

# ART 413: ADVANCED PROBLEMS: IDENTITY AND MARKETING

**course description** Advanced applied problems in design. Emphasis on formal, intellectual, aesthetic and pragmatic issues. Problems organizing word and symbol to form identities. Work leading to significant portfolio development.

**ongoing project** The emphasis of this class is on exploring visual identity in graphic design — creation of logos, and application of these marks to visual systems. We will explore these processes through conceptually based design projects — all requiring problem interpretation, audience analysis, research, thumbnails, comps, and final presentation.

**course goals**

- explore and create visual identity systems
- use critical thinking skills in identifying and interpreting design problems
- investigation and research of content and identity
- prepare and present research to class
- exploration of the design process on a professional level including audience identification, client relationships, and presentation, and production preparation
- investigate and engage in graphic design competitions
- develop an approach to graphic design that leads to personal standards of excellence
- create quality work for use in personal portfolio

**requirements & grading**

- be in class – work in class
- complete all assignments in timely and accurate manner
- develop quality design solutions
- prepare and make quality class presentations
- participate in class discussions/work sessions/critiques
- complete final portfolio

Grades will be based on your performance and improvement in all areas. Grades will also be based on concept development, execution of solution (craft), and presentation/participation. All projects and final portfolio must be completed for a passing grade.

If you have any concerns about meeting the expectations or requirements for this course, please see me as soon as possible.

section 1  
TR 8:00 – 10:30  
Rm NFAC 190  
Instructor  
Matthew Groshek  
mgroshek@uwsp.edu  
715-346-2608

Office  
Fine Arts Center A186

## process &amp; projects

## project 1

Research, record & package information and material regarding an individual you feel needs a brand

**Deliverables:** Package as a unit – materials from interviews, photos, a creative brief that positions them relative to others, develops a concept and proposes deliverables,

- Choose a person over 30 years old (not a partner, class colleague, sibling or parent) that needs branding
- Develop meeting strategy for client using questionnaire and interview
- Develop meeting strategy for two friends of client with questionnaire & interview
- Conduct photo shoot to visually represent the individual
- Position them relative to others
- Develop a brand concept
- Propose deliverables
- Create a materials board
- Prepare a creative brief to guide branding and design needs for the individual
- Package for hand off

## project 2

Develop brand strategy for a person, with logo/mark/wordmark.

**Deliverables:** Apply the logo/mark/wordmark and brand strategy to a visual identity system that includes: a correspondence system, vehicle(s), public/environmental graphic(s), an online presence and promotional pieces. Final system must have 8 parts  
Develop a budget for the system

- Develop brand strategy
- Design logo/mark/wordmark – consider applications as you work
- Logo can use color, but must also be presented in black
- Develop full identity system
- Make quality design decisions getting the most out your budget
- Final presentations must use original images to show applications on all required materials
- Track hours for entire project and present with final
- Produce a style guide

## project 3

Design and submit poster to annual national juried poster design competition.

**Deliverables:** Poster + submission slip

- Class will choose contest
- Projects must follow all competition guidelines, often including brief artist's statement and technical statement and directed theme.
- Posters must be submitted by competition due date for class credit

## project 4

Working with an assigned song, research its cultural and historical significance. Develop and steer this research in a direction that you feel best uncovers a body of information that can be organized into a museum show to be housed in the Smithsonian's National Museum of American History

**Deliverables:** Pitch Presentation, Not present presentation, design brief and accumulated content

- Identify resources, material, approaches needed for exploration
- Create research proposal with above considerations and calendar
- Produce presentation as a sales tool with museum curator as audience
- Produce design brief that outlines marketing strategy, exhibit organization, identifies audience demographic etc.

## project 5

Design an brand for a museum exhibition at the Smithsonian National Museum of American History. The exhibit will be based on the research completed in project 4. Create and apply an Identity to all material generated for the promotion and marketing of this show

**Deliverables:** Include all promotional and marketing material and an exhibition gallery guide, Pitch Presentation, Not present presentation.

- Create an identifying mark for the exhibition
- Develop a promotional strategy and campaign, including a system with at least 8 different promotional pieces and a deployment plan for the exhibit
- Promos must include all pertinent details for the exhibit
- All images and work must be original (gallery brochure can show images from exhibit)
- Design a gallery guide which will be available to exhibit visitors. Guide can be either print or screen-based. Printed brochure must be at least 8 pages  
Digital brochure must be at least 6 pages  
Include in gallery guide: Copy describing exhibit, images of exhibit, gallery map/layout
- Produce an exhibition document

**In addition to the projects listed here, students are also required to submit projects to at least four national or regional juried design competitions. Competition notices will be posted in design room Let me know when you have entered, and if you have work accepted into an exhibition.**

# ART 413: CALENDER

|  |  |
|--|--|
| <b>1st week</b><br>january 23/25           | tue – class intro – discuss logo identity research<br>thu – workshop questions   |
| <b>2nd week</b><br>january 30 / february 1 | tue – workshop questionnaire answers   discuss photo shoot<br>thu – workshop rough creative briefs                                   |
| <b>3rd week</b><br>february 6/8            | tue – workshop presentation<br>thu – <b>final project #1 – due and present</b> (5 minutes)   |
| <b>4th week</b><br>february 13/15          | tue – workshop rough logos<br>thu – logos/brand strategy critique  |
| <b>5th week</b><br>february 20/22          | tue – critique all deliverables<br>thu – workshop presentation   |
| <b>6th week</b><br>february 27 march 1     | tue – <b>final project due #2 – due and present</b> (10 minutes)<br>thu – <b>final project due #2 – due and present</b> (10 minutes) |
| <b>7th week</b><br>march 6/8               | tue – present competition – discuss<br>thu – <b>comps due project – poster</b>   |
| <b>8th week</b><br>march 13/15             | tue – refinement desk crits<br>thu – <b>final project due #3 – due and present</b>   |
| <b>9th week</b><br>march 20/22             | tue – workshop research<br>thu – workshop presentation   |
| <b>SPRING BREAK</b>                        |  |
| <b>10th week</b><br>april 3/5              | tue – <b>final project due #4 – due and present</b> (15 minutes)<br>thu – <b>final project due #4 – due and present</b> (15 minutes) |
| <b>11th week</b><br>april 10/12            | tue – <b>final project due #4 – due and present</b> (15 minutes)<br>thu – discuss project   discuss museum related issues            |
| <b>12th week</b><br>april 17/19            | tue – workshop thumbnails & sketches<br>thu – workshop roughs  |
| <b>13th week</b><br>april 24/26            | tue – critique roughs of package and system<br>thu – workshop comps  |
| <b>14th week</b><br>may 1/3                | tue – critique final comps<br>thu – workshop presentation  |
| <b>15th week</b><br>may 8/10               | tue – <b>final project due #5 – due and present</b> (10 minutes)<br>thu – <b>final project due #5 – due and present</b> (10 minutes) |

**Design Brief**

Overview | Profile

Problem | Challenge identification

Your aims and objectives

Target Audience | demographic

Budget and schedule/deadline

Competition

Consideration of styles

Items needed: how &amp; why

**Creating the Perfect Design Brief**

Adapted from

Creating the Perfect Design Brief: How to  
Manage Design for Strategic Advantage  
(Allworth Press)

By Peter L. Phillips

**What is a design brief?**

A design brief is a written document outlining, in complete detail, the business objectives and corresponding design strategies for a design project. Some prefer the term creative brief. Among a number of other things, the most critical elements of a design brief are: a complete description of the project—what is it that is trying to be done; why is this needed now; what business outcomes are expected; who is this being done for (the target audience); and who are the key stakeholders in this project. The design brief must also address current industry trends, the competition, scope, timeline, budget and measurement of success metrics.

**How does a design brief differ from a marketing plan (or brief) and a request for proposal (RFP)?**

A complete design brief must take the marketing plan or RFP several steps further. The design brief is not a description of what the design solution will actually look like. Rather, it matches a strategic design approach to each of the business objectives described in the marketing plan or RFP. The design brief also includes the detailed process that will be followed to develop and test concepts, as well as the process which will be employed to determine the best possible final design solution.

**Who is responsible for developing, or writing, the design brief?**

Design briefs must consist of collaboration between two equal partners. One partner represents the entity with the need for design work. The other partner represents the design function that will actually do the design work. Both partners are equally accountable for the final results of the design project. It is never appropriate for one group to prepare a design brief and simply hand it over to the design function for execution.

**I traditionally have very short time periods to complete a project. Do I always need to develop a complete design brief?**

No, not all design projects require a complete design brief. It is important to differentiate between simple “production” work and “strategic” design work. Creating a price list, or developing tent cards for trade show exhibits, would probably be considered production work. Designing a new product, package or the development of new sales collateral materials are generally considered “strategic” design projects. It is also important to remember that the time it takes to develop a complete design brief is more than made up during the ensuing design process. Using a complete design brief actually shortens the time it will take to complete the project.

**What are the best ways to measure the effectiveness of a design solution?**

Design can be a very subjective thing. You can't rely on an individual's subjective, personal opinions, usually expressed in terms such as, “I like it” or, worse, “I don't like it!” Unlike art, which often tends to follow the axiom, “Beauty is in the eyes of the beholder,” strategic design is a problem-solving discipline. The only truly accurate method of measuring design is to determine to what degree the design solution met the stated business objectives. Clearly developed and articulated business objectives should be measurable in a quantifiable way.

**After a design brief is created and approved by appropriate stakeholders, what happens if a situation develops that requires changing the approved brief?**

Although this should be a rare occurrence if the design brief was carefully crafted, it does happen. In this event the partners who developed the brief must make the decision to modify it and then communicate the changes to all stakeholders in a timely fashion. It is important to note that as the individuals held accountable for the brief, only the partners should be able to authorize changes to it.

# 413 Final portfolio checklist

All files should be submitted as noted

Process documentation can be submitted in any form but is not required

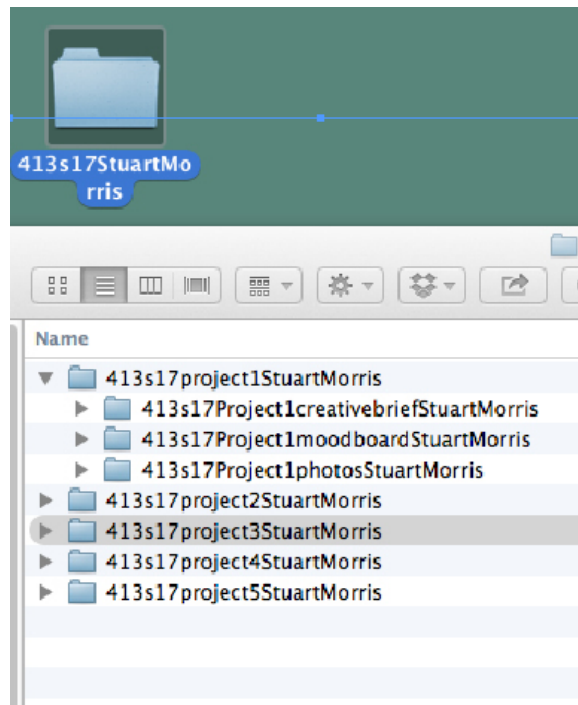
## File structure

Files should be arranged and labeled as follows with pdf's and images appropriate folder:

### 413s18yourname

- > 413s18project#yourname
- > 413s18project#(part)yourname

Digital portfolio should be delivered by online services, or jump drive. **To deliver this as one file you often must compress it.** Do this by right clicking on the folder and choosing "compress" from the menu offered



Please hand in the following for each project

## Project 1

- Questionnaire and interview with results (*hard copy, recording*)
- Any presentation tool you made (pdf, photo, powerpoint)

Package as handed off to the designer including:

- Selected images from photo shoot (jpg, tiff)
- Prepared creative brief to guide branding (pdf)
- Concept (theme/mood) board (photo)

## Project 2

Personal brand

- Logo/mark/wordmark (pdf)
- Correspondence system (pdf)
- Vehicle(s) (pdf)
- Public/environmental graphic(s) (pdf)
- Online presence (pdf)
- Promotional pieces (pdf)

## Project 3

Poster (pdf)

Submission slip (pdf)

## Project 4

Research project

- Presentation (document format that best works)
- Design brief outlining marketing strategy (pdf)  
exhibit organization, audience demographic (pdf)

## Project 5

Museum show

- Identifying mark(s) (pdf)
- 8 different promotional pieces (pdf, video, jpg, tiff)
- Promotion deployment plan, schedule (pdf)
- Gallery guide (pdf, screen format)

## Competitions

Four submission receipts for national or regional juried design competitions (hard copy, pdf)