

PROFESSIONAL PRACTICES

GRD 4450 CRN 85906
 11:00 –1:30 M, W
 Fall 2015

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SYLLABUS

DESCRIPTION

Professional Practices in Graphic Design. Prerequisites: GrD 3200 with grade of C or higher, or concurrently, and consent of graphic design coordinator or instructor. Practical client-based professional experiences; field trips; presentation techniques; implementation of projects through supervision of printing process or appropriate media; principles unique to the business of graphic design. Lab Fee: \$20.00.

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class. Students are responsible for retrieving handouts, worksheets, etc. from the blog and for reading student email. Assignment sheets for individual projects will be distributed via GRD4450.blogspot.com

COURSE OBJECTIVES

1. Become familiar with professional practices of design and related fields.
2. Implement campaign from start to finish, within tight budget constraints.
3. Develop methods for working with clients.
4. Practice identifying and communicating with audiences.

TEXTBOOK

Official Adobe Print Publishing Guide, Second Edition, paperback or Kindle edition.

This book is required for this class and GRD 4550 in the spring.

98 - 100% A+

GRADING CRITERIA

93 - 97 A

A (4.0) Work exceeded requirements of the assignment as a result of thorough exploration; used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment.

90 - 92 A-

87 - 89 B+

B (3.0) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation.

83 - 86 B

80 - 82 B-

C (2.0) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved.

77 - 79 C+

70 - 76 C

D (1.0) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium.

60 - 69 D

F (0) Work was never completed; showed misunderstanding of the basic assignment; or disregard for medium.

below 60 F

	MONDAY	WEDNESDAY
Aug 24 – 26	Overview of DI	Capabilities Booklet
Aug 31 – Sept 2	DI discussion; choose topics and form groups	Each student presents 3 possible vendors
Sept 7 – 9	Holiday - no class	<i>*The brief</i> Pin up sketch for one vendor, and identify 1 - 3 important connotations
Sept 14 – 16	DI: Contact relevant administrators.	<i>*Workflow</i> Peer discussions for booklet
Sept 21 – 23	DI groups explain strategy and show project roughs; finalize rationale.	<i>*Agreements</i> Upload 11x17 pdf showing sketches to date for booklet.
Sept 28 – 30	Upload by beginning of class: DI written proposal and rationale. You must have met with admin by today.	<i>*Ethics</i> Peer-crit booklet with a classmate outside your group.
Oct 5 – 7	DI: In-progress discussion of your group's work to date (digital OK)	<i>*Intellectual Property</i> In-progress crit on booklet mockup
Oct 12 – 14	DI workday	<i>*Quiz on lectures to date</i> Binding, comping workday
Oct 19 – 21	Sketches of how you will document DI campaign	<i>*Waste</i> Present booklet to instructor
Oct 26 – 28	DI plan for documentation must be uploaded as PDF by class time.	<i>*Sustainability</i> In-progress crit on booklet mockups
Nov 2 – 4	DI: Crit comps / printouts of documentation. You must be collecting feedback on your intervention by today.	<i>*Paper</i>
Nov 9 – 11	Individual meetings: show me what <i>you</i> have done.	<i>*Niche competencies</i> Photograph your booklets
Nov 16 – 18	Discuss your internships with juniors	Second quiz on lectures
Nov 23 – 25	Holiday	Holiday
Nov 30 – Dec 2	DI workday	Present final booklet
Dec 7 – 9	Present final DI	Turn in all by 5pm

GRADING

Vendor Booklet	40%
Intervention	35
Quizzes	15
Participation	10

MATERIALS AND SUPPLIES

Thumbdrive **with your name on it**
Storage device to back up data
Camera and video camera or access to them
Various weights of pen and marker
Sketchbook or binder for sketches
Tracing pad
Bond paper
Computer output as needed
Board for mounting work
Other supplies as needed

POLICIES

The course syllabus provides a general plan for the course; deviations may be necessary. ¶ Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing this course, please take time to fill out the online course evaluation. ¶ Students who wish to request accommodation for disability should do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the ODS of a signed Accommodation Plan and are responsible for showing that plan to instructors of all classes in which accommodation is sought. ¶ Disruptive Behavior: Students should consult the General Catalog for the university's policy on disruptive behavior. Disrespect towards the professor or towards other students will not be tolerated. ¶ Security: GSU has installed punch code locks to make buildings safer. Treat labs and studios as secure spaces: Always have your GSU ID card with you when on campus and never allow anyone to use your card. Report suspicious people or activity to faculty, or to campus police at 404-413-2100. Never allow someone else to enter a security-code door with you: make them enter the code themselves. Failure to follow security procedures can result in lower grades or expulsion from the class. ¶ **ATTENDANCE at every class is expected, and the roll is taken at the beginning of each class. If you are enrolled in a course and do not attend the first and second class meetings, you will be asked to drop the course. Classes begin and end at stated times, and you should be in class during the entire class period. Leaving early or arriving late is counted as 1/3 of an absence, so, for example, arriving late to class three times will count as one absence.** If you arrive late, it is your responsibility to notify me that you were late, rather than absent – or your attendance record remains as an absence. Final grades will be reduced by one letter grade for each absence after the third. ¶ It is recommended you save your allowable absences for emergencies. With proper written documentation, absences may be excused for university-sponsored events, legal obligations, and religious observances. Refer to the Undergrad/Grad Catalog for details. With written documentation, absences may also be excused due to death or major illness in student's immediate family, illness of a dependent family member, and illness that is too severe or contagious for students to attend class. Students with legitimate reasons for absence may still need to take hardship withdrawal or repeat the class. ¶ You will be held responsible for the material covered in missed classes and must consult with your fellow students to receive all necessary instruction and information.

DESIGN INTERVENTIONS

Work with classmates to persuade the GSU/downtown community to change their behavior in some way – it's your choice! Your limitations are time (you must reach the public, measure your success, and document the campaign by the end of this semester) and budget (extremely limited, although you may be able to partner with campus organizations, etc. to accomplish your goals). While your campaign should be local, it does not have to be about a local issue – for example your campaign could encourage people around campus to write to their congressmen about fracking in North Georgia.

FRAME YOUR PROBLEM:

Identify a simple behavior that people in the area can change through your supplying information, persuasion, and/or reminders. Write up a rationale and plan of action, describing what you hope to change and how graphics can accomplish this. Turn in your rationale and plan right away. Your campaign may not necessarily change a behavior (stop shouting), but may provide information (learn about shouting at annoying.com), or increase attention about the issue (don't forget about shouting). Define your problem in proportion to your limited resources, *i.e.* KEEP IT SIMPLE AND DIRECT.

You have wide choices in terms of your goals, but do not make a campaign that will unnecessarily alienate or offend your teacher or classmates. Rethink any hostility or anger toward your audience. Generally, don't use your campaign to insult anyone's unchangeable characteristics or to embarrass the program you represent. Do not let these constraints prevent you from being creative, shocking, or taking a radical position.

IMPLEMENT YOUR SOLUTION:

Design a series of graphics to prompt changes and distribute your materials on campus or as appropriate. Create flyers, posters, email blasts, or websites AND distribute/display these items legally.

Next, document your work and any discernable responses from your audience. It is extremely important that you

- ~ turn in a rationale for your campaign before implementing it
- ~ document the graphics you create
- ~ document responses. This may involve tracking page views and when they occurred; counting flyers students picked up; observing if there were less trash in a certain stairwell, or if more students used the revolving door instead of the regular door. You may count signatures on a petition or attendance at an event.

EXAMPLE:

IDENTIFY A PROBLEM: Students and employees do not show much respect for the university cleaning staff.

HYPOTHESIS: If people at GSU knew more about the jobs that cleaners perform, they would not throw trash in stairwells, on the plaza, etc.

METHOD: Interview and photograph cleaning staff. Circulate flyers, exhibit materials on the plaza, and tweet about the staff's experiences.

DOCUMENTATION: Track retweets, and photograph and quantify the amount of trash in specific areas of campus before and after your campaign.

DESIGN INTERVENTIONS

Review logistics and work styles with your teammates. Avoid the temptation to jump in before everyone is comfortable with your arrangements.

LOGISTICS:

When and where can we meet? What restrictions do you have on your schedule? Your transportation?

Can we plan two to three standing meetings each week, if only for a few minutes?

Can I have your email, phone, home address? What's the best way to reach you?

Will Dropbox, GoogleDocs, BaseCamp, Doodle, etc. be best to exchange documents and arrange meetings?

KEEP IN MIND

° During the project, any team member may be called upon to give an account of what the team has been doing.

° All members of the team are expected to contribute equally. At the end of the project, each student will be asked what actions he or she has taken that was helpful to the team. You will also be asked to give a brief evaluation of the effectiveness of members and the team's overall accomplishments.

° Everyone on your team will receive the same grade for the project.

° Any student can leave the team and work independently if teammates are not contributing to the effort.

IDENTIFY WORK STYLES:

The project will go much better if you pitch in and do your share of the grunt work. This is also a chance to try on a different role for yourself. You may work together on every aspect of the project or delegate certain tasks. Discuss who will (for example):

- ° talk with administrators about their design needs.
- ° come up with wild ideas; rough out images, sketch plans.
- ° edit and refine existing ideas.
- ° schedule meetings, estimate when tasks will be completed, keep things on track.
- ° make inquiries about distributing materials, holding events, etc.
- ° read, write, and proofread copy.
- ° gather images and data, organize and distribute files.
- ° shoot video, photographs, or create illustrations
- ° keep account of expenses for art supplies, etc.
- ° build models and comps, print, trim, glue, etc.
- ° scan and import images.
- ° enter and format text.
- ° code websites, build apps.
- ° distribute work, interact with audiences.
- ° document project.

CAPABILITIES BOOKLET

Create a capabilities brochure for an embosser, envelope converter, or other graphic-arts vendor. Identify the main or most profitable activities performed by the company. Your brochure will showcase up to five of these activities through samples of their physical product (e.g. a page that is foil stamped) or images of that product (e.g. a photograph or simulation of foil stamping). You will create any photographs, diagrams, or illustrations necessary for readers to understand the business's activity. You are expected to visit the business and directly speak to them about the project.

A capabilities brochure is not a catalog, *per se*. It is not a general promotion for the company. A capabilities brochure names specific capabilities of a company, often by listing equipment they own, services they provide, or custom items they have produced. It often contains technical information, such as, "We can mount prints up to 96" wide." Familiarize yourself with capabilities brochures by following the pins on the class blog. (design4450.blogspot.com/p/c-p-b-i-l-i-t-y.html)

Your audience is both graphic designers and business people with no special knowledge about graphics.

Write at least five paragraphs showcasing

- what services your vendor provides

- awards they have received, expertise they have accrued, or other distinctions

Text may be adapted from the company's website.

Thoroughly familiarize yourself with the company and capabilities you showcase. While your project may not detail all the services the business claims to provide, it should give your audience a sense of their premier services. Choose a business from the list below.

Design at least five pages of your booklet, including front cover. Binding, printing methods, etc. are up to you but should be highly suitable for your vendor. Blank pages may be added for bulk.

VENDOR POSSIBILITIES

AAA Label, Inc. Norcross

Ameripress Printing, Peachtree

*Art Laminating and Finishing

Atlanta Die, Inc., Lawrenceville

Atlanta Digital Graphics, Doraville

*Atlanta Label, Norcross

Atlanta Plaque Art, Atlanta

Atlanta Print and Mail (My Mailing Svc) Atlanta

Atlanta Print Services, Dunwoody

B & S Printing on Oakcliff Ind.

Benchmark Trophy and Engraving, Northside Dr.

*Bumblebee Press, Edgewood Ave. (letterpress)

C & C Trade Bindery, Stone Mountain

Capital Signs, Lilburn (digital signs)

Collins Digital Printing, Atlanta

Craftsmen Printing, Collier Rd.

Curry Enterprises (currypop.net), LaVista Rd.

Custom Plastics, Inc., Decatur

Data Direct – Direct Marketing, Atlanta

Diazo Specialty Blueprint, Buckhead

Digital Arts Studio, Huff Rd.

*Drive Display, Roswell

*Fallen Arrows Screen Printers, DeKalb Ave.

Farmwood Press (letterpress), Cobb Pkwy.

H & L Binders, Doraville

Image Pro Signs, Dallas GA

Imagers, Northside Drive

King Mailing Services, New Peachtree

Mac Papers, Mini Mac

McNealey & Assoc. Printing, Atlanta

Malone Design/ Fabrication, Decatur

Midtown Graphics Silkscreening, Fowler St.

Moose Exhibits, Norcross

*Nalmac Embossing, Hapeville

National Library Bindery, Roswell

Presentech, Atlanta

Flyers Atlanta

QC Bindery, Mailing, and Fulfillment, Marietta

Sunbelt Displays, Marietta

Sappi Paper, Peachtree

Color 101, Norcross

Speedpro Imaging, NW Atlanta