The Corporate Image of Utah State University

Jon I. Anderson
Utah State University

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THE CORPORATE IMAGE OF UTAH STATE UNIVERSITY

by

Jon I. Anderson

A thesis submitted in partial fulfillment
of the requirements for the degree
of

MASTER OF FINE ARTS

in

Visual Arts

UTAH STATE UNIVERSITY
Logan, Utah
1968
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION ..........................................................</td>
</tr>
<tr>
<td>CORPORATE IMAGE ..........................................................</td>
</tr>
<tr>
<td>ADVERTISING .................................................................</td>
</tr>
<tr>
<td>PRODUCT ANALYSIS ...........................................................</td>
</tr>
<tr>
<td>CONSUMER RESEARCH ........................................................</td>
</tr>
<tr>
<td>MARKET ANALYSIS ..............................................................</td>
</tr>
<tr>
<td>BUILDING CORPORATE IMAGE ...............................................</td>
</tr>
<tr>
<td>ADVERTISING DESIGN ..........................................................</td>
</tr>
<tr>
<td>ADVERTISING ILLUSTRATION ..................................................</td>
</tr>
<tr>
<td>THE TRADEMARK ..................................................................</td>
</tr>
<tr>
<td>PACKAGE DESIGN ..................................................................</td>
</tr>
<tr>
<td>MEDIA ..............................................................................</td>
</tr>
<tr>
<td>NEWSPAPERS ....................................................................</td>
</tr>
<tr>
<td>MAGAZINES ......................................................................</td>
</tr>
<tr>
<td>RADIO ............................................................................</td>
</tr>
<tr>
<td>TELEVISION .....................................................................</td>
</tr>
<tr>
<td>DIRECT MAIL .....................................................................</td>
</tr>
<tr>
<td>POSTERS .........................................................................</td>
</tr>
<tr>
<td>SPECIALTIES ....................................................................</td>
</tr>
<tr>
<td>CONCLUSIONS .....................................................................</td>
</tr>
<tr>
<td>EXPLANATIONS OF THE ILLUSTRATIONS ..................................</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Trademark</td>
<td>2</td>
</tr>
<tr>
<td>2. Letterhead</td>
<td>4</td>
</tr>
<tr>
<td>3. Packages</td>
<td>6</td>
</tr>
<tr>
<td>4. Newspaper advertisement</td>
<td>8</td>
</tr>
<tr>
<td>5. Magazine advertisement</td>
<td>10</td>
</tr>
<tr>
<td>6. Brochure cover</td>
<td>12</td>
</tr>
<tr>
<td>7. Direct Mailer</td>
<td>14</td>
</tr>
<tr>
<td>8. Direct Mailer</td>
<td>16</td>
</tr>
<tr>
<td>9. Faculty art exhibit program</td>
<td>18</td>
</tr>
<tr>
<td>10. Festival of Creativity cover</td>
<td>20</td>
</tr>
<tr>
<td>11. Orchestis poster and program cover</td>
<td>22</td>
</tr>
<tr>
<td>12. Humanities and Arts brochure cover</td>
<td>24</td>
</tr>
<tr>
<td>13. Humanities and Arts brochure layouts</td>
<td>26</td>
</tr>
<tr>
<td>14. Art Department bulletin cover</td>
<td>28</td>
</tr>
<tr>
<td>15. Art Department bulletin layouts</td>
<td>30</td>
</tr>
<tr>
<td>16. Specialized Art Department brochure cover</td>
<td>32</td>
</tr>
<tr>
<td>17. Specialized Art Department brochure layouts</td>
<td>34</td>
</tr>
<tr>
<td>18. <em>Alumni Magazine</em> cover</td>
<td>36</td>
</tr>
<tr>
<td>19. <em>Alumni Magazine</em> cover</td>
<td>38</td>
</tr>
<tr>
<td>20. <em>Alumni Magazine</em> layout and finished art work</td>
<td>40</td>
</tr>
<tr>
<td>21. <em>Alumni Magazine</em> layouts</td>
<td>42</td>
</tr>
<tr>
<td>22. <em>Alumni Magazine</em> layouts</td>
<td>44</td>
</tr>
<tr>
<td>23. <em>Alumni Magazine</em> layouts</td>
<td>46</td>
</tr>
<tr>
<td>24. Fine Arts Tour poster</td>
<td>48</td>
</tr>
<tr>
<td>25. Roshomon poster</td>
<td>50</td>
</tr>
</tbody>
</table>
ABSTRACT

The Corporate Image of Utah State University

by

Jon I. Anderson, Master of Fine Arts

Utah State University, 1968

Major Professor: Prof. Harrison Groutage
Department: Art

During the past four years it has been easy to see that there has been no art direction in the visual communications of Utah State University. Recently the university has become aware of the importance of a good public relations program and has taken steps in that direction. Very little thought has been given to the visual design of these public relations though. Advertising gives information, plants ideas, and provokes interest in a service and company, but it must be designed well to be noticed. Corporate image includes many things, but I shall only deal with the visual or graphic design part. This is the corporate design.

Product analysis, consumer research, and market analysis are investigated in connection with Utah State University. What makes a good advertisement is analyzed. The media most appropriate for the university is pointed out. Facts are illustrated with photographs of hypothetical advertising pieces. Each advertising piece is analyzed to show how it contributes to the complete corporate design of the university.

A high level of quality in corporate design cannot be reached unless the university employs the talents of a professional designer. The conclusion of this thesis points out the three courses that could be taken to acquire such a person.
INTRODUCTION

The federal administration projected a total national expenditure for education in 1967 of over $37 billion. The federal administration stated that the first work of our society is education. One of every four Americans goes to school today and the number of college and university students is expected to reach 8.7 million by 1974. Increasing attention to education's importance, the problems of the growing cost of education, and the press coverage of student political activities combine to create a need for expanded public relations efforts by colleges and universities. These interests, plus the necessity to influence financial support by government, business, philanthropic foundation and alumni, have forced an awareness of competitive standards of communication design. More and more colleges and universities are turning to professional graphic designers for help with their communication needs.

Publications are gaining increasing attention as the primary means of accurately projecting the contemporary college. Seventy million dollars in 1965 was spent in publications by the nation's 2,100 colleges. A 1960 study showed that there was an average of 79 publications a year produced with an average budget of $53,000 a year. Universities realize that publications are the most effective and efficient way to reach the specific audiences with the total control of the messages and impressions. Universities have accepted quality editorial matter for years. Only recently are colleges realizing the importance of the graphic design of their publications. The most difficult task of the university is to find designers who can properly interpret the individual character of the school.

Too often university publication editors are limited by what already has been done. "A" university produces some outstanding programs in graphic communications. "B" university sees the results and assumes the same formula will work for both and as a result publications from "A" university and "B" university look very much alike, with "B" university on the average the loser. Their look-alike advertising just strengthens the audience's image of the former publications of "A" university. During the past years, you could easily substitute the University of Utah for "A" university and Utah State University for "B" university. Graphic designers do have their styles of design, but it is vital that the images in print of "A" university and "B" university be as different as their campuses, their programs, and their individual images and goals.

The objectives of this thesis is to show what makes up the complete corporate image in advertising, to evaluate advertising and show what media can be used more effectively in the corporate image of Utah State University, to illustrate with photographs of advertising design how this can be done, and to make recommendations as to how this better corporate image can be reached.
CORPORATE IMAGE

Eighty-five per cent of all advertisements today do not get looked at. This statistic was made from a survey conducted by the advertising industry to find out what the public thought of advertising. The advertising industry wondered if the public liked them. The problem is that they don't even hate them. The sad thing is that business is spending so much time and money on making advertising boring, and achieving this boredom with such great American efficiency. Advertising is still an art, but not decorative art, not art for art’s sake. It is a creative art that reaches out in all seriousness to a potential respondent. It’s purpose still remains to give information, plant ideas, and provoke interest in a product, service, or company itself.

Most businesses that are in business to stay try to develop a definite corporate image at the same time they are working towards immediate increases in sales. Corporate image is a person’s spontaneous idea of a company or institution. It is a composite of all the things associated with the organization and the product it produces. There are few businesses today that don't have some sort of corporate image. There are no successful corporations in existence without a good and appropriate corporate image. An institution's “image building” requires skillful and long-range planning. The corporate image is not a couple of good advertisements or promotions, but a sustained and consistent advertising program. The corporate image includes many things, such as the appearance of buildings, the type of service the company offers its customers, the kind of speeches its officials utter, the quality of the product the company produces, and all visual communication the company employs. The visual or graphic design is the part of the corporate image that I am concerned with. We shall call it the corporate design.

Many companies today are in the process of changing or refining their images. Most of them would like to be brought up to date so that the public will not think of them as being old-fashioned. I feel that the corporate image of USU could use this refining. Art work put forth by an organization has profound influence in molding public opinion about it, much more than is often realized. Think of it in these terms: Even the most articulate individual fails to make a good impression on his listener if his clothes are shabby or if his appearance in any way belies his words. It is the spirit of the corporate design that counts. It is a mistake to think too rigidly of consistency of art technique. Once the basic approach or theme of a corporate design is decided upon, there may be a number of directions the artists can take to accomplish the goal. Typography can change. The layout can be altered. Logotypes can be moved to different places in the layouts, but the ads still should not lose their family resemblance.

The important point to decide upon is what is the purpose of the advertising? What is the image the company is attempting to achieve? Don’t lock up your creativity though with too rigid rules. Lay down general principles. Most companies and institutions picture their buildings too much. This is the case with USU. The consumer does not share the institution’s justifiable pride in his property. They prefer to see the product instead. In the case of the university, the product is the student. The average business executive is apt to think
of communication in terms of the verbal. He wants his story to be "spelled out." He, professional as he may be in his field, earnestly believes that direct communication is always superior to the implied, or the visual. At the same time, he will bring flowers to his wife to tell her of his love, wear his best suit to a business meeting, and use hundreds of other visual implied communications. There is much evidence to show that it is the nonverbal implied communication, that is often more effective than the logical verbal form of communication.

There are usually a number of highly skilled articulators in every company. This is not the case when it comes to graphic design. Business executives often share the feelings of the general populace in regard to art. They are skeptical of its worth. The subtleties that give paintings emotional undertones befuddle them. While every professional visual persuader will agree that a message must get through to the viewer in order to make him act upon it, he will not concede that absolute realism—as understood by the visually untrained mind—is the only modus operandi. Such rigid theories leave little opportunity for creative artists to conceive distinctive and more effective means of visual communication. Compounding the confusion, the way industrialists often feel about art is their general attitude about the artists themselves. The most widely held point of view is that, while businessmen have their feet firmly planted on the ground, artists spend most of their time traveling in orbit. There should be men in industry who understand art and design. Required is the presence of an intelligent, open-minded, and artistically unprejudiced individual who can work with artists. Actually artists are primarily interested in defining their problems in two respects only: 1. They want to know the production requirements (number of colors, size, reproduction methods, and budget). 2. They want to know the purpose of their assignment. They do not relish being told how a job should be executed, but they do welcome information on what the advertisement wants to convey (image of the company, type of audience to be reached).

Democracy doesn't work in a graphic situation. The person making a design decision must know his responsibilities. This cannot come out of the design-by-committee situation, because designs lose their edge. The worst is eliminated, but also the best. Good design will not have a chance of becoming a reality if it is subject to committee agreement. So while the designer should consult with college deans, department heads and publication editors, he should still have complete control of the graphic design. Editors often act like natural enemies, but good design depends first and last on sound editorial content. Should publications always be "things printed to be read" or should they be storehouses of sights, sounds, impressions, and smells? Design is not something that is put on top like icing; if it is worthy of the name, it is an intrinsic part of the product. The kind of design I'm talking about comes from people wanting to make a thing well, and it comes from a designer who has control of his task from the beginning and has the discretion to choose decent materials within a reasonable budget. Many publication editors today do not delegate their material to a designer. There may be quite justifiable reasons for this, but the results are nothing to be proud of. In non-factual areas such as design, communication, etc., any assertion contains within itself the seeds of its own refutation. This is why verbalization is hard and harmful. The minute I state that such and such is so, I am immediately vulnerable. There is no scope for rules or dogma. As soon as you tell me that this or that is the way, I or somebody else
will eventually prove you a liar by violating every dictum with embarrassing success. There are no absolutes in our business.

College and universities are big businesses today and visual material that they produce perform many of the same functions as those of industrial businesses. Casebooks, student recruitment brochures, president’s reports, trustee reports, catalogs, curriculum bulletins, alumni magazines, etc.—all these are just a portion of the total communications effort to help the university screen, inform, sell and compete. Just like big business corporations, most universities have become aware that well-designed communications help them to reach the different audiences more effectively. This awareness of good graphics has been a long time in coming, and has not been employed by many of the universities yet. College and university graphics have traditionally been noted for not having a commercial look. Creative design was not used because some thought this was too flashy. This attitude resulted in printed matter that is mediocre and very unprofessional in appearance. The change that is now taking place is due to the simple fact that colleges which do not tell their stories well and efficiently are having trouble getting funds, as well as difficulty in obtaining top faculty and students. Universities that are slow or fail to project themselves with great graphics and creative design in communications are finding themselves in danger of being displaced by public relations-minded and graphic orientated schools.

The areas of improvement are easily noted. A more exciting type of photography is being used. Trite pictures of posed boy-girl-under-the-campus-ivy-covered-arch scenes are being replaced by a more imaginative kind of photography whose purpose is to dramatize and underscore the written message. Typography is also being used more imaginative and more practically. More contemporary typefaces are used and more consistently to give a corporate image. A typeface can reflect the historical and academic character of the university. An effective typeface for text in an ad or direct mail piece not only gives a polished look but helps drive home the creativity of headline and art. Yet most text copy is invariably set in some such face as News Gothic, Century Expanded, Times Roman, or Caledonia. These are good faces, but the art director doesn’t need to limit himself to this narrow range. The text is an important tool which far from only filling space should push the communication a little further. The reader subconsciously gets a feeling from the text face, and when it is effective, it works to enhance every element in the ad. Using better printing plants has also contributed to the improved appearance of campus communications. USU along with many institutions use the cheapest, and consequently the worst, printing plants because communication jobs are put out on “bid.” Quality is never achieved this way. Quality should be a definite specified part of the job, so the “bid” should only be sent to the best three printers in the state instead of the three worst. There could be a greater usage of quality paper, colored stock, and textured papers in publications also.

Of course better design, drawings, and graphics are foremost in improving campus communications, but simply providing good graphics is not enough. Beyond good graphics is the problem of conveying an accurate image of the school. This requires communications between art director and the president, chairman of the board, college deans, etc. (Of course USU first must employ a qualified art director.) The seriousness of the subject
Art student
tear out this ad and send to
Prof. Jon Anderson
at Utah State University

Check what you would like to know about our art program at Utah State University:
☐ Advertising Design
☐ Illustration
☐ Ceramics
☐ Fabric Design
☐ Interior Design
☐ Jewelry and Metalsmithing
☐ Painting and Drawing
☐ Photography
☐ Printmaking
☐ Sculpture
☐ Art Education

OR

Your name__________________________
Address__________________________
City______________________________

I will personally answer your letter and questions.

Jon Anderson
Prof. Jon Anderson
Art Department
Utah State University
Logan, Utah 84321
matter must always be taken into consideration. The design cliche’ of the 1960’s may well be the production-line house style, turned out in a few weeks, with a symbol on everything, and some smart typography as trimming, almost indistinguishable from the house style next door. Superficial use of a symbol, trademark or school seal may unify and identify, but the result will be a unified bad impression. Every recognition will reinforce this bad impression. Design coordination can only work on a firm foundation of good design of individual items.

The main problem in identification design is (1) to minimize the number of design elements which will cover all the requirements, and (2) to maximize the number of applications of these elements within the bounds of appropriateness. Simplicity is very widely accepted as a general aim in design. There are good reasons for this pursuit of simplicity on perceptual, psychological, administrative, and economic grounds. Perceptually, a simple shape in design is especially good in adverse viewing conditions of short exposure, poor lighting, movement, competitive surroundings, and low attention level. These adverse viewing conditions are typical in advertising. It is therefore wasteful to put detail into design beyond a certain level which can be determined from typical viewing conditions. A simple design can be reduced to a smaller size than a complicated one, and still be as clear in perception. That is why I would suggest a trademark to be used instead of the school seal. Let the school seal be reserved for official documents.

Psychologically, simple designs can be made bolder, in a given situation, than complicated ones, and so can to that extent make a stronger initial impact. There is also less to relate, so the message is received easier. The general environment that publications from the university will be found in are usually disorderly and varigated, so a simple design usually stands out by its difference from its surroundings. Administratively, a simple scheme with few elements is easier to explain and to enforce. Economically, a design with few elements make possible great savings in specifying and producing items. There must be control in how the corporate symbol or trademark is used. If standards are not held to, then different hands will use the design in different ways, and diversity will proliferate.

Corporate identity is a direct reflection of what a company is and what it believes in. A corporate identity program must start with an honest desire to communicate the true character and personality of the company to the outside world. Design and the broader objective of corporate identity are essentially long-range activities. The results of what we do today may not be translated into tangible results for years. Hence the cost of design and the energy required to implement it are often resented by men charged with producing immediate results. Conversely, long-range performance is the concern of top management. A corporation must develop the courage not to be consistent. In the very beginning, rigid adherence to specified standards of color, typography, form and other “rules” are helpful. These controls are to get started though. The only meaningful standard is consistent creative excellence. This is not obtained through consistent mediocre communications.

Every educational institution in this country is identified by unique qualities and standards, and every school’s publications should graphically express those distinctive qualities. Educational publications obviously can either enhance or diminish an institution’s contributions
to the over-all purposes and goals of any educational institution. What kind of advertising does it take to sell education? Colleges have been trying to find out. They shudder a little at calling it "advertising," but are discovering that if they want to stay healthy they must advertize, and they must do a good job of it. Colleges and universities are in competition with each other today for students, for public support, and for private funds. How do you advertize a program, a faculty and a reputation? The answers, in terms of printed publications, are in the President's report, the college catalog, summer session bulletins, adult education announcements, convocation and other special events programs.

Some colleges and universities are meeting printing promotion problems by establishing offices of publication as component departments of their educational programs. One example is the Office of Publications at the Massachusetts Institute of Technology in Cambridge, Massachusetts. This office produces publications which are an outstanding exception to the general mediocrity of educational publications in the recent past. In the opinion of most professional designers, M.I.T. produces the best campus graphics to be seen anywhere. M.I.T. employs three on-campus professional designers. They design and produce more than 200 individual jobs a year. Their total billings by typesetters and printers fluctuate around the $250,000 mark. Most material emanating from college design departments is mediocre, because most schools are unaware of the function and value of design. The present publication policy of M.I.T.'s office of publications demonstrates a successful synthesis of official policy, creative and experimental approaches to editing and graphic design, and advanced photo-mechanical printing processes. Many other institutions of higher learning, such as Wesleyan University and the Pennsylvania State University, are also beginning to approach their publication needs and problems in a similarly creative manner.

Art educators from the elementary to university level generally have accepted responsibility for the preparation and production of school publications. Much of the printed material used by schools for public relations purposes is designed by faculty of art departments, by graphic designers working within publication offices, or by various office personnel of the institution. School newspapers, year-books, catalogs, brochures, and announcements of school events almost always involve faculty and students of the art department in advisory and production capacities. In the growing enterprise of school publications, art educators are in a position to stress the importance of maintaining high standards of graphic design within publication policy. By bringing to bear all of their perceptual discernment as to what is visually appealing and lucidly communicative, they can establish publication programs unified by one high aesthetic concept and standards which will also reflect the school's high scholastic standards. Every publication bearing a university's imprint should have similar visual standards. Otherwise, they are denying what they teach! Our search for knowledge implies the highest creativity and we seek to stimulate our student's imagination. So our university publications, too, must show creativity and imagination.

In addition to serving scholastic needs, educational publications also play a cohesive social role by emphasizing selectivity and maintaining an equilibrium between human values and mass communication techniques. By purposely cultivating their audiences through sensitive graphic design, they visually demonstrate that education is a force working against
cultural standardization, apathy, and rigidity. At the core of a sound publications philosophy is the acceptance of experimentation and innovation and a feeling of urgency by educational institutions that they must be in the forefront of knowledge and progress. This movement toward innovation can be achieved by endorsing and supporting the experimental and the contemporary in all phases of graphic publications, and by consistently demonstrating high standards of professional performance within publications.

The Massachusetts Institute of Technology established an Office of Publications in 1952 and gave its director full responsibility for the planning and publication of all official institute publications. John Mattil became the director of the office that year and proceeded to implement a philosophy embodying the conviction that M.I.T. publications should graphically reflect a spirit of innovation and experiment characteristic of scientific experimentation and progress. The success of M.I.T. publications is due in large measure to the creative influence and graphic design of the staff designers who work in an environment which is receptive to graphic experimentation and innovation, and who are free, once the concept of the publication is defined, to translate that concept into what they consider in their judgment to be its most expressive graphic form.

The graphic designers at M.I.T. work with a wealth of science source materials, using their imagination and inventive skills to constantly demonstrate that even the simplest design element, such as heat transfer elements, can be vividly presented. They work closely with the printer and production craftsmen to insure the best possible results, and within a period of five years have developed an overall atmosphere and attitude for graphic and technical experimentation among the personnel of the M.I.T. Photographic Service. Innovation and experimentation are important components of M.I.T. publications. The editing, graphic design, and uses of photomechanical developments confirm a contemporary and experimental approach to graphic productions from concept to production. Interpreting education in any of its aspects is an urgent task in the United States today, and no publications office in any university can avoid the responsibility. This kind of interpretive writing requires the closest collaboration between editor and source . . . but effective writing is not enough, for visual presentation does many jobs that words cannot.

ADVERTISING

There have been many definitions of advertising. In 1932, the magazine Advertising Age sponsored a contest to define advertising. The winning definition was that advertising was the dissemination of information concerning an idea, service, or product to compel action in accordance with the intent of the advertiser. The judges composed a combined definition that advertising was the printed, written, spoken or pictured representation of a person, product, service or movement, openly sponsored by the advertiser and at his expense for the purpose of influencing sales, use, votes or endorsement.

Advertising usually works through the following media: newspaper space, magazine space, television, radio, direct mail, posters, catalogs, directories, programs, and novelties. The total field of advertising has many components. It is not limited to advertisements. It
Ben Go is a native of Hawaii and is currently teaching sculpture at Arizona State University. He holds a BFA with distinction from State University of Iowa and an MFA from Cranbrook Academy of Art. He has studied at Breia Academy of Fine Art; School of Marino Marin, Milan, Italy; Denver University; and Studio Archietti BPR, Milan, Italy. He was awarded a Fullbright Fellowship to Italy in Design and Sculpture during 1954-55 and Institutions Magazine Award of Honor for design of furniture in 1996.

His work has been exhibited at the San Francisco Museum of Art, San Diego Fine Art Gallery, Denver Art Museum, Honolulu Academy of Art, Museum of New Mexico, Roswell Museum and Art Center, Heard Museum, Phoenix Art Museum, Tucson Art Center, Salt Lake City Art Center, Des Moines Art Center, Walker Art Center, Cranbrook Museum, Detroit Institute of Art, Dallas Museum of Fine Art, St. Paul Museum and Art Center, Wichita Art Association Galleries, Sculpture Center, New York, Museum of Contemporary Crafts, Seattle World’s Fair, and numerous universities and colleges throughout the United States.

A consistent award winner in local, regional, and national exhibitions and competitions, his awards over the past ten years total well over thirty-five in crafts, graphics, and sculpture. Among numerous publications by him or about his work have been articles appearing in “Popular Mechanics,” “Arizona Republic,” “Domus,” “Roswell Museum Quarterly Bulletin,” and “Creative Crafts Magazine.” His accomplishments and prominence have placed his juried abilities in consistent demand throughout the West.

In addition to his abilities as a superb artist craftsman, Mr. Go possesses unique teaching abilities enabling him to help each student attain a maximum degree of personal achievement.

He will conduct design and sculpture workshops in USU's new bronze casting and sculpture facility during both sessions of summer quarter.
comprises (1) consumer research, product analysis, and market analysis; (2) planning of objective, costs, media and timing; and (3) advertisement construction which comprises layout design, copywriting, art and the production of the advertisement. Advertising is to perform the function of interpreting the want-satisfying qualities of services, product, or ideas in terms of the needs and desires of consumers. This means that the most effective advertising approaches selling through giving information and applying persuasion according to the needs and wants of the people. The advertising message must be understood by the people receiving it to bring about a favorable response.

Individual contact and selling is of course the best advertising method, but because of the amount of people to be contacted today it has been supplanted by more efficient methods through advertising. The money spent today in advertising is not a waste. The power of advertising today is one of the great persuasive forces in education of men and women to a high standard of living. By pointing out and emphasizing the qualities of given commodities or services, consumers are led to appreciate more strongly the utility of such goods or services. There may be greater value in directing the advertising of a department in our university toward the satisfaction of the wants of those having the interest and money with which to buy this service or schooling, rather than to create wants in people who may or may not be able to buy or develop in this area. So each department of the school would have more specialized advertising than watered down larger statements by the college publications within the university. As a competitive tool, advertising is probably less costly than other means which would have to be used, if advertising were banned or not used. Personal selling would be costlier.

The communication that should come about through advertising should be a guide to buying for the consumer. It should be informative, educational, and persuasive. It should tell the consumer or in this case the prospective student of (1) the existence of his want-satisfying service or product; (2) where it can be obtained; and (3) the qualities of this service. It should be educational in that it increases his knowledge about our service and also help him reach a decision to come here. It should be persuasive to move the person to inquire or try our service. This is why a bulletin from one of the colleges, such as the Humanities and Arts, is not effective. Each department within this college should have a more specialized bulletin that could furnish enough information to a prospective student so that student could arrive at a decision based on knowledge.

Our advertising must be completely truthful to be of any real use to a consumer. Truth is necessary if the consumer wants to compare services or products. The more truth that can be presented will also help the consumer make an intelligent decision. To make a complete presentation of our services more than one advertisement or consumer contact must be made. To be complete, we must have a complete corporate image throughout a series of advertisements, in all of the most appropriate media. The significant point is that, through the institution of advertising, consumers can be helped in their understanding of our product or service and the benefits to be derived from them. The information in advertisements must be adequate to meet the needs of those who seek this information. A pretty ad or a traveling entertainment program from the university is not enough. We must educate
UTAH STATE UNIVERSITY DEPARTMENT OF ART presents a full and varied program for Summer Quarter 1966. Students will find both sessions of the quarter well-staffed with professional instructors offering complete programs in all areas of the visual arts. Students may earn as high as 9 credit hours per each five-week session.

Prof. H. Reuben Reynolds will conduct an art workshop for elementary and secondary public school teachers. Prof. Ralph Clark will conduct a photographic workshop including laboratory experience and field trips. A special workshop in printmaking will be taught in a new facility by Prof. Harrison T. Groutage with emphasis on Intaglio techniques. Classes in oil and watercolor painting will be taught by professors Everett Thorge and Harrison T. Groutage. All students will work with Prof. Larry Eaton in sculpture and ceramics. Prof. Jessee Larson will teach courses in fabric design and art for young children.

Advertising design courses will be conducted by Prof. Allen Anderson. Dr. Talmi Tippett will teach introductury art survey courses.

Graduate credit as well as lower and upper division credit may be applied for. Detailed course offerings and registration information may be obtained from the general summer quarter catalog copies of which may be obtained by request from the office of the Director of Summer Quarter Utah State University, Logan, Utah. Summer Quarter is from June 13 through August 24. The first session is from June 13 to July 15, and the second session from July 15 through August 24.
the consumer through adequate advertising so that he may be able to make accurate decisions in regard to our service and others of the same nature. Comparisons of products are made by intelligent consumers. Our advertising is an educational process and is made more effective by the supply and accuracy of our advertisements made available to the consumer. Our art department would be compared to all art departments in other universities plus specialized schools of art.

Advertising by itself has an element of persuasion in it. When a person has a need, and we tell him of the service that he needs, it requires very little in the way of advertising to persuade the person. But when dealing with a service as we have where more thought is put into the selection of a school of learning, it must be more persuasive than usual. This can be accomplished through facts and information, but if the student can be stimulated to correspond or investigate—this is better. High ethical standards must be followed in advertising for the benefit of both the institution and the consumer. If some advertising is disbelieved to be honest, then consumers will soon reject all advertising. Unethical practices are the result of unethical practitioners. If the institution has high ethical standards, its business and advertising will be of the same quality. Testimonial advertising is based on a fundamental human quality that people like to read about other people. People want to be like those they believe are superior in knowledge, taste, or experience. This spirit of emulation gives testimonial advertising its strength. Testimonial ads could be used in many different ways and media. These ads could be testimonials of graduates who have made good in their particular field or from people who have hired our graduates.

PRODUCT ANALYSIS

One of the first things a person must know about advertising is their product. Secondly they must know their customers wants. These two things must be correlated for effective selling. Effective merchandising is concerned not so much with what the manufacturer puts into the product in the way of actual materials as it is with what people get out of it in the way of increased happiness, comfort, health and other human satisfaction. Product differentiation is the lifeblood of competitive brand advertising. To win and hold consumer preference a manufacturer seeks to incorporate desirable qualities in his product that can be clearly distinguished from his competitor’s. The most effective thing to do is to produce a product that has desirable and distinctive qualities that are apparent to the consumer. This may be hard to do with a lot of products, and in some areas of our university it may be hard to do in relationship to competing universities and their same departments. Things we may have to offer or can play up over other schools are price (in relation to art schools especially), faculty, graduates or graduate programs, research, etc.

Another area of product analysis is if we are meeting changing conditions and progressing with the modern world. If we are keeping abreast of up to date practices and methods we should be sure to play this up in our advertising. The visual design of our advertising should also show that we are up to date and contemporary. In this area of product analysis is where we will probably find how good and what type of a corporate image we will be able
UTAH STATE UNIVERSITY
ANNUAL SUMMER QUARTER
FACULTY ART EXHIBITION!

JON ANDERSON

LARRY CLAYTON

DOROTHY CRANE

GORDON FOSTER

DAVID MULLER

WILLIAM PATTERSON

STANLEY MOORE

ROGER TAYLOR

RICHARD K. TOWERS
to offer to the public. The corporate image must be an accurate and honest image of what you have to offer. A corner newspaper stand has a corporate image. Woolworths, Saks Fifth Avenue, and IBM all have their individual corporate images that fit them and do them the most good. Here is a partial or general check list that could be used to analyze our product.

1. Is the product convenient to obtain?
2. How does it compare with similar products (price and quality)?
3. Is our product familiar or unfamiliar to the consumer?
4. What are its strongest appeals to the want-satisfying consumer?
   a. Attract opposite sex
   b. Be mentally great
   c. Be financially great
   d. Protect dependents
   e. Save money
   f. Superior technical performance
   g. Social success
5. Is it a luxury or a necessity?
6. Who uses our product?
7. What has been done to improve the product recently?
8. What customs or uses increase the use of our product?
9. What changes would help our product, but not offend existing consumers?
10. Are we presenting our advantages over competitors?
11. Is the quality of our product advancing or declining?
12. Is the product advancing or declining in price?
13. Is the quality of the product obvious or hidden to the consumer?
14. Do second-class competitive products so closely resemble these that substitution is easy?
15. Does the design and visuals of the product suggest quality and superiority in comparison with competing products?
16. Is the product large enough to give the first-time user an adequate demonstration of the value of the product?
17. Is there any gossip or misconceptions about the product which operate against it?
18. Why do present users favor this particular product as against competing products?

CONSUMER RESEARCH

Advertising is not directed to everyone. No product is consumed by everyone at the same rate and no advertisement is equally appealing to everyone. Advertising for the university would have a definite group that it would be appealing to and directed to. Consumers may be classified on the basis of age, sex, race, occupation, religion, income, and education. The consumer research in our areas would be easy to appraise. The main age would be from 17 to 19 and some that are 20 years old that are leaving Jr. colleges. The appeal would be to both sexes, but in some departments it may appeal more to one of the two. Occupation would be in where their interests lie right now. So we would be appealing mainly to the art students in the case of the art department. Religion would have no bearing in our service.
Income would only enter where scholarships were necessary for a few. Education would of course affect the entrance of students into college. They have to meet certain requirements to enter college, but here again there are only a few that this category would effect. Geographical location, income, and education a lot of times are pretty closely related. In traveling and talking with students at different high schools throughout Utah and Idaho, I have noticed that certain areas are more college orientated than others. These are usually urban areas where income is higher in these families, and education is stressed. Rural areas have not shown as much interest sometimes that urban high schools have shown in college lectures.

MARKET ANALYSIS

Some markets or areas are fertile and can be appealed to profitably. Other areas are not so interested in our product at all. The purpose of market analysis is to locate the best areas to place our advertising into to bring about the greatest sales potential. In my travels throughout high schools in Utah and Idaho, I have found which schools have better art departments and from which more students go on to college. Also I have found out which areas are more college orientated. Usually the urban areas are more fertile, but in these areas I have found a couple of high schools that are very low in college orientation or interest in advancing further. With this information we can put our best and concentrated advertising into the best market areas and thereby maximize the return of our advertising investment.

When we have completed our consumer analysis, product analysis and market analysis we will have the background knowledge to create advertising messages that will interpret the want-satisfying qualities of our product in terms of the consumer's wants. Our advertising message is then the connecting link between the producer with want-satisfying goods and the consumer with wants to be satisfied. So it is a two-way message or an interaction between the audience and the message that we want. To bring this about we must through our advertising bring attention to our message first. Then we must interest them in our proposition to bring about a desire and a conviction that our product will bring satisfaction. Lastly we must bring about the sale or action from the consumer. So we could identify the various stages as: exposure—perception—integration—action.

To bring about the first stage, which is exposure we must have well designed advertisements that are placed in media that will bring it into contact with the most consumers that we are trying to reach. To bring about the second stage, again the advertisement must be designed well so that the consumer sees it, which also involves an understanding awareness of the message. To get the message integrated will depend largely on how well it fits his existing beliefs and attitudes. When our advertising message is inconsistent with a person's existing beliefs and attitudes it will either (1) be rejected, (2) be distorted so as to fit, or (3) produce a change in his own beliefs and attitudes. Of course the main thing we want is the action to the advertisement which is the student's inquiry into our university or his attending it.
Orchesis
CONCERT IN DANCE
Utah State University Department of Health, Physical Education and Recreation
APRIL 15,16 - 8:15 P.M.
OLD MAIN AUDITORIUM
BUILDING CORPORATE IMAGE

Image building or corporation image is usually associated with national brands or products. However, the reputation of a university becomes a significant factor in its success. The problem here is the same as in highly competitive products. The consumer is inclined to buy on faith. The advertisements he finds easy to believe are the ones most apt to win his purchase. Here are some guide-lines to gain this faith or belief in our product:

1. Always start with truth in one's advertisements. Truth is always easier to believe than false statements anyway. Yet, many times truth is stranger than fiction so must be presented in a skillful manner.
2. Remember people also tend to believe what is in line with their own beliefs, so we must offer real want-satisfying qualities and remain completely in the realm of truth.
3. Next we should substantiate our claims or message with reason. We usually believe our own beliefs are founded on reasons, so we look for truths with reasons behind them.
4. We must also orientate our message to the consumer's experience.
5. We must talk the prospect's language. We must use words that the teen-ager uses so that we will be his kind of people in the ads that are directed to that market. Unfamiliar words arouse suspicion and doubt sometimes.
6. Testimonials that are used must be real and from recognized authorities. These testimonials, if used, should be from those who have specialized knowledge on the subject, or holds a high position in that area, or high esteem in the public eye.

We may also supplement these steps through being confident in our statements, being specific and concrete, telling of the product's popularity, and using ordinary and believable people in photographs.

Now let's look at some of the subconscious needs the consumer is constantly seeking to satisfy. Psychologists list our basic needs as (1) physiological needs (hunger, thirst), (2) safety needs (security, health), (3) love needs (affection, belongingness, identification), (4) esteem needs (self-respect, prestige, social approval), (5) self-actualization (self-fulfillment, self-expression). Our product can not appeal to the physiological needs, but the others it can to some degree. In regards to safety, an education can help provide security, so advertising approaches could be made along this line of thought. Under love needs, there is a desire for belongingness to larger groups. Along with the feeling of being liked or belonging to a group goes the feeling of safety, security, and peace of mind. The teenager is already suited to this type of atmosphere, so this is a favorable avenue to bring into play in advertising our service. The unconscious desire to be more adequate for self-respect and social approval comes under the esteem needs. Education and our service helps the individual acquire these too. In self-actualization, a college education is a basic need to bring about a person's full potentiality.

Now comes the problem of selecting the appeal to use in the advertisement. The appeal or central idea of an advertisement is its most important element. The advertisement that concentrates on one single appeal or idea can make a deeper impression than trying to cover all
the appeals or benefits of our product at once. This is the rifle approach instead of the shotgun approach in advertising. We may use different approaches, but in different advertisements. There is also the positive and the negative approach to be used on any appeal or idea. I feel that the positive is the better of the two for our product. This now is where creative thinking is called for to conjure up those meaningful words, phrases and pictures to give our message its appeal and punch.

Fundamentally, an advertisement is an expression of an idea and its success depends on the strength of this idea. A weak idea cannot be made effective through clever words and pictures. Also a good idea is not effective if poorly executed in words and pictures. So thinking must come before the copywriting and picture producing stage. This is where creativity comes into play. The Doyle Dane Bernbach advertising agency when awarded the Volkswagen account, spent days in the plants in Germany watching the cars being made. Their conclusion was that their selling proposition was to be that this was an honest car. But it is one thing to tell the truth and another thing to get people to take notice of it and believe it. This is where creativity has to go to work. The real function of creativity is to startle people into an immediate awareness of the advantages of a product so that they will never forget it. The Volkswagen ads are a classic example and proof of this. Every advertisement has to be a contribution to the all over corporate image. This must constantly be kept in mind. No advertisement is a one-time shot, but a long-term investment in the corporate image.

ADVERTISING DESIGN

A good advertisement is one which sells the product without drawing attention to itself as an admirable piece of art work. Some typical objectives of our advertisements could be as follows:
1. Create awareness of the existence of our institution.
2. Create a favorable emotional disposition toward our product.
3. Give information regarding our benefits and superior features.
4. Offset competitive claims.
5. Correct false impressions about our product.
6. Build familiarity with our trademark and corporate design.
7. Have a unique selling proposition to implant in consumer’s minds.
8. Each ad should make a proposition to the consumer to buy this product and you will get certain specific benefits.
9. The proposition must be one that the competition either cannot or does not make.
10. The proposition must be strong enough to pull customers to your product.
11. Use consumer viewpoint in the ads. Substitute the word “you” and “I” or the addition of “you” to a phrase or sentence and the copy becomes more friendly and personal.
12. Provide honest and accurate information in your ads.
13. Get the audience involved.
14. Be sincere. Sincerity is a matter of respect for the other person.
15. Invite action. This is to get them somehow to write to someone at the school, visit it, or to register.
ART

Ohio State University offers a uniquely wide and varied program in the visual arts to general education classes helpful to students in enhancing their understanding of the world of art. Major professional concentration programs prepare students for various career fields. Following are concentrations of the five art categories: visual arts, studio arts, and students may specialize in any of these areas: Architecture, Design, Industrial Design, Ceramics, Fiberglass Design, Interior Design, Jewelry and Metalworking, Painting, and Drawing. Photography, Ceramics, Sculpture, and Art Education. Bachelor of Fine Arts students are required to complete a two-year curriculum with courses in visual arts, studio arts, and performance. The curriculum requirements emphasize the role of art in society and the importance of art to culture. Students are encouraged to participate in extracurricular activities and to develop personal skills and interests. The program is designed to prepare students for careers in art and for advancement to graduate study. The University's permanent art collection is a reflection of the diverse and comprehensive nature of the program.
16. What your advertisement says is more important than the way you say it.
17. Unless the ad is built around a great idea, it will flop.
18. The ad must be interesting. You cannot bore people into buying your product.
19. Make your advertising up to date.
20. The ad must be an original. It can't be hashed out by a committee.
21. Repeat your good ads until they stop pulling for you.
22. Never run an ad that you don't believe in or would be ashamed to show to your friends.
23. Every ad should contribute to your overall brand-image. Brand image is the philosophy of a feeling. The selling proposition is the philosophy of a claim. The valuable part of the brand-image is its visual symbol. The sales proposition is the claim and the brand image is the feeling you surround it with.
24. Don't be different for the sake of being different to attract attention.
25. Don't put things in your ad that distract from the message or distract from the visual or your product. One picture is worth a thousand words, but one wrong picture can steal a thousand words. Make the copy and the visual work together to say the same thing.
26. Be original—don't copy.

Here are some good guiding principles for creative advertising copywriting, which were prepared by Leo Burnett:
1. Every message must have "thought-force"—a central idea that offers an advantage to the consumer in an interesting manner.
2. The reader of the ad must be rewarded for dwelling on your message. They must be enjoyable to read and to look at.
3. Build ads strong in selling thought and appearance that they find automatic application at the point of sale.
4. Stay in good taste and in character with your corporate image.
5. Find inherent drama in your product, so as not to rely on tricks, devices, or techniques. This involves keeping the advertisement relevant.
6. Try to take advantage of your name and trademark, so the consumer knows it is an advertisement for your institution.
7. Keep your ads simple.
8. Know the rules of advertising, but be willing to break them when a good idea depends upon it.
9. Keep your advertising free from prima donnas; to subordinate pride of authorship to a better overall result.
10. Be sincere without being pompous.
11. Fight for what you believe in. This is being intellectually honest.
12. The headline is the most important part of your advertisement. If they don't read it, they won't read the body copy of your ad. Don't put anything in your headline that excludes any reader that you want to reach. Every headline should promise some benefit to the reader. Try to get something new into your headline and ad. Free and new are powerful words to use. Emotional words in headlines also strengthen the ad. You should include your brand name in the headline, since five times as many people read the headline than they do the rest of the ad. A selling promise or proposition should
be in your headline. Try to have a head-line that will lure them on to read the body copy. Don’t use negatives in your headline, because they may be mis-read. Get self-interest into the headline. This is to let the reader feel there is something there that he wants. If you have news, put it in the headline. Avoid headlines which are merely curiosity headlines. This rule is violated more than any. You can combine curiosity with news and self-interest though. Try to suggest that it will be easy and quick to get what you are advertising.

13. Your body copy should be honest and to the point, but make the truth as exciting and fascinating as possible. Every ad should be a complete sales pitch for the product. Testimonials are strong sellers of your product. Give helpful and free advice when possible. Write your ad in everyday conversational English. Use short words, short sentences, short paragraphs, and personal copy. Captions under photographs are usually highly read. A subhead is always good to use to encourage the reading of the body copy. Start your body copy with a large initial letter. Keep your opening paragraph short. Use cross-headlines in the body copy. Use short line lengths. Use 10 or 11 point type. Insert illustrations. Number related facts. Don’t set copy in reverse. Use leading between paragraphs. Use few typographical changes in the whole ad. Use lower case letters for easier reading. Place coupons in the middle of your ad or top where they will be noticed and read.

ADVERTISING ILLUSTRATION

It is estimated that 80 per cent of all impressions are received through the eyes. The man-on-the-street believes what he sees. He prefers his own impression to that of a stranger. Pictures and visuals, in the opinion of the average American, offer proof positive. The prevalent feelings of anti-intellectualism make pictures more acceptable than words. The man with a large vocabulary is viewed with mixed emotions. He is smart, but can you trust him and his words. The average American learns early to rely on this kind of self-defense mechanism. We are taught from early age to consider words as rigid building blocks with confined meanings. By contrast, the meaning of pictures is not hedged in as teachers insist we do with words. We can read the picture with complete freedom and enjoy them. The appearance of an advertisement must attract attention to the message rather than as a fine piece of workmanship. People have been trained from infancy to be visual-minded, so the visual is very important. Even words used to express an idea are designed to create in the mind of the reader a mental picture. This picture is made stronger when the words and pictures work together. To do this pictures should:

1. Be keyed to the self-interest and understanding of the reader. Pictures must be used that the reader’s background of experience can make meaningful to him. The term “empathy,” as used by psychologists, means “imaginative projection of one’s own consciousness into another human being.” When trying to find pictures that will have a wide appeal, one must keep in mind the important fact that people are basically very much alike in their emotions and needs. Our methods of fulfilling these needs change, but not the needs themselves. Once we understand this psychological truism, we will have little difficulty in selecting the kind of pictures that speak everybody’s
ADVERTISING DESIGN
A critique of student advertising is being conducted here by Prof. Joe Anderson, a graduate of the Art Center School of Design in Los Angeles. A native of New York City, he has taught design at the State University of New York College at Purchase, and is a frequent contributor to advertising and design magazines. His experience as a designer in the field of advertising has given him an intimate knowledge of the process of designing advertisements. He is currently working on a new book on advertising design.

ILLUSTRATION
The illustration classes under the direction of Prof. Joe Anderson have flourished and gained new strength in the last year. The classes are designed to meet the needs of students who wish to pursue a career in illustration. The classes emphasize the development of skills in observation, draftsmanship, and composition. Students are encouraged to experiment with various mediums and techniques, and to develop their own personal style.

The students work on projects that simulate real-world situations, such as designing a poster for a museum exhibition or illustrating a children's book. The projects are designed to be meaningful and to help students gain a sense of satisfaction with their work. The projects are also designed to be challenging, to encourage students to push their own limits and to remain dedicated to their work.

The students are taught the importance of observation, the ability to see beyond the obvious, and to see the beauty in the mundane. They are taught to see the potential in everyday objects, and to use their observation skills to create a visual narrative. The classes also emphasize the importance of storytelling, and the ability to communicate a story through visual means. Students are taught to use their own imagination and creativity to develop their own unique style. They are taught to develop their own personal style, and to be true to themselves as artists.
language. Increased emotional involvement will occur under the following circumstances:

a. If the situation depicted represents a familiar scene to the viewer.
b. If he likes the people in the scene we will also create empathy. The choice of models for pictures is very important. If people pictured appear friendly to the viewer, then he will associate with them. If he does not like their appearance, he will unconsciously not identify with the situation and product.
c. If the picture does not evoke unfavorable associations it can have empathy. Readers will go to great lengths to avoid unfavorable situations.
d. If there is nothing in the picture that goes against the viewer’s moral convictions it can have empathy. If he feels that his beliefs are being threatened, he will leave the scene entirely or even resent it.
e. If he doesn’t have to change much in the picture it will have empathy. Situations that imply work on the viewer’s part make the reader turn away.
f. If there is a promise that his desires will be fulfilled, it will have empathy. Usually there is no problem of involving the reader with the picture if there is something he needs or thinks he needs in the picture.
g. If there is somebody in the illustration the viewer would like to be, it will have empathy.

2. Include all or some detail of the product. Showing the product is an old advertising rule. But our product is not the buildings on this campus, and yet the majority of the past advertising that comes from this campus shows a picture of a building on it, usually the Old Main. Our product is the education of students. People should be in our visuals—not real estate.

3. Be relevant to the product and copy theme. Pictures must support the copy theme and not detract from it.

4. Be accurate and plausible. Every picture should be honest, convincing, and relative to the reader’s background. The picture must be up-to-date also in manners, dress, and actions. Pictures are a language too. The idea of language is to communicate thoughts and ideas clearly. A picture should be thought through in terms of the people viewing it. Advertising pictures should be “heard” as well as seen. Advertising pictures should be participating.

THE TRADEMARK

Your trademark reassures a customer that they are getting the same high standards that you always uphold. It inspires greater pride in your product and morale among its workers to a degree like the emblem of a country should. It reminds customers of all they have learned of your product and it wards off frauds that want to confuse your product with theirs. Today the corporate symbol or trademark is considered as necessary to the small business as well as the large. The purpose of the logotype is to give instantaneous and lasting recognition of a company in a relatively small amount of space. While there may not be any unbreakable rules on how this should be accomplished, two points should be kept in mind. First, the name of the company must be present, through its initials, or perhaps an abbreviated name form such as UniRoyal. Secondly, it is not always possible, but some graphic
representation of the product or service from which the company derives its income should be sought after. The keynote of any trademark should be distinctiveness. It must stand out and have a memory value. Association value can be used if the trademark is suggestive of the product or certain of its qualities. A trademark should not be descriptive, but it can be suggestive. The United States Trademark Association lists the following as desirable characteristics in a trademark:
1. Brevity
2. Fast to remember
3. Easily readable and speakable
4. Easily adapted to any media
5. No unpleasant connotation
6. Suitable for export
7. Lends itself to pictorialization
8. Subtlety

Trademarks need the help of other advertising, because they are only a form of advertising and a very abridged form. Too much should not be expected of the trademark, but it is very useful as a reminder or identifier of your product. It stands for your whole corporate image and reputation.

Since Utah State University doesn't have a trademark, I have designed one that I feel would meet all of the specifications of a good trademark. The school seal should be reserved for official documents. The trademark contains the letters USU in Futura Black type face printed in blue with red stripes below it to form a shield. The USU shield in red, white, and blue would remind one a little of USA and an Americana theme, which would be exploited with this trademark. The connotations would be very good with this symbol. With this Americana connotation it would be easy to tie this trademark in with all symbols of America in publications and printed pieces. It is also a good graphic representation of what our service or product is—the American youth.

PACKAGE DESIGN

Packaging must be distinctive, but relate to others bearing the same corporate identity. Of course if the product is bad, no amount of fancy creative footwork will disguise that fact. Packages, labels, stationery, and business forms should all carry our emblem or trademark and have a related corporate look to them. Every visual thing should carry our specific look. Even the plywood box that carries paintings and art work to exhibit areas should show our care about design. The traveling mobil campus van is a good example of poor corporate identity. It just has mediocre lettering painted on the side of it to represent this campus.

Pictured in this thesis is one example of stationery. It has the trademark on it and necessary information plus some photographs to illustrate further our service and university. It does not have the cold look that stationery usually has. Also all the stationery on campus does not have to look the same. Every college or department should have a stationery designed to function for them graphically. Each and every stationery should have the
Beyond the trademark, graphic quality should be the factor that ties them all together in with our corporate image. I feel a use of photography or graphic design on each different department's or college's stationery would give the viewer of that stationery the feeling of that particular area of the university. Empathy could be achieved even in stationery for that particular department.

Also illustrated in this thesis are a couple of package designs. One is of the mobile campus. Since this trailer is seen on the road as well as at its destinations it should definitely be well designed. It is like a traveling poster. This trailer could be designed with probably quite a few approaches, such as large photographs, design, or trademark alone. Maybe the back end panel is a changeable panel to graphically portray what is currently on exhibit in the trailer. Anything could practically be better than the insipid letter that is currently on it. Any container, shipping carton or crate should carry our corporate design. Pictured in this thesis is a plywood box that is currently being used to ship art work displays to high schools throughout the state. Even this box should carry our corporate design.

MEDIA

The principal factors to be considered when selecting a media are:

1. The market. The market is to whom the message is to be directed.
2. Extent and character of distribution. The extent and character of distribution is to select a media that reaches specifically your market.
3. Creative strategy. Creative strategy means you use a media that is best suited for your message. If color is needed for your product, then magazine is better than newspaper. Direct mail would be an excellent media to reach our specialized audience instead of costly television.
4. Circulation. Circulation means how many people are reached by this particular media, where these people live, and the degree of interest people have in this media.
5. Audiences. An audience is measured in numbers of people, while circulation is measured in number of copies. Circulation figures are indirect evidence, while audience data are direct evidence obtained from surveys of people.
6. Costs. An advertiser is of course interested in using a media that will deliver his message to his consumers with a minimum of waste of money. “You get what you pay for” is usually true, but at the same time, some costly media as television may not be suited for our product.
7. Editorial or content. Editorial content is the environment of the media in which an advertiser's message appears. It has a certain amount of influence on the effectiveness of the advertisement itself.
8. Advertiser usage. Advertiser usage is the extent to which other advertisers use a given media. This usually indicates its effectiveness. However, the total volume is less significant to an individual advertiser than the amount of advertising of his type of product.
Saturdays Hero
Tom Foster
NEWSPAPERS

The only newspaper that would be of value in contacting our teen-age consumer would be the individual high-school papers. It would have to be determined which of the high schools would be the best market to put the ads into also, unless we had an unlimited budget. The life of a newspaper is usually very short, but high school papers are read usually very carefully and at least last a day. City newspapers could carry news events of the university as a whole as they do now, but the high school newspaper ads would be zeroing in on the target for recruitment. Design of the ad would be of utmost importance in the newspaper media in order to be noticed. Newspaper advertisements run next to each other and there is no way of telling who will be advertising next to you and how strongly designed their ad will be. If the advertisement is not strongly designed so that it is able to get high readership, the money will be wasted. Here is a media where graphics and art work is very important for the success of the message.

The newspaper advertisement that is shown in this thesis was designed for a high school newspaper. The headline starts large in size and slowly drops down in point size, gradually leading the viewer into the main text of the ad. The headline zeros in immediately on the high school student we are trying to reach—in this case the art student. The whole ad is a coupon that you send in for information in this case. The ad involves the student. The student is directed to write to a certain person so personal contact is made and the ad becomes more intimate. The ad promises a reward, which in this case is a letter written back personally to the student telling him about the exact information he wants to know. The visual is there in the form of a trademark, but is placed after the message. Advertisements could be designed to fit the individual needs of the various departments or colleges within the university.

MAGAZINES

Advertisements in the high school directories would last the whole year and would be of value as a reminder ad. These ads would probably be more general than the ones that could be placed in the newspapers by departments. The high school annual yearbook would be another place an advertisement could be used, but of less value because of when it is published. Ads for the whole university announcing enrollment time or summer school could be used in magazines such as the Improvement Era, but again are not as valuable as other media where you can zero in on the student and message.

RADIO

Radio offers the human voice, which becomes very personal and is a very persuasive instrument. You can select the time of day and station on which to advertise to reach your particular audience. A few points on radio advertising are:
1. Open with an appeal to the listener's self-interest. This is like a headline.
2. Talk person to person.
3. Concentrate on one theme.
4. Use the rhythm of every day conversation and language.
5. Get the listener involved.
I think that radio could only be used to a limited degree with our product because of the many departments within the university and the messages are so varied. If there were important departmental news or ads, I believe it would mostly be advertised on a local radio station only. Also major events at the university should be advertised on radio also, and maybe if they were important enough they could be used in other cities.

TELEVISION

The television commercial embodies the same qualities of the radio commercial, but must work with the visual at the same time. Probably very few television commercials would be used in selling the university because of the cost. A better use of this media would be motion pictures which could sell each individual department and sent throughout the high schools of the state. I plan to make a complete visual story on slides on how an advertising campaign is developed to send through the high schools for the art department. High school teachers have already mentioned to me that they are unable to get films on this phase of art. Here would be an excellent chance to offer them educational material and at the same time sell the art department of our university.

DIRECT MAIL

In direct mail the message is carried directly from the advertiser to the individual consumer. The individual can be selected by the advertiser, and this makes it extremely effective to certain products. I believe ours is one of these products. The advantages of direct mail as pointed out by the Direct Mail Advertising Association are:
1. Direct advertising can be directed to specific individuals better than other media.
2. Direct advertising is a single message, not in competition with other advertisers.
3. Direct advertising can be made more personal and confidential.
4. Direct advertising is not limited to a certain space or format.
5. Direct advertising has a greater variety of materials to be used in its production.
6. Direct advertising has the opportunity to show more creativity and individualism.
7. Direct advertising can be produced according to the advertiser's schedule.
8. Direct advertising can be used for more specialized messages.
9. Direct advertising can use better and more direct means to get the consumer to respond to the message.

Direct advertising comes in many forms such as: letters, booklets, postal cards, blotters, research bulletins, calendars, order forms, folders, brochures, catalogues, invitations, charts, reprints, reply cards, broadsides, self-mailers, house magazines, programs, posters, business cards, printed novelties, etc. The key to a good direct mail advertising effectiveness is the mailing list. As a rule, lists are obtained by one of the following methods: (1) build your own, (2) trade or exchange with others, (3) rent from a broker, (4) buy from a list house, (5) arrange to use expiration list of a periodical. We would probably have to use our own. One way is to work through high school teachers in your specific area asking for names and addresses of students interested in receiving literature in their particular major field. Of
the college years
Utah State University
course publications like the Alumni magazine have their own mailing list already compiled. Illustrated in this thesis is a direct mail piece that could be used to advertise the art department. It would be mailed to seniors in high school.

POSTERS

In the outdoor sign I feel we could have at least one up-to-date sign board at the entrance to Cache Valley that would fit in with our trademark and corporate image. We have an effective electric display in front of the union building. The electric sign in front of our campus could be brought into the corporate design with a corporate emblem assuming one was accepted or used. Posters announcing any event upon this campus and placed in commercial establishments throughout Utah and Logan should be in line with our corporate image and in good taste and design. Here is probably the biggest offender of our image, because there is no control on quality. Posters being sent to high schools or out of Logan should even more be well designed and of highest quality. In the art department we plan to print some posters to announce summer school, art exhibits, and scholarships, etc. These would be sent to high schools and would have an excellent readership. They should certainly display the ability and quality of our department along with its message. A sampling of some well designed posters appear in this thesis.

SPECIALTIES

Specialties usually have these advantages:
1. Ad specialties are useful items of value given without obligation though some are sold.
2. Ad specialties are usually kept and used frequently.
3. Ad specialties zero in on their target.
4. Ad specialties can achieve preferred position.
5. Ad specialties are usually received gratefully.
6. Ad specialties are inexpensive.
7. Ad specialties can complement your advertising campaigns.

Calendars are the ad specialties we in the art department are working with presently. If we mail out a monthly calendar that has been silkscreened or printed with a piece of art work on it by a student or graduate student it will be a permanent ad in some high school classroom. The message on the calendar could be about the student, his particular area of development in our department, and a reminder of special art events or gallery exhibitions at USU during that month. Each department could come up with a specialty that may help their particular area, such as blotters, calendars, slide-rules, charts, reprints, brochures, research bulletins, etc.
CONCLUSIONS

Not too many years ago, the art director was a “layout man” and no further definition was needed, because everyone knew what a layout man did. Today, the art director is often, and in increasing numbers, the creative mainspring, the source of the idea that moves the merchandise. Today the art director is a creator, a thinker, an initiator. If advertising is an art, it cannot, as art cannot, be compartmentalized into water-tight segments. The art director comes up with occasional headlines and body copy. In other words, we have entered an era in which the term “Art Director” is obsolete. He has emerged an advertising man in the fullest sense of that word. Since our university does not have an “Art Director” or advertising man in corporate design, I recommend highly that we get one to raise the level of our corporate image. One of three courses could be taken to get this quality of design working for us.

1. The school could seek professional designers more than they do. The university could be treated as a client, and agencies would go after school business. In other words, we become a client of an advertising agency or a design firm. All of our visual material and communications would be handled by a professional designer in such firm. The quality of our corporate design would of course rest in how high a quality of design firm we employed. It could not be put out on “bid” like everything else and be given to the cheapest place, because like everything else we will get an inferior quality in return. We must demand the highest quality in design obtainable!

2. Like M.I.T., a professional designer or Art Director would be hired to work here on campus. This person or persons would have to be a top professional in the design field. Again we could not just take the cheapest person available. This Art Director would have to have the complete control of the Corporate Design of the university so that it doesn’t become watered down through committees or groups. He could always hire professional help in the way of production personnel or photographers to help him reach his design goals.

3. We could use the existing professional talent on campus. The logical person is the one that teaches advertising design, which becomes myself in this case. But this person would have to be considered a professional as much as any other art director. Presently I am used for some design problems on campus, but I am never given design control over the problem. Quality design cannot be produced when it is hacked to pieces and changed all the way along the line by committees, regulations, supervisors, economists, and “low-bid” printing establishments. This third solution could only work if complete design control were given this person as it would have to be in course number one and two listed above. This course would involve so much of this person’s time that it couldn’t be operated on a gratis basis. Professional pay should be expected for professional work.
EXPLANATIONS OF THE ILLUSTRATIONS

Page 2. Trademark. The explanation of this trademark appears on page 31.

Page 4. Letterhead. The explanation of the letterhead appears on page 33.

Page 6. Packages. The explanation of these packages is on page 33.

Page 8. Newspaper advertisement. The explanation is on page 37.

Page 10. Magazine advertisement. An advertisement on this subject and with this copy ran in an issue of Time Magazine this year. This is how I felt the ad should have looked like. The ad is for the Center for the Study of the Causes of War and the Conditions for Peace. In this version of the ad, the emphasis is placed upon peace and the brotherhood of mankind, with war subordinated. The trademark for the Center, which I designed, has been incorporated into the illustration and copy.

Page 12. Brochure cover. This brochure cover design was chosen by the Utah Advertising Artists Association as one of the best brochure covers of the year. The symbol of the uplifting hands of humanity supporting the world, which is the trademark for the Center for the Study of the Causes of War and the Conditions for Peace is used as the cover design. I feel that the strength of the design for this cover is enough, and the name of the University does not have to appear on the cover. A die cut circle allowed the full color rendering of the world to show through from the first page of the brochure.

Page 14. Direct Mail. This direct mailer was to advertise the summer school program for the art department. A maximum amount of information and photographs have been well designed into a single page mailer. The message of any department on this campus could be made more effective with the same costs if a professional designer were brought into the picture.

Page 16. Direct Mail. This is the other side of the direct mailer.

Page 18. Program design. This program for a faculty art exhibit was chosen by the Utah Advertising Artists Association as one of the best designs for brochure or program in the state this year. Even though this is a very inexpensive and small program, it should receive as much care in its execution as everything else that is printed on this campus.

Page 20. Program cover. This cover was for the Festival of Creativity, and should show the creative use of color, layout, design, and lettering more than anything should...and it did. It was printed in vibrant colors with a psychedelic effect.

Page 22. Program cover. This design was used for both the poster and program cover for Orchesis last year. It employs good photography for the illustration and hand lettering instead of type.
Page 24. College brochure cover. This cover is for a brochure for the College of Humanities and Arts. The school trademark is used in color. The rest of the cover is in black and white. Photographs of students are used because they represent humanity, and there are too many diverse and separate departments in this college to try to represent them all graphically on the cover. The layout of the back cover is the same as this.

Page 26. College brochure layout. Here is a typical two page spread for the Humanities and Arts brochure or bulletin. Two pages were allowed each of the many departments within the college. One page I devoted to a large photograph to depict the department with impact. There is room for the copy plus five to seven photographs of the department on the facing page.

Page 28. Art Department brochure cover. A department as specialized as the art department should have their own brochure or bulletin. The cover could be designed in a variety of ways, but through designed lettering it is not putting emphasis on any particular area within the department.

Page 30. Art Department brochure layouts. Here are a couple of two-page spreads within this brochure. Two pages would be devoted to each of the eleven areas of specialization within the art department. The large photograph serves the purposes of faculty photograph, student work, and classroom facilities. This brochure could be mailed specifically to art teachers in high schools and interested art students. It would be more effective than a college brochure because it could tell a complete story...and tell it visually!

Page 32. Art Department brochure cover. This brochure is housed within a handmade box visually showing the confused art student...confused because of the four locations of the art department on campus. This brochure was a specialized design to show the scattered locations and cramped conditions of the art department.

Page 34. Art Department brochure layout. These are the four sections of the unfolding brochure. Each section folds out in a different direction corresponding with the direction of our four building locations. The purpose of the brochure was to encourage the Fine Arts Center to be completed as originally designed.

Page 36. Alumni Magazine cover. Each cover of the Alumni Magazine should be designed to fit its contents. This one was done in an illustration manner in full color. A better usage of type could make this cover even better.

Page 38. Alumni Magazine cover. This cover was designed in three sections in full color. The front cover shows an Edith Bowen classroom. An inside foldout cover showing the remote control television in operation with student teachers as viewers. The back cover shows the television control room plus a short explanation of the illustrations.

Page 40. Alumni Magazine layout and finished artwork. Here is pictured the finished artwork for a cover and how it should be used on the cover with a controlled design and hand lettering.
- Only 179.00 for 45 days.
- Visit Portugal, Spain, France, Switzerland, Austria, Germany, Holland, England, Scotland and Ireland.
- Private first-class hotels with private baths.
- Have up to nine hours of extra free time each day.
- End each day with your friends or for relaxed evening and enjoy superb foods.
- Your reservations must be made by April 1st.
- Write Dr. Thomas F. Topps, Utah State University, Logan, Utah for detailed information.

FOURTH ANNIVERSARY TOUR

EUROPE
Page 42. Alumni Magazine layouts. Here are two two-page spreads within this issue of the Alumni Magazine and how they could be designed to be more effective. The inside front cover employs seven full color photographs of the campus. A colored paper stock is used for the facing page. Hand lettering is used throughout this issue to give it an old-fashioned flavor. A hand designed border is used throughout the issue also. The second two-page spread on the football team shows another use of hand-lettering in the title “Go Big Blue.”

Page 44. Alumni Magazine layouts. The photograph of the Balladiers is printed in full color. This is the inside back cover of the issue. The facing page is the colored paper stock. The second two-page spread is depicting an article on the Robins Awards.

Page 46. Alumni Magazine layouts. Here are two typical two-page spreads on the inside pages of the magazine. A better use of hand-lettering, type faces, illustrations, photographs, and layout could make this a very exciting periodical from this campus.

Page 48. Poster design. This poster was silk-screened by hand to advertise the Fine Arts Tour to Europe. A well designed poster must stop a person long enough to convey its message and atmosphere of the production or event. It must be designed to be able to be read rapidly once this attention is captured. Too many posters only rely upon lettering, because a designer is usually not present, while graphics can be the strongest device there is to convey empathy, atmosphere, and content of the message. Posters in the form of announcements of seminars, programs, concerts, and special events could be used by any department on campus if designed properly so they would become an effective advertising devise.

Page 50. Poster design. This poster for “Roshomon” was silk-screened by hand in full color for a fraction of the cost it would cost at a printers. But it would be an ordinary poster if not controlled by a professional designer. This poster was chosen by the Utah Advertising Artists Association was one of the best posters of last year in Utah.
LYRIC THEATRE
UTAH STATE UNIVERSITY
MARCH 2, 3, 4
MARCH 9, 10, 11
8:15 P.M.
CARDS 75¢
ADULTS $1.50
STUDENTS WITH ACTIVITY
ROSHOMON
BIBLIOGRAPHY


Magazine Articles


VITA

Jon Anderson

Candidate for the Degree of

Master of Fine Arts

Thesis: The Corporate Image of USU

Major Field: Advertising Design

Biographical Information:


Education: Attended elementary school in Idaho Falls, Idaho; graduated from Idaho Falls High School in 1952; received the Bachelor of Professional Arts degree with honors from the Art Center School, Los Angeles, California in 1956; did graduate work in advertising design at The Art Center School in 1956 and 1960; completed requirements for the Master of Fine Arts degree, specializing in advertising design, at Utah State University in 1968.


Awards: 1966, first place award in newspaper advertising, black and white, Utah Advertising Artists Exhibition; 1964, first place award in trademark design, Utah Advertising Artists Exhibition; 1964, first place award in letterhead design, Utah Advertising Artists Exhibition; 1963, honorable mention in package design, Utah Advertising Artists Exhibition; 1963, honorable mention (only award) in experimental illustration, Utah Advertising Artists Exhibition.