Syllabus
10604 ART 270 001 Advertising Design Fall 2012 TR 2:00-4:40, SFASU School of Art room B121
Instructor: Peter Andrew, 468-4804 x4451, pandrew@sfasu.edu, office hours TR 8:00 - 11:00 am and by appointment

Course Description
Advertising Design 270. Three semester hours, six hours studio, six hours assigned independent study per week. Design fundamentals applied to advertising layout and production. Pre-requisites: ART 100, 110. The ART 270 class applies ART 110 basic design elements and strategies to client projects using a variety of media and expressive techniques. Students make formal presentations of their design projects to an audience, critically assess the work, and develop a design portfolio. Students design print ads, corporate identity campaigns, packaging with promotions, and advertising campaigns. Students work individually and on teams.

Intended Learning Outcomes
A. Program Learning Outcomes
• Students will demonstrate proficiency in foundation studio skills, investigating art materials, art methods, and art techniques related to the elements and principles of design.
• Students will explore, create, synthesize, and solve visual art challenges, using the elements and principles of design.
• Students will demonstrate a broad understanding of significant art issues, both contemporary and historical, by speaking and writing.

B. Student Learning Outcomes
• Students will demonstrate the ability to follow directions and meet prescribed deadlines.
• Students will demonstrate the ability to explore creative options within clearly defined limits.
• Students will demonstrate the ability to create original advertising and graphic designs using the elements and strategies of design (see vocabulary) with current technologies.
• Students will demonstrate the ability to position projects appropriately for clients and audiences.
• Students will publicly present, critically discuss, and assess the design work.
• Students will exhibit a portfolio reflective of their design abilities and creative goals.

Requirements
• ART 110 is the prerequisite for this class.
• ART 270 design projects are developed in the classroom. Class projects are produced inside the School of Art ad design digital lab. The instructor will assist you to create a personal desktop and login that will be deleted after the semester ends. A portable digital storage device is required. Use self-guided tutorials to learn the applications. ART 261 Digital Media is strongly recommended prior to or concurrent with ad design. Log out after every session for security. Personal laptops are welcome.
• Presentation quality output is the student's responsibility. Use a local service bureau for final printing of class projects. Lab printers are for preliminary proof prints only, not for final output. Lab printers are for reserved class work only and not for personal use.
• The ad design classroom is to be used ONLY for class work. Personal Internet, cell phone, and audio device use is not permitted during class time.
• Visual research is necessary. Dedicate a portable memory device and a paper sketchbook to this class. Take notes, record creative ideas, and save all project related work. Keep and submit all the research ("the process book") in the portfolio at the end of the semester, along with the completed design projects.
• The final portfolio, consisting of all finished project work and research, is submitted in both digital and printed formats. Attach a positioning statement to the back of each completed project (title, name, position/strategy). Neatly mat every print. Submit class work at Portfolio Night, 5:00 PM Tuesday 12/11/2012. Pick up your portfolio at the end of the scheduled final examination, 1:00 to 3:00 PM, Thursday 12/13/12.
• Use common sense. Avoid accidents. The classroom is shared with other classes, identify and secure your personal property. Clean up after yourself. Neatness counts. Cut only in designated areas. Never cut on the floor or directly on any unprotected table or counter top. No food is permitted inside the classroom. Eat food outside of the classroom only. Spray aerosols only in designated spray booths. Use quality materials.
• Portfolio Night attendance is required. Submit your final portfolio by Portfolio Night, 5:00 pm Tuesday 12/11/2012. Your portfolio includes (1) all completed class assignments, printed, matted, and neatly labeled on back, (2) each assignment as a flattened PDF digital file copied for University records, and (3) research materials (process books). The digital file naming convention for class projects is: 270S12yourlastname01, 02, etc, in a folder titled: 270S12yourlastname (no spaces). Portfolios are team graded by outside professionals (see Grades below). Collect the portfolio after completing the final exam.

Recommended
• Join SFA’s student ad club, Adhoc, SFA’s campus chapter of the American Advertising Federation (AAF). Attend meetings. Learn about scholarships, internships and opportunities. Contact a student officer or faculty advisor for information. Join professional student advertising and design organizations. These include: AAF, AIGA, AMA, and others.
• Show your work! Enter art and design competitions. The Addys, the One Show, and the Houston student advertising conference are examples.
• Apply for an ad design internship. Internships offer professional experience and advanced credit (limit 2, no repeats). Apply for scholarships.

Recommended Text: History of Graphic Design, by Meggs. Reference current design magazines and Internet sites.

Required Supplies: dedicated portable memory device, quality prints (off-site printer), journal, black mat board, other papers as needed, markers, pens, pencils, tape, glue, dry mount, scissors, knife, ruler, presentation portfolio. Obtain a locker, supply your own lock. Secure and identify your materials.

Class Etiquette
Mutual respect is the golden rule. Stay focused on the project at hand. Remember the saying, “your rights end where your neighbor’s territory begins.” A studio free from distraction is essential to concentrate and to produce quality work. Accelerate personal progress. Strive to continuously improve. Plan an equal amount of studio time in addition to class time for project work. Personal cell phone, Internet, and audio device use is prohibited during class time. Turn mobile phones OFF during class. DO NOT use personal audio devices during class. Disruptive behavior is inappropriate and not permitted. Food must not be brought in or eaten in the class room. Treat work time professionally. Work seriously and demonstrate a mature ethic. It is essential to work on all projects in the classroom and to actively solicit feedback from the instructor.

GRADES. Final grades are calculated by:
1. Individual projects; respect due dates: late projects are not accepted (instant F), though on-time projects may be revised for an improved grade before the semester ends. ASSIGNMENTS ARE DUE ON TIME REGARDLESS OF ABSENCE.
2. Midterm and final written exams. 3. Final portfolio grade. The final portfolio is due 5:00 pm, Tuesday, 12/11/12 in room B121; pick up portfolio after final exam, 1:00 to 3:00 PM, Thursday 12/13/2012. The final portfolio grade is by outside design professionals and counts for 1/3 of the entire course grade.

4. Attendance. Attendance qualifies all grades. Attendance is more than just showing up. Attendance includes in-class performance, attention level, and participation. Attendance implies bringing needed supplies and a positive attitude. It is impossible to earn an excellent grade without excellent attendance. School of Art attendance policy: "Class absences are not to exceed 6 contact hours (2 classes) without consequence. A student will not receive credit for any class after missing 18 contact hours (6 classes)." Arriving excessively late and leaving early are considered partial absences. Portfolio grades use this scale: A (90-100), B (80-89), C (70-79), D (60-69), F (59 & below). Late projects are not accepted, and all projects presented on time may be revised for an improved grade until the final exam day. You are responsible for delivering design projects on time regardless of absence. Document all excused absence for the instructor.

From the SFA General Bulletin
Class Attendance and Excused Absences
Regular and punctual attendance is expected at all classes, laboratories and other activities for which a student is registered. For those classes where attendance is a factor in the course grade, the instructor shall make his/her policy known in writing at the beginning of each term and shall maintain an accurate record of attendance. Regardless of attendance, every student is responsible for course content and assignments. It is university policy to excuse students from attendance for certain reasons. Among these are absences related to health, family emergencies and student participation in university-sponsored events. Students are responsible for providing documentation satisfactory to the instructor for each class missed. Students with acceptable excuses may be permitted to make up work for absences to a maximum of three weeks of a semester or one week of a summer term when the nature of the work missed permits. In the case of absences caused by participation in University-sponsored events, announcement via mySFA by the provost/vice president for academic affairs will constitute an official excuse. Faculty members sponsoring the event should submit an e-mail attachment with a written explanation of the absence, including the date, time and an alphabetical listing of all students attending to the office of the provost/vice president for academic affairs for publication.

Grading System
The student's grades are determined by daily work, oral and written quizzes, and final examination. A grade of A indicates excellent; B, good; C, average; D, passing; F, failure; QF, quit failure; WH, incomplete or grade withheld; WF, withdrew failing; WP, withdrew passing. WP and WF are assigned only when a student has withdrawn from the university after the mid-term deadline and with special approval of the student’s academic dean. No grade can be taken from the record unless put there by mistake. Specified courses are graded on a pass/P/FAIL/F system with no other grades awarded. A student who makes an F can get credit only by repeating the work. A grade of A gives the student four grade points per semester hour; B, three grade points; C, two grade points; D, one grade point; and F, WH, WF and WP, no grade points. The semester hours undertaken in all courses except some remedial courses, repeated courses and courses with grades of W or WP— are counted in the individual grade point average. A grade of WF counts as hours attempted with 0 grade points earned in computing the grade point average. A grade of WP does not count as hours attempted in computing the grade point average. Ordinarily a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH or the grade automatically becomes an F. - SFA General Bulletin

Withheld Grades Semester Grades Policy (A-54): Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Acceptable Student Behavior: Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (please see Student Conduct Code, policy D-34.1). The instructor has full discretion over what behavior is appropriate in the classroom. Students who do not attend regularly or who perform poorly may be referred to the Early Alert Program to provide recommendations, resources, or other assistance to help SFA students succeed.

Academic Integrity (A-9.1): Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism. Originality is good. Plagiarism is illegal and immoral.

Definition of Academic Dishonesty: Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are: (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic-integrity.asp

“"If you are pregnant or should become pregnant while taking this course, or have a medical condition that could increase your sensitivity to chemical exposure, it is important for you to take all precautions concerning your own personal safety. While reasonable measures have been taken to insure your safety, there is a risk in this class of exposure to material that could prove harmful to persons at risk. Please contact the professor should you have questions or concerns. Students who need accommodations for certified disabilities should work through the Office of Disability Services and then your professor." - SFA General Counsel

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TOO) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/
Calendar
10604 ART 270 001 Advertising Design   Fall 2012 TR 2:00-4:40, SFASU School of Art Room B121
Instructor: Peter Andrew, 468-4804 x4451, pandrew@sfasu.edu, office hours TR 8:00 - 11:00 am and by appointment

AUG  T 28   First class day. Syllabus and course overview. Design elements and strategies. Advertising agencies.
        R 30   Design review. Concept sketches and the creative process.

SEP  T 4    Project #1 research and concept sketches due.
         R 6    The print ad.
         T 11   The print ad.
         R 13   The print ad.
         T 18   Project 2 print ad due.
         R 20   The logo and brand identity.
         T 25   The logo and brand identity.
         R 27   The logo and brand identity.

OCT  T 2    Project 3 process book, finished logo and brand identity applications due
         R 4    The menu
         T 9    The menu
         R 11   The menu
         T 16   Midterm examination
         R 18   The menu
         T 23   Project 4 process book and menu due
         R 25   The package
         T 30   The package

NOV  R 1    The package
         T 6    Project #5 package due, digital photo session instead of presentation
         R 8    The point of purchase
         T 13   The point of purchase
         R 15   The point of purchase
         T 20   Project #6 process book, package and point of purchase due
         R 22   Thanksgiving Holiday
         T 27   The advertising campaign
         R 29   The advertising campaign

DEC  W 4    The advertising campaign
         R 6    Project # 7 advertising campaign due, ALL FLATTENED digital files due (270S12yourlastname01, etc)
         F 11   Portfolio Night 5:00 - 6:00 PM Required attendance, final portfolio dropoff
         R 13   1:00 - 3:00 PM Final exam and then portfolio pickup
Project descriptions 10604 ART 270 001 Advertising Design  Fall 2012 TR 2:00-4:40, SFASU School of Art Room B121
Instructor: Peter Andrew, 468-4804 x4451, pandrew@sfasu.edu, office hours TR 8:00 - 11:00 am and by appointment

#1A Research and #1B Advertising Concept Sketches
Description:

1A. Select and research an existing restaurant.
   • Collect design information on your client.
   • Collect design information on their closest competitors.
   Information includes ads, collateral, menus, website info, articles, packages, literature, annual reports, reviews and more.
   • Write an original positioning statement as you understand it.
   • Generate original visual/ and verbal ideas for ads that are appropriate for this client.

1B. Create an idea for your own restaurant. Generate concept sketches that communicate and present your idea visually. Printed title, name, positioning statement pasted neatly to the back of the board.
IMPORTANT: Research is ongoing for every assignment and must be fully documented in the final portfolio.

#2A and #2B Print Ad Designs
Description:

2A. For the existing restaurant you chose in #1A: Develop three creative print ad proposals according to the creative process. Generate original visual and verbal ideas for ads that are appropriate for this client. Develop three comprehensives (marker & color pencil 8.5 x 11” vertical). Mat one of the three.
   Print ad definition: a single page, 8.5 x 11 inch vertical format, full-color advertisement, mounted on black matboard with positioning statement attached neatly to the back of each.

2B. For your own restaurant you created in #1B: Develop three creative print ad proposals according to the creative process. Generate color sketches and present your ideas visually. Mat one, with the printed title, name, positioning statement pasted to back of board.

#3A Logo and #3B Corporate Identity
Description:

3A: Two separate logo printouts (minimum 6” image size)
(1) logo in high contrast black and white only (no gray, no color);
(2) same logo in color (one color dominance, flat color only, no gradients).

2B: Corporate Identity campaign
(3) Logo use on letterhead, envelope, and business card, professionally grouped and presented together:
   (a) Letterhead, 8.5 x 11 inch vertical format, full color. Contains logo, company name, address, phone, fax, website.
   (b) Business envelope, 9 1/4 x 4 1/8 inch horizontal format. Contains logo, company name, address.
   (c) Business card, 2 x 3 1/2” or multiple thereof, full color. Contains all above plus persons name and title.
   (4) Logo application on company uniform.
   (5) Logo application on company signage (indicate scale) and/or vehicle.
Printed title, name, positioning statement pasted to back of board.

#4 Menu Design
Description:
Develop a menu for your new restaurant. Incorporate the logo you have already designed.
(1) Menu design flat on black presentation board (all pages).
(2) Menu design 3D mock up.

#5 Package Design
Description:
(1) Package design flat on black presentation board (unfolded).
(2) Package design 3D mock up actual size. Produce and submit a digital photo of the 3D mock up only, mounted on black presentation board.

#6 Point of Purchase (POP)
(1) Point of purchase digital image mounted on black presentation board.

#7 Ad Campaign due
Description:
Advertising Campaign: a series of at least three advertisements in appropriate media with one concept, one design strategy, and one positioning, but with changing headlines, visuals and copy. Memorable creative. Mounted on black mat.
   • Digital portfolio files due. Copy flattened (JPG or PDF) files to instructor’s computer. The digital file naming convention is: (Yourlastname01, etc) in a folder titled: (Yourlastname)270F10.

Portfolio Night 5:00 - 6:00 PM Tuesday 12/11/2012, pick up after final exam 1:00 - 3:00 PM, Thursday 12/13/2012.
• Each project is presented on a black presentation board with printed title identification card (the positioning statement) neatly attached to the back.
• Back up all of your computer files on to your personal portable media. The ad design lab computers are erased at the end of the semester.
• Process book to document projects.
Design considerations: (1) paper, (2) color, (3) type, (4) arrangement

Design elements:  
- line  
- shape  
- space  
- color  
- texture  

Design strategies (plans/actions):  
- balance  
- dominance  
- scale  
- economy  
- movement  

Creative Process  
1. accept (own it)  
2. define (describe it)  
3. analyze (search and research it, primary & secondary)  
4. ideate (quantify, brainstorm, thumbnail sketches)  
5. select (qualify, rough sketch)  
6. implement (finished design)  
7. evaluate (assess, critique)  

Positioning statement  
"The advertising will (verb, example: persuade) (target customer, who) that (product, what) is/will/provides (the objective or benefit)."  
Support (the reason why it works), the tone (seasonal selling adjectives), character (unchanging brand values).  
Example: The advertising will convince health-conscious parents that Special K is low calorie and high protein.  
Example: The advertising will persuade weight-sensitive 30-somethings that Special K will help control weight.  
"The support will be..." The support is the reason why the ad will work. Example: The support will be that weight control will be attributed to the nutritious low calorie cereal.  
"The tone will be..." The tone consists of product selling adjectives. Example: The tone will be outdoorsy, active, and high-energy. The tone is changeable.  
"The character will be..." The character is described by brand value adjectives. Example: Special K is the cereal that cares about your health and enjoyment of life. The brand character does not change over time.  

The positioning statement includes:  
- the client  
- the target market  
- (or customer, measured by psychographics and demographics)  
- the unique benefit of the product or service (problem/solution)  
- the advertising goal  
- media categories (to accomplish the advertising goal)  

The media categories include:  
- print (newspaper, magazine)  
- broadcast (tv, radio, cable)  
- outdoor (billboard, transit)  
- direct mail  
- electronic: www, email  
- new media, such as guerilla advertising  

Logo design (trade marks, brand marks)  
- simple, clear, minimal, memorable  
- appropriate (apt)  
- must translate from black & white to line color  
- must possess an obvious design strategy  

Corporate Identity (logo applications, branding)  
- basic ensemble:  
  - logo b&w 6x6", logo color 6x6", business card (3 1/2 x 2"), letterhead (8 1/2 x 11"), envelope (9 1/4 x 4 1/2")  
- Extended logo applications:  
  - building signage  
  - company vehicles  
  - company uniforms (hats, aprons, etc.)  

Print Ad ingredients. One ad = one idea. The idea must be effective and original, and the design strategy clear.  
- visual (art, illustration, photo, white space)  
- headline  
- sub-headline  
- body copy  
- logo & company signature  

Ad Campaign: a series of ads for one client with one goal based on one idea and a consistent design strategy in a variety of ad media with changing visuals and changing headlines.  

Presentation  
1. begin by introducing yourself and your client project,  
2. read the ad headline & copy,  
3. explain the advertising goal and how the design strategy helps achieve the goal,  
4. welcome comments and questions,  
5. end by thanking your audience.
Positioning Statement
10604 ART 270 001 Advertising Design   Fall 2012 TR 2:00-4:40, SFASU School of Art Room B121
Instructor: Peter Andrew, 468-4804 x4451, pandrew@sfasu.edu, office hours TR 8:00 - 11:00 am and by appointment

Positioning is how the client’s product or service is perceived by it’s audience. A product is a tangible object with physical properties, such as consumer goods and packaged products. A service is intangible, such as credit, insurance, and education. Positioning uses both quantitative (measurable) and qualitative (emotional) insights about the target audience. Quantitative information is called demographics, such as U.S. Census data about a group of people. Qualitative information is called psychographics, such as beliefs, causes, and interests.

The positioning statement is written before the project starts. The positioning statement provides direction.

This is a sample positioning statement:
“The advertising will (verb, example: persuade) (target customer, who) that (product, what) is/will/provides (the objective or benefit).”

Follow this sentence with the support (the reason why it works), the tone (seasonal or changeable selling adjectives), and the brand character (unchanging brand values).

“The support will be...
The support is the reason why the ad will work. The support can be a key word prominent in the headline, and a key visual and color.

“The tone is...
The tone consists of product selling adjectives. Example: The tone will be active and high-energy. The tone is changeable.

“The character is...
The character is described by brand value traits. Character strengths are morally valued styles of thinking, feeling, and acting that contribute to a fulfilling life. The brand character is permanent and does not change over time. Examples of adjectives that describe brand character values include: trust, togetherness, comfort, and security.

The positioning statement includes information about the client, the client’s product or service, the target market (called the customer, measured by psychographics and demographics), the single most important unique benefit (customer based: a key insight about how the user uses the product/service) or objective (product based: something about the product itself that is important to know) of the product or service, the advertising goal (what the ad aspires to do), and the chosen media. Media categories include: print (newspaper, magazine), broadcast (tv, radio, cable), outdoor (billboard, transit), direct mail, telemarketing, electronic (Internet, www, email), new media, such as guerilla advertising.

Creative Process Steps

1. accept (own it)
2. define (describe it)
3. analyze (search and research it, primary & secondary)
   Note: primary research is anything you do, secondary research comes from everybody else.
4. ideate (quantify, brainstorm, thumbnail sketches)
5. select (qualify, rough sketch)
6. implement (finished design)
7. evaluate (assess, critique)

Here questions are asked to clarify the creative process steps:

1. ACCEPT:
   What do you own? Tell us about it.
2. DEFINE:
   What do you now know about it? Who else knows about it? What can you ask them?
3. ANALYZE/SEARCH:
   What else do you need to find out? Where and how can you find it?
4. IDEATE/QUANTIFY:
   How many possibilities can you see? Can you imagine more?
5. SELECT/QUALIFY:
   Which possibility do you prefer? Why?
6. IMPLEMENT:
   How can you produce it? What resources do you need? When will you finish? How will you know it’s complete?
7. EVALUATE:
   What do you like about it? What doesn’t work? How do you know? What can improve it next time?