



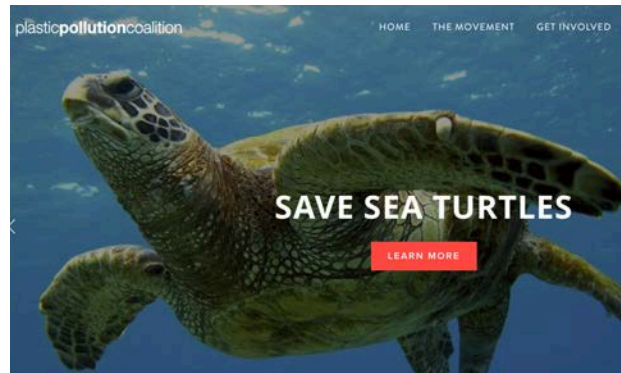
Logo Metrics: Criteria For The Development Of A Better Logo System For Litterati

The logos presented above have been designed to brand Litterati, the pro-social global community that maps, identifies, and collects the world's litter.

This presentation is designed to guide the exploration of opportunities to expand the approved uses of the Litterati logo, with the goal of making it more a more powerful and effective brand expression. How does one judge whether a logo is good, and improve it without “throwing the baby out with the bath water?” As we move forward, it is vital that we establish a set of agreed-upon metrics by which we will judge each proposed revision or expansion of Litterati's graphic identity. In other words, we must first agree on what makes a logo system great, before we can define a more powerful and enduring system for Litterati.

The Role of the Litterati Logo

Your brand is the emotional resonance of every encounter a community member or stakeholder has with every expression of Litterati's trash tracking and collecting campaign, apps, data, marketing, and community word-of-mouth (touch points). The Litterati brand's role is to positively influence potential members, customers and supporters' choice of Litterati's products and services over its competitors, including other environmental and social justice causes.



Branding is the name we give to Litterati’s efforts to align, and improve the power and lasting effect of that emotional resonance in order to exert a greater influence on your potential members, customers and supporters when they are making their choice.

And your logo is the “Key Stone” of your brand, stitching together all touch points into a cohesive whole.



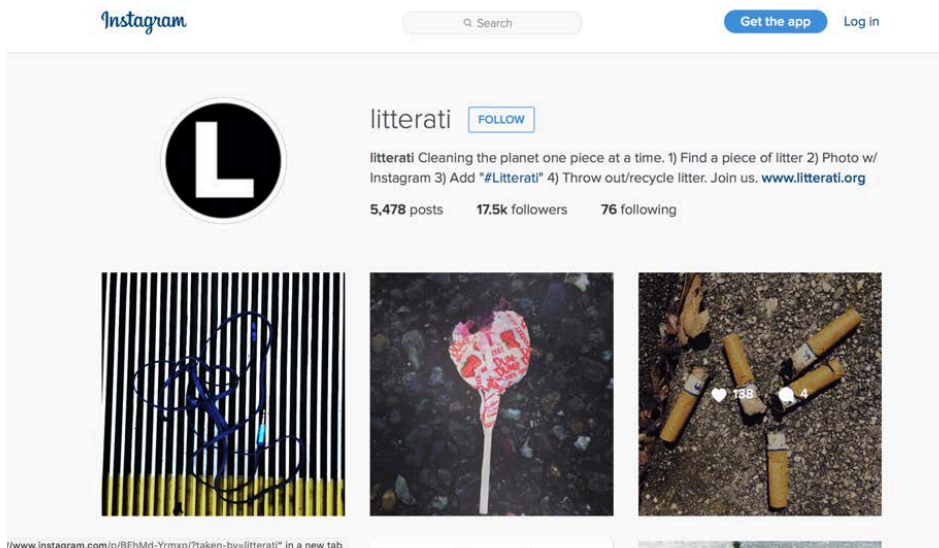
Great Logos Assert Ownership

The primary role of your brand’s logo is to assert ownership of its product/services features and benefits. When a consumer has a positive encounter with a Litterati brand touch point, be it on Instagram, using your service, using you speak at a conference lecture or TED talk, talking informally to an employee or volunteer, or seeing a print ad, your website, or a video promoting the company’s data products or services, the first thing they want to know is “who offers this great community engagement and environmental stewardship service?” It is the logo’s primary responsibility to claim the positive encounter for your company, so that this positive experience might influence their future purchase or support decision. It does this by labeling that experience in a clear and direct way.



Logo Metric 1: Does the proposed Litterati logo effectively assert ownership of its products and services?

On this metric, the existing Litterati logo is reasonably successful. The logo is simple, and legible and small and large sizes. However, in order to be super successful as a brand label, the logo must be recognized as such. On Litterati’s Instagram page, for example, the “L” version of the logo might be mistake for a generic interface icon.



Great Logos Express Brand Attributes

The secondary role of a logo is to express key attributes of the brand. Ferrari’s logo expresses the speed and virility of an Italian sports car, Ralph Lauren’s logo evokes the upscale lifestyle of people who play and watch Polo, and Rolex suggests that the brand’s products are fit for royalty.



Having your logo express your brand’s attributes is desirable, of course, but since the logo rarely if ever stands apart from other brand touch points, it is not essential. Even an abstract or typographic mark with no pictorial reference to the company’s products or services, will eventually evoke an emotional association generated by the consumers’ encounters with the brand’s other touch points. The Prada logo on the previous page is a great example. Like Dolce & Gabbana’s, Louis Vuitton, and Chanel’s logos below, it evokes luxury, and a desire for fine clothing, shoes, accessories, and scents. But these logos are simply constructed from type. The emotional resonance that is the luxury brand comes from associating this type with luxury products themselves and images of wealth and prosperity. Accordingly, if a logo for WalMart were created using the same typefaces, it would not evoke the same emotional response. In order for the attribution to stick, however, the typographic mark must be distinct enough to signal that it is a logo, and not a just a typeface.



Logo Metric 2: *Does the proposed Litterati logo evoke its brand attributes? And is it unique enough to be recognized as a logo.*



The full Litterati logo contains visual details, the arrow in the negative space between the two “T”s that is an undeniable assertion of its uniqueness. In previous versions the logo had a piece of trash, a shape, falling from this arrow. That would clearly qualify as expressing the brand’s attributes, but might also make the logo less readable in certain contexts.

R1: We recommend exploring ways to bring the “trash in motion” idea back to improve the uniqueness of this mark.



Re: Announced Litterati iOS app



Jeff Kirschner <jeff@litterati.org>
Monday, April 25, 2016 at 2:32 PM
To: jeffery boortz

Absolutely.

Unfortunately, the “L” version of the logo lacks that same uniqueness, and when it is combined with a straight type version of the name, doesn’t feel like a logo. In fact, it feels a lot like the generic “initial” icon used to reference a name in Outlook.

R2: We recommend exploring ways of making the L-icon more distinct and “ownable.”

Great Logos Posses Contrast, Flexibility, Scalability, and Timelessness.

The primary role of the Litterati logo is to assert ownership of its products and services, and its secondary role is to express the attributes of the brand. In order to do this well, now and for decades into the future, the Litterati logo must posses the following qualities: Contrast, Flexibility, Scalability, and Timelessness.

Contrast:

Unless there is clear differentiation between Litterati’s logo and its competitors you cannot rely on potential customers attributing positive encounters with your brand’s touch-points to it. It is possible that they might mistake a positive encounter with your brand’s products, services, or marketing materials with those of your competitors and recall that misattribution when it comes time for them to make a purchase/support decision. They might choose your competitor’s products believing they are choosing yours.



Logo Metric 3: Is the proposed Litterati Logo clearly differentiated from its competitors?

While direct competitors are few, (Pirika, Love Clean Streets, Marine Debris Tracker) Litterati is still striving for awareness in a new category of trash tracking apps, within a more mature, and very crowded environmental stewardship, social responsibility category of brands. The good news is that almost without exception, these

brands are either not designed at all, or are so poorly designed that they appear to be local and unsophisticated enterprises. “Love Clean Streets” and “Marine Debris Tracker” have fallen into the trap of the generic name, that will limit the awareness and expansion of their brands as the category matures. The only exception are the government initiatives ala “Love Clean Reading”, which suffer from a dry, corporate, old-school aesthetic.



One competitor in the larger category of pro-social brands is Good Guide, which appears to have a sophisticated and ownable “look and feel” for their brand, What may be worth emulating is the way their logo’s color and shading functions as the cornerstone of an ownable color system and illustration style that makes every touch-point feel “on-brand”, regardless of whether it has the logo on it or not.



R3: Explore the development of a color system and manner of treating Litterati's user generated imagery that will, in combination with its simpler logo, make the brand more unique, memorable, and therefore, powerful.

Flexibility:

Litterati's brand touch-points will be expressed in a wide array of media, including print, signage, video projections, websites, mobile apps, games, etc. Accordingly, its logo should be flexible enough to be expressed in two and three dimensions, in one color and full color, ink, cloth, metal, plastic and light.



Logo Metric 4: *Is the proposed Litterati Logo flexible enough to be rendered in a wide variety of media?*

The answer is a resounding yes. Though I haven't seen it used thusly, the present logo is simple enough to be stitched on a hat, printed on a cup, T-shirt, and rendered digitally on any screen.

R4: The recommendation here is to not undermine the flexibility of the existing mark with any new iterations.

Scalability:

Litterati's logo must assert ownership of the customer's experience whether it takes place at a live event in a hotel ballroom or on a mobile device in the palm of their hand. Great logos are simple enough to read at a very small scale and complex enough to be interesting at very large scale.



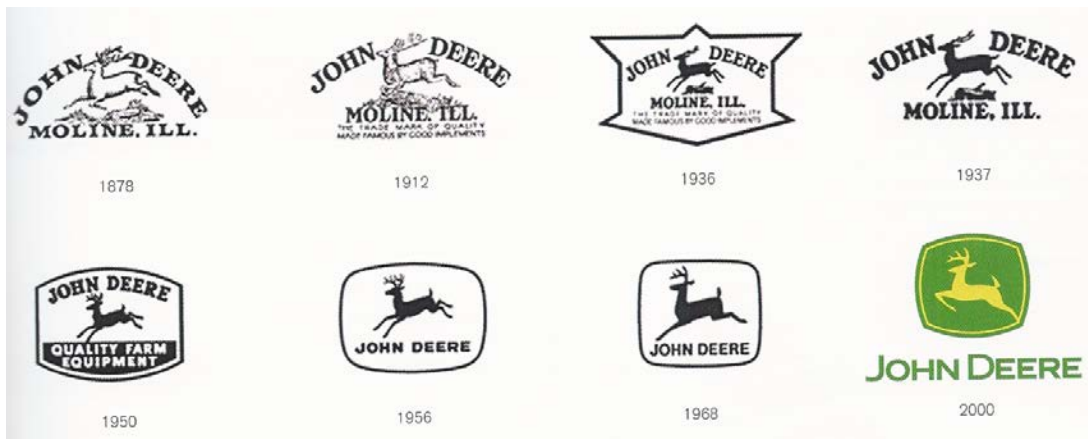
Logo Metric 5: *Is the proposed Litterati Logo scalable? Will it be compelling and recognizable at a very small and a very large scale?*

The answer on this metric is also a resounding, “Yes.” With the exception of the “Creating a Litter Free World” both logos are very scalable, and one assumes that line could be dropped at small sizes.

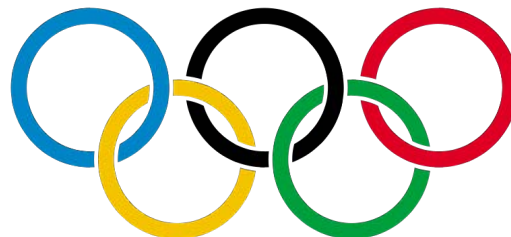
R5: The recommendation here is to not undermine the Scalability of the existing mark with any new design enhancements.

Timelessness:

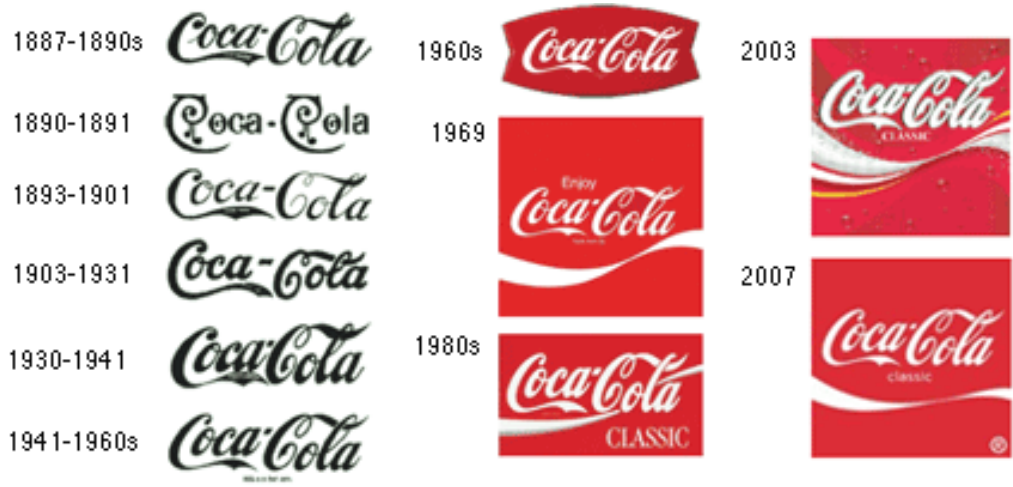
Litterati’s new logo should stand the test of time. That is easier said than done. Very few logos endure for decades without change, and some don’t endure at all. The goal should be to achieve continuity while allowing for minor updates that insure the brand is as relevant to the times as it can be. A brand’s relevance, whether it appears to offer something that a potential customer wants, can be severely undermined if the logo communicates that the company is not in step with the times.



Litterati’s logo should strive to “stand outside of time.” Like the marks below, the new Litterati logo should strive to eliminate all “timely fashion” from its design, and yet allow for a periodic minor updating of its rendering. These updates should be so minor that their goal is to neutralize any lingering time stamp, rather than replace it with a new one.



Olympic Rings – Designed in 1912 by Baron Pierre de Coubertin, and unchanged for the last one hundred years.



Logo Metric 6: *Is the proposed Litterati logo free of detail that will limit its timelessness?*

While Roboto, the logo font, is a new font developed by Google for maximum legibility, it is so elegant in its simplicity that it will likely age as well as Helvetica, Arial, and Gill Sans have. I don't see any issues with Circles going out of fashion any time soon.

R6: The recommendation here is to not undermine the Timelessness of the existing marks with any new design enhancements.

Logo Metric Summary:

In order to enhance and codify the use of the logo for Litterati, in a manner that amplifies the emotional resonance needed to incite your potential members, supporters and customers to choose Litterati over your competitors, we must first agree on what makes a good logo system.

Rather than rely entirely on our gut and personal sense of style, we propose using the following list of metrics to judge each prospective logo and brand element development, and the benchmark set by the existing identity.

- 1. Do the proposed changes to the Litterati logo and its brand elements more effectively assert ownership of its products and services than the existing versions?***
- 2. Do the proposed changes to the Litterati logo and its brand elements more effectively evoke its brand attributes than the existing identity?***
- 3. Do the proposed changes to the Litterati logo and its brand elements more effectively differentiate it from its competitors than the existing identity?***
- 4. Do the proposed changes to the Litterati logo and its brand elements maintain or expand the flexibility to be rendered in a wide variety of media of the existing identity?***
- 5. Do the proposed changes to the Litterati logo and its brand elements maintain or expand its Scalability, being compelling and recognizable while very small, very and everything in between as the existing identity?***
- 6. Are the proposed changes to the Litterati logo free of detail that will limit its timelessness?***

The above metrics will ultimately be used to judge every proposed change to Litterati's logo and identity. The development will proceed with the following previously articulated goals in mind.

- 1. Bring the "trash in motion" idea/concept back to improve the uniqueness of the Litterati mark.**
- 2. Make the "L" icon more distinct and "ownable."**
- 3. Develop a color system and manner of treating Litterati's user generated imagery that will, in combination with its simple logo, make the brand more unique, memorable, and therefore, powerful.**
- 4. Do not undermine the Flexibility of the existing mark with any new iterations.**
- 5. Do not undermine the Scalability of the existing mark with any new design enhancements.**
- 6. Do not undermine the Timelessness of the existing marks with any new design enhancements.**