Corporate identity through graphic design

Anna Matsson
Sofia Valtersson
Summary

The degree project has been implemented abroad in Brisbane, Australia. A literature study has been performed parallel to the practical work within the subject »Corporate identity through graphical design«. In this study deeper research has been made concerning the establishment and manifestation of a corporate identity and its program. The knowledge given from this study has been put into practice through two larger projects.

The first project was carried out at De Pasquale, advertising agency in Brisbane, where a corporate identity program was designed for a new company. The company is a fitness centre, called Knockout Fitness, which specializes in different types of boxing training sessions such as Boxing, Thai Bow and Boxercise but also Aqua aerobics. They needed a full corporate identity program including a logotype, business card, letter paper-paper and address labels.

The second project was carried out at Queensland University of Technology in Brisbane. A promotion campaign was designed for the Department of Visual Arts, which included two information folders and one advertisement. The purpose of the campaign was to promote both the undergraduate and postgraduate courses offered within the department.
Content

1 Introduction 7

1.1 Background 8
  1.1.1 De Pasquale 8
  1.1.2 Queensland University of Technology 8
1.2 Aim 9
1.3 Goal 9
1.4 Method 9
1.5 Delimitation 9

2 Corporate identity through graphic design 10

2.1 Identity - what is that? 10
  2.1.1 Name and trademark 10
  2.1.2 The significance of graphic design 10
    2.1.2.1 Typography 11
    2.1.2.2 Colours 11
2.2 The corporate identity program 11
  2.2.1 The content of a corporate identity program 12
  2.2.2 The corporate identity program’s main task 12
    2.2.2.1 The goal of an identity program 12
  2.2.3 The logotype 12
  2.2.4 The manual 13
2.3 Corporate identity in communication materials 13
  2.3.1 Design and identity 13
    2.3.1.1 What is essential? 14
  2.3.2 To design an advertisement 14
    2.3.3 Other graphical communication materials 14
    2.3.3.1 To choose the right font 15
    2.3.3.2 Character size 15
    2.3.3.3 Row-length 15
    2.3.3.4 Line-spacing 15
    2.3.3.5 To choose the right paper 15
      2.3.3.5.1 Which gsm? 15
      2.3.3.5.2 Coated or uncoated? 16
      2.3.3.5.3 Opacity 16
      2.3.3.5.4 Costs and quantity 16
3 Implementation

3.1 De Pasquale - corporate identity program

3.1.1 Knockout Fitness 17
3.1.2 Research 17
3.1.3 Sketches and ideas 17
3.1.4 Logotype 17
3.1.4.1 The symbol 18
3.1.4.2 Fonts 18
3.1.4.3 Colours 18
3.1.5 Business card 18
3.1.6 Letter paper 19
3.1.7 Address label 19
3.1.8 Paper 19
3.1.9 Equipment 19
3.1.9.1 Software 19
3.1.9.2 Hardware 19
3.1.10 Meeting with the client 19
3.1.11 Future use 20

3.2 Queensland University of Technology - folders

3.2.1 Target audience 21
3.2.2 Research 21
3.2.3 Sketches and ideas 21
3.2.4 Texts 21
3.2.5 Format 21
3.2.6 Layout 22
3.2.6.1 The covers 22
3.2.6.2 The insides 22
3.2.7 Fonts 22
3.2.8 Colours 23
3.2.8.1 Folder for undergraduate courses 23
3.2.8.2 Folder for honours and postgraduate courses 23
3.2.9 Images 23
3.2.9.1 Digital photos 24
3.2.9.2 Scanning 24
3.2.9.3 Image processing 24
3.2.9.3.1 Colour separation 24
3.2.9.3.2 Separation settings 24
3.2.10 Dummy 25
3.2.11 Equipment 25
3.2.11.1 Software 25
3.2.11.2 Hardware 25
3.2.1.2 Print house
  3.2.12.1 CTP
    3.2.12.1.1 DPX-system
  3.2.12.2 Quotation request
  3.2.12.3 Quotation
  3.2.12.4 Quantity
  3.2.13 Paper
  3.2.14 Delivery
  3.2.15 Future use

3.3 Queensland University of Technology- advertisement
  3.3.1 Target audience
  3.3.2 Ideas
  3.3.3 Format
  3.3.4 Texts
  3.3.5 Fonts
  3.3.6 Layout
  3.3.7 Image processing
  3.3.8 Equipment

4 Account of problems
  4.1 De Pasquale
    4.1.1 Software
    4.1.2 Hardware
    4.1.3 Material
  4.2 Queensland University of Technology
    4.2.1 Equipment
    4.2.2 Material delivery
    4.2.3 Permission to print

5 Conclusion

6 Discussion

7 References
Appendix A
Time plan

Appendix B
Corporate identity program

Appendix C
Folders and advertisement
1 Introduction

The degree project within the course Graphic Arts Technology at Dalarna University has been carried out at two different companies in Brisbane Australia; De Pasquale advertising agency and Queensland University of Technology.

De Pasquale needed a complete corporate identity program designed for a soon to be started fitness centre, Knockout Fitness. The program included a logotype; symbol and business name, business card, letter paper and address label.

Queensland University of Technology needed a promotion campaign designed for the department of Visual Arts, Creative Industries Faculty. This campaign included two information folders and one advertisement.

Books, magazines and Internet has been helpful materials in the designing process. Both projects have been implemented in Macintosh environment using software such as Photoshop and Illustrator.
1.1 Background
For several years there has been an agreement between Dalarna University and Queensland University of Technology (QUT) in Brisbane, Australia, in form of a student exchange program. This program is meant for students who desire to place a part of their education abroad.

During the spring 2002 it was time for the third-year students of Graphic Arts Technology to do their degree projects. Göran Bryntse, head of department, contacted Sharon Tickle, coordinator for international students at the Creative Industries Faculty at QUT and it was arranged for two students to go to Brisbane.

A few weeks, out of the total of ten weeks, the project would be carried out at the advertising agency De Pasquale in Brisbane. The remaining weeks the students would perform their work at the University.

1.1.1 De Pasquale
The advertising agency De Pasquale in Brisbane had the opportunity to accept two students for a few weeks to provide the students with some practical experience. The agency needed help to design a corporate identity program for a soon to be started fitness centre, Knockout Fitness. Knockout Fitness niche is to offer different forms of boxing exercise sessions such as traditional boxing, Boxersice and Thai Bow but also Aqua aerobics.

1.1.2 Queensland University of Technology
Queensland University of Technology needed a promotion campaign designed for the department of Visual Arts, Creative Industries Faculty which would serve as a second part of the degree project. The campaign included two information folders and one advertisement. One folder was to promote the undergraduate courses within Visual Arts and one for the honours and postgraduate courses which also would be promoted through the advertisement. The folders would contain information about the courses, the university and the department.

The advertisement was to be published in two issues of the Australian and New Zealand Journal of Art published by the Art Association of Australia and New Zealand. Texts and image material would be supplied from the department of Visual Arts. Supervisor for the project was Donal Fitzpatrick, Head of Department of Visual Arts.
1.2 **Aim**
The aim is to get an increased knowledge of different approaches in the marketing of a company in the matter of corporate identity programs and promotion campaigns.

1.3 **Goal**
The goal is to design a suitable corporate identity program for Knockout Fitness, a boxing fitness centre in Brisbane. This program is supposed to be used throughout all the graphical material when Knockout Fitness starts up their business.

The goal is also to design a promotion campaign in the shape of two folders and one advertisement for Queensland University of Technology. The campaign will promote the courses within the Department of Visual Arts at the Creative Industries Faculty.

1.4 **Method**
Through literature studies and collection of information from Internet, a deeper research will be performed. The knowledge given from this study will then be applied on two practical projects. The work will be implemented in Macintosh environment using software such as Photoshop and Illustrator.

1.5 **Delimitation**
A complete corporate identity program for the fitness centre Knockout Fitness and a promotion campaign for the Department of Visual Arts, Creative Industries Faculty, will be designed. The identity program will be delimitated to include a logotype, business card, letter paper and address label. The promotion campaign will consist of two folders and one advertisement. The degree project will be carried out at the advertising agency De Pasquale and Queensland University of Technology in Brisbane, Australia.
2 Corporate identity through graphic design

The graphic design plays a very important role for a company to be able to express its identity visually. Everything the company does, everything that is manufactured or sold, everywhere it acts, everything that is written, spoken or exposed will confirm the company’s identity.

Generally when a company expresses its identity through design it is often used for commercial purposes to increase the company’s profit. Many commercial organisations also use design to describe their relationships with the clients or customers, deliberately or undeliberately. A company that wants to be able to compete on the market must use all its available competence, least of all visually. High qualitative design has to be a part of the plan as well as in every fulfilled stage.

2.1 Identity – what is that?
Identity is about the addition of the qualities someone chooses to expose to emphasize his or hers existence. After the establishment of someone’s identity you create an opinion, you evaluate the person concerned and create an image. A company’s image will never be effective though if it is not followed up by an advanced and clear graphical idiom. To make an organisation effective it has to have a clear aim and a strong sense of belonging. Aim and belonging are two keystones in a company’s identity.

2.1.1 Name and trademark
Name and trademark are two of the most important pieces in a company’s identity and therefore put high demands on the graphic design. With a strong graphic identity program, which are also correctly followed you achieve clarity and hopefully also endurance. The trademarks that now impress us have once been very insignificant when they started off and did not differentiate appreciably from the competitive companies they have now left behind.

A well established trademark represents large investments and values. Rightly performed it awakens positive recognisable feelings within the eyes of the beholder and stands for a quality guarantee. Therefore it is important that the graphic design, not least the logotype, in the right way reflects the company’s identity.

The name is also of great importance. Very few names stand out directly but you avoid as far as possible to be confused with others in the same business. In account to this you also have the possibility to register and protect the name.

2.1.2 The significance of the graphic design
Design means to plan, sort, reconstruct, organize, calculate and shape. In hard competition a design of high quality is demanded to achieve maximum success. High qualitative design is one of the company manage-
ment’s most important functions in order to create their own face. This role has been dominant, since it is visual and is being repeated in so many different shapes and so many times.¹

2.1.2.1 Typography
For the company to have a high qualitative typography within its corporate identity program is more important than one might think. The typography is everywhere within the company’s business. Above all the typography is important in the design of marketing material such as advertisements, brochures, posters, signs and business cards but also in action media such as TV. If the typography is not right the message the company wants to send out may not be interpreted in the right way by the beholder and may not catch the right target audience. The typography must harmonize with the company’s identity and in the same way also reflect the business.

2.1.2.2 Colours
Colours speak directly to our feelings and therefore become an important element in the visual identity². The graphic designer chooses, in consultation with the management, a special company colour. This colour will be a part of the company’s total visual identity, from logotype on business cards to the company sign high up on the roof.²

Through studies it has been appointed that the favourite colour around the world is blue³. After blue, comes in the right order; red, green, violet, orange and yellow. Young people prefer strong colours to a greater extent than elderly. Older people rather choose more restrained shades or the traditional basic colours.³ The blue colour gives a feeling of coldness. In the same way many people perceive that the yellow and red colours are warm². The company should make sure that the trends that are popular at the moment among colours are reflected in for example printed matters and are adjusted to suit the target audience. To choose the most effective colour and the right colour combination plays an important part of the marketing strategy.³

2.2 The corporate identity program
The corporate identity program’s intent is to visually reflect the company’s identity. The identity is expressed through the company name, the symbol, the logotype and the colours through which the company distinguishes itself ¹. Growing competition and rationalization have led to that companies more often invest in qualitative design programs¹. If a client or customer has to choose between two companies that offers the same service or product his or hers choice can totally depend on the company’s reputation. Most often the client or customer chooses the company with the strongest identity.⁴

¹. Eksell Olle, (1999) Design=Ekonomi (s24,38)
². Bergström Bo, (2001) Effektiv visuell kommunikation (s282, 272, 82)
³. Hinn Lars, Rossling Göran (1994) Företagsidentitet (s82, 84)
⁴. Olins Wally (1994) Corporate Identity (s8, 35)
2.2.1 The content of a corporate identity program

A basic identity program includes logotype, symbol, colours, typography, business card, letter-paper and manual. Depending on the company’s business and size it can also include things like packaging, correspondence cards, signs, vehicles, working-clothes and office equipment etc.

2.2.2 The corporate identity program’s main task

The corporate identity program’s task is to visualize the company’s qualities. Most important are the logotype, typography and colours. The corporate identity program is a very important carrier of the company’s identity, but sometimes it is used and interpreted as a synonym of the identity, which is far more than it can live up to. High qualitative corporate identity programs are more often find within successful and well-managed companies then within others.

2.2.2.1 The goal of an identity program

A corporate identity program should inspire the employees, help to emphasize the company’s performances and give satisfied customers. A corporate identity program tells you who and what the company wants to be.

A corporate identity program should be addressed to clients and customers, business partners, investors, journalists and PR. It should emphasize the company’s visual identity in a qualitative level to improve the company’s image.

The corporate identity program should motivate its employees to make them more effective and more motivated. The employees can also have an external effect, a good image starts at home. If the employees feel at home and are comfortable at their working place their enthusiasm will have a positive effect on the clients or customers. If the employees do not approve of the company, they will on the other hand have a negative external effect.

The economy can be improved with the means of a corporate identity program in three ways:
- Improved internal and external identity affects the profit.
- Internal identity improves the employees’ motivation and performances and therefore also the cost-effectiveness.
- Simplicity and standards through a clear communication by means of a corporate identity program also improve the cost-effectiveness.

2.2.3 The logotype

Logo is a shortening for logotype and means word in Greek. The logotype is the company’s or the product’s name, or a part of it, expressed in a specially chosen font. The name itself can be describing or arbitrary and does not need to have a natural connection with the business. Many companies choose to complement the logotype with a symbol, a symbol which most often consists of a simplified image.
A symbol’s strength should not be underestimated. One of the most complex and ritual symbols is for example the cross within Christianity. It appears in different places on Christian buildings, in paintings, in books and in different stages within service as a part of the ritual. Priests and followers also make the sign of the cross with a simple hand movement.

The symbol has the same power as music on one’s feelings and memories. Symbols can awaken terror as for example the Nazis’ swastika but also pleasure and joy. If performed right a symbol can sum up the idea of a whole company.1 But the whole arrangement of symbol and logotype together is of course important2.

### 2.2.4 The manual

The rules for a company’s visual identity are called a design program and are usually assembled in a graphic or visual manual, which serves as a kind of reference book. The manual is set to be followed therefore it is important to educate people concerned in questions regarding the company’s identity.2 Designing the manual is the graphic designer’s most important task1.

In the very back of the manual there are templates and rules for how letter-papers and business cards etc should look. It is important that the manual does not set the rules too tight and strict but allows a certain room for creativity.2 The manual is important but the application is the most important.

### 2.3 Corporate identity in communication materials

Simply put you could say that graphic design consists of three elements; the area, the dot and the line. The area is equal with the graphic designer’s sphere of activity. A graphic element of the same size works differently in different areas. There are two solutions to an area problem. Either you need to adjust the area to suit the graphic element or the element has to be adjusted to suit the size of the area. Within graphic design the problem is always to find a balance between such elements and an area.2 When the size of the area is determined, the size of the element that should be placed within the area has to be decided and also where it should be placed. This is the general basis of graphic design.3

The lines in graphic design are often composed of the typography. It has to be decided how large or small, long or short the lines should be to get the desired effect.3 When all this is done all graphic elements have to be arranged within the determined area. Problems of this kind often have several possible solutions but only one that is perfect. This solution may not be found but you can always get as close as possible.3

### 2.3.1 Design and identity

A company’s communication materials have to be of uniform quality and reflect the company and its purposes1. Advertising is an instrument to sell and develop the company’s image. It should also help to create good relationships between the company and its interested parties.4

1. Olins Wally (1994) Corporate Identity (s73, 7)
4. Hinn Lars, Rossling Göran (1994) Företagsidentitet (s44)
Material such as folders, brochures, posters and advertisements are therefore important as they contribute to the company’s identity. All these things are evident, visible, they are designed and therefore design is an essential part of a company's identity.

2.3.1.1 What is essential?
The key to successful marketing communication is to, in beforehand, decide what the company wants the customers to know, feel and think when he or she comes in contact with their business. You have to be specific and clear. If the company for example uses a slogan the slogan should always be located in the same position in all their advertising.

The logotype should always be visible in printed matters because the logo is something the company is proud of and it represents their business. Within, for example an advertisement the logotype should be large enough to dominate everything else and have good blackness in order to create contrast between the logotype and the paper. It is the logotype, without competition, that is the most important element. Every other information should be arranged as discretely as possible next to or under it. To accomplish most possible visibility and effect it is wise to give the logotype its own delimited area. This area could be marked off with for example a line of text, an empty space, a square or just an indication which the beholder unconsciously reacts to.

The logotype is not always the most significant element for the company's identity though. In for example a product-based company it is the product which is the most significant element. The first thing you think about when you hear the company’s name is not the logotype or the symbol but the product you recognize. Take for example Jaguar – the first thing that comes in to your mind is the car, what it looks like, how much it costs, how it feels to sit in, how it sounds, how it smells etc. In a case like this it might be better to emphasize what the customer recognizes instead of the logo.

2.3.2 To design an advertisement
All elements in an advertisement have to be coordinated to create a sense of harmony. The idea should give the printed matter an essential value and the image should catch the attention of the eye and describe what it is all about. The text should inform by means of headline, subheading and text, and has to be clear and stimulating. The typography has to consider the readability and emphasize the message. The logotype should of course also be included.

2.3.3 Other graphical communication materials
For other communication materials such as folders, brochures, and posters consideration has to be taken to several other parts then just the disposition and the layout. These are things like readability, image reproduction, dimensions and quantity etc. The right paper could for example be the difference between total success and total failure.

1. Olins Wally (1994) Corporate Identity (s7)
2. Hinn Lars, Rossling Göran (1994) Företagsidentitet (s48)
3. Eksell Olle, (1999) Formulerat (s81, 95)
4. White Jan V (1985) Grafisk formgivning (s29)
2.3.3.1 To choose the right font
There are two main groups of fonts; roman types and sans serifs. For longer texts in journals and books a roman font is the most suitable. With its serifs it closes the ranks on the baseline where the eye follows the row. The sans serif with its simpler letter-construction is most suitable for headlines and shorter texts. There are often several variants of the same font, so called carvings. The differences are small but sometimes it can make the difference between good or bad.1

2.3.3.2 Character size
Longer texts could for adults be set with 10, 11 or 12 points or half-point steps in between. Narrower columns are set with a smaller character size; 7, 8 or 9 points or half-point steps in between. If we are within “the normal interval” of 8-11 points it is usually no problem to read the characters because of their size.1

2.3.3.3 Row-length
The ideal row-length has a maximum of 55-65 characters per row. A row should never be shorter than 35-45 characters. A shorter row-length should be chosen for a text set with a smaller character size, as more letters are needed for one row. This is in order to avoid going beyond the maximum of 65 characters per row. If you on the other hand have a text set with a larger character size you will do the opposite to avoid gaps in the typesetting.1

2.3.3.4 Line-spacing
The line-spacing are measured from baseline to baseline and is usually expressed in points, as the characters. The spacing should normally be at least in the same size as the character size. In headlines on the other hand it is most often smaller since the counter otherwise would look too large.

The line-spacing has to be adjusted to the font as well as the character size and measure. There are no standard rules that are always right. Word spaces must never look larger than the spacing. That will give gaps in the typesetting, which causes the eye to lose its hold and choose the shortest way to the next row instead of the following word on the row.1

2.3.3.5 To chose the right paper
There are several factors that affect the choice of paper. It is important to consider what the printed matter purpose is and how it will be used.

2.3.3.5.1 Which gsm?
Before a decision can be made regarding the gsm (grammes per square metre) of the paper it is important to consider how large the insert or inside of the printed matter is going to be. A thinner printed matter like a folder requires a bulkier and more stiff paper than for example a book.

1. Hellmark, C (1998) Typografisk handbok (s26, 27, 31, 32)
Bulk and stiffness depend on if the paper is glossy, uncoated or coated and therefore affects which gsm you should choose. A glossy and/or coated paper is for example less bulky than an uncoated paper as it is being compressed between the rolls in the paper machine.

2.3.3.5.2 Coated or matt?
If it is important that the images show a lot of details and contrasts and have the exact right colours a glossy coated paper is recommended. This kind of paper is not the best choice though if the readability is of high importance and there is a lot of text. In this case a matt slightly yellowish paper is most suitable. You often have to compromise between optimal image representation and optimal readability.

2.3.3.5.3 Opacity
The print on one side of the paper could be visible through the paper and interfere with the print on the other side. This could happen with a glossy coated paper with high whiteness and low gsm. Low opacity can be counteracted by choosing a higher gsm or a paper with lower whiteness. Opacity problems do not appear as often with matt papers since it often has a higher bulk.

2.3.3.5.4 Costs and quantity
With higher quantity increases the percentage cost for the paper of the printed matters total cost of production. A higher gsm also results in a higher cost.
3 Implementation

3.1 De Pasquale - corporate identity program
At the commission of the advertising agency De Pasquale a corporate identity program was designed for Knockout Fitness, a boxing fitness centre that was about to open in Brisbane, Australia. To register the company they needed a complete corporate identity program including logotype, business card, letter paper and address label. Supervisor for the project was Grant Johnston, head of the design division at De Pasquale.

3.1.1 Knockout Fitness
Knockout Fitness will be owned and managed by Slavko Zeljko, personal boxing trainer. The business concept is to offer fitness classes within traditional boxing, Boxercise, Thai Bow and Aqua Aerobics. There will be both group and individual sessions and it will be possible for customers, with the assistance of Slavko Zeljko, to design their own training program. The target audience are both males and females in all age groups.

3.1.2 Research
Research has been done primarily through the Internet. Internet has been used to find background information about boxing, everything from rules to clothing and Mike Tyson. This has been an aid to define which kind of graphical “look” that would suit the client best. The client has also provided basic information about the business.

3.1.3 Sketches and ideas
Graphical books, magazines and journals have been used as inspirational materials for both the logotype and the graphic design. Basic information was also provided from the client, which included the business concept and the client’s intentions with the business.

Several sketches of different proposals for the logotype were made. Most ideas were based on a boxing-symbol such as a glove in some form or a boxer in a special pose. These sketches were shown to Grant Johnston and together with him the best proposal were picked out to develop further. After yet another meeting with Grant Johnston a final logotype was chosen from the developed ideas.

3.1.4 The logotype
The symbol that was finally chosen for Knockout Fitness is presented in the shape of a boxer with lifted guard. The illustration was made in Illustrator 8.0 to get a simplified silhouette of the figure and is presented in black. A brown-purplish circle frames the boxer.

The business-name Knockout Fitness is written as one word but with two different weights of the font to separate the two words. The symbol and the business-name will act as two different logos and are supposed to be used separately. (see appendix B5)
3.1.4.1 The symbol
The figure was chosen to clearly show which area the fitness centre specializes in. It clearly emphasizes that it is about some form of boxing without giving a violent appearance. If the symbol for example had consisted of two boxers in a boxing ring it had strongly signalised “fight” which is not its purpose. It shall appeal to both men and women and symbolize all Boxercise.

The circle behind the figure gives the boxer a soft framing and also gives colour to the logotype. It can also be seen as a spotlight, which lights up the figure in the middle.

3.1.4.2 The font
The font should emanate a feeling of sport and stability without, for that matter, giving a too male and macho impression. It was a balancing between finding a font that was neither to heavy nor to thin. Finally a sans serif named Formata was chosen since it has some weight but still soft shapes. It looks sporty but without giving a too tough impression.

The business-name Knockout Fitness is written as one word. Instead of the word space two different weights of the font have been used. The word Knockout is set with Formata Medium and Fitness with Formata Regular. Knockout is set with the heavier type of the font because it is the word that should be emphasized. This since it foretells the fitness centre’s niche. The word Fitness reveals which kind of business it is all about but it is the centre’s specialisation that is the most important message to reach out to the customers. The whole business name is written with capital letters. (see appendix B2, B9)

3.1.4.3 Colours
Black was the colour chosen for the boxer in the symbol. It gives a strong contrast against the other colours in the corporate identity program. It is distinct and gives a clean but tough and modern impression. The brown-purplish colour in the circle is a dull funky colour but yet modern and matches the other colours in the identity program well. It has a good contrasting effect against both the black figure and the grey-greenish colour on the business card.

The business name can be written with either the brown-purplish colour or the grey-greenish colour depending on how and where it will be used. Both colours are Pantone Process colours, 11-7 and 103-2. (see appendix B4)

3.1.5 The business card
The business card has the standard measurements of 90*55 mm. The logotype is placed to the left, on the front of the card in a rather large scale to clearly emphasize which kind of business the card’s owner represents. This since the cards primarily will be distributed to customers and potential customers. For the background of the front a grey-greenish colour was chosen to bring more life to the card. The colour harmonises well with the logotype and gives the card a fresh appearance.
On the back of the card the business name is found together with all the information. The business name appears in the shape of the logotype, set with capital letters with the font Formata Medium and Regular. Address information and telephone numbers are set with Formata Light in the size of 7pt and the information about the different training sessions offered are set with Formata Regular also in 7pt.

3.1.6 Letter paper
To keep the design clean and simple there are only two elements on the letter paper, the logotype and the address information. The logotype is placed in the upper right corner of the letterhead to be more easily spotted even if the paper is placed in a file. The address information and telephone numbers are placed in the bottom right-hand corner. The text is set with Formata light 7pt in the same grey-green colour found on the background of the business card and the address label. The format of the letter paper is standard A4. (see appendix B7)

3.1.7 Address label
Prints on envelopes are expensive, therefore it was decided that address labels were a more suitable alternative for Knockout Fitness more restricted budget. These labels are placed in the bottom of the envelope in the left-hand corner to not disturb the remaining information. The logotype is placed in the top left-hand corner of the label, in the same way as on the business card and has the same background colour. The address information and telephone numbers are placed under the logotype a bit to the left. The text is set with Formata light 7pt. (see appendix B8)

3.1.8 Paper
Since Knockout Fitness has not yet started up their business no paper were chosen for neither the business card nor the letter paper. It was however decided that the paper should be slightly yellowish to match the other colours.

3.1.9 Equipment
All equipment needed to complete the corporate identity program was provided by De Pasquale. All the work was performed in Macintosh environment on a G4 computer, in the software Illustrator 8.0. Both black and white as well as colour printers were available at the company.

3.1.10 Meeting with the client
During the course of the project meetings were held with the client, Slavko Zeljko, during three different occasions. Propositions for a logotype and three different suggestions of the business card were presented and discussed to achieve a result as satisfying as possible for both parties.
3.1.11 Future use

The corporate identity program is supposed to be used for all occasions for example when letter paper, signs and training programs are produced. It has been impossible to do a follow-up on how the profile has been applied since the company has not yet started up their business.
3.2 Queensland University of Technology -folders
At the commission of Donal Fitzpatrick, Head of Department of Visual Arts, two folders were designed for the department. The folders contain information about undergraduate courses and honours and postgraduate courses. Donal Fitzpatrick were also supervising this project.

3.2.1 Target audience
The undergraduate folder’s purpose is to attract new students to the Department of Visual Arts. The honours and postgraduate folder will hopefully attract students already studying at the University to take a master’s or Doctor of Philosophy degree. The target audience includes mostly young people, which has been taken into consideration in the designing of the folders.

3.2.2 Research
Informational material about the courses within the Department of Visual Arts and a CD with student-work were provided from Donal Fitzpatrick. By studying this material you got an insight into the content of the courses within the Department. The Visual Arts’ website were also helpful in finding a suitable layout for the folders.

3.2.3 Sketches and ideas
Books, magazines and Internet have been a great source of inspiration in the production of the folders. After gathering information the work started out by discussing different ideas and making sketches. These sketches were then tested in Macintosh environment. In the final folders the arrangement of the insides are similar but texts, colours and some images are different. The covers are made in two different colours to separate the two.

3.2.4 Material
The texts for the folders has been written by Donal Fitzpatrick. They contain information about the courses within the department together with a shorter general text about Brisbane and the University.
18 slides and a CD were also provided from Donal Fitzpatrick and four former students. They all portray final projects and performances.

3.2.5 Format
Since the budget for the folders was restricted they were first supposed to be printed on an A4, folded two ways. This format did not allow the spacious layout desired. This common format also increases the risk for the folders to disappear in the large amount of similar publications.
After discussions with the print house it appeared possible to print the two folders on a larger sheet without a major price difference. This sheet had the size of 520*370 mm, which allowed two folders to be printed on the same sheet. The folders’ total size were changed into 360*230 mm.
which gave each page the size of 90*230 mm. To get a high, narrow and more interesting format the folders would be tabernacle folded. This also differentiates them from other publications. (see appendix C8-11)

3.2.6 Layout
The two folders are based on the same design but are given two different colours to clearly separate them from each other. This was also to prevent them for being mistaken for the same folder. The design idea is to achieve a spacious layout with a lot of images instead of a lot of text. It was important that the images selected for the folders demonstrated the breadth of the options for the studies offered by the Department of Visual Arts. Therefore images from former students’ performances and final works has been used. These images are supposed to show what you can accomplish within the courses offered and to arise interest and curiosity. (see appendix C1-4)

3.2.6.1 The Covers
The courses within the Department of Visual Arts include several areas such as film, art, web, sound and video. The symbol of an eye has been chosen to emphasize the visual theme within these areas. A slogan was also written and placed in the centre of the covers. It reads »for creative minds« and refers to the creative units within these courses.

To avoid imperfect register when folded the background colour runs over all pages of the folders’ covers. A series of tickets are placed on the first spread and welcomes the audience to open and look inside the folder. (see appendix C1, C3)

3.2.6.2 The Insides
The insides of the two folders share the same basic design but the colours and some of the images differentiate from each other.

Four former students, from four different courses, gave us their permission to use their slides. One image from each student was chosen, together with a few images from a CD provided by Donal Fitzpatrick. All images are arranged to create a spacious layout.

The text is margin-justified and placed at the bottom of the page. To emphasize the headlines and make them more visible, they are placed five millimetres to the left of the main type and are in the same colour as the background of the cover. (see appendix C2, C4)

3.2.7 Fonts
Three different fonts are used in the folders; Helvetica Neue Thin, Microscan and Meta Normal. Microscan is used for all the headlines in the folders, except for Visual Arts on the cover, which are set with Helvetica Neue Thin. Microscan is a slab serif which means that its bar graph are right angled, this gives the font a digital look. This together with Helvetica Neue Thin, which has an artistic look, manifest both the digital and the creative units of the courses.
In shorter texts a sans serif is easier to read than a roman. Therefore a sans serif was used for the main type in the folders. The font chosen was Meta Normal, which is a Swedish sans serif compatible with the design in the folders. The font size was set to 8pt and line-space to 11pt to give the text enough space without decreasing the readability. (see appendix C6)

3.2.8 Colours
Two different colours have been used for the covers of the folders to clearly separate them from one another. The colours were chosen to attract the target audience and awaken their interest but also to give an attractive graphical impression. They should look professional but yet playful and not too strict and boring.

3.2.8.1 The Undergraduate folder
The colours chosen for the undergraduate folder were a purple shade and a light orange. Both these colours have a good contrasting effect, good signal abilities and attract the eye. All these effects are important for the folder’s design since its purpose is to recruit new students to the Department of Visual Arts and awaken interest for the courses provided. (see appendix C5)

3.2.8.2 The Postgraduate folder
The two colours chosen for this folder were a dark blue and the same light orange used for the undergraduate folder. Blue is a classical and timeless colour, which gives the folder a serious impression without being stiff and boring. It sends out a feeling of class and style and was therefore found more compatible with words like “doctor of philosophy” and “research” than purple.
This folder did not need the same attraction ability as the undergraduate folder since the target audience is students already studying at the University. Therefore it was not necessary to use a colour with strong signal ability. (see appendix C5)

3.2.9 Images
Donal Fitzpatrick provided a CD with images from previous student-work. These images were all small in size and had a resolution of only 72dpi (dots/inch). Several more and qualitatively better images were therefore needed and four third year students gave permission to use some of their slides from performances and final projects. 18 slides were provided and six of those images were finally chosen for the two folders. Seven images were taken from the CD. Four photos were also needed for the covers and those were shot with a digital camera.
3.2.9.1 Digital photos
A few photos were required for the covers of the folders. These photos were shot with a digital camera to simplify the working process as the pictures can be transferred to a computer directly through a cable. Four digital photos were finally used for the two folders.

3.2.9.2 Scanning
All slides were first scanned with a low resolution and with a size of 100% on a Nikon Scan slide scanner. These images had a resolution of just 72dpi and were only used during the working process of the layout. They were used to simulate how the different images matched each other and how they appeared with the rest of the layout.

Six slides were finally chosen and rescanned in their right size i.e. the size they should have in the final production. The slides were scanned with a resolution of 350 ppi, which was the resolution the print house required, through a plug-in software in Photoshop 5.0 called Nikon Polaroid Scan. No other settings were made in the scanning software.

3.2.9.3 Image processing
Every image was retouched in Photoshop 5.0. Darkness/brightness and contrast were adjusted with a curve if necessary and dust and scratches were removed with the clone tool. All images were also sharpened with the filter Unsharp mask as the dot gain will blur them a little in the printing press. Finally the images were converted to CMYK (Cyan, Magenta, Yellow and Black)

3.2.9.3.1 Colour separation
Before an image can be printed it has to be converted from RGB (Red, Green and Blue) to CMYK. CMYK stands for Cyan, Magenta, Yellow and Black, the four colours used in printing. An image saved as a CMYK image technically consists of four separate greyscale images, one for Cyan, one for Magenta, one for Yellow and one for Black. RGB stands for Red, Green and Blue which are the three channels with which a computer monitor shows colours.

To convert an image to CMYK, ICC-profiles are often used. An ICC-profile is a standard to describe the colour properties of scanners, monitors, printers, before-trial prints and prints. They are used by most Colour Management Systems and are created by means of a Photo spectrometer.1

2.2.9.3.2 Separation settings
The print house where the two folders were to be printed did not use ICC-profiles and did not give any recommendations for the separation settings. To avoid the most common printing problems when it comes to image reproduction the settings were set according to own experiences.

Dot gain, which is a measurement of the halftone dot’s change in size from film to final print, was set to 20%, which is standard and normal when printing on a matt paper.1 Separation method GCR (Gray Component Replacement) was chosen, as it is the method normally used

since it reduces the total ink quantity more than UCR (Under Colour Removal). GCR stands for Gray Component Replacement, a separation method that reduces the ink saturation in the part of the image that contains all three colours CMY. This is done by totally or partly replace the joined colour with black. UCR, Under Colour Removal on the other hand is a separation method, which only affects the neutral parts of the image, which contains the same quantity of all three colours CMY and replaces it with black.

Total ink saturation was changed from 400% to 350% because of the risk of smearing during the printing process if printed with too much ink. Depending on paper and printing process the ink saturation is usually set to between 240-350%.

3.2.10 Dummy
After a first draft of the layout was designed, two dummies were printed on a colour printer and presented for the client, Donal Fitzpatrick. A dummy is a specimen used as an aid during the planning process and the production of a printed matter, magazine or journal. The dummies were discussed and evaluated and it was decided how the ideas would be carried out further. Several dummies were frequently presented to Donal Fitzpatrick during the course of the project but with mostly minor changes.

3.2.11 Equipment
All equipment used for this project was provided by the Department of Visual Arts, Creative Industries Faculty at Queensland University of Technology. Access was given to computer laboratories at the University’s campus, and the necessary software was installed on two computers in one of the computer laboratories.

3.2.11.1 Software
The software used during the production of the two folders are Photoshop 5.0 and Illustrator 8.0. Photoshop was used for scanning, image processing and colour separation of the images. The layout and the illustrations for the folders were designed in Illustrator 8.0. Since none of the folders contained a lot of texts it was also possible to arrange both text and images in Illustrator 8.0.

3.2.11.2 Hardware
All work was carried out in Macintosh environment on G3 computers. The scanner used was a Nikon Scan slide scanner. All colour printouts were printed at the Student Copying and Printing Service at Gardens Point Campus.

3.2.12 The print house
The print house, Bayfield Printing in Brisbane, was chosen to print the two folders by the client Donal Fitzpatrick. The print house is located not far from the University and had had earlier contact with the Department.
of Visual Arts. Contact person became Gary Livingstone, Sales Consultant at Bayfield Printing.

Bayfield Printing uses CTP (Computer To Plate) equipment and has recently installed a Fuji Shinaharo Automated 4 Colour Process printing press. They also have a modern bindery and an off print processing department.2

3.2.12.1 CTP
To produce high quality four-colour process with tight budgets has always been difficult since film costs have often been higher than print costs. Computer to Plate has provided an alternative, producing high quality print without the expense of film. The traditional process of producing a metal plate involves sub processes such as stripping film, plate burning and plate processing. In each process the image quality will be slightly reduced and the final plate quality is often far different from that of the origin.1

CTP eliminates the risk of human errors, and it guarantees perfect plate alignment and accurate exposure every time. CTP saves labour costs as well as time since all prepress is done digitally, and produces dramatic cost savings, as film costs are totally eliminated.1

3.2.12.1.1 DPX-system
Bayfield Printing uses the latest DPX Computer To Plate unit. It can print with up to 175 lpi (lines/inch) and with a maximum resolution of 3600 dpi.1

3.2.12.2 Quotation request
Michelle Young, Administration Officer at the department of Visual Arts, sent a first quotation request to the print house. This request concerned a folder containing of an A4 folded two ways. After discussions with Michelle Young and Donal Fitzpatrick and the presentation of a dummy it was decided that the format would be changed to 90*230mm, that is a sheet in the size of 360*230 mm tabernacle folded. A new quotation request was sent to Gary Livingstone of the new format including a fifth colour, and later one request without the fifth colour. (see appendix C8)

3.2.12.3 Quotation
Four quotations were received from Bayfield Printing during three different occasions. (see appendix C9-11)

3.2.12.4 Quantity
At least 1000 copies of each folder were supposed to be printed.

3.2.13 Paper
Several aspects had to be considered when a paper was to be chosen for the folders. Image representation was important since the images show previous student-work and should have a large power of attraction on possible new students. They had to look professional and as original-like
as possible. Readability was not as important since all the paragraphs are rather short. Therefore some kind of glossy and/or coated paper was preferable.

As the folders did not include a large insert the paper had to have a high gsm to get a good bulk and stiffness and to not feel flabby in your hand. A glossy and coated paper also requires a paper with higher gsm than an uncoated.

Since the budget for the two folders were restricted the print house suggested a glossy paper called A2 Gloss Art with a weight of 130 gsm. A more stiff, 150 gsm, and also a less glossy paper was found more suitable so the print house instead suggested Sovereign Gloss. This paper had a better quality but was about the same price.

3.2.14 Delivery
A CD with the original documents, fonts and images was given to Bayfield Printing. The CD also included PDF-files to show exactly how the folders were supposed to look in case something would be rearranged when the documents were opened at the print house.

The finished, trimmed and folded folders were going to be sent, free of charge to Queensland University of Technology. Delivery time was set to approximately five working days according to the quotation.

3.2.15 Future use
The folders purpose is to promote the courses offered within the Department of Visual Arts. The undergraduate folder will be used to recruit new students and awaken an interest for the undergraduate courses. The honours and postgraduate folder will be used to entice students, who have finished their bachelor degree at the University, to further studies by taking a master’s or even a Doctor of Philosophy degree.
3.3 Queensland University of Technology -advertisement

At the commission of Donal Fitzpatrick an advertisement was designed for the honours and postgraduate courses within the Department of Visual Arts. This advertisement will be published in the Australian and New Zealand Journal of Art. The journal is printed in black and white and published four times a year by the Art Association of Australia and New Zealand.

3.3.1 Target audience

The advertisement’s purpose is to attract students already studying at the University to further studies and take a master’s or Doctor of Philosophy degree.

3.3.2 Ideas

Books, journals and magazines have been a great source of inspiration in the design of the advertisement. As the advertisement’s intent is to promote the honours and postgraduate courses, the layout is based on the same design as the honours and postgraduate folder. Therefore the same image used on the cover of the folder is used for the advertisement.

3.3.3 Format

The advertisement has the format of 150*110 mm and is set to occupy half a page in the journal.

3.3.4 Texts

The text for the advertisement was written by Donal Fitzpatrick. It contains short information about the courses offered by the Department of Visual Arts.

3.3.5 Fonts

The same fonts used in the folders are used in the advertisement; Helvetica Neue Thin and Microscan in the headlines and Meta Normal in the main type. The font size was set to 8pt.

3.3.6 Layout

To get a homogeneous design the same image used on the cover of the honours and postgraduate folder was used for the advertisement. The image was placed to the left since the motion of the image’s subject is directed to the right and leads the reader in to the advertisement. The direction of motion draws attention to the text which is placed to the right of the image. (see appendix C7)

3.3.7 Image processing

Since the size of the image is the same as in the folder the image only needed to be converted to greyscale. The resolution was also changed, to 300dpi. This since the advertisement was to be printed on matt paper.

3.3.8 Equipment

The same equipment used for the production of the folders was used for the advertisement.
4 Account of problems

4.1 De Pasquale
Only one computer was intended for our use at the agency, which delayed the project considerably. The colours on the display were unstable and frequently changed in brightness. Therefore it was hard to preview colours on the display since they looked completely different when they were printed. Another minor problem was that the agency had an older version of Illustrator. Some functions were missing or worked differently. The most difficult part of the project was to keep the tight deadlines.

4.2 Queensland University of Technology
The time period during which this project has been carried out we have had problems with both projects, equipment and material. This seemed to be due to lack of planning for our arrival by the Creative Industries Faculty at Queensland University of Technology.

4.2.1 Equipment
Neither Illustrator 9.0 nor Quark Xpress 4.1, needed to design the two folders, were installed in the specific computer laboratory that was supposed to be our working area. Fortunately the Computer Support at Kelvin Grove Campus had a copy of Illustrator 8.0 and PageMaker 6.0. It turned out though that something was wrong with their version of PageMaker which prevented the software from previewing the fonts properly.

No printer was available in the computer laboratory. Therefore the only print-outs obtainable were the colour prints printed at the Student Copying and Printing Service at the University. This lead to unnecessary costs for the client.

4.2.2 Material delivery
Because of that the material was not delivered in time, the project was delayed several weeks. Two weeks elapsed before the slides of different kinds of student-work were gathered. To get the text took an additional few weeks. When the material was finally collected there were only a few weeks left to finish the campaign.

4.2.3 Permission to print
The folders had to be approved by at least one higher instance. This meant that if the folders were not approved they would not be printed.
5 Conclusion

The degree project has been implemented at De Pasquale advertising agency and Queensland University of Technology. This has given us an insight in two different working procedures when it comes to graphic design.

At De Pasquale a corporate identity program has been designed for a boxing fitness centre. The final identity program consists of a logotype; symbol and business name, business card, letter paper and address label. Working with short deadlines and larger clients at the agency has taught us the importance of believing in yourself in order to persuade the client to buy your idea. You have to appear competent and professional in front of the client, for him or her to trust you.

A promotion campaign for the Department of Visual Arts has been designed at Queensland University of Technology. This campaign included two folders and one advertisement. For the moment only the advertisement will be published since the folders have not been approved by the marketing division at QUT. The work at the University was more independent and therefore not as developing as the work at the advertising agency.
6 Discussion

When we first came to Australia the project was delayed because of confusions regarding the emplacement of the degree project. Due to this it was difficult to complete the project within the time of our stay in Brisbane, Australia. If future exchanges of this kind will take place between Dalarna University and Queensland University of Technology better planning and follow up is required.

It has been interesting to see the differences between Swedish and Australian design. These differences were most obvious at De Pasquale during our work with the corporate identity program. The Swedish design is very clear and simple compared to the Australian more messy design. The design we applied in the corporate identity program was however appreciated and the client was very pleased with the result.

During our work with the promotion campaign for the Department of Visual Arts the importance of a clear communication was reinforced. It was not until the two folders, included in the campaign, were to be printed that it was revealed that they first had to be approved by the marketing division. If this information had been accessible to us from the beginning we would not have accepted the commission. At this moment the folders have not been approved. The client Donal Fitzpatrick was however very pleased with the design of the whole promotion campaign.
7 References

Literature

Olins Wally (1994) Corporate Identity Thames and Hudson
ISBN: 0-500-27808-3

Hinn Lars, Rossling Göran (1994) Företagsidentitet Liber-Hermods

Eksell Olle, (1999) Formulerat Bokförlaget Arena


Bergström Bo (2001) Effektiv visuell kommunikation: Carlssons

ISBN: 0-7148-3838-1

ISBN: 91-7843-136-0

Internet
www.bayfieldprinting.com.au 020815

Personal communication
Donal Fitzpatrick, Head of Department of Visual Arts,
Queensland University of Technology

Grant Johnston, Head of the design division, De Pasquale

Proof-readers
Patrik Ribjer, business school graduate
Martin Zinner, student
Thomas Norrgård, student
Appendix A

Time plan

De Pasquale

V 16 Research
Sketches and ideas for a logotype

V 17 Decide on colours and fonts
Logotype finished

V 18 Business card, letter paper etc. finished

V 19 Reserve week

Queensland University of Technology

V 20 Preparations and research
Sketches and ideas

V 21 Look at the image material
Decide on a format
Begin with the layout

V 22 Choose images, colours and fonts
Contact the print house

V 23 Photo shoot if necessary
First draft of the layout
Begin with the advertisement

V 24 Text editing
Possible adjustments of the layout
Final scanning

V 25 Folders finished
Send the material to the print house
Advertisement finished

V 26 Reserve week

Parallel work with literature study
B1 SUGGESTIONS FOR THE LOGO
Formata

**KNOCKOUTFITNESS**

Berthold Akzidenz Grotesk

**KNOCKOUTFITNESS**

Swiss 721

**KNOCKOUTFITNESS**
Pantone process 103-2

Pantone process 11-7
KNOCKOUT FITNESS

beginners to advanced personal sessions and
group sessions
boxing coaching
aqua aerobics
boxercise
thai box

slavko zeliko
wickam Street 348
fortitude valley
4006 queensland australia
home: 07 3395 6993
mobile: 0405 468 311
knockout fitness
slavko zeliko
wickam Street 348,
fortitude valley
4006 queensland australia
FORMATA

Regular

ABCDEFGHJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´!"#$%&/()=?

Medium

ABCDEFGHJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´!"#$%&/()=?

Light

ABCDEFGHJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´!"#$%&/()=?

BEMBO

Regular

ABCDEFGHJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´!"#$%&/()=?

Italic

ABCDEFGHJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´!"#$%&/()=?

Bold

ABCDEFGHJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´!"#$%&/()=?0
where are we?
Brisbane is a vibrant sub tropical city on Australia’s east coast nestled on a river that opens out to Moreton Bay and its beautiful islands. Students are based in the three central city campuses of the Faculty of Creative Industries, at Kelvin Grove, Gardens Point and South Brisbane. Our students and their work form a vital part of the exciting and creative life of inner city Brisbane.

what are we?
In the department of Visual Art we maintain a creative commitment to interdisciplinary experimental practice. For the duration of their Studio Studies every student receives a studio space from which to explore a personal area of art practice. For some this means a continued exploration of painting, drawing, installation, photomedia, graphics and printmedia, for others an investigation of the possibilities offered by new art forms, performance, video and electronic media.
What do we offer?

The department of Visual Arts in the Faculty of Creative Industries at QUT is dedicated to providing the students with an open studio based form of study. We have made a recent commitment to expand our established excellence in interdisciplinary teaching to embrace the broad range of disciplines within the Creative Industries Faculty. To this end we have diversified our offerings to include four degrees within our current configuration.

Bachelor degrees

We offer an exclusively studio based three year programme of study in our Bachelor of Fine Arts (Visual Arts, Studio Arts) degree. We also offer a shared program of study within our Technology focused Bachelor of Fine Arts (Visual Arts (Intermedia)) which is a combined degree with the department of Music and Sound.

Professional degrees

We offer two Professional degree programs within the department. One is the well established Industry leader in the field of Education. This degree is the four year double degree with the Faculty of Education and is the Bachelor of Creative Industries (Visual Arts)/Bachelor of Education (Secondary). The degree provides students with an established track into secondary teaching and equips you to teach both abroad and within Australia by qualifying you in an additional second teaching area.

The other professional degree is our most recent degree and that is the Bachelor of Creative Industries (Visual Arts). This exciting new degree enables you to build on your substantial platform of visual arts studies with a tailored program of sub majors from elsewhere in the faculty. That is to help facilitate your entry into your chosen industry of employment.

How to apply

Contact Visual Arts for an Application Guide. (Guides are also available online)
Apply to QUT by 30th September 2002.
Read the Application Guide to Visual Arts by 1 October 2002

Interviews

All applicants will be interviewed. The interviews will commence 20th October 2002 and you will be required to bring a portfolio of your own work to this interview. Telephone interviews will be arranged for regional, interstate and international applicants. If you request, a telephone interview of your folio needs to be mailed.

Selection of applicants

Selection will be based on the combination of interview and folio results, written expression and applicants' prior academic achievement. Offers will be made by QUT in mid-December.
where are we?

Brisbane is a vibrant sub tropical city on Australia's east coast nestled on a river that opens out to Moreton Bay and its beautiful islands. Students are based in the three central city campuses of the Faculty of Creative Industries, at Kelvin Grove, Gardens Point and South Brisbane. Our students and their work form a vital part of the exciting and creative life of inner City Brisbane.

what do we offer?

The opportunities for graduate study in the Visual Arts in the Creative Industries Faculty at QUT are very exciting. As an undergraduate student you may choose to study at Honours and proceed along a research pathway to Masters and Doctoral studies, or as a studio practitioner you may choose to study in the Master of Fine Arts course and combine your research project with course work electives of your choosing.

All courses are offered in full time and part time mode and are designed to be as flexible as possible. Within the department the staff have great depth in terms of supervision covering all types of media from traditional areas like painting and sculpture through video, installation and performance to electronic arts and multimedia.
facilities

Individual studio space and 24/7 access to computing labs and other technologies are provided. There is a generous scholarship scheme for which students may apply. There are also discretionary funds set aside for each student at each level to support project costs, conference attendance and thesis production costs.

contact
Please contact Michelle Young at the department if you have any further enquiries on: telephone: 61 7-3864 3394  fax: 61 7-3864 3974 email: m2.young@qut.edu.au

bachelor of fine arts (honours)

Students who have successfully completed an undergraduate degree from a recognised University in Australia or overseas and have the equivalent of a grade point average of five on a seven point scale. Alternatively candidates will be considered who demonstrate equivalence of other relevant qualifications and/or experience.

The course involves major studio work in consultation with a personal supervisor as well as group critiques and seminars. The emphasis is on individual project development and covers the broad spectrum of visual art from painting and sculpture through video and performance to electronic arts and multimedia.

course duration: Normally two semesters full time or four semesters part time.

master of fine arts

A very flexible post graduate degree allowing the combination of research project and course work. This Masters degree is reserved for advanced professional practice in the studio. Its flexibility allows students to work solely in the studio or to combine their studio work with electives selected to enhance their studies from across the University’s many offerings.

course duration: Three semesters full time. It is possible to study in the summer term and complete the award in twelve months. It is also possible to take the semesters out of normal order and commence mid year.

master of arts (research)

Can be undertaken either as research thesis, minimum word count of 30,000 words, or as a creative or production based project with an exegesis, minimum word count of 10,000 words.

course duration: With Honours, Research Only Program can be one year full time. With three year undergraduate, course work plus Research Program two years full time. Part time equivalence for both options is available.

doctor of philosophy

Can be undertaken either as research thesis, minimum word count 80,000 words, or as creative or production based project with an exegesis, minimum word count of 20,000 words.

course duration: Six semesters of full time study. You may study full or part time as either an internal or external candidate. External students must include an on-campus period of study each year.
C: 73
M: 82
Y: 71
K: 87
HELVETICA NEUE

Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +!"#%&/()=?

Thin

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +!"#%&/()=?

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +!"#%&/()=?

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +!"#%&/()=?

META

Normal

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´"#%&/()=?

Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´"#%&/()=?

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZÅÄÖ
abcdefghijklmnopqrstuvwxyzåäö
1234567890 +´"#%&/()=?o
postgraduate studies

In the Discipline of VISUAL ARTS, in the CREATIVE INDUSTRIES FACULTY at QUT, we offer graduate study at HONOURS, MA (Research) and PHD.

The opportunity exists to complete graduate research by thesis or a combination of studio/curatorial project and thesis. We are particularly keen to build on our reputation for research in AUSTRALIAN VISUAL CULTURE. All courses are offered in full time and part time mode and are designed to be as flexible as possible, a generous scholarship scheme exists and there are discretionary funds set aside for conference attendance and thesis production costs.

For more information contact: Michelle Young
Phone: (07) 3864 3396
E-mail: creativeindustries@qut.com
Web: creativeindustries.qut.com
QUOTATION REQUEST

Subject: Folder, tabernacle folding

Colour: 4-process colours

Art size: 360*230mm

Quantity: 1000 + following 500

Material: Digital files on cd
Dear Michelle,

Thank you for the opportunity to submit this quotation.

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Prepress</th>
<th>Printing</th>
<th>GST</th>
<th>Total Price</th>
<th>Q/N</th>
</tr>
</thead>
<tbody>
<tr>
<td>500</td>
<td>Brochure</td>
<td>$385.00</td>
<td>$36.50</td>
<td>$423.50</td>
<td>3135</td>
</tr>
<tr>
<td>1,000</td>
<td></td>
<td>$409.00</td>
<td>$40.60</td>
<td>$449.60</td>
<td>3135b</td>
</tr>
</tbody>
</table>

Ref/Subject: Brochure
Stock: 130gsm A2 Gloss Art
Colour Breakup: 4-process colours
Art Size: A4
Pages: 6pp- DL (297x210mm printed both sides)
Finished Size: Trimmed and Folded to DL
Artwork: Digital file plus hardcopy supplied by Queensland University of Technology
Delivery: Deliver to One Brisbane Address (approx. 5 working days)

Quoted prices, E & OE, are valid for 30 days and may be revised on sighting of digital artwork or film supplied.

New customers please note: As you will appreciate, our company’s payment policy for non-account customers is strictly C.O.D. However, after your first initial order and payment thereof, our accountant will be pleased to consider a 30 day account application for your company.

Awaiting your further instructions,
for Bayfield Printing Pty Ltd

Gary Livingstone
Sales Consultant

---

**QUOTATION CONDITIONS**

1. Prices quoted will remain firm for a period of 30 days from the date hereon unless otherwise stated.
2. Prices quoted assume that the work will be carried out during normal working hours. The need to work overtime has to meet urgent delivery schedules may attract additional charges. However, charges will not be applied without prior consultation with the customer.
3. Authors corrections and or variations to specifications may attract additional charges.
4. Prices quoted include GST unless otherwise stated. The Australian Taxation Office requires that GST be applied.
5. Delivery to one location in the Brisbane Metropolitan Area is included in the quotation unless otherwise stated.
6. Final commitment by Bayfield Printing Pty Ltd to an agreed delivery date is subject to:
   (a) availability of production capacity at the time of order placement; and
   (b) the number of proofs required and time taken for proof turnaround.
7. If base art or film is to be supplied prices quoted are subject to viewing the material presented for processing.
8. If a disk is to be supplied, prices quoted assume it is in a format compatible with Bayfield Printing Pty Ltd’s systems to enable output without alteration or editing. If Bayfield Printing Pty Ltd have not previously been involved in processing from your disk source, a trial disk should be submitted prior to production scheduling.
Dear Michelle, thank you for the opportunity to submit this quotation.

Quantity | Prepress | Printing | GST | Total Price | Q/N
---|---|---|---|---|---
1,000 | | $840.00 | $84.00 | $924.00 | 3236
1,000 | | $755.00 | $75.50 | $830.50 | 3237

Ref/Subject: Brochure option - (Sofia Valtersson & Anna Matsson)
Stock: 130gsm Sovereign Gloss
Colour Breakup: (a) 4 colour process plus 1pms colour printed both sides; (b) Front: 4 colour process; reverse 4 colour process plus 1pms colour
Art Size: 360x230mm
Pages: 4pp-90x230mm
Finished Size: Trimmed and folded to 90x230mm
Artwork: Digital file plus hardcopy supplied by Queensland University of Technology
Delivery: Deliver to One Brisbane Address

Quoted prices, E & OE, are valid for 30 days and may be revised on sighting of digital artwork or film supplied. New customers please note: As you will appreciate, our company's payment policy for non-account customers is strictly C.O.D. However, after your first initial order and payment thereof, our accountant will be pleased to consider a 30 day account application for your company.

Awaiting your further instructions,
for Bayfield Printing Pty Ltd

Gary Livingstone
Sales Consultant

**QUOTATION CONDITIONS**

1. Prices quoted will remain firm for a period of 30 days from the date hereon unless otherwise stated.
2. Prices quoted assume that the work will be carried out during normal working hours. The need to work overtime or on weekends will incur an additional charge of $10 per hour.
3. Authorisations to add or subtract items, or to re-process artwork, may require additional charges.
4. Prices quoted include GST unless otherwise stated. The Australian Taxation Office requires that all GST be added.
5. Delivery to one location in the Brisbane Metropolitan Area is included in the quotation unless otherwise stated.
6. Final commitment by Bayfield Printing Pty. Ltd. to an agreed delivery date is subject to:
   (a) availability of production capacity at the time of order placement; and
   (b) the number of proofs required and time taken for proof turnaround.
7. If base art or film is to be supplied prices quoted are subject to viewing the materials presented for processing.
8. If a disk is to be supplied prices quoted assume it is in a format compatible with Bayfield Printing Pty, Ltd.'s systems to enable output without alteration or editing. If Bayfield Printing Pty, Ltd. have not previously been involved in processing from your disk source, a trial disk should be supplied prior to production scheduling.
Dear Michelle,

Thank you for the opportunity to submit this quotation.

Quantity: 1,000
Prepress: $654.00
Printing: $65.40
GST: $719.40
Total Price: Country 3600

Ref/Subject: Brochure option - (Sofia Valtersson & Anna Malsson) x 1 type only
Stock: 120gsm Sovereign Gloss
Colour Breakup: 4-process colours
Art Size: 360x230mm
Pages: 8pp 90x230mm (360x230mm sheet printed both sides)
Finished Size: Trimmed and folded to 90x230mm
Artwork: Digital file plus hardcopy supplied by Queensland University of Technology
Delivery: Deliver to One Brisbane Address

Quoted prices, E & OE, are valid for 30 days and may be revised on sighting of digital artwork or film supplied. New customers please note: As you will appreciate, our company’s payment policy for non-account customers is strictly C.O.D. However, after your first initial order and payment thereof, our accountant will be pleased to consider a 30 day account application for your company.

Awaiting your further instructions,
for Bayfield Printing Pty Ltd

Gary Livingstone
Sales Consultant

---

**QUOTATION CONDITIONS**

1. Prices quoted will remain firm for a period of 30 days from the date hereon unless otherwise stated.
2. Prices quoted assume that the work will be carried out during normal working hours. The need to work overtime hours to meet urgent delivery schedules may attract additional charges. However, charges will not be applied without prior consultation with the customer.
3. Author corrections and/or variations to specifications may attract additional charges.
4. Prices quoted include GST unless otherwise stated. The Australian Taxation Office requires that GST be applied.
5. Delivery to one location in the Brisbane Metropolitan Area is included in the quotation unless otherwise stated.

---

6. Final commitment by Bayfield Printing Pty Ltd to an agreed delivery date is subject to:
   a) availability of production capacity at the time of order placement, and
   b) the number of proofs required and time taken for proof turnaround.
7. If base art or film is to be supplied, prices quoted are subject to viewing the material presented for processing.
8. A disk is to be supplied, prices quoted assume it is in a format compatible with Bayfield Printing Pty Ltd’s systems to enable output without alteration or editing. If Bayfield Printing Pty Ltd have not previously been involved in processing from your disk source, a trial disk should be supplied prior to production scheduling.