CORONAVIRUS EDITION

FINA-S451 **GRAPHIC DESIGN PROBLEM SOLVING**

FINA-S452 **B.F.A. GRAPHIC DESIGN**

KOK CHEOW YEOH, Ph.D.
Graphic Design Area Head
yeohk@ius.edu
Office: Knobview KV110W
Tel: 812.941.2413

FINE ARTS, SCHOOL OF ARTS & LETTERS INDIANA UNIVERSITY SOUTHEAST

FALL 2021
Tuesdays and Thursdays 1:15 – 4:15 P.M. at KV203

GENERAL COURSE DESCRIPTION

This is an advanced and directed graphic design course designed to allow BA/BFA students the opportunity to further develop their design skills. As a form-giver to a message, product, or service, the students are given the flexibility to pursue and develop directed artistic and professional portfolios for their intellectual and creative processes.

Pre-requisite for FINA-S 451: S250 Graphic Design 1 Pre-requisite for FINA-S 452: Dept. consent and student must have gained acceptance into the BFA studio major. *As the class is a stacked course with essentially the same assignment, please note that B.F.A. students are expected to perform more rigorously due to the nature of the BFA expectations.*

COURSE LEARNING OUTCOMES

The Fine Arts program ensures that learning outcomes are appropriate for the level taught by utilizing Bloom's Taxonomy. 100-level courses focus on knowledge, comprehension, and application. 200-level courses emphasize application, analysis, and synthesis and 300-level and 400-level courses emphasize higher-order cognitive skills such as application, analysis, synthesis, evaluation, and creation.

By the end of this specific course, students will be able to:
- Imagine and articulate design problems with insight, reason, and technical proficiency, guided by research, feedback, and discovery.
- Develop evaluations and analyses of works from artistic, structural, pragmatic, historical, and technological perspectives.
- Produce a professional portfolio from the projects that meets industry standards

CLASS FORMAT

This class is following the face-to-face 15-week course schedule from **Aug 23 to Dec 14, 2021.** This means that the professor will be in the same room together synchronously.

If necessary, we may switch to the hybrid distance format, which means that some of the course is online (asynchronous or work that you do on your own by the deadline) and some of our sessions will occur during our class time on Zoom (synchronous).

OFFICE HOURS

Every Wednesday from 10 AM – 12 noon at Knobview 110W (by the advisors' offices) and if necessary, we may switch to Zoom (ID: 740 535 2184 Passcode: 468641). To respect the privacy of others, the Zoom office hours will be using a waiting room. Students will be admitted to the office hours in the order they arrive.

COMMUNICATION METHODS

We will be communicating via campus email, Canvas Announcements, and Canvas Messages. Please check them regularly. Please also note that you are discouraged from using your personal emails because all notifications are done via the Canvas.

GENERAL RULES ABOUT ASSIGNMENTS

DOCUMENTATION
Expect to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to the final product collectively in a binder. You may also document screen shots showing your ideas as they evolve. These will be posted upon request on Canvas as part of completing your project.

Unless specified, all exercises/projects are due at the beginning of the class at a designated date. In

addition to physical mockup (where applicable), digital submissions are expected for every assignment, project, and discussion, unless specified differently.

EXTRA CREDIT: To be determined

RESOURCES

General information about design

American Institute of Graphic Arts
aiga.org

Design is History
designishistory.com

Design Trend and News
designobserver.com
underconsideration.com

Information about famous Graphic Designers
famousgraphicdesigners.org

Design inspirations
grainedit.com

Stock photography/visuals

Unsplash, Photos for everyone
unsplash.com

Pixabay, free high quality images
pixabay.com

Library of Congress
loc.gov

Getty Images
gettyimages.com

iStock by Getty Images
istockphoto.com

Mockup

Graphic Burger
graphicburger.com

Graphicpear
graphicpear.com

Mockupworld
mockupworld.co/all-mockups

Pixaden
pixeden.com/icons-set

Type sources
Free vector
http://all-free-download.com/font

Émigré Fonts
emigre.com

Learn about fonts & typography
fonts.com/content/learning

Movie fonts
linotype.com/7903/current-movie-fonts.html

Fonts by Hoefler & Co.
typography.com

Google fonts
fonts.google.com

Adobe fonts
fonts.adobe.com

OTHER
CONSIDERATIONS

ETIQUETTE
During our virtual class meetings on Zoom, always sign in with the camera on and muted upon signing it. If you wish to speak, you are encouraged to raise your hand and wait for your turn before unmuting to speak. Please alert the professor if you can't have your camera turned on due to technical/Wi-Fi accessibility issues in the chat feature in Zoom. If you anticipate any disruptions contact the professor ahead of time (at least a day) or in the case of an emergency (no longer than a week after the incident).

ATTENDANCE
Full class participation is expected. Missing any class will leave you at an extreme disadvantage as demonstrations and lectures cannot be made up.

ABSENCES
The penalty towards your final grade for tardiness and truancies are as follows: Every student gets one 'get out of jail' card.

Final grades (or assignment grade) will be lowered after 3 absences and failure after 4 absences. Lateness of more than 15 minutes or early departure of more than 15 minutes in excess of 3 classes

is considered an absence. It is the student's responsibility to discuss unusual circumstances with the professor.

EXCUSES

Sending a notification email or an employer/doctor's note does not exempt you from your obligations. Turning in your project in absentia is not acceptable without prior approval.Losing your work due to failed technology or media is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.

TECHNOLOGY-RELATED

For technology concerns, please see the resources on this page: IT Help Desk. For information about places across campus to access computers and Wi-Fi, see the resources on this page: Technology Labs. Wi-Fi access – multipurpose building at the Evergreen East lot.

COVID-19 AND OTHER INFORMATION	**Health-Related Issues with Participation/Attendance:** You are encouraged to reach out if you have health-related issues that are affecting your participation and attendance in the class, so that we can make arrangements. If you are ill, please stay away from campus and reach out to IU Health Virtual Visit for safety and wellness.

Other services
Adult Student Services: 812-941-2650
Disability Services: 812-941-2243
Financial Aid Office: 812-941-2246
Personal Counseling: 812-941-2244

COVID-19 related updates: https://www.ius.edu/campus-updates/ and https://coronavirus.iu.edu/

PROFESSIONAL-ISM: STANDARDS OF EXCELLENCE FOR FINE ARTS STUDENTS

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.

- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.

- Students are willing and active learners and researchers who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.

- Students are committed to continuous self-evaluation and personal improvement.

- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.

- Students actively solicit feedback for purposes of making quality improvements to work and practice.

IUS ACADEMIC DISHONESTY

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the professor and may be suspended from the university by the administrative action. Furthermore (where applicable):

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).

- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.

- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.

- It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.

- In each Fine Arts area, there are specific ways for students to appropriately acknowledge the role of others' words, images, concepts, or ideas in their projects and coursework. Familiarize yourself with the IU Cheating and Plagiarism policy here, and talk with your course professor about best practices to responsibly use and credit sources. Info about code of student rights, responsibilities, and conduct. Info about cheating and plagiarism. Info about cheating and plagiarism

FINE ARTS GRIEVANCE POLICY

If you have any issues or concerns pertaining to this course, you must discuss it with the prfoessor first. If you are unable to reach a resolution, you may then contact the Head of Graphic Design. (**Kok Cheow Yeoh**: yeohk@ius.edu.) If the issue remains unresolved, contact the Fine Arts Coordinator, **Barbara Kutis** (bkutis@ius.edu) before taking the matter further to the Dean of the School of Arts and Letters.

PROJECT

1

TRENDS

WHAT'S TRENDING?: How keeping tracks of graphic design trends can provide a cutting edge to your design approach

Source: Attentioninsight.com

As often and as fast as the world changes, many developments of design stylization are caused by changes in social and environmental issues, as well as working and consumption habits. These in turn, become trends that provides the basis for the development of strategies and future orientation. While we cannot confidently determine a trend because it constantly changes, develops, or veers towards a craze or fad, it suffices for this project to get us to investigate how stylization is part and parcel of every tangible solution.

For our first project, you will take on the role of a stylization sleuth. Your tasks include being cognizant of what causes these design trends and once armed with the knowledge, apply it to three touchpoints for a campaign.

Due to the flexibility afforded by this project, each student will have different approaches. However, there are three options in which you will decide with your professor:
1) to raise awareness about a cause
2) promote a product or service
3) infuse the trend into a graphical/illustrative/pictographic/typographic/combination artwork

LEARNING OUTCOMES

Upon successful completion of this project you will be able to:
- be cognizant of the recent styles that are trending in graphic design applications
- apply the trend to either a cause, a product or service or artwork
- evaluate, analyze, and predict future trends based on research, social media channels, and (if applicable) interactions with influencers/clients

SPECIFIC GRADING CRITERIA

- Ability to analyze, introduce, and integrate recent visualization trends in Graphic Design
- Clarity and uniqueness of the visualization (based on the trend)
- Ability to work independently and collaboratively

DELIVERABLES

- Documentation of the process from scratch to the finished solution including a design brief
- Regardless of the option chosen, three touchpoints are required for a campaign. Each touchpoint is in PDF or JPG format at 300 dpi

WEEK 1

Tuesday 8/24
Introduction to course. Explanation of projects.

Lecture: Basic human emotions and the recent trends in Graphic Design.

Explaining the Design Brief (Available here). Due next class.

First project assigned and explained. Pick one of the three options. Create minimally 20 sketches for critique by the beginning of our class on Thu.

Thursday 8/26
In-class critique to select one out of many for further refinement.

Homework: Presenting ideas at the beginning of the class. Select 3 top ideas to refine the original ideas further. May mix and match ideas. Explore the touch points

WEEK 2

Tuesday 8/31
In-class critique to select one for further refinement. From the selected design, start experimenting with colors.

Homework: Upload the computer file onto Canvas in Discussions for critique next week.
Continue working on refining ideas. Finalizing touchpoint ideas.

Thursday 9/2
One on one to finalize the details. Finalizing and approval for touchpoints.

Work in class to refine and finalize.

WEEK 3

Tuesday 9/7
Workday: continue to work to finalize the project. Work with students one on one.
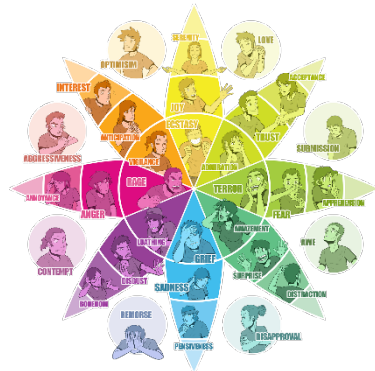
Thursday 9/9
1st project due before class begins. Class critique.
The best three designs will be printed to be displayed in class and/or display cabinets.

PROJECT

2

EMOTIONS

UTILIZING EMOTIONS IN GRAPHIC DESIGN: How understanding a range of emotions can lead to more engaging design solutions.

Source: https://online.uwa.edu/infographics/basic-emotions/ https://fancycrave.com/free-human-emotion-stock-photos/

Emotions are powerful feelings that play a huge role in how we live our lives, lead our lifestyles, and manage our interpersonal relationships.

There are many other theories of basic emotions. In this project, we will incorporate our understanding of Plutchik's emotion wheel to reinforce the idea that communication designers can elicit strong emotions in their audience. For e.g. if you wish to inspire and motivate our audience, you would want to utilize optimism. This is because by looking at Plutchik's wheel, we gather that anticipation and joy are the key ingredients of optimism.

Work with these four premises to create an ad campaign for a non-fictitious non-profit, service, business, product, or cause:
- Happiness and Joy create Brand Loyalty
- Sadness which can evoke feelings of empathy can promote trust
- Tapping into fear drives action
- Find a need or problem that evokes frustration or anger and be the solution.

Some useful references: Putting Some Emotion into Your Design – Plutchik's Wheel of Emotions
5 Tips To Use The Plutchik's Wheel Of Emotions In eLearning

LEARNING OUTCOMES

Upon successful completion of this project you will be able to:
- Understand and apply Robert Plutchik's emotion wheel to communication design
- Translate complex emotions into visual and textual information for an intended audience
- Create one's own illustration, images, graphics, and typographic designs that can enhance the data presented in a visual-based format.

SPECIFIC GRADING CRITERIA
- Exercise some levels of understanding and application of Plutchik's emotion wheel.
- Call to action included, clever copywriting, and power-stopping imagery.
- Creation of one's own imagery, illustration, graphics, and design (in various combinations) for the campaign.

DELIVERABLES
- 24" x 36" poster (default) but you may also propose a different format with the professor
- Documentation of the process from scratch to a finished solution including the design brief in letter-sized PDF at 300 dpi

WEEK 4

Tuesday 9/14
Explanation of projects.

Completing a Design Brief (Available here). Due next class, post in Canvas' Discussion.

Lecture: Plutchik's emotion wheel

Homework: Explore at least 10 different layout ideas for next class' critique. Pick three best to post on Canvas Discussions.

Thursday 9/16
Class critique and selection of the best idea to move forward for the campaign

Homework: Refine ideas bring a rough digital version for in-class critique next week.

WEEK 5

Tuesday 9/21
Class critique and selection of the best idea to move forward for the campaign

Work in class to refine the idea for next class' critique.

Thursday 9/23
In-class critique. Refine ideas based on feedback.

Continue to work during and off class to complete the work. Present an almost finished work next class on Tuesday.

WEEK 6

Tuesday 9/28

Thursday 9/30

Present an almost complete or complete work for final critique before the due date next class.

2nd project due before the class ends.

Continue to work in class. Refine ideas for completion.

PROJECT

3

EXPERIENTIAL GRAPHIC DESIGN

AN ENVIRONMENT THAT COMMUNICATES: How symbols and other elements and principles of design symbiotically work to communicate a message.

Source: https://www.pinterest.com/pin/501729214743121381/

Let's rethink the way we approach how design functions in a space.

For this particular signage project, rethink how a space can be used to communicate an idea or message. In practice, it requires a wide range of disciplines such as GD, architecture, interior, landscape, digital and industrial design. According to SEGD (Society for Environmental Graphic Design), *Experiential Graphic Design [XGD]* involves the orchestration of typography, color, imagery, form, technology and, especially content to create an environment that communicates.

Using these elements of design: color, symbols, type, texture, and relevant graphical or pictorial elements as the 'ingredients' for your solution, your design will possible applications include the interior and/or exterior of a venue, vehicle, public space, etc (within the context of wayfinding or environmental graphics design). There are four options to choose from:

1. An environment that entices
2. An environment that informs
3. An environment that relaxes
4. An environment that identifies

Some useful references: https://segd.org/what-experiential-graphic-design

LEARNING OUTCOMES

Upon successful completion of this project you will be able to:
- Conceptualize responsive designs that promote, identify, provide, give directions, or evoke reactions
- Create impactful 3-dimensional design ideas for a given space
- Implement a strategic design that uses basic elements and principles of design.

SPECIFIC GRADING CRITERIA
- Meticulous attention to detail in relations to space
- Applications of design elements from graphics to 3-D design elements constructed and fabricated in ways that tell a memorable story or make an impact
- Ability to think and execute ideas for a 3-dimensional space

DELIVERABLES
- Documentation of idea from scratch to finished solution including the Design Brief

- Regardless of the option chosen, three touchpoints are required for a campaign. Each touchpoint is in PDF or JPG format at 300 dpi

Week 7

Tuesday 10/5
Introduction to course. Explanation of projects.

Lecture: What is experiential design and e.g.s of the four different environments

Projects explained. Research for project ideas. Decide which area to explore.

Completing a Design Brief (Available here). Due next class, post in Canvas' Discussion.

Thursday 10/7
Class critique and selection of the best idea to move forward for the campaign.

Week 8

Tuesday 10/12
Ideation/Production stage: The ,ain idea is finalized. Start to implement it digitally using relevant computer software and techniques.

Thursday 10/14
Idea finalized from last week. Continue to work in class to refine the selected and approved idea digitally.

Week 9

Tuesday 10/19
Production stage: Work in class. One on one consultation. Refinement. Critique.

Thursday 10/21
Production/Delivery stage: Start printing in b/w to check for details and errors.

Week 10

Tuesday 10/26
Delivery stage: Start printing in color to check for details and errors. Take pictures for presentation images (for portfolio purposes).

Those who are ready may proceed to do test prints on the Xerox color laser printer in KV203.

Thursday 10/28
3rd project due at the beginning of class. Class presentation. The digital file must be uploaded to Canvas as well.

PROJECT

4

BEFORE AND AFTER

PLB's: How Private Label Brands Can Enhance a Store's Presence on the Shelves of Grocery Stores.

Source: Tanner Spalding, Fall 2018

Brand strategy is more than a logo, name or slogan. As a strategy for many retailers, store brands a.k.a. private label brands (PLBs) are a line of products of managed by a retailer to compete with others.

PLBs are usually priced lower to compete with other similarly branded counterparts. However, cheaper doesn't necessarily mean inferiority in quality. "*Private labeling* is a powerful marketing strategy to build brand equity that gives customers more reasons to shop," according to Alina Wheeler, author of 'Designing Brand Identity (5th edition, p. 82).'

For your second project, there are two components:
- i) A design refresh by picking a poorly designed product for one of these retailers: Walmart, Kroger, Meijer, Costco, Trader Joe's. For e.g. if you choose Costco's Kirkland brand, retain its logo as well as all the information on the product. Finish the design refresh by using digital mockups from the suggested list from pages 1-2.
- ii) A mobile popup with a call-to-action to 'submit' or 'sign me up.' The digital mockup must show the refreshed product in the background with the retailer's name as you would when viewing them vertically on a smartphone. Refer to https://wisepops.com/2018/01/16/mobile-popups-best-practices/ for tips on designing an effective popup.

Resource:
Mobile popups: https://wisepops.com/2018/01/16/mobile-popups-best-practices/
Recommended UXM design tips: http://www.uxforthemasses.com/mobile-ux-design-principles/
Store brands news: https://storebrands.com
Minerva research data about what drives grocery store visits: https://www.isminerva.com/feed/us-grocery-store-choice-drivers
Store brands and Private labels: https://www.forbes.com/sites/pamdanziger/2017/07/28/growth-in-store-brands-and-private-label-its-not-about-price-but-experience/#1b0b64ca505f
http://www.architecturendesign.net/25-creative-packaging-designs-that-practically-sell-themselves/

LEARNING OUTCOMES

Upon successful completion of this project you will be able to:
- Understand how stores create their own private label brands to compete with similar products by other manufacturers and propose a solution for a similar brand
- Create a mobile pop-up ad specific to promoting a proposed brand
- Understand and apply the concept of consistent design in their proposed solution to aid in marketing and branding

SPECIFIC GRADING CRITERIA
- Consistency and clarity in the message
- Coherent design that evokes memorability due to consistent use of design elements
- An outstanding before and after due to the redesign

DELIVERABLES
- Documentation of idea from scratch to a finished solution including the Design Brief
- Digital mock-up showing the front of the packaging in PDF or JPG at 300 dpi
- Pop-up ad with a background showing a screenshot of the store's website on a digital device in PDF or JPG at 300 dpi

WEEK 11

Tuesday 11/2
Project assigned and explained. Research. Strategize. Explore ideas.

Completing a Design Brief (Available here). Due next class, post in Canvas' Discussion.

Homework: Bring a sample of the product's packaging that your design will compete against. Produce sketches for next class.

Thursday 11/4
Product identified. Design refresh begins.

Start laying out on computer upon approval/feedback.

One-on-one consultation to narrow and refine ideas.

WEEK 12

Tuesday 11/9
One on one consultation. Continue working to refine the design to finalize.

Finalize the design refresh and apply it to a digital

Thursday 11/11
Continue to work on popup. Work in class.

One on one consultation.

mock-up. Research the correct ratio, color,
typeface before beginning.

Homework: Start working on the popup.

WEEK 13

Tuesday 11/16
Finalize. Adding final touches.

Thursday 11/18
4th project due at the beginning of the class. Class presentation. The digital file must be uploaded to Canvas before the end of class.

PROJECT

5

D.I.Y.

D.I.Y: Decide It Yourself.

The final project is a broad-based approach that provides an opportunity to exercise your own judgment and decision-making skills. Consult with your professor ahead of time and to obtain guidance/approval to begin. In order to avoid any mad rush towards the finals, please discuss your decision for this final project at least 2-3 weeks before the 4th project's deadline on 11/12/19.
Here are three options which require you to discuss them with the professor for the deliverables:

1. **EXPANSION OF PROJECTS**. Expand one of your previous projects to include at least two pieces of touchpoints.

2. **CLIENT-BASED.** Work with an assigned or self-sourced client to produce an end result of some sort towards the end of the semester.

3. **CONTEST SUBMISSION.** For options https://contestwatchers.com/3rd-international-contest-of-the-theatrical-poster/ You are required to submit a proof of entry to complete the project. Discuss with your professor.

- **If you choose EXPANSION OF PROJECTS, these apply:**
- Suitability of the proposed idea to the entire project (10 pts)
- Adheres to the required applications from the former project (10 pts)
- The comprehensiveness of the idea to enhance the entire project (10 pts)

- **If you choose CLIENT-BASED, these specific grading rubrics apply:**
- Proposed idea solves the client's main problem
- Considers aspects of the targeted audience (age, geographic location, gender, etc.)
- Attention to detail pertaining to solving the client's problem(s)

- **If you choose CONTEST SUBMISSION, these rubrics apply:**
- Quality of the contest
- Quality (or quantity or both) of the submission
- Proof of submission

WEEK 14

Tuesday 11/23
No class. Thanksgiving recess: Nov 22-28

Thursday 11/25
No class.

WEEK 15

Tuesday 11/30
One-on-one consultation.

Thursday 12/2
Continue to work on the DIY project.

WEEK 16

Tuesday 12/7
Finalize. Work in class to add final touches.

Thursday 12/9
Adding final touches. Regardless of the choice of your DIY project, all project in its entirety is due next week.

WEEK 17

Tuesday 12/14
Our last day of class. 5th project is due before the beginning of class. Class presentation. The digital file must be uploaded to Canvas as well.

ASSESSMENT

A+ 100% - 98%	A 97% - 93%	A- 92% - 90%	
B+ 89% - 87%	B 86% - 83%	B- 82% - 80%	
C+ 79% – 77%	C 76% - 73%	C- 72% - 70% (Failing for Fine-Arts majors)	
D+ 69% - 67%	D 66% - 63%	D- 62% - 60%	F 59% - 0%

GRADING CRITERIA

GRADING CRITERIA	Points
Participation - Attention to details which includes accuracy in spelling and grammar (5 pts) - Prepared and being pro-active in approaching the tasks (5 pts) - Demonstrates time management skills (5 pts) - Receives and processes feedback well (5 pts) - Reliable in completing assigned duties and tasks (5pts) - Punctuality and overall attitude (5 pts)	30 pts
Creative problem solving - How well visual and communication problems are identified (5 pts) - How well problems are solved using critical and design/creative thinking-analysis, open-mindedness, problem solving, organization, and communication (5 pts) - The ability to perceive patterns that are not always obvious (5 pts) - The ability to communicate one's idea effectively so that people can appreciate your creative idea (5 pts)	20 pts
Typographic and visual elements - Where relevant, the choice of typeface(s) that aid in the effectiveness to convey information (5 pts) - Font selections, point size, line length, leading, tracking, kerning, alignment, etc. (5 pts) - The effectiveness of using visual elements such as line, space, color, texture, shape, and scale (5 pts) - Where relevant, the application of the principles of design such as balance, harmony, dominance, and rhythm (5 pts) Some clarifications on terms. *Typography* is the style or appearance of text and it can also refer to the art of working with text. A ***typeface is a group of fonts*** that have similar features (book, medium bold, bold italic) while ***font refers to an individual member*** of a typeface. **Times New Roman Bold** is a font and it resembles all characteristics of other Times New Roman in the family. Each font is unique and special and they share the same typeface name. Another way to think of it is that *typeface* is the last name and *font* is the first name. Kerning is a term to describe the space between letters. Tracking describes the space between words.	20 pts
Overall design aesthetic & craftsmanship - The overall impression of the work (5 pts) - Design sense and aesthetic (5 pts) - Quality of Work (5 pts) - Quantity of Work (5 pts) - Completion of the project or assignment (5 pts) - Craftsmanship &/or Quality of the final submission which also includes physical craftsmanship such as mockup (5 pts)	30 pts
TOTAL	100 pts

RELEASE FORM

Photo, Video, and Audio Consent and Release Form

IU Communications   (812) 855 - 5121   communications.iu.edu

I have received, read and agree to abide by the terms and condition of the Syllabus as well as the Fine Arts Disposition Code (FADC). I, the undersigned, also acknowledge that information related to the course requirements have been explained by the professor and I understand that it is my responsibilities as a student to meet the requirements outlined and will accept the consequences if my choices and actions lead to the final consequences or outcome.

I authorize The Trustees of Indiana University ("IU"), acting through its agents, employees, or representatives, to take photographs, video recordings, and/or audio recordings of me, including my name, my image, my likeness, my performance, and/or my voice ("Recordings"). I also grant IU an unlimited right to reproduce, use, exhibit, display, perform, broadcast, create derivative works from, and distribute the recordings in any manner or media now existing or hereafter developed , in perpetuity, throughout the world. I agree that the Recordings may be used by IU, including its assigns and transferees, for any purpose, including but not limited to, marketing, advertising, publicity, or other promotional purposes. I agree that IU will have final editorial authority over the use of the Recordings, and I waive any right to inspect or approve any future use of the Recordings. I acknowledge that I am not expecting to receive compensation for participating in the Recordings or IU's future use of the Recordings.

I have read the entire Consent and Release Form, I fully understand it, and I agree to be bound by it. I represent and certify that my true age is at least 18 years old, or, if I am under 18 years old on this date, my parent or legal guardian has also signed below.

Location of Recordings: Date (s) of Recordings

Participant signature: Date: /   /

 Participant's Printed Name:

Address:

City: State: Zip

Phone: Email:

If participant is under 18 years old, then his/her parent or guardian must sign below.

Parent/Guardian's signature: Date: /   /

Parent/Guardian's Printed Name:

COURSE CONTRACT AND SIGNATURE

I have received, read and agree to abide by the terms and condition of the Syllabus for S452 BFA GD as well as the Fine Arts Disposition Code (FADC). I, the undersigned, also acknowledge that information related to the course requirements have been explained by the professor and I understand that it is my responsibilities as a student to meet the requirements outlined and will accept the consequences if my choices and actions lead to the final consequences or outcome. I also give the professor permission to use my work for future publications on web-based or print for purposes of promoting the Department of Fine Arts, School of Arts and Letters or the Indiana University Southeast, New Albany, Indiana.

Print name:

Student signature: Date: