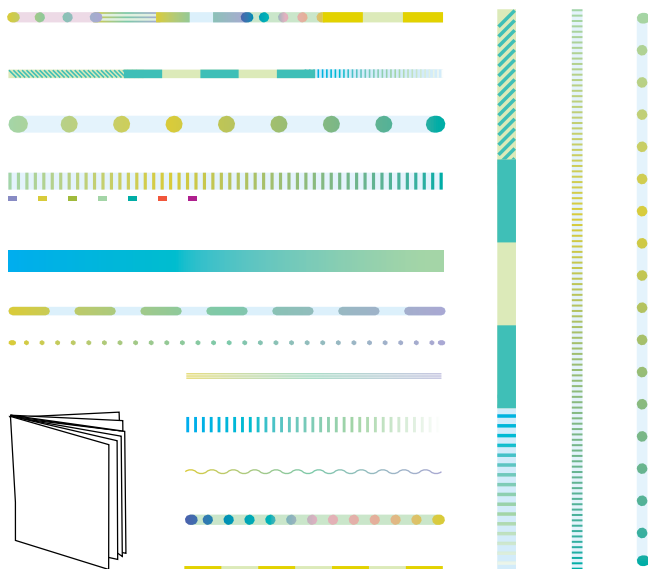


BRAND BOOK & FILM FESTIVAL

/ / / / / /



A nationally renowned client has come to you requesting your expertise in developing a film festival in honor of a social issue. You have been asked to develop a festival name and the collateral materials for the event. Although the festival itself will be bringing awareness to an important issue the open call for films will be open to all film categories. The contact has hired you to create a brand book that contains a system of brand elements and artifacts including: brand name, logo, brand elements, poster design, package design, and more... (See the following pages). The client envisions this festival as an annual event. The festival will have 6 full time employees managing elements of the festival and outreach.

The proceeds from the festival will go to a regional or national charity in the name of the social issue. This is a startup brand. The audience is based around artists, filmmakers and creatives. There are specific categories within the festival that will focus on fine art films. The client would like to embrace this side of the festival but also encourage other genres. The client views this project as a passion project and has a lot of funding to drop into the festival and branding. Question: How much do you think a professional firm charges for this work?

One of the most important proficiencies to obtain as a designer is to deploy meaningful design elements using formal and conceptual strategy through different elements of a large campaign. How do you keep things exciting for the viewer without making the visual connections unrecognizable?



- .. a Watch: **Overview of Brand Book** <https://youtu.be/IQL9fj4jpz4> [carrie video]
- .. b Student Work Examples: https://drive.google.com/drive/folders/1C8ydlXmflU6qvaDoJe_2Ow86iTv9eFRqj?usp=sharing
- .. c Watch: *Beginning Graphic Design: Branding & Identity*, video: <https://youtu.be/fI-S2Y3SF3mM>
 ___ Q: Where do we encounter branding?
 ___ Q: What are the main components of visual identity?
- .. d Watch: *What makes a truly great logo?* VOX, Michael Bierut
 video: https://youtu.be/RBTtTcHm_ac
 ___ Q: What is a Logo System? [AKA: Dynamic Identity, Liquid Identity, Flexible Identity.]
- .. e Watch: Examples of Dynamic Identities:
 ___ a. *MIT Identity 3*, video: https://youtu.be/RWad_s3dMhc
 ___ b. *Dynamic identity for Kyiv, Hoft Buro 47*, video: <https://youtu.be/xiYyz7fkq>
- .. f Watch: *Debbie Millman > The Complete History of Branding in 20 Minutes* **BRANDING**, by: The Future. video: <https://youtu.be/QdsBGphzVJI>
- .. g Watch: *Identity Design: Branding, by: The Future*. [The Brand Gap]
 video: <https://youtu.be/pR7tMnKghDs?t=97>

http://www.carriedyer.com/assets/z_what_i_want.pdf

See Calendar. Calendar is accessible on website.
<http://www.carriedyer.com/-t-.html#courses>

Design Process is required with every project. See link below for details and ideas.
http://www.carriedyer.com/assets/t_design_process.pdf

http://www.carriedyer.com/assets/u_critique_process.pdf

http://www.carriedyer.com/assets/faq__-.pdf

<http://www.carriedyer.com/-t-.html#courses>

---e. Students will develop a cohesive collection of artifacts for this festival while also surprising and delighting the viewer

2.] *The Brand Gap: How to Bridge the Distance Between Business Strategy and Design Paperback*, by Marty Neumeier, ISBN-10: 0321348109

<https://www.pinterest.com/carrieadyer/>

<https://www.pinterest.com/carrieadyer/film-festival-posters-promo/>

<https://www.pinterest.com/carrieadyer/layout-d3sign/>

www.pinterest.com/carrieadyer/brand-guidelines/

www.pinterest.com/carrieadyer/identity-collateral-campaign/

www.pinterest.com/carrieadyer/dynamic-identities-logo-design-system/

https://www.pinterest.com/carrieadyer/t-y-p-3-_candy/

<https://www.pinterest.com/carrieadyer/typographic-systems/>

<https://www.pinterest.com/carrieadyer/books-zines/>

<https://www.pinterest.com/carrieadyer/infographics/>

WHAT IS DUE:

FINAL PREP & DELIVERABLES.

— a. **PDF file.**

Create a PDF from the Brand Book InDesign layout file,

From InDesign go to >File, >Export, select "Adobe PDF (Print)", click "Save", [new dialog box] Under "Export as" pick "Spreads" [This is for critique purposes. If you are printing from the pdf in Acrobat or sending to a printer pick "Pages".], preset should be "High Quality Print" [default], then click "Export".

— b. **Presentation.**

Organize the categories below into a presentation. Watch video below.

Process,
Final Work,
& Critique

How to Professionally Present Files
/ *How to Prepare Work for Final Assignment Submission*
<https://youtu.be/q2nsn15uAns>

— 1. **Original Files**

Save high resolution [300 ppi] digital files of all images & layouts. Organize in a folder titled original files and save to our Google Drive Folder. AI / .PS / .InD / files

— 2. **Design Process File [pdf].**

Documenting your design process in a presentation. This might include items you decided to eliminate, sketches, research, etc. This should show the progression of your work. See Design Process Link for Details of ideas and the book Graphic Design Thinking, by Ellen Lupton".

— 3. **Critique.**

Document your Self Directed critique and follow guidelines.

— c. **Printing.**

You are expected to print and test within your own process.

___ 1. Print 2 copies of your brand book printed & bound (stapled or stitched).

The requirements are on the following pages.

___ 2. All Brand Artifacts / Touchpoints should be printed and trimmed at original size [front & back] including. [See following pages.]

___ 3. 40 pictures of your Brand Book on a white background laid out in space to feature in your portfolio.

> . ***During COVID-19 Printing is more challenging. You are not required to print within these time frames.
Should you print? Yes. Will you be penalized? No.



ASSIGNMENT PROCESS.



VISUAL OVERVIEW, DESIGN ARTIFACTS:

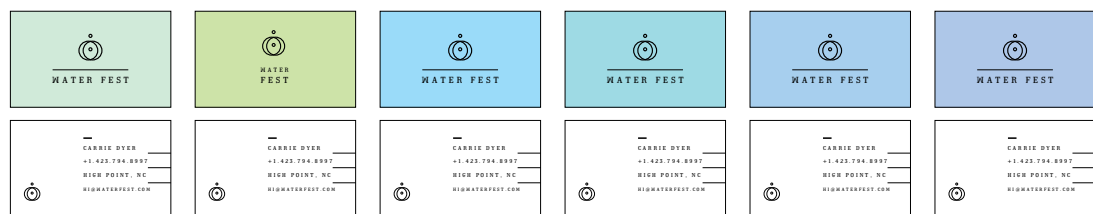
NAMING.

SOCIAL ISSUE + FILM FESTIVAL = FESTIVAL NAME

4 X LOGO VARIANTS [or more]



6 X BUSINESS CARDS [or more] -front & back any shape.



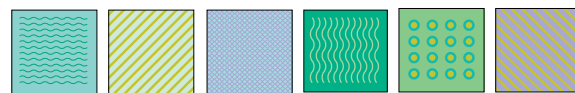
1 X LETTERHEAD FRONT & BACK



6 X BRAND TYPEFACES

BODY
HEADING NO. 01
HEADING NO. 02
BODY 2
HEADING NO. 03
HEADING NO. 04

5 X TEXTURE & PATTERNS [or illustrations / images]



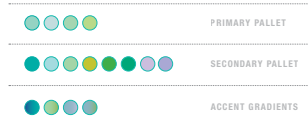
9 X ICONS



SERIES of 3 X POSTERS [11X17]



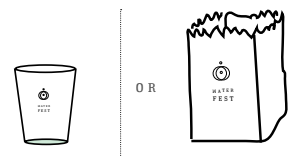
3 X COLOR PALLET(S)



1 X TICKET



1 X PACKAGE DESIGN [YOUR CHOICE]



BRAND WRITING OVERVIEW:

A. STATE the PROBLEM:

What are the brand problems? Look up and research common brand problems..

Example: Key Stakeholders or Staff in the organization do not have a solid understanding of the brand's consumers or the consumers needs.

B. THE QUESTION:

State a question that clearly defines how to make viewers see this brand as a necessity?

Example: How can we make viewers aware of water issues and that clean water is a necessity, an essential resource to protect.

C. WE ARE DIFFERENT:

UVP = Unique Value Proposition. How is this brand different? Look up Unique Value Proposition.

Example: Water Fest is the only Film Festival that brings awareness to water issues and cultivates community through it's projects and mission.

D. WHY US?:

Why should someone trust or select this brand as an authentic option?

Example: We want to bring awareness to important issues affecting our communities surrounding sustainability and water.

E. VISION:

The brand vision refers to the ideas behind a brand that help guide the future.

Example: To create a better future for our children allowing them to have access to valuable resources.

F. OUR PROMISE:

Describe what the brand promises to do for it's customers...

Example: To develop a dynamic annual Film Festival that features a category of films that support sustainability, water conservation, and other important environmental issues.

G. TARGET AUDIENCE:

Define & describe the following:

- ___1. Primary Audience: [example: Film Makers]
- ___2. Secondary Audience: [example: Sustainability Advocates]
- ___3. Tertiary Audience: [example: Everyone]

H. BRAND ARCHETYPES:

Research Brand Archetypes. Pick three brand archetypes and write about each.

- | | |
|--|---|
| 1. The Innocent, aka The Dreamer, The Romantic | 7. The Rebel, aka The Revolutionary, The Outlaw |
| 2. The hero, aka The Superhero, The Warrior | 8. The Lover, The Dreamer, The Idealist |
| 3. The regular guy, aka The Everyman, The Good Guy | 9. The Magician, aka The Shaman, The Visionary |
| 4. The nurturer, aka The Saint, The Parent | 10. The Ruler, aka The King, The Leader |
| 5. The Creator, aka The Artist, The Dreamer | 11. The Jester, aka The Fool, The Comedian |
| 6. The Explorer, aka The Seeker, The Wanderer | 12. The Sage, aka The Scholar, The Teacher |

>. INCLUDE ALL VISUAL AND APPLIED DESIGN ELEMENTS IN BRAND BOOK... SEE EXAMPLES.

Recommended Assignment Process:

- __a. *****DESIGN PROCESS.** Students are expected to utilize, develop, and document design process, design thinking, and problem solving in every project. Students are required to visually document their process and turn process work in with every critique as a separate folder or PDF file. Aspects of grade will reflect the presentation of the process work and depth of process student explored. > **DESIGN PROCESS LINK:** http://www.carriedyer.com/assets/t_design_process.pdf

- __b. **PART 01: PREPARATION / RESEARCH / VISUAL RESEARCH / DESIGN PROCESS.**
- __ Sketch Book, __Pinterest Board for Visual Research, __Review Design Process Requirements
 - __ Review of requirements, research, consider examples of brand guidelines & identity.
 - __ Textures & Imagery: All images must be original and yours.***No clip art.
 - __ READING: Read & consider topics in the book: *Designing Brand Identity*, 4th Edition, by Alina Wheeler.
 - __ Prep : 30 min. -Research Pinterest Board: <www.pinterest.com/carriedyer/brand-guidelines>, <www.pinterest.com/carriedyer/fil-q-q-o-design>, <www.pinterest.com/carriedyer/layout-d3sign>

- __c. **PART 02: COMPLETE HOMEWORK ASSIGNMENT.**
- Homework 1: [see handout]
- __ Pick an important social issue that you care about.
 - __ Brainstorm for names of the Film Festival and how to connect that name with the social issue.
 - __ Name Film Festival.
 - __ Make 2 dissection trees on the topics of the chosen social issue & the phrase "film festival".
- Homework 2: [see handout]
- __ Make a list of 20 brand names that connect the film festival with the social issue.
 - __ Draw 20 thumbnails of logo design ideas using your best brand names.
 - __ Start working on research behind the social issue. Look at histories, facts, etc.
 - __ Conduct a competitive audit. Look at competitors or similar fields. How do you stand out from the competition?
 - __ Start working digitally and return to the design process at any point.

- __d. **PART 03: PRINTING / PLANNING.**
- __ Printing / Planning / Prototyping: Review printing guidelines on Lulu.com and other options. See size options for full color. Consider deadlines and time-frames. By what date does your book need to be submitted to receive it (in the mail) on time? These are common issues that you might deal with when you work with clients proofs.

- __e. **PART 04: INDESIGN LAYOUT / BOOKLET SETUP.**
- __Layout in InDesign: Start a layout in Adobe InDesign.
- Setting up layout file: Open Adobe InDesign. >File, >New, >Document, Click "Print" tab, Select "Legal Half" from the grid of presets. On the right side, under "Units", select inches. [Width should be: 7", Height should be: 8.5"]. Under "Pages" enter a number divisible by 4, like 20, 24, 28, 32, 36, 40. Check "Facing Pages" for a layout design. [Optional: add column guides] Under "Margins" I like to set it higher, sometimes 1".
- __Block: Block-out written sections inside InDesign file. See guidelines. You can use InDesign to set up written sections.

___f.

PART 05: BRAND LANGUAGE / WRITING /

___ Writing: Complete draft writing for Brand Book: Respond to the following: The Problem, The Question, UVP, Why, Vision, Our Problem, Target Audience, Archetypes. The goal is to get the written portions started. You may add categories or adjust according to your brand concept as you go and complete research.

___ Brand Writing: The following list must be addressed in written form inside your brand book. Each response should be one sentence to a paragraph in length. (see example: <http://www.carriedyer.com/assets/brand-guide-example.pdf>)

- | | | |
|--------|---------------------------------------|--|
| ___1. | <u>State the Problem:</u> | What are the brand problems? Look up and research common brand problems... |
| ___2. | <u>The Question:</u> | State a question that clearly defines how to make viewers see this brand as a necessity? |
| ___3. | <u>We're Different:</u> | (UVP: Unique Value Proposition): How is this brand different? Look up Unique Value Proposition. |
| ___3. | <u>Why us:</u> | (brand name)? Why should someone trust or select this brand as an authentic option? |
| ___4. | <u>Vision:</u> | The brand vision refers to the ideas behind a brand that help guide the future. |
| ___5. | <u>Our Promise:</u> | Describe what the brand promises to do for it's customers... |
| ___6. | <u>Target Audience:</u> | Define & describe the following:
___1. Primary Audience, ___2. Secondary Audience, ___3. Tertiary Audience |
| ___7. | <u>Brand Archetypes:</u> | (3) Pick three brand archetypes. |
| ___8. | <u>The Mark:</u> | ___1. show different variants / dynamic uses,
___2. diagram how you arrived at solution,
___3. explain other marks & uses,
___4. list brand typefaces (alphabetical and numeric) & where to use them (Large Headings, Breakout Type, Headers, Body Copy, Bold as Headers, Bold as Subheaders, Used in _____ (list other purposes), Smaller Blocks of Type, Medium class Headers, One-Liners) |
| ___9. | <u>Brand Elements:</u> | Iconography / Color Palette / Brand Patterns |
| ___10. | <u>Brand Artifacts / Touchpoints:</u> | ___ Considerations: What is a Film Festival? Why is the social issue you are bring awareness to important?
___ Must be included in the Brand Book: ___a. Brand Book Cover, ___b. Some kind of Introduction & Conclusion (pattern/texture), ___c. Some kind of Table of Contents, ___d. Page Numbers, ___e. Negative Space (consider... negative space, color, rhythm, sequence...), ___f. Brand Writing and Brand Design Artifacts. |

___g.

PART 06: LOGO DESIGN SKETCHES & VECTOR DRAFTS.

___ Sketches: Create sketches for logo design ideas. [Create 10-30 thumbnails minimum.]

___ Logo Vectors: Start drafts on the computer. [Create 20-100 variations.] Many should include completely different ideas.

___ Refine Logos: Work on selecting and refining logos. [Return to logo design research.]

___ Series of Logos: Many brands have a series of marks they use to communicate their brand identity. There are different reasons why this is necessary. Especially these days with the need for micro graphics like Favicons to macro graphics like billboards and building murals. Brands have to be flexible and adjust. Your final logos that will be presented in the brand book will be a series of 5 marks that visually go together. They should have similar styling, etc.

___h.

PART 07: SKETCHES for DESIGN ARTIFACTS.

___ Make thumbnail sketches for the design artifacts.

___ Plan Brand Elements: Make a plan for the supporting brand imagery. What makes sense in this situation? Photography, Illustration, mixture of both, etc. There's no right or wrong answer but considering how all elements of the brand work together is very important. Does the typography complement the imagery? Does the Imagery compliment the mood of this particular festival?

___j. **PART 08: DRAFT of BRAND ARTIFACTS / ELEMENTS.**

___ Drafts: Start draft designs for brand artifacts (Make up faux contacts & contact info.) Sketches and ideation should range between 10-100 per item and depending on experience. Seasoned designers can complete the design process in shorter time frames.

___ Review Required Design Artifacts, Create Sketches, Vector/Raster variations. The following list must be printed at original size for critiques AND included inside the Brand Book for critiques.

___1.	4 x logo variant: #1, #2, #3, #4,	festival logo. Develop a name and visual identity for the festival. Develop variant festival logos for the following: website, for awards, micro, macro, favicon.
___2.	6 x business card series.	(for 6 team members) Create a series of business cards and letterhead for all the employees of the festival: Art Director, Creative Director, Designer, PR Manager...
___3.	1 x letterhead.	Design on front and back...
___3.	6 x brand typeface(s).	Body type and display type...
___4.	5 x brand patterns & textures	
___5.	9 x brand icons	
___6.	3 x festival posters	Develop a series of three posters that promote the festival and bring awareness to: (social issue)
___7.	3 x color Pallets	Develop 3 color palettes. Primary, Secondary, and Accent colors.
___8.	1 x festival ticket(s)	Develop a ticket design for the festival that is different yet similar to the collateral you create.
___9.	1 x festival package design	Develop a cup, popcorn package (or other package) for the festival.
___10.	**1 x extra credit expressive brand Zine	This is a fun brand element. Make a one page Zine, printed front and back in an edition of 5 (5 copies).
___11.	**1 x extra credit:	festival website (visual proposal of homepage)
___12.	**1 x extra credit:	festival program / brochure
___13.	**1 x extra credit:	additional packaging

___ Research Poster Design: [10-30 min.] Pinterest Posters Board: <www.pinterest.com/carrieadyer/film-festival-posters-promo/>.

Other Posters: <www.pinterest.com/carrieadyer/design/>.

___ Posters: Work on 5-15 variations of the poster design.

___ Layout Design: Develop draft layout for brand book

___j. **PART 09: REFINE ELEMENTS & LAYOUT.**

___ Printing/testing: Print a Draft of the Book Using the Print Booklet techniques.

___ Review all aspects of the project. What works? What's not working?

___ Revisit and Refine: Revisit and refine elements.

HOMEWORK.

1 ST STEPS.



BRAND BOOK &
FILM FESTIVAL // // // //



Homework:

A. Homework:

Pick an important social issue that you care about.

Examples of Social Issues: __Human Trafficking, __Bee Colony Collapse, __Climate Change, __Carbon Footprint, __Equality, __Womens Rights, __Body Image, __Materialism, __Racism, __Gender Identity, __Human Rights, __LGBTQ Rights, __Bullying, __Animal Rights, __Genocide, __War, __Deforestation, __Opioid Epidemic, __Mental Health Stigma, __Depression, __Self Harm, __Alcoholism, __Disability Rights, __Water Disparity, __etc.

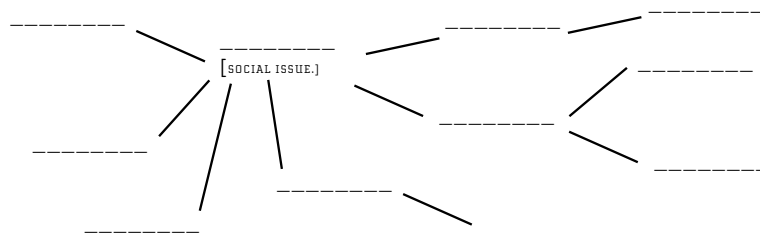
B. Homework:

Fill in Blanks...

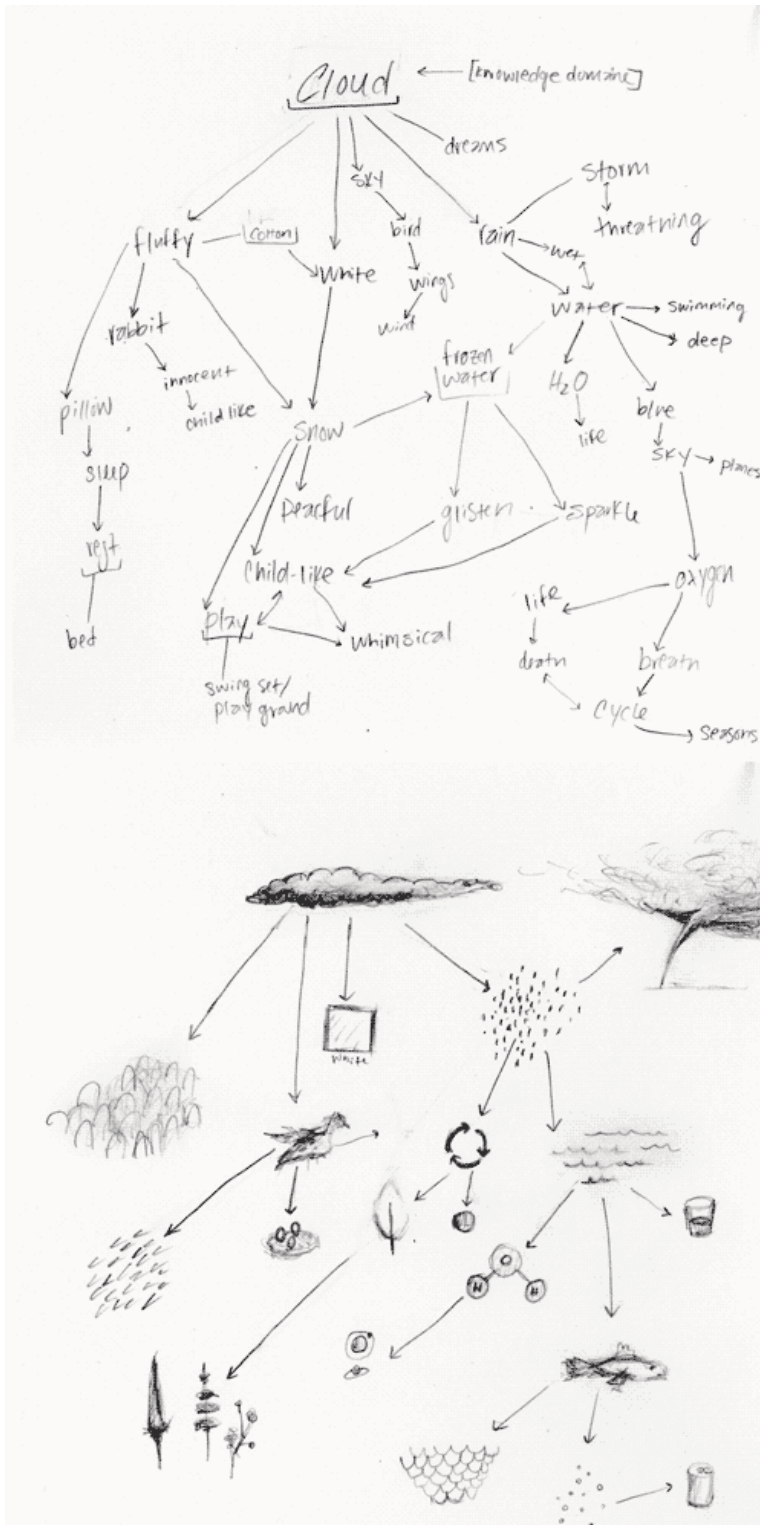
_____ + _____
 SOCIAL ISSUE. FILM FESTIVAL.
 = _____
 NAME FILM FESTIVAL. ***This is a preliminary
 idea or list of possible
 names.

C. Homework:

Make 2 dissection trees on the topics of the chosen social issue & the phrase "film festival".



Dissection Tree Examples:



Homework 2:

A. Homework:

Make a list of 20 brand names that connect the film festival with the social issue.

___1_____	___11_____
___2_____	___12_____
___3_____	___13_____
___4_____	___14_____
___5_____	___15_____
___6_____	___16_____
___7_____	___17_____
___8_____	___18_____
___9_____	___19_____
___10_____	___20_____

B. Homework:

Draw 20 thumbnails of logo design ideas using your best brand names.

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

C. Homework:

Start working on research behind the social issue. Look at histories, facts, etc.

D. Homework:

Conduct a competitive audit. Look at competitors or similar fields. How do you stand out from the competition?

E. Start working digitally:

Start working digitally and return to the design process at any point.

> .STUDENT WORK EXAMPLES:

BRAND BOOK STUDENT EXAMPLES:

https://drive.google.com/drive/folders/1C8ydUxmfU6qvaDoJe_20w86iTv9eFRqj?usp=sharing

PRINT BOOKLET



>> PRINT BOOKLET DIRECTIONS :

- _ a. From your Adobe InDesign Document, go to >File, >Print Booklet [very bottom option]

- _ b. Under "Setup Tab", and "Booklet Type", Make sure "2-up Saddle Stitch" is selected. [It's the default option.]

- _ c. Under the "Preview" tab, check layout orientation.
 -You want zero red or warning errors.
 -The layout will look wrong or off regarding order.
 -Click "Print Settings" at the bottom, left.

- _ d. New dialog box. Under "Printer" pic correct printer. [Xerox Phaser 7800.]

- _ e. Under "Options" section check "print blank pages".

- _ f. Under "Set Up" tab on left. Second down. Under paper size, select, 8.5 x 14 or Legal,

- _ g. Under orientation select second icon over.

- _ h. Under page position and click "centered".

- _ i. If you wish no cut off images select the radio button "Scale to Fit". [No matter what there will be white edges along your prints.]

- _ j. Then select button at the bottom "Printer..." [Second option over.]

- _ k. [New dialogue box.] Select "Layout" and scroll down to "Xerox Features".

- _ l. Under default "paper output" drop-down, should be visible,
 -Select "paper", then under "other type", select "Automatically Select". Under "2-sided Printing" select "2-Sided Print, Flip on Short Edge".

- _ m. Click "Print".

- _ n. Click "OK".

- _ o. Check Layout preview for red or warnings. Click "Print".

R E S E A R C H .

BRAND BOOK &
FILM FESTIVAL

/ / / / / /



> . RESEARCH SOCIAL ISSUES :

SOURCE: https://en.wikipedia.org/wiki/Social_issue

> .

A social issue is a problem that influences a considerable number of individuals within a society. It is often the consequence of factors extending beyond an individual's control, and is the source of a conflicting opinion on the grounds of what is perceived as a morally just personal life or societal order. [clarification needed] Social issues are distinguished from economic issues; however, some issues (such as immigration) have both social and economic aspects. There are also issues that don't fall into either category, such as warfare.

There can be disagreements about what social issues are worth solving, or which should take precedence. Different individuals and different societies have different perceptions.

In Rights of Man and Common Sense, Thomas Paine addresses individual's duty to "allow the same rights to others as we allow ourselves". The failure to do so caused the birth of a social issue.

There are a variety of methods people use to combat social issues. Some people vote for leaders in a democracy to advance their ideals. Outside the political process, people donate or share their time, money, energy, or other resources. This often takes the form of volunteering. Nonprofit organizations are often formed for the sole purpose of solving a social issue. Community organizing involves gathering people together for a common purpose.

A distinct but related meaning of the term "social issue" (used particularly in the United States) refers to topics of national political interest, over which the public is deeply divided and which are the subject of intense partisan advocacy, debate, and voting. Examples include same-sex marriage and abortion. In this case "social issue" does not necessarily refer to an ill to be solved, but rather to a topic to be discussed.

EXAMPLES :

Examples of Social Issues:

__Human Trafficking, __Bee Colony Collapse. __Climate Change, __Carbon Footprint, __Equality, __Womens Rights, __Body Image, __Materialism, __Racism, __Gender Identity, __Human Rights, __LGBTQ Rights, __Bullying, __Animal Rights, __Genocide, __War, __Deforestation, __Opioid Epidemic, __Mental Health Stigma, __Depression, __Self Harm, __Alcoholism, __Disability Rights, __Water Disparity, __Devastation of Marine Life, __Environmental Preservation, __National Parks Preservation, __Endangered Species, __etc.

The Twenty Most Common Brand Problems

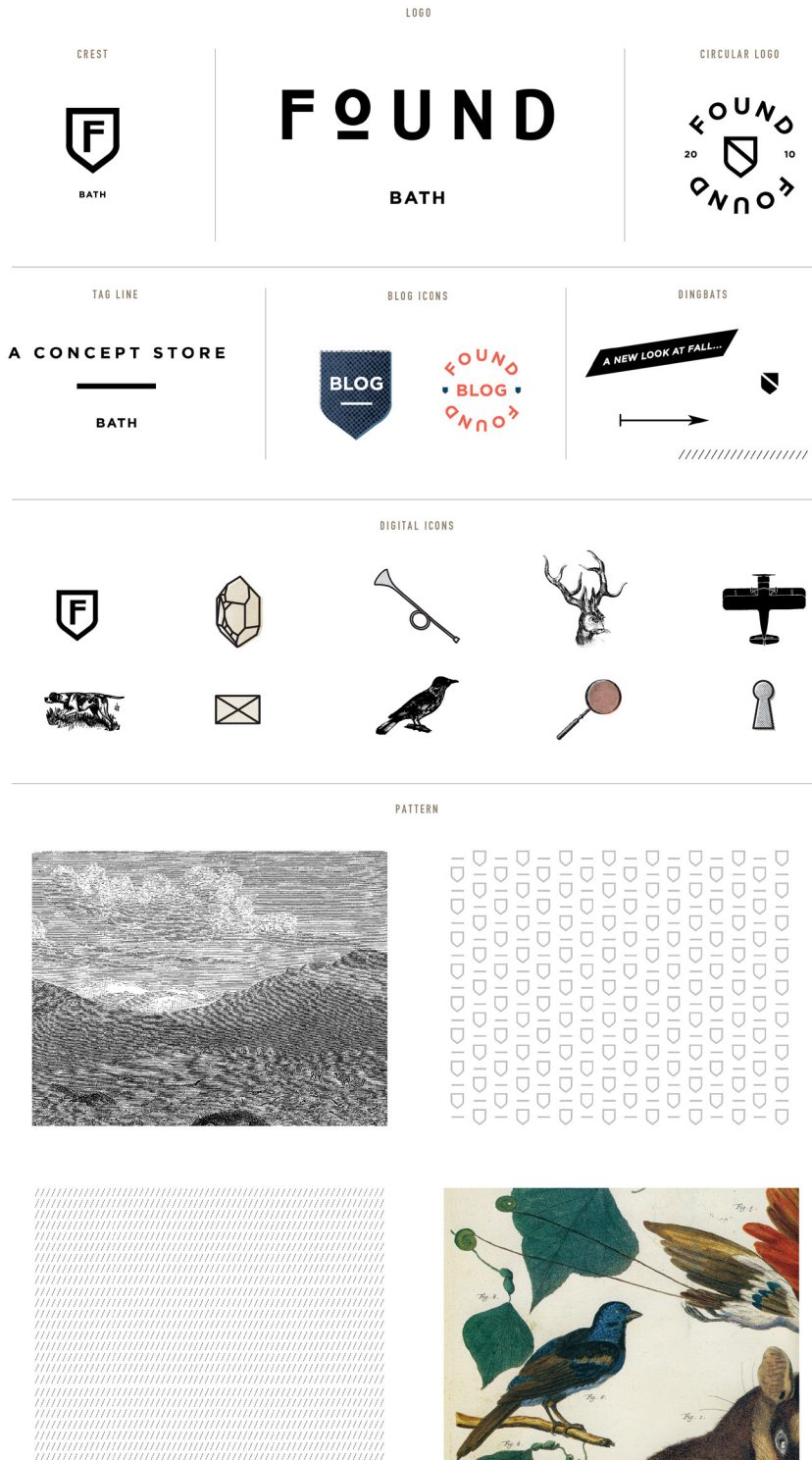
by Brad VanAuken *The Blake Project*

Source: <https://www.brandingstrategyinsider.com/2014/07/the-twenty-most-common-brand-problems.html>

- ___No one in the organization has a solid understanding of the brand's consumers or their needs.
- ___The brand does not stand for anything and it does not promise anything. It is just a name and a logo.
- ___The brand touts a clichéd, unsubstantiated, meaningless point of difference (such as, we are the quality leader or the service leader or the innovation leader or, worst of all, just the leader).
- ___Brand messaging is helter-skelter. That is, it varies by audience, message vehicle, campaign, etc.
- ___A crisis occurs that reinforces that the brand was never really serious about its promise.
- ___The brand becomes a "whipping boy" for some social issue. Special interest groups that disagree with the brand's policies target the brand for attack.
- ___There is little to no awareness of the brand in the marketplace. This could be because it is a start-up brand or because it is new to the specific geographic market.
- ___The brand's less than stellar perceptions are due to product problems. The product may have quality problems or be inferior to its competitors' products in other ways.
- Internal politics and organizational dysfunction lead to brand and customer service dysfunction.
- ___The brand and the organization behind it have rested on their laurels for far too long, not keeping up with consumer needs and industry innovations.
- ___The CEO and the leadership team do not understand brand management and do not support it.
- ___Every time the economy slows, marketing budgets are slashed, leaving the brand vulnerable.
- ___Every time a new brand manager arrives, that individual changes the brand or its marketing campaign, whether changes are needed or not.
- ___Growth pressures have forced the brand into new products or services that blur the meaning of the brand.
- ___Brand extensions have repositioned the core brand in a negative light.
- ___The brand has pursued a series of price increases at a rate that far exceeds inflation.
- ___Continual cost cutting due to retailer pressures has resulted in an inferior brand that no longer is demanded by consumers.
- ___The organization proliferates brands and sub-brands with no clear differentiation or consumer targeting.
- ___The brand's architecture is completely confused.
- ___The brand's identity is presented inconsistently in different contexts, media, vehicles and situations.

STITCH DESIGN CO.

EXAMPLE: SOURCE: Stitch Design Co.
<http://www.stitchdesignco.com/blog/found-bath-branding/>
 Found Bath Branding : "Found is a concept store in Bath that looks for the undiscovered, the classic and the contemporary. Found came to us to build a brand around their unique store. We used their phrase—"We believe there is a bit of luxury for everyone" as a starting point to design icons, patterns and sub marks. They are launching a new site soon which will incorporate all of the new elements."



STITCH DESIGN CO.

EXAMPLE: Stitch Design Co. / CLIENT: corpus callosum

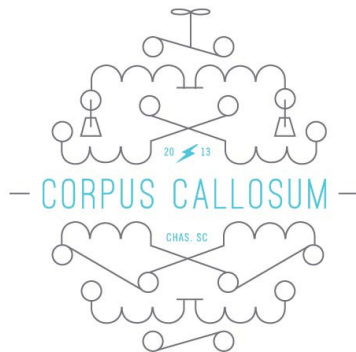
Source: <http://www.stitchdesignco.com/blog/corpus-callosum/>

"DEFINITION: The Corpus Callosum is a wide, flat bundle of neural fibers beneath the cortex in the eutherian brain at the longitudinal fissure. It connects the left and right cerebral hemispheres and facilitates interhemispheric communication. We just finished the branding for Corpus Callosum, which will eventually be a new community center in Charleston that supports learning in innovative ways. We are really excited to be part of this project. The center will be a hub for learning in non-traditional ways, by doing and experiencing. We took inspiration from the name and did a mark using visual nods from the brain, kinetic energy and electricity. We can't wait to share how we will be applying this new brand soon!"

LOGO

SUB MARK

CORPUS
20 ⚡ 13



SUB MARK

CORPUS
CALLOSUM

GRAPHIC ELEMENTS



FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6

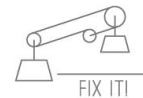
FONT FAMILY

GROW. BUILD. DREAM. FIX
GROW IT! BUILD IT! DREAM IT! FIX IT!
Grow, Build, Dream, Fix

COLOR PALETTE



FOCUS AREAS



LOGO DESIGN RESEARCH:

5 BASIC TYPES OF LOGOS

When you're looking to build a strong business or organization, a solid logo and branding design is a must. A well-designed logo can create loyal followers through simplicity and memorability. Be aware that a logo is the visual representation of a company or brand's values, beliefs and functions. When designing one, you need to make sure it will represent the business the right way. There are many considerations to keep in mind such as:

- How the logo will look on products
- How it will appear on advertising and marketing materials
- How it will tie your other branding collateral together
- The thoughts and emotions someone feels when they see your logo (This is weird to think about, but certain colors, shapes, styles and words all trigger emotional responses which will translate into an emotional response to your business.)

It's an entire package, not just a small mark. In most cases, it will be the first thing your customers or clients see when they come across your business. No pressure, right?

There are a number of ideas floating around about what a logo really is. If we were to ask most people what a logo is, they would have a variety of different answers, but they would probably all be right in one way or another. The reality is, there are a number of different types of logo "marks" you could choose to utilize for yourself. In this article, we'll briefly explain the 5 main types of logos and show some examples of each you'll probably recognize.

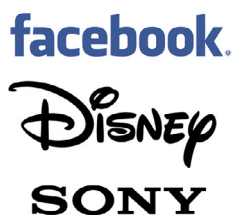
SYMBOL OR ICON

This type of logo represents the company in a simple but bold manner. In most cases, the image is abstract and stylized to give visual interest. Most companies that use this type of logo will have a very simple main logo, but may choose to create additional alternative versions that appear a little more flashy. The human mind can easily remember a simple form much easier than a complex one. It's best to use a simple symbol or icon if you plan on building a large business. You probably recognize symbol logos like Apple, Shell and Mercedes-Benz.



WORD MARK

These are uniquely styled text logos that spell out the company or brand name. Many times, custom fonts are created specifically for brands to use across all their marketing and branding collateral. Some examples include Facebook, Disney and Sony.



LETTER MARK

Lettermarks are exclusively typographic. They use a symbol representing the company through the use of its initials or the brand's first letter. Many companies choose to use this type of logo because their initials can better graphically illustrate the company better than the full name (name is too long), the name is hard to pronounce, or it's just not distinct enough to carry its own weight. Some companies and organizations that use lettermarks include Hewlett-Packard, Chanel and General Electric.



COMBINATION MARK

These logos combine a wordmark and a symbol or icon to give the flexibility for the use of either or both elements across a variety of applications. A well-designed combination mark looks just as good with the elements separate as it does with them together. You might recognize some combo marks like Hawaiian Airlines, Adidas and Sprint.



EMBLEM

An emblem logo encases the company name within the design. Some examples include Starbucks, the NFL and Harley-Davidson Motorcycles.



What kind of logo do you have? Are you looking to get a new logo designed for your company? Do you know of any other good examples? Let us know in the comment section below!

SOURCE: <http://www.nodinx.com/5-basic-types-of-logos/>

LOGO DESIGN RESEARCH:

Symbol? Or wordmark?

Logo Design Love

*The following has been excerpted from
Tony Spaeth's Identity Works.*

WHEN SHOULD A CEO CHOOSE A WORDMARK, AND WHEN A SYMBOL?

IN GENERAL, CONSIDER A SYMBOL ONLY WHEN:

- Your name is too generic, too long, doesn't translate well globally, or is hopelessly deficient in personality.
- You need an emblem on the product, as on a car hood, or a sneaker.
- You need to link subsidiaries to the parent and can't easily use the name.
(The Bell symbol served this function for the old AT&T and its operating companies.)
- You have (or can afford) ample media, to teach us what the symbol means.

CHOOSE A WORDMARK WHEN:

- Your name is reasonably distinctive but not (yet) a household word.
- You want to associate products or subsidiaries with the parent more clearly and directly than a symbol permits.
- Communication funds are limited and should be focused on name recognition.

SOURCE: Logo Design Love, <http://www.logodesignlove.com/symbol-or-wordmark>

THE 12 BRAND ARCHETYPES ALL SUCCESSFUL BUSINESSES ARE BUILT ON 12 ARCHETYPES

September 2015, By Ffion Lindsay

source: <http://www.sparkd.com/engage/the-12-brand-archetypes-all-successful-businesses-are-built-on/>

Successful brands have a strong sense of identity, one that mirrors the hopes and aspirations of their customers. But finding your voice – especially as a small business – can be difficult. And expensive. Identifying your brand archetype from this list will save you time and money and connect you instantly to your audience.

Why do so many films seem to have the exact same characters in them? The rugged action hero with a tortured past. The quirky romantic who can't do anything right. The wise cop drowning his sorrows in Scotch.

These characters seem to pop up all the time in books and films – and in the ways we categorise real people too. Psychologist Carl Jung believed that some story characters are instantly familiar to us because they are primal and instinctive, part of a 'collective unconscious' we all share.

These all-too-familiar characters are called Jungian archetypes.

Jungian archetypes have been adopted and examined by all sorts of groups. New Age spiritualists. Biologists. Even branding experts.

Branding houses will charge a premium to work out what personality types your target audience are likely to have. Then they create an identity and strategy for your business that matches and appeals to those types.

But it needn't be complicated – explore the list below to finding a style that speaks to you.

If you can work out what archetypes your business best fits, you're already on the path to better communication with your customers.

So, without further ado, here are the top 12 branding archetypes:

1. THE INNOCENT

aka The Dreamer, The Romantic

The innocent's core desire is to be free and happy, and their biggest fear is to do something wrong and be punished for it. Think Wall-E or Audrey Hepburn in every one of her films. At their best they are optimistic, honest and enthusiastic – at their worst they are irritating, boring and childish.

The innocent customer prefers straight-talking, gimmick-free advertising, and is naturally drawn to optimistic brands. Heavy-handed or guilt-inducing advertising is likely to repulse them.

Innocent brands promise simplicity.

Innocent-focused businesses promote themselves as pure, simple and trustworthy. The imagery they use is often natural and unfussy. The worst thing that can happen to an innocent business is uncovered corruption or deceit.

Who does this well? (You guessed it) Innocent smoothies!

This advert's calm, wholesome imagery and straightforward language is specially crafted to appeal to innocent types. It's like a smile coming from your TV set.

See also – McDonald's, Original Source

2. THE HERO

aka The Superhero, The Warrior

The hero's main motivator is to prove their worth, and their greatest fears are weakness and failure. Think Erin Brokovich or Michael Jordan. At their best they are brave, determined and skilful – at their worst they are arrogant, aggressive and ruthless.

Hero customers value quality and efficiency in their products. They like to think their consumer choices will put them ahead of everyone else, and aren't likely to be swayed by

cute or funny adverts.

Hero brands promise triumph.

Hero businesses promote themselves as good quality and superior to their competition. The worst thing that can happen to a hero business is for a competitor to be rated higher or proven to be better value.

Who does this well? Duracell.

This advert from Duracell is pure warrior – confident and competitive. When your product is a power supply, your message needs to be powerful too.

See also – FedEx, Nike

3. THE REGULAR GUY

aka The Everyman, The Good Guy

The regular guy (or girl) only wants to belong and feel a part of something, and their greatest fear is to be left out or to stand out from the crowd. Think Bilbo Baggins or Homer Simpson. At best they are friendly, empathetic and reliable – at worst they are weak, superficial and suggestible.

The everyman appreciates quality and dependability in their brands. They prefer the familiar to the strange, and will emotionally invest in brands that they trust.

Regular guy brands promise belonging.

Regular guy businesses take pride in their down-to-earth ethos. Their image is honest and dependable. The worst thing to happen to a regular guy business would be for them to appear greedy or elitist.

Who does this well? Carling

This Carling advert celebrates comfortable blokey friendship. It shows common birthday rituals surviving even in the harshest conditions, elevating these average Joes to the status of heroes.

See also – Vodafone, the This Girl Can campaign

4. THE NURTURER

aka The Saint, The Parent

The nurturer is driven by their need to protect and care for others, and their worst fear is selfishness and ingratitude for their sacrifices. Think Maria from The Sound of Music or Ghandi. On the positive side they are compassionate, generous and strong, on the negative they are masochistic, manipulative and codependent.

Nurturer customers want to be recognised for their effort, without being patronised. Aggressive adverts are a massive turn-off, whereas emotionally-driven adverts often strike a chord.

Nurturer brands promise recognition.

Nurturer businesses offer protection, safety and support to their customers. The worst thing that can happen to a nurturer business is that their products are shown to be harmful or exploitative.

Who does this well? SMA

SMA are the epitome of a nurturer brand. The actual consumers of the product might be babies, but they know that the best way to make a sale is to appeal to their underappreciated mums.

See also – Ford, Go Compare

5. THE CREATOR

aka The Artist, The Dreamer

The creator is driven by their desire to produce exceptional and enduring works, and they are most afraid of mediocrity. Think Frida Kahlo or Doc Brown in Back to the Future. At their best they are imaginative, expressive and innovative – at their worst they are self-indulgent, melodramatic and narcissistic.

Creator customers shun advertising in general but may enjoy experimental, boundary-pushing or novel ads. Creator types are a difficult category to appeal to, but successful creator brands often develop a devout fanbase.

Creator brands promise authenticity.

Creator brands often position themselves as the key to unlocking a creator's creativity. The worst thing a creator brand can be perceived as is inauthentic or 'sell-out'.

Who does this well? Apple

Apple have the creator brand identity nailed. In contrast to ruler brand Microsoft that values facts and order, they promote their products as the ultimate creative tools and champion the artistic efforts of their users.

See also – Lego, Canon

6. THE EXPLORER

aka The Seeker, The Wanderer

The explorer craves adventure and wants to discover the world for themselves. They fear conformity and inner emptiness. Think Indiana Jones, or Amelia Earhart. On a good day they are independent, ambitious and spiritual, on a bad day they are restless, aimless and flaky.

Explorer customers embrace brands that promote freedom and self-discovery, especially those that invite the customer to embark on a journey with them. They are unlikely to be swayed by domestic-focused ads.

Explorer brands promise freedom.

Explorer brands promote themselves as a means to help others experience the new and unknown. The worst outcome for an explorer brand would be to come across as too rigid or corporate.

Who does this well? The North Face

The North Face is a clear explorer brand as the entire purpose of their products is to aid exploration. However, this ad doesn't focus on the nitty-gritty of the product features – it promotes the very spirit of exploration, aligning the brand with the belief system of its customers.

See also – Go Pro, Phileas Fogg

7. THE REBEL

aka The Revolutionary, The Outlaw

The rebel craves revolution or revenge, and their greatest fear is powerlessness. Think Lisbeth Salander in Girl with a Dragon Tattoo or James Dean. At their best they are free-spirited, brave and adaptable – at their worst they are destructive, out of control, nihilistic.

Rebel customers appreciate the unconventional and forcefully reject the status quo. They are likely to value unique or shocking content with no obvious 'sell' to it.

Rebel brands promise revolution.

Rebel brands position themselves as an alternative to the mainstream and make an effort to stand out. Successful rebel brands are likely to have a cultlike following. The worst thing to happen to a rebel brand would be to be bought out or become too popular.

Who does this well? Harley Davidson

When we see tall, blonde women on TV they're usually hyper-feminised and selling beauty products. Harley Davidson's blonde protagonist is different – she's powerful, independent and risk-taking, subverting the convention.

See also – Levi Jeans, V05

8. THE LOVER

The Dreamer, The Idealist

The lover lives to experience pleasure in their relationships, work and environment, and they fear being unwanted and unloved. Think Marilyn Monroe or Kim Kardashian. At their best they are passionate, magnetic and committed, at their worst they are people-pleasing, obsessive and shallow.

Lover customers value the aesthetic appearance of goods and services. They are likely to be drawn to premium brands that will make them seem more attractive to others.

Lover brands promise passion.

Lover brands promote themselves as glamorous, with an emphasis on sensual pleasure. Ads will typically focus on how the product feels for the customer. Lover brands can't come across as cheap or businesslike or their cultivated air of mystique will be ruined.

Who does this well? Victoria's Secret

Victoria's Secret have created an extravagant fantasy world where all tastes are catered for – the women featured are personifications of the brand that men can lust after and their female partners can aspire to. It says 'you too can be loved and desired, if you buy into this brand.'

See also – Galaxy chocolate, Herbal Essences

9. THE MAGICIAN

aka The Shaman, The Visionary

The magician wants to understand the universe and their place in it, but they fear unintended negative consequences of their exploration. Think Nikola Tesla or Steve Jobs. On a good day they are driven and charismatic with a capacity for healing, on a bad day they are manipulative, dishonest and disconnected from reality.

Magician customers need to feel they can grow wiser or influence people by using your products. Ads should be as imaginative and inspiring as possible.

Magician brands promise knowledge.

Magician brands promote themselves as the gateway to transformative knowledge and experience. They focus on the individual rather than the group, and flatter the customer by telling them to trust their own instincts (and make the purchase). The worst things a magician brand can be seen as are too structured, regulated or hollow.

Who does this well? Disney

This ad from Disney doesn't focus on the rides or shows at Disneyland – instead they focus on the experience of a family visit. They address the individual viewer directly, positioning them as the keeper of knowledge and experience – with the power to influence their child's happiness.

See also – Lynx, Lululemon

10. THE RULER

aka The King, The Leader

The ruler is driven by their desire for power and control, and they are most afraid of chaos and being overthrown. Think Margaret Thatcher, or Jay-Z. A good ruler is confident, responsible and fair, whilst a bad ruler is rigid, controlling and entitled.

Ruler customers are naturally dominant and will not appreciate patronising or 'dumbed down' advertising. They will value ads that reinforce their feelings of power and stability.

Ruler brands promise power.

Ruler brands speak authoritatively, often spreading the idea that they are the lead in their field. Their image is solid, polished and often very 'masculine'. A ruler brand would suffer greatly by being perceived as weak, or by having to concede defeat to a rival company publicly.

Who does this well? American Express

This American Express ad oozes power and luxury. The protagonist is a successful leader of his field, living an affluent lifestyle and

navigating life with ease and dignity – a potent ideal for an aspiring ruler.

See also: Hugo Boss, Rolex

11. THE JESTER

aka The Fool, The Comedian

The Jester wants to live in the moment and enjoy life, and they fear boredom above all else. Think Dori in Finding Nemo or Jim Carrey in almost anything. At their best they are joyful, carefree and original, at worst they are irresponsible, cruel and frivolous.

Jester customers find regular adverts boring, but will love anything unusual or playful – especially ads that make light of the seriousness of life.

Jester brands promise entertainment.

Jester brands give the impression that they live in the moment, use outrageous imagery and often tease their customers affectionately. Brands targeted at younger people – who will appreciate the silliness – are often jesters. The worst thing a jester brand could do is get embroiled in a bitter lawsuit or be seen to be strict with their customers.

Who does this well? Skittles.

This Skittles ad is pure silliness. The product itself doesn't even feature – in fact, the entire format of an ad is subverted in favour of a surreal joke. However, it guarantees a lot of views and shares from young jesters and their communities.

See also: McVities, Old Spice

12. THE SAGE

aka The Scholar, The Teacher

The sage seeks the truth and wants to find the wisdom in every situation. Their biggest fears are being misled and being ignorant. Think Yoda or David Bowie. At best they are wise, articulate and open-minded, at worst they are pedantic, self-absorbed and cold.

Sage customers believe that knowledge comes from growth, and constantly look for new sources of information. They prefer ads which challenge them to think in a new way.

Sage brands promise wisdom.

Sage brands promise learning and therefore often make use of higher level vocabulary and symbolic imagery. They trust their customers to grasp difficult ideas and understand intellectual in-jokes, and should avoid becoming too dumbed-down or patronising.

Who does this well? National Geographic Channel.

This advert from National Geographic states a series of quasi-philosophical statements against a backdrop of historical, natural and sociological scenery that gives their statements authoritative weight. It celebrates curiosity and would strongly appeal to anyone who valued developing their understanding of the world.

See also: the Alpha Course, Khan Academy

FINAL WORD

And that's that! Phew.

You might be thinking 'my business is a combination of lots of these!' and that's okay too. Hopefully, this article has given you some insight into why some companies project themselves the way they do – and inspired you to engage in new ways with your audience.

If you can identify the archetypes that you are trying to reach, and maximise the same traits in your business, you'll be streets ahead of your competition.

In the words of Sunny Bonnell:

'The earlier on in your company's journey that you can uncover your brand's true identity – the character your brand is meant to live out – the sooner your team can begin living it and leaving a lasting impression in your audience's minds' So knock 'em dead, you crazy jester-artist-rebel you!

For more reading, try The Hero and the Outlaw by Margaret Mark and Carol S. Pearson – one of the first books to bring archetypes into branding.

Do you want fries with that logo?

Thoughts on design pricing and how to get paid what you're worth

Article by Matt Titone

All illustrations by Matt Titone



A QUESTION FOR MY FELLOW DESIGNERS:

When was the last time you got into a contentious negotiation at the drive-through window? What about at the dentist's office, are you able to determine how much filling a cavity is worth? Yet why do design and creative services in general seem to have the most negotiable or flexible fees from a client's perspective?

These days, there's a dangerous trend in our field toward clients expecting more and more work for less pay. How do we reverse this? I can't even count how often I've been asked to lower my rates or accept an alternative form of compensation for my services after submitting a proposal for a design job. Are these same people asking that of their doctor, lawyer, or mechanic? Not likely.

So how do we as designers and creative professionals go about getting paid what we're worth?

THE POTENTIAL CLIENT

I want to start by giving you one example I think we can all relate to. Recently a CEO of an up-and-coming company (that I will not name) scheduled a meeting with our studio to go over the deliverables he wanted us to work on for his rapidly growing

business. He'd been referred to us by someone we had worked with in the past and liked the work that he saw on our website. This is usually a good sign; it means that he already has a level of respect for who we are and what we do.

We did our homework and prepared for the meeting as we would with any other potential client. His company's website features profiles of their 30 or so employees, they've had a lot of great press in notable field publications, their cheapest product sells for \$10K, and their products are dubbed by several sources as "revolutionary." While still a young company, this is no lemonade stand.

On the day of the meeting, we watched the CEO pull up in front of our office in a brand new luxury car. He was well dressed, friendly, and enthusiastic—just the kind of client anyone would want to work with. We listened for two hours as he told us more about the company and his specific creative needs. Both my business partner and I jotted notes while also tallying the amount of time and resources it would take to fulfill all of the needs, which was roughly about three to four months of work and around \$50K. We were excited—more about the kind of work than the potential money, but of course time is money.

After going through everything, the CEO confessed that his budget was modest. We've definitely heard this before from smaller companies, especially after showing them work we've done for larger clients like Reebok and Toyota. However, this didn't prepare us for his budget: \$5,000 for a list of creative deliverables that would take four months to produce and in our minds cost 10 times as much.

At what point does the monetary disconnect go from being ignorant to insulting? As a CEO, he obviously has his mind on his money and his money on his mind (as a wise man once said). Surely he can appreciate the kind of work we've done as a studio, which is what attracted him to us in the first place. Not to toot our own horn, but he knows we've done work for larger clients and have won many awards for past work. Why would that level of work not infer value and require adequate compensation?

He must also get some sense of the overhead we have from sitting in our office. As a business-savvy person, he has to understand that if we devoted ourselves to a project for a four month period for \$5,000 we would not be making any profit at all—in fact, we'd be making less than minimum wage. It's these types of situations that call for the "Value Mirror," a term coined by Ken Carbone to put things into perspective for the client.

When given our estimate for what it would actually cost for us to do the things he needed, the CEO expressed frustration and wondered why we're so expensive compared to other designers he's worked with in the past. Now this brings up another tangent that I could go on about for days. The simple answer is that good design is more expensive than mediocre design, just as a meal prepared by a top chef is more expensive than fast food.

You can't negotiate the price of your meal at McDonald's or a fancy restaurant for that matter. You certainly can't go into a Michelin-starred restaurant and expect an entree to cost the same as a Big Mac. But when did our client's appetites get too big for their wallet? Why do folks in the creative service industry (at all levels) always get put in this situation? Are we all just known as pushovers or something? The term "starving artist" shouldn't apply to designers with a higher education getting commissioned by brands for commercial art.



THE CASE FOR VALUE

Granted, designers aren't always saving lives like doctors, but we are building brands that make ridiculous amounts of money—often directly because of the services we provide. We make things look attractive and desirable to consumers, which in turn drives sales. How often do you buy wines based on their labels?

THIS ISN'T AN ISOLATED INCIDENT

The scenario previously described is unfortunately not an isolated incident for us, as I'm sure it isn't for most people reading this. Fortunately, most clients we do business with appreciate and value the power of design, which leads them to our studio in the first place. However, we do still find ourselves in situations like this quite often, which to me means there's a big problem with the general perception of design and its value. I don't know what the solution is exactly to preventing this sort of scenario and the general lack of respect and appreciation to our field. There are some solutions out there that I don't agree with, though.

A PROBLEM I SEE

Websites like Fiverr, 99 Designs, Tongal, and The Idealists on the surface seem great for connecting clients with folks who can provide the creative services they need—and they're great for that. Everyone from students and freelancers to small studios, production companies, and ad agencies use these platforms. However, these sites are doing way more harm than good and are rapidly cheapening the creative services we provide.

Besides giving a client 99 design options (which is just plain wrong), the two main problems I have with sites like these are:

1. Creatives are forced into a feeding frenzy bidding war where they're giving away free work and intellectual property in order to just get the job. What's stopping these potential clients from just taking all these uncopyrighted ideas? Absolutely nothing.

2. My primary concern though is the fact that they (the websites) are the ones setting the prices for our services and setting those client expectations. Our industry isn't as easy to commodify as that, and we as designers shouldn't accept these poor standards.

You may not think that these sites affect you if you or your studio doesn't associate with them or if the clients you deal with don't either. But just know that even if you're above these sites, clients tend to move around from brand to brand and are always on the lookout for the best deal they can get—meaning at some point in their career, they may not be above using them. These sites make it easier for them to find cheaper deals for creative services. The fact that they're being used by a lot of other people in our industry affects you whether you know it or not.



DON'T BE A PUSHOVER

One thing we all need to realize though is that there is power in saying “no.” Great power, actually. Whenever I’ve put my foot down in the past and refused a job because the budget was inadequate, nine times out of 10 that client will come back with more money for the project, or

they’ll come back at a later date with a more substantial budget for a new project. The power of “no” brings great desire; people tend to want what they can’t have.

Taking a job for cheap using the excuse that it will “be good for your portfolio” has terrible financial repercussions to our industry at large. Trust me, I know from experience. Those clients will tell other people in need of design work their story when asked how much they paid and that’s how we get this negotiable reputation in the first place.

THE EXCEPTION

Of course everyone has a friend or relative who they can get cheap design work from—and I’m not saying that will end. We all want to hook up our loved ones at some point, and those should be the opportunities for creative freedom and good portfolio pieces (to dole out sparingly). But if they’re just some random client who isn’t a non-profit, please always charge what you’re worth: your full rate.

A PROPOSED SOLUTION

I realize I’m preaching to the choir here. What else can we do to change this system and social standards that seem to be rapidly diminishing the value of our skills?

In my opinion, it starts with educating yourself on the business side of things and being confident in your skills. Unfortunately, having artistic talents will only get you so far financially. In order to truly succeed you need to arm yourself with the ability to protect yourself against those who want to exploit your skills.

It sounds cheesy, but it starts with knowing and believing in yourself and that you’re worth the rates you charge. Insecurities cause us to be more flexible on these rates, but there’s no good reason why seasoned professionals should bend their rates to those of a recent design graduate. There is talent and years of process, wisdom, and expertise that goes into your rate. If a client only has a budget for student rates, then that’s where they should go for their design work, just like I shouldn’t show up at a fancy restaurant for dinner if I only have enough for fast food.

FOCUS ON YOURSELF

Instead of competing and submitting free work for projects on sites like the ones previously mentioned, focus the time and energy you’d spend on those treatments on your own self promotion. Don’t take on free or cheap projects because they seem “cool”—a good creative can turn any project into a “cool” one no matter what

the product or who the client is. That’s our job, after all. Make your own personal design project for a cause you believe in—or just for the sake of self expression. Make your portfolio site as attractive and unique as you can, promote your work on social media, submit to design blogs, award shows, and take the time to develop your own style and seek out clients directly.

These are the ways to attract more work. The right kind of work that you want versus the kinds of projects on online bidding wars. Do everything you can to make the clients come to you. We’re just feeding the fire and working against ourselves by using the sites mentioned earlier—they got 99 designs, but yours ain’t one!

It starts with us, the creatives. Only we can raise the bar and make the right business decisions to get compensated what we are worth. That’s how our industry will hopefully be elevated and respected as much as other professional fields someday.

—Matt Titone is a founding partner and creative director at ITAL/C, a multidisciplinary creative studio, and Indoeek, a creative surf culture blog.

This article originally appeared on Medium.

<http://www.thelogofactory.com/whats-a-logo-worth/>

WHAT'S a LOGO WORTH? Is a GREAT LOGO an INVESTMENT in YOUR COMPANY? or an UNNECESSARY EXPENSE?

Well, aint that the \$64,000 question? Is a logo worth hundreds, or thousands of dollars? Can we even put a dollar value on something that will represent your company for (hopefully) its lifetime? That all depends on whether you approach the branding of your company as an expense, or an investment in its future. If you view your logo simply as an expense – in the same category as say, FAX paper – you probably won't view it as being worth very much. Using the time-tested philosophy of 'you get what you pay for', and if your logo is simply an pretty picture that you want to slap on a few printed papers and the right-hand corner of your 3 page web site, then you might be well enough served by shopping for your new logo based on sticker price. Get it cheap. Get 'er done.

"An effective logo is a way that you can tell potential customers your story, or more accurately, part of your story. Sometimes it's the only method available – best make it count.."

YOUR LOGO AS A FLAG TO RALLY UNDER.

If, on the other hand, you view your logo as an investment in the overall picture of your company, a flag around which you, staff and customers can rally, then your logo is going to be worth a lot more. And worthy of the extra time, and expense, involved in doing it up right. That's not to say you have to break the bank to get a great logo – you don't – and it's up to you to decide the value of your new corporate mark.

THE VALUE OF A GOOD LOGO.

What is a logo's value? This answer varies from case-study to case-study so I can't speak for every business owner. I can, however, speak about someone close (very close) to me and her company. Pretty well everyone on staff views their logo as a bad one. It's been around for years (was designed by one of the founders' children in an internal design contest) and no-one has the courage to even suggest changing it. In the development

of marketing and advertising materials, rather than the usual 'make the logo bigger' mantra, the directions usually involve making the logo smaller (while certainly refreshing, this was due to lack of confidence in the logo as opposed to anything clever.) The logo has been hidden. Ghosted. Screened to almost invisible levels in the background. Sometimes, the logo wasn't used at all (this became so prevalent that a recent management directive makes it an official company policy to use the logo in its original form.) Sum result – the company has no consistent identity or brand. Which is a pity. The company is in the community service field, sends out a bucket load of brochures and tri-folds, prints a ton of event T-Shirts, banners and trinkets. The logo is on the side of the building and I'm sure that they lose a great deal of walk-in business because no-one is making a connection between the brochure they just received in the mail, and the big building that's down the street. Everybody on staff knows this, but rather than change the logo (and risk offending someone 'upstairs') they trudge on, marketing services without a cohesive banner to market them under. Is their bottom line suffering? Placing a dollar figure on the loss would be impossible, but I'd argue yes, and I'm of the opinion that this outfit is in dire need of an effective logo. As are many companies in early phases of start-up. In terms of the value of a logo, perhaps we should take a look at what you can, or should, expect from your new corporate identity.

WILL A LOGO MAKE OR BREAK A COMPANY?

So what can you expect from developing a logo for your company, product or service. Will, for example, a good logo build a business? No. If your business comes from word-of-mouth or referrals, I'd argue that you don't even need a logo. A new company name will suffice (or even your own name if you're pushing the personal touch.) It's only when you're trying to market, compete and promote your company against other folks would it really become an issue. If you 'own' a particular business sector, why bother with the expense, and hassle, of a logo work-up in the first place (unless you're just interested in 'looking good'.) If you don't 'own the sector' you'll need an arsenal of marketing ammo to grab the market attention, and in a few nano-seconds, communicate that you're better, faster, cheaper (or whatever particular 'hook' you're trying to promote.) You need to stand out in a cluttered landscape and truth to tell, your logo is but a part. How much of a part? Depends on what kind of marketing you're trying to do. Sometimes, it's critical. On many occasions, you won't have the real

estate to write a war-and-piece diatribe about your company – you'll ONLY be able to use your logo and a few scraps of type. You'll need something eye-catching, as well as at least a hint of what it is you do. Ask yourself honestly – does your current logo do that? If not, it should. A good logo can also lend 'instant' credibility to your organization PDQ – and can help any small business appear (on one level anyway) on the same playing field as the 'big boys'. Will a good logo help salvage a bad business plan, eradicate poor customer service or poor pricing models? Of course not. But it certainly will help you give the impression that you've 'arrived'. The rest is up to you. 'Leading a horse to water' and all that.

THE \$800,000 LOGO – MUCH MORE THAN MEETS THE EYE.

How much is all of this branding goodness worth? Depends what we're talking about. The media regularly grouches about how much this or that organization – sometimes funded by tax payers – paid for their logo. In all fairness, I suspect the now-squirming directors received a lot more than just a few vector versions of their logo for the hefty sums being bitched about. Probably talking about a full brand work-up and integration plan as well as the primary (and I'd might be tempted to argue, misguided) focus-groups that are involved in a project of this size. Over my design career I've been involved with brand roll-outs of this scope (I worked on some of the brand implementation programs and development of the new NorTel logo in the mid-nineties, not as a designer of the logo itself, but some of the supplemental marketing material.) The plan was to completely re-brand Northern Telecom to the hipper NorTel, complete with a new logo (arguably the first true 'globe and swoosh' logo of the internet era) and an officially abbreviated name. The cost to NorTel was in the \$600K range, but included all the design, and across-the-board implementation of the new brand (the style guide alone was over 400 pages) as well as all the support material, trinkets and marketing. The new design had to replace the old one at the same time, on every scrap of material while being kept under wraps till the very last minute. Early speculation on a brand makeover ran the risk of giving stockholders the 'jitters' so we had to sign NDAs (these agreements also forbade us from buying NorTel stock within a certain time frame, due to our inside knowledge.) A re-brand can indicate either a company that's in trouble (and fumbling around for an identity) or a company that's ready to take it to a new level. The number crunchers with the spreadsheets had figured out that keeping the re-brand on the QT was a better strategy – the less

time available for market speculation, the better. And true enough, when the new logo and name were unveiled, NorTel stock leapt dramatically (only to tank about a year later.) Overnight, the company made millions – so the \$600K they spent was a comparative pittance. Unfortunately, because of those NDAs, those of us in the know made nothing. Ah well..

“When online logo design companies brazenly compare their \$300 logo design packages to \$80k brand implementations at Landor, they’re comparing apples with oranges while hoping clients are wowed by the magnificent (and quite ludicrous) price difference..”

MONEY SPENT VS. VALUE BACK.

I guess my point is that when people read about 50 grand, 100 grand, 800 grand ‘logos’, they believe that the artwork, and only the artwork, cost that much. Far from it. But it’s why we get the ‘I could have designed a better logo for less’ comments from people who don’t understand the ‘behind the scenes’ of something of this size. And at the risk of ticking off some of my designer friends, no, they couldn’t. Most small design studios and freelance designers couldn’t finance a massive roll-out of this nature (nor can their respective clients) – that’s why large campaigns are generally doled out to established agencies with the necessary budgets (and more importantly, huge lines of credit.) When a small business owner pays \$500, \$1000 or even \$2000 for their business identity, they are NOT getting the same results (nor should they expect the same) as someone who shelled out \$50K. When online logo design companies brazenly compare their \$300 logo design packages to \$80k brand implementations at Landor, they’re comparing apples with oranges while hoping clients are wowed by the magnificent (and quite ludicrous)

price difference. They’re also marketing their services to business owners as an expense, and when viewed from that angle, their ‘cheaper is better’ is fine. I’d argue that a great logo is not an expense – but an investment in your company’s future – and approaching it in the same head-set as buying printer toner can be detrimental to the outcome. Relatively speaking, and over the course of your company’s lifetime, there will be few things that you’ll get as much mileage from than your logo, and the money that you spend initially for its development. It’s up to you to decide how much that investment is worth. If your projected sales for an at-home business are in the \$10K per annum range, does it make sense to drop a few grand on a logo and brand work-up? Probably not. Are you aiming to drive those sales into the \$100k range? Then the investment makes more sense. And so on.

THE LOGO STICKER PRICE.

It’s difficult to put an actual dollar figure on the value of a logo (as opposed to the expense of same) but I’d argue that it’s substantial. An effective logo is a way that you can tell potential customers your story, or more accurately, part of your story. Sometimes it’s the only method available – best to make it count. And while it’s true that you can always rustle up some cheap logo work, maybe even some free stuff, it’s probably wise to think long and hard before doing so.

-SD, Creative Director