as a storyteller so that they are ready to use the advances of technology that have so far been misused. Abraham Maslow wrote in 1943 of the basic human needs that motivated all behavior, and stated that needs lower in the hierarchy must be met before ascending the pyramid (“Maslow’s Hierarchy of Needs,” n.d.).

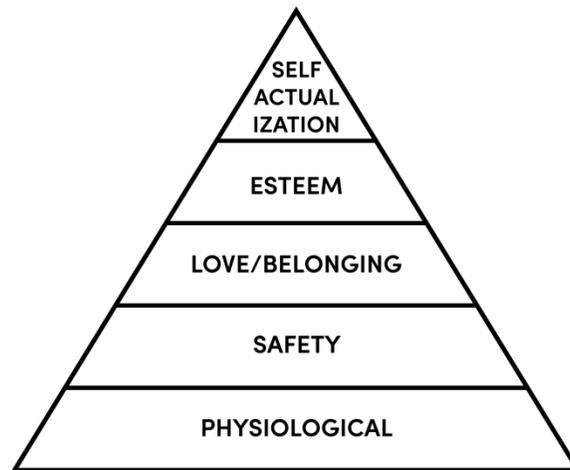


Figure 5. Maslow's Hierarchy of Needs

Maslow's hierarchy of needs and could easily overlap the five levels with the five population segments of the diffusion of innovations model. The innovators are seeking self-actualization and creativity. The early adopters are seeking esteem. The early majority are seeking love and belonging. The late majority are seeking safety. Finally, the laggards are seeking physiological needs. Society has seen a progression in wealth and technology that has expanded the amount of individuals seeking the highest need of self-actualization and creativity. No longer is western civilization struggling for survival. Therefore, the percentage of potential innovators has expanded. I would pose that the innovators still make up only 2.5% of the population. However, the ability to innovate has expanded to a much larger percentage of the population. This new percentage of potential innovators needs to be equipped with the proper **approach** and **ability** to become true innovators. No longer is this first group of individuals called the innovators, but expanded innovators have the potential to become the pendulum swingers or enlightened storytellers.

The pendulum swinger has been equipped with the proper approach by understanding what it means to be an enlightened storyteller. The enlightened storyteller must be taught the ability to make art. Therefore, the process of storytelling as art incorporates the proper approach and uses the proper ability. This thesis breaks down the storytelling process into two stages: discovery and creativity. By providing a process for discovery that any storyteller can use, and then providing basic knowledge that equips the laymen with pragmatic theory and a simple creative process to apply this theory, anyone can turn a group of words into artistic expression. In this thesis, that artistic expression is branding. The basics of the primary components of branding: typography, logo design, and color theory are taught so that someone who has never branded anything before can follow this entire process, apply the provided theory, and create a functional and innovative brand.

As stated, ideas elevate reality, and storytelling shares ideas. Pendulum theory states that these ideas can swing the Story's Intent of society and therefore progress it through thought eras. These ideas spread through the diffusion of innovations model. However, many ideas are not crafted in a way that "sticks". Society has a serious sticky problem. I have been a student-athlete at Southeastern University for the past three and a half years. Every Tuesday, we are mandated to attend an athletic chapel. Each service, a different speaker shares a message. However, if you were to ask me how many ideas have stuck, I would say maybe five or six powerful ideas, and most of them simply by chance. This means that in my college career I have attended over 100 athletic chapels, but only remembered 5 or 6 ideas from hours of speeches. Communicators and storytellers do not know how to make things stick, and are doing a disservice to their audience members. Chip and Dan Heath, the authors of *Made to Stick* are two brothers interested in idea stickiness, and they cite a similar problem. Every year they perform a classroom lecture session

on their book at Stanford. As a test of stickiness, they give students data from a government source on crime patterns in the United States. Half of the group is tasked to convince their peers that nonviolent crime is a serious problem, while the other half are asked to show that it is not a serious problem. Stanford students are, obviously, intellectual. They are also good communicators and quick on their feet – no one gives a bad speech. The students divide into groups and each one gives a short one sentence speech to the others. After the speech, the listeners grade the speaker. How polished was the delivery? How well did it persuade me? Naturally, the most polished speakers receive the highest ratings. The ones who moved spoke with clarity, ease, and charisma are at the top of the class. The surprise comes next, however, as Chip plays a Monty Python clip to distract the student's minds and then abruptly asks them to take out a sheet of paper and write down every idea that they remember for each speaker. The students are astonished by how little they remember. Remember, the speeches have only been given ten minutes prior. Furthermore, the students have not received an overwhelming amount of information, only eight one minute speeches. They are lucky if they remember more than one idea and many cannot recall a single idea from certain speeches. In the typical one-minute speech, the average student uses 2.5 statistics. When students are asked to remember the speeches, 63 percent remember the stories and only 5 percent remember specific statistics. Moreover, "there is almost no correlation between "speaking talent" and the ability to make ideas stick." The most captivating speaker does no better than the foreign students whose English is less polished. The "stars of stickiness" are the ones who tell stories, evoke emotions, or stress a single point rather than ten. It is studies like this that lead us to believe that those who share ideas – storytellers – need to be equipped with the characteristics of a sticky idea. For this reason, stickiness is examined and innovative ways in which an idea can stick and spread.

It can therefore be concluded that the enlightened storyteller has a powerful reason to tell stories, but needs a guide to discover and create their stories through artistic means, and to compose and share an idea that sticks and spreads.

Branding History

The first aspect of branding literature to be studied is that regarding its history. Branding at its very core is the innate desire of man to be known and have value and identity. It is the desire to be similar to others (belong), and to differentiate themselves from other people (stand out). In order to delineate these meanings, these very identities, people developed markings that would be applied to self, others, or property. The image is meant to reflect the meaning, and takes on both physical and conceptual form. These physical/artistic forms became the holders of the brand meaning. Marking other objects and people began, and thus connotations arose. The brand could be either a positive or negative sign, and signified the status of the branded. This status of the branded is contingent on the status of the brander, and therefore, the brander is superior to the branded. Examples include animals branded by owners, slaves branded by masters, and prisoners numbered by their wardens. Historically, many people have been branded in a negative light, including Cain, Jews, French gypsies, and even sailors being tattooed to symbolize their traveling sexual promiscuity. Brands have been associated with fire and heat throughout history, in regards to hot iron on animals and Greek gods being struck with lightning when disobedient. Arson and fire leads to subversion. Linguistic studies show the German meaning of *der brand* being fire or burning, and Icelandic terms “oom” and “brond” meaning burning or fire. Branding has been closely associated with fire throughout the years, and thus carries the implications of searing, surging, cutting, forging, marking, and overpowering. The term *brandish* refers to waving or displaying something ostentatiously. The historical meanings

of branding carry a rather intense weight, and intimate partisanship, opposition, power, conquest, and subjugation. The first books on marketing were written in the 1500's and stated that the best marketing/branding advice was to carry yourself in a way that would please God, and therefore gain a positive market reputation by being honest and paying bills and taxes. This was the beginning of branding: putting out content or information to positively affect others perception of oneself. Branding as its own industry and concept began to truly surface in the 1900's, where authors and citizens began to see competition as the precursor to marketing, which was required to gain an advantage over others performing similar duties. Marketing and branding was then divided into two categories: salesmanship and advertising. In both the 1900's and 1800's, products began to be packaged in individual containers, rather than generalized barrels or containers, and product/provider name became a valuable delineator. The advent of the media and technology allowed these small origins to be expanded into numerous different mediums. Going back, brands were still providing the same product, with the only market differentiation being their brand name. World War II came at a perfect time for branding, and sparked an intense upsurge in goods, consumption, and competition, forcing companies to improve their product differentiation. Not only were the products similar, but the marketing messages were as well. Authors and scholars began to call for greater differentiation of product on the side of the producer. This was the inception of brand image. Brand image created meaning and an object to assign continued opinions to, based on every experience with the brand. People began to buy objects not only for their function, but the meaning behind them. Brands began to take on personalities, as people realized they behaved exactly like people. The progression continued as companies began marketing to their companies through story, particularly in packaging. Branding became mainstream, as did the search for the perfect logo, and the expansive marketing

campaigns involving athletes, mascots, music, personalities, and films. Companies wanted customers to view them in a certain light, and brands were the method of creating that perspective. The personality and look and feel of the brand, began to support the values and characteristics of a brand, personally and aesthetically. The way the public views the brand will correlate to the success of the brand. As cars are known to be extensions of one's body, brands became a friend/relationship that signifies both security and status. With such a heavy emphasis on brand and brand image, individuals began to offer their services in brand development.

Design ascended as the foremost method of creating an ideal brand image and relationship. Since there is such a heavy connection with a brand, brands have begun to become reflections of ourselves, sometimes a connection so instinctual that it becomes an unnoticeable part of daily life. Branding is now one of the biggest aspects of any company, as brand managers are given free-reign to create and re-create, adding life to flat designs or empty storefronts, and connecting with as many people as possible. The fiery origin and excitement of branding builds relationships with customers that transcend mere single user interaction, but becomes fans and communities.

In order to create these interactive experiences, managers must channel scientific and aesthetic means that cater to the very characteristics of its audience and intended demographic. So how do the best brand managers currently build their brands, they oversee every detail, every aesthetic, every representation, every image. A brand is the stimulation of senses, the music played in the store, the ribbon color on the packaging, the texture of its walls, and its fantasy-like place in the mythological culture it takes place in. Consumers are no longer loyal to just brands, but rather the ever-changing images and associations they relate with brands. Therefore, the best, deepest-lying emotions are those created by the users in the process of brand interaction. Through this

process of content creation, consumers are becoming the brands they create themselves (Bastos & Levy, 2012).

Typography

Typography is the first step in the creative process of branding. Why is typography so important? Because it is everywhere. A friend recently visited Japan and reported that he was utterly lost. Why? Because he could not read anything, street signs, price tags, directions, etc. Imagine yourself in a world without type, you would not even know what type of cereal you are eating in the morning. Typography will be the most used element of your brand, so it should be chosen first and with great consideration (Spiekermann & Ginger, 2003). Typography is found in every branding framework, and serves to represent ideas, show attitudes, and provide consistency and repetition (Machin & Niblock, 2008).

To choose the proper typeface, the designer must understand the visual features of typefaces, the historical classifications of typefaces, and the basic ways in which the designer uses these typefaces to communicate. These visual features are best described by the following diagram.

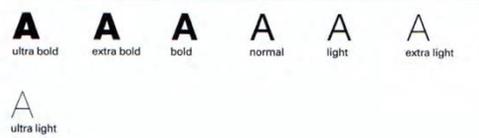
Serifs:

Serifs provide some of the most identifiable features of typefaces, and in some cases they reveal clues about their historical evolution. The serifs shown are those that appear most frequently in typefaces.



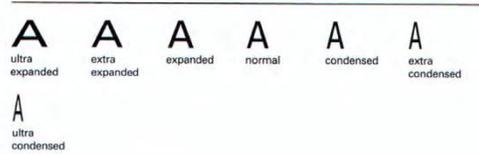
Weight:

This is a feature defined by the ratio between the relative width of the strokes of letterforms and their height. On the average, a letter of normal weight possesses a stroke width of approximately 15% of its height, whereas bold is 20% and light is 10%.



Width:

Width is an expression of the ratio between the black vertical strokes of the letterforms and the intervals of white between them. When white intervals appear larger, letters appear wider. A letter whose width is approximately 80% of its height is considered normal. A condensed letter is 60%, and an expanded letter is 100% of its height.



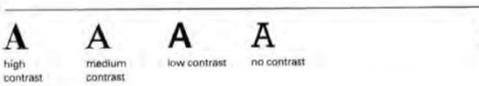
Posture:

Roman letters that slant to the right but are structurally the same as upright roman letters are referred to as oblique. Italic letters, which are based on handwriting, are structurally different from roman letters of the same type family. Italic letters with connecting strokes are called scripts. The angle of posture varies from typeface to typeface; however, a slant of approximately 12% is considered to be normal.



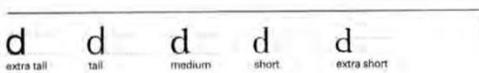
Thick/thin contrast:

This visual feature refers to the relationship between the thinnest parts of the strokes in letters and the thickest parts. The varying ratios between these parts produce a wide range of visual textures in text type.



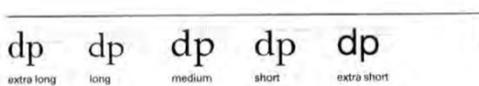
x-height:

This proportional characteristic can vary immensely in different typefaces of the same size. Typically, x-heights are considered to be "tall" when they are at least two-thirds the height of capital letters. They are "short" when they measure one-half the height of capital letters.



Ascenders/descenders:

Ascenders and descenders may appear longer in some typefaces and shorter in others, depending on the relative size of the x-height. Descenders are generally slightly longer than ascenders among letters of the same typeface.



Stress:

The stress of letters, which is a prominent visual axis resulting from the relationships between thick and thin strokes, may be left-angled, vertical, or right-angled in appearance.

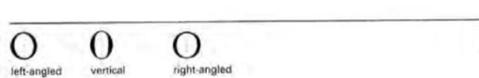


Figure 6. Visual features of typography

The different historical typeface classifications simply take on different visual features and different visual features communicate different visual personalities. The first classification of typefaces came about in the 1490's and is known as old style. These typefaces are serif typefaces that were modeled after handwriting, and the strokes take on two noticeable features: they are stressed at an angle and the strokes have extremely little contrast between thick and thin. Type styles moved from old style to modern in the 1700's and the period between this movement is the transitional classification. This progression of serif typefaces takes on a less stressed more vertical stroke and the contrast between thick and thin increases. These characters are also wider than old style characters. Late in the 1700's, the modern typeface classification emerged from the transitional style. These typefaces have extreme contrast between thick and thin, and the stress is now at a completely vertical angle. The serifs become horizontal eruptions that join the next letter without any angle. These typefaces have a strong geometric, linear, and clean (modern) form. The pendulum of typeface classification then swung completely backwards and returned to old style characteristics. In 1815, an English introduced a new classification that he called Antique, but was later renamed Egyptian (or slab serif) due to the craze surrounding Egyptian artifacts. Egyptian strokes take the geometric, horizontal nature of the modern classification, but return to zero contrast between thick and thin strokes, leaving all of the strokes the same weight. The pendulum swung back to modernization, as another English typesetter created the first sans serif typeface in 1816. This classification is a return to the modern style, but is so modernized that the serifs are simply removed, because they are viewed as unnecessary (Carter, Maxa, Sanders, Meggs, & Day, 2018). Other classifications have arisen since then, but the one the modern designer should know for branding purposes is the script font. This classification

resembles whimsical, handwritten characters. These typeface classifications become the tool chest for the modern designer as an enlightened storyteller, and streamline decision making.

Old Style
Transitional
Modern
Egyptian
Sans Serif

Script

Figure 7. The historical progression of typeface classification.

Decision making is also streamlined by a few other necessary characteristics of a “hardworking typeface.” These consist of: a good regular weight, at least one bold weight that complements and provides contrast to the regular weight, and strong, legible numerals. If a typeface does not fit these constraints, it should more than likely be thrown out. Once a designer understands the visual features and how they create classifications, they must understand what they mean and how to communicate meaning with them. The choice of typeface is governed first by the content of the message and then the intended audience. Typography can express emotions and feelings,



Figure 8. Photographs of human emotions with representative typefaces.

and therefore should express the emotions, feelings, and personality of the story you are branding. Typography is the subjective embodiment of information. These pictures below shed light on typographic decisions.

(Typeface decisions follow three steps: 1) identify personality/emotions, 2) choose visual features that communicate these emotions (serifs, weight, width, posture, thick/thin contrast, x-height, ascenders/descenders, and stress.) decide upon typographic classification, and Many emotions can be expressed by different classifications, as doubt could well have been.) The typeface chosen for doubt is a serif that has a light weight and thin anatomy. Its serifs are short and angular (oblique), and the overall word itself seems to be cowering in its unimpressive stature. The typeface chosen for Joy is a sans serif with a medium weight and a wider, confident, full stroke. The low contrast between thick and thin keeps it easy to read, and the curves move gently and happily. The typeface for surprise is a handwritten script font. What is more unpredictable than someone's handwriting? The weight is normal enough to make a statement, the posture is angular making it seem like it is jumping out at you (as a surprise would). The typeface for anger is a sans serif that has a naturally heavy weight, since it is a dark, heavy feeling. The actual letters are bold, but uneasy, showing a sense that they could burst out at any moment in a fit of anger. Anger is wider than doubt, and its stress is vertical, leaving it to sit in place, similar to the sitting and stewing an angry person might do (Spiekermann & Ginger, 2003)

An intense movie is a thick, angular font, as a romantic comedy would use a thinner, curvier typeface. The curvature of fonts contributes to positivity, negativity, natural, gentle, sharp, strong, etc. If a font is tall and stretched it can mean elegant or pompous, as short letters could signify heaviness or baseness. The flourishes of each letter can represent timelessness and history, or modernity and creativity. How text appears should reflect the attitude, composition,

and makeup of the audience and the meaning/story it is representing. Historically, typographic experts have also ascribed personalities to typefaces according to their physical characteristics. In regards to classifications, they suggest that sans serif typefaces typically have a “cleaner, more modern look than serif type.” Moreover, sans serif typefaces are perceived as more technical than serif typefaces due to their “clean, machine-like look of modernism.” The shape and weight of typefaces have also been agreed to contribute to the persona. Experts suggest that typefaces with rounded serifs are more “friendly”, but typefaces with square serifs are more “official” in personality. Typefaces that have a lighter weight in both width and stroke thickness are seen with delicate, gentle, and feminine personalities. On the other hand, heavier typefaces are strong, aggressive, and masculine. Smoother and more flowing letterforms with longer ascenders and descenders have a youthful and friendly personality (Brumberger, 2003).

As stated, the hardworking typeface should have at least two weights. A typeface that has multiple weights is called a family. In decision making, the more weights (or members) within a family, the better. Sometimes, however, a family is missing a child, the personality is off, and something must be done. This is where secondary typefaces are “adopted”. A brand needs to have two typefaces. Rarely, if ever, is one sufficient, and three should be avoided nearly at all costs. These adopted “siblings” or typefaces need to compensate for the missing personality of your current family. This means picking a typeface that has a few more bold weights if your primary typeface is serving, say, a dainty beauty supply brand. You may need more contrast, friendliness, smaller typefaces, etc. This is equated to a fashion designers “accessoires”; they have to fulfill a specific function, while also striking an aesthetic balance with the main dress (the primary type family). Certain typeface combinations work better than others, just as certain family members and adopted children may get along with each other better than others. The

customary rule for typeface combinations is contrast. This contrast shows up in the aforementioned visual features which create classifications. The customary contrast in typeface adoption/pairing is pairing a sans serif with a serif and vice versa.

The basic tools of typographic manipulation are also foundational for enlightened storyteller. These tools are tracking, and kerning, and leading. Typography uses unit measurements to measure the space between letters. When typefaces are designed, each letter is designated a specific amount of units that the typesetting machine puts between that and other letters. This is the interletter spacing. However, type designers cannot always account for every character combination of their typeface. Some character combinations result in unequal or abnormal interletter spacing. Adjusting the space between two specific characters is called kerning. This technique is one of design precision. The designer can manipulate the space between all of the characters in a word through tracking (Carter et al., 2018). This technique is one of meaning and personality, as wider, larger spaced words are more comfortable and expansive (Machin & Niblock, 2008).

At this point, I'm sure you're asking where these typefaces are found. As stated, the internet has provided the opportunity for everyone to design. This is where typefaces are found. Free fonts are everywhere on the internet, but google fonts provides the highest quantity of the highest quality typefaces for free. This is a great place to start, as you can filter searches according to the typographic classifications discussed here. If you find a typeface that you like, you can also search for similar typefaces and even suggested pairings. The internet is the enlightened storytellers greatest ally, now that you have been equipped with a basic understanding of typography.

In picking a typeface for a brand and specifically a logotype (as will be discussed below) it is necessary to consider the attributes of each letterform and attempt a multitude of iterations: all caps, all lower case, the first letter capitalized, etc. These considerations also create meaning, as all caps provides a bold, confident, and even loud approach, as lower case is more subtle, elegant, and stands on its own. When picking a typeface, it is essential to understand the capitalization desires of the logotype and also how the logo looks in lower case, as it will be used throughout the brand in all of its iterations (Wheeler, 2006).

Colin Wheildon, a magazine editor and typographer once said, “the rules of typography are largely maxims, with very little, if any empiricism to support them.” As a designer, you have been equipped with the basics of typographic knowledge to create a functional brand. This knowledge will take you far, but intuition and the story itself should ultimately direct decision making. Trust your instincts, but remember your training.

Logo Design

The next step in the creative process of branding is logo creation. A logo is the most powerful visual tool to orchestrate and communicate the desired features of an organization or story. The logo forms the foundation of the visual identity (Foroudi, Melewar, & Gupta, 2017).. A logo embodies everything a brand/story signifies A close second to typography, the logo will show up the most throughout brand assets. It does, however, present more opportunity for a designer to tell a complete story, rather than simply elicit emotions and feelings.

There are three primary types of logos: wordmark, symbolic mark (pictorial mark, abstract mark, or, rebus), and logo system. A wordmark is the name of the brand spelled out in a typeface/unique lettering. A symbolic mark is a mark that symbolizes a brand. A symbolic mark takes on three types: pictorial, abstract, and rebus. A pictorial mark is a representational visual

that represents the brand. An abstract mark is a visual that is abstracted from a representational form or has no representational connection with a brand, but comes to be associated with it, nonetheless (Robin Landa, 2006). A rebus is a mark that when someone says out loud what the mark is, they actually say the name of the company. This type of logo does not even need a typeface paired with it, as it stands alone. A logo system is the most advanced and complex type of logo. A logo system is “a graphical framework that can have endless permutations.” This type of logo has a parent logo that can be customized in infinite ways. This type of logo was used for Hillary Clinton’s presidential campaign in 2016, as the logo system provided a customizable framework that could reflect the electorate and the issues that were present in specific times of the campaign. This framework does not necessarily work for every branding project, but is a sophisticated method, if properly applied (Vox, 2015).

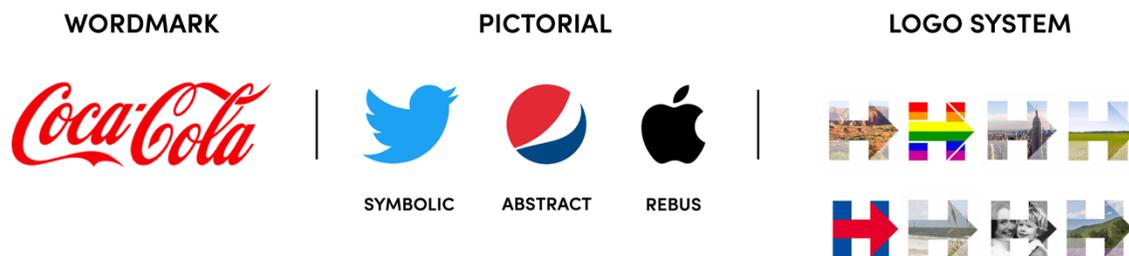


Figure 9. The three different types of logos.

Visual features of typography communicate the same messages in logo design: weight, posture, curved vs. angular, etc. The visual features of a logo will often be derived from the curves, edges, and weight of the typeface. These two elements are put together to create the signature. This signature should be provided in both horizontal and vertical variations. The

former is displayed below.



Figure 10. Mark and logotype pairing in the form of a signature.

There are five principles of effective logo design that should be understood by an enlightened storyteller: simple, memorable, timeless, versatile, and appropriate. The logo above are all excellent examples of effective logo design. A simple logo is visually appealing and communicates the message succinctly and effectively. A memorable logo will stick in the audience's brain after they have stopped looking at it. A memorable logo should be able to be envisioned in someone's mind's eye at any time. Paul Rand, one of the most prolific logo designers in history (IBM, ABC, Westinghouse) designed logos for endurance, and once said, "I think permanence is something you find out. It isn't something you design for. You design for durability, for function, for usefulness, for rightness, for beauty. But permanence is up to God and time (Wheeler, 2006)." An effective logo is versatile in its ability to exist in a variety of environments, and be effectively scaled. A versatile logo should work in a variety of color iterations. Effective logo design always begins in black and white, so that the designer and the client are not making functional and formal decisions based on color. For this reason, an effective logo is versatile enough to work in black and white, multiple color iterations, and even in cases where it needs to be a negative (the black and white are reversed). Scalability is essential for an effective logo, as it must work in large, medium, and small iterations. An appropriate logo conveys the meaning of the brand's story.

In designing a logo, the enlightened storyteller can begin by deciding which type of logo best represents the brand's story and then meeting the principles of effective logo design.

Meaning is primary in logo design as simplicity and modernity is becoming ubiquitous, therefore meaning should be stressed above visual characteristics which have already been accomplished and therefore transferred by the typeface.

Color

Color is the next step of the creative process of branding. Color is made up of visible light. As light enters the eye, it touches the cones in the retina, which produce vision and color. These sensory impulses are sent to the brain via the optical nerve, where sensory impulses converge. Color has been studied since the Greeks, who believed that color was simply a mixture of black and white. This theory was progressed by Hippocrates who proposed a four color theory: white, black, red, and yellow. Isaac Newton became fascinated with light and color, and his studies built the foundation of color theory up to the modern era. He refracted light through a prism and found that it did not color light, but that light was divided by the prism into the colors of the rainbow: red, orange, yellow, green, blue, indigo, and violet. He turned this color spectrum into a wheel – the foundation of the color wheel we still use today. Since then, the Munsell color system has been adopted as the standard method of classifying colors. Below is Munsell's variation of the color wheel, and a modified version of his color system (Labrecque, 2010).

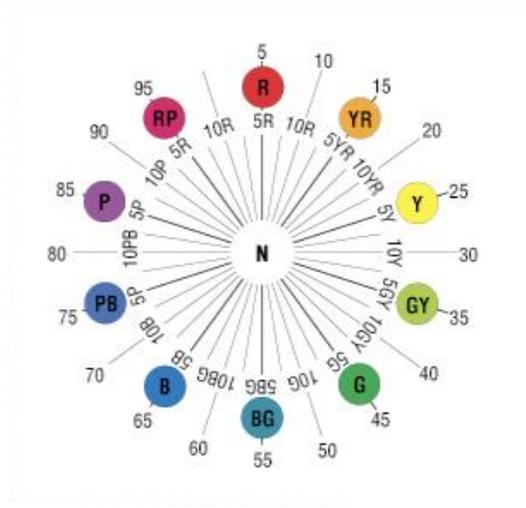


Figure 11. Munsell's color wheel

Tone/Hue		R/Red	YR/Yellow-red	Y/Yellow	CY/Green-yellow	G/Green	BC/Blue-green	B/Blue	PB/Purple-blue	P/Purple	RP/Red-purple	Neutral
Vivid	V Vivid	1	2	3	4	5	6	7	8	9	10	121 N 9.5
	S Strong	11	12	13	14	15	16	17	18	19	20	122 N9
		B Bright	21	22	23	24	25	26	27	28	29	30
Bright	P Pale	31	32	33	34	35	36	37	38	39	40	124 N7
	Vp Very Pale	41	42	43	44	45	46	47	48	49	50	125 N6
		Lgr Light Grayish	51	52	53	54	55	56	57	58	59	60
Subdued	L Light	61	62	63	64	65	66	67	68	69	70	127 N4
	Gr Grayish	71	72	73	74	75	76	77	78	79	80	128 N3
	DI Dull	81	82	83	84	85	86	87	88	89	90	129 N2
Dark	Dp Deep	91	92	93	94	95	96	97	98	99	100	130 N 1.5
	Dk Dark	101	102	103	104	105	106	107	108	109	110	
	Dgr Dark Grayish	111	112	113	114	115	116	117	118	119	120	

Figure 12. The foundational 120 colors as presented by Kobayashi

The Munsell System is a three-dimensional model that states that every color has three qualities/attributes: hue, value, and chroma (. Hue is the quality in which a color is distinguished from another, as red is distinguished from green or yellow. Hues are simply different colors. These are the different colors around the circle and across the top of the above diagram. Value is the quality in which a light color is distinguished from a darker color. Value scales begin with white on the top and move down to black on the bottom, with the variation of hues in the middle. Value systems are numbered 0-10, with zero being black and 10 being white. Colors have now been distinguished by their color – hue, and their lightness and darkness – value. However, these attributes do not make up the full distinction of color. We may say that an emerald is green and light, and we can also say that a grape is green and light. When placed together, they have the same hue – green, and the same value of light, but the emerald is strong in color and the grape is weak in color (or grayer). This is where chroma comes into play. Chroma is the third dimension of color attributes that moves from a value towards its respective hue in the circle around it. The higher the gray amount, the weaker the color (Cleland, 1937) (“Basic color schemes: Color Theory Introduction,” n.d.).



Figure 13. A diagram of weak and strong chroma relating to the hue of red.

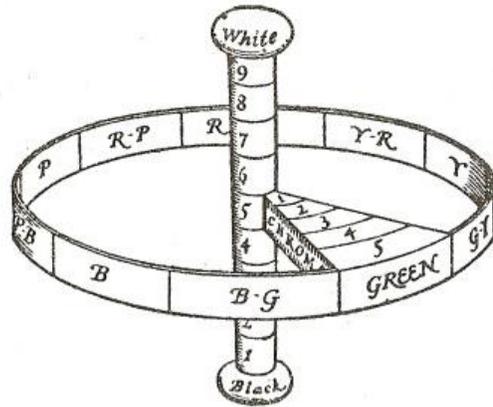


Figure 14. Three-dimensional model diagramming hue, value, and chroma.

The above three-dimensional model perfectly illustrates the basics of color attributes (T.M. Cleland, 1937). The enlightened storyteller must understand the basic theory and how to use it to communicate the meaning and emotions of their story. When picking hues, the storyteller must understand what they communicate. Below is a foundational list of the meanings and emotions associated with each hue.

Red. Red is arousing, exciting, and stimulating. It is associated with activity, strength, and stimulation. It is also related to life, most likely due to the color of blood, and has therefore come to represent health, energy, confidence, and strength. It is also associated with love and passion and studies have shown that it can actually cause a physiological arousal and excitement, with the ability to increase blood pressure, breathing rates, and frequency of eye blinks, while blue has the opposite effects. Other associations and symbols of red are passion, war, anger, communism, communalism, leadership, ambition, courage, and masculinity (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Orange. Orange is adjacent to red in the color circle and shares many similar properties. Orange is also exciting and arousing, but not to the intensity of red. Orange is lively, energetic,

sociable, and extroverted, and associated with warmth, security, physical safety, sensuality, fun, and playfulness (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Yellow. Yellow is a color of optimism, confidence, extraversion, friendliness, sociability, and creativity. It is generally a very happy color and provides cheerfulness and joy as it is closely related to the sun and its life giving light and warmth. Yellow is also associated with hope, earth, intelligence, idealism, summer, fear, cowardice, aging or decay, and femininity (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Green. Green is associated with harmony, balance, refreshment, nature, equilibrium, peace, growth, rebirth, fertility, youth, good luck, generosity, health, abundance, stability. Green says “nature” and produces the effects of calm, relaxation, security, and hope. When it is used in a closer hue to yellow, it becomes lighter, and happier, but used with more blue in it becomes more serious, cold, and refreshing (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Blue. Blue is an intellectual color and is associated with communication, trust, efficiency, calm, coolness, harmony, water, loyalty, strength, peace, logic, conservatism, wisdom, dependability, truthfulness, creativity, and depression. Blue also has tender, calming, and soothing affects upon a person. Police uniforms are blue to show confidence and strength. Moreover, most color preference research has found blue to be the world’s favorite color (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Purple. Purple is a spiritual color and shows luxury, authenticity, and quality. It also connotes nobility, humility, wisdom, ceremony, mystery, enlightenment, exaggeration, pride, and flamboyance. Purple is a dignified and stately color, as it has been the color used for the color of royal clothing. Purple when used in a hue closer to red becomes sensual and seductive,

but as it gets lighter, it becomes reminiscent of lavender essence, romanticism, and delicacy (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Pink. Pink is a variation of red, but is considered a separate color and should be understood. Pink has a high value compared to red and does not produce arousal, but tranquility. It is known to be nurturing, warm, soft, and feminine. It also connotes gratitude, appreciation, sympathy, health, love, romance, marriage, joy, flirtatiousness, innocence, and child-like behavior (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Brown. Brown is related to seriousness, warmth, nature, earthiness, reliability, and support. Brown can also be associated with heaviness, dullness, poverty, tradition, lack of sophistication and humor. UPS uses brown for its branding, and is the perfect color for a courier company, as it elicits seriousness, support, and reliability, and steadfastness. Brown is also the color of soil and is related to nature and communicates natural organisms, rusticity, and even skin tone (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Black. Black is the absence of color. It comes to represent sophistication, glamour, security, emotional safety, efficiency, substance, modernity, elegance, mystery, style, evil, emptiness, darkness, seriousness, unity, professionalism, and sleekness. Black is a versatile color as it can mean classic or new, and is related to funerals, intelligence, and the mystery of space (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

White. White is the complete reflection of all colors and represents purity, cleanliness, simplicity, sophistication, peace, youth, sterility, hygiene, reverence, truth, fearfulness, humility, hope, and life. It is also associated with the heavens, innocence, and happiness (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

Gray. Gray is a neutral color and has many neutral connotations. It is associated with lack of confidence, dampness, depression, boredom, decay, urban sprawl, and even intense emotions. It can also have positive associations: elegance, respect, wisdom, reverence, and balance (Keskar, n.d.; Labrecque, 2010; Mohebbi, 2014).

The foundational decisions of a storyteller in color design progress from hue to value and chroma. The modified version of Munsell's model above presents the foundation for understanding emotions as they relate to the foundational 120 colors that it presents. In order to interpret this model, the storyteller must understand one other foundational element of color: warm and cool properties. Warm colors are energetic and vivid, while cool colors are softer and give a soothing impression. The color wheel is split in half to determine these two properties, as shown below ("Basic color schemes: Color Theory Introduction," n.d.).

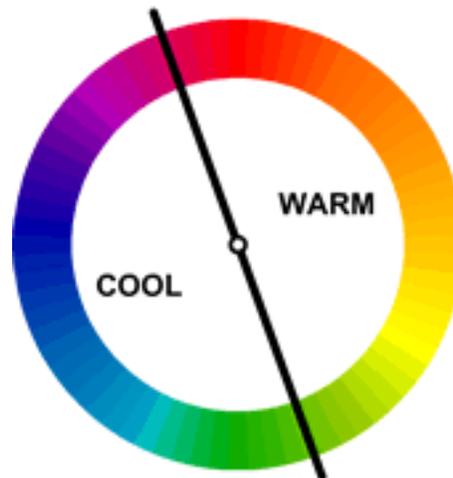


Figure 15. The color wheel divided into warm and cool colors.

The foundational 120 colors presented in the previous chart can be then plotted on a diagram that shows their overall position according two delineators: color temperature (warm and cool) determined by hue and value, and softness/hardness which is determined mainly by hue and chroma.

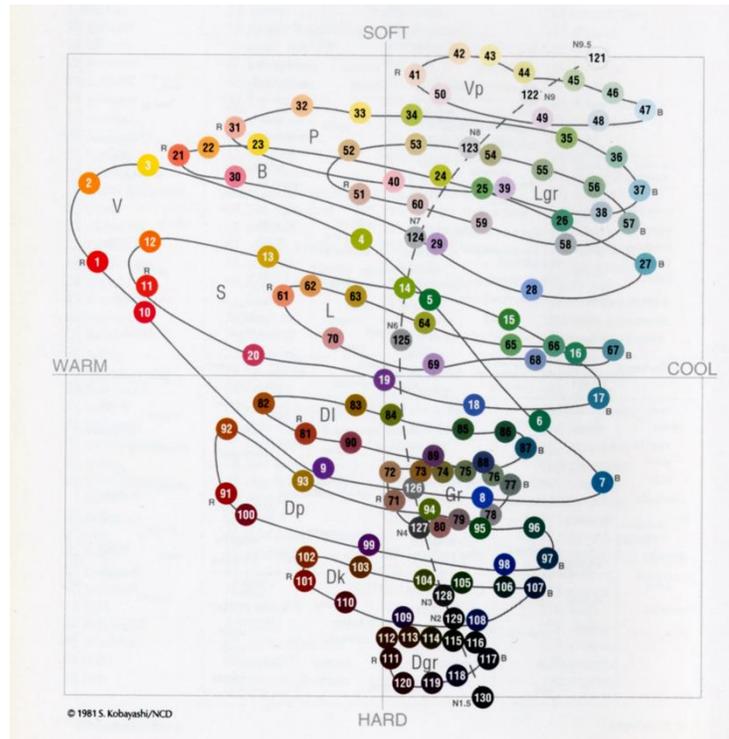


Figure 16. Kobayashi's basic 120 colors charted on a warm/cool and soft/hard grid.

This chart can then be turned into adjectives that describe personality, feelings, and emotions.

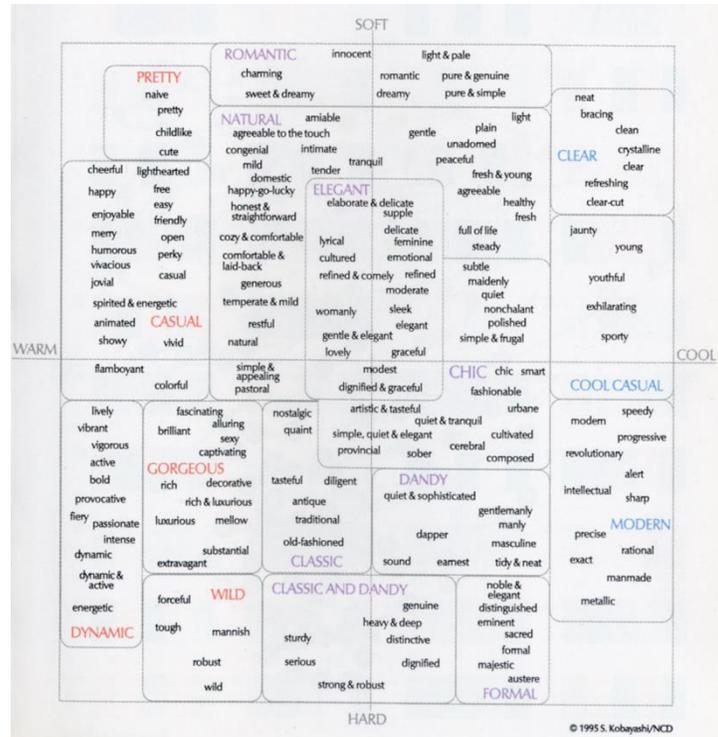


Figure 17. Emotion and personality adjectives charted on a warm/cool and soft/hard grid.

After extracting the emotions and personality of the story you are telling, in this sense a brand, you can use find those words, or similar words in the above chart and cross-reference that with the foundational 120 colors in the original chart. This can show you what colors represent what feelings, emotions, and adjectives. If you pick a color that you would like to make more like any of the words in the above chart, you can manipulate the temperature and softness/hardness through value and Chroma. In picking a color to express the adjectives in the above chart, you do not have to pick the color that falls directly on top of that adjective. However, you can use the location of this adjective as a guide for changing the temperature, value, and Chroma of the colors you have already picked according to the emotional associations discussed for overall hues. For instance, if you pick the hue of red because you want to convey strength, but you also want it to be modern, you would need to move it towards the lower right quadrant of the chart.

To do this, you would make it a cooler temperature (changing its value) and you would make it harder (changing its Chroma/intensity). This is an intuitive way in which you can change the feeling and meaning of a color through value and Chroma manipulation (Shigenobu Kobayashi, 1999).

The enlightened storyteller wants to turn emotions and personalities into artistic expressions that then elicit the original emotion and personality. The emotional responses of hues are listed above with a basic emotional/personality guide for the effects of value and Chroma. Overall, color decisions are made on a trial and error basis. An interview of twelve creative directors found that eleven of the twelve confessed that “they are not familiar with color theory at all and tend to rely on their own preferences or gut feelings when making brand color decisions (Labrecque, 2010).” As in typography, there is very little empirical data to aid in decision making, but a basic understanding of theory and a practical model for manipulation of that theory puts you ahead of nearly everyone else. Again, trust your instinct, but begin with your training, and always go back to the story.

Sticky Ideas

Core and Compact

Chip and Dan Heath have executed deep study into the field of “idea stickiness” and have found numerous overlapping characteristics amongst sticky ideas. The beauty of part of their research reveals that “creating sticky ideas is something that can be learned”, citing an Israeli research team that collected 200 top, award-winning ads and found that 89 percent of them could be classified into six simple categories. It is not the most “creative” individuals that have free reign in the sharing of ideas, but those who channel proven principles in creating their ideas. This same research team decided to test the measures of teaching creativity. They assembled three

groups of advertising novices, one group received only the information about the product, the second received training and implementation of foundational brainstorming activities, and the third group received training on the creative templates identified in the aforementioned experiment. Each groups work was analyzed by a creative director, who selected the top 15 advertisements and sent them to be studied on consumers. The first group ads were rated as annoying, the second groups as “less annoying than those of the untrained group but no more creative.” And the third groups ads were rated “50% more creative and produced 55% more positive attitude toward the products advertised. All of this to say, creativity can be taught by understanding templates that capture what has consistently worked.

In the process of creating the idea for your creative work, a few characteristics have been identified that are proven to help your idea stick in the minds of your audience. The first is simplicity. In the military, every move made by a soldier has been carefully crafted and sent down from as high up as the president; he orders a move, the generals inform colonels, and ideas eventually make their way down to foot soldiers. However, these plans often fail to consider the enemy. For this reason, the plan and idea must be simplified into their most basic objective, so that even if the enemy invades or situations change, or audibles are called, the objective is still the same. This clarity drives and simplifies decision making. This concept is called a “Commander’s Intent (CI). “CI is a crisp, plain-talk statement that appears at the top of every order, specifying the plan’s goal, the desired end-state of an operation.” A creative director/storyteller must create a CI for your creative work. This is where the Story’s Intent (Story’s Intent) comes from. This story’s intent will be an overall guide to making the world better that your audience can latch on to, and a guide to you as the storyteller in decision making. Colonel Kolditz says that “As a commander, I could spend a lot of time enumerating every

specific task, but as soon as people know what the *intent* is they begin generating their own solutions.” This is essential in the story sharing process. You are the commander, your audience the infantry, and as you do not have the power to micro-manage every decision in their life, you can share a powerful idea that provides overall clarity to the daily decisions made by your audience. Colonel Kolditz does not advise the engineers, mechanics, tank drivers, etc. on exactly what they need to do, he lays out the intent, and they naturally know what needs to be done. So as you create this Story’s Intent, this larger idea, your audience will begin to naturally understand how the idea applies to their life, you are waging war against something, and giving your audience the final objective, and they will naturally find their role in the battle. You must find the core of your idea that it may be by everyone. “Finding the core means stripping an idea down to its most critical essence.” But you must also only have one core idea, you cannot have five CI’s, five most important ideas, or five Story’s Intent’s. Antoine de Saint-Exupery said, “A designer knows he has achieved perfection not when there is nothing left to add, but when there is nothing left to take away.” In creating an Story’s Intent, one must know how to strip an idea down to its most simple state without losing its essence. Having a strong Story’s Intent will aid in creative decisions, similar to the process undergone by Southwest Airlines, who’s CI is “We are THE low-fare airline. (and) Once you understand that fact, you can make any decision about this company’s future as well as I can.” In their case, the decision of whether to add chicken salad to a flight from L.A. to Portland is simple. Does adding this salad make Southwest THE low-fare airline from L.A. to Portland? Because if it doesn’t then they will never serve this salad. The decision making process is similar for a creative director and storyteller, does this part of the story relate to the Story’s Intent, does this shot relate, does this color, does this angle, etc. “A

well-thought-out simple idea can be amazingly powerful in shaping behavior.” The goal of an idea is to reach an audience and affect the way they behave on a daily basis.

There is a concept in journalism called the lead. This is the first sentence of the story, and “contains the most essential elements of the story... After the lead, information is presented in decreasing order of importance.” It is beneficial to present your clarified idea at the beginning of your story. Don Wycliff, an award-winning writer, says, “I’ve always been a believer that if I’ve got two hours in which to write a story, the best investment I can make is to spend the first hour and forty-five minutes of it getting a good lead, because after that everything will come easily.” In the creation of your story, the recommendation is the same: build a compelling lead at the start of the creative process, and it serves as a roadmap. The rest of the story will come much easier, when you decide your Story’s Intent, it’s core idea. Often times writers will fall into the trap of “burying the lead”, when the journalist allows the most important element of the story slip lower in the structure of the story. The longer you work on a story, the further you can get from the original direction, you must begin with the lead, and keep everything moving towards it. The story of Bill Clinton’s campaign in 1992 is like burying the lead. His campaign manager constructed a campaign intent/slogan: “It’s the economy stupid” and implored Clinton to stay on that message. One of his competitors was gaining traction in his discussion on balancing the budget and Clinton was tempted to talk about it as well. It was in this essential time that his campaign manager and advisor’s told him that “If you say three things, you don’t say anything.” If “It’s the economy, stupid was the Story’s Intent, the lead, the slogan, balancing the budget can’t also be. In your story, you must pick a message and stay on message, including multiple ideas may be tempting but will prove to retract from the value and impact of your story. Many

writers are told to include a capture attention or abstract quote at the beginning of their story, but you must begin with your lead and work to make that lead more capable of grabbing attention.

Simple ideas must be both core and compact. It is fairly obvious that sentences are better than paragraphs, one bullet point better than three. “The more we reduce the amount of information in an idea, the stickier it will be.” However, compactness is not enough. “Compact messages may be sticky, but that says nothing about their worth.” The messages you compose must be pithy and profound, just like a proverb. A proverb is short, simple, and memorable, yet includes a nugget of wisdom that could be meditated on for a lifetime and used in a variety of situations. The goal is for your idea to apply to the daily decisions of your audience, as well as large scale personal applications. You’re writing your own proverb. How do you do that? First let’s look at a proverb success stories. Proverbs spread because they are pithy and memorable but also because they are humanitarian, they help those who use them in “sticky” situations. The objective of your Story’s Intent and story is to improve the life of your audience members. The proverb “A bird in the hand is worth two in the bush.” is both core and compact. The core idea is telling someone to keep a sure thing instead of going for an unsure thing. This proverb has been translated to multiple languages, and can be traced back to John Bunyan’s *Pilgrims Progress* in 1678, but can also be traced back to 570 B.C. This proverb is incredibly sticky, and has lasted for 2,500 years. No one has embarked on an advertising campaign for this message, it has spread by itself, and many proverbs are found to exist in every documented culture. Why the success? The proverbs create an elevated life.

So Ideas must be compact and they also must be profound – small message with big meaning. One way to achieve this is to use flags – “tap into the existing memory terrain of your audience. You use what’s already there. You can teach ideas by relating the concept to

something the audience already knows. Take these two explanations for example. “A pomelo is the largest citrus fruit. The rind is very thick but soft and easy to peel away. The resulting fruit has a light yellow to coral pink flesh and can vary from juicy to slightly dry and from seductively spicy-sweet to tangy and tart.” In contrast to “A pomelo is basically a supersized grapefruit with a very thick and soft rind.” The second explanation sticks a flag in your brain of a concept you already know: a grapefruit. It makes it easier to learn when you tie it to a concept the audience already knows. This is called a schema: “a collection of generic properties of a concept of category. Schemas consist of lot of prerecorded information stored in our memories.” By referencing a grapefruit, it is much easier to explain what a pomelo is, because you already know what a grapefruit is. “Schemas enable profound simplicity.”

Schemas enable us to create complex messages from simple supplies. In school, teachers use schemas to teach students complex ideas. One example is relating how electrons orbit around the nucleus to how planets orbit the sun. This *analogy* enables students to quickly understand the concept. While this concept is much more complex and has been found to short change the whole truth, as scientists have discovered the electrons exist in “probability clouds”. So there is a conflict between sharing the truth and sharing the analogous version of the truth. The truth is this conflict does not matter if the message shared cannot be used to “make predictions or decisions, it is without value, no matter how accurate or comprehensive it is.” The THE low-fare airline proverb is the analogous version of the CEO saying that Southwest’s CI is to “maximize shareholder value.” The former version is more powerful in informing the decisions of employees. However, this proverb alone is incomplete, the company could offer lower fares by eliminating seatbelts or by not even serving water, but the company maintains additional values

that guide deeper decisions. The CI “maximize shareholder value” is a powerful and accurate statement, but it does not help the employee decide whether to serve chicken salad.

Another way to use schemas is a method called “High-concept pitches. These are commonly used in Hollywood and channel the power of schema and analogy. When pitching movies, people often relate the film their pitching to another film: *Speed* “*Die hard* on a bus.”, *Alien* was “*Jaws* on a spaceship.”, etc. By using high-concept ideas, you can paint pictures in people’s heads, but using other pictures already in their heads. This rapidly accelerates the learning process for those grasping the pitch or working on the movie itself. “Some analogies are so useful that they don’t merely shed light on a concept, they actually become platforms for novel thinking.” In other words, good metaphors are generative. They create a framework for thinking, that also paves the way for new decisions and discoveries. One example is seen at Disney. Disney employees are called “cast members” and this language is used throughout the organization: cast members don’t interview, they audition for a role, when they are walking through the park, they are onstage, visitors to Disney are guests, not customers, jobs are performances, and uniforms are costumes. This metaphor has proven generative over the years, as new positions and new concepts can be blended with the existing metaphor. How do we use metaphors in the story-telling process? Metaphors provide clarity for how to behave in a certain situation, so the storyteller is the CEO and the audience is the cast member, and you need to show them their identity in this world, which will guide them on how to behave according to the idea you share. So first, you provide the objective with the Story’s Intent, and two you put the audience in a role that guides their decision making according to the idea you have taught them. Overall, your job as a storyteller is to begin by sorting through all the junk around your idea to *one* idea, and make it simple and profound. How? You use schema and high-concept ideas along

the way that make the idea easier to understand and places your audience in a role with a memorable idea that guides the decision making process of their life.

Unexpected

Unexpectedness is another characteristic of sticky ideas. Schemas – as previously discussed – are like guessing machines, helping us to predict what will happen, and how to make decisions, but when our schemas fail, we are surprised. This subsequent surprise shocks us into attention, and occurs when our schemas fail, but also “prepares us to understand why the failure occurred.” Surprise makes us pay attention and think, which causes people to be more engaged with our idea. The question you must ask as a storyteller and idea creator is to ask yourself the question, what is interesting about my idea that can bring the audience into a place of attention and surprise. Regarding Southwest’s CEO, Kelleher’s idea, it was shocking in that Southwest wanted to be THE low-cost airline, “even if it means intentionally disregarding some of our customer’s preferences.” So the process for making your idea stickier is 1) to identify the core message 2) identify what is counterintuitive about your idea and 3) communicating this part of the message to your audience in a way breaks their schema – guessing machines – and then once their guessing machines have been broke, helping them repair them. “Common sense is the enemy of stick ideas.” These ideas go in one ear and out the other, if the audience immediately understands the message, why should they bother remembering it? It is the storytellers job to expose parts of your message that are not common sense.

Nordstrom employed a sticky idea as their customer service philosophy. Until them, the fundamental schema of customer service was “Get customers in and out of the door as fast as possible, and try to smile.” New hires at Nordstrom have been living under this schema for years, but they pose a new one: Make customers happy even at the expense of efficiency. As we

discussed, an unexpected idea breaks the audience's schema, as "at the expense of efficiency" does, but it also replaces this idea with examples of the better way. Nordstrom did so by providing stories of unexpected service by their employees ("Nordies"). A few examples include, "The Nordie who refunded money for a set of tire chains – although Nordstrom doesn't sell tire chains, and the Nordie who warmed customers' cars in winter while they finished shopping." These stories helped replace the employee's schema of good customer service and making the customer happy with tangible examples. Good customer service is common sense, heating a customer's car in the winter is not. So once you identify your core idea, you can begin to examine the schema your audience has about that idea, and break it directly.

Nordstrom's approach breaks and replaces the schema very quickly, but keeping the audience's attention requires a little bit more mystery. Robert Cialdini is a social psychologist who studied every book written by scientists for non-scientists and he found that many had profound information, but the most compelling and interesting books all began with a mystery story. The authors began by describing a mystery and a question and then invited the reader to join in solving the mystery. As previously stated, breaking an audience's schema creates a gap in their knowledge, but meeting it instantly defeats the purpose of a story. A mystery, however, creates a need, and pulls the audience into a journey that requires closure. Cialdini says, "You've heard of the famous Aha! Experience, right? Well, the Aha! Experience is much more satisfying when it is preceded by the Huh? Experience." Robert McKee, one of the best screenwriters alive, says, "Curiosity is the intellectual need to answer questions and close open patterns. Story plays to this universal desire by doing the opposite, posing questions and opening situations." He thinks that a great script builds a turning point into every scene and each turning point hooks curiosity. This causes the audience to wonder what will happen next? what's the resolution? The

answer does not come until the end of the story, and so the audience will engage in the story to its completion. This is why people watch a bad movie to the end, watch an entire sports game, read a mystery novel to its finish. This interest is called “Gap Theory”. Again, curiosity occurs when we experience a gap in our knowledge, and these gaps cause pain, and closing the gap eases the pain. So a good storyteller understands the gap in their audiences perceptions and beliefs and targets it.

Sometimes the gap is more of an abyss – resulting from the audiences complete ignorance – in which case context must be provided. However, in storytelling, context should be presented even if a baseline knowledge exists in the audience. Roone Arledge was a 29-year-old sportscaster who had a theory regarding the newly picked up showings for ABC: college football. ABC was having trouble figuring out how to create interest in college football matchups from viewers that had were not overt fans of those teams. Arledge’s theory was simple: provide context. The game would include shots of the college campus, the surrounding country, the crowd, and the story behind the rivalry and game. It is important to provide context for your idea and story, showing the audience the conflict around the idea, it’s history, and the “characters” at play, engaging them in the mystery process.

One of the stickiest ideas of all time was incredibly unexpected. The idea presented by John F. Kennedy in his response to the United States position of second place in the space race. He presented not only a compact idea, but an unexpected one: “I believe that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the earth... If we make this judgment affirmatively, it will not be one man going to the moon, it will be an entire nation. For all of us must work to put him there.” This idea does not incrementally lead us from start to finish, but gives a *“sudden, dramatic glimpse of*

how the world might unfold.” And not just how but *why.*” Wouldn’t you want to create an idea that empowers millions of people to do the unexpected and change the world. You must put your audience directly into this better world, while eventually providing the means to get there. This idea is audacious and ambitious, but it is not impossible, and immediately incites excitement on the end of the audience. Any engineer who heard this speech would have immediately begun thinking how they built a space suit, how he would breathe, etc.

Concrete

A sticky idea is also concrete. Take Aesop’s Fable, “The Fox and the Grapes” for example: “One hot summer day a Fox was strolling through an orchard. He saw a bunch of Grapes ripening high on a grape vine. ‘Just the thing to quench my thirst,’ he said. Backing up a few paces, he took a run and jumped at the grapes, just missing. Turning around again, he ran faster and jumped again. Still a miss. Again and again he jumped, until at last he gave up out of exhausting. Walking away with his nose in the air, he said; ‘I am sure they are sour.’ It is easy to despise what you can’t get.” This fable has been translated into multiple languages throughout the world, and has survived for more than 2,500 years. His ideas were profound and truthful, an absolute necessity, but they were also encoded in a way that was concrete and memorable. “What the world needs is a lot more fables.” I would say that the world needs a lot more proverbs as well. But what the world needs is a lot more Aesop’s and Solomon’s equipped with the ability to share ideas that spread like wildfire, making the world a better place with every flicker. These ideas we’re sharing pertain to life, unfortunately, “language is often abstract, but life is not abstract.” Abstraction makes ideas harder to understand and remember. It is much easier to understand a clear, sequential, visual of a fox jumping at grapes than it is an abstract discourse on the way humans think.

So, what makes something concrete? The ability to examine it with your senses. “A V8 engine is concrete. “High-performance” is abstract. Most of the time concreteness boils down to specific people doing specific things.” Concrete language can be visualized and helps novices grasp new concepts, and is the best way to teach an idea to a room full of people – it is the only safe language. Learning is aided by concreteness. Studies of Asian and American students in relation to mathematical success revealed that the difference was not due to rigor of schedule and discipline, but the ability for teachers to make ideas concrete. A Japanese teacher set out to teach the abstract concept of arithmetic by creating concrete examples. The teacher placed 5 rows of 10 tiles on a desk and then took away 3 rows of 10 tiles. She then asked a student how many tiles were left, and he answered correctly: 20. This gave the students a visual, concrete image of the abstract concept of subtraction. “Novices crave concreteness.” In your sharing of ideas, we must return to the simplicity of the idea, but also the concreteness of it. Another example of concreteness aiding in understanding took place in a college accounting course. Rather than students embarking in the customary textbook reading and lecture listening accounting 101 course, they performed a case study on their college friends’ imaginary company. Rather than learning about the abstract concepts of income statements, balance sheets, etc. they encountered real circumstances where fixed and variable costs were given specific examples, income statements were broken down into real numbers and purchases, and accounting discrepancies were studied in the actual numbers. While the students did not need to re-learn, review, and re-emphasize the concepts over and over again, they were given concrete examples that taught them the content once, and in a memorable fashion. The result, students with a C average scored twelve points higher than their expected scores. In a sense, a story provides a tangible “case study” of the idea at work in the progression of characters and artwork through the different

modules. This allows an individual to reach for and grasp a concept in concrete ways – visuals, words, and actions.

Memory is like Velcro. The two sides of Velcro are composed of thousands of tiny hooks and the other side thousands of tiny loops and when you put the two together, a link is made. Our brain has a plethora of hooks, and a good idea has multiple hooks. The key to a good idea and a good idea creator is the ability to multiply the amounts of hooks on an idea. For example, a childhood home has a million hooks, but your new credit card number maybe has one. A teacher named Jane Elliot designed an idea using a such large number of hooks that her students remembered it 20 years later. Martin Luther King Jr. was assassinated in 1968, and the following day Mrs. Elliot had to figure out how to explain his death and racial issues to a classroom of third-graders in Riceville, Iowa – an all-white town. These students did not have any understanding of why anyone would want him idea. Her goal was to make prejudice tangible and concrete to her students. That day she divided her class into two groups: one with brown-eyed kids and the other with blue-eyed kids. She then announced that brown-eyed kids were superior to blue-eyed kids and the blue-eyed kids were forced to sit at the back of the classroom. Brown eyed-kids were informed that they were smarter, rewarded extra time at recess, while the blue eyed-kids were given special collars to be able to distinguish their eye color from far away, and they were not given permission to mix with the other group during recess. She noticed that the children's attitudes changed immediately, becoming nasty, prejudicial third-graders. Friendships dissolved between children of different groups. The very next day Mrs. Elliott announced that she was wrong and informed the class that blue-eyed students were better. These students were overjoyed and instantly shouted while putting their collars on their brown-eyed counterparts. Students described themselves as "sad, bad, stupid, and mean" on the day when they were inferior, and

that “it felt everything bad was happening to us.” However, when the students were superior, they felt “happy, good, and smart.” Their performance on academics changed as well. Students that were on the bottom on the first day took 5.5 minutes on phonics flash cards, but took a staggering 2.5 minutes on the day they were superior. This is a terrific example of concreteness in regards to prejudice. Students were interviewed 10 and 20 years later, their reflections recorded on a PBS television saying, “It was one of the most profound learning experiences I’ve ever had.” Another saying, “Prejudice has to be worked out young or it will be with you all your life. Sometimes I catch myself (discriminating), stop myself, think back to the third grade, and remember what it was like to be put down.” Students never forgot this lesson because Elliott did not treat prejudice as another abstract concept, or bit of knowledge to be learned like a math equation or the capital of Colorado, but she treated it with value and made it an *experience*. She added hooks to this memory: the jubilation at being crowned superior, the harsh tug of the collar around your neck, and the shock you experience when you look at your eyes in the mirror. These hooks made this memory unforgettable.

For this reason an idea shared at an experience is much more powerful – a conference, movie premiere, release party, etc. This experience must be one that the audience can pull multiple tangible memories from. This is partially where the 3d logo comes into play and the experience of sharing this logo as well. It creates another hook in the mind of your audience, that they can associate receiving this object, studying it and figuring out what it means, feeling the material that it is composed of, personally co-creating an idea to it, and seeing the expression on someone’s face when they get to put into words what this object means, and what it means to them. The story itself is a perfect method of making an idea concrete, we use visuals to share ideas, and if visuals are not involved, language must be concrete, language must be made visual

and clear. “Concreteness makes targets” transparent. It is not probable that engineers at NASA were at a loss about the clarity of their mission, struggling over the meaning of “man, “moon,” or “decade.” When Boeing decided to launch the 727 passenger plan in the 1960’s, they set a clear goal, a concrete goal: “The 727 must seat 131 passengers, fly nonstop from Miami to New York City, and land on Runway 4-22 at La Guardia.” This clear goal enabled thousands of employees, engineers, and thinkers to coordinate actions towards a common goal. It would have been much more difficult to build a 727 with the goal of “be the best passenger plane in the world.” The ideas that we are sharing are intended to move people towards action that enhances their life and the world around them, so clarity is imperative. Clarity in what the idea means and what it would result in, this provides tangible ways of action.

The story of an entrepreneur getting the opportunity to pitch his business idea to the largest venture capitalist in Silicon Valley illustrates the importance of bringing the audience into collaboration with the idea. Jerry Kaplan was 29-years-old and he was entering his meeting with Kleiner-Perkins VC in 30 minutes. He had conceived a vision for a smaller, more portable generation of personal computers. As he waited for the entrepreneur before him to finish, he couldn’t help but take a gander at his presentation. At this, he discovered a sharp-looking, suit-clad entrepreneur clicking through a graph-laden powerpoint, he looked down to discover a golf shirt and a notebook. Kaplan was underprepared, under the impression that he was simply showing up for a meet and greet. He panicked, as he gazed at his predecessor receiving incessant, skeptical questions regarding his product. Kaplan’s time finally came and he began by stating in brief what he proposed: a new type of computer, more like a notebook than a typewriter that uses a pen, and can send messages, filling out forms, and working spreadsheets. He summarized the technology and highlighted the major unknown: “whether a machine could

reliably recognize handwriting and convert it into commands.” According to Kaplan, the audience was tense and didn’t respond, so thinking he had blown his chances, decided to push all his chips into the middle of the table. He began the theatrics saying that if he was holding a PC right now they would all be certain of it, but low and behold he was holding the future of computing in his hand – his notebook – which he proceeded to throw on the middle of the table, followed by a loud clapping sound. “Gentlemen, here is a model of the next step in the computer revolution.” Silence again ensued, the businessmen staring at his notebook, and he sure he would going be thrown out of the room. One of the partners reached out and touched the notebook and asked the first question. “Just how much information could you store in something like this?” Another partner quickly responded by saying it doesn’t matter with the influx of flash storage. Another partner chimed in accentuating his point, and another backing him up. Kaplan barely said a word from that point until the proposal was finished, periodically someone would reach out and touch his notebook, it becoming an emblem of his product. A few days later, Kaplan received a \$4.5 million dollar offer for his company. What was Kaplan’s saving grace? The red notebook, it provided a way of focusing the group’s thoughts on something concrete, changing their approach from critical to creative, able to participate in the creation of something tangible, rather than analyzing the percentages on his predecessor’s pie charts. The portfolio made it easier for the partners to brainstorm. “Concreteness creates a shared “turf: on which people can collaborate.” The beauty about sharing an idea at an event or experience is it allows people to dialogue with others regarding their personal application/co-created idea. This sense of brainstorming allows people to feel apart of something big, but only comes when the idea becomes concrete. The idea must be actionable and simple, it must be able to be personalized by any person, but the 3-D logo acts as a sort of red notebook that people gather around. Ideas must

create common ground upon which people can join in on a solution. Concrete ideas are seen or heard and the audience instantly starts brainstorming about the possibilities and the ways in which they can contribute to the cause.

So how do we as storytellers and idea sharers make our ideas more concrete? We must understand our audience and go to them before we concoct the idea and story. A woman named Melissa Studzinski took a job with Hamburger Helper after they had been in a 10-year slump. Upon her arrival, the CEO announced that the number one goal of 2005 was to “fix and grow the hamburger helper brand.” Studzinski was hungry to tackle the challenge. She immediately received three massive binders of information, data, and statistics regarding product and market research. This weighed her down, and a few months later she put the data aside and decided to go straight to the customers. They conducted a survey with mother’s, hamburger helpers number one customer, and she observed three different homes. This experience took her in-depth knowledge of the data to a completely different level – a concrete level. She saw one mother with an infant on her hip while she was mixing up dinner. She always know that convenience was essential to their product, but this experience caused her to see convenience in a real way. She also learned that children and moms value predictability. The pastas come in more than thirty different flavors, but children, and therefore mothers, wanted the same flavors that they knew they would enjoy. Mothers struggled to find their favorite flavors in grocery stores and moms saw new flavors as risky. From this concrete information, Studzinski convinced the company to simplify its product line and change a few pricing and advertisement strategies based on her observations and the company grew 11 percent at the end of the 2015 fiscal year. Furthermore, a The Saddleback Church in Irvine, California with over 50,000 members, employs a similar philosophy. They have created a fictitious character, Saddleback Sam, who embodies

the person they are trying to reach, and they identified his demographic, his personality, his religious preferences, his taste in pop culture, and even his wife, Samantha's, preferences. This profile helps decisions throughout the organization to be made with consistency and agreement in thought and purpose: will Saddleback Sam like this. This is similar to Southwest's commander's intent, or in our case the story's intent, except this applies to the audience. A deep understanding of the person you are trying to reach and the person that will be experiencing your idea. This helps guide decision making in the brand and story: what color will we choose? What font should we use? What words should we put in this dialogue? As Studzinski exemplified, it's much more beneficial to interact with your audience/customer's than interact with data about them. In this journey of idea branding and story creation, it is essential to understand the story's intent and the audience's profile. This profile will make your ideas more concrete for the individuals. For this reason, it is recommended to engage in a period of immersion with your audience and identification of who they truly are, and who you want them to be.

Emotional

Once an idea is believed, it can then be acted on. For people to act, they have to care about the idea. What causes someone to care about an idea? People care about something that appeals to something that matters to people, and what matters to people more than themselves? Invoking self-interest is a powerful tool in making people care about your idea. In 1925, John Caples was tasked with the duty of writing a headline for the U.S. School of Music. He, however, had zero advertising experience. Sitting down at his typewriter, he came up with the most famous headline in print-advertising history: "They Laughed When I Sat Down at the Piano... But When I Started to play!" This tells the classic underdog story in fifteen words: people laughed at him, but when he started playing, he shut them up. Caples went on to help

invent mail-order advertising, the beginning of the modern infomercial. This form of advertising is the only type of advertisement, where the advertiser knows exactly how well the ad works. This advertising is extremely direct and transparent, so it is a goldmine for understanding what truly motivates people to care and act. When asked what makes people care, Caples, one of the best direct-mail copywriters in history, said “First and foremost, try to get self-interest into every headline you write. Make your headline suggest to readers that here is something they want. This rule is so fundamental that it would seem obvious. Yet the rule is violated every day by scores of writers.” Caple’s ads put self-interest into their headlines by promising massive benefits for inconsequential costs: “You Can Laugh at Money Worries if You Follow this Simple Plan, Give Me 5 Days and I’ll Give You a magnetic Personality... Let Me prove It – Free. The Secret of How to Be Taller. How You Can Improve Your Memory in One Evening, Retire at 55. Caples says advertisement companies often emphasize features when they should be emphasizing benefits. He believes that the most popular reason for unsuccessful advertisement is advertisers who are so obsessed with their own accomplishments (the world’s best seed) that they forget to tell us why we should buy (the world’s best lawn).” The old advertising maxim “says you’ve got spell out the benefit of the benefit. This means that people do not buy quarter-inch drill bits. They buy quarter-inch holes that they can hang their children’s pictures from.

Self-interest helps people care, but it is not the whole story. Principles like equality, human rights, individualism, freedom, etc. also cause people to care. In order to understand how principles, elicit emotional interest in an idea, we turn to Floyd Lee. Floyd Lee was a retired 25-year career Marine and Army cook. Army food is nothing to write home to mom about, as its intent is purely functional: feed soldiers so they can do their job. Floyd Lee was given the opportunity to come out of retirement and take control of The Pegasus chow hall, a cafeteria

right outside of the Baghdad Airport. This chow hall has taken on a different reputation from every other military chow hall: the prime rib is perfectly prepared, the fruit platter is a decorative assortment of fresh watermelon, kiwi, and grapes, and the dessert cakes are to die for. There are even legends of soldiers traveling through the Green Zone, on one of the most dangerous roads in Iraq to eat at Pegasus. As a former soldier, Lee was aware that they worked eighteen hours a day seven days a week, and in Iraq, their lives are constantly in danger. Lee wanted to provide a brief respite from this turmoil. His leadership mission was: “As I see it, I am not just in charge of food service; I am in charge of morale.” This simple vision is executed by hundreds of daily decisions on the part of Lee’s staff: the typical white walls of a mess hall are covered by sports banners, the windows have gold treatments and the tables tasseled green tablecloths, the typical fluorescent lights have been replaced by pleasant ceiling fans with soft light, and the servers wear fancy white chef’s hats. The amazing thing about Pegasus is that they are working with the exact same raw materials as every other chow hall, and serves the same three-week army menu as other dining halls. They have the same food suppliers, but different attitudes. The chef will sort through the daily fruit shipment, taking out the bad grapes, picking the best watermelon and kiwi chunks. The dessert table has five types of cake and three types of pie. The ribs are marinated for two full days, a cook from New Orleans special orders spices to make the meals better, and the dessert chef describes her strawberry cake as “sexual and sensual”, a few words an Army soldier has never heard used to describe his food. One soldier even commutes to Pegasus every Sunday evening because he says, “the time you are in here, you forget you’re in Iraq.” In redefining the mission of Pegasus from food to morale, Lee “inspired his co-workers to create an oasis in the desert.” His quasi commander’s intent made every minute decision for his workers simple: does this add to morale or not, and if it doesn’t do not do it. His workers were

willing to perform tedious actions because they knew they were making a difference in the soldiers lives, they were not motivated by self-interest, but morale, a principle powerful enough to turn a dining hall into a five star restaurant.

Story

A sticky idea needs to be cared about, which is channeled through self-interest and principles. Once an idea is cared about, it needs to be acted upon to actually affect and re-create reality. This is where stories come into play. A story's power is twofold: to provide simulation (knowledge about how to act) and inspiration (motivation to act). Take the story told by a Xerox copier salesperson over a friendly game of cribbage at lunch. Keep in mind that photocopiers are some of the most complex machines in the world, and nearly every photocopier breakdown requires a very sophisticated repair person to fix the situation. The copier salesperson begins by referencing a recent mechanical change by copier designers that attempted to prevent a normal power surge from frying multiple components of the copier: The new XER board configuration won't cook the board if you had an arcing dicorotron. Instead, it now trips the 24-volt interlock on the Low Voltage Power Supply, and the machine will crash. But when it comes back up it'll give you an E053 error. This is a misleading error code that refers to an area of the machine that is unrelated to the real problem. That's exactly what I had down there, at the end of the hall, and Weber and I ran for four hours trying to chase that thing. All it was was a bad dicorotron. We finally got it running long enough so that we got an E503 with an F066 and the minute we checked the dicorotrons we had one that was totally dead... (there was a long pause for cribbage.) yea that was a fun one." These photocopier experts were simply talking shop, simply because people want to talk about things they have in common. However, this dramatic story leads the two listeners through an emotional journey that allows his partners to actually play

along, while teaching them that there are now two ways to respond to the misleading E503 scenario. This story is much more powerful than sending out a company email saying “watch out for false E053 codes related to burned-out dicorotrons. This story builds in emotions by sharing the struggle of frustration of failing to find the problem that resulted from the misleading code. The beauty of this story is that it provides a meta-level moral that copier salesman can take into every future job they undertake: you shouldn’t have complete faith in the error code. This is what stories do, they put knowledge into a framework that is more lifelike, closer to our daily existence, acting as a flight simulator, and inside, the audience is getting ready to act.

Three psychologists were interested in how people understand and respond to stories. To do this, they created a few stories and presented them to their participants. They divided them into two groups. The first group read a story where a critical object was *associated* with the main character. For example: “John put on his sweatshirt before he went jogging.” However, in the second group’s story, the same critical object was *separated* from the main character. For example, “John took off his sweatshirt before jogging.” Two sentences later, the story referenced the sweatshirt, and the computer tracked how long it took to read that sentence. An interesting discovery was made: those who thought that John took off his sweatshirt before the jog actually took longer to read the sentence than the people who thought John had it on. This result implies that reading stories not only causes us to see pictures in our head, but also to create a “geographic simulation of the stories we hear”. When the group who read the sentence that John was wearing the jacket was prompted to think about the jacket again, it happened quickly, because the jacket was on John. However, when the group who read the sentence where John was removed from the jacket was prompted to think about the jacket again, it happened slower, because the reader literally had to take the time to remember that the jacket was in the house,

causing him travel geographically and spatially in his mind from John to the house. This is a complicated example, but shows that there is no such thing as a passive audience. The lines between the “audience” and a story’s “protagonist” are extremely blurred, because the audience simulates stories when they hear them. Why is simulation powerful? Research on simulation reveals a few of its benefits. Two types of simulation were tested: event-simulation and outcome simulation. A group of UCLA students were asked to think about a problem in their life that was “stressing them out” but could be solved in the future, such as a problem with getting to bed on time or completing schoolwork. The event-simulation group were asked to mentally stimulate how the problem had unfolded: “We would like you to visualize how this problem arose. Visualize the beginning of the problem, going over in detail the first incident... Go over the incidents as they occurred step by step. Visualize the actions you took. Remember what you said, what you did. Visualize the environment, who was around, where you were. This group was required to retrace the steps that led to their problem and therefore upon review of these steps, find a way to fix the problem. The outcome simulation group was asked to mentally simulate a positive outcome that would result if their problem went away: “Picture this problem beginning to resolve, you are coming out of the stressful situation... Picture the relief you feel. Visualize the satisfaction you would feel at having dealt with the problem. Picture the confidence you feel in yourself, knowing that you have dealt successfully with the problem.” This group kept their eye on the reality that would exist if their problem were behind them. Which group of students fared best in fixing their problems? The event-simulation group. In fact, by the first night, these individuals were “already experiencing a positive mood boost compared with the other group.” A week later, this groups success became even more apparent, as they were more likely to have

taken specific action to solve their problems, to seek advice from others, and to report that they had learned and grown.

Mental simulations help with problem solving, as even thinking about mundane planning situations can help us think about things we would not normally think of. Imagining a trip to the store reminds us that we can drop off the dry cleaning at the store in the same shopping center. Mental simulations also help us anticipate appropriate responses to future situations. Imagining a potential argument with your boss can help understand what she will say and what we should (or should not say to them as well). Mental simulations can also build skills, studies show that mental practice alone – sitting quietly, without moving, and picturing yourself performing a task successfully from start to finish – improves performance significantly. It helped people throw darts better, weld better, skate better, play the trombone better. Overall, mental practice alone created about two thirds of the benefits of actual physical practice. The right story simply creates an effective simulation of how the audience should act when encountering the same problem (Heath & Heath, 2007).

The problem now becomes, when we embark on art as storytelling, we are taking the words out of the story, and simply using artistic mediums (sounds, images, colors, etc.) as the storytelling devices. This however, loses the simulation effect, because individuals do not have a protagonist to model, nor do they know exactly what a protagonist would be doing if he was living out the story of say, a song. For this reason, every artistic piece needs to be shared in an experience that provides a protagonist and gives words to the journey that the art is sharing. For this reason, we must return to sharing stories in experiences, through interpersonal interaction, we begin to reframe the world beginning in small groups and spreading through individuals. Technology is beneficial for expanding the amount of storytellers, but it hinders true sharing of

ideas through story, thus rendering story's function ineffective. The words given to this artistic expression of the idea are the words shared at the storytelling experience both in verbal and artistic form. The artistic form becomes a memory device along with the story's intent, as the simplest version of all of the words of a story.

Storytelling History

The story is not used strictly as an entertainment device, but it can be traced back to the shaman around the tribal fire. He was the storyteller of the tribe, sharing and recording the history, values, beliefs, and rules of the tribe through the tales of tragedy, triumph, and its greatest heroes. He also shared the life and death stories that were essential for maintaining the survival of a tribe: "We don't go fishing in the snake river, not since that dreaded day when one of our greatest warriors was attacked by a mysterious creature. Here's how it happened..."

Co-Creation

The historical definitions and origins of branding in both the past and the present share the concepts of merging story and meaning with beautiful aesthetics. This intersection attempts to create a continual experience between the brand and its customer that results in positive associations towards it. Art creates the experience, and the experience deepens the connection with customers/consumers. Artistry must contain intentionality and imagination. Art and branding connects the fine and the useful into one experience. If the refined aspect is lacking, the art misses out in creating an expanded, enriched life. By transforming the useful into the beautiful, an artist and brand manager creates an aspect of reality that would have never existed, and therefore was missing. The aesthetic creation must, however, be intentional. There are two dimensions of intentionality in brand creation, that of the creator, and that of the stakeholder. The originators must create in a way that enhances its stakeholders lives, and creates a useful product,

while the stakeholders must be intentional in the way in which they use brands. Imagination is also essential in art and branding. A great dichotomy exists between cold scientific concepts, and that which can only be expressed emotionally. Science simplifies life into stark concepts, while art creates impassioned experiences. Science studies a fish in a laboratory, as art catches it and eats it. Knowledge is not inherently wrong; however, it becomes something greater when it transcends intellect and enters the realm of feeling, emotion, and memory. Art is the ideas of within taking form in tangible ways, the mental image put on a canvas, and the words written into story. The act becomes the object, the internal becomes the external, and the stakeholder's inner experiences take root in the outer materials of the brand. Material reality arises as people assign meanings to theirs and others creations, share them with others, and create a web of meaning. This web of meaning expands and strengthens each time the brand produces an asset. Each human being assigns their own meaning to the work, but pulls qualities from other materials of the common world. Therefore, a creation redesigns a human's perspective of the common world, and provides the opportunity for each person to make meaning. It is this process of meaning making that creates a deeper connection between them and the brand. Many brands begin with a statement of intent and meaning, a scientific framework, but the interaction between a brand and user creates a far from predictable result. Many brand managers desire to constrain the brand to their original statement, but this process of limiting meaning making destroys the amount of meaning a brand can take on, and the potential connection between the brand and customer (meaning maker). Science is a generalization, diagramming a pattern of graph, whereas aesthetic expression is a personal portrayal of a man or woman afflicted by grief. This school of thought takes on a local expression and habitation. These individual experiences are much more powerful in creating emotional connection through sympathy and empathy than cold, aloof

statements. These sorts of statements are easy to copy, but the individual experience between art and a human being cannot be recreated. If indeed the brand image is made up of a web of local habitations and experiences, it is important for the brand managers to keep their hand on the pulse of those interpreting their brands, what they want, how they behave, and how they think. All communication has three factors: the speaker, the message, and the listener. Branding is the same way. The company speaks the message, and the customer engages with it, but the brand is the artistic expression of this message in a way that is the most experiential and engaging. The brand is created by its originators, and is thus differentiated from anything else that exists or has existed. However, the interpretation of the customer and the actual material of the brand come from the public world. Therefore, a brand borrows material and ideas from the common world, delivers them in a new context, and if done well enough will create a differentiated experience and reality for the stakeholders. The co-creation process then places artistry, intentionality, and imagination in the hands, minds, and hearts of the stakeholders. A present method of providing this canvas of creation is by creating logo templates, as Google and MTV do. This allows for a deeper connection between brand and consumer, and allows the stakeholder to assign their personality identity and values to the brand. Design is still a large part of branding, but the future looks more like designing the experience customers have when they engage in their personal design and co-creation process. If every company was expected to provide functional products that provided an inspiring experience at the same time, life would truly be enhanced (Hatch, 2012).

Storytelling and co-creation have merged in what an author Stephen Denning calls “Springboard Stories”. He says that storytelling engages the audience with an idea and asks them to participate with you. He believes in engaging the “little voice inside the head” of the audience,

the voice that usually debates the speaker's points. "The conventional view of communication is to ignore the little voice inside the head and hope it stays quiet and that the message will somehow get through," says Denning. However, he recommends something different: "Don't ignore the little voice... Instead, work *in harmony* with it. Engage it by giving it something to do. Tell a story in a way that elicits a second story from the little voice." This not only creates buy in, but more importantly mobilizes people to act. Sharing stories with clear visible goals moves the audience into a problem-solving mode. A springboard story causes us to problem-solve for ourselves, and becomes "an exercise in mass customization – each audience member uses the story as a springboard to slightly different destinations. ((Heath & Heath, 2007))"

3D Printing

As technology progresses, three-dimensional printing is becoming increasingly cheap and accessible. Three-dimensional printing can be accessed through numerous programs, some of which are free. These include Tinkercad, Sketchup, and Blender. Anyone can begin to get their hands on the software necessary to create graphical three-dimensional models. It is also possible to digitize real objects by using a scanner ("Creating and Printing Files," 2014).

Three-dimensional printing has rarely connected with graphic design and branding, but the initial stages have occurred. STEM schools contain both graphic design and engineering students, and it only makes sense for the resources to be commingled. This convergence allows individuals to make professional-looking three-dimensional representations of their digital designs. The advent of three-dimensional printing has eliminated the manufacturer in the process of object creation. The designer now has the ability to 3D print, they become their own manufacturer. The process has been simplified, and the overlap has begun (Renmei Xu1 & Flowers, 2015).

Storytelling Process

The enlightened storyteller understands that every life has a story and every story has a life. They also understand that, “Whoever finds their life will lose it, and whoever loses their life for my sake will find it.” Moreover, the kingdom of heaven and life are synonymous. This is simply revisiting the foundational beliefs outlined in the introduction. We will revisit the concluding question of the first section of the introduction to lead us back into the storytelling process. It states, “How then, do we embark on the process of finding, or **discovering**, the kingdom of heaven, the life of our story, and our story’s innovation and how do we turn that innovation into reality through **creativity**? Again, we know that in order to find life, we must lose it, so the question could also be phrased, how do we lose our life and therefore find the life of our story? As stated, the life of your story is your story’s innovation.” Matthew 13:44-46 provides the five-step storytelling process that is divided into two components: *1) discovery*: looking, finding, hiding, selling, *2) creativity*: buying. It states,

“The kingdom of heaven is like treasure hidden in a field. When a man found it, he hid it again, and then in his joy went and sold all he had and bought that field. Again, the kingdom of heaven is like a merchant looking for fine pearls. When he found one of great value, he went away and sold everything he had and bought it.”

Looking

As stated, this storytelling process is a guide to move a large group of words through a process to turn them into artistic expressions. Looking is the first step in the creative process. We begin by looking for our large group of words – we construct the field in which the treasure exists. This large group of words, which we will call the story field, varies depending on the artistic medium the storyteller is using. It could be a bible verse or passage, the lyrics of a song,

every thought you've ever had about a film you want to make. For branding, we construct our story field through a branding questionnaire. Looking is dialogue with self, the client, or those you are telling stories with. The storyteller immerses themselves in the story and gathers all the necessary information that makes it up.

Finding

Once the story field has been looked for and chosen/constructed. The storyteller now knows where the treasure exists. To find the treasure, the storyteller uses the method of story extraction outlined in the introduction. The process of story extraction is discovering the modules within an individual story, which are plugged into the sentence structure of the story commands to create the story's intent: the simplest one sentence version of a story. The Greek word for find here, again, is *heurisko*, which means "I find, learn, discover, especially after searching." This is where we must trust in the *heurisko* promise. This unique version of the metanarrative already exists, as Colossians 1:16 states, "all things have been created through him and for him", we simply need to discover it. For this reason, story extraction is an intuitive process and is spirit-led and story led. It is necessary to literally draw the story model and plot this story field on the story model, then you will begin to see what composes each module. Remember, these modules are the components of the story model: act one, plot point one, act two, plot point two, and act three. These modules are your story's unique versions of death, lose (your life), love, find, and life. Conversation and extraction lead to words that define modules, until each story module has been given a "name". In so many words, you will know when you have reached the proper story modules. (In certain circumstances your story field is a bible verse or lyrics of a song, it's more often putting the words that already exist into overall concepts). You will know you have discovered the already created story modules because it is finding the treasure. The phrase

eureka, which means, “a cry of joy or satisfaction when one finds or discovers something,” is derived directly from *heurisko*. As stated, this moment is marked by great joy. This is one of the most beautiful realities of the discovery process, it was created to bring us joy. Once the story modules have been discovered, the storyteller also assigns emotions to each module that represent how it would feel to be living in that module of the story. These emotions are essential specifically for artistic mediums that follow a more defined story model: music and film, but are necessary for every artistic medium, to understand what emotions you are attempting to elicit through artistic expressions. The modules are then inputted into the story’s intent sentence model: do not (input module one), but lose your life by (input module two), by (input module 3) and in (input module 4) find (input module 5). (Note that some story’s intents work better than others when inputting specific modules. What is important to include is the “lose your life by” and “find” phrases). This sentence becomes your story’s intent.

Hiding

At this point, we have looked for the story, the treasure, and found it (keep in mind we have not bought it). The next step is hiding that story. The storyteller hides the story within his conscious and subconscious and goes away. The story’s intent helps you meditate on the simplest version of this story, continually looking back in your mind’s eye at the story model with your specific modules on it. You have already had the conceptual breakthrough. You do not know how this story will express itself artistically, but you do know what concepts will be communicated artistically. Hebrews 11:1-3 says, “Now faith is being sure of what we hope for and certain of what we do not see. This is what the ancients were commended for. By faith we understand that the universe was *formed* at God’s command, so that what is *seen* was not made out of what was *visible*.” The universe was formed – given form – at God’s command. The

universe began with words, then took on form. The visible was formed from the invisible, the form arose from the function. Hiding requires faith, because we must be sure that the story's innovation exists within this story. Faith requires waiting and hope. In this phase, the story is the giver, the creator, the guide for us. God gave us story to teach us ways in which we can express him. Discovering in hiding is listening to the story tell you the best way to tell it. It is rest, receiving, unveiling, turning your ear, eye, mind, and heart to the story and letting it speak to you and place vision inside of you. Notice, we are not the mint producing the treasure, or the oyster spinning the pearl, we are the treasure hunter and the merchant. This is why anyone can tell stories, but not everyone is willing to. Everyone wants to create, but not many people want to discover through hiding. Why? Not everyone is willing to sell all they have. This leads to us going away and selling all we have.

Selling

The storyteller actually leaves the story. When we are so engulfed in a story and take time away from it, it gives our minds and hearts time to rest and receive a new vision in that waiting period, it quiets *our* minds from thinking about it and lets the story work on us in a deep way - showing us what we could never discover on our own. When we are away, we quiet ourselves and sell everything we own. We sell the value lie, the value paradox, trends, inspiration, shame, instant gratification, and the desire to find our life through this story in the form of acceptance, belonging, and approval. This phase allows us to purify ourselves everything that is interfering with intimacy with this story. Jesus said in Matthew 16:26, "What good will it be for someone to gain the whole world, yet forfeit their soul? Or what can anyone give in exchange for their soul?" Our soul/life is more valuable than the world, and therefore the soul/life of our story is as well. It is only in selling all that we have and all that we are, that we

can have enough to buy this story. It is in the hiding and selling phases that we receive the story's innovation. The selling phase is the final phase in the discovery component of storytelling, as buying is the sole phase of the creative component of storytelling. The story's innovation exists invisibly before it is made visible. It exists in a conceptual reality in your mind and heart before it is made real. It forms the bridge between discovery and creativity. The artistic expressions used by a chosen artistic medium transforms the story's innovation from concept to reality, from story to art.

Buying

Buying is the sole phase of the creative component of storytelling, and the overall final phase of storytelling. The treasure has been looked for, found, hid, and the treasure hunter has sold all that he has. The treasure hunter can now buy and obtain ownership of the treasure. The storyteller can finally be creative. The storyteller uses the expressions of the specific artistic medium that they chose to tell this story to turn the visual innovation into reality. The respective creative process of the storyteller's artistic medium is followed in the buying process. This thesis' artistic medium is branding, and the creative process is as followed. This branding philosophy will be called enlightened branding.

Process Applied

Creative processes are essential in getting to better ideas faster. Everyone has a different creative process, but you need to start somewhere. The more streamlined your process, the more stories you can tell through art. Below is my creative process for the story branding of the story model itself, with each element of the process included in its appropriate section.

Branding Questionnaire/Client Immersion

Branding Questionnaire
<p>1. Objective:</p> <ul style="list-style-type: none"> - What is the objective of the logo and brand in your mind?
<p>2. Target Audience:</p> <ul style="list-style-type: none"> - Who SPECIFICALLY is your story targeting, who is your audience? i.e. educated, professional men and women between the age of 25 and 35, etc... - If its a broad demographic, what qualities or characteristics unite them, or do they have in common?
<p>3. Message:</p> <ul style="list-style-type: none"> - What are you trying to say to your audience/What is your mission statement?
<p>4. Story</p> <ul style="list-style-type: none"> - If you had one individual interact with your company, what would be the story that they would walk through? - What are your audience/customers currently living in, how are you helping them elevate their life, and what is the better reality that you are creating in their life?
<p>4. Other Brands</p> <ul style="list-style-type: none"> - What are some other brands that you like the look, feel, and logo of?
<p>5. Distinguishing Characteristics</p> <ul style="list-style-type: none"> - What truly makes your company unique?
<p>6. Creative Considerations</p> <ul style="list-style-type: none"> - Do you have any colors that you like, or want to avoid? - Do you have any preferences for the logo, or styles, or pictures in your head of what the logo and brand looks like?
<p>7. Personality key words (ideally 5 or less)</p> <ul style="list-style-type: none"> - If your brand was a person, what personality would you want to project to your audience? - i.e. youthful, joyful, genuine, friendly, unique, etc.
<p>8. Look and Feel (ideally 5 or less)</p> <ul style="list-style-type: none"> - what is the aesthetic of your brand, i.e. if it was a person how would it dress? - i.e. modern, clean, timeless, simple, trendy, bold, nature, farm, beachy, etc.
<p>9. Collect moodboard assets</p> <ul style="list-style-type: none"> - a moodboard is like a pinterest board for your brand, a board of photos, graphics, textures, songs, anything really that you feel communicates the look, feel, and mood of your company - Attach such assets in your response to this message

Figure 18. Branding questionnaire.

This is the method in branding in which we obtain the story field that we use in the looking phase of storytelling. This process was long and non-linear for branding the story model,

LIFE MOODBOARD

Personality: intellectual, warm, creative, emotional

Look and feel: functional, timeless, vibey, dreamy

Modules/mission: death, lose, love, find, life

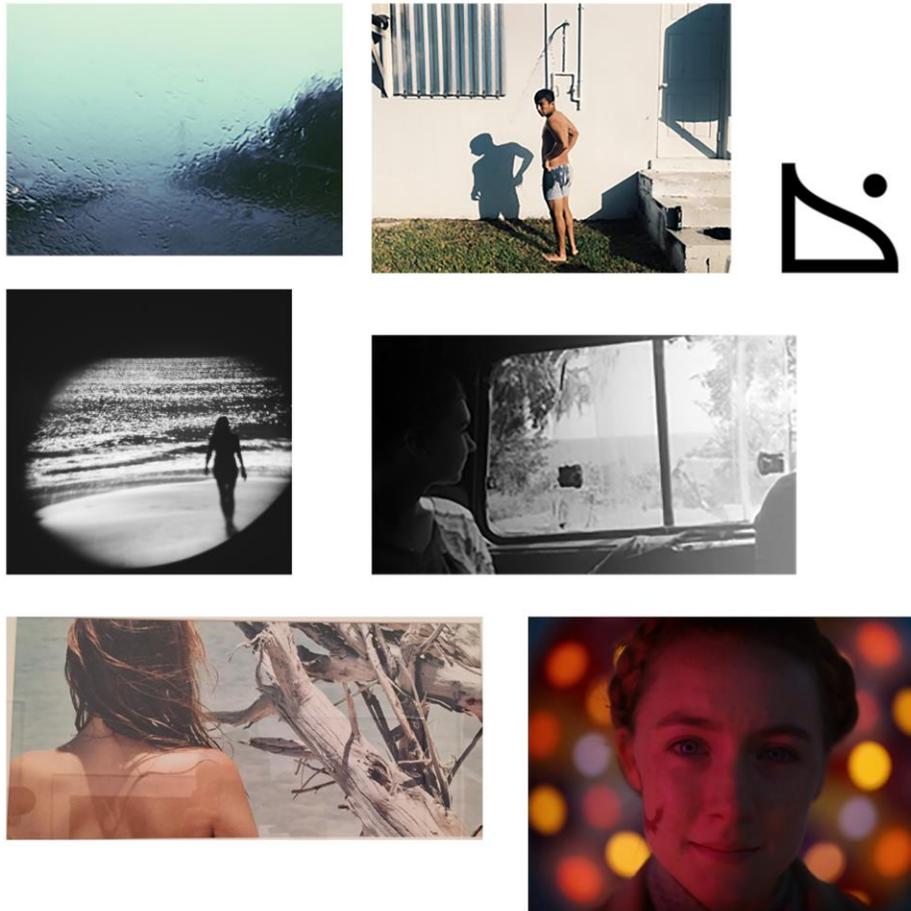


Figure 20. Moodboard used in life branding process

Typeface Decision

As discussed in the literature review, the typeface is the first element of the branding creative process. Follow the decision-making guide presented in the literature review. When making typographic decisions, always reference the moodboard for both its mood/visual

elements, and the three types of descriptive words that you put on there. I chose the serif on the bottom left, as I felt that it encapsulated all of the words decided. I chose a serif because I wanted it to be timeless and harken back even to the very beginning of humanity. It’s heavy weight and unique, angled serifs felt like the most alive of the typefaces I narrowed down. The thick contrast between thick and thin represented the stark contrast between black and white/death and life found in the story modules (death, lose, love, find, life).

Life Typefaces

Life	
LIFE	LIFE
LIFE	LIFE
LIFE	Life
Life	LIFE
LIFE	LIFE
LIFE	LIFE

Personality: intellectual, warm, creative, emotional
Look and feel: functional, timeless, vibey, dreamy
Modules/mission: death, lose, love, find, life

Figure 21. Typeface options considered in life branding process

Logo Design

As discussed in the literature review, there are four types of logos. Logo design in the enlightened branding philosophy creates the fifth type of logo. The story logo. As each type of logo presents an appropriate form for an appropriate function, the story logo presents an appropriate form for the function of branding a story told through an artistic medium. Moreover,

lighter shaded rectangles in columns four and five.

Life Logo Mockups

Personality: intellectual, warm, creative, emotional
Look and feel: functional, timeless, vibey, dreamy
Modules/mission: death, lose, love, find, life

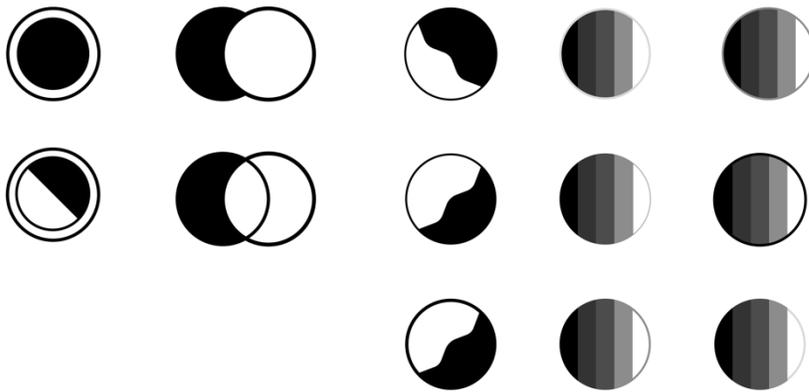


Figure 23. Preliminary digitized logo mockups

Client Revision

Client revision is essential in any creative process, as it ensures that you are providing a product that they client is happy with. These 5-15 mockups are then presented to the client and discussed. From here a consensus is formed regarding which ones are the top 3-5. These final choices are then transformed from mockup to finalized logo options. These logos are then presented to the client and decisions are made. As a designer, from the very beginning, do not present logos that you would not want to be chosen. The logo that was chosen to be perfected was the bottom logo in column three. This logo presents life in white and black in death and the barrier or bridge between them is the story curve composed of the five modules of the story

model (as seen earlier). This is also the meta logo for every story brand that exists in the future: presenting a story that is the bridge that connects death and life.

Color Selection

Color selection is the next phase. The decision making criteria for color are found in the literature review. Color in story branding can represent the five story modules, but each story's intent and visual innovation will dictate such decisions. In this brand, the colors represented each of the five story modules, as it was a brand for story model itself. Each color sought to represent the meaning of their respective module: black represented death, red represented the strength, courage, war, arousal, and excitement that comes from the unexpected wrench thrown in reality that is represented by losing your life to a bigger cause, brown was chosen for love because act two is a long journey and losing your life through love actually means laying it down, so it is not the most glorious movement of life. It requires stability and steadfastness, as represented by brown. The green represents find, as it is a module of new life, refreshment, and hope. White represents life, as it is a module of life, perfection, heaven, and it is the combination of all colors.

LIFE COLORS

Personality: intellectual, warm, creative, emotional
Look and feel: functional, timeless, vibey, dreamy
Modules/mission: death, lose, love, find, life

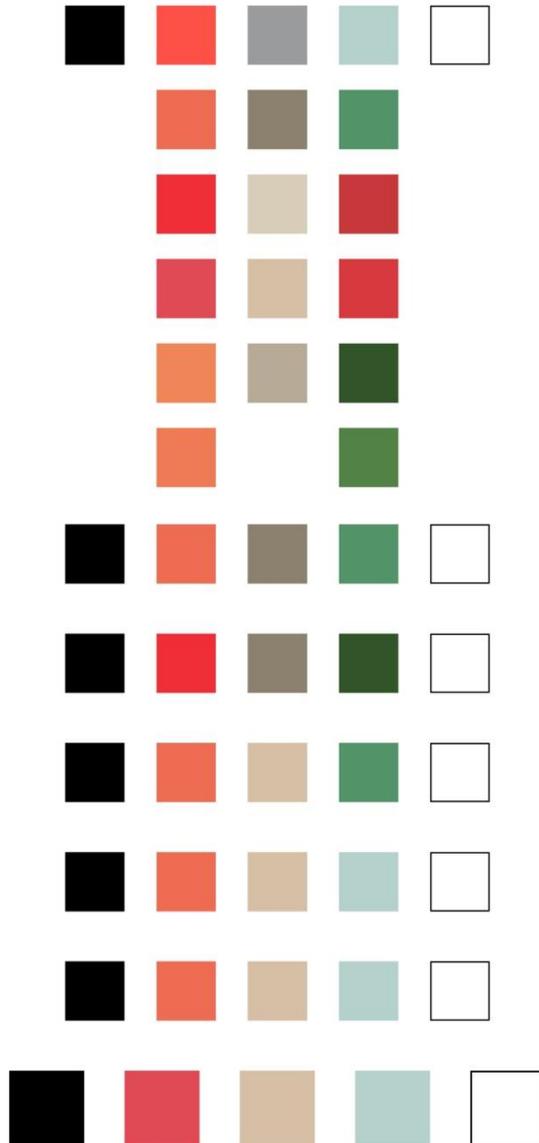


Figure 24. Life colors options and final palette

Visual Motifs and Extra Assets

Visual motifs and extra assets are often forms that arise from the story's intent and visual innovation. Visual motifs are elements of a brand that reference the visual innovation, and come to represent the brand in a way that is almost as synonymous as the logo. This can be done by matching visual messages and elements of the logo in the visual motifs. The beauty of a visual motif is that even if the logo is not present on a brand asset, the visual motif still communicates the brand. Extra assets consist of patterns, gradients, icons, and anything else that may be requested by the client. These often naturally arise, or are specific to a unique branding project.

Life Visual Motif + Pattern

Personality: intellectual, warm, creative, emotional
Look and feel: functional, timeless, vibey, dreamy
Modules/mission: death, lose, love, find, life

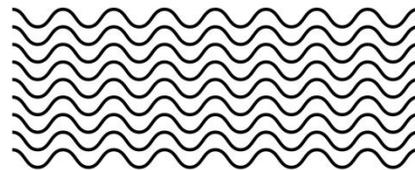


Figure 25. Visual motif and pattern for life

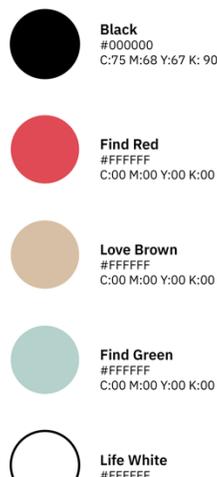
Brand Guide

The brand guide is a collection of all of the above artistic expressions. This is presented to the client/yourself and exhibits all the artistic expressions you have discovered and created. This builds a foundation for creativity for other designers who work for the specific brand. Disseminating these resources to other designers allows them to be creative in their own way, pushing the usage of these artistic expressions to new, creative heights.

Wordmark, Logo, and Icon



Color Palette



Fonts

LOGO/HEADER FONT

Butler - Black
*****Use this in all caps**

SUBHEADER

Ibm Plex Sans - SemiBold

BODY FONT

IBM Plex Sans - Regular

Figure 26. Life brand guide

Naming and Mission Statement

In story branding, the name is the title of the fifth story module/act three. In this case, the name is life. Story branding uses the story's intent as a company's or story's mission statement, as it succinctly outlines in one sentence the entire story that the artistic medium is sharing or the company is bringing their customers through. The story's intent of life is: do not die, but lose your life by love, and find life.

Final Enlightenment Storytelling Elements

The review of literature unearthed several problems and opportunities with storytelling that are met by multiple elements of enlightenment storytelling.

Story's Intent

The story's intent is powerful because it meets every criteria of a sticky idea. It is Core and compact, as the story's intent is an entire story in one sentence. It is unexpected, as it is built on the paradox that the only way to find your life is to lose it, for this reason, the phrase "lose your life by" should be included in every story's intent even if plot point two has a defined verb/concept. It is concrete. Act two presents the most concrete component of the story's intent. It must present a specific action that the audience can do in their own way. The enlightened storyteller must be specific enough with act two to present a concrete version of love, an actionable idea. The example described in the introduction of Philippians 4:6: "do not be anxious, but lose your life by prayer, petition, and thanksgiving and find peace." This presents a very actionable version of love: prayer, petition, and thanksgiving. This is co-creative in nature and elicits a second story from the little voice in your audiences head, as they begin to ask, "how can I pray?" "What do I need to pray for?" "what can I be thankful for?". It is emotional. The beauty of act three is that it is a promise, and caters to the audiences self-interest. Like Caples' headlines, the story's intent presents big benefits for concrete and manageable costs. Moreover, the audience is still living for novel concepts such as love and life, bringing change to the world around them, just as Floyd Lee' and his chefs were not just in charge of food service, but in charge of morale. The story's intent is also a story condensed into one sentence, and provides a simulation: a command and a promise for ho to move through an entire story model. It is a simulation for how reality will play out if you don't do act one, do act two, and find the promise of act three.

Two types of ideas

The enlightened storyteller believes in two types of ideas: created ideas and co-created ideas. The storyteller is the creator of the idea and the audience is the co-creator. It is the second story that is created by the little voices in the audience's head. This second story is the co-created idea. Co-creation is vital in creating localized meanings and the co-creation process then places artistry, intentionality, and imagination in the hands, minds, and hearts of the stakeholders. This allows for a deeper connection between brand and consumer, and allows the stakeholder to assign their personality identity and values to the brand. As stated, many brands begin with a statement of intent (story's intent) and meaning, a scientific framework, but the interaction between a brand and user creates a far from predictable result. Many brand managers desire to constrain the brand to their original statement, but this process of limiting meaning making destroys the amount of meaning a brand can take on, and the potential connection between the brand and customer (meaning maker). By enabling meaning making, we foster an infinite amount of co-creation permutations of our created idea. Chip and Dan Heath's book brilliantly spelled out the characteristics of an idea that sticks, however it did not say anything about how ideas spread. Co-creation of ideas is a powerful method of spreading ideas. The story logo is another method of spreading ideas, which leads to the next element of enlightenment storytelling.

Experiences as storytelling

As discovered, storytelling began as a method for teaching and sharing ideas within small communities. As pendulum theory suggests, storytellers can push society forward into new eras. The beauty of enlightenment storytelling is that it is not only pushing society forward towards new eras, but it is pushing humanity forward towards its final act three – life. By playing a small

role in the metanarrative of humanity, we are acting as communities of storytellers telling the same story just with different versions of the modules of the metanarrative. Enlightenment storytelling, specifically utilizing co-creation makes the audience story liver and therefore the storyteller, understanding that the fate of humanity is in his hands. For all of these reasons, art needs to move past emotion. As *Made to Stick* taught us, emotion makes people care about our ideas, but story makes people act. For this reason, the story and story's intent of every piece of art should be shared in a storytelling experience, providing context for the artistic expression. It is here that the story logo is given out to the audience. This not only hooks to the story and the storytelling experience, but it aids in sharing of the idea. While the story logo does not need to change like the story's intent, it needs to change hands. This is the process by which a story's intent spreads. As a story liver moves from experiencing the idea, to co-creating it, to living it out, and experiencing the better reality it creates, they then share the story logo with another person. This encourages interpersonal action and adds credibility (the sixth characteristic of a sticky idea that was omitted due to its lack of application to the studies at hand), as the story liver shares their co-creation of the created idea via a personal testimony. For this reason, the story logo does not become a trinket that gets shoved in your junk drawer, but it is constantly changing hands and moving through society. Giving a group of three hundred story logos out at a storytelling event can spread for eternity. For this reason, we must return to stories and their artistic mediums being shared through experiences: documentary premiers, album release parties, re-brand launch parties, grand openings, conferences, etc. It is here that the artistic pieces are shared, the story's intent is shared, and the story logo is shared.

Conclusion

In short, Ideas are a vision of a better reality and are shared through storytelling. Reality needs to be better because of the fall of humanity in the Garden. The fall of humanity followed the following process: life, find, fall, lose, death. This fall occurred because of the value lie, which states that you do not have life within you and therefore the way to find life is to find it in that which is outside of you. Therefore, Eve's decision became the first find. Again, ideas elevate reality through storytelling. The model used for storytelling, the story model, is also a model for elevating reality from death to life. 1 John 3:14 states that, "We know that we have passed from death to life, because we love each other." Therefore the purpose of story is to love. The highest form of love is losing your life, and whoever finds their life loses it, so therefore in order to find life, we must understand how to lose our life. The story model reverses the process of the fall through the following process: death, lose, love, find, life. Throughout the bible, numerous story commands re-elevate reality from death to life in unique ways. These, however, are preceded by the value paradox. Jesus reverses the value lie by stating the value paradox, which states, states that you do have life within you and the way to find it is to lose the external and replace it with the internal. The value paradox becomes the first loss. The value lie has affected art and needs to be reversed for the artist to become an enlightened storyteller. The enlightened storyteller accepts the value paradox, and the value paradox is accepted in art by understanding form follows function and the heurisko promise. Form follows function teaches us that every story is born with its own unique, innovative artistic form within in. This is called the story's innovation. Innovators create trends by finding their story's innovation, the life of their story. Trend followers follow trends by taking someone else's story's innovation, removing it from its

original story, and applying it to their own story. In this sense, they lose the life of their story by attempting to find it externally. Trend followers believe the art lie. The art lie is art's version of the value lie, and trends offer the same option the apple offered to Eve: instant and guaranteed "life". As Eve's decision is the first find, the trend followers decision is the second find. The value paradox is the foundational belief that Jesus lays before he presents the story commands. These story commands are intended to reverse the effect of the first find and provide unique ways in which humanity can be re-elevated from death to life. They are all built on the foundation of the prime command (the narrow gate guarantee). This promise states in Matthew 7:13-14, "Enter through the narrow gate. For wide is the gate and broad is the road that leads to destruction, and many enter through it. But small is the gate and narrow the road that leads to life, and only a few find it." The word find here is the Greek word *heurisko*, which means "I find, learn, discover, especially after searching"; it does not mean "I create". This is because all things were created in Christ Jesus. Therefore, life already exists and the life of your story already exists, it just needs to be discovered. The enlightened storyteller accepts the art and value paradox. The enlightened storyteller understands the story commands and the sentence model they follow: do not, followed by but, followed by a verb/new way, followed by an and/for/then, and finished with a promise. This sentence structure is the same as the story model, do not is act one, but is plot point one, the new way is act two, the and is plot point two, and the promise after that is the act three. These story commands and every story present unique examples of the story model. The enlightened storyteller understands that every story can be broken down into five modules to represent the five elements of the story model: death, lose, love, find, and life. They also understand that their stories modules are a unique version of each of the metanarratives modules. The process of story extraction is discovering the modules within an individual story,

which are plugged into the sentence structure of the story commands to create the story's intent: the simplest one sentence version of a story. The story's intent of the story model itself is do not die, but lose your life by love, and find life. This is the story's intent of the story model and this is what the enlightened storyteller does to find the life of their story. If indeed, the enlightened storyteller accepts all of the aforementioned theory, it can be applied through a practical storytelling process. This process is composed of two components: discovery and creativity. As stated, the discovery component of the storytelling process is the same for every type of artistic medium, however the creative process is different for every type of artistic medium. For this reason, future research would call for storytellers in other artistic mediums, specifically film, music, and photography, but including architecture, painting, sculpting, and all others to share their creative process and the basic theory of their artistic expression. This would further equip the potential innovator to become a pendulum swinger and the laymen to become an enlightened storyteller in all artistic mediums outside of branding. These guides to art as storytelling can help humanity and western civilization steward the advances in technology, software, and hardware that have created storytelling opportunity ubiquity, while empowering the enlightened storyteller to perform art and story's original function: elevating humanity from death to life through love. By branding each of these enlightened stories using the story branding methodology, ideas will no longer fall by the wayside. Society and humanity will be reached faster through utilization of the storytelling experiences. These storytelling experiences will share unique versions of the metanarrative of humanity, in unique ways. After losing their life, and discovering and creating their story's innovations – the life of their story, storytellers can then use story's intents, and story logos to present a created idea to the story liver, that it may be co-created and shared with

infinite permutations and applications in the daily and moment-by-moment re-elevation of humanity.

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