

## GRFX-4803 PORTFOLIO CAPSTONE

- Brain Warm-Ups
- Understanding and Communicating Your Process
  - Looking ahead: Writing Captions
  - Looking ahead: Process Books
- How to Show Your Portfolio
  - Physical Forms
  - Goal of Interaction
  - Always Reinforce Your Brand
  - \*Legal Issues
- The Most Demanded Graphic Design Skills Right Now
- The Elevator Pitch
- Next Week

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## WHY?

- ❑ Having **strong communication skills** will already put you ahead of competition when your competition is mostly not great at social skills outside of their own circles.
- ❑ You **should** be able to strike up a conversation with just about anyone.
- ❑ You **must** be able to explain your design choices AND THEN have a dialogue on the subject.

### \*Preparing and Talking About Your Graphic Design Portfolio\*

It's not easy

The art of talking about your work is not something that comes naturally to designers – I know I didn't find it easy in the beginning. But it's a good skill to learn, and learn as early as you can. Don't be afraid of making mistakes and look upon each meeting as an opportunity to develop this skill. Not only will this make it easier to talk about your portfolio, it will also make you better at presenting concepts and design work, both to your colleagues and to clients.

The simple rule here is engagement. Your aim should be to arouse interest in your work, not give a speech or lecture. Remember, showing your portfolio to people is also about them, not just you.

When you come to each project, talk about it briefly to introduce it but don't talk at length. See how they react, let them ask questions or let them simply look. If they are looking at you rather than the work, talk some more about the project – tell them what interested you about it. Look for signs that it's time to move on to the next project.

To help you get used to talking about your work, try it on other people whenever you get a chance. If they are non-designers it will help even more, as you will practice not using designer lingo to describe each project.

<https://graphicdesign.stackexchange.com/questions/9382/how-can-a-designer-explain-their-work-to-non-creative-people>

## WHY\*? \*specifically Captions

- ❑ By writing them, you are preparing a **rough script**. You can refer to them in an interview, but never read them.
- ❑ **When you are not present**, the captions explain the work.
- ❑ The captions **show you know how to write well**.
  - ❑ Beyond just grammar and spelling, do you sound educated on the subject?
  - ❑ Do you display critical thinking skills?
  - ❑ Would the interviewer/client trust your knowledge of the profession and overall intelligence?

**PIECE #1** : Replace this red text with name of piece

**Has this piece been shown in an previous round? If so, what was the file name of the last round?**  
Replace text here.

**Client:** Which of the following apply? *Remove those that do not apply to this piece and supply information.*

- Work for real client > Client's name: Replace text here
- Work for imaginary client > Client's name: Replace text here
- Class work > Course name: Replace text here
- This is a sketch or rough idea to propose for my portfolio.

**Challenge:**  
Replace text here. What was the challenge? The objective?

**Role:**  
Replace text here. What was your role?  
For each piece, please do the following. Revise any written explanation **each round** too! Remove any explanations that no longer apply.

**PIECE #N:** (Replace the italicized text with name of piece)

**Has this piece been shown in an previous round? If so, what was the file name of the last round?**  
Client: Which of the following apply? *Remove those that do not apply to this piece and supply information.*

- Work for real client > Client's name:
- Work for imaginary client > Client's name:
- Class work > Course name:
- This is a sketch or rough idea to propose for my portfolio

**Challenge:** *What was the primary objective? (2-3 sentences at least.)*

**Role:** *Specify your role and give credit where it's due.*

**Results:** *Articulate in a simple way what the work you created helped – or would help – the client achieve.*

**Why should this be in your portfolio?** *Explain why this would be good for your portfolio. Reasons should include information obtained in lectures and readings in relation to your goals.*

**How will you improve upon this work?** *Be specific. Perhaps the work was for a class and you are going to improve the typography. Perhaps it's a great poster to which you are going to add "legs." Maybe the piece is just a sketch and you have big plans. Be ready in the work actually fine with no need for improvement on the first round, but you may propose this if you wish.*

**How would you present this work in a portfolio interview?** *What points would you specifically explain? Do you have actual data for a specific objective? Explain as much as you can at this point (revisit/update this each time you turn this in until it is approved).*

APRIL 2020 - GRFX-4803			PROJECT SHEETS AND SLACK ANNOUNCEMENTS OVERRIDE THIS CALENDAR			
MON	TUES	WED	THURS	FRI	SAT	SUN
		1 GROUP B required attendance GROUP A optional attendance	2	3	3	3
6 GROUP A required attendance GROUP B optional attendance Lecture: Behind-the-Scenes Captions	7	8 GROUP B required attendance GROUP A optional attendance Caption: Behind-the-Scenes Captions	9	10 ALL Attend all material TO PRINT in this day	11	12
13 GROUP B required attendance GROUP A optional attendance	14	15 GROUP B required attendance GROUP A optional attendance	16	17	18 ALL Captions DUE	19
20 GROUP A required attendance GROUP B optional attendance	21	22 GROUP B required attendance GROUP A optional attendance	23	24	25 ALL Final Count DUE	26
27 ALL ATTEND LECTURE & DISCUSSION Final Portfolio DUE Template Analysis Box DUE Printed & Digital Process Books DUE	28	29 ALL ATTEND LECTURE & DISCUSSION	30		REQUIRED Portfolio Review Day	

GROUP A: Work due in folder by noon Sat Apr 4, Sat Apr 11, Sat Apr 18  
GROUP B: Work due in folder by noon Mon Apr 6, Mon Apr 13, Mon Apr 20  
ALL: FINAL COUNT DUE Sat Apr 25

## WHY\*? \*specifically Process Books

- All the same reasons as captions, except you are explaining YOUR process. How do YOU work?

FEBRUARY 2020 - GRFX-4803			PROJECT SHEETS AND SLACK ANNOUNCEMENTS OVERRIDE THIS CALENDAR			
MON	TUES	WED	THURS	FRI	SAT	SUN
3 GROUP A required attendance GROUP B optional attendance Social Process Books	4	5 GROUP B required attendance GROUP A optional attendance Design Process Books	6	7	8	9
10 GROUP A required attendance GROUP B optional attendance	11	12 GROUP B required attendance GROUP A optional attendance	13	14	15	16
17 GROUP A required attendance GROUP B optional attendance Social Process Books	18	19 GROUP B required attendance GROUP A optional attendance	20	21	22	23
24 GROUP A required attendance GROUP B optional attendance	25	26 GROUP B required attendance GROUP A optional attendance	27			

Begin Process Books project, which consists of 2 books. Group A meets on Mon. Group B meets on Wed.

MARCH 2020 - GRFX-4803			PROJECT SHEETS AND SLACK ANNOUNCEMENTS OVERRIDE THIS CALENDAR			
MON	TUES	WED	THURS	FRI	SAT	SUN
3 GROUP A required attendance GROUP B optional attendance Design Process Books	4	5 GROUP B required attendance GROUP A optional attendance Design Process Books	6	7	8	9
10 GROUP A required attendance GROUP B optional attendance	11	12 GROUP B required attendance GROUP A optional attendance The Customer Story PROJECTS & WORKSHOPS	13	14	15	16
17 GROUP A required attendance GROUP B optional attendance	18	19 Final Media NYC in-class	20	21	22	23
24 GROUP A required attendance GROUP B optional attendance	25	26	27	28	29	30
31						

All students turn in PDFs of Process Books on the same day(s).

## YOUR PROCESS: EXERCISE

- Get into 6 groups of 3 people each.
- Explain YOUR design process to each other (like you aren't designers).
- Don't just explain the 4 basic Design Process steps, though these can be a guide. **What do YOU do? How do you do it?**
- You'll be timed. **2 minutes per person.**

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**Presenting your portfolio**  
By Creative Blog Staff June 05, 2018 Graphic design

How to stand out from the crowd and nail that dream design job.

**My own first time**  
So there I was, standing in the large lobby of the Marketing and Promotion Department of a Corporation in Basel, Switzerland, awaiting the arrival of Max Schmidt, the head of the then receptionist asked me to wait for Mr. Schmidt who would come down by elevator to pick me.

**SEE LINKS ON SLACK. READ THEM AGAIN.**

Whether you're an absolute beginner or a seasoned professional, you're probably striving for that ultimate dream design job. The design job interview process can often seem an intimidating maze of challenges that can put you off applying in the first place, but you shouldn't give up on pursuing your design ambitions.

## What is a portfolio?

- ❑ A portable **proof of your design education** and a document of your work. A display of exercises, talent, thinking and solutions to visual communication problems.
- ❑ The physical form of the portfolio is completely up to you. It should, however, **not be too precious or complicated**. Nor should it require delivery by freight elevator.
- ❑ It is a **communication tool**, not a self-centered reflection of your personality.

<https://www.aiga.org/portfolio-presenting>

## Design

- ❑ **A portfolio is a design problem.** It contains an assortment of given visual and verbal material.
- ❑ **It is a show piece in itself.**

<https://www.aiga.org/portfolio-presenting>

## Organization

- ❑ A well-structured portfolio has a beginning, a middle and an end. (LINEAR)
- ❑ The final image leaves a more lasting impression than the first. (FLOW OF BOOK)
- ❑ Any tangible samples should be clean and removable.

<https://www.aiga.org/portfolio-presenting>

## Labels (Captions)

- ❑ It helps to label your work with very short descriptions, in case you have to drop off your portfolio and don't have a chance to narrate in person. Also online, it is an explanation before or after an interview.
- ❑ These are concise explanations.  
**Your work should speak for itself**, but extra details will help for a full comprehension of the work.
- ❑ "Please forgive me for not reading your books, thesis project, poetry or research papers. I'm getting an overall impression and can usually judge from what I'm looking at. **If it doesn't communicate visually, you probably chose the wrong profession.**"

<https://www.aiga.org/portfolio-presenting>

## Present in Person

- ❑ "I personally prefer, whenever possible, to see you in person, because it's not the work I'm buying—**it's you I'm interested in.**
- ❑ I want to hear and see you present your work. Your **intelligence, enthusiasm, energy** and **passion** are more important to me than your whole portfolio.
- ❑ Besides, I'm always **a little suspicious** of the involvement and influence in your work by faculty and fellow students."

— Steff Geissbuhler

<https://www.aiga.org/portfolio-presenting>

## Present in Person >> DO THIS

- ❑ "Dress presentably.
- ❑ Speak up and narrate your work.
- ❑ Don't just sit there and wait for questions or comments."

— Steff Geissbuhler

<https://www.aiga.org/portfolio-presenting>

## WHAT and HOW you say things

- ❑ **Don't be modest**, but don't be a prima donna [or egotistical, skeezy salesperson].
- ❑ "One of the most common mistakes in interviews is when a graduate plays down their work... Practice your presentation and **don't say 'this is only'...** It's hard if you're nervous, but when you've spent weeks on a piece of work, you must present it in a positive light."
  - D&AD judge Ben Casey
  - ↑
  - \*Design & Art Direction,
  - not AD&D Advanced Dungeons & Dragons ©

https://www.hellops://www.creativebloq.com/career/design-interview-success-812255w.aga.org/portfolio-presenting

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## Résumé, business card, leave-behind

- ❑ **ALWAYS** have **multiple copies of your résumé**. ALWAYS. The worst that could happen is interviewers politely refuse when offered.
  - ❑ Do this (offer) at the beginning of the interview once greetings have been made and the conversation of your work begins.
- ❑ **ALWAYS** have **business cards** to offer. Everywhere you go. Give at the end of the interview. Pass them out like candy in other networking issues. **GET YOUR NAME OUT THERE.**
- ❑ We will discuss the fancier levels of a Leave-Behind later in the semester in Portfolio.

https://www.hellops://www.creativebloq.com/career/design-interview-success-812255w.aga.org/portfolio-presenting

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## NON-DISCLOSURE Agreement

- ❑ "Remember that document you signed before you joined [at your internship or job], called and NDA (Non-Disclosure Agreement)?"
- ❑ **This contract prohibits you from disclosing any proprietary information**, technical data, trade secrets or know-how, **including** but not limited to, **designs**, technology, research, product plans, products, services, customers, markets, software, marketing or other business information...So pretty much everything."

- https://uxdesign.cc/is-nda-in-the-way-of-your-design-career-5-ways-to-navigate-around-it-21517bea567

The image shows three overlapping legal documents. The top-left document is a 'Non-disclosure Agreement' with fields for 'Client' and 'Contractor'. The middle document is an 'INDEPENDENT CONTRACTOR NON-DISCLOSURE AGREEMENT' with fields for 'Contractor', 'Company', 'Address', and 'City'. The right document is a 'CONTRACT BETWEEN ADVERTISING AGENCY AND CLIENT' with fields for 'Agency' and 'Client'.

## Suggestions to get around NDA:

- ❑ **Ask for permission** to show work. Often ok if it's already out.
- ❑ **Remove confidential information.**
  - ❑ Blur the client logo.
  - ❑ Replace the client logo/name with a fake one.
  - ❑ Replace real data with fake data (UI/UX).
  - ❑ Protect your portfolio with a password.
  - ❑ Do side project or fake work. ☹
- ❑ **Just show it,** knowing that you're breaching the NDA.
  - ❑ If you leaked confidential information = RISKY
  - ❑ If the company is suffering damage = RISKY
  - ❑ If there's relationship between the leak and damage = BIG TROUBLE.

<https://uxdesign.cc/is-nda-in-the-way-of-your-design-career-5-ways-to-navigate-around-it-21517abea567>

## NON-COMPETE Clause/Agreement

- ❑ "A non-compete clause is generally put in place to ensure that the employee or the contractor doesn't try to compete with the client. That covers all kinds of 'conflicting activities.'
- ❑ But basically, a **non-compete is there to ensure that you won't be working with the enemy.** Companies don't want people that are working for them also helping the competition – there is potential conflict of interest here."

<https://www.freelancemap.com/freelancer-fpu/12122/freelancers-sign-noncomplete-clauses>



## Non-Compete : the most important details

- ❑ **Geographical scope**
  - ❑ Local is ok.
  - ❑ National is too much (usually, but depends).
- ❑ **Who qualifies as a "competitor"?**
  - ❑ To not create work for another candle-maker is ok.
  - ❑ To not create work for anyone who produces a light source is not.
- ❑ **Timeframe**
  - ❑ Lightest version would be for the duration of the contract.
  - ❑ Up to one year is even common.
  - ❑ More than a year and that's not usually ok.

<https://www.freelancemap.com/freelancer-fpu/12122/freelancers-sign-noncomplete-clauses>

## OTHER Legal Issues

- ❑ If you didn't create the **photo** or the **illustration**, you should credit it **within** the caption or some other way.
  - ❑ Don't make a huge deal of it. Many don't do it at all. But you **should**.
  - ❑ Or **YOU** create the photo or illustration.
- ❑ If a **major portion of the work IS the style** of the illustration or photo, rethink including in your portfolio **UNLESS** you are an art director working on a large campaign. (Then it's understood.)

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In other words,  
**recognize the skills you have** and  
 continue to capitalize on them.  
 Also increase the skills in areas  
 you may be lacking.

### The Most Demanded **Graphic Design\*** Skills

#### GROUP 1

- ▣ Typography
- ▣ Color Theory
- ▣ Photography
- ▣ Image Editing
- ▣ Branding

### The Most Demanded **Graphic Design\*** Skills

#### GROUP 2

- ▣ Adobe Design Software:  
Be a master of **Photoshop**, **Illustrator**, and **InDesign**.
- ▣ Coding Skills: Become familiar with **HTML** and **CSS**.
- ▣ Microsoft Office: Be able to get around **Word** and **PowerPoint**. Excel would be nice too.

### The Most Demanded **Graphic Design\*** Skills

#### GROUP 3

- ▣ **UI/UX** >> You all have knowledge of this, even if it's not named as such.
- ▣ UI > see first GROUP. **Typography** and **color theory** are key.
- ▣ **Front End Development**: You all did this in Intro and/or Intermediate Web.

### The Most Demanded **Graphic Design\*** Skills

#### GROUP 4

- ▣ Understanding of **business** and **marketing** > Advertising Design taught you that (if you took it).
- ▣ **Print Design** > an understanding of the form itself, plus requirements of the medium (pre- pre-press).
- ▣ **VR/AR** (Virtual Reality/Augmented Reality)

### The Most Demanded **Graphic Design\*** Skills

#### GROUP 5

- ▣ Need **2-3 Years of Experience**
  - ▣ You do have experience, even before you graduate. ☺

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## The 30-Second "Elevator Pitch"

From The Intern Queen

- ❑ **Your name**
- ❑ **Give a little background**
  - ❑ > where you work OR if you just graduated, where you have interned (or worked in relation to the industry)
  - ❑ >> A-State is located in Jonesboro, AR: "about an hour from Memphis" (or "2 hours north of Little Rock") where you just graduated from their outstanding design program with a BFA in Graphic Design (Digital if applies).
- ❑ **Explain** (provide context)
- ❑ **Connect** A > B
  - ❑ (connect who you're talking to TO what you're offering)
- ❑ **Ask** > BE CLEAR
- ❑ **Close out** > BE CLEAR

[https://www.youtube.com/watch?v=1bD7r\\_S7dI](https://www.youtube.com/watch?v=1bD7r_S7dI)

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JANUARY 2020 - GRFX-4803							PROJECT DATES AND SKILL ACQUISITION DURING THE CALENDAR						
MON	TUES	WED	THURS	FRI	SAT	SUN	MON	TUES	WED	THURS	FRI	SAT	SUN
		1	2	3	4	5							
6	7	8	9	10	11	12							
13 ALL OFFERS week 1 start	14	15 ALL OFFERS LECTURE & DISCUSSION Group Portfolio Assessments	16	17	18	19							
20 H&A Day - no class	21	22 ALL OFFERS LECTURE & DISCUSSION	23	24	25	26							
27 GROUP A required attendance GROUP B optional attendance	28	29 GROUP A required attendance GROUP B optional attendance	30	31									

**WEEK OF JAN 20**

- No classes Mon, Jan 21
- Lectures:
  - Understanding and Communicating Your Process
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    - Process Books
  - How to Show Your Portfolio
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- Sat Jan 25 by noon: Group A Portfolio Assessment DUE in correct folder.

**WEEK OF JAN 27**

- Mon Jan 27 by noon: Group B Portfolio Assessment DUE in correct folder
- Meet: Group A Portfolio Assessment & Review
- Wed: Group B Portfolio Assessment & Review
- Sat Feb 1 by noon: Group A Portfolio Assessment DUE in correct folder.