



ISTD

**student
assessment
scheme
2027**

Dear Students and Tutors

Through our Student Assessments, ISTD engages with universities and institutions across the globe to raise the profile of typography in design education. Our aim is to place typographic thinking at the heart of the design process, giving students the opportunity to explore and develop their understanding of typography within a professional context.

The ISTD Student Assessment Scheme, established in 1975, is widely regarded as a model of academic rigour and professionalism. It's important to note that our assessment is **not a competition** – it is an opportunity to gain membership to a professional Society.

The **Tutor and Student Guide** offers further insight into what we expect from a submission and how it will be assessed. A core principle of the process is that each project – as in professional practice – should deliver an objective typographic solution that communicates strategically to a defined audience. Visual excellence alone is not enough if it does not address the central challenge of the brief. Our assessment recognises achievement across every aspect of the submission – from the design process itself through to the final outcome.

In addition to accepting digital submissions online, students are also welcome to submit physical final outcomes if they wish. We hope this hybrid approach encourages accessibility and participation for all students.*

Registration for the 2027 Assessment opens in February 2027.
Regional submission deadline dates will also be confirmed at that time.
Please visit <https://assessment.istd.org.uk> for further details.

We would like to thank all the students and tutors who contribute to the Assessment each year – the standard of work is consistently outstanding, and we applaud your commitment to both the Society and the wider design profession.

As always, the success of this year's projects, the coordination of our assessments, and everything else that makes ISTD possible is achieved through the goodwill and voluntary efforts of our Education Team, the ISTD Board, and members around the world. We extend our sincere thanks to all for your valuable contributions.



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*Middle East, North America & South African regions can only accept digital submissions due to logistical considerations. All enquiries regarding the assessment scheme should be sent to education@istd.org.uk

EDUCATION TEAM

The Society's education activities are generated and co-ordinated by the ISTD Education Team. Originally a group of design academics with a geographic coverage of the British Isles, it has expanded to represent our international activities and members in professional practice.

The Student Assessment briefs are the result of months of correspondence, involving all members of the team, the wider ISTD membership network and others who share our common interest and commitment to typographic education.

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TUTOR AND STUDENT GUIDE

INTRODUCTION

The ISTD Student Assessment Scheme is reviewed annually to ensure that it reflects current best practice in both design education and industry. This guide for tutors and students offers context to our assessment criteria.

STRATEGY

We use the term **strategy** rather than **rationale** to emphasise that design demands strategic, objective thinking that considers how we communicate with and influence our audience. The strategy must clearly articulate how the solution/concept has responded to the selected brief and how it is suitable for its intended audience.

RESEARCH

The design concept should be informed by thorough and rigorous research. This research should identify and document a range of possible directions that explore information and key data on the subject. The material gathered should also offer insight into the preferences, behavioural patterns and usage of the intended audience.

The use of mind-maps/concept maps/brainstorming is the most frequent precursor to research. While not requiring students to adopt this approach, when carried out thoroughly, it can offer useful research directions. When submitting research we encourage students to consider presenting the logical progression of their project from interrogation of the brief, strategic planning that focuses your research, consolidation of strategy, initial concepts and selection of one solution for development. We trust that this provides a useful focus for developing efficiency in research planning.

TARGET AUDIENCE

Students are required to define a context and identify a target audience for their project. This should be informed by the research findings and described in the strategy. There needs to be a clear and logical link between the research findings, the communication objectives and the proposed design outcomes.

CONCEPT DEVELOPMENT, DESIGN & REALISATION

Separating these elements from research intends to focus on developing the form, extent and scale of the eventual design outcome(s). It demands consideration of how to interpret the emotional, intellectual and material aspects of the chosen concept into an appropriate, feasible form that will satisfy the demands of the brief and express the student's considered concept. We require focused and rigorous testing of possible formats, materials and production processes. This experimentation should be informed by the research into conventional and unconventional best practice. Avoid using subjective opinion or unsubstantiated statements such as 'I really like this' or 'I think my project is really good'. Focus on showing how your project outcomes meet the communication aims and objectives established in your design strategy. Development work should be presented in an incremental manner which clearly identifies the progress of the design process. Realisation encompasses the development and testing of the design through to the production of the final prototype.

TYPOGRAPHIC SKILLS

This addresses the crafting of type and is probably the area that best distinguishes our remit from other areas of graphic design practice. As designers we use both words and images to communicate, therefore our project briefs do not demand the exclusive use of type. However, our focus on typography requires a student to adopt an essentially typographic approach. Type can be used expressively, but it also contains information that must be appropriately interpreted and understood by the viewer. This demands the use of typographic skills to ensure accuracy, legibility and readability.

The capacity of standard software to support typographic control enables student designers to generate sophisticated and nuanced typography. Unfortunately, we see many instances of the use of default settings for leading, line feed, point size, and gutters (auto-leading and a 4.233mm gutter are not a designer's conscious choices). We trust that this prompt will ensure that due time and effort are spent in expressing the typographic craft skills that membership of the Society demands.

SPECIFICATIONS

The requirement to produce a set of specifications is intended to promote a depth of engagement with the craft of typography and to support an understanding of the technical aspects of production. The specifications should demonstrate how and why design decisions have influenced the form of the project outcome and how this impacts on the experience of the user or audience, for instance, we use a margin at a fore-edge because the reader's thumb could otherwise cover the type while holding the page. Similarly, the layout of any given space should reflect your good understanding of how the reader is intended to navigate it both efficiently and, hopefully, enjoyably.

There are no absolutes in specifying, but one constant is that the submitted prototype must be specified to broad norms of professional/commercial production – not how the dummy was produced. Printed outcomes still require appropriate specification of substrates/stock, binding and print format(s).

PRESENTATION

'You never get a second chance to make a first impression' is worth mentioning as it pertains to our assessment. We are assessing whether a student should be considered for membership of ISTD. The sequence of opening the submission and how easy it is to identify each element gives us a sense of the student's approach – even before we have started to inspect the work. Similarly, everything that is submitted reflects your capability and attitude – not just the final prototype/dummy.

ARTIFICIAL INTELLIGENCE USAGE GUIDE

AI is becoming an increasingly common part of contemporary creative practice. The International Society of Typographic Designers (ISTD) recognises that AI tools may be used appropriately to support research, experimentation and the creative process. However, the Student Assessment Scheme assesses your individual thinking, creativity, typographic understanding, design judgement and craft.

AI may support your creative process, but it should not replace your own thinking or creative decision-making.

AI MAY BE USED TO

- support research, brainstorming and idea exploration;
- assist with experimentation and testing during the development process;
- support language, editing and routine software processes.

AI SHOULD NOT BE USED TO

- generate or substantially develop a creative response on your behalf;
- replace your own research, experimentation or design development;
- generate your strategy/rationale or explanation of your design thinking. AI may support proofreading, language and editing, but the thinking and authorship must remain your own;
- fabricate research, references, quotations or evidence of development;
- present significant AI-generated content as your own without clear acknowledgement.

SHOW YOUR THINKING

Your submission must clearly demonstrate your creative process, development and decision-making. Where AI has contributed significantly, you should show how you have questioned, selected, adapted or developed its output as part of your process.

AI-generated material alone does not demonstrate your design process or creative thinking.

BE TRANSPARENT

Where generative AI has materially contributed to your project, you must declare its use. Identify the AI tool(s) used and briefly explain how and where they contributed to your creative process within Strategy & Specification documentation.

This guidance supports responsible creative practice within the ISTD Student Assessment Scheme. Students must also follow the relevant AI and academic integrity policies and requirements of their own institution.

ASSESSMENT CRITERIA

STRATEGY (10%)

- Each submission must be accompanied by a strategy of 250–500 words, succinctly articulating the thought process underpinning your design proposals and how it employs typographic design to communicate with and influence the specified target market/audience. It should express what underpins your concept and how it has directed your research – not just a description of the various elements or a ‘log’ of what you did.
- While the Strategy will be read by assessors, write it to be understood and deemed feasible for adoption by a client.

RESEARCH (10%)

- All submissions must be supported by relevant primary and secondary research which contextualises and reinforces the proposed design concept. We expect to see research into formats, typography, colour and materials relative to your topic and your audience.
- Your research work should show that a range of ideas have been explored before developing your selected concept. Ensure that you present this material in a clear and consecutive order that allows us to follow your thought and design process.
- You must cite fully your bibliographic/web sources and, where relevant, credit images. These do not need to be included in your design unless appropriate for publishing.

CONCEPT DEVELOPMENT, DESIGN AND REALISATION (40%)

- Central to the realisation of your design concept must be the use of typography. The inclusion of images/illustrative content should be carefully considered as your solution must be essentially typographic. Images may be used but they should be there to support the typography, not take the place of it.
- Your design development should show that a range of approaches have been explored before choosing and developing your selected concept. Ensure that you present this material in an order that allows us to follow your thought/design process – including why you chose the particular format/s for your submission.
- Design development on screen must be described through hard-copy evidence.
- You must cite fully your bibliographic/web sources and, where relevant, credit images.

TYPOGRAPHIC SKILLS (20%)

- The hierarchy of information in both print and screen formats must be clearly expressed through the inclusion and formatting of at least 500 words of text into your final submission.
- It is essential that you demonstrate rigorous attention to typographic detail across all elements of your submission. Ensure that you check: spelling and hyphenation; punctuation; capitalisation; quote marks; widows/orphans; hyphens/dashes; rags; justification/rivers – show your craft skills.
- Legibility, whether in print or on screen, must be considered – and resolved.
- In screen-based submissions, consideration should be given, where relevant, to the relationship between sound and movement.

SPECIFICATIONS (10%)

- Appropriate typographic and professional production specifications for your media must be included – not those used to generate your prototype/dummy/mock-up.
- Using your layouts, present fully annotated typographic specifications and grid(s) where appropriate. We require sufficient examples to show your different typographic treatments – not necessarily all of the pages/screens in the document or outcome.
- Specification of paper stock and other materials used in print production should reflect materials used industrially – not those used to create the final prototype/dummy.
- Refer to the Specifications Guides pages.

PRESENTATION (10%)

- Your presentation should be easy for assessors to navigate through with everything clearly labelled.
- Ensure that screen-based submissions have been tested for use. Occasionally we cannot open files – these proposals sadly fail.
- All submissions must include PDF(s) of images that reflect:
 - concept origination
 - design development
 - form and usage
 - layout/grid system
 - media/material choices
 - typographic choice
 - typographic detailing
 - presentation images of the outcomes
- Finally, check that all of the requirements of your chosen brief are included and clearly identified.

REGISTRATION, FEES AND SUBMISSION

ENTRY

Full-time under- and post-graduate students at universities and colleges – internationally – are eligible. As membership of the Society is awarded to successful entrants, only the work of individual students can be assessed.

ISTD does not accept entries that are the collaborative work of two or more students.

SUBMISSION LANGUAGE

As an international society we aim to support the use of language that is most appropriate for a project outcome. We welcome submissions that present dual or multilingual solutions, but we do require that the Strategy and Submission document is submitted in English so the efficacy and rationale can be equitably reviewed. If you require any further information please contact the ISTD Head of Education.

ONLINE REGISTRATION

Details of how to register and pay are available on our website. Please make sure you read the Frequently Asked Questions (FAQs).

Registration for all assessments must be carried out by named tutors – not by students – using our online website system. This allows online payment of fees and can issue invoices where required.

ASSESSMENT WEBSITE

<https://assessment.istd.org.uk>

FEES

The Registration Fee is **£35 per student** (Institutional Member **£28**). Projects that are submitted for assessment and have not been registered and/or have not paid the Registration Fee will not be assessed.

Upon Registration, further information, including arrangements for submission, will be sent via email.

***Please check back regularly on our website for further details confirming the dates of our Submission Deadlines via: <https://assessment.istd.org.uk>**

DEADLINES FOR SUBMISSIONS

The deadline for submission of work to each of our Assessments will be confirmed on the Registration Deadline for that assessment but will generally be around 3–5 weeks later. Please contact the regional coordinator(s) for further information.

SUBMISSION FORMAT OPTION

All submission requirements should be uploaded to our online assessment platform. Each student will be emailed a personal upload link once they have been registered and their fee paid. You may also submit physical final outcomes to some of our regional venues to support your digital upload, but this is optional and not a mandatory requirement. Further details will be published online with the Submission Guidelines in due course.

ASSESSMENT

Each submission is assessed by a two-person team, usually comprising a member from education and one from industry. All material is examined, taking around 30–40 minutes. The outcome is ratified by a team of moderators who maintain parity across the assessment teams. If necessary, the entry is passed on to a second stage panel for further appraisal. All entries gaining Merits and Commendations are further assessed for ratification. Results and reports will normally be published within a month of each of the regional Assessment events. Tutors and students will be notified by email.

AWARDS

All successful students and their tutors will be invited to a Student Awards ceremony. Nominated tutors with successful students also receive tutor certificates. Communication regarding event information will go out following the completion of the regional assessments.

IMPORTANT NOTE

ISTD makes digital records of all successful student submissions and reserves the right to use this material as it deems appropriate.

ISTD will not accept claims for payment in respect of using any such recorded material.

FREQUENTLY ASKED QUESTIONS

Do you accept entries from anywhere?

Yes. As long as they meet the ISTD entry criteria. Work could be sent to our Main Assessment in UK or included in one of our other international assessments in Ireland, Middle East, South Africa, Australasia or North America.

Registration. I am a student who wants to register. Can I do this myself?

No. All registration and payment must be done by tutors/professors.

I am a Masters/postgraduate student and would like to submit work for Assessment? Is this possible?

Yes. As long as you are registered on a recognised course/programme you can be registered by your tutor/professor. While the vast majority of students who submit work are undergraduates we recognise that postgraduate students – for many reasons – should be given the same opportunities.

I submitted work last year and was not successful. Can I submit again this year?

As long as you are enrolled on a recognised course/programme you can be registered by your tutor/professor. Some students submit in their penultimate year of study and have another attempt in the Final Year.

I am working on one of last year's project briefs that I found interesting. Can I submit it for assessment?

No. We only assess the project briefs for the current year's assessment.

I have registered a number of students but now find that I have one or two more who wish to register. Is this possible?

Yes. We prefer to have all students registered at the same time but can, at our discretion, accommodate additions, as long as they are made before the Registration Deadline.

I have produced a physical outcome in response to the brief – do I need to physically send this for assessment?

No. It is not a mandatory requirement to send us your physical outcomes. All students must digitally submit their projects as per the submission requirements. It is optional if you wish to send your physical outcomes for assessment in addition to your digital files.

Payment of Registration Fees. I am cautious of making payments by internet. Is your site secure?

Yes. The payment system is handled directly through a secure payment gateway. ISTD does not have access to any of your financial information.

Please clarify how to pay the Registration Fee?

Two methods to pay are as follows, both require credit or debit cards:

- Pay for each student using their card details at the time of registration. They could enter their own details to maintain individual security.
 - Collect money from students and make a single, combined payment on their behalf using your card.
- Some institutions may wish to pay for their students by credit/debit card or invoice – see below for further advice.

I want to register a student whose fee will be paid by my institution. I need an invoice.

Payment by invoice is only available on registration of five or more students – the invoice payment option becomes available on registration of the fifth student. On selecting this option – the confirmation/registration notification that you receive by email serves as the invoice. Please make sure that you send a copy of this to your finance department, to ensure that the fees are paid by your institution before the assessment date.

I have registered and paid the fee for one of my students who now wants to withdraw. Can they be reimbursed?

We do not reimburse registration fees. However, we are able to change the registration to that of another student, using the existing fee.

We are a non-UK institution and wish to pay in our local currency.

All payments must be made in GBP (pounds sterling). If you are paying an invoice via bank transfer it is important that you instruct your bank accordingly – and that all currency exchange costs and all bank charges are paid by yourselves. ISTD must receive the full amount of the registration fees in GBP into the ISTD bank account.

Got a question?

If you have a question that has not yet been answered above, please contact education@istd.org.uk

INSTITUTIONAL MEMBERSHIP

The ISTD Student Assessment Scheme began in 1975. The Society had been considering requests to accredit courses but the Assessment Scheme was an option that offered benefits to both tutors, students and, ultimately, to industry.

Institutional Membership allows us to improve ongoing communication between ISTD and tutors and, importantly, maximise the benefits to typographic education through use of our considerable archive of student typographic design. Our hope is that, as this area develops, we may develop the benefits.

Tutors should be aware that Academic membership of the Society (MISTD) is also possible for those working in typographic education who would not qualify by means of a professional portfolio of work.

For further information please visit:
<https://www.istd.org.uk/apply>

INSTITUTIONAL MEMBERSHIP – £245*
 offers the following:

REGISTRATION FEES

Member institutions receive a 20% discount on student Registration Fees for the Student Assessment.

PUBLICATIONS

Member institutions receive copies of ISTD related publications, such as our journal *Typographic* and all other occasional publications during each year of membership. Institutional members are also entitled to discounted back-issues of publications bought online.

MEMBERSHIP CERTIFICATE

Each member institution receives an annual Institutional Membership Certificate that may be displayed publicly.

ISTD LOGO

The ISTD logo may be used by member institutions for marketing purposes (with conditions for use).

INVITATIONS

Invitations and, where applicable, discounts to all ISTD events, including exhibition openings, talks, lectures and workshops.

STAFF DEVELOPMENT

Staff from member institutions qualify for the opportunity to participate in one of our Student Assessments and be mentored by one of the ISTD Education Team.

CONSULTATION

Staff from member institutions have preferential access to the Education Team for consultation on the Student Assessment Scheme and other ISTD Education activities.

INSTITUTIONAL PRESENTATIONS

Presentations on the work of ISTD and the Annual Student Assessment, by the Head of Education or members of the Education Team, can be arranged with member institutions.

Further information please visit:

<https://www.istd.org.uk/institutional-membership>

*Annual one off payment.

1

IT'S ALWAYS ABOUT LOVE IN THE END

An investigation into the emotion that has shaped history more than almost any other.

Wars have been fought for love. Kingdoms have been abandoned for love. Religions have condemned it. Artists have devoted their lives to it. Scientists have tried to explain it. Poets have failed to describe it. We have all in some form or another, lived it.

Love is often presented as a private emotion, yet it has shaped public history. It has inspired revolutions, built monuments, bankrupted fortunes, fuelled discoveries, rewritten laws and destroyed reputations.

THE BRIEF

This project asks you to investigate one manifestation of love, not as sentiment, but as a force that changes people and the world around them. You are asked to consider love in its widest terms and then narrow your research into a single aspect of love and communicate your findings primarily through typography.

Your chosen subject may be historical, contemporary, scientific, literary, philosophical or deeply personal, but it should reveal something unexpected about the power of love. Possible directions could include themes such as obsessive love, courtly love, forbidden love, unrequited love, self-love, familial love, patriotic love, divine love, platonic love, parasocial love, love and addiction, love and memory, love and sacrifice, love as political resistance, love and censorship, love and exile, impossible love, love through correspondence, love across distance, and love after death.

You could look at the chemistry of love, the language of love, Victorian love letters, dating algorithms, wedding traditions, divorce statistics, arranged marriages, mourning rituals, love songs, fan culture, devotion to brands, celebrity obsession, artificial intelligence and attachment, the economics of weddings, fertility, loneliness, or companionship in old age.

If you are working on this project, you might also want to consider what evidence survives, who tells the story, what myths have developed, what cultural assumptions shape our understanding, who benefited, who suffered, and what happened afterwards...

STRATEGY AND RESEARCH

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored. Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas.

TARGET AUDIENCE/DELIVERABLES

Your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

SUBMISSION GUIDANCE/REQUIREMENTS

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.

It must include:

- Strategy
- Research
- Design development
- Specifications/Grid(s)
- Final outcomes

Your **Strategy and Specifications should be submitted in a single document** that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.

2

WHO SAID THAT?

Language, authorship and artificial intelligence.

Language used to imply evidence of humanity. A voice had a speaker. A letter had a writer. A novel had an author. Even an anonymous message would have had to have been written by someone. That assumption is becoming less reliable. Artificial intelligence can generate essays, conversations, stories, arguments and images in seconds. It can imitate forms of writing, adapt its tone and produce apparently authoritative answers about subjects it has never experienced. It can generate language, but it does not experience what those words describe.

THE BRIEF

Investigate what happens to communication when language no longer guarantees the presence of a human author.

Choose a context in which the distinction between human and machine generated language matters: journalism, education, advertising, literature, politics, personal correspondence, translation, social media, public information or elsewhere.

Consider what we expect from the words we encounter. Does authorship affect whether we believe them? Would you respond differently to a letter of condolence if it were generated by a machine? If AI produces a convincing argument, where does responsibility reside? If we cannot tell the difference, does the difference matter? Typography has always helped establish voice. Typeface, hierarchy, signatures, quotation and annotation can suggest authority, identity and authorship. These conventions developed around the assumption that language originated with people.

Investigate how typography might identify, distinguish, expose or question different kinds of authorship. Could typography make the origin of language visible? Should it?

YOUR RESPONSE

Develop a typographic outcome exploring language, authorship and artificial intelligence. You may use AI, but do not treat generated material as neutral content. Interrogate it. Compare it. Challenge it. Edit it.

You might establish a dialogue between human and machine; test whether audiences can distinguish between them; explore how language changes as it passes between systems and people; or examine attribution, authenticity, imitation, trust and uncertainty.

Begin with language rather than software. Research authorship, attribution, voice and originality. Consider signatures, citations, copyright and provenance alongside anonymity, ghostwriting, translation, propaganda, plagiarism and appropriation.

Experiment. Give people and systems the same material. Compare responses. Test assumptions about authorship. Whatever tools you employ, you remain responsible for the final communication. Selection, editing, sequence and typography are decisions. Automated tools do not remove authorship. They make its location more complicated. If a machine can suggest subjects, generate titles, summarise research and write convincing passages, what exactly are you here to do?

Your answer may be the beginning of the project.

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3

THE FERTILE EDGE

A boundary is not necessarily a place where something ends. It can be a place where things meet, exchange, overlap, compete, or become something new.

In *Gathering Moss*, Robin Wall Kimmerer describes the boundary layer as an active space of exchange between mosses and their surrounding environment. The ecological concept of an ecotone – a transition between different communities – offers a related way of thinking about the diversity and activity that can occur at edges. Boundaries are equally significant in communication. A frame determines what is included and excluded. A grid establishes relationships between elements. A page, screen, or sequence creates expectations about what comes next. When a message moves between media, languages, materials, or contexts, something may be preserved, transformed, or lost.

THE BRIEF

Your challenge is to investigate a boundary, edge, or transitional space and develop a typographic response that makes its productive qualities visible.

Your starting point might be ecological, social, linguistic, cultural, spatial, material, or another area of your choosing. Identify a meaningful boundary and investigate what happens there. How does it separate and connect? What forms of exchange, tension, diversity, or transformation does it make possible? Develop a response in which typography plays a central role in communicating your findings. Your work should explore a relationship between at least two media, formats, or modes of communication. Consider how meaning changes as it moves between them, and how the particular qualities of each contribute to the experience.

CONSIDERATIONS

- What boundary have you chosen, and why is it significant?
- What happens at this boundary that might otherwise remain unnoticed?
- How might framing, sequencing, grids, or transitions become active parts of your communication rather than simply methods of organizing it?
- What is preserved, changed, or lost when a message moves between media or contexts?
- How can typography shape the audience's experience of these relationships?
- Who is your intended audience, and what do you want them to discover, question, or understand?

Your outcome may take any appropriate form, provided that your typographic decisions are integral to the idea and that the relationship between the chosen media or formats is meaningful. The ambition is not simply to represent an edge, but to investigate what an edge can do.

STRATEGY AND RESEARCH

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4

ORDINARY

Eventually everything connects – people, ideas, objects.

Charles Eames

Choose one object. Something ordinary, something overlooked, something you encounter every day.

A button.
A key.
A pencil.
A match.
A coin.
A comb.
A needle.
A brick.
A spoon.
A paperclip.
A lightbulb.
A toothbrush.
A chair.
Anything you choose...

At first, your object might appear to offer very little – look again, every designed object has a history, material, purpose, language, value, manufacture, geography and culture. Someone invented it, named it, decided what shape it should be. Someone manufactured it, transported it, bought it, used it, perhaps someone improved it, copied it, patented it, collected it, advertised it or discarded it.

BRIEF

Your challenge is to select one seemingly ordinary thing and investigate it with obsessive curiosity. Use that object as the starting point for an unexpected journey through typography and visual communication. The project is not ultimately about the object; it is about what the object allows you to discover.

STRATEGY AND RESEARCH

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored. Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas.

TARGET AUDIENCE/DELIVERABLES

Your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

SUBMISSION GUIDANCE/REQUIREMENTS

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.

It must include:

- Strategy
- Research
- Design development
- Specifications/Grid(s)
- Final outcomes

Your **Strategy and Specifications should be submitted in a single document** that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.

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WHAT WE WORSHIP

A religion is a unified system of beliefs and practices relative to sacred things, that is to say, things set apart and forbidden — beliefs and practices which unite into one single moral community called a Church, all those who adhere to them.

Émile Durkheim

Religion can be defined as a system of beliefs, values, practices, rituals and traditions through which individuals or communities understand and relate to what they consider sacred, spiritual or divine. There are clear parallels between the definition of religion and how consumers connect to brands and services that they engage with every day. Brand loyalty is the tendency of consumers to repeatedly choose and support a particular brand, often despite the availability of competing products. It develops when consumers form an emotional, psychological or practical connection with a brand. Brands can inspire belief, create communities, establish rituals and symbols, encourage devotion and develop highly loyal followings. Product launches can become events; flagship stores can become destinations; products can become status symbols or sacred objects; and consumers can become advocates or evangelists for the brands they believe in. It raises the question "What do we worship today?"

BRIEF

You are asked to develop a new brand strategy and system, with typography at its core, that responds to the question of what we worship today. You could focus on branding a particular concept, social movement, philosophy or explore ideas around spirituality, consumerism, celebrity, fandom, pop culture, subculture, cults, community or rituals. The brief is not about developing a brand for Taylor Swift's *Swifties* or *Cardiacs' Pondies*; it asks you to investigate the social, cultural, environmental, technological and political contexts that shape these phenomena.

A brand extends beyond the application of a logo across printed and digital contexts, so this should be considered within your response. Branding is the process of transforming an idea into a recognisable identity that audiences can identify with, engage with and develop a sense of belonging.

Audience is central to the brief; clearly identifying the target audience and understanding their values and behaviours supports the development of a relevant and meaningful brand identity. Explore tone of voice, copywriting, language, semantics, colour, texture and, most importantly, typography. Consider how the brand can be applied across physical, digital and environmental contexts, identifying which are most appropriate for engaging your chosen target audience.

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TYPE AND LAYOUT SPECIFICATIONS GUIDE

You must demonstrate your control of all the typographic elements in your layouts by detailing their use through annotated specifications. The diagrams below and on the following page give guidelines for possible methods of annotation.

Grids should detail all aspects – horizontal and vertical grid spacing/margins/gutters. The sample below shows the use of the baseline grid. Column/text block measures should be included.

It is only necessary to clearly evidence the extent of your system – not to detail every page/screen of your submission. You should include the specifications in a single document that combines Strategy and Specifications.

Typo/graphic Specifications should detail your use of type/glyphs and other graphic elements. The main focus is your typographic treatment of texts – particularly the hierarchy of information. Consider, for instance, your detailing for headlines; sub-heads; body text; cross-heads; standfirsts; call-outs; captions; headers; footers; folios; bullets; rules; fleurons and any other typographic devices that may be used. In all instances give the size, body/leading, weight and colour.

Media choice will determine the appropriate information for your specifications. The list above relates to print-based matter. Specifications for screen-based/broadcast type should include the appropriate information and terminology for those media. **Type and lettering used as illustrative matter need not be specified.**

Running Header
Real Text Pro Demibold
7 pt
Black (100% tint)

Running Header
Real Text Pro Medium
7 pt
650 pt Tracking
Black (100% tint)

JAN FEB MAR APR MAY JUN JUL AUG SEP OCT NOV DEC

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

'Having a Chinaman's chance in Hell'

黄色危险

In 1876, in response to the rising anti-Chinese hysteria, both major political parties included Chinese exclusion in their campaign platforms as a way to win votes by taking advantage of the nation's industrial crisis.

In the 1860s, when Chinese labourers immigrated to the United States to build the Central Pacific Railroad, a new population with both physical and cultural differences had to be accommodated within the racial worldview. While industrial employers were eager to get this new and cheap labour, the ordinary white public was stirred to anger by the presence of this 'yellow peril'.

In 1870s California, despite the Burlingame Treaty (1868) allowing legal migration of unskilled labourers from China, the native white working-class demanded that the US government cease the immigration waves of 'filthy yellow hordes' of Chinese people who took or even 'stole' jobs from native-born white-Americans, especially during an economic depression.

Political party caucuses, labour unions, and other organizations rallied against the immigration of yet another 'inferior race'. Newspapers condemned the policies of employers, and even church leaders decried the entrance of these aliens into what was seen as a land for whites only.

The concept of the 'yellow peril' is centuries old, some of its first uses can be traced back to West and South Asia. As John Kuo Wei Tien and Dylan Hayes lay out in their rich documentary survey of the persistence of anti-Asian paranoia in literature, art, pop culture, and everyday life, 'Yellow is part of a visual imaginary that varies in relation to the extension of European colonialism into the Orient'. The object of blame and potentially hatred – the 'other' – is always shifting.¹¹

Rooting the institutional origins and political logic of the idea of 'unassimilable' foreigners in this earlier history helps us carry analysis of the role of yellow perilism forward through the subsequent mid-20th-century variations of the 'Red Scare' and more recent calls for excluding 'undesirable' and 'un-American' groups from the country. Maintaining a narrow notion of proper Americanness, in the face of these supposed threats, has profoundly shaped U.S. political culture.¹²

Pull quote
Real Text Pro Medium
12 pt
15 pt leading
Black (100% tint)

Shout
Lantinghei TC Heavy
60 pt
Black (100% tint)

Pull quote
Real Text Pro Medium
12 pt
15 pt leading
Black (100% tint)
Orange (CMYK 0,74,100,0)

Body copy
Real Text Pro Semilight
Real Text Pro Semilight italic
8.5 pt
12 pt leading
Black (100% tint)

Caption
Real Text Pro Demibold
6 pt
8 pt leading
Orange (CMYK 0,74,100,0)

Folio
Real Text Pro Medium
7 pt
Black (tint 100%)

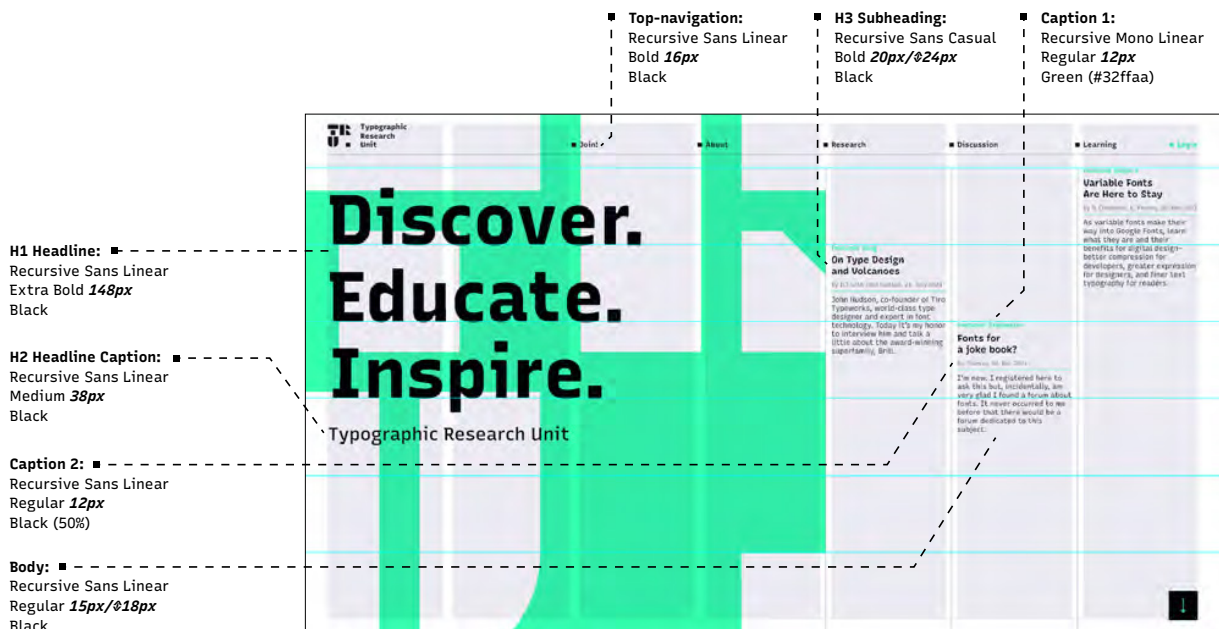
key line
0.75 pt
Black (tint 100%)

TYPE AND LAYOUT SPECIFICATIONS GUIDE

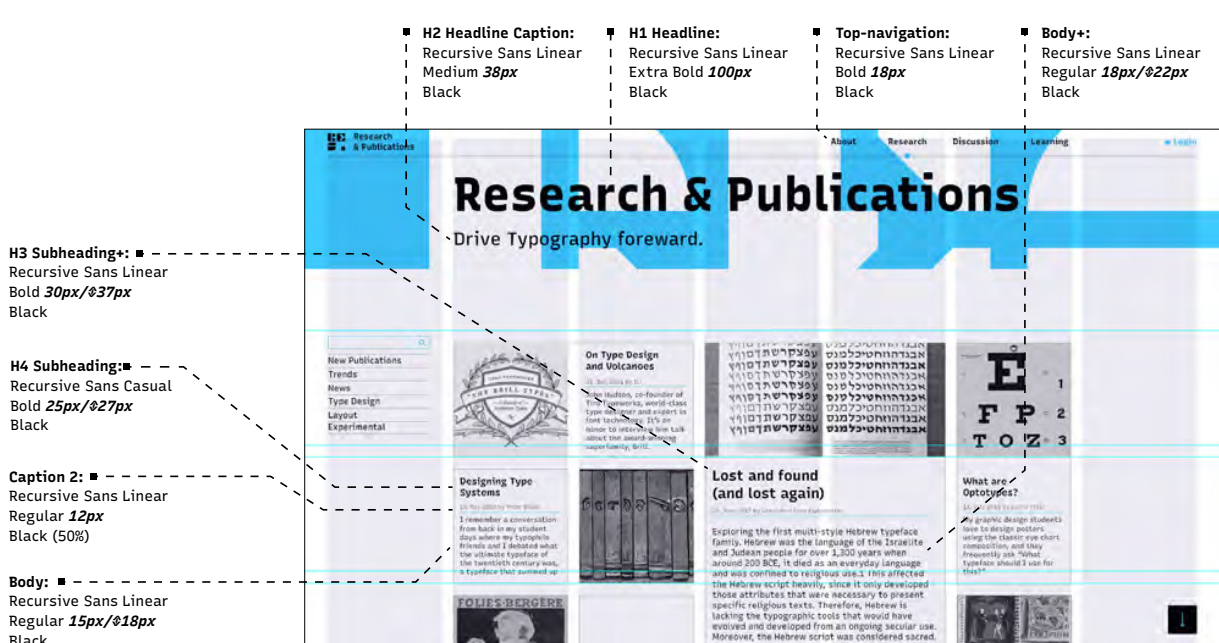
Screen-based Annotation

This illustration offers an alternative method of annotation – in this case for specification of a screen-based submission. Either method is acceptable – clarity of information is the main criterion.

Landing Page



Subsection Main Page



STRATEGY AND SPECIFICATIONS DOCUMENT

Your **Strategy** and **Specifications** should be submitted as a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.

This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

Careful consideration should be given to your layout, hierarchy and typographic detailing. This document should clearly articulate your project intentions and how you will use typography to express your communication. It will be the first artefact the assessors will review. You can view some student examples of combined Strategy and Specifications documents in our Behance: <https://www.behance.net/gallery/113804717/Strateav-and-Specification-examples>



FURTHER GUIDANCE AND ADVICE

Type design projects

We sometimes receive projects which have created a typeface in response to a brief. These tend to result in the design of a display face and would require that the typeface is used in context of a broader designed submission, rather than the typeface being the sole design outcome.

In these circumstances, we are not assessing type design exclusively, but rather how the designed typeface has been used within the context of a typographic design solution which demonstrates a range of typographic skills.