BFA GD

FINA-S451/2 | Mon & Wed | 9:00 A.M. – 12:00 P.M. | KV 237

FALL 2018 | FINE ARTS, SCHOOL OF ARTS & LETTERS, INDIANA UNIVERSITY SOUTHEAST

Faculty Information

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 Facebook.com/IUSGraphicdesign Instagram.com/IUSgraphicdesign

General Course Description

Pre-requisite: Student must have gained acceptance into the BFA studio major for S452.

This is an advanced and directed graphic design course designed to allow BFA/BA students the opportunity to further develop their design skills. As a form-giver to a message, product, or service in the broad scope of graphic design, aided by the flexibility to pursue and develop directed artistic and professional portfolios for their intellectual and creative processes, the students are assisted in learning how to think critically and to have a stake in defining and determining their projects. Due to the advanced nature of the course, a collaborative effort with prospective clients are encouraged to facilitate meaningful and real solutions to design issues. The course is supplemented by lectures, class discussions, readings, peer learning, and computer assisted learning (YouTube and other online tutorials).

Course Objectives

▪ To allow students to self-identify opportunities, define, frame design problem, and to develop it into a refreshing and innovative portfolio piece.

▪ To foster an environment for students to proactively find a "direction" in navigating the many possibilities in the field of Visual Communication.

▪ To train the student to think independently and work collaboratively.

Online References

Online references:
American Institute of Graphic Arts: www.aiga.org
Design is History: www.designishistory.com
Design Trend and News: www.designobserver.com | www.underconsideration.com
Information about famous Graphic Designers: http://www.famousgraphicdesigners.org
Design inspirations: https://www.grainedit.com
Design Inspirations: www.howdesign.com/design-competition-galleries/international-graphic-design-inspiration/

Stock photography/visuals
Pixabay, free high quality images: https://pixabay.com
Library of Congress: https://www.loc.gov/
Getty Images: http://www.gettyimages.com/
iStock by Getty Images: http://www.istockphoto.com/

Mockup
Graphic Burger: https://graphicburger.com
Graphicpear: https://www.graphicpear.com/fonts/

Mockupworld: https://www.mockupworld.co/all-mockups/
Pixaden: https://www.pixeden.com/icons-set

Type sources
Free vector: http://all-free-download.com/font/
Émigré Fonts: www.emigre.com
Learn about fonts & typography: https://www.fonts.com/content/learning
Movie fonts: https://www.linotype.com/7903/current-movie-fonts.html
Fonts by Hoefler & Co.: www.typography.com
Academic resource:www.typeculture.com/academic_resource/research_directory

Letter and numerical grades

Assessment Components

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-art majors)
D+ 69% - 67% | D 66% - 63% | D- 62% - 60% | F 59% - 0%

Assessment	Points	%	Notes
1st Project	100	20	Social Awareness + Data Visualization
2nd Project	100	20	Brand strategy
3rd Project	100	20	Historical Surface Patterning
4th Project	100	20	Placemaking
5th Project	100	20	A broad-based project
Total	**500**	**100**	Attendance to be factored into the final grade

- Unless specified, all exercises/projects are due at the beginning of the class at a designated date and they can be turned in only on class days.
- **There will be no "make up" opportunities for missed projects/pop quiz/exercises unless you provide immediate documentation/notification within a week.** Exercises/projects that are more than a week late will not be accepted.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.
- Opportunities to earn extra credits are announced in class and full participation to fulfill the extra requirement must be fulfilled before the extra credit can be tallied and added towards/on top of the final score.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.

In general, the following are also expected, observed under "participation" in your grading rubric:
- **Professionalism:** Conducts him/herself professionally; Demonstrates time management skills; Maintains communications with professor
- **Quality of Work:** Achieves satisfactory results for completing the project
- **Quantity of Work:** Works effectively and efficiently; tasks done in a timely manner; handles multiple tasks
- **Work Habits:** Prepared and being pro-active in approaching the tasks
- **Comprehension:** Seeks to/Understands the assigned duties and tasks
- **Reliability:** Job completion, ability to get things done, conscientiousness
- **Attitude toward work:** Enthusiastic and willing to perform duties and tasks
- **Dependability:** Punctual and reliable in attendance; completes assigned duties and tasks
- **Initiative:** Interacts will with others in the office; Being proactive; Exhibiting high levels of engagements

- **Leadership:** Demonstrates leadership abilities; Takes initiatives w/o being told

Attendance

BFA requirements (for BFA students only):

With the new BFA critique system, your group will have four meetings for critiques. You are required to attend to 3/4 of these meetings. Any additional absences will count towards an absence in this course. Attendance will be recorded each day during class. You must come to class: on time, prepared with materials, and stay for the entire period. **The professor will tolerate up to two absences and three tardies or early departure will affect your grade**. The penalty for tardiness and absences are as follows**:**

> **3rd absences** = A $^{1/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-') [one drop]
>
> **4th absences** = A $^{2/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+') [two drops]
>
> **5th absences** = A full letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B') [3 drops]
>
> **6th absences** = A $1^{1/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' and finally 'B-') [4 drops]
>
> **7th absences** = A $1^{2/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' then 'B-' and finally 'C+') [5 drops]
>
> **8th absences** equal an automatic failure of the course.

- If you expect an interruption in your schedule, notify the professor in advance. A doctor's note or a note from your employer will be considered a legitimate reason to be late or missing from class.
- Sending a notification email or an employer/doctor's note does not exempt you from your obligations.
- Despite having the legitimate notes, you are still considered to have missed the class. However, it may be considered for "buying" you extra time for a renegotiated due date. Turning in your project in absentia is not acceptable.
- It is then your responsibility to find out what you have missed. The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.
- At the end of class the room must be returned to order before you leave.

Other standards of conduct

- Cellphones are not allowed during class sessions.
- During the lecture and/or tutorial sessions, permission must be obtained from the professor if the student wishes to record any presentation via any electronic or digital devices of any sort.
- We may view slides or read about information that you will offensive. You will be forewarned and if you choose to stay in class, it is deemed that you have accepted and will be participating in the session.
- Losing your work due to failed media or overwritten files is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.
- Avoid emailing during weekends and public holidays or during designated conference dates as the response time will be delayed.
- Eating and drinking during breaks are acceptable but any drinks in the computer lab should have a lid to prevent any mishaps to the artwork or the computer equipment.
- In general, students should conform to generally accepted standards of "netiquette" while sending e-mail, posting comments to the discussion board, posting audio recordings and while participating in other means of communicating online. Refrain from inappropriate and/or offensive language, comments and actions.

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 instructor 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.

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.

Student with Disabilities

Students who have a disability that requires accommodations in the classroom should contact the Office of Disability Services by phone (941-2243) or email (mtspring@ius.edu) early in the semester so that their learning needs may be appropriately met. The student will need to provide documentation of the disability and if further documentation is needed, recommendations can be provided from the Office of Disability Services. Additional information about the Office of Disability Services may be obtained at: https://www.ius.edu/disability-services/

1 SOCIAL AWARENESS + DATA VISUALIZATION

In our first project about data visualization, create a horizontal poster, measuring 24" x 36." As for topic to explore, pick one from the topics suggested below, which include social, environmental, political, social, environmental, political, linguistic, philosophical, and cultural issues. After you have finalized the topic of your choice, link it to the organization responsible for generating the data. This will advertently outline the type of target audience you should consider in designing the poster. Data visualization is about making information accessible for stakeholders by distilling information into a visually-based format for easy comprehension. This is usually done but not limited to a combination of illustrations, timeline, charts, bars, graphs, analogies, metaphors, and more. Highlight the urgency of the topic with infusion of data, available from references below:

http://www.city-data.com/city/New-Albany-Indiana.html
https://visual.ly/m/design-portfolio/unicef-ending-child-marriage-ebook/
https://www.worldwildlife.org/pages/origami-patterns

Topic suggestions:
- Racism
- Poverty
- Education
- Job opportunities
- Affordable healthcare
- Equality between men and women
- Bullies in workplace or school
- Climate change
- Endangered species
- Access to clean water
- An honest and responsive government
- And so forth...

The objective is to explore the area of visual representation of data, in which you are required to produce an illustration in pictorial or graphical format to represent the information. These are not limited to charts, bars and graphs, but also a narrative that succinctly explains the information. The idea of an infographics is to communicate complex data into information that can be easily understood in visual forms. Using publicly available data, we will create take complex information and present them as graphics (through the combination of visual-based imagery and typography) meant to educate or inform the public. You are required to original artwork for the poster. Pick a typographic and visual style that is relatable to the context of your topic.

Deliverables:
- A PDF or JPG format measuring 24' x 36" (vertical) poster at 150 or 300 dpi.
- Documentation of the creation process from start to finish in paper or digital format.

Grading criteria (100 points):
- Clarity of the visual message (10 pts)
- Create an original artwork with effective type and imagery (15 pts)
- Effective graphical elements used to enhance the clarity of the message (15 pts)
- Abundance of ideas explored in the form of sketches (10 pts)
- Documentation of the design process (10 pts)

- Overall layout/composition (10 pts)
- Final presentation (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Note that the schedule provide are for guidelines in anticipated manners to move along an impending deadline.

8/20 Mon	Introduction to the course in general. Explanation of the requirements of the course. First project assigned and explained. Research in class. Finalization of topic by the end of class.
8/22 Wed	Presenting ideas at the beginning of the class. Select 3 top ideas to refine the original ideas further. Explore different methods: graphics, photography, handmade, etc.
8/27 Mon	Continue working on refining ideas. Work in class. One-on-one consultation. Idea finalized. Begin working in digital format.
8/29 Wed	Continue working in class. One on one consultation.
9/3 Mon	**LABOR DAY HOLIDAY. NO CLASSES.** Finalize. Adding final touches.
9/5 Wed	Project due at 10 AM. ***Note that the class still meets at 9 AM.*** Presentation Submit work online before the end of class on Canvas.

2 STORE BRANDS (PLBs)

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 other. 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 smart phone. Refer to https://wisepops.com/2018/01/16/mobile-popups-best-practices/ for tips on designing an effective popup.

Deliverables:
- A refreshed product presented digitally in high resolution
- A vertical mobile mockup with call to action (in high res for portfolio purposes)

Grading criteria (100 points):
- A refreshed design of a product from one of the recommended retailers (20 pts)
- Typographic treatment such as font style, size, hierarchical order (5 pts)

- Chose a visible background [tip 1] (5 pts)
- Selected a colorful call-to-action [tip 2] (5 pts)
- Add actionable closing options [tip 3] (5 pts)
- Limited the visuals on mobile popup [tip 4] (5 pts)
- Chosen the right words [from step 4] (5 pts)
- Visual (graphical, illustrative, and photographic) elements of pop up (10 pts)
- Evidence of applying relevant tips from the recommended website on the mobile popup. For e.g., using the recommended ratio from UXM 44 x 40 px for mobile buttons (5 pts)
- A digital mockup showing the refreshed design for the product in the background and the call-to-action in front of it (10 pts)
- Overall layout/composition (5 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Reference:
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/

Schedule:

9/10 Mon	2nd project assigned and explained. Research. Strategize. Explore ideas. Produce sketches.
9/12 Wed	Product identified. Design refresh begins. Start laying out on computer upon approval/feedback. One-on-one consultation to narrow and refine ideas.
9/17 Mon	One on one consultation. Continue working to refine the design to finalize. Finalize the design refresh and apply it to a digital mockup. Research the correct ratio, color, typeface before beginning. Start working on the popup.
9/19 Wed	Continue to work on popup. Work in class. One on one consultation.
9/24 Mon	Finalize. Adding final touches.
9/26 Wed	Project due at 10 AM. ***Note that the class still meets at 9 AM.*** Presentation

Submit work online before the end of class on Canvas. |

3 HISTORICAL STYLIZATIONS

For our third project, we will create a series of three book covers published by the same publisher. By referring to the historical periods below, derive identifiable design elements such as colors, texture, lines, typeface, and graphical or pictorial elements.

Historical Styles in chronological order:
- Victorian Graphic Design Style: 1837 – 1901
- Arts & Crafts Graphic Design Style:1880 – 1910
- Art Nouveau Graphic Design Style: 1890 – 1920

- Futurism Graphic Design Style: 1900 – 1930's
- Art Deco Graphic Design Style: 1920 -1940's
- Heroic Realism Graphic Design Style: 1900 – 1940's
- Early Modern Graphic Design Style: 1910 – 1935
- Late Modern Graphic Design Style: 1945 – 1960
- American Kitsch Graphic Design Style: 1950's
- Swiss/International Graphic Design Style: 1940's – 1980's
- Psychedelic Graphic Design Style: 1960's
- Post Modern Graphic Design Style: 1970's – 1980's
- Grunge Graphic Design Style: 2000 – 2010's
- Flat Graphic Design Style: 2010 – Present

Thematic suggestions:
American, British, Greek, German, or French philosophers: https://www.the-philosophy.com/
Political categories: Leftism, Liberalism, Progressivism, Conservatism, Neo-conservatism, Libertarianism, Communism/Socialism, Corporatism, etc.
Columbia University Press for subject areas: https://cup.columbia.edu/books/subjects

References:
Graphic Design Style:
https://www.linkedin.com/pulse/graphic-design-styles-list-kashyep-m
Graphic Design History Timeline: http://www.onlinedesignteacher.com/2016/05/graphic-design-timeline.html
Graphic Design history: https://visualartsdepartment.wordpress.com/

Deliverables:
- Three different patterns (digitally, 6" x 6") derived from **one period of your choice**.
- The three patterns applied to three items to suggest the extension of a design based from the one period that you have chosen. You may use digital mockup but these three items must reflect an extension of a product, for e.g.

Grading criteria (100 points):
- Documentation of progression from sketch to finished (10 pts)
- The ability to conceptualize ideas as a series (10 pts)
- Effectiveness in explaining information through usage of graphical elements, imagery and typography [where applicable] (10 pts)
- Appropriateness/Uniqueness of solution (10 pts)
- 1st cover design (10 pts)
- 2nd cover design (10 pts)
- 3rd cover design (10 pts)
- Cohesiveness/Consistency of the book covers (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

10/1 Mon	Project assigned and explained. Start researching during class. Bring sketches for next class.
10/3 Wed	Present sketches to class. Brainstorm. Finalize ideas. Get approval. Work in class to explore a consistent design to apply to all three book covers.
10/8 Mon	Explore 1st touch point idea. Move on to the 2nd touch point if the first one is solid.
10/10 Wed	Digitally layout the cover. Create three separate files (one for each cover).

10/15 & 16 Mon & Tue	**FALL BREAK. NO CLASSES.** (Continue working during the break)
10/17 Wed	Project due 2 hours before the end of class. You are still required to be class on time. **Late work will not be accepted.** Class presentation. Post final PDF file(s) on Canvas by due deadline.

4 SURFACE PATTERNING VIA XGD

The design and layout of a space can greatly affect its users. The quality of a public space has always been defined by the people who use it. 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 environment that communicates. E.g.s of this practice that intersects between communications and the built environment, the field embraces a wide range of disciplines such as GD, architecture, interior, landscape, digital and industrial design.

We will focus on the components of graphic design by applying surface patterning to enhance a given space. We will first watch some videos at
https://segd.org/sites/default/files/SEGD_What_Is_XGD_LowRes.pdf
Using graphic design elements of typography and imagery, apply your understanding and recommendation to revive a to-be-determined public space using mostly pattern-centric approahces. Since this is a conceptual idea, your ideas can be presented in the form of a refined hand sketch with an accurate two-point perspective or computer-generated where more realistic renderings can be performed. However, it must show three applications of the surface in the given space.

References:
What is placemaking**:** https://www.pps.org/article/what-is-placemaking
What is placemaking: https://segd.org/what-placemaking-and-identity
SEGD: https://segd.org/
What is Experiential Graphic Design [XGD]: https://segd.org/explore-experiential-graphic-design

Idea suggestions:
- Wayfinding systems at an airport (for e.g.)
- Exhibitions and public art
- Retail stores
- Museums
- Residential
- Entertainment and hospitality destinations such as theme parks, hotels, casinos, sport venues, shopping malls

Deliverables:

- Two simulated environment showing how the surface has been used to enhance the space

Grading criteria (100 points):
- The ability to conceptualize ideas (10 pts)

- Effectiveness in explaining information through usage of graphical elements, imagery and typography [where applicable] (10 pts)
- Documentation of progression from sketch to finished (5 pts)
- Appropriateness/Uniqueness of solution (10 pts)
- Successful derivation of three patterns based on a chosen period (15 pts)
- Application of the pattern on the first pattern in a given space (10 pts)
- Application of the pattern on the second pattern in a given space (10 pts)
- Application of the pattern on the third pattern in a given space (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

10/22 Mon	Project assigned and explained. Start researching. Brainstorm ideas for space.
10/24 Wed	Sketches refined and finalized. Work in class to reimagine how a given space can be transformed using graphic elements of patterns that usually produce visual and/or tactile textures.
10/29 Mon	Continue working in class and one on one consultation. **FINALIZE your decision on what to do for the final D.I.Y. project.**
10/31 Wed	Apply the 1st pattern to your chosen space. Adapt or modify your 1st pattern to work coherently with the 2nd pattern.
11/5 Mon	The 3rd pattern finalized. Touch up the entire scene.
11/7 Wed	Continue working in class and one on one consultation.
11/12 Mon	Project (PDF and actual cards) due at the beginning of the class. **Late work will not be accepted.** Class presentation. Post final PDF file(s) on Canvas by due deadline. 5th project assigned and explained.

5 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 11/12/18.

A BROAD-BASED PROJECT

Here are three options:

1. Expand one of your previous projects to include at least two pieces of touchpoints. Discuss with your professor.

2. Work with an assigned or self-sourced client to produce an end result of some sort. Discuss with your professor.

3. Submit to a contest. 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.

Deliverables:
- To be discussed and determined with the professor
- A 24" x 36" research poster. A diagram is shown below.

Title		Students' names, semester, course title	
Problem statement: Identify issues to solve. Identify your project goal and who you intend to serve.	Analysis: Identify the objectives that will lead to your goal. How you are going to solve the issues. Provide an analysis of the current situational problems.	Solution: Brief description of how your solution has addressed the issues. Include captions with your diagrams and photos.	
Diagrams, graphics related to problem statement	Diagrams, graphics, charts, models, related to problem statement	Diagram of final solution (can diagrammatically include the before and after)	Photo(s) of the final solution. Digital file edited in Photoshop.
References, credit, or research information. URLs must follow the APA format. Last, F. M. (Year, Month Date Published). *Article title*. Retrieved from URL Yeoh, K. C. (2017, October 19). Yeoh as designer. Retrieved from http://www.yeoh.com For more, visit: http://www.easybib.com/reference/guide/apa/website			

Grading criteria (100 points):
- The quality of the proposed project (10 pts)
- Feasibility of the proposed project (10 pts)
- The completion of the project (10 pts)
- Visual elements (10 pts)
- Typographic elements (10 pts)
- TBD (10 pts)
- TBD (10 pts)
- TBD (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

11/14 Wed	Be ready to present your work and your idea must be finalized. More ideas explored during the weekend.
11/19 Mon	Bring ideas that you have started working on during the weekend for brainstorming in class. Start working on ideas in class. One on one.
11/21 Wed	**NO CLASS.** Thanksgiving Break begins (Nov. 21 – 25).
11/26 Mon	Photograph/Document work and ready to generate PDF.
11/28 Wed	Project due at the beginning of the class. **Late work will not be accepted.** Class presentation. Post final PDF file(s) on Canvas by due deadline.

END

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 for FINA S452 BFA Graphic Design 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: