

er Designer



● Spring/Summer
● 2023
● Vol. 48, No. 1-2



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◀ *The Big Picture: Inside the library of the University of Leuven, Belgium, by Florin Cnejevici.*

◀ *On the cover: Abstract Atlanta cityscape by bauhaus1000 istockphoto.com.*

For consideration or to contribute an image, contact designer@ucda.com.

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**UCDA: connecting,
inspiring, and supporting
a creative community
in education**

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The UCDA Foundation (UCDAF) provides support that enables UCDA to accomplish far more than it can alone. UCDAF funds special initiatives and programming and expands organizational opportunities to increase awareness of UCDA, its members, and the role they play in promoting education.

UCDA, the only design association created specifically for educational institutions, inspires designers and design educators working in North America and around the world. UCDA recognizes, rewards, and values its members by providing quality, relevant, and focused programming and networking opportunities in intimate and engaging environments.

Your tax deductible donation will help to strengthen the position of designers and design educators as key players in the world of higher education. The UCDA Foundation is a 501(c)3 non-profit charity. Learn more at ucdafoundation.org.

INCLUSIVENESS

UCDA strives to be an inclusive organization, as we value the multitude of different voices, opinions, experiences, and identities of our members and members of the greater design community.

We respect, honor, and welcome participation and involvement of all members, inclusive of all aspects of individual and group identity and experience. Our commitment is woven into our decisions, programs, and actions.

CODE OF CONDUCT

All UCDA attendees, speakers, sponsors, and volunteers at any of our programs (conference, summits, workshops, etc.) are required to agree with the following anti-harassment policy. Organizers will enforce this code throughout the events. We expect cooperation from all participants to help ensure a safe environment for everybody.

ANTI-HARASSMENT POLICY (Condensed Version)

UCDA programs are dedicated to providing a harassment-free experience for everyone, regardless of gender, age, sexual orientation, disability, physical appearance, body size, race, religion, or any other personal identity. We do not tolerate harassment of program participants in any form. Program participants violating these rules may be sanctioned or expelled from the event without a refund at the discretion of the conference organizers.

T-square

A T-SQUARE IS A TECHNICAL DRAWING INSTRUMENT USED by draftsmen and designers primarily as a guide for drawing horizontal lines on a drafting table. The instrument is named after its resemblance to the letter T, with a long shaft called the "blade" and a short shaft called the "stock" or "head." T-squares are available in a range of sizes, with common lengths ranging from 18-42 inches.

In addition to drawing horizontal lines, a T-square can be used with a set square to draw vertical or diagonal lines. The T-square usually has a transparent edge made of plastic which should be free of nicks and cracks in order to provide smooth, straight lines.

Source: Wikipedia



FIFA presents official brand logo for 2026 World Cup



The next FIFA World Cup is not until 2026, but the organization is now setting the ball rolling and has just unveiled the official logo for the grand tournament.

At a special launch event, FIFA revealed the emblem: a photo of the World Cup trophy over the block digits two and six, denoting the year of the 2026 FIFA World Cup.

While the logo was presented in white and against a black background, FIFA shared that it can be adapted with a spectrum of hues to reflect the individual identities of the event's 16 host cities in the US, Canada, and Mexico.

Source: designtaxi.com

OpenAI launches ChatGPT for iPhones

OpenAI's popular artificial intelligence chatbot ChatGPT is finally coming to smartphones, starting with iOS devices.

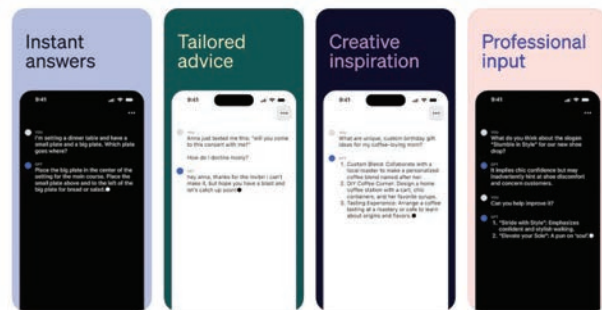
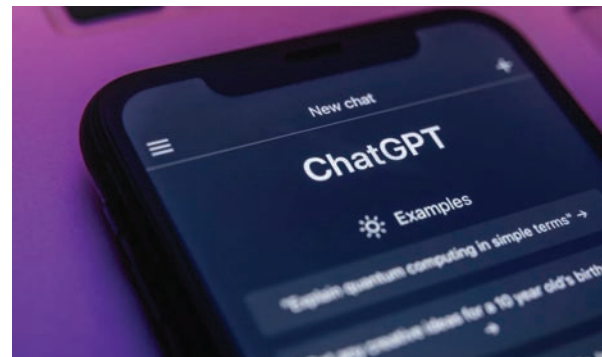
ChatGPT has spawned a new resurgence of AI technology that is making waves in our everyday lives. After it launched, the chatbot quickly amassed over 100 million users.

Its web browser version is often used for more complex tasks such as writing code, composing essays, and explaining hard-to-grasp philosophical topics to people in a way that a second-grader could understand.

The iOS app is marketed on the App Store as being able to provide answers, give guidance on cooking or formulate travel plans, assist in everyday workflow, and even teach you a new language or give you a history lesson at your own pace.

In the demo, a user is seen asking the app how to lay the correct-sized plates on a dinner table properly and how to decline an invitation to a concert politely, to which it dished out an already-crafted reply written in Gen Z-approved all lowercase for its user to simply copy and paste.

The app is currently free, with the option to purchase a US\$20 monthly subscription with additional features. It is only available for those living in the US, though OpenAI will continue to roll it out to more countries in the coming weeks.



Creative Types: and Other Stories

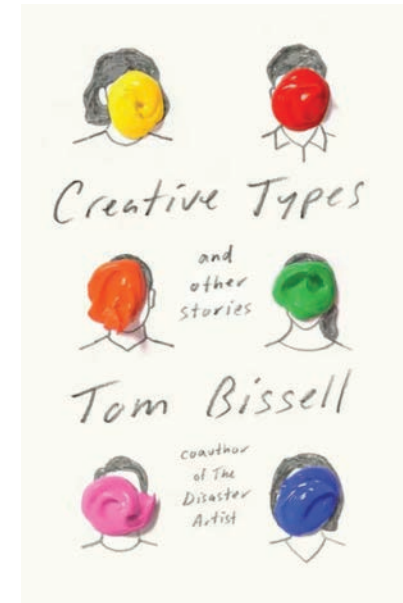
by Tom Bissell

From the best-selling coauthor of *The Disaster Artist*, a new collection of stories that range from laugh-out-loud funny to disturbingly dark—unflinching portraits of women and men struggling to bridge the gap between art and life.

A young and ingratiating assistant to a movie star makes a blunder that puts his boss and a major studio at grave risk. A long-married couple hires an escort for a threesome in order to rejuvenate their relationship. An assistant at a prestigious literary journal reconnects with a middle school frenemy and finds that his carefully constructed world of refinement

cannot protect him from his past. A Bush administration lawyer wakes up on an abandoned airplane, trapped in a nightmare of his own making.

In these and other stories, Tom Bissell vividly renders the complex worlds of characters on the brink of artistic and personal crises—writers, video-game developers, actors, and other creative types who see things slightly differently from the rest of us. With its surreal, poignant, and sometimes squirm-inducing stories, *Creative Types* is a brilliant new offering from one of the most versatile and talented writers working in America today.



How the MTV logo captured the creative spirit of the 1980s...but was almost a complete mess.

Ah, the 1980s. The decade was a blur of saturated colors, zany patterns and, yes, feathered hairdos. And if one single logo design captured this frenetic, rule-breaking creative energy, it has to be the MTV logo.

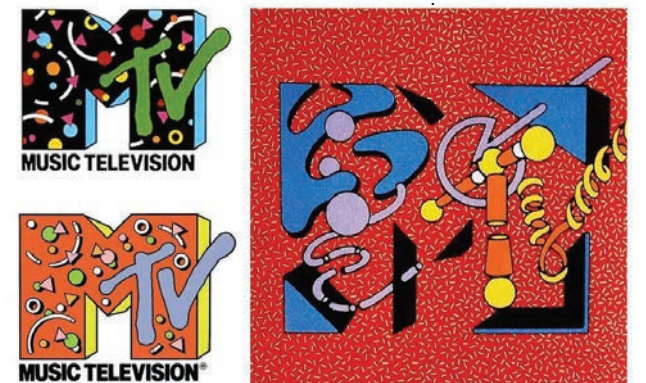
The shifting look of Warner-Amex's (WASEC) music channel tapped into a look that remains influential today by using a simple logo that could, and did, take on myriad different themes. And it's just being rediscovered by a new generation.

MTV began life back in 1981 and would revolutionize pop culture and entertainment with its back-to-back music videos (it was literally music television back in the day) and, perhaps even more notably, its design.

The various iterations of the MTV logo with its hand drawn look and crazy patterns reflected the graphics coming out of the Memphis movement. It was the work of young studio Manhattan Design, which was hired by WASEC vice president of creative services Fred Seibert.

But their first proposal was very, very different to the MTV logo we know. On his website, Seibert shares a 1982 article and interview from the industry magazine *Cablevision*, in which he reveals that the agency sent him a Polaroid of a sketch of a hand holding a musical note as if it were an Apple. He loved it, but attempts to work it into a wordmark were disastrous.

Source: CreativeBloq.com



The various iterations of the MTV logo with its hand drawn look and crazy patterns reflected the graphics coming out of the Memphis movement.

Boundaries

Why boundaries make you more creative

BY BRANDI SEA HEFT-KNIFFIN
ILLUSTRATION BY WENJIN CHEN

As creatives we are always told to “push the boundaries,” and “think outside the box.” Why is that? I mean, as creatives it is our natural tendency to do things differently, creatively, hence our title of “creative.” But for us this doesn’t seem like enough, to just naturally do things out of the ordinary, we want to stand out, and we think that means pushing outside of what everyone else is doing. Now I absolutely believe that pushing the limits is an important aspect to the amazing work we all do.

However, I think that we can sometimes discount how a boundary can benefit us.

I myself, have a piece hanging in my office that says, “color outside the lines;” as if the lines are too confining for us, because we, are creatives. We know better than to have to follow the rules. But staying *inside* the lines can often be the most beneficial way to approach a problem. Restraint makes our brains work harder to find a solution.

Even within boundaries you will find there are always many different directions you can take, and each one allows you to still show what you can do with it—you are never stuck just because there are limitations. Sometimes these limits can be a two-color design due to budget limitations, or being locked in to a certain typeface because readability issues for the target audience. These different constraints, restrictions, and boundaries strengthen your creative problem-solving skills. Even time

constraints can push you to discover solutions you may have never considered had it not been for the limitations. If you want to challenge yourself, try to impose some tough limits on yourself; like coming up with a poster that can only be designed in black and white or trying to use only one font family throughout an entire brochure.

Working within tight budget or other restrictive boundaries and still coming up with an amazing result can actually be more impressive.

If you can create a successful ad campaign in twenty-four hours versus one you create in a month, it will be much more of a testament to your skills.

How many times do we try to teach our kids to color inside the lines or to follow the rules? Even when I am given the opportunity to take a project and run with it in whichever direction I choose, I create my own boundaries in the form of a concept; that concept becomes my direction. Boundaries are an important component for all kinds of creativity. Direction creates a boundary. Having complete creative freedom to do whatever you want can be like driving without a sense of direction, you get nowhere fast. Limitations force your creativity into unknown territory and create a value you may not have discovered otherwise.



Limitations force your creativity into unknown territory and create a value you may not have discovered otherwise.

This concept goes for creatives of all kinds. A photographer needs boundaries at a photo shoot; these boundaries come in the form of some specific shot requests from a client or a “feel” that the client wants the shoot to have. This doesn’t take anything away from the photographer’s creativity, but it actually narrows the creative field of focus for them (pun absolutely intended). An illustrator needs boundaries when creating a piece for a client; the direction they take of their own accord could be amazing but not achieve the look that the client is after. The limits ensure the best result for them and the client. The examples are endless, but the point is that we frequently think that we can only do our best work if we have free reign to do whatever we want on the creative scale. In all honesty, in my own experience, the challenge of a confined “space” to work in has helped me to be the most productive.

In all honesty, in my own experience, the challenge of a confined “space” to work in has helped me to be the most productive.

It’s easy to come up with an idea when you can do whatever you want, but often the best ideas can come from forced margins.

So embrace the restrictions, love the lines and borders, pretend that they are an electric fence that keeps your creative sparks in check.

Try to test your own restraint in less freedom and I think you will be impressed with what might happen. Design is a wonderful world, I hope you’ll join me here. Because design matters.

Atlanta for Creatives

So much to explore while in Atlanta for the UCDA Design Conference

ATLANTA PHOTOGRAPH BY MARILYN NIEVES
IMAGES COURTESY OF DISCOVER ATLANTA AND THE INDIVIDUAL ATTRACTIONS



The UCDA Design Conference: Confluence is scheduled for Atlanta October 14-17. While there, feel the creative heartbeat of Atlanta and the surrounding area, and explore the authenticity of the city's arts and culture. This is just a short list of the many opportunities available.

Discover more at:
discoveratlanta.com

Learn about the conference at:
ucda.atlanta.com



Museum of Design Atlanta

Midtown

The Museum of Design Atlanta (MODA) is the only museum in the Southeast devoted exclusively to the study and celebration of all things design. The museum examines how design affects our daily lives through engaging exhibitions, educational outreach, and special events designed to initiate conversation and community dialogue. MODA regularly features exhibitions highlighting architecture, industrial and product design, interiors and furniture, graphics, fashion and more. MODA is located in Midtown Atlanta, a part of the Midtown Arts Corridor.

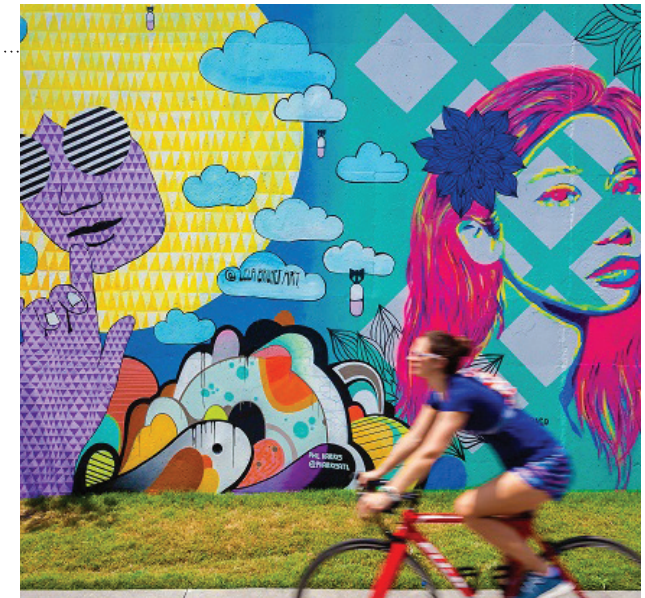
www.museumofdesign.org

Center for Puppetry Arts

Midtown

Since 1978, the Center has introduced millions of visitors to the wonder and art of puppetry, and has touched the lives of many through enchanting performances, curriculum-based workshops and the hands-on Worlds of Puppetry Museum which features the Jim Henson Collection Gallery—the definitive collection of more than 500 puppets, props, and costumes honoring his legacy with the largest collection of such items in the world! The Global Collection Gallery shares the history and traditions of puppetry from around the world, and the Dean DuBose Smith Special Exhibits Gallery features rotating exhibitions that delve more deeply into Henson and cultural puppetry-related themes.

puppet.org



Murals and Public Art

Downtown

Vibrant, diverse street art and murals tell stories of Atlanta's creative communities. Whether you're moving through Midtown or cruising through Cabbagetown, you're bound to see these incredible works of art by local and international artists all over the city.

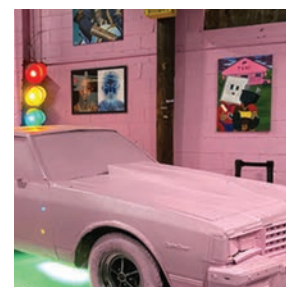
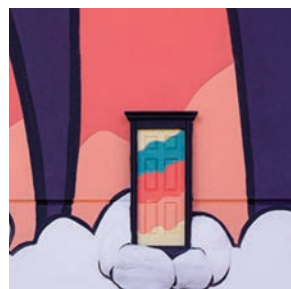
discoveratlanta.com/stories/arts-culture/best-atlanta-street-art-by-neighborhood

Computer Museum of Atlanta

Roswell

Developed from the passions of an avid lover of computers and technology over a period of 40 years, CMOA has evolved into one of the world's most comprehensive collections of computing artifacts, preserving the history of computing for future generations. These artifacts of the digital revolution are beautiful and valuable in their own right, and even more valuable as a permanent record of the innovation process and market experiments that drove discovery forward. The museum has staged temporary pop-up exhibits, including the History of the PC, and The Apple Pop-Up, highlighting both artifacts and stories to bring history to life. Their core belief is that by preserving the past we can inspire the future.

www.computermuseumofamerica.org



National Center for Civil and Human Rights

Downtown

Journey back to 1960 and feel the intensity of a lunch counter sit-in. Learn about and walk through pivotal moments in history. The center is an evolving attraction that connects the American civil rights movement to today's global human rights movement.

www.civilandhumanrights.org

Constitution Lakes Park (and Doll's Head Trail)

Southeast

Scenic, artistic, and a bit unusual: it's one of Atlanta's most unique hiking adventures. This multi-trail adventure at Constitution Lakes Park crosses paved paths, unpaved trails, and boardwalks through scenic, wildlife-filled wetlands, catching views of several small, marshy lakes. The Doll's Head Trail, a short loop in the middle of this adventure, is an ultra-unique experience, a short hike through displays of bricks, toys, and tiles found at the park. The trail winds through the forest and exploring collections of found objects, washed from the banks of the nearby South River, now artfully and whimsically arranged in displays of folk art and culture.

www.atlantatrails.com/hiking-trails/dolls-head-trail-constitution-lakes-park

Atlanta History Center

Buckhead

Founded in 1926, the Atlanta History Center—located just a few minutes from the conference site—is an all-inclusive 33-acre destination featuring the Atlanta History Museum, one of the Southeast's largest history museums; four historic houses; Cyclorama: The Big Picture, one of only two cycloramas in the United States; the Centennial Olympic Games Museum; the Kenan Research Center; the Grand Overlook event space; the Coca-Cola Cafe, Souper Jenny, BRASH Coffee, a museum gift shop, and acres of historic gardens, and woodland trails.

www.atlantahistorycenter.com

Tiny Doors

Eastside

Tiny Doors ATL is an Atlanta-based art project bringing big wonder to tiny spaces in Atlanta and beyond. The 7-inch doors are sculptures created by artist Karen Anderson Singer at the invitation of the neighborhood or institution. They are designed to reflect the spirit, architecture, and other unique elements of the surrounding neighborhood. The numbered doors around Atlanta are always free to visit and accessible to people of all ages.

discoveratlanta.com/partner/tiny-doors

High Museum of Art

Midtown

The High Museum of Art boasts a celebrated collection of art ranging from classic to contemporary, as well as architecture by Richard Meier and Renzo Piano. With special exhibitions, an extensive permanent collection, innovative programs, and several dining options, there is something for every art lover at the High in Atlanta.

www.high.org

Trap Music Museum

Westside

You can't come to Atlanta without finding out why it's the Hip Hop Capital. This culture-centric museum is loaded with memorabilia, art and rooms where guests can experience hip hop culture at its finest. If the museum isn't enough, embark on the interactive escape room experience.

trapmusicmuseum.com

Little Five Points

Eastside

A hipster's, shopper's, and drinker's paradise, the quirky Little Five Points neighborhood on the east side of the city is a regular draw for locals and tourists alike. Pick up a vintage sweater on Moreland Avenue, grab a drink at one of many dive bars as you people-watch, and let the sounds of talented street performers be music to your ears.

littlefivepoints.net

Atlanta Botanical Garden

Midtown

Bliss and serenity await at the Atlanta Botanical Garden, a rare piece of thriving nature amid a bustling metropolis. Located within Piedmont Park, the 30-acre complex houses thousands of plant species — including roses, herbs, conifers, carnivorous plants, and more. After strolling around the grounds, unwind by wining and dining at the on-site licensed restaurant.

atlantabg.org

Oakland Cemetery

Downtown

The historic Oakland Cemetery is far more than just a famed burial ground for Civil War soldiers and pioneers — it's Atlanta's oldest public park, home to beautiful gardens, plenty of sculptures, giant oak trees, and even an art gallery. Thanks to its inner-city location, it's central to a number of dining and shopping opportunities, making for an all-inclusive afternoon.

oaklandcemetery.com

Art and Science

Role of creativity in graphic design

BY STEVE MILANO

ILLUSTRATION BY LISA ALISA

Graphic design is both an art and a science. If you rely too much on creativity, you can miss the purpose of the design you're making, which is often getting a message across, not creating an attractive layout.

Whether you are creating a brochure, laying out a magazine, setting up the front-end of a website or developing other creative materials, it's important to know the role of creativity in design.

What is Graphic Design?

What differentiates graphic design from other types of art is its goal of communicating a message, often for a business purpose, using visual images, explains the Interaction Design Foundation. For example, a graphic design for a teen apparel ad might be busy and brightly colored with lots of copy in small boxes. A graphic design for an upscale watch or spa bathroom might use lots of white space and minimal copy.

Communication vs. Beauty

The goal of a graphic designer who works with copy is not to make an ad, brochure or magazine layout look good, but to get people to read the text. Therefore, running text in and out of a beautiful picture might look nice to the eye, but it makes the text more difficult to read. The same is true of reverse types, such as white type on a black background.

This can decrease readership, especially in long copy blocs. Trained graphic designers avoid using italics in body copy and SANS SERIF ALL CAPITAL letters in long headlines.

If you'll be working with text as a designer, learn to manage the different type functions in design programs, such as kerning (the space between letters) and leading (the space between lines), recommends MagazineDesigning.com. Visit other design blogs and design inspiration sites to help get ideas for brochures, ads and other materials.

The Inverted 6

Westerners read text from left to right. They also read from the top left of a page, moving toward the middle right, then finishing on the lower left-hand side of the page. Draw a "6" on a piece of paper, then flip it horizontally. You will see the path it takes. If you look at the front page of any major newspaper, you will almost always see the main article starting at the top left of the page, the next most important article placed toward the middle right and the index on the bottom left – following an inverted "6" for more natural reading.



Choosing Elements for Communicating

If you're designing commercial marketing materials, you have only a few seconds to catch someone's attention before they move on. You can grab them with an image (such as an illustration or photo), a provocative (but readable) headline or a pull quote that appears in the middle of the page.

If you are given photos of award winners from a conference, look to see how much of the picture is the recipients and how much is the wall behind them. Often, you can crop most of the area of a picture you've been given, focusing on the real story in the middle.

When using your graphic design skills, think of your audience as "readers" not "lookers"—they are there to get information from the brochure or page, not just look at it because it's beautiful. Think of yourself as a communicator, rather than as an artist if you want to achieve the company's goals for the material you are designing.

Graphic design is both an art and a science. If you rely too much on creativity, you can miss the purpose of the design you're making, which is often getting a message across, not creating an attractive layout.

Should you be worried?

Universal Analytics Data to be Removed in 2024

BY STU EDDINS
IMAGES: ISTOCKPHOTO



On July 1, 2023, Google's Universal Analytics will stop collecting website data and Google Analytics 4 will take over. Universal Analytics accounts will remain open with access to all historic data through June 30, 2024.

That sounds straight forward, one of your tools being replaced with another newer version, and the older tool will still hang out in your toolbox for about a year.

Until you give it a beat and it sinks in, all the historic website performance data collected by Universal Analytics since 2005 gets taken away from you on July 1, 2024.

All. Data. Gone.

One Problem, Two Levels

We should start by acknowledging that losing access to historic site data is a double whammy. First, there is the obvious loss of access to information on historic site performance, a loss that is likely to affect forecasting in the near term. Then there is the less obvious blow, which is the emotional side of the change, we tend to think of that data as "mine" or "ours". When someone threatens to take away what we hold to be a possession or a right we get defensive, and while this emotional undercurrent might be less obvious, it tends to live just below the surface and colors our thought processes and planning.

Loss of Historic Data

Anyone who has looked at a chart that plots website session counts by day, and from that chart deduced that their website is far less busy on weekends, has made an analysis.

Analysts use website data collection to learn the behaviors of site visitors, the impact of marketing, and to forecast a path toward achieving an organization's online objectives. You don't have to be a full-time Analyst to read and understand most of the charts and graphs about website performance. However, an Analyst goes one important step further by taking that same data and preparing forecasts. "Historically, we did X amount of marketing and got Y new students, so we forecast that if we do X+1 marketing we would earn much more than Y+1 new students".

It would be fair to say that Analysts look backward so that they can see forward. All things being equal, the greater the amount of time in that lookback timeframe, the more likely the resulting forecast will be accurate. By removing access to a large block of historic data, Analysts will need to discover other signals in current day data to help them generate forecasts.

I just referenced "all things being equal", hold that thought.

It's My Data

Many of us have spent years collecting website data, working to ensure that the data is clean and error-free, and that it is accessible to whoever needs it. We have an ownership-like investment in the data, and that is an emotional tie.

"It's my data, how can Google take it away from me?"

That's right, it is your data, generated from your website by your site's visitors. But that isn't the whole story.

The data has been collected by a free software platform, using free digital storage, offering free access to anyone with the right set of free credentials. Yet it costs Google hard currency to own and operate the tens of thousands of physical servers used by Google Analytics, and in turn support the infrastructure required to maintain them.

It's still your data, Google simply won't continue to store the old Universal Analytics data, and they will discontinue the software required to access it. If an organization wants to download and preserve their historic website performance data they can, but that storage and access solution won't be free. Google can move your data to their BigQuery cloud database for a fee. BigQuery requires the use of MySQL language to access the stored information, or it can be connected to Looker Studio.

Another option is to download most of the data to a platform like Domo which also offers storage and access for a monthly fee.

Yes, it is still your data, but after July 1, 2024, keeping it will incur cost.

Some Needed Context

Perhaps something has been overlooked, buried beneath the threat of data loss, questions about data ownership, and the future costs of maintaining storage and access to the data.

Why would you want to keep all that the data in the first place?

Fear of loss can lead to making quick decisions that in the long run don't benefit the organization. So before committing to preserving historical website data here are a few items to consider:

The data collected in today's Google Analytics 4 is fundamentally different than the historical data in Universal Analytics. A few of the differences:

- The way sessions are counted. The definition of a bounced session. Even time on a page or on the site. None are measured the same way between the two versions of Analytics.
- The method used to combine site visits scattered across days and weeks and attributing that activity to the same user is very different between UA and GA4.

If these most basic data points are collected and counted in very different ways, how accurate will it be to compare historic site behaviors to today's site behaviors? If we don't have consistency in the data all we're left with is trends, not scorecard metrics. Maybe we don't need the details (data), maybe we just need to preserve the trends.

When was the last time your organization used website performance data from two years ago to create a strategic plan?

- The way people use the web is constantly changing, we shouldn't assume that today's users behave the same way as our users from two years ago.
- One example is that search engines have been around for over 20 years, yet every day 1 in 5 of the searches performed have never been seen before. If today's users search differently compared to two years ago, they access your site differently too.

Because the way people use the web changes almost daily, as performance data ages it risks becoming less relevant as a forecasting tool. While it might be nice to know that you have data on how Organic Traffic performed in 2017, it isn't terribly useful in today's decision-making process.

In both subtle and extreme ways, COVID changed everything.

- Earlier in this article I stated, "All things being equal, the greater the amount of time in the lookback timeframe, the more likely the resulting forecast will be accurate." Since February 2020, few things online have remained equal.
- During COVID people were forced to rely on the web more than at any time before. Casual users became frequent users, power users became even more enmeshed with the web. Increased and more intensive use of the web caused an increase in overall web-savvy behaviors.
- Today, more than three years after the pandemic started, few higher education websites have achieved the same volume of traffic they had before COVID. Yet many are experiencing more goal completions per user than ever before. Less traffic, but more effective traffic.

Simply put, indications are that people changed how they use the web, becoming more adept at finding what they need, faster. If the pandemic acted as an incubator period by promoting more advanced usage of the web, then the data on performance during and before COVID becomes far less relevant in assessing and forecasting today's behaviors.

Conclusion

Google will allow us continued access to our Universal Analytics data for one year after the platform stops collecting data. That provides some breathing room to make a considered decision on how—or if—the data should be preserved. We don't need to rush toward a solution, but then we shouldn't simply kick the can further down the road either.

Before committing to the effort and cost of preserving historic Universal Analytics data, an informed internal conversation is needed. Discussion points should include details of exactly what is to be archived, an estimate of the cost to warehouse the data, and any gaps in personnel that need to be filled (by training or new hire) to successfully access and use the stored data.



The second part of the conversation is the more important one to have, this is where the "Why?" question is asked and answered. How is older data used today, is it simply to create more impressive looking charts? Or is there a supportable business need that mandates access to what happened on the website back in 2018?

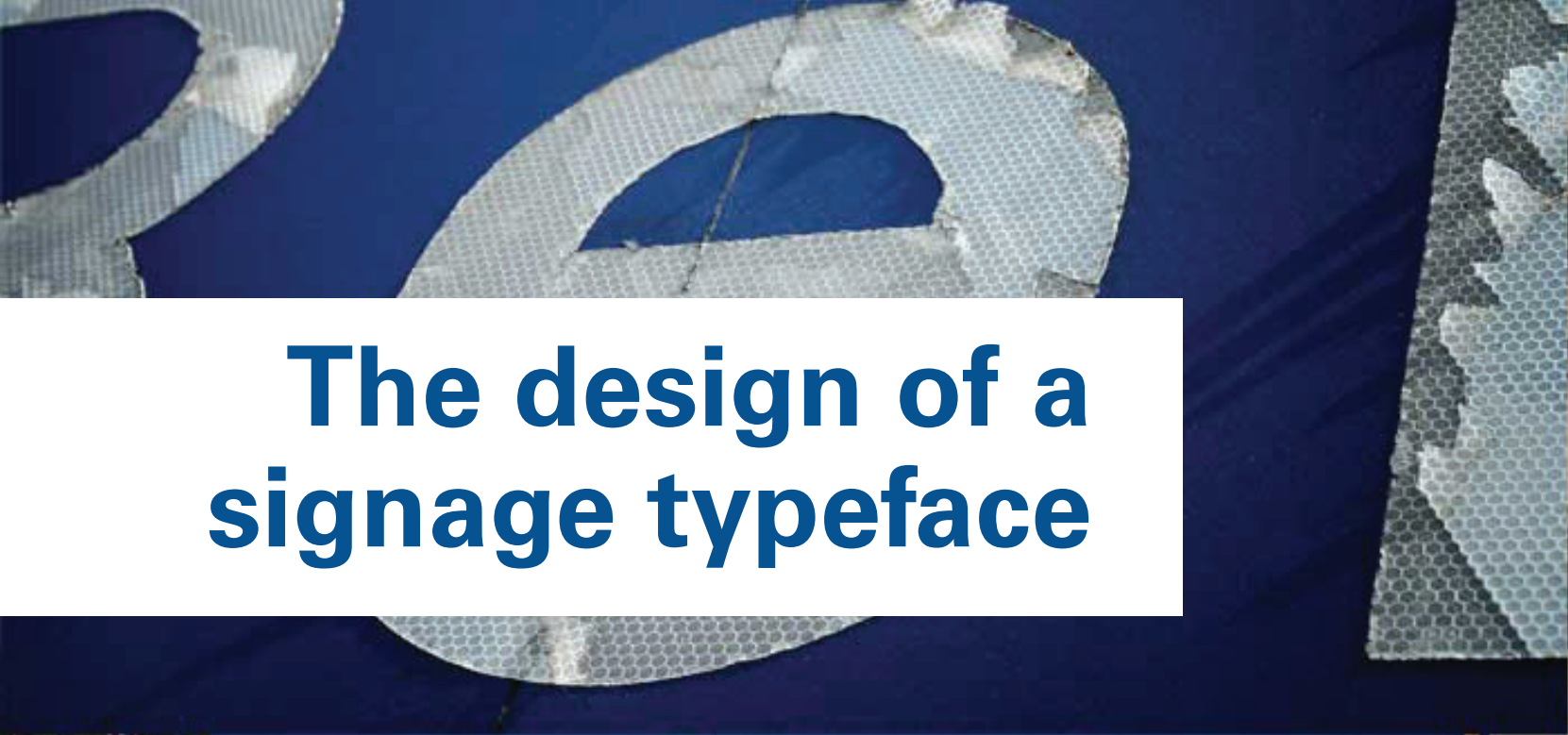
"This is how much it will cost each month/year to download and store Universal Analytics data. We will need to train two or more people on our team in how to use MySQL programming language to access and use the data. We need to do this because the historic Analytics data acts as a check and balance to our CRM solution."

- Most colleges probably won't need to go with a full data storage and access solution. Downloading important reports as spreadsheets could be enough. Depending on what data is identified as important, this download process could take weeks or months, so making decisions and creating a download plan shouldn't be delayed.

- Others may elect to go with a short-term solution such as a platform like Domo that can both store the data and create charts and graphs from it. Cost may be slightly higher than Google's Big Query option, but platforms like Domo have data visualization built in.
- A very small segment might have compelling need for the warehousing and access provided by cloud storage paired with staff trained in using MySQL or R to extract information. Those in this final group are probably very aware of their situation, if for no other reason than they already have staff or vendors focused on data extraction, transformation, and visualization.

When it comes to determining the right path and method, there is no blanket recommendation we can make. That said, the important first step remains: "Start the internal discussion as soon as possible."

The design of a signage typeface



by Ralf Herrmann

The story begins in 2006 with a trip down Route 66. Day in, day out, I looked at U.S. traffic signs that were either set in the old, somewhat clumsy "FHWA font series" or the new Clearview HWY typeface. Approaching the signs, I would often test myself: which typeface works best from a distance, and which of its features or details might be responsible for its performance. I had so many more questions than answers. Surely every professional type designer has at least an inkling of how a signage typeface should look: probably it sports a rather clean sans serif design, open counters and a rather large x-height. But which x-height works best, and why? What is the optimal stroke width? A monocular or binocular g? Should the design be somewhat condensed to permit more information on a sign, or rather should it be relatively wide so that individual letters are more easily differentiated?

Studying Existing Road Signs

I was unable to fully answer those questions, but felt that I must find the answers, no matter what the cost. Back in Europe I began studying the typefaces on



road signs just about everywhere the Latin script is used. But looking at photos or signage specifications doesn't reveal much about the actual performance of those typefaces. So I set off, driving thousands of miles across Europe to explore the legibility of these signs and typefaces, first hand. Once I even ended up in a holding cell at the border crossing to Norway, because the customs officers just wouldn't accept that someone would drive all over Europe simply to take photographs of traffic signs.

Once I even ended up in a holding cell at the border crossing to Norway, because the customs officers just wouldn't accept that someone would drive all over Europe simply to take photographs of traffic signs.

I was surprised by the sheer variety of type styles I discovered on my journey. Even though all road signage systems are intended to be as legible as possible, there appears to be no consensus on how to achieve this in terms of type treatment. Some road signs used grid-based typefaces, some were extremely wide geometric typefaces with the simpler forms of a and g, some very thin, and some very heavy. These days, with digital sign production, we see more and more print typefaces (like Helvetica) and even system typefaces (like Arial) on signs. The old geometric and grid-based typefaces were mostly a product of the drawing and sign-production methods of the time. Today we can choose from hundreds of very legible, high quality print typefaces; however, during my own research I remained skeptical that simply plastering our best print typefaces on road signs would be the best way to go.

A typeface on a sign that is read from 300 yards has different requirements than a typeface read in a magazine, from your armchair. And even if the typefaces are designed specifically for signage, they are often a local solution that just doesn't work everywhere. For example, the Transport typeface used in the U.K. is a very good and legible design, but it is designed for English words and names and is far too wide for the generally longer names of German cities. Another example is the Clearview typeface with its extreme x-height, which works on American road signs, but not so well for languages using numerous diacritical marks. So in the end, for every typeface I checked and tested, I discovered both advantages and disadvantages. There was not a single typeface that I could recommend for signage in every situation.

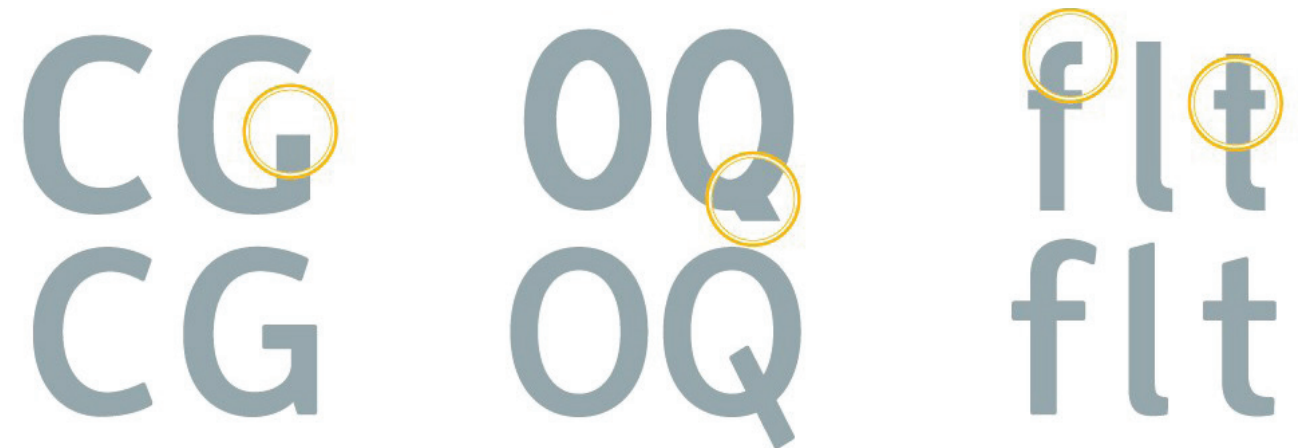
Creating Wayfinding Sans Pro

So I determined there was still room for a new signage typeface with a broad range of potential uses, and I hoped that I could design one that would even be more legible than the common existing ones. From the outset it was very important to me that I did not base my work on any of the existing typefaces typically used for signage. I wanted to build my typeface from the ground up, challenging every design principle of

signage typefaces. But this also led me to my first major design problem. A signage typeface is all about the moment—when you come close enough to the sign that it just becomes readable. And it's here where you can actually make a difference. When you attempt to improve the recognizability and distinguishability of these blurry letters just a fraction, the typeface becomes easier to read from a greater distance, thus you have already created a more successful signage typeface. But how should I create a typeface for a reading situation that I can't actually replicate? A screen typeface is judged on screen, a print typeface is judged from print-outs, but testing every little design detail of a signage typeface by always mounting different designs on actual signs would be, to say the least, rather impractical.

A New Design Approach

That's when I came up with the idea of the Legibility Test Tool, an OSX application I built that offers real-time simulations of different viewing conditions (distance, fog, halation, and positive/negative contrast) during the design stage. While I was working in my font editor on the design of individual letters, the tool simulated views of test words with the letters I was working on. With



Crucial letter pairs:

- CG in the Dutch road signage font (top) and Wayfinding Sans (bottom)
- OQ in the French road signage font (top) and Wayfinding Sans (bottom)
- f l t in the German road signage font (top) and Wayfinding Sans (bottom).

A typeface on a sign that is read from 300 yards has different requirements than a typeface read in a magazine, from your armchair.

this tool I could completely remove the guesswork, therefore optimizing my design for even the very worst reading conditions. Often the simulations surprised me. Sometimes I was tempted to design my typeface in the way I was accustomed to from the print world, but the tool clearly demonstrated that the reading conditions of road signs require a unique design solution for maximum legibility within this context.

Design Principles of a Signage Typeface

The design process itself was also very different to that of designing a typeface for print. Usually a type designer first sketches out the outlines of certain letters. But naturally, this focuses on the final design and its stylistic details. However, these very details will be the first to disappear when the text is read from a distance. What matters here is the skeleton of the letterforms. So in the beginning I worked with nothing but single-line letter skeletons and no character outlines. This allowed me to apply different stroke widths to those skeletons, thus testing the crucial correlation between the letter skeletons and the applied stroke widths. I also experimented setting the stroke width of my own letterforms to match those of existing typefaces. With this procedure I could directly compare the performance under difficult

viewing conditions, and could optimize my design for maximum legibility—arriving at solutions superior to those of existing signage typefaces. A typical result of this working method are the slightly exaggerated details like the wider crossbars of characters such as f and t. Making them rather short in print typefaces permits tight and even spacing within words, but it also makes letters such as l, t, f, and sometimes even i, harder to distinguish, especially when the text is to be read under difficult viewing conditions. So I always tried to create a rather generic letter skeleton that was familiar and easy to recognize; but I also attempted to stress the individuality of each letter to increase letter differentiation, especially for pairs of similar letters.

Another crucial feature is the stroke width. When I compare existing typefaces in my Legibility Test Tool, all the typical stylistic differences quickly disappear. But what remains, and has the most important impact on the legibility, is the letter's skeleton, the stroke width, and the interplay of these two elements. Sometimes signage typefaces are extremely bold—the rationale being that a bolder stroke can be read from a greater distance. However, an increase in stroke width comes at the cost of smaller counters and therefore reduces legibility. This problem has become even more problematic in the last few decades, with the increasing



Above left: diacritical marks in the British and Polish road signage font. Above right: Wayfinding Sans Pro.

use of more and stronger retro-reflective sheeting for road signs and back-lit signs in airports, subway stations and so on.

Therefore, I think that the best solution is to define the stroke width and the x-height of the boldest style, based on crucial letters such as a, e, and s, which have up to three strokes within the x-height. When the strokes of these letters are still clearly visible—even under the halation effect of retro-reflective or back-lit signs—then the typeface will perform well for signage. Diacritical marks are also an important part of many languages using the Latin script. Again, what might be desirable in print, might not work for signage. On signs the diacritical marks must be unmistakable in their design and prominent in their size, because such separated letter parts will be the first to become illegible or even invisible when viewed from a distance.

Figures are usually designed to blend or harmonize with letters. But the figures of Wayfinding Sans are optimized for the requirements of signage use: maximum distinguishability and lining tabular design, though Oldstyle and proportional figures are also available via OpenType features. Entering and positioning arrows with text in a signage layout can be a time-consuming task. But the arrows of Wayfinding Sans can easily be typed along with the text, simply by activating a Stylistic Set and typing the appropriate code. These codes follow a simple naming scheme based on the cardinal directions: “hyphen hyphen n” will create an arrow pointing up (“North”); add an “e” for East and the arrow will point North-East.

Empirically tested

When presenting my work in progress at conferences, I was often asked about scientific proofs for the legibility of my typeface. Personally, I didn't feel that I needed such proof. I had based my work on a solid theoretical framework, and with my Legibility Test Tool I could simulate the very worst viewing conditions possible. If my typeface performed well in these extreme simulations, then it would also work well for any typical signage use. But as it happens, an independent empirical legibility study was recently conducted at the University of Applied Sciences “htw” in Berlin.

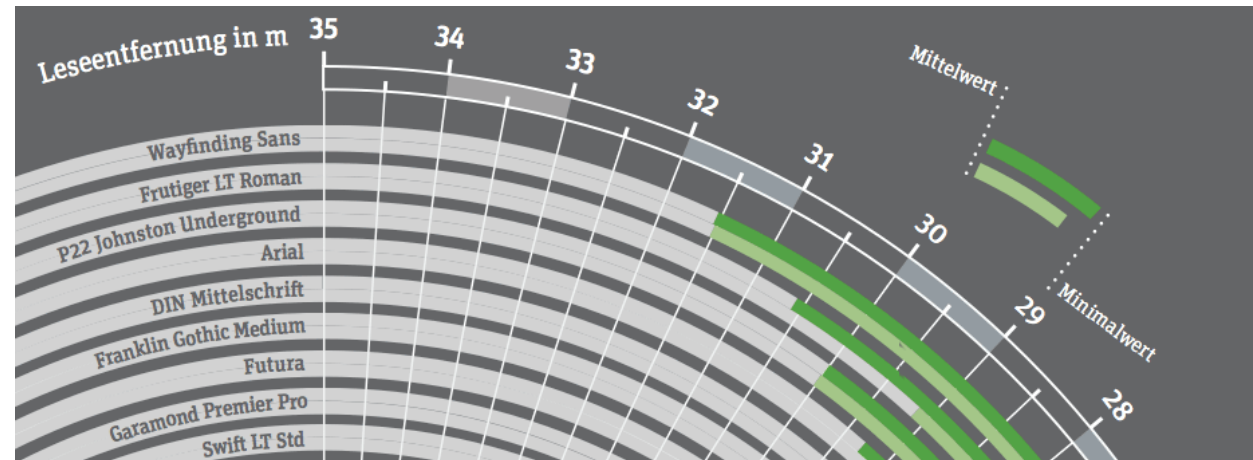
The study tested different typefaces in the context of signage use. I was asked to provide a style of Wayfinding Sans Pro. I shouldn't have been surprised about the results, but I was certainly happy about them: Wayfinding Sans Pro (bold condensed) was the winner in all conducted tests. It could be read from a greater distance than any of the other styles of the tested



Comparison between Helvetica and Wayfinding Sans Pro.



Comparison of Wayfinding Sans Pro (top) and the Spanish and Italian Road Signage font.



Mittelwert: average
 Minimalwert: minimum
 Leseentfernung: reading distance

typefaces — among them typical signage typefaces like Frutiger, DIN 1451, Johnston Underground, and Futura.

In 2009, I wrote about the progress of my work under the title “The Ultimate Signage Typeface.” I was not suggesting that I had created the ultimate wayfinding typeface; rather, I was attempting to describe the process in creating one. The article received a lot of attention and commentary—I knew I was onto something, so worked even harder toward the goal of creating a typeface that would be worthy of such a title. We have now begun work on additional pictogram fonts comprising hundreds of common wayfinding symbols—the perfect accompaniment to Wayfinding Sans Pro. To take a closer look at the typefaces, check out the PDF type specimen. Wayfinding Sans Pro has just been released and is available in 20 styles at fonts.info and MyFonts.com.

About the author:

Ralf Herrmann studied graphic design at the Bauhaus University Weimar. He is the author of several typography books and founder of the type foundry fonts.info and the German typography community Typografie.info. Since 2009 he is the editor of the German typography magazine *TypoJournal*. Currently Ralf Herrmann is doing his PhD at the University of Applied Arts in Vienna. In his dissertation he will research the implications of cognitive map research applied to the design of maps and wayfinding systems. Ralf also teaches typography for the MSc course *Traffic and Transport Information Design* organized jointly by the International Institute for Information Design (IIID) and the University of Applied Sciences FH St. Poelten, Austria, under the auspices of UNESCO.



Brainstorming

Don't blame the boomerang when it doesn't return

BY PAUL WILLIAMS

When I was six or seven years old, my grandfather took a trip to Australia and brought me back a boomerang. While I thought it was the coolest thing, no matter how much I practiced throwing it, it would never come back.

A non-returning boomerang was exasperating since that is the whole purpose of a boomerang. Right?

However, if I were to fill a field with boomerang beginners who lacked instruction, there is an excellent chance we'd come to the collective conclusion that boomerangs don't work... Could we all be bad at the process? It must be a gimmick, like X-Ray Vision Glasses.

Of course, we could immediately disapprove our theory with a demonstration by a skilled boomerang thrower. And, once shown the technique, we could all be successful.

This boomerang story comes to mind each time someone complains that brainstorming doesn't work. And each time someone quotes the research indicating brainstorming doesn't work.

The research is easy to believe. We all have been in mind-numbing “brainstorming” sessions that waste time and lack innovative output.



But, this too is an example of blaming the device when we're bad at the process.

I agree, to brainstorm in a group, using only the basic 4-rules created by Alex Osborn in 1939, is not the most efficient way to generate ideas. And, if this is the process you or your team is using—well, it is no wonder you think it sucks.

If you're frustrated with the lack of great ideas at your company, learn how to lead structured idea generation sessions. Put in place a contemporary innovation process, or hire an expert to help.

Even as a little kid, I knew it wasn't the boomerang, but my technique.

Don't let inadequate brainstorming methods be your excuse for not trying effective methods. Don't let the frustration of poor form cheat you, your team, or your company from creating remarkable ideas.

Lebanon Valley College

Words and Images Courtesy
of SimpsonScarborough

“‘Further. More.’
was unanimously
approved by our
Board of Trustees
in February 2019.
The college
invested additional
operating funds
into the subsequent
rollout.”

MOLLY O'BRIEN-FOELSCH
VICE PRESIDENT, MARKETING
AND COMMUNICATIONS

We build brands that “endure, inspire, and elevate” the work of colleges and universities. To continue with the alliteration, we also empower in-house marketing and communications teams by building brands that marketing departments of all sizes can work with, and that the campus community wants to work with. Because it’s imperative that your brand, like Lebanon Valley College’s, works out there in the real world and is easy to work within yours.

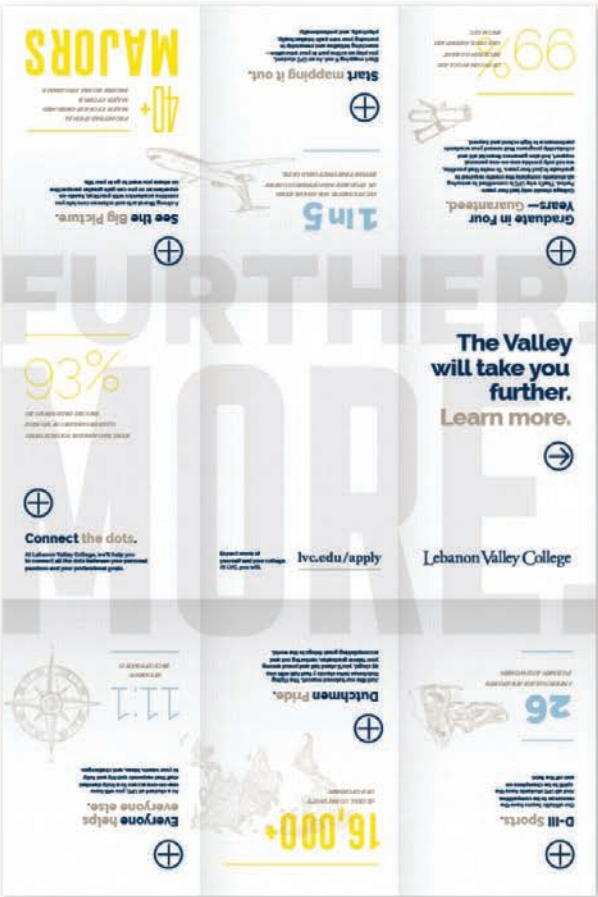
So, the opportunity was more than simply to better articulate and advance a more authentic LVC to its audiences, which working together we’ve accomplished. It was also a chance to align, unite, and excite the campus and to demonstrate Marketing and Communications’ immense contribution to the College’s long-term strategic vision.





Our solution included deeper, more meaningful research; more informed brand strategy recommendations; 360-degree strategic messaging; novel creative, including multiple videos; and testing of the creative with constituents. And soon, web. Throughout it all, a common theme developed: “Further. More.”

The theme would go on to heavily inform the College’s refinement of its mission, vision, values, and value proposition, as well as the goals and priorities of LVC’s institutional strategic plan, which were developed to align with the “Further. More.” strategic brand pillars.



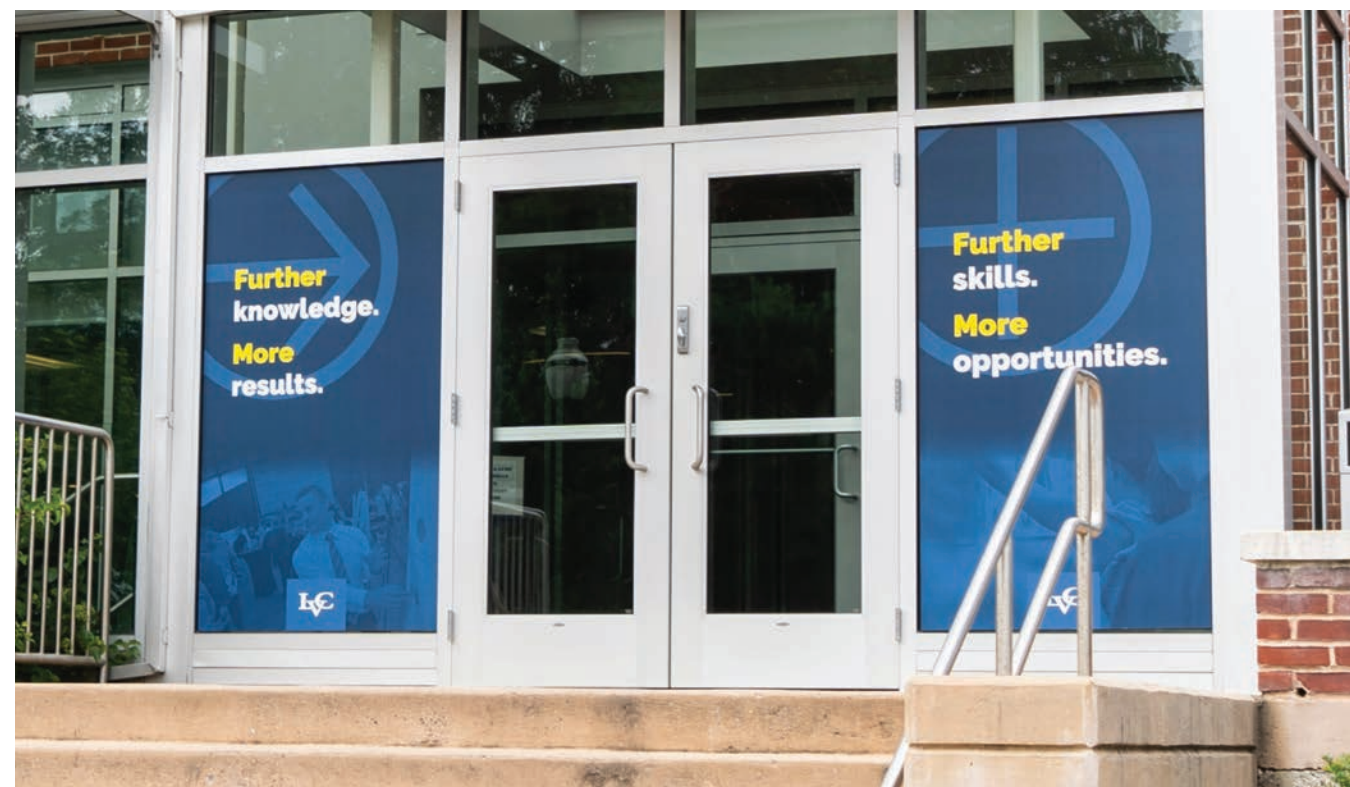
In-depth strategy and brand guidelines packed with the tools and insights communicators need to bring to life and to sustain a brand: story starters that showed how to turn facts and figures into engaging copy; a new typeface (Raleway) that aligns with the hardworking, genuine, and kind personality the College is known for; and sections on How to Live the Brand and Best Practices for Other Departments.



Extensive brand trainings that included real-time exercises not only to fully engage participants, but also to ensure they understood how the various elements came together to make the brand and how they can best work together to effectively tell it going forward.



Numerous sample creative executions: travel pieces and t-shirts, bus shelters and viewbooks, print ads and social campaigns, light pole banners, and signage. A new website is also in the works.



The results are in. LVC's social media following, for both the College and its athletics channels, has grown every year since 2019, as has its media reach. But what makes our partnership so fulfilling is that the campus not only fully embraced the brand, from research and strategy to messaging and creative, it continues to inform the institution at the highest levels. Oh, and students love it.



2023 UCDA Student Poster Design Initiative—Recognition

1st Place (left)
No Color
 East Tennessee State University
 Designer: Nathan Lanning
 Faculty: Johnathon Strube

2nd Place (below left)
Playgrounds for All
 East Tennessee State University
 Designer: Kaitlyn Honeycutt
 Faculty: Johnathon Strube

3rd Place (below center)
Unity
 Cabrini University
 Designer: Armani Parker
 Faculty: David Copestakes

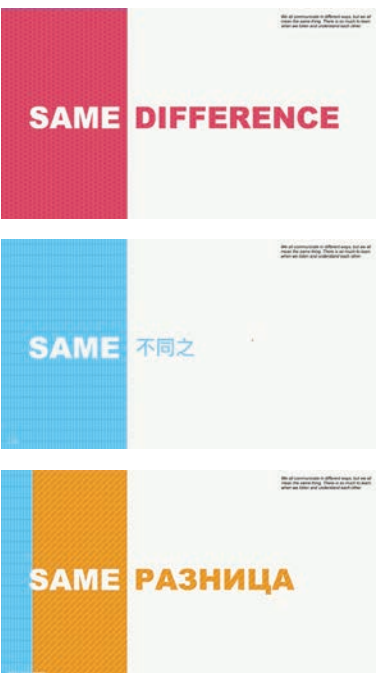
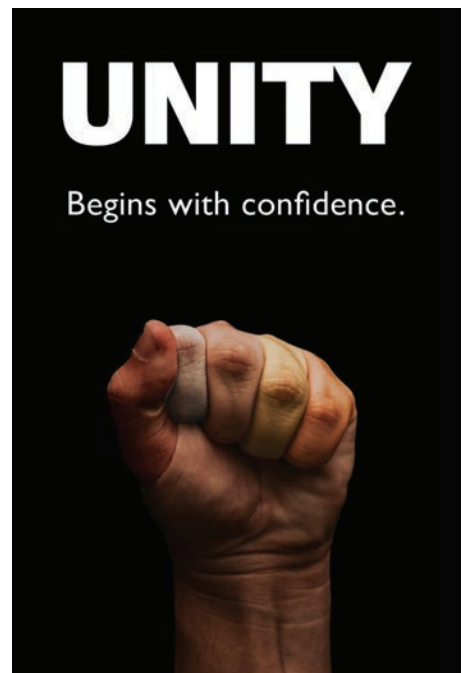
4th Place (below right)
Same/Difference (video)
 Pennsylvania State University
 Designer: Gabrielle Harris
 Faculty: Taylor Shipton

All the winners (including the video winner) as well as those receiving honorable mention can be viewed online at: ucda.canto.com/v/SameDifference

One of the many potential desired outcomes of design can be to motivate or inspire. Student designers have the power to encourage viewers to move forward in their lives—toward big dreams and lifelong goals or by simply enjoying the beauty that surrounds us.

This year, the Same/Difference: Creating accessible, integrative and inclusive futures student poster design initiative helps promote positive thinking by enabling students to design an original poster for print or online use. We welcomed entries as part of a class assignment or done independently by students outside of class.

The 112 entries were reviewed by a panel of design educators: Chuck Armstrong (University of Southern Indiana), Randy Clark (Wenzhou-Kean University), Michael Clayton (University of the Incarnate Word), Cam Davis (Cedarville University), Kelly Salchow MacArthur (Michigan State University), Sheri Selph (Middle Tennessee State University), and Johnathon Strube (East Tennessee State University).



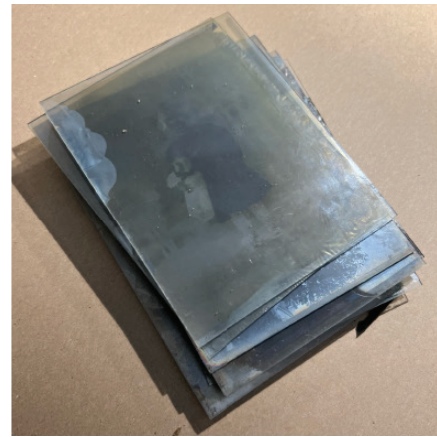
A vintage photograph of a snowy landscape. In the foreground, there are several bare trees covered in snow. In the middle ground, a train is visible on tracks, also covered in snow. The background shows a hazy, snow-covered hillside. The overall tone is monochromatic, with various shades of blue and white.

Bringing Back the Past

Dry Plate Photography

by Tadson Bussey

Dry plate photography was developed after the wet collodion process. With dry plates, glass plates that had been factory coated with a photographic emulsion were boxed after the emulsion dried. The plates could be stored and loaded into cameras as needed and developed at any time after exposure. The process was far more convenient than the wet collodion process, where glass plates had to be hand coated with a wet, light sensitive emulsion just before exposure and then developed almost immediately thereafter.



Miles Ainscoe Seed—successful dry plate creator—was born in Lancashire, England in 1843. After moving to the United States at the age of 24, Seed settled in St. Louis, Missouri, and became an employee at John A. Scholten's photographic studio. During his spare time, Seed conducted home experiments on the simplification of photographic negatives. After several years, he developed a more practical photographic dry plate that was quickly dubbed the "Seed Dry Plate" upon its release in 1879 and the M.A. Seed Company was founded in 1883. Photographers worldwide were soon using his invention. The appeal of dry plates rested in their ease of transport. Photographers could now travel with these prepared dry plates and develop their photographs at their convenience.

By the twentieth century, Seed Dry Plates were universally regarded as the finest in the world. Although he was a prosperous businessman, his interest in dry plates went far beyond commercial sales—he offered his expertise to assist photographers on how to get the greatest use of his plates. His company published *The Art of Negative Making*, which became known in industry circles as the photographic bible.

The M.A. Seed Dry Plate Company was incorporated in July 1883, and Eastman Kodak purchased the thriving business in 1902.

In my small collection of retro ephemera, old black and white photographs, transparencies, and negatives, I recently came across a box of Seed's Dry Plates. The box makes reference to the M.A. Seed Dry Plate Company so they predate the 1902 incorporation by Eastman Kodak.

Inside there were twelve exposed dry plates which appear as a negative image. Many of the plates were not in good shape with a loose, peeled up, dry and brittle degraded emulsion.



For fun, I scanned the plates to reveal a few landscape photographs and several portraits—many of the same young girl.

As with many of the photographs in my collection, perhaps this serves to bring back, in some small way, the memory of these people and places.



Three Simple Decision-Making Tools

by Paul Williams

We make decisions all the time. Big ones, small ones, easy and challenging. Making the right choice can be obvious, and sometimes it requires time invested in thought.

Luckily we have simple tools to help.

1. Pro and Con

First, the basic Pro and Con list (below). A list of the good and bad aspects of a particular choice.

If listing alone doesn't help you make the decision, consider a Pro and Con list with scores.

Should we update our website?	
PRO for/advantages	CON against/disadvantages
It will be easier for potential customers to explore	It is going to be expensive
We can get rid of the existing Flash elements (better on iPad)	We don't have time this year to edit the existing content
It will force us to update and streamline our content	We may need new/better hosting options

2. Scored Pro and Con

You can add a numerical weight of importance to your pro/con list. For example, a pro with a weight of 5 is more important than a pro (or con) of 1.

Scoring your list changes it from 'which side has more thoughts' to 'which side is more critical.' Add up your scores and see which side comes out stronger.

Should we update our website?			
++ PRO ++ for/advantages		-- CON -- against/disadvantages	
It will be easier for potential customers to explore	+5	It is going to be expensive	-5
We can get rid of the existing Flash elements (better on iPad)	+5	We don't have time this year to edit the existing content	-5
It will force us to update and streamline our content	+3	We may need new/better hosting options	-2
SCORE + 13		SCORE - 12	

3. PMI Method

A third way to examine choices is the PMI Method, invented by Edward de Bono. PMI is an acronym for Plus, Minus, Interesting. It takes the Scored Pro & Con a step further by forcing us to think about "what is interesting" about the choice.

This chart is especially handy when brainstorming and you have ideas that are not a pro or a con. Rather, ideas interesting to think about. To calculate your PMI score add up your (Plus) + (Minus) + (Interesting) scores. Items in the "interesting" column can score as a plus or a minus depending on the implication of the thought.

- **Plus** are the pros. What's good about the idea.
- **Minus** are the cons, the bad points of the idea. And finally,
- **Interesting.** What is interesting? What are the possibilities?

In the example above, the plus score added up to +13, the minus -12, and the interesting column was +3. Added together this idea scores a +4.

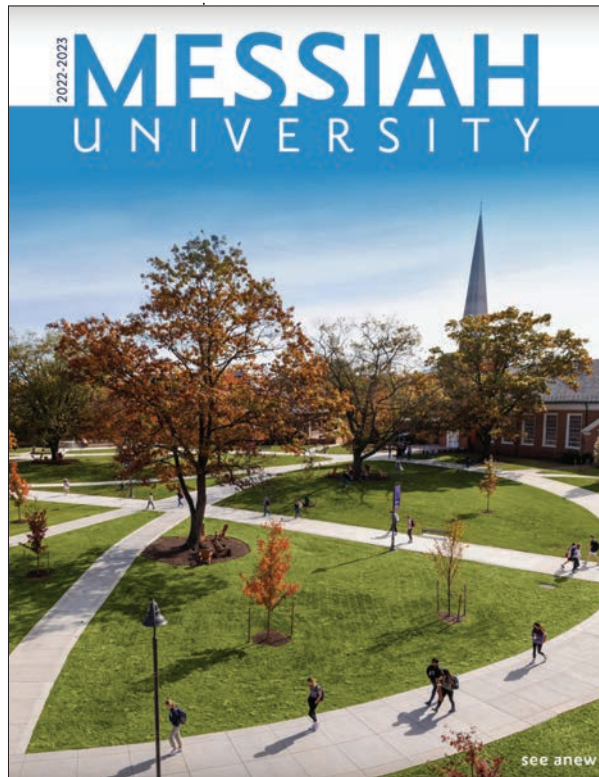
Should we update our website?					
++ PRO ++ for/advantages		-- CON -- against/disadvantages		? INTERESTING ? interesting/implications	
It will be easier for potential customers to explore	+5	It is going to be expensive	-5	Which department is going to "own" keeping it updated?	-2
We can get rid of the existing Flash elements (better on iPad)	+5	We don't have time this year to edit the existing content	-5	Can we simply replace the flash elements?	+3
It will force us to update and streamline our content	+3	We may need new/better hosting options	-2	What about re-doing the site as wiki? Or blog only?	+2
SCORE + 13		SCORE - 12		SCORE + 3	
TOTAL SCORE +4					

While it is easy to think-up why we like or don't like something, we don't usually think about it from the perspective of what is interesting about the idea. Using PMI encourages exploration of possibilities that arise from thinking about it from three directions. It enlarges our view of the situation.

Storytelling

Rebranding and redesigning to tell the stories of students' experiences

BY NANCY SOULLIARD
IMAGES: MESSIAH UNIVERSITY



Messiah University's magazine is one of the primary recruitment tools for our prospective students to learn about campus life.

Visual storytelling.

My design career grew out of editorial design and visually telling stories. Bringing a story to life through the right photography, illustrations and compelling infographics has always been well-rooted in my design purpose. For projects at Messiah University, I work to shape the story by building assets throughout the year—art directing photo shoots and scheduling photographers for events and experiences we plan to feature in our marketing pieces. While we have many smaller pieces that speak to specific student populations at different points in time, this admissions magazine tells the broad story of the Messiah University experience. Our goal is that prospective students can visualize themselves in the Messiah University community. Distributed to students at college fairs, through mailings and on-campus visits, this piece reaches close to 50,000 potential students and their families a year. Throughout this piece, we connect to multimedia as often as possible with friendly URLs to our website and videos for a deeper dive into the information.

Redesign. Rework. Refine.

When this magazine originated in 2012, it was to bring together a variety of brochures and marketing materials that were previously given out separately at college fairs and campus visits. We purposefully planned the organization to build the story of Messiah College and encourage prospective students to join the community. This created a single cohesive



piece that told the story of the Messiah College experience and ends with the call to action—submit an application. The back of the magazine has always featured the newest list of majors since that's a primary focal point for prospective students. Admissions counselors could now sit down with families and talk through the Messiah experience working through the pages of this piece.

While it's maintained most of the strong structure created in 2012, it's been redesigned and reimagined yearly. We've changed cover styles, infographics, added a full location map and a fold out back cover that really highlights photos of our beautiful campus. It grows and changes as the styles, trends and needs change for the higher ed market.

Rebranding

In 2020, Messiah College became Messiah University and we redesigned the magazine, too. It features more vibrant colors, trendy infographics and colors overlaid on photos to visually connect and help unpack our stained glass marketing metaphor. The photography gives a strong sense of place so prospective students can feel comfortable in the environment they will be living and learning in. The 2020 edition also features sidebars on how Messiah quickly pivoted in response

to the pandemic and will continue to educate students amid this unusual time.

See the full magazine online at messiah.edu/admissionsmagazine or behance.com/nancysoulliard

Artificial Intelligence

Five ways AI may influence higher education admissions and retention

WILEY UNIVERSITY SERVICES
ILLUSTRATION BY PAKPOOM MAKPAN

Artificial intelligence (AI) has officially entered the higher education realm, both hypothetically and in early practice. According to Global Market Insights, AI in the Education Market size exceeded \$1 billion in 2020 and is expected to grow at a compound annual rate of over 40% between 2021 and 2027.

With all this buzz, there's understandably a good deal of confusion (and fear) around what AI is and what impact it might have on higher education. Defined as the development of computer systems that use reasoning, logic, and other human traits to perform tasks independently, AI offers ways for organizations to streamline processes and workflows through automation.

Machine learning, a subset of AI, enables computer systems to analyze and learn from vast datasets to complete complex processes, according to ZDNet. These systems are built on neural networks—dense clusters of algorithmic pathways that transmit, interpret, and manipulate data. This technology forms the virtual minds that power self-driving cars, facial recognition software, and predictive analysis models designed to anticipate changes in consumer behavior.

According to Enrollment Management Report, AI has the potential to bring significant change to colleges and universities of all types and sizes. When harnessed to bolster student outcomes, AI gives higher education institutions the ability to anticipate enrollment trends, optimize student recruitment efforts, and elevate academic

performance. Based on findings in the report, AI may influence higher education in the following ways:

Domestic and international student recruiting practices will change.

College recruiting teams will be able to better focus their efforts by creating algorithms that can predict the applicants most likely to be accepted and enroll, and the states and countries from which they will originate. These algorithms could also determine the enrolled students who are most likely to progress, graduate, and become engaged alumni.

The college admissions process will become faster and more personalized.

By automating many administrative activities during the admissions process, including visa processes, student housing selection, and course registration, colleges and universities will be able to provide customizable experiences for students.

Student retention efforts will be more proactive than reactive.

By identifying early warning signs, red flags, and students who are most likely to struggle academically, student success personnel will be able to create retention plans that anticipate, rather than react to, students' difficulties.

Admissions teams will have assistance addressing "summer melt."

By providing personalized and frequent text messaging and communication, AI can identify accepted applicants who paid a deposit in May but



may not enroll in September. This identification allows admissions staff to create intervention strategies to increase their autumn enrollment numbers.

The college's bottom line and reputational value will improve.

By identifying and targeting applicants and students who are the best fit for the school and then personalizing all experiences across the student lifecycle, schools will be able to operate more efficiently, enroll students more likely to graduate, and offer higher quality experiences.

Overall, AI's main benefit appears to be of a time-saving nature. By utilizing AI to perform time-intensive tasks and make problem-solving more efficient, administrative staff can re-focus their efforts on improving student experiences at their schools. To see further analysis around AI's influence in higher education, read the full article from Enrollment Management Report at tinyurl.com/ucda-enrollment-report.

Lettering by Hand

Lettering artist Tyrsa is bringing fresh perspectives to typography

PHOTOGRAPH BY STUDIO TYRSA



Above: Studio Tyrsa: AIMÉ LEON DORE SS22 (Copyright © Studio Tyrsa, 2022).

Source: ItsNiceThat.com

The designer talks us through his mastery of analogue processes and typographic techniques.

Paris-based lettering artist and graphic designer Tyrsa has an incredibly eclectic portfolio—peppered with big names such as Nike, Childish Gambino, Moncler, Amazon Prime’s Swarm and more. There’s good reason for Tyrsa’s clientele being so varied. He’s a graphic artist who truly understands the transformative nature of type. “My work is pretty diverse, but the starting point of all my creations is always based on typography and letters,” Tyrsa says. “Typography is the main focus of everything I do.” From brush work to hand lettering to digital font type, Tyrsa does it all. There’s never a moment where his typography broaches into the mundane, but instead every project appears artisanal and fresh. “My work is based on an analogue process, it’s always handcrafted,” Tyrsa explains. “Whether it’s a painted brush stroke, a lettering piece, a typeface and even a logo.”

Amidst his long list of impressive clients, Tyrsa always emphasises “engaging, modern and precise visuals,” taking inspiration from 1970s typographers such as Herb Lubalin, Doyald Young, Tony DiSpigna, to draw out elevated and refined aesthetics in the world of type. His work is proof that for many brands, lettering doesn’t have to be boring. Yet, what’s most noticeable throughout all of Tyrsa’s work is his commitment to always “reinvent the letter, but never lose its meaning, or its beauty,” as he describes.



◀ Sunflowers. Linocut by artist and illustrator M.B. Cheatham



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