USC Iovine and Young Academy

Arts, Technology and the Business of Innovation

Course IDSN-521
Designing Branding Identity for Startups (2 units)
FALL 2024 Mondays 5-6:50pm / August 26 – December 02
Location: IYH-213

Instructor: Steve Child
Office: Virtual
Office Hours: by appointment
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IT Help: https://iovine-young.usc.edu/ait/index.html
Hours of Service: 8:30am - 6:30pm
Contact Info: iyhelp@usc.edu, (323) 702-5464

Course Description

Branding is important for every business, institution, or group that wants and needs to be recognized. Visual identity brings awareness, triggers perceptions, and unlocks associations of the brand to the consumer. A company must ask and answer: Who are we? What do we stand for? Who are our consumers or tribe? What do they care about? How do they feel about our products? What and how do we want to speak to them? "Products are created in the factory. Brands are created in the mind." —Walter Landor, founder of Landor Associates

Every company needs to differentiate itself from the competition and stand out in an increasingly crowded marketplace. Brand identity design is an essential piece in the full production and promotion of any product, whether physical, digital, or service related. Successful brand identities are visually and structurally unified and speak in an authentic and cohesive voice to their customers. Students will be given a comprehensive overview of the brand identity design process, from the visual research involved in positioning and structure of the brand project management, to the design conceptualization and its various applications. Students will work in teams at various stages in the semester.

Course Objectives

By the end of the semester, students will have learned about:
- Market research and how it applies to brand identity design
- Elements of systems thinking and the circular economy
- The human centered design process
- The 7 universal stages of creative problem-solving
- Lateral thinking processes towards creative problem-solving
- The branding design process and methodology from start to finish
- The fundamentals of the denotative, connotative, and hierarchical aspects of typography
- The fundamentals of color theory
- The social and ethical implications of brand design

Learning Outcomes

By the end of the semester, students will be able to:
- Define brand attributes and a positioning statement using market research
- Develop a persona(s) based on market research
- Create an appropriate visual stylescape for a design presentation
- Design one of the 6 types of logomarks for a company
- Develop typographic elements towards a cohesive identity system for a company
- Create color palette and graphic elements towards a cohesive identity system for a company
- Design brand applications: These will include business cards, letterhead, envelope, website, and social media advertising
- Present those elements in a cohesive brand style guide

Prerequisite(s): None / **Co-Requisite(s):** None / **Concurrent Enrollment:** None
Recommended Preparation: Highly recommended, but not required:
Digital Toolbox for Design (ACAD-177 undergraduates) or Design Essentials (IDSN 520 graduates). Both classes teach the Adobe Suite of Illustrator, Photoshop, InDesign, and Figma, as well as design fundamentals. We also recommend students take Marketing for Startups (IDSN 529) prior to this class.

Course Notes
This course is held in person and uses Brightspace as its online learning management system, where all content will be posted. The course is for a letter grade.

Technological Proficiency and Hardware/Software Required
Adobe Creative Cloud package is required to be purchased. Students will be introduced to various programs to support execution of concepts. See below information and links for purchasing. Link information for the USC Computing Center Laptop Loaner Program. Link information for software support and availability. USC Technology Support Links Zoom information for students, Brightspace help for students, Software available to USC Campus.]

For reference, listed below is all software available for purchase online at the Iovine and Young Academy discounted student rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	$75 2024–2025 annual license (active through July 2025)
Apple Logic Pro	$35 semester licenses
SolidWorks	$35 semester license
Apple Final Cut Pro	$35 semester license

To purchase:
- Visit: https://commerce.cashnet.com/IOVINE
- Select the software license(s) you would like to purchase by clicking "View Details" or the software title, and make your purchase.
- You will receive an order confirmation receipt at the email address you provided.
- You will be notified by email when the software license has been activated.

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Required Readings and Supplementary Materials
Designing Brand Identity: An Essential Guide For The Whole Branding Team (6th Edition) by Alina Wheeler ISBN 9781118099209 PDF Instant Download - Hardcover editions See appendix on page 11 with a list of related books and readings on branding. Supplementary reading materials in pdf form will be provided.

Description and Assessment of Assignments
All projects are individual, and the specific stages are articulated in PDF handouts. See example last page.

Project		Points	% of Grade
1.1 - 1.3	**Phase 1:** Startup Market Research: Value Proposition Statement – Brand Category Research Visual Identity Research	5	5%
2.1 - 2.4	Design Tenets Company Narrative Archetypes and Persona Research	5	5%
3.1 - 3.4	**Phase 2:** 2 Page Stylescape Designs	5	5%
4.1 - 4.4	Logo Design Process Brainstorm Sketches and Iteration Rounds Letter-Word-Pictorial-Abstract Logomarks	20	20%
5.1 - 5.4	Final Logomark: B/W, 2-color in Illustrator Color Palette – Primary + Secondary Logomark Usage	10	10%
6.1 - 6.3	Typography – Primary + Secondary Brand Graphic Elements: Photography, Patterns, Textures, etc. Presentation Template	5	5%
7	**Phase 3:** Brand Website: Homepage and 4 Sectional Pages	10	10%
8.1 - 8.3	Stationary: Business Card, Envelope, Letterhead	10	10%
9.1 - 9.3	Social Media Advertising Additional media based on Company needs Unconventional Media Advertising	10	10%
10	**Phase 4:** Final Brand Identity Presentation of Style Guide document	20	20%
TOTAL		100	100%

Description of Projects
Each student will be assigned a unique company to brand this semester in several areas of the marketplace. Each of the companies use recycled materials in their production process and thus reside in the 'circular economy'. The circular economy is a system where materials never become waste and nature is regenerated. In a circular economy, products and materials are kept in circulation through processes like maintenance, reuse, refurbishment, remanufacture, recycling, and composting.

Project 1.1: Startup Market Research and Value Proposition
Deliverable(s): Submit your final work through the LMS as 8.5x11 (portrait) .pdf files.
Details: Write a 3-page paper on your startup category that covers: category general knowledge, competition, and customers. Create a value proposition sentence for your assigned company. We create [products or services] with [features or specs] ensuring [customer] enjoys the [benefit of the product].

Project 1.2: Brand Category Research
Deliverable(s): Submit your final work through the LMS as an 8.5x11 (portrait) .pdf file.
Details: Find 10 companies that are in your Brand Category - competition. These should include established as well as startup options. Find 3-5 companies that are in a brand related category. List their names and URL links on a single page for review in class.

Project 1.3: Brand Visual Identity Research
Deliverable(s): Submit your final work through the LMS as an 8.5x11 (portrait) .pdf file.
Use Illustrator to produce.
Details: **Page 1** - Isolate the 10 company logos found in assignment 1.2 on a single page. Next to each logo create 2 swatches of the color palette used. **Page 2** - Find 3 of your favorite logos in each of the 4 logo categories discussed in class: Above the group write Letter logomark, Wordmark, Pictorial and Abstract =
12 logos on the page. Be prepared to discuss why you like them and what they express.

Project 2.1: Design Tenets
Deliverable(s): Submit your final work through the LMS as an 8.5x11 (portrait) .pdf file.
Details: Write the Design Tenets for your Company

Project 2.2: Company Narrative
Deliverable(s): Submit your final work through the LMS as an 8.5x11 (portrait) .pdf file.
Details: Write a distinctive company narrative. 1. Keep It Short, Memorable 2. Be Honest & Express Gratitude 3. Make It Relevant 4. Share Your Beliefs, Vision, & Mission
Project 2.3: Archetypes and Persona
Deliverable(s): Submit your final work through the LMS as a 13.33 x 7.5 in slide deck ratio .pdf file.
Details: Choose/list 3 potential archetypes for your brand. Create at least 2 customer personas.
Include: Name. Description. Demographics (age, gender, location, etc.) Customer needs.
Motivations. Pain points.

Project 3.1-3.2: Stylescapes
Deliverable(s): Submit your final work through the LMS as a 13.33 x 7.5 in slide deck ratio) .pdf file. Build in Illustrator or InDesign.
Details: Design 2 stylescape (moodboard) pages for your company. These should be a carefully curated collection of images, textures, typography, logomarks and colors laid out to communicate a certain look and feel of your brand. Include persona(s) incorporated on each page.

Project 4.1: Logo Design Process – Round 1 Letter logomark and 1 Abstract marks
Deliverable(s): Submit your final work through the LMS as an 9 x 12 in (landscape) scan .pdf files.
Details: In your 9x12 sketchbook within 1"x1" squares, draw in pencil, your 100+ brainstorm sketches in the squares. Cover the letter logomark and icon options as demonstrated in class and handout. Follow the 4 rules: quantity – freewheeling – non-judgement – tag-ons.

Project 4.2: Logo Design Process – Round 2 Lettermark and Abstract marks
Deliverable(s): Submit your final work through the LMS as a 9 x 12 in (landscape) scan .pdf file.
Details: Use your tracing paper taped over your sketches in Round 1 and refine 6 of your strongest and most appropriate options. Not just outlines. Make sure to fill in the tones as dark/light, no midtones.

Project 4.3: Logo Design Process – Wordmark
Deliverable(s): Submit your final work through the LMS as an 13.33 x 7.5 in slide deck ratio .pdf file. Build in Illustrator. Keep a live version and Command Shift O or control click to outline text before making a pdf export. Label file version LIVE and file version OL .ai in file name.
Details: Type out your company name in Illustrator. Copy 29x. Find and select 30 different unique typestyle Wordmarks that carry the personality (denotative/connotative) of your brand and/or compliment your letter or abstract marks. Type out the typeface names small next to each option. This allows you to keep track of all choices.

Project 5.1: 2 Final Logos in Illustrator with Wordmark - B/W and Color
Deliverable(s): Submit your final work through the LMS 8.5 x 11 in as both as an .ai file and a .pdf file. Build in Illustrator. All text must be outlined.
Details: Build 1 final letter logomark or abstract logomark option (min 3" wide) with wordmark lockup in black/white only. Then create your second final logomark option with 2-color brand palette applied to the mark.

Project 5.2: Color Palette Primary and Secondary
Deliverable(s): Submit your final work through the LMS 8.5 x 11 in as both as a .pdf file.
Build in 1-page InDesign.
Details: Choose 2 color palette for your brand in square or circle swatches. Below type in the color breakdowns in Pantone, RGB, and CMYK numeric values.

Project 5.3: Logomark Usage
Deliverable(s): Submit your final work through the LMS 13.33 x 7.5 in slide deck ratio as a .pdf file.
Build in 1-page InDesign.
Details: Show examples of logomark and wordmark clear zone - incorrect logomark and wordmark usage.

Project 6.1: Typography – Primary and Secondary
Deliverable(s): Submit your final work through the LMS 13.33 x 7.5 in slide deck ratio as a .pdf file.
Build in 1-page InDesign.
Details: Show examples of logomark and wordmark clear zone - incorrect logomark and wordmark usage.

Project 6.2: Brand Graphic Elements: Photography, Patterns, Textures, etc.
Deliverable(s): Submit your final work through the LMS 13.33 x 7.5 in slide deck ratio as a .pdf file.
Build in 1-page InDesign.
Details: Create 1 page for graphic elements like patterns and textures, then 2 pages of photography "brand look" recommendations.

Project 6.3: Presentation Template
Deliverable(s): Submit your final work through the LMS 13.33 x 7.5in slide deck ratio as a.pdf file.
Build in 1-page InDesign.
Details: Create a 3-page template for presentation slides.

Project 7: Brand Website
Deliverable(s): Submit your final work through the LMS 1280px and 1920px as a .pdf file.
Build in Figma with working prototype links.
Details: Create Home Page with optional scroll and 4 pages for linked sections. Create a prototype in Figma with links working.

Project 8.1-8.3: Brand Business Card, Letterhead, Envelope
Deliverable(s): Submit your final work through the LMS 1280px and 1920px as a .pdf file.
Build in 3 separate docs InDesign.
Details: Must have name, title, company logomark with wordmark, address, website, email
2 color only. Print ready mechanical – crop marks - legend and bleed as needed.

Project 9.1: Social Media Advertising
Deliverable(s): Submit your final work through the LMS as an Instagram vertical 1080px × 1350px
size .pdf file. Build in Figma.
Details: Create social media advertising for your company through Instagram and Facebook posts.

Project 9.2-9.3: Additional Media and Unconventional Media Advertising
Deliverable(s): Submit your final work through the LMS as a .pdf.
Details: Create additional media based on your company needs. Also create an unconventional
advertisement. This can be a piece (can be print, 3d, AR, VR, mobile, environmental, banner etc.)
or event that works outside of any traditional media. This is an opportunity to stretch the bounds
of what advertising can be. What space and medium will the ad run?

Project 10: Final Style Guide Document
Deliverable(s): Submit your final work through the LMS as a .pdf. Build in InDesign.
Details: Create a style guide document with all the elements listed below. See pdf demo
document. Must include:
• Cover Page
• Mission Statement – Value Proposition
• Design Tenets
• Brand Archetypes and Personas
• Logomark – Abstract or Pictorial and Wordmark (B/W and 2-color) and Usage
• Typography – Primary (Headline), Secondary (Subhead), Body Copy examples. Can also include
entire alphabet in Caps and Lower Case
• Color Palette (Primary and Secondary) with Breakdown in Pantone, RGB, CMYK values
• Social Media Advertisement
• Unconventional Advertisement
• Design Elements and Photography

Assessment of Projects
Projects have been carefully crafted to bring about your understanding, practice, and vision in the areas of this
class. Your concept: how did you solve the problem and what were the ideas you generated towards a solution?
Your craftsmanship: how well did you execute your concept in the visual medium? Your creativity: How far did you
go beyond predictable solutions and search for a unique solution? Your commitment: Did you devote the necessary
time and effort needed in producing the solution? See grading criteria addendum at the end of this document.

Grading Breakdown

Assessment Tools	Points	% of Grade
All Projects	90	90%
Participation	10	10%
TOTAL	100	100%

Grading Scale

Letter grade	Numerical point range
A	94-100
A-	90-93
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

All projects and labs must be delivered, per instructor guidelines to be distributed, by **noon Pacific Time** on the date (of that section's live session) that deliverable is listed as due. No exceptions. (Early submissions are, of course, encouraged!) All projects must be completed to pass this class.

Late Submissions

Projects will be accepted after the deadline with the following grade penalties. Do not ask for extensions.

- Submission in the 24 hours after the deadline   10% deduction
- Submission between 24 and 48 hours after the deadline   20% deduction
- Submission between 48 hours and 3 days after the deadline   50% deduction
- Submission more than 3 days after the deadline   100% deduction

Keep copies of all your files and emails until the end of the semester.

Supplies listed below, if you don't already own them, need to be purchased no later than Week 3 as we move into Phase 2 the design process. Materials can be purchased at the USC bookstore, any art supply store, or Dick Blick Arts online with links here: Strathmore 400 Series 9x12" Recycled Sketch Pad - Eraser - Pad of Tracing Paper – Black Med and Fine Point Dual Point Marker

Grading Timeline

Your projects will generally be graded within 1 week of its due date. If I am creating a video critique for a project, then it will generally be within 2 weeks of its due date. In an individual video critique, I bring up a student's work on my screen. This critique form allows me to take more time with the work and discuss conceptual and visual approaches. It also allows me to make important points about tools and technical processes.

Participation

It is crucial for your understanding and success that you attend class. The demonstrations, lectures and Information given in class may not be imparted concisely through asynchronous materials, handouts, classmates, or notes. If you miss a class, it is your responsibility to reach out to fellow classmates to get notes and project instructions. Students are expected to attend classes, pay attention to lectures, complete the assigned readings and projects, and participate in critiques and discussions.

Attendance

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished not to waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexpected absence will result in the

lowering of the final grade by ⅓ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, three tardies will equal a full course absence. 5 absences or more will result in an F failing grade. Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed projects or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam, or presentation days. Using an excused absence for a quiz, exam, or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor. In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Iovine and Young Hall Cleanout
The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded the day after final exams end. No exceptions.**

Classroom norms
This is a focused and professional space of remote and on the ground learning. Students are expected to be fully present and engaged. Please practice courteous and respectful non-verbal communication with all members of the class. Keep eye contact, hand gestures, facial expressions, and body language polite and focused. To the extent possible, work in a quiet, non-distracting space.

Academic Integrity
The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct contrasts with the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit projects that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage. The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the project, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

AI usage on specific projects
In this course, you may use artificial intelligence (AI)-powered programs to help you with only certain aspects of projects. These will be indicated on project outlines and discussed beforehand. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be

treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each project for more details on how and when to use AI Generators for your submissions.

Distribution and Synchronous Session Recordings Policies
USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

Course Evaluations
At the end of the semester, you will have the opportunity to provide feedback on this course and help me continue to improve it for future iterations. Since this is a new course, this is particularly helpful to me and future instructors ensure this is as useful as possible! I will also ask you for informal feedback throughout the semester so I can use continuous improvement with the course

Course Schedule: A Weekly Breakdown

Date	Topics	Projects/Readings	Deliverables Due
Week 1: Introduction to Designing Brand Identity			
8/26/24	**Brand Identity Basics** • What is Identity Design? • How is Startup Identity Design Different? • Creating Brand Identity that Aligns with Brand Strategy • The Elements and Principles of Design 1 • The History and Elements of Branding Design	**Project 1.1-1.2:** Startup Market Research – Brand Category Identity Research **Read:** Designing Brand Identity (DBI) Brand Basics pp. 1–25	
Week 2: Phase 1 - Market and Visual Research			
8/26/24	**Brand Identity Basics** • The Client Relationship • Brand Attributes • The Strategy Brief • The Elements and Principles of Design 2	**Project 1.3:** Startup Market Research – Brand Category Identity Research **Read:** Designing Brand Identity (DBI) Process Basics pp. 107-122	**Project 1.1-1.2:** Startup Market Research – Brand Category Identity Research

Week 3: **Phase 1** - Market and Visual Research			
9/02/24	**Brand Identity Basics** Market Research • Research Area of the Marketplace • Research Tribal Branding Design Research • Visual Research 1	**Project 2.1-2.4:** Positioning Statement – Design Tenets – Company Narrative **Read:** DBI Brand Ideals pp. 26–45	**Project 1.3:** Startup Market Research – Brand Category Identity Research
Week 4: Phase 1 - Market and Visual Research			
9/09/24	**Brand Identity Basics** • Systems Thinking • Stages of the Branding Process • Logo Types and the Design Process Design Research • Visual Research 2 • Research 6 types of Logomarks	**Project 3.1-3.4:** Archetypes and Persona Research 2-Page Stylescape Designs **Read:** DBI Brand Elements pp. 46–65 Brand Dynamics pp. 66–95	**Project 2.1-2.4:** Positioning Statement – Value Proposition Design Tenets – Company Narrative
Week 5: Phase 2 - Design Process - Logomark			
9/16/24	• Brand Typography 1 • Logomark Design Process: Lettermarks and Wordmarks	**Project 4.1- 4.2:** Logo Design Process Brainstorm Sketches and Iteration Rounds **Read:** DBI Before and After pp. 96-105	**Project 3.1-3.4:** Archetypes and Persona Research 2-Page Stylescape Designs
Week 6: Phase 2 - Design Process - Logomark			
9/23/24	• Logomark design 3 • Brand Typography 2 • Signs, Semiotics and Archetypes • Logomark Design Process: Pictorial and Character Marks	**Project 4.3- 4.4:** Logo Design Process Brainstorm Sketches and Iteration Rounds **Read:** DBI Brand Identity Design pp. 80–93	**Project 4.1- 4.2:** Logo Design Process Brainstorm Sketches and Iteration Rounds

Week 7: Phase 2 - Design Process Logomark + Color			
9/30/24	• Logomark design 3 – Abstract Marks • Logo Iterations • Building Logo in B/W Intro to Illustrator • Color Theory, Science, Psychology, and Meaning • Choosing Brand Color Palettes	**Project 5.1- 5.2:** Final Logomark: B/W, 2-color in Illustrator	**Project 4.3- 4.4:** Logo Design Process Brainstorm Sketches and Iteration Rounds
Week 8: Phase 2 - Design Process Logomark + Color			
10/07/24	• Logo Iterations • Building Logo in B/W Intro to Illustrator (Note: Fall Recess Oct. 10–11)	**Project 5.3- 5.4:** Color Palette – Primary + Secondary Logomark Usage	**Project 5.1- 5.2:** Final Logomark: B/W, 2-color in Illustrator Color Palette – Primary + Secondary Logomark Usage
Week 9: Phase 2 - Logomark – Intro to Color			
10/14/24	• Logo Iterations • Building Logo in B/W Intro to Illustrator	**Project 6.1- 6.4:** Typography – Primary + Secondary Brand Graphic Elements: Photos, Patterns, Textures Presentation Template **Read:** DBI Managing Assets pp. 94–112	**Project 5.3- 5.4:** Color Palette – Primary + Secondary Logomark Usage
Week 10: Phase 2 + 3 - Logomark - Intro to Color			
10/21/24	• Brand Color Usage • Brand Typographic Usage • Brand Logo Usage • Brand Imagery Usage	**Project 7:** Brand Website: Homepage and 4 Sectional Pages **Read:** DBI Case Studies pp. 134–219	**Project 6.1- 6.4:** Typography – Primary + Secondary Brand Graphic Elements: Photos, Patterns, Textures Presentation Template
Week 11: Phase 3 – Brand Applications			
10/28/24	• Brand Applications – Website • Brand Applications – Social Media • Unconventional Advertising	**Project 8.1-8.3:** Stationary: Business Card, Envelope, Letterhead	**Project 7:** Brand Website: Homepage and 4 Sectional Pages

Week 12: Phase 3 – Brand Applications			
11/04/24	• Brand Applications – Website • Brand Applications – Social Media • Unconventional Advertising	**Project 8.1-8.3:** Stationary: Business Card, Envelope, Letterhead	

Week 13: Phase 3 – Brand Applications			
11/11/24	• Brand Applications – Website • Brand Applications – Social Media • Unconventional Advertising	**Project 9.1:** Social Media Advertising	**Project 8.1-8.3:** Stationary: Business Card, Envelope, Letterhead

Week 14: Phase 4 – Brand Style Guide			
11/18/24	Final Style Guide Document Design Layouts for All elements Listed	**Project 9.2-9.3:** Additional Media based on your Company needs Unconventional Media	**Project 9.1:** Social Media Advertising Additional Media based on your Company needs

Week 15: Phase 4 – Brand Style Guide			
11/25/24	In-class Individual Reviews	**Project 10:** Final Brand Identity Presentation of Style Guide document Due 12/16/24	**Project 9.2-9.3:** Additional Media based on your Company needs Unconventional Media

Week 16: Phase 4 – Brand Style Guide			
12/02/24	In-class Individual Reviews		

Week 17: Phase 4 – Final Presentations			
12/16/24	The Big Show • 4:30-6:30pm Finals Presentations of Style Guides Final Guide uploaded to LMS		**Project 10:** Final Brand Identity Presentation of Style Guide document

Schedule Subject to Change

Statement on Academic Conduct and Support Systems

Academic Integrity:
The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit projects that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the project, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or project, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:
Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-5086 or (213) 821-8298*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - *UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - *UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - *(323) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Bibliography:

Designing Brand Identity: A Comprehensive Guide to the World of Brands and Branding
Revised and updated sixth edition of the best-selling guide to branding fundamentals, strategy, and process.
by Alina Wheeler and Rob Meyerson ISBN: 978-1118099209

Logos that Last: How to Create Iconic Visual Branding
by Allan Peters ISBN-13: 978-0760383179

Designing Brands: A Collaborative Approach to Creating Meaningful Brand Identities
by gestalten (Editor), Mario Depicolzuane (Editor), Voyage Creative (Editor) ISBN: 978-3967041224

Brand Identity Breakthrough: How to Craft Your Company's Unique Story to Make Your Products Irresistible

by Gregory V. Diehl ISBN: 978-0692651872

Primal Branding: Create Believe Systems that Attract Communities
by Patrick Hanlon ISBN: 1451655312

The Brand Positioning Workbook: A Simple How-To Guide to More Compelling Brand Positionings,
by Ulli Appelbaum ASIN: B0CWQV8FBF

The Brand Gap: How to Bridge the Distance Between Business Strategy and Design
by Marty Neumeier ISBN: 978-0321348104

The Branding Method: How to create powerful, unique and best-selling brands + 25 step by step marketing tools
by Carolina Kairos ISBN: 979-8366330343

Star Brands: A Brand Manager's Guide to Build, Manage & Market Brands Paperback
by Carolina Rogoll ISBN: 978-1621534631

Nothing Gets Sold Until the Story Gets Told: Corporate Storytelling for Career Success
and Value-Driven Marketing – by Steve Multer ASIN-B0BLXJN8DDY

Emotional Branding: The New Paradigm for Connecting Brands to People Paperback
by Marc Gobe ISBN: 978-1581156720

Website Branding for Small Businesses: Secret Strategies for Building a Brand, Selling Products Online, and
Creating a Lasting Community by Nathalie Nahai ISBN: 978-1621533955

Creating the Perfect Design Brief: How to Manage Design for Strategic Advantage
by Peter L. Phillips ASIN: B00BIPKM7M

Branding Agencies:

Pentagram https://www.pentagram.com/

Landor Associates https://landor.com/en/

Sagmeister + Walsh https://sagmeisterwalsh.com/

Interbrand https://interbrand.com/

Seigel Gale https://www.siegelgale.com/

Duffy and Partners https://www.duffy.com/

Future Brand https://www.futurebrand.com/

Red Antler https://www.redantler.com/

Addendum:

Grading Criteria and Class Expectations

Concept

In design we use the term concept to describe ideas in solving design challenges. This would be the meaning and purpose behind a solution as well as its functionality and feasibility. Concepts can come to us through research, method-ologies, experimentation, iteration, and an openness to ideas. We of course want to look deeply into the nature of the problem and ask ourselves: Is this really a problem? Is this the right problem? Who will use or be affected by this solution? What is the longevity and life cycle of this solution?

"If you want to have good ideas you must have many ideas. Most of them will be wrong, and what you must learn is which ones to throw away." — Linus Pauling

Craft
In design we use the term craft or execution to describe how we make or bring a concept to life through the visual language. The visual language consists of the elements and principles of design that are used in a particular medium. What is the concept? And how is it executed? What is the function and what is the form that it should take? We can have all the great ideas in the world, but the execution of that idea is critical to its success. Does the organization of the piece communicate the stated objectives? Is the perspective correct? Is this a clean, professionally presented piece?

"To me, ideas are worth nothing unless executed. They are just a multiplier. Execution is worth millions."
— Steve Jobs

Creativity
In design we use this word frequently, but what does it really mean and why is it important? If you look up the word, you will see that it has a few dozen definitions. One description is that creativity is the act of turning new and imaginative ideas into reality. There are small creative acts which can bring value to you and those in proximity, and do not impact the world at large, say for instance a child's drawing. Or new ideas in which the creativity changed an entire domain, like Einstein's theory of relativity did. As a professional designer you are expected to be creative and solve problems regularly, so it is important that you learn how to be creative.

"Creativity involves breaking out of expected patterns in order to look at things in a different way."
— Edward de Bono

Effort
To arrive at a successful solution requires effort. Effort means that you have searched diligently for a wide variety of solutions that are appropriate and effective and created numerous iterations to arrive at that solution. The first idea may be the best idea, but it is usually the idea that everyone comes up with given the same prompt. Your effort will reveal itself in the process and in the final solution because it will have considered concept, craft, and creativity.

"I have learned that success is to be measured not so much by the position that one has reached in life as by the obstacles which he/she has had to overcome while trying to succeed." — Booker T. Washington

Critiques
The group critique is an opportunity to share our work and discuss concepts, execution, and creativity. All voices are respected. Comments need to be specific and constructive. "I feel the hierarchy of the elements you used in this piece communicates well to this audience. My eye moves easily and clearly through the information. I don't think the typeface and color you chose in the headline carries the right personality in connotative meaning though… and here is why." Being able to see and identify the elements and principles at work makes you a valuable and articulate member to any design team. Your knowledge will help everyone be a better problem solver and designer.

Homework
On average, you will be required to spend double the hours a week outside class time to complete projects.

Phones/Computer

You are required to turn off your phones at the beginning of class. You may turn them back on during hourly breaks. You can use your computer only when required for this class.