

Elizabeth Herrmann elizabethherrmann@gmail.com

GRA 4945 691 Spring 2018 [Graphic Design Majors Only]

Class M/W 11:00AM-1:45PM
HBR 142

Office M/W 5:00-6:00 PM
HBR 117

description The Fall Semester was dedicated to researching and defining your thesis problem. This Spring, you will respond to the problem via Activist Design, which means publicly vocalizing and publishing your informed commentary through a customized medium-arsenal of graphic design. Your agenda: To effect change. You will learn how to craft rhetorical messaging for specific audiences, refine your formal design sensibility and craftsmanship, exhibit your work in gallery setting, and ideally initiate a lifelong passion and creative outlet that will inform your career.

deliverables

- 1) 5 "Considerably Involved" Different Thesis Pieces
- 2) Pick 2 Additional Projects from Fall to Revise
- 3) Thesis Brand and Didactic
- 4) Article + Documentation of Submission to a Design Blog
- 5) Lulu/Issu/Blurb Publication documenting your research, process, article, and deliverables
- 6) Thesis Exhibition + Presentation and Defense
- 7) Group Exhibition Branding + Promo Collateral + Press Release

policy All assignments, critiques, and classes* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F].

* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

2 Senior Thesis

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

- structure Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Critiques require mandatory participation and thesis development is expected. Class time is to be used for production : Anyone without something to work on will be asked to leave. Bring all ideas and materials to work in class, including readings. Revisions are always ongoing.
- grading All Personal Deliverables: Equally weighted + Group Exhibition Promo = 10%; Basis: inventiveness, relevancy, coherence, experimentation, investigation, craft, finesse, time management, ideas/content, form, evolution, impressiveness, participation, attitude, attendance. Grades received at culmination of course upon the final and complete thesis package.
- documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Photograph all physical work prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.
- required text Think Wrong: How to Conquer the Status Quo and Do Work That Matters, by John Bielenberg
- suggested text IV, by Chuck Klosterman
Emigre No. 64: Rant, by Rudy VanderLans
Hackers & Painters + Revenge of the Nerds, by Paul Graham
Transmetropolitan Vol. 1, by Warren Ellis
Empire: Nozone IX, by Nicholas Blechman
Channel Zero, by Brian Wood
Design Writing Research, by Ellen Lupton

The End of Print, by David Carson
Meggs' History of Graphic Design, by Phillip Meggs
The Design of Dissent, Mirko Ilic & Milton Glaser
Barnbrook Bible, by Jonathan Barnbrook
The Making of the Wall, by Gerald Scarfe
Things I Have Learned in my Life So Far, by Sagmeister
79 Short Essays on Design, by Michael Bierut
The Medium is the Message, by Marshall McLuhan
Down & Out in the Magic Kingdom, by Cory Doctorow
Little Brother, by Cory Doctorow
Makers, by Cory Doctorow
Technopoly, by Neil Postman
Brave New World, by Aldous Huxley
Said the Shotgun to the Head, by Saul Williams
Company, by Max Barry
Zombie Spaceship Wasteland, by Patton Oswalt
Wall and Piece, by Banksy
Signal to Noise, by Neil Gaiman
Do Androids Dream of Electric Sheep, by Philip K. Dick
Fahrenheit 451, by Ray Bradbury
Dollhouse Epitaphs, by Jed Whedon
All Art is Propaganda, by George Orwell
Sex, Drugs, & Cocoa Puffs, by Chuck Klosterman
Bound by Law, by Keith Aoki
100% by Paul Pope
The Idea Factory, by Jon Gertner
McSweeney's Quarterly 13, by Chris Ware
The Shock Doctrine, by Naomi Klein
Looking Closer Series, by Bierut, Helfand, and Heller
Design Culture Now, by Donald Albrecht
Design Life Now, by Barbara Bloemink
I Robot, by Isaac Asimov
Designing for Social Change, by Andrew Shea
The Pentagon Papers, by Pentagon
Soon: Tomorrow's Visions Today, by Lewis Blackwell
Hybrid Imagery, by April Greiman
Emigre #65, by Rudy VanderLans
Emigre #68, by David Barringer
Obsessive Consumption, by Kate Bingaman-Burt
Culture Jam: The Uncooling of America, by Kalle Lasn
Fingerprint, by Chen Design Associates
Y: The Last Man, by Brian K. Vaughan

Process: A "Tomato" Project, by Steve Baker
Mmm...Skyscraper I Love You, by Tomato
Meme Wars, by Kalle Lasn
V for Vendetta, by Alan Moore
Slaughterhouse Five, by Kurt Vonnegut
No Logo, by Naomi Klein
The Bubble Project, by Ji Lee
Before I Die, by Candy Chang
PostSecret, by Frank Warren
Dot Dot Dot, by Stuart Bailey
Star Strangled Banger, by Ralph Steadman
A People's History of the United States, by Howard Zinn

materials **REQUIRED: \$50 Lab Fee: For printing of catalog and
renting exhibitions space. Cash only. DUE: JAN 10**

Other materials will vary on a student-to-student basis.

collaboration Students are encouraged to collaborate in various ways as
a reflection of design reality. Please ask about how to
make a collaborative thesis function. Minimally, use your
peers to help critique and document work.

disability From the Office of Student Disability Services:
Any student with a disability is encouraged to meet
with me privately during the first week of class to
discuss accommodations. Each student must bring a
current Memorandum of Accommodations from the Office of
Student Disability Services, which is a prerequisite
for receiving accommodations. Accommodated examinations
through the Office of Student Disability Services require
two weeks notice.

5 Senior Thesis

- 01 [JAN 08] M DUE Thesis Presentation to GD Faculty: 20x20 pecha kucha
1. Define significance of the Problem [use vids + dialogue]
2. Define problem's relationship to Graphic Design
3. Explain 4 best *custom* *activist* *design* responses
- 02 [JAN 10] W DUE \$50 Exhibitions Fee : CRIT Pitch 10 Deliverable Ideas
(PDF Presentation) : ASSIGN Thesis : ASSIGN Assignments :
: ASSIGN Mentors
- 03 [JAN 15] M MLK: NO CLASS
- 04 [JAN 17] W CRIT Article Outline (Define: Your narrowed-down topic,
agenda, content included, hook, publication, audience)
- 05 [JAN 22] M CRIT Publication Swatch Options
- 06 [JAN 24] W Open Studio : DUE Exhibition Title : Visit Studio@620 to
Divvy Spaces
- 07 [JAN 29] M CRIT Deliverable 1 : Guest Critic David Meek
- 08 [JAN 31] W Open Studio : Wesley Stuckey Lecture on Promo : Designate
Exhibition Design Team
- 09 [FEB 05] M PEER REVIEW WORKSHOP Article 1st Rough
- 10 [FEB 07] W Open Studio : CRIT Exhibition Branding
- 11 [FEB 12] M CRIT Deliverable 2 : Guest Critic Aaron Dietrich
- 12 [FEB 14] W CRIT Promo Collateral [signage + postcard + catalog +
email + web presence + press release] : Erika Lecture
on Exhibition Design and Press Release Writing
- 13 [FEB 19] M CRIT Brand [design your didactic poster] :
DUE Exhibition Design Branding : SUBMIT to Me + Erika
- 14 [FEB 21] W CRIT Publication Finalized Template [cover, contents,
demonstrate 5 different internal spread formats]
- 15 [FEB 26] M CRIT Deliverable 3 : Guest Critic Mia Culbertson
- 16 [FEB 28] W PEER REVIEW WORKSHOP Article 2nd Rough : Cover Letter and
Pitch Writing Lecture Heather Jones : CRIT Press Release

6 Senior Thesis

- 17 [MAR 05] M Open Studio : DUE Promo Collateral : SUBMIT to Me + Erika
- 18 [MAR 07] W CRIT Publication Rough 1
- 19 [MAR 12] M SPRING BREAK: NO CLASS
- 20 [MAR 14] W SPRING BREAK: NO CLASS
- 21 [MAR 19] M CRIT Finalized Deliverables 1-3 : Review by GD Faculty
- 22 [MAR 21] W Open Studio : DUE Press Release : SUBMIT to Me + Erika :
: Letterpress Printing Day!
- 23 [MAR 26] M CRIT Publication Rough 2
- 24 [MAR 28] W CRIT Exhibition Design Plans [mockup illustration] :
Guest Critic Erika and Studio@620 Gallery Director
- 25 [APR 02] M CRIT Deliverable 4
- 26 [APR 04] W Open Studio : Guest Lecture
- 27 [APR 09] M CRIT Revised Projects
- 28 [APR 11] W Open Studio : LASTLY DATE TO SEND PUB + CATALOG TO PRESS:
LULU/ISSUU/BLURB Have it Express Mail (7 days) : 2 Copies
- 29 [APR 16] M CRIT Deliverable 5
- 30 [APR 18] W REVIEW Exhibition Design Plans
- 31 [APR 23] M Open Studio : Neil Gaiman Commencement Speech Lecture
- 32 [APR 25] W **E V E R Y T H I N G DUE:**
To receive a grade, deliver DIGITAL-FILES and PHOTOGRAPHY
of all physical work via USB before the end of class
- 33 [APR 25] R MANDATORY INSTALL DAY
- 33 [APR 27] F MANDATORY 11AM Senior Thesis Presentation/Defense at
Studio@620 : Juniors required to attend : Present ALL OF
YOUR WORK for GD Program Gathering
- 34 [APR 28] S MANDATORY DE-INSTALL

thesis Student-driven work study: emphasis on discovering the researchable and testable design topic, developing original ideation, personal commentary, implementing experimental media, processes, and production in relation to content-first design, activist design, and a formally and conceptually meaningful body of design work.

deliverables

- 01 5 "Considerably Involved" Different Thesis Pieces
- 02 Pick 2 Additional Projects from Fall to Revise (Brand + 1 other)
- 03 Article + Documentation of Submission to a Design Blog
- 04 Lulu/Issu/Blurb Publication documenting your research, process, article, and deliverables
- 05 Thesis Exhibition + Presentation and Defense
- 06 Group Exhibition Branding + Promo Collateral + Press Release

lectures

- 01 Promo
- 02 Exhibition Design + Press Release Writing
- 03 Cover Letter and Pitch Writing
- 04 Guest Lecture
- 05 Neil Gaiman Commencement Speech

visiting artists

- David Meek
- 01 Aaron Dietrich
 - 02 Mia Culbertson
 - 03 Wesley Stuckey
 - 04 Erika Greenberg-Schneider
 - 05 Heather Jones
 - 06 ** Mystery **
 - 07

Academic Learning Compacts : Departmental Scripture

CONTENT/DISCIPLINE SKILLS

- 01 Demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.
- 02 Possess an understanding of tools and technology. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
- 03 Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

COMMUNICATION SKILLS

- 04 Write clearly and effectively: well-organized, well-developed papers.
- 05 Exhibit functional oral communication

CRITICAL THINKING SKILLS

- 06 Solve visual communication problems, including skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- 07 Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.

CIVIC ENGAGEMENT

- 08 Show respect for persons of different cultures, genders, and ethnicities
- 09 Gain experience beyond the classroom working with area cultural or non-profit institutions.
- 10 Recognize the social and ethical responsibility of creating visual design.

Assignment Senior Thesis

Senior Thesis Project

theme Design Activism (Artivism)

description The content (Topic + Problem) of your Senior Thesis can be anything (For example Revising Honking Etiquette by Equipping Pretty Girls with Confidence and Administrable Citations, Typography that Increases Twinkie Shelf Life by Five Years, Kool-Aid's Psychological Effect on Global Warming, How to Successfully Educate Trump on Twitter).

components The only requirements are that:

1. Your response to the Topic+ Problem has to relate to the Graphic Design profession (considering the big applied arts "umbrella" sense of the term "design").
2. Your response has to employ design activism, defined by Wikipedia, as the action of using vigorous campaigning to bring about political or social change. And defined by your professor, as the PUBLIC IMPLEMENTATION of visual communication, with an altruistic (selfless, not personal) agenda to change some aspect of society (cultural, political, environmental, social, etc.). Meaning, you do this for reasons other than career, money, love, fame.
3. Your response doesn't have to be expected, optimistic, helpful, empathetic (to the content or client), ideal, practical, or acceptable. It can, but doesn't have to, attempt to fix the problem. For example, some problems have to get worse before they can be acknowledged and fixed. Please note my word choice: You are required to Use Graphic Design to publicly Effect Change.

specs TOPIC: Your Subject, or Thesis Title

PROBLEM: What's wrong? What specifically about this topic is an opportunity for you as a designer to do something?

RESPONSE: What are you gonna do about it? How are you addressing, testing, changing, improving, aggravating it?

DELIVERABLES: Everything you create considers different activist design methods of responding to your problem.

Assignment 1 Senior Thesis

Five Deliverables

description	You tell me. Your deliverables are original RESPONSES to your thesis problem. This description is intentionally left open-ended, as the form they take will vary from project to project.
components	You owe me 5 "considerably involved" pieces. Whatever this means for your thesis, in terms of medium, concept, and form, is up to you. The only requirements are, the pieces must:
specs	<ol style="list-style-type: none">1) Each utilize a different medium.2) Convey a different/new aspect of your thesis.3) Be considerably involved: robust, complete, and impressive.4) Formally complement and spatially work with one another in your exhibition.5) Be a graphic designer's perspective or somehow utilize graphic design.6) Be original.7) Demonstrate your opinions/commentary.8) Be a response to your problem (See #3 on your thesis project sheet that defines what a response can be).9) Communicate clearly.10) Employ activism in some manner.11) Be executable in 4 months work time. Be realistic and reasonable with your workload and schedule.12) Be affordable for you. The graphic design department will not fund your work beyond the regular amount of paper, toner, ink, vinyl.13) Recognize your technical limitations. If you have to learn a new program/medium, purchase new equipment, gain access to a facility etc., have a plan for what you're getting into and do not rely on your faculty to fund/instruct these niches. New tech is a self-directed study.
due	JAN 10 W CRIT Pitch 10 Deliverable Ideas JAN 29 M CRIT Deliverable 1 : Guest Critic David Meek FEB 12 M CRIT Deliverable 2 : Guest Critic Aaron Dietrich FEB 26 M CRIT Deliverable 3 : Guest Critic Mia Culbertson MAR 19 M CRIT Finalized Deliverables 1-3 : Review GD Fac APR 02 M CRIT Deliverable 4 APR 16 M CRIT Deliverable 5 APR 25 W DUE FINALS OF EVERYTHING [Files + Photos]

Assignment 2 Senior Thesis

You Revise Two

- description Pick two 4D projects from Fall semester to polish up and include in your thesis package: stop animation storytelling, kinetic typography trailer, data vizualization psa, or the word. If you do not still have the project sheets, please inquire. If you would like to adapt the project into something else, run the idea by me, but I am flexible. You put a lot of work into these and it's stupid not to take the couple extra hours to edit them and include in your thesis project. Consider how these pieces will be curated in your overall thesis display.
- specs The only requirement is that the work must remain primarily 4D and the focus must be about DEFINING YOUR THESIS PROBLEM.
- due APR 09 M CRIT Revised Projects
APR 25 W DUE FINALS OF EVERYTHING [Files + Photos]

Assignment 3 Senior Thesis

Brand + Didactic

- description Create a visual identity for your thesis project. In doing so, this will help you pin down what you are doing and commit to it. This can be in the form of a:
- A) Single logo/logotype, or
 - B) Kit of Parts System of Marks
- specs Whichever makes the most sense, the symbology must
- 1) Clearly indicate your topic or content and your attitude/response towards it.
 - 2) Be memorable.
 - 3) Be motivational.
 - 4) Indicate activism.
 - 5) Consider iconography, color, typography.
 - 6) And name your brand.
- components A) Brand
Explain the entire brand scheme on an 24" x 36" poster so that anyone is able to understand your logic and how to use it.
- B) Didactic
Create a second 24" x 36" poster using your brand scheme along with your creed/mantra (voice-heavy text) or artist statement (neutral and expository text) to inform/educate people about what is your thesis project. It is required that you present this in your thesis display.
- inspiration V for Vendetta / Guy Fawkes, Black Power, CMD-Z, Anonymous, Hope, Che Guevara, LGBTQIA, American Red Cross, Humane Society, World Wildlife Fund, Spider Jerusalem, Batman, Superman, Yes Men, Banksy, Adbusters, Colors Mag, Peace, Uncle Sam, recycle, Merry Pranksters, Culture Jamming and Brandalism (Coke gun, Nike stab, Adidas cannabis), Triple Butt (local)
- due FEB 19 M DUE FINALS OF EVERYTHING [Files + Photos]

Assignment 4 Senior Thesis

Article

description Your audience is Design Observer, The New York Times, Rolling Stone, AIGA, The Onion, etc. Please understand the intent of this paper is for publishing via a blog or journal, not a book or academic press. Self-publishing is not permissible. Decide first where you want to publish this article, then read other articles by that publisher, then write your article in a similar manner as it would naturally fit there. Please understand that you are NOT writing an artist statement, manifesto, commentary, persuasive essay, research paper, or dissertation. Although the text will contain original research and commentary, the format is in the form of an ARTICLE. Ergo, the writing needs to be short, direct, and written for your journal/blog's very specific audience. This entails accuracy, professionalism, and supporting evidence of your argument [fact checking]. This does NOT entail boring ideas, third-grader conventions, and soulless writing. Your main objectives are to engage your audience, teach them something they don't already know, and present original ideas and opinions as they relate to graphic design. Be as viscerally direct as possible. Write 3000 words then edit down. Use action verbs over adjectives. Intrigue and decisiveness. Pace your content, just like you would a title sequence or book, what is needed and what isn't? Map out a plan first: make an abstract. Interview someone and structure it as a Q&A, lead us through your experiments and findings, or focus on one highly entertaining and inexhaustible aspect of it. Whatever you do, ask yourself 1) Is this interesting? 2) Who is publishing this? 3) Why am I writing this? Even though it's only 500 words, it's challenging to condense lots of research and ideas into one concise article.

specs 500 words
8.5" x 11" Typography and page layout are considered and in-keeping with visual treatment of your thesis work

due JAN 17 W CRIT Article Outline
FEB 05 M PEER REVIEW WORKSHOP Article 1st Rough
FEB 28 W PEER REVIEW WORKSHOP Article 2nd Rough
FEB 19 M DUE FINALS OF EVERYTHING [Files + Photos]

Assignment 5 Senior Thesis

Publication

description This can be interpreted through whatever medium you like, as long as it delivers all of the required information and is professionally crafted, intelligible, and complete. So if you choose to learn a new medium, you will still be responsible for high quality formal standards. What makes sense for your thesis content? Choose wisely. Some print and digital forms your publication may take, but are not limited to include:

- components
- Scientific/Academic Journal
 - Point-of-Interest Magazine
 - Handbook
 - Diary
 - Artist Book
 - Newspaper
 - Zine
 - Playbill
 - Website
 - App
 - Docu/Mocku-mentary

Your publication is required to document the ENTIRETY of your research, experiments, process, writing (including your article and blog notes), deliverables, identity, ALL OF IT, including any other relevant textual or visual work, in print and digital mediums. However, whatever format of publication you choose to model after, it must be apparent and it must broadcast your unique findings.

- specs
- Front/Back Beginning/End: The pub must be self-contained, coherent, and navigable experience
 - 30-40 internal pages (print), 5-7 minutes (vid), multiple levels of interactive hierarchy (various screen-based mediums are a case by case basis: so ask me)
 - Only ORIGINAL written and visual content

- due
- JAN 22 M CRIT Swatch Options
 - FEB 21 W CRIT Finalized Template [cover, contents, demonstrate 5 different internal spread formats]
 - MAR 07 W CRIT Publication Rough 1
 - MAR 26 M CRIT Publication Rough 2
 - APR 11 W LASTLY DATE TO SEND PUB TO PRESS
 - FEB 19 M DUE FINALS OF EVERYTHING [Files + Photos]

Exhibition + Presentation + Defense

description As a test of your curatorial and presentation skills, you are asked to design an exhibition for your entire body of thesis work in a gallery setting (Studio@620). You may also use this opportunity to include your portfolio, resume, and calling cards for networking opportunities.

Now that you have a growing body of work, how do you organize and exhibit it? Compose a physical space that makes sense for displaying your unique thesis work. Curate the entire viewer experience from what visitors experience first, second, third, etc. How do you reveal information and visuals? Be in control. Do you need to make additional signage or framing devices? Consider supporting structural elements like floating walls, suspended scrims, and pedestals. How do viewers walk through? Plan ahead. Trade busy production work with your peers or group together to crank it out. The juniors and family members are also a helpful labor resources.

Friday morning [APR 27], you will present and defend your thesis project to the entire USFSP Graphic Design Program (students + faculty) and visiting guest critics. In the evening, the show will open to the public. The nature of your visual display and oral presentation will require you to condense two semesters of research and work into a palatable demonstration that concisely delivers your experiments, findings, and commentary in an interesting and saleable manner. Think ahead: design your deliverables with the limitations of this space in mind.

- specs EXHIBITION
- Required: \$50 Space Rental Fee to participate: JAN 10
 - Includes at least 5 of your favorite deliverables
 - Includes your didactic and publication
 - Use whatever means you want. Please keep in mind your space is limited. Do not use a projector just because that's default. Consider what kind of presentation/framing/environment matches or enhances your content and works with the context of a gallery setting.
 - Entertain us. Do NOT be boring!
 - Teach us. Deliverables should present original content!

** Continued next page

Assignment 6 Senior Thesis

- High quality formal craftsmanship is expected. Be professional, else you will not be allowed to participate in the show. Your faculty reserve the right to make final decisions regarding your exhibition participation based upon your performance.
- Must be affordable and executable for you
- Must be able to install in one day and de-install in one day.
- Must be respectful of Studio@620's rules and your peers' space.

PRESENTATION + DEFENSE

- 7 minute presentation (no more, no less, no dead time)
- 3 minute Q&A
- Explains all the physical thesis pieces shown
- No shlocky 3rd grader cue cards: ie. rehearsed
- Considers the space you're presenting in, walk around and work it!

due MAR 28 W CRIT Exhibition Design Plans
[mockup illustration] : Guest Critic Erika
APR 18 W REVIEW Exhibition Design Plans
APR 25 R MANDATORY INSTALL DAY
APR 27 F MANDATORY 11AM Senior Thesis Presentation/
Defense at Studio@620
APR 28 S MANDATORY DE-INSTALL

Assignment 7 Senior Thesis

Exhibition Branding + Promo Collateral + Press Release

description Your group show needs a container. That can be as simple as The 2018 USFSP Graphic Design Thesis Show. An example of a bad name/theme in the past: "Blood Sweat and Tears." Don't be cute and stupid. Remember, this identity has to encompass/reflect everyone. The thesis project requires work with an activist conscious, so it could be something related to that, although doesn't have to be.

Even though the class will designate an Exhibitions Design Team, the entire class is responsible for the show's identity, collateral, and advertising. This is reflected in your grade. Part of your \$50 fee will also go towards the printing of these materials.

- components
1. Show Title
 2. Exhibition Signage
 3. Catalog (Lulu/Issuu/Blurb printing)
 4. Press Release
 5. Social Media Presence (FB, IG, where else?)
 6. Postcard (optional, we can letterpress print them)
 7. Website (optional)

- specs
- Exhibitions Team: 4-5 people. Volunteer/Vote
 - Entire Group Design Feedback: Class majority vote wins.
 - Exhibitions Team should expect collateral to go through revision/editing process.
 - Manage your time wisely balancing group/personal work.
 - Exhibitions Team must pitch at least 4 design options for the show identity.
 - As far as group work goes: Be kind and play nice.

- due
- JAN 24 W DUE Exhibition Title
 - JAN 31 W Designate Exhibition Design Team
 - FEB 07 W CRIT Exhibition Branding
 - FEB 14 W CRIT Promo Collateral
 - FEB 19 M DUE Exhibition Design Branding
 - FEB 28 W CRIT Press Release
 - MAR 05 M DUE Promo Collateral
 - APR 11 W Last Day to Send Catalog to Online Printer
 - MAR 21 W DUE Press Release
 - APR 25 R Install Exhibitions Signage