



FINA-S451-18702 **GRAPHIC DESIGN PROBLEM SOLVING**

FINA-S452-17909 **B.F.A. GRAPHIC DESIGN**

SPRING 2025 (Jan. 13 – May 9, 2025)
Tuesdays and Thursdays 9:00 – 11:30 P.M. EST at KV 203

FINE ARTS, SCHOOL
OF ARTS & LETTERS
INDIANA UNIVERSITY
SOUTHEAST

KOK CHEOW YEOH, Ph.D.

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Tel: 812.941.2413

OFFICE HOURS Every Wednesday from 10 AM – 12 noon EST at Knobview 233A and if necessary, we may switch to Zoom (ID: 740 535 2184 or <https://iu.zoom.us/my/yeohdotcom>).

GENERAL COURSE DESCRIPTION This is an advanced and directed graphic design course designed to allow BA/BFA students the opportunity to further develop their design skills. All students are given the flexibility to pursue and develop directed artistic and professional portfolios for their intellectual and creative processes.

PREREQUISITE Department Consent Required. Prerequisites: FINA-A101, A102. Students are required to have access to a personal computer. All software required by this course is free through IUWare.

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

The course outcome, project outcome and how each project is assessed are described below:

COURSE OUTCOME	PROJECT OUTCOME	HOW ASSESSED
To articulate design problems by demonstrating the processes of graphic design from researching, ideating, refining, producing, and presenting.	Present several design problems for further refinement during class critiques via a design brief and sketches through projects 1, 2, 3, 4, & 5.	Project assignments, participation in discussion posts in Canvas and critiques.
To experiment with design ideas within a wider scope including the development of one’s artistic style.	Propose/Create a project that caters to the student’s self-interest, stylistic pursuit, or creating portfolio materials through projects 1, 2, 4, & 5.	Project assignments, research, participation in discussions posts in Canvas and critiques.
To implement an impactful design solution to aid in two and three-dimensional spaces.	Produce 2D-based digital or print-based artifacts or 3D-based artifacts through projects 1, 2, 3, & 5.	Project assignments, critiques, class discussion, and class presentations in either digital or physical or both formats.
To successfully formulate a solution guided by the elements and principles of design to solve a design problem for a relevant stakeholder (such as a client).	Present results of their design solutions to an intended audience/client through projects 1, 3, 4, & 5.	Project assignments, research, participation in discussion posts in Canvas and critiques.
To produce a professional portfolio from projects that meet industry standards.	Produce several design projects to be included in their portfolios such as packaging, branding, layout design, and web design through projects 1, 2, 3, 4, & 5.	The documentation, process, and outcome of projects either in physical and or digital formats.

CLASS FORMAT This class is following the face-to-face 16-week course schedule from Jan. 13 to May 9, 2025. This means that the professor will be in the same room together synchronously. If necessary, we may switch to the hybrid distance format, which means that some of the course is online (asynchronous or work that you do on your own by the deadline) and some of our sessions will occur during our class time on Zoom.

COMMUNICATION METHODS We will be communicating via campus email, Canvas Announcements, and Canvas Messages. Please check them regularly. Please also note that you are discouraged from using your personal emails (such as Gmail) because all notifications are to be done via Canvas.

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

ABSENCES Class attendance is required whether in-person or via Zoom sessions. Attendance will be recorded at the beginning of each class. To be recorded as present: You must come to class on time, be prepared with materials, and stay for the entire period. You are allowed up to two absences and three tardy arrivals to class or early departures without any questions or repercussions to your final grade.

Beyond that, the penalties are as follows:

Absences	Drop in final letter grade	Example
1	0	A+ > A+
2	0	A+ > A+
3	1	A+ > A
4	2	A+ > A-
5	3	A+ > B+
6	4	A+ > B
7	5	A+ > B-
8	Course failure	A+ > F

EXCUSES Sending a notification email or an employer/doctor's note does not exempt you from your obligations. Turning in your project in absentia is not acceptable without prior approval. Losing your work due to failed technology or media is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files. For technology concerns, see the resources on this page: [IT Help Desk](#). For information about places across campus to access computers and Wi-Fi, see the resources on this page: [Technology Labs](#).

COVID-19 AND OTHER INFORMATION **Health-Related Issues with Participation/Attendance:** You are encouraged to reach out if you have health-related issues that are affecting your participation and attendance in the class, so that we can decide. If you are ill, please stay away from campus and reach out to [IU Health Virtual Visit](#) for safety and wellness. Other services
[Adult Student Services](#): 812-941-2650
[Disability Services](#): 812-941-2243
[Financial Aid Office](#): 812-941-2246
[Personal Counseling](#): 812-941-2244

COVID-19 related [updates](#)

PROFESSIONAL-ISM: STANDARDS OF EXCELLENCE FOR FINE ARTS STUDENTS

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers who seek information for building context and content for artistic practice and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

IUS ACADEMIC DISHONESTY

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

- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.
- It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.
- In each Fine Arts area, there are specific ways for students to appropriately acknowledge the role of others’ words, images, concepts, or ideas in their projects and coursework. Familiarize yourself with the IU Cheating and Plagiarism policy [here](#), and talk with your course professor about best practices to responsibly use and credit sources. Info about code of student rights, responsibilities, and conduct. [Info about cheating and plagiarism](#). [Info about cheating and plagiarism](#).

FINE ARTS GRIEVANCE POLICY

If you have any issues or concerns about this course, you must discuss them with the professor first. If you are unable to resolve, you may then contact the Fine Arts Coordinator, Emily Sheehan (emsheeha@iu.edu) before taking the matter further to the Dean of the School of Arts and Letters.

INDIANA UNIVERSITY POLICY ON DISCRIMINATION, HARASSMENT, AND SEXUAL MISCONDUCT

IU policy prohibits sexual misconduct in any form, including sexual harassment, sexual assault, stalking, sexual exploitation, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with the Personal Counseling Services Office (812-941-2244).

It is also important that you know that University policy requires the instructor to share certain information brought to their attention about potential sexual misconduct, with the campus Deputy Sexual Misconduct & Title IX Coordinator or the University Sexual Misconduct & Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken, and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those who need to know to ensure the University can respond and assist. Visit stopsexualviolence.iu.edu to learn more.

Indiana University also prohibits discrimination based on age, color, disability, ethnicity, sex, gender identity, gender expression, genetic information, marital status, national origin, race, religion, sexual orientation, or veteran status. If you feel like you have experienced discrimination or harassment, please contact James Wilkerson (phone: 812-941-2599/email: jjwilk@iu.edu).

BIAS INCIDENT REPORTING

Indiana University is committed to creating welcoming, inclusive, and respectful campus communities where everyone can thrive and do their best work—a place where all are treated with civility and respect. If you experience or witness an incident of bias, you should report it. For more information, see [Student Incident Reporting](#).

ACCESSIBILITY & ACCOMMODATIONS

Indiana University is dedicated to ensuring that students with disabilities have the support services and reasonable accommodations needed to provide equal access to academic programs. To request an accommodation, you must establish your eligibility by working with Matt Springer (phone: 812-941-2243/email: mtspring@ius.edu) Additional information can be found at accessibility.iu.edu. Note that services are confidential, may take time to put into place, and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are needed.

GENERAL GRADING CRITERIA

PARTICIPATION

- Attention to detail which includes accuracy in spelling and grammar (5 pts)
- Prepared and being proactive in approaching the tasks (5 pts)
- Demonstrates time management skills (5 pts) 30 pts
- Receives and processes feedback well (5 pts)
- Reliable in completing assigned duties and tasks (5 pts)
- Punctuality and overall attitude (5 pts)

CREATIVE PROBLEM-SOLVING

- How well visual and communication problems are identified (5 pts)
- How well problems are solved using critical and design/creative thinking-analysis, open-mindedness, problem solving, organization, and communication (5 pts) 20 pts
- The ability to perceive patterns that are not always obvious (5 pts)
- The ability to communicate one's idea effectively so that people can appreciate your creative idea (5 pts)

TYPOGRAPHIC AND VISUAL ELEMENTS

- Where relevant, the choice of typeface(s) that aid in the effectiveness of conveying information (5 pts)
- Font selections, point size, line length, leading, tracking, kerning, alignment, etc. (5 pts) 20 pts
- The effectiveness of using visual elements such as line, space, color, texture, shape, and scale (5 pts)
- Where relevant, the application of the principles of design such as balance, harmony, dominance, and rhythm (5 pts)

OVERALL DESIGN AESTHETIC & CRAFTSMANSHIP

- The overall impression of the work (5 pts)
- Design sense and aesthetic (5 pts)
- Quality of Work (5 pts) 30 pts
- Quantity of Work (5 pts)
- Completion of the project or assignment (5 pts)
- Craftsmanship &/or Quality of the final submission which also includes physical craftsmanship such as mockup (5 pts)

TOTAL 100 pts

Your final grade will be assigned a letter grade, converted from an averaged numerical grade based on all assignments including your attendance, participation, and any extra credits.

ACADEMIC HONESTY

Students are expected to be honest and forthright in their academic endeavors. It is the official policy of Indiana University, that all acts or attempted acts of alleged academic dishonesty be reported to the Vice Chancellor for Student Affairs for disposition within the IU Southeast Student Conduct System. Students who are caught cheating will be reported and receive a zero (0) for the assignment. In the case of repeat offenses, the student will fail the course and have the offense(s) reported. If you have questions about reporting academic misconduct, please see the [Academic Misconduct Report](#) page and specifically the [Procedural Guidelines](#).

ASSESSMENT	A+	100 - 98%	Exceptional work
	A	97 - 93%	Very high-quality work
	A-	92 - 90%	High-quality work
	B+	89 - 87%	Very good work that demonstrates above average abilities
	B	86 - 83%	Very good work that satisfies objectives
	B-	82 - 80%	Good work
	C+	79 - 77%	Above-average work
	C	76 - 73%	Average work that reflects an understanding of material
	C-	72 - 70%	Passable work but below average work (considered failing for fine arts majors)
	D	69-60%	Below-average work that reflects a significant lack of understanding and/or effort
F	59-0%	Complete lack of understanding and/or effort	

DOCUMENTATION Expect to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to the final product collectively in a binder. You may also document screenshots showing your ideas as they evolve. These will be posted upon request on Canvas as part of completing your project. Unless specified, all exercises/projects are due at the beginning of the class on a designated date. In addition to the physical mockup (where applicable), digital submissions are expected for every assignment, project, and discussion, unless specified differently.

EXTRA CREDIT Participating in the IU Southeast Student Conference and Showcase can earn you up to 5 extra points, which are added to your final numerical grade. For more, visit: <https://southeast.iu.edu/student-conference/formats.html>. In addition to the opportunities to network and contribute to scholarly work, you can add the experience to your resume.

A presentation poster measuring 24" x 36" at 150 or 300 dpi in PDF (e.g. 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			

ARTIFICIAL INTELLIGENCE In this graphic design course, the use of artificial intelligence (AI) is not only permitted but actively encouraged. AI tools can be valuable assets for enhancing your creative process, particularly for generating ideas and gaining inspiration. However, it is essential to acknowledge and credit the use of these AI tools in your work. This transparency not only maintains academic integrity but also helps others understand the tools and resources that contributed to your designs.

RECOMMENDED AIs

ChatGPT: https://openai.com	Khroma: https://www.khroma.co	Fontjoy: https://fontjoy.com/	Let's Enhance: https://letsenhance.io
Durable: https://durable.co/	AutoDraw: https://www.autodraw.com	Remove bg: https://www.remove.bg/	Adobe Firefly: Adobe.firefly.com

NOTICE: Due to the removal of lab fees that previously covered consumables, please be prepared to allocate \$30 to \$50 for printing expenses related to creating mockups for this semester. Printing on the 24" plotter costs 3 cents per square inch, and charges will apply to the entire sheet of paper used.

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ENCOURAGING SUSTAINABLE CONSUMPTION THROUGH EXPERIENCE DESIGN



SOURCE: [Nathan Shedroff](#)

According to Nathan Shedroff, there is always an experience created by a product, service, event, environment, and people as they can contribute to our overall experience, perception, and acceptance. We begin by reading this article from the Harvard Business Review (HBR) about [consumer behavior](#). Here's a link to [another article](#). Once you have a clearer idea on how to proceed, you may be inspired to propose a mini campaign (or something else) by framing sustainability as a meaningful and rewarding choice (value) while using consistent prompts to encourage action (triggers). Your campaign will highlight the significance of sustainable consumer choice with the frameworks of *Value* and *Triggers*.

Value Framework:

- **Core Idea:** Showcase the tangible and intangible benefits of sustainable practices that emphasize the long-term cost savings, environmental benefits, and emotional fulfillment associated with waste-free living.
- **Example:**
 - Share testimonials and case studies demonstrating the positive impact of reusable items (e.g., water bottles, bags) on both individual finances and the planet.
 - Interactive Tool: A "Sustainability Calculator" that quantifies a consumer's waste reduction and savings over time through sustainable choices.

Triggers Framework:

- **Core Idea:** Use motivational and situational triggers to prompt immediate behavior changes.
- **Example:**
 - Place eye-catching visuals and QR codes on product packaging and in-store displays that encourage consumers to scan for "Quick Sustainability Tips."
 - Deploy time-sensitive calls to action such as limited-time discounts on eco-friendly products to create urgency.
 - Integrate digital triggers like push notifications from apps that remind consumers to bring reusable items when shopping.

DELIVERABLES

- To be determined with the professor as each student may present a different solution.
- Documentation of the process from scratch to the finished solution including a [design brief](#).

SCHEDULE

Week	Date/Day	Format	In-class	For next class
1	1.14/Tue	In-person	Intro for the course and the first project.	Read the HBR article and conduct more research to find ideas.

			Lecture about experience design. Read the HBR article.	
	1.16/Thu	In-person	Presenting ideas for feedback. Conduct more research for ideas if you are still deciding at this point.	Completing a design brief.
2	1.21/Tue	In-person	Presenting a completed visual identity and early and mid-stages of digital and print components.	Finalizing both digital and print components.
	1.23/Thu	Zoom	One-on-one. Refer to Canvas for your time slot.	Presenting near-finished digital and print components for critique.
3	1.28/Tue	Zoom	One-on-one to finalize ideas.	Continue to work to refine ideas.
	1.30/Thu	In-person	Getting feedback for near-finished designs.	Continue to work to finish ideas.
4	2.4/Tue		Presenting nearly finished for feedback before the project's due date next class.	Completing and preparing for the final presentation during class.
	2.6/Thu	In-person	Project due. Class presentation.	Read about the 2 nd assignment and come to class with ideas/sketches.



2
DESIGNER
VS.
DESIGN
FIRM

SOURCE: [David Carson](#)

SOURCE: [Landor](#)

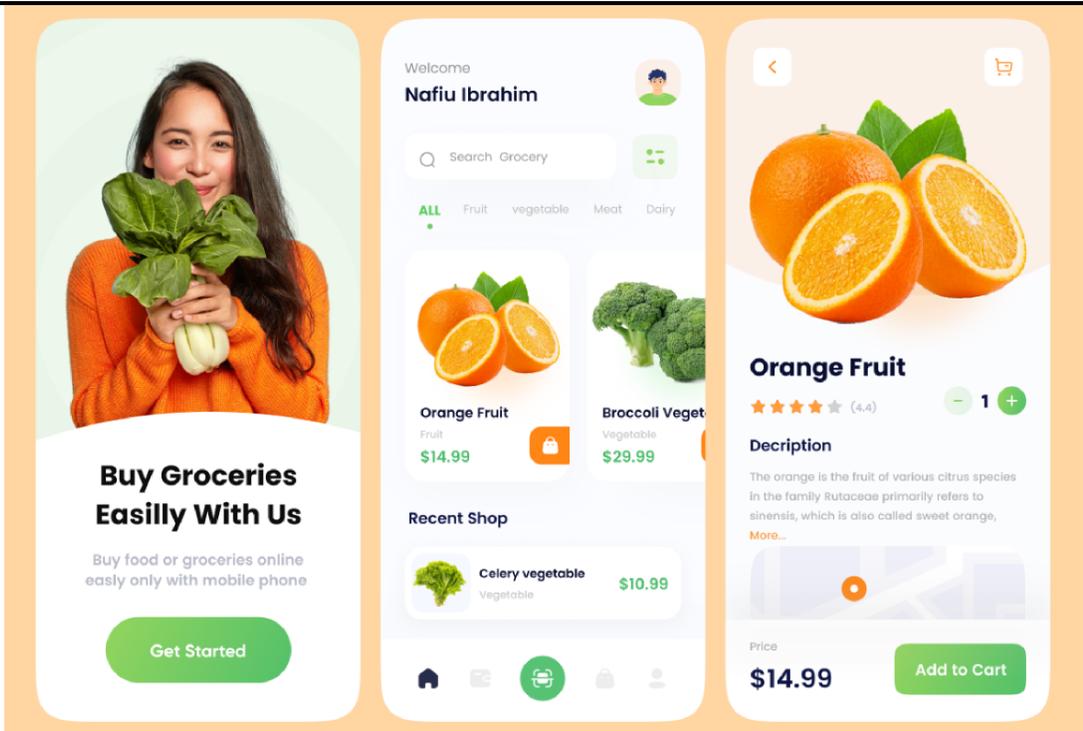
In this project, you have the opportunity to choose between two distinct learning paths: exploring the work of an individual designer or delving into the projects of a design firm. Begin by selecting a project that resonates most with your personal interests or creative aspirations and propose a project associated with the designer or the design firm. To help you make an informed decision, side-by-side options are provided below, complete with links to the respective designer or firm.

- DESIGNER
- [Paula Scher](#)
 - [Marian Bantjes](#)
 - [Alan Chan](#)
 - [Art Chantry](#)
 - [Stefan Sagmeister](#)
 - [Aaron Draplin](#)

- DESIGN FIRM
- [Landor](#)
 - [MetaDesign](#)
 - [Pentagram](#)
 - [500 Designs](#)
 - [Sagmeister&Walsh](#)

DELIVERABLES	<ul style="list-style-type: none"> • Documentation of the process from scratch to the finished solution including a design brief. • Two to three key components, to be outlined during the discussions with your professor. 																																
SCHEDULE	<table border="1"> <thead> <tr> <th>Week</th> <th>Date/Day</th> <th>Format</th> <th>In-class</th> <th>For next class</th> </tr> </thead> <tbody> <tr> <td rowspan="2">5</td> <td>2.11/Tue</td> <td>Zoom</td> <td>Intro for the second project. Completing a design brief.</td> <td>Research the chosen designer or design firm.</td> </tr> <tr> <td>2.13/Thu</td> <td>Zoom</td> <td>Present the design philosophies of the chosen designer or design firm.</td> <td>Post design brief on Canvas. Prepare for a one-on-one Zoom session next week.</td> </tr> <tr> <td rowspan="2">6</td> <td>2.18/Tue</td> <td>Zoom</td> <td>One-on-one.</td> <td>Refining for near-finished work,</td> </tr> <tr> <td>2.20/Thu</td> <td>Zoom</td> <td>One-on-one.</td> <td>Completing near finished to present during next class for feedback.</td> </tr> <tr> <td rowspan="2">7</td> <td>2.25/Tue</td> <td>In-person</td> <td>Getting feedback for near-finished designs.</td> <td>Finalizing and preparing for the final presentation during class.</td> </tr> <tr> <td>2.27/Thu</td> <td>In-person</td> <td>Project due.</td> <td>Read about the 3rd assignment and come to class with ideas/sketches.</td> </tr> </tbody> </table>	Week	Date/Day	Format	In-class	For next class	5	2.11/Tue	Zoom	Intro for the second project. Completing a design brief.	Research the chosen designer or design firm.	2.13/Thu	Zoom	Present the design philosophies of the chosen designer or design firm.	Post design brief on Canvas. Prepare for a one-on-one Zoom session next week.	6	2.18/Tue	Zoom	One-on-one.	Refining for near-finished work,	2.20/Thu	Zoom	One-on-one.	Completing near finished to present during next class for feedback.	7	2.25/Tue	In-person	Getting feedback for near-finished designs.	Finalizing and preparing for the final presentation during class.	2.27/Thu	In-person	Project due.	Read about the 3 rd assignment and come to class with ideas/sketches.
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3
ADS ON THE MOVE: A UX/UI DESIGN PROJECT



SOURCE: [Figma](#)

We are now immersed in a predominantly mobile-driven digital landscape, where mobile devices and tablets account for more than 50% of global web traffic, as reported by [StatCounter](#). In response to this shift, many retailers are increasingly emphasizing their private label brands (PLBs) — exclusive products developed and sold under their store’s branding — as a way to differentiate themselves, build customer loyalty, and compete with national brands. Your task is to conceptualize and design an interface that leverages UX (user experience) or UI (user interface) principles to effectively promote the PLBs of one of the following major retailers: Aldi, Walmart, Kroger, Meijer, Costco, Sam’s Club, or Trader Joe’s.

This project will focus on creating a seamless, engaging, and intuitive digital experience that highlights the unique value of the retailer’s private label products. Consider exploring creative ways to showcase these

brands, such as interactive shopping tools, personalized recommendations, or visually appealing mobile app interfaces that resonate with the target audience. Recommended software includes Figma or Wix. By tailoring your design to the retailer's brand identity and customer needs, you will demonstrate how thoughtful user experience (UX) strategies can drive greater engagement and sales for private label products.

Key considerations:

1. **User Research:**
 - o Conduct a user flow (chart) to understand how the user navigates and behaves while using the app. Also consider other preferences and pain points.
 - o Create user personas to represent the target audience and guide design decisions.
 - o Analyze user feedback and app usage data to identify areas for improvement.
2. **Competitive Analysis:**
 - o Study competitor apps to understand industry standards and identify best practices.
 - o Identify unique features and design elements that can set your app apart.
3. **Information Architecture:**
 - o Create a sitemap and user flow diagrams to organize the app's content logically.
 - o Ensure that the navigation is intuitive and allows users to find information quickly.
4. **Wireframing and Prototyping:**
 - o Develop low-fidelity wireframes to outline the app's layout and structure.
 - o Create high-fidelity prototypes to visualize the final design and test with users for feedback.
5. **Visual Design:**
 - o Design the UI with a focus on consistency, using a cohesive color scheme, typography, and iconography.
 - o Ensure that the design aligns with the brand's identity and enhances the UX.
6. **Usability Testing:**
 - o Conduct usability tests with real users to identify issues and gather feedback.
 - o Iterate on the design based on user feedback to improve usability and overall experience.
7. **Implementation:**
 - o Collaborate with developers to ensure that the design is implemented accurately.
 - o Monitor the app's performance and user feedback post-launch to make further improvements.

Key Principles:

1. **User-Centered Design:**
 - o Prioritize the needs and preferences of the end users in every stage of the design process.
2. **Consistency:**
 - o Maintain a consistent visual and functional design throughout the app to provide a seamless user experience.
3. **Accessibility:**
 - o Ensure that the app is accessible to all users, including those with disabilities, by following accessibility guidelines and best practices.
4. **Feedback:**
 - o Provide users with clear feedback for their actions to enhance their understanding and control within the app.

DELIVERABLES	<ul style="list-style-type: none"> • Documentation of the process from scratch to the finished solution including a design brief. • A sitemap and user flow diagrams to organize the app's content logically. Also consider other preferences and pain points. • Low-fidelity wireframes to outline the app's layout and structure. • High-fidelity prototypes to visualize the final design and test with users for feedback.
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SCHEDULE	Week	Date/Day	Format	In-class	For next class
	8	3.4/Tue	In person.	Intro for the 3 rd project. Research the PLBs for one of these: Aldi, Walmart, Kroger, Meijer, Costco, Sam's Club, or Trader Joe's. Perhaps your idea can be based on a seasonal offer.	Be ready to present sketches/ideas. Present a sitemap of the current app and how your new sitemap and user flow work.

	3.6/Thu	In person	Presenting sketches/ideas for the PLBs. Refine your idea based on feedback.	Post refined ideas on Canvas in preparation for Zoom one-on-one meeting. Develop low-fidelity wireframes to outline the app's layout and structure.
9	3.11/Tue	Zoom	One-on-one. Present low-fidelity wireframes. Refer to Canvas for your time slot.	Continue to work on feedback based on ideas received during Zoom. Start developing high fidelity prototype.
	3.13/Thu	In person	Present high-fidelity prototype during class.	Refine high-fidelity prototype to present to class.
10	3.18/Tue 3.20/Thu	NO CLASS	SPRING BREAK 3.16 – 3.23, 2025	Finalize your app layout as the project is due next class.
11	3.25/Tue	In-person	Project due. Intro for the 4 th project.	Decide on the option for the 4 th project and come to class with ideas/sketches. Complete your design brief.

4

DESIGN-
ING FOR A
SOCIAL
CHANGE

Creating the Perfect Nonprofit Marketing Plan: 10 Steps

onecause®
POWERFUL FUNDRAISING SOLUTIONS



1. Reflect on past marketing performance



2. Set goals and objectives



3. Understand your target audience



4. Align your messaging



5. Invest in the right tools



6. Choose the right channels



7. Tap your loyal supporters



8. Tailor your marketing strategy to specific events



9. Maintain a content calendar



10. Evaluate performance and measure effectiveness

SOURCE: [Onecause](#)

In this project, you will create a cohesive advertising campaign to raise awareness for a social activism cause by utilizing one of the two choices: print or digital media components for [non-profits](#). This campaign aims to engage the community, promote the cause, and drive actionable support for the non-profit organization. Using the design brief, define the key considerations outlined below to strategically develop your campaign. You are required to include a pre-launch, official launch, and ongoing promotion considerations regardless of whether you choose the print or digital media components.

- **Pre-Launch Teasers:** Build anticipation by releasing teaser content leading up to the campaign launch.
- **Official Launch:** Announce the campaign across all platforms simultaneously. Use press releases, social media posts, and email blasts to maximize reach.

- **Ongoing Promotion:** Maintain momentum by regularly updating supporters on progress and upcoming events.

For Digital Components (include pre-launch, official, and ongoing):

- **Website:** Create a landing page or update the existing website to feature the campaign prominently. Include information about the cause, how to get involved, and ways to donate.
- **Email Marketing:** Design email newsletters to keep supporters informed and engaged. Highlight success stories, upcoming events, and volunteer opportunities.
- **Social Media:** Develop content for platforms such as Facebook, Twitter, Instagram, and LinkedIn. Use a mix of posts, stories, and videos to engage followers. Incorporate hashtags and encourage user-generated content [1].

For Print Components (include pre-launch, official, and ongoing):

- Billboards:** Design eye-catching billboards in high traffic areas.
- Brochures:** Create informative brochures detailing the non-profit's mission, the importance of the cause, and ways to get involved.
- Print Ads:** Consider placing ads in local newspapers and magazines [4].

Key considerations:

Identify the Cause and Target Audience:

- Clearly define the social cause your campaign will address.
- Research and identify the target audience for your campaign. Consider demographics, interests, and behaviors to tailor your message effectively.

Campaign Goals and Metrics:

- Set clear, measurable goals for your campaign (e.g., increasing website traffic, gaining social media followers, driving donations).
- Determine key performance indicators (KPIs) to track progress and success.

Message and Branding:

- Develop a compelling message that resonates with your target audience and aligns with the non-profit's mission.
- Ensure consistent branding across all platforms, including logos, color schemes, and typography.

DELIVERABLES

- Documentation of the process from scratch to the finished solution including a design brief.
- The deliverable(s) for either digital or print components that includes the pre-launch, official, and ongoing messages.

SCHEDULE

Week	Date/Day	Format	In-class	For next class
11	3.27/Thu	In-person	Presenting ideas for feedback. Have your design brief readily posted in Canvas as well.	Refine your ideas based on feedback and refer to Canvas for your one-on-one Zoom session.
			What's your strategy for pre-launch, official, and ongoing?	
12	4.1/Tue	In person	One-on-one. Refer to Canvas for your time slot.	Continue to work on feedback based on ideas received during Zoom.
	4.3/Thu	Zoom	One-on-one.	Readying the file to be printed in actual size.
13	4.8/Tue	In-person	Continue to print during class.	Readying the mockup for the final presentation during the next class.

	4.10/Thu	Zoom	One-on-one.	Prepare to present near-finished artwork.
14	4.15/Tue		Presenting near-finished artwork.	Artwork due next class.
	4.17/Thu		Project due. Class presentation. Discussion: <i>what's your DIY going to be?</i>	What is your DIY going to be?

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D.I.Y. (DECIDE IT YOUR- SELF)

The final project provides an opportunity to create portfolio pieces for entering the design profession or as a preamble to investigate a design topic of interest. Regardless of the choice you make, consult with your professor to finalize your ideas for approval to begin.

- Expanding on a project.** Expand one of your previous four projects to include at least two pieces of touchpoints.
- Working with a client.** Work with an assigned or self-sourced client to produce a result of some sort towards the end of the semester. The client must not be related to the student to prevent any conflict of interest.
- Submitting work for an online competition.** You must show proof of submission for the assignment to be considered completed.
- Participating at the IU Southeast Student Conference and Showcase.** Check for the date and the student must present at the conference for the assignment to be considered completed. This option is also available as an extra credit.
- Do New Albany Good!** This option requires you to seek out a local mom and pop operation in New Albany, IN and offer them a design service that caters to their special needs, or you may offer them something that will benefit them.

DELIVER- ABLES

- Documentation of the process from scratch to the finished solution including a design brief.
- Varies from one student to another as the determination is based on the choice selected by the student.

SCHEDULE

Week	Date/Day	Format	In-class	For next class
15	4.22/Tue	In-person	Presenting ideas to the class for feedback.	Refine your ideas to present during one-on-one Zoom.
	4.24/Thu	Zoom	One-on-one session to finalize your final project.	Continue to work on completing the project.
16	4.29/Tue	Zoom	One-on-one.	Finalizing for class presentation.
	5.1/Thu	In person	Presenting near-finished work for feedback.	Readying work for near-final presentation next class.
17	5.6/Tue	In person	Final presentation.	<i>We are done!</i>