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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
In Candidacy for the Degree of

MASTER OF FINE ARTS

The Corporate Identity Process: Development & Application

By

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PART I: RESEARCH

Introduction

The purpose of this thesis was to develop a demonstration identity proposal. Included in the scope of this project would be the establishing of a symbol, graphic elements and guidelines for usage.

In early January, I made contact with Judith Kaplan, Executive Director of Arts for Greater Rochester, regarding the possibility of developing a demonstration identity program for one of their contacts in the Rochester Community. I was immediately put in touch with Goldee Hecht-Meyer, Program Director of Arts Reach, Inc. at which time we discussed the possibility of developing an individual identity program for their organization. At that time I was given some background information about their services.

Arts Reach, Inc. was formed in 1981 as a subsidiary program to Arts for Greater Rochester. Created to provide art-related and cultural opportunities to approximately 24,000 handicapped, disadvantaged, youth and senior citizens in local human service agencies in the Rochester and Monroe County area, Arts Reach has made major strides as a service organization.¹

When these programs began, the need for an individual identity program was not a consideration, since at that time they gained much of their needed resources through Arts for Greater Rochester funding. Since 1981, however, the number of services offered and people served by Arts Reach programming has increased to such a point that the development of a symbol and program of graphic guidelines for Arts Reach as an individual organization could aid in their professional appearance and more accurately convey the personality and function of its community services.

Thus, Arts Reach, Inc. agreed to the development of a demonstration identity program of a distinct symbol and graphic elements to be proposed with the intent of implementation in late May. Such a program would help better communicate the resources and personality of Arts Reach's services.

(See appendix A.)

Determined Applications

It was decided, upon meeting with Goldee Hecht-Meyer, Program Director, and Karen Kuhn Heston, Communications Director, that the following applications would be necessary as part of the proposed identity program in order to fulfill their organization's needs:

1. Letterhead - At present, no distinct letterhead exists separate of that of Arts for Greater Rochester. Arts Reach has been using Arts for Greater Rochester's stationery and design elements. The growing rate of the Arts Reach programs and client membership calls for a look of its own, though a visual balance which maintains a relationship with the Arts for Greater Rochester graphic elements should be sought.
2. Envelope
3. Business Card
4. Membership Card - To be distributed to clients of Arts Reach.
5. Calendar - A typewritten listing of events that are scheduled by Arts Reach.
6. Flyer - A modified letterhead which explains the programs of Arts Reach.
7. Poster - An informational piece explaining the programs of Arts Reach.

Determined Graphic Elements

1. Symbol - One which would adhere to proper design criteria and convey the personality of the organization.
2. Color - Color will be worked into the program as an identity element, regardless of whether or not it is implemented.
3. Typography - Rules for the use of typography on all printed materials so as to create a consistent appearance for the organization.
4. Grid Structures - Formats for the various stationery used by Arts Reach.
5. Reproduction Standards Models for reproduction uses.
6. Other Elements - Rules, clauses, dots, etc. that may be built into the identity structure as identification elements.

Current Identity Structure

The current Arts Reach identity element, as shown in Figure 1, has been used in conjunction with Arts for Greater Rochester stationery. Construction of the written words consists of press-type lettering with the addition of an arrow form extending from the R's right stroke. No consideration was given to a specific design concept or criteria, which aids in giving an organization a visual identification which is unique, recognizable and professional looking. Its

Fig. 1



feasibility with the current Arts for Greater Rochester symbol, as shown in Figure 2, visually clashes and is an insult to the developed symbol of Arts for Greater Rochester. The Arts Reach identity element lacks design literacy and does not live up to the services and successes that Arts Reach has attained during the last six years. To be taken on a serious level, it is inherent to create a new look and interesting visual communication. It is hoped that my proposed alternative will be accepted as a more sophisticated, appropriate and modern design form, appealing to the key audiences to which Arts Reach serves.

Fig. 2



Survey

A marketing survey was conducted to establish a consensus of objectives between the Arts Reach personnel and myself, as designer. This survey can be found in appendix B. Once the results were reported, they were presented to the Arts Reach staff for approval, at which time I began my design dialogue of possible solutions.

The survey was based on a standard communications/marketing analysis which determines key ideas and words which help describe the focus and personality of the organization and thereby facilitate the design process of translating a verbal concept to visual form.

The marketing survey was distributed to Arts Reach staff and advisory committee, a total of twenty people. Eight were returned, a sufficient amount to establish some sound conclusions. It was hoped that these results would prove that there exists a common attitude among staff members about their organization, so that in establishing an identity reflecting their facility there would be little need for differences of opinion later in the project's development. Fortunately, the resulting feedback had a tendency for reiteration of key concepts and a general agreement among members about the goals, objectives and attitudes towards the Arts Reach programming.

Prior to the distribution of the surveys, I filled out the same survey with my anticipated reactions to the Arts Reach programming. This was to determine how accurately their information bulletin conveyed the concepts of Arts Reach. (See appendix B.)

To question one, the ten words that best describe the nature or function of Arts Reach, I had determined that the following terms best described them: informative, experience, awareness, therapeutic, resocialization, service, rehabilitative, free, involvement, accessible (in priority listing). I discovered that the lack of action verbs among these terms would prove it difficult to create a translatable concept for my design investigation. An overlap between my conclusions and those of the staff existed in the words service, awareness, experience, and accessible. I had, however, failed to determine the obvious term, the one which provided an excellent focus for my design search - the term connection, which I had derived from the words link, outreach and encompass.

The word CONNECTION implies outreach, the term that most often appeared in the eight received surveys. It also has another implication of the name Arts Reach - an organization that provides a community service by linking or spanning a much needed gap between disabled, disadvantaged, handicapped, citizens and the world of cultural, art-related experiences.

By this time I had determined from the variety of answers and numerous overlap in questioning that it was necessary to consolidate and refine the terms into synonymous groupings.

Question number three of the survey asked what difference did it make that Arts Reach exists. My anticipated answer was similar to Arts Reach's personnel, that it provided a service for those who would otherwise be unable to attend such events. The Arts Reach staff provided me some extra insight to this question. Not only does Arts Reach act as a linking between human service agencies and the arts, but it provides an educational experience in that it exposes, creates awareness, and stimulates participants. These terms would be important as key concepts in my final chart format. Socially the program creates confidence, the sharing of talents and the creation of well being among client members.

Four and five of the survey requests comment on the mission of their programming and how it is accomplished on a daily basis. It was most often said that the mission is to access, link, expose and stimulate the needs of their client members. Arts Reach provides a visual, literal and performing experience adjunct to the services of local human resource agencies. These missions are accomplished through free admission to community events, performances, dance exercise, and workshops.

Number six of the survey questioned the characteristics of Arts Reach's personality. These reiterate number one's answers, since an organization's personality is a reflection of the services and functions it provides. Anticipated results were promotional, developmental, therapeutic, stimulating, and activity. Actual results surfaced more personal conclusions - outreach, caring, service, active, and cultural. These terms reflect synonyms or previous feelings about Arts Reach.

Finally, it was necessary to determine the key audiences, another important factor when considering the type of identity elements to use for a design solution. Both the anticipated conclusions on my behalf and those of the surveys determined that mentally/physically handicapped, elderly, youth, disadvantaged, institutionalized, minority, and the public were the audiences which would be affected.

I have already mentioned CONNECTION. It became my major concept due to its continuous occurrence implied by the words link, spanning, unifying, touching, and encompassing. The second most occurring word was sharing or helping. This was coupled with the term service to create a refined term in the word PROVIDING. Providing also implies other terms which appeared in the surveys: supplying, preparing, planning and arranging.

EDUCATION was a third major concept among the survey results. This was matched up with cultural and other terms such as stimulate, develop, enlighten, enrich, and instruct. Education relates back to concept one and two in that it is what is provided as a service. Education is a goal of the agency via the by-product of events provided to client members.

Determining a fourth term was the most difficult since the remaining terms seemed to carry equal weight in the survey results. It was thereby decided that EXPERIENCE, which relates to concept one, two, and three, as it is the direct result of them, should somehow be included as the fourth term. Experience is the activity, or that which is gained in a mental exchange, or socialization process.

Below is a chart constructed to consolidate this information. A meeting was set up to present these findings to make any necessary refinements. Upon presentation on February 17, 1987 with Goldee Hecht-Meyer, my decisions were confirmed and I began my design explorations.

ARTS REACH

KEY WORD	DESCRIPTION	RESULT
1. Connection	Linking	Client Has:
	Spanning	
	Encompassing	Entertainment:
	Joining	Dance
	Embracing	Music
2. Providing	Serving	Film
	Supplying	Theatre
	Preparing	Workshops
	Planning	Art Visits
	Arranging	Community Events
	Sharing	
	Helping	Gaining of Self Worth
3. Education	Cultural	Confidence
	Enlightening	Sense of Well Being
	Enriching	
	Instructive	
	Develop	

Criteria

Certain design criteria was also established as part of my working structure so as to have feasible goals and limitations.

The standard criteria for a symbol were the first words to be added to my list:²

1. Timelessness - The symbol should be of a current design look and not be of a typeface or form which will date within a few years.
2. Simplicity - A general rule of thumb, sans-serif, more modern typefaces would be chosen. It is inherent to a design to state its visual objective in the easiest way possible to aid in its reproduction capabilities memorable nature and unique quality.
3. Legibility This goes along with the term simplicity. The proposed symbol should have a reading capability at all the necessary reproduction sizes. It should also read properly with emphasis on the appropriate parts.
4. Reproducibility - As explained in items two and three.
5. Configuration - Should have a unique quality. The structure should not be an uninteresting format or construction; it should be appropriate to the nature of the organization. The viewer should want to perceptually participate in the excitement of the symbol or logotype.
6. Feasibility The design should work well with current needs and applications. What good is a symbol and its graphic elements if they do not work well on the formats dictated by the nature of the organization? In Arts Reach's case, the developed identity elements should also work well alongside those of the Arts for Greater Rochester applications.
7. Contrast/Interest - The symbol should be exciting in its design structure. All basic design principles, such as size relationships, reading direction, line weights, etc. should be important. A chart should be constructed to help clarify these points. The Morphological Box of the Typogram, presented by Karl Gerstner in Designing Programmes, has been included as an important point of departure for the developed design solutions. (See appendix D.)

The second set of criteria were those terms established by the survey:

1. CONNECTION
2. PROVIDING
3. EDUCATION
4. EXPERIENCE

PART II: DESIGN INVESTIGATIONS

Logotype Development

The development of an identity element allows for four directions:

Development of a verbal symbol which utilizes the use of letters or words. These symbols are produced by using initials, written characters or abbreviations. An Icon is another form of symbol design. It is a sign which bears a similarity to the object which is being conveyed. These are presented as product icons or as a metaphorical statement (an indirect correlation to the subject, open to individual interpretation). The development of a mark is the third alternative. This is a semantically open form, meaning that it consists of either a figurative or abstract reference. An emblem, such as a coat of arms, when applied to a private or public application becomes our final approach in identification development. Refer to appendix C, Visual Classification, for further clarification of these notations.³

The nature of the Arts Reach program suggested to me that a verbal symbol development, known as a logotype, would be most appropriate, based on my time factor, the visual relationship which had to be established with the Arts for Greater Rochester symbol and because of the infinite possibilities that could result from a typographic solution. The success of an identity element is not necessarily determined by whether or not it takes on the form of an abstract or figurative form. For example, IBM and XEROX are two famous identity elements of the verbal symbol classification. What is important is that the resultant design maintains the integrity of the organization, fits its personality in a visual form and is unique. Creativeness can result from a tasteful use and layout of typographic form. Aesthetically balanced and interestingly arranged letterform can produce a logotype which is memorable, both because of its readability and its visual appearance.

Initial Sketches

When I first began my design search , I explored the possibility of several typefaces, alone and in combination with one another to test their aesthetic and practical character in executing the term Arts Reach. From the explorations conducted, I narrowed the possibilities to a few, as shown in the following series of figures.

Fig. 3

ARTS REACH

This typeface, though it has nice movement from left to right, does not provide enough options as far as the meshing of letterforms, letter weights and connecting of pieces. The in between serif, san-serif face does not express enough strength in either direction.

Fig. 4

ARTS
REACH

The indication of an extension of the word reach is an interesting variable which will be sought regardless of what direction is decided upon for a solution. This approach, however, dictates the reconstruction of letterforms, and would cause possible problems, especially in the accurate depiction of the R and C. Another solution could be worked out simply, without such complicated alterations.

Fig. 5



Once again the option to create an extension with a reaching effect is conceptually sound but constructionally weak. Trying to alter the letterforms in a converging nature would prove to be difficult. The contrast possibilities here are not working strongly enough with one another. Better to stick with a more familiar typeface with elements that are constructed well.

Fig. 6



The idea of link is shown here by the connection of the S from Arts extending into the plane of Reach. The differentiation between each word has been made by letterweight, but the typography does not seem to fit the nature of this Arts organization perhaps it is too classic. The classic appearance would prove to be awkward in a working relationship with the Arts for Greater Rochester symbol. Try to avoid the two stacked horizontal planes that keep appearing.

Fig. 7



A classic typeface with alteration in size. The weights remain the same with contrast appearing in the positive and negative relationships. The created pyramidal shape suggests strength and the establishment but the concept of connection has not been worked out. The lack of density to these forms would not allow for an overlapping or meshing relationship.

Fig. 8



In this sketch the utilization of a drop shadow typeface has given a dimensional quality. Rather than receding into space as its structure suggests, its placement flush against the edge of the Arts letterforms gives a suggestion of its movement into the viewer's space. This quality should be pushed to obtain an optimum contrast between the two surface planes. The possibilities of this approach should be worked out as an optional solution.

Fig. 9



Here the contrast of light and dark has been created with the introduction of a light and medium Peignot typeface. The inconsistent variation of letter sizes and connection of elements would have to be reworked for a successful solution. The typography is not favorable to translation or modification.

Fig. 10



The mirror effect to create a dimensional structure, suggestive of the Reach causes some confusion in reading legibility. A reflected image may in fact be a misrepresentation and inappropriate as a design concept.

Fig. 11



The use of a shadow letterform to suggest a dimensional quality. The Umbra typeface has some interesting features which may be used. This sketch was put aside for further exploration as a possible solution.

Morphological Box of the Typogram

"No problem exists with an absolute solution."⁴ Thus I sought to develop three proposals of varying degrees of experimentation to test my conceptual premise. My premise being that the word Reach should suggest just that - an outward extension of the word Arts and the connection between the two.

"Basically every typogram can be produced in two ways, through the word sense (interpret the meaning) and secondly through the word picture (to take the formal data as a point of departure and bring this within a system)."⁵ I sought to symbolize the idea in my pursuit of an appropriate Arts Reach symbol.

Based on the work of Fritz Zwicky in his development of a Morphological Box of the Typogram and presented in Karl Gerstner's book Designing Programmes, I developed my version to act as a supplement to the pursuit of design concepts. (See appendix D.) This box was not designed to dictate a strict sequential method to my investigations. Rather, each solution would be aided by the box in addition to the other criteria established, and some intuitive input.

Solution One

From the sampling of the previous design investigations, it was decided that three written symbols would be developed to test three extremes - from simplest to an experimental solution. Each would be developed within a format dictated by the criteria established, but only one would be presented in final form to the organization, so as not to confuse the decision process and allow time for refinements and execution of just one.

Solution one was the simplest of the three approaches. All elements are set in a horizontal format to obtain the easiest form of legibility. This format focuses on the concept reach and how it can be transformed to a visual statement. I have utilized the drop shadow typeface to suggest the extension of Reach from the base organization of Arts. This concept is an important one and will be followed through in my other alternate solutions; on this level it remains simplistic, perhaps too simple to create an interesting design dialogue. In the term Arts there is an attempt to formulate the highest degree of contrast between its letterforms and those of Reach by differences in height, weight and letter spacing relationships. Figures 12a and 12b are preliminary sketches exploring various type relationships of these variables.

Fig. 12a


The image shows a preliminary sketch of a logo. The word 'ARTS' is in a bold, sans-serif font. Below it, the word 'REACH' is written in a similar font but with a drop shadow effect, making it appear to float above the main text. The letters are black on a white background.

Fig. 12b

This image is another preliminary sketch of the logo, similar to Fig. 12a. It features the words 'ARTS' and 'REACH' in a bold, sans-serif font with a drop shadow effect. The spacing and weight of the letters are slightly different from the previous sketch, showing an experimental variation.

In the final version, Figure 13, a condensed sans-serif typeface was chosen for Arts to create this effect and also suggest the nature of an organization that works well together, a unit which is tight-knit and effective. The Reach, when proportionately spaced under the word Arts acts as a defining edge and creates a dimensional quality which is nice in its directness. Somehow, however, it would be more appropriate to create a statement in the Arts Reach symbol that fosters a dialogue between viewer and the design.

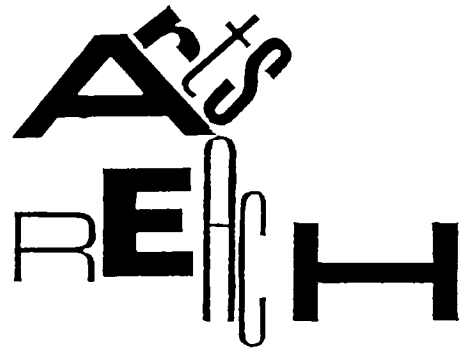
Fig. 13



Solution Two

Solution two was the other extreme of my explorations. I decided to develop an intuitive format to suggest an artistic flair and seemingly unlogical solution that had underlying structure. This exploration began with several sketches that were developed solely from an intuitive attitude. I pushed these experimental sketches to the point that they had lost simplicity and readability. Figure 14a has an interesting configuration of weights and balances but it does not conform to letterform consistency or instant readability.

Fig. 14a



I then worked backwards and began to consolidate and define certain key concerns. A stencil letterform was introduced to the solution to suggest the idea of connection and how the different parts of the community come together to partake in the Arts Reach programming. My other intent was to create a perceptual exercise in which the reading of Arts Reach relied on the viewer to connect the letterforms to read it. Figures 14b and 14c utilize this. Both are similar concepts but each fails in its format feasibility. Figure 14c, as a column would interfere with the column of type indicating the Board of Directors of Arts Reach which would also appear on the stationery layout. Figure 14b is too square and uninteresting.

Fig. 14b

A **C**^T
E^R **A** **S** **H**
R

Fig. 14c

A **R**
^R_E
A^T
^C**S**
H

Thus, in the final version, Figure 15, Arts was depicted in stencil lettering with irregular spacing and at varying heights. In contrast, Reach was set in a linear format in a Helvetica Light. The letterspacing is wide to convey a spanning effect.

Fig. 15

A R
R E A T C S H

Solution Three

The keyword connection, once again became the focal point of my final solution. Some experimentation had been done in preliminary studies with overlapping, transparency and interlocking of elements of the typography. (See Initial Sketches.)

I first began with the use of two typefaces, thus differentiating the two parts of the term Arts Reach from one another. One typeface would be bold and one thin, in contrast. San-serif would be used for both for simplicity purposes. I began working with several heavyweight typefaces until I came upon one whose solidity and thick strokes evoked the sense of character I needed for this solution. I began using Compacta Black, for its strength and dark quality; if necessary its letterforms could be altered to create shape and density - that which would be needed to contrast an overlapping configuration.

A drop shadow typeface, specifically Umbra, was chosen to create a dimensional effect, as the term Reach overlapped and interacted with the Compacta Black of Arts. Figures 16a through 16d are of this nature; one term appears on the horizontal and the other on an angle in opposition to the base word. An angle creates a new activity when it opposes another direction. It also suggests a direction and dimension. A nice tension was begun between the two forms.

In Figure 16a, the angle created is too harsh in relation to the word Reach. I also discovered, though my original intent was to have Reach protruding into the viewer's plane, from that of Arts that the reading priority was inaccurate. That which is set on the horizontal plane establishes the natural reading direction and priority. A better configuration was needed. Problems also began to appear in the use of the drop shadow. In Figures 16a -16d , I was losing legibility due to the complexity of the shadow's structure as it overlapped the other word. Color seemed to be the only resolution to this dilemma (Figure 16b) to maintain a distinction between the overlapping terms and create the relief-like effect. This route was abandoned for the reason that though a color would be proposed as an integral unit of the identity program, the probability of its implementation was unlikely due to unavailable funds.

Fig. 16a



ARTS
RESEARCH

Fig. 16b



ARTS
RESEARCH

Fig. 16c



ARTS
RESEARCH

Fig. 16d



ARTS
RESEARCH

Another sans-serif form would be necessary to simplify this solution. Futura Light was chosen for the following reasons:

1. Its R letterform is very distinguishable as an R when dissected. Disengagement and elimination of letter parts would be an important concept in my approach. It would also be tested to the point of less is more; how far could I destroy the letterforms and still maintain legibility of each letter, separately and together.
2. The width of the letter was workable within the spacing of the Arts and provided a delicate contrast to the dense Compacta Black.

Configurations were tested using different relationships of Reach, spaced within the format of Arts, which would remain tightly spaced (the tight-knit organization). More appropriately, Reach was now on the angle, suggesting a dimensional quality, and giving it an active character. It was important to maintain the legibility so the A of Arts was kept apart from the interactions of the rest of the term, thus serving as the starting point in setting up the reading priority. The relationship of the other letters are worked out by visual intuitiveness, then later refined to create the appropriate balance and visual simplicity, legibility, contrast, etc.

The first sketch, Figure 17a, was developed using exact counterchanges at the intersecting points of each word. From here, a unit grid was established based on the width of the Futura Light letterstroke. This would be a method by which elimination of the letter parts could be done in a systematic fashion. My premise at this point was that segmentation, as in a stencil letterform, creates the feeling of parts; this relates to my key term connection. (See Figures 17a through 17e.) Several studies as shown in Figures 17f through 17j were also conducted using the Futura Medium face, in the same manner. Upon completion of these sketches a survey of the final results took place. It was decided that the approaches using the Futura Medium face were too clumsy and did not allow for the delicate contrast established by the Compacta Black and Futura Light.

Fig. 17a



ARTS

Fig. 17b



ARTS

Fig. 17c



ARTS

Fig. 17d



ARTS

Fig. 17e



ARTS



Fig. 17f

ARTS
RELEASE

Fig. 17g

ARTS
RELEASE

Fig. 17h

ARTS
RELEASE

Fig. 17i

ARTS
RELEASE

Fig. 17j

ARTS
RELEASE

From my conclusions, a synthesis of the most readable forms were developed into one solution. Figure 18 represents the logotype which was presented at the March 31st meeting with Arts Reach. (See appendix E .)

Fig. 18



Refinement of the Logotype

The comments of the March 31st meeting resulted in certain adjustments in the configuration of the proposed logotype. Concern focused on the legibility of certain letterforms; specifically the C and H, the two letters which had posed the most problems up to this point because of the underlying letterform S. It was agreed that further refinement would be done to increase legibility of positive and negative relationships.

Also, the Board felt that the strength of Arts overpowered the legibility and importance of the term Reach. I disagree that the reader will only remember the impact of the term Arts because of its darkness and dense format. The forced perceptual participation and interest of Reach's configuration is an active element that creates a challenge to the viewer, resulting in a memorable quality and recognition of its visual appearance.

A compromise was sought, thus the thickness of the letterforms by reconstruction of a letter width which falls halfway between the Futura Light and Futura Medium was explored. A tighter mechanical was executed. It was the understanding of both parties, at that point, that very few additional refinements would be done because of deadlines. The resulting logotype is shown in Figure 19.

Fig. 19



Follow Up Meetings

On April 13th the logotype which had been refined (Figure 19) was presented to an Arts Reach panel consisting of Goldee Hecht-Meyer, Judith Kaplan, Karen Kuhn Heston and Bill Buckett, their marketing advisor and designer of the Arts for Greater Rochester identification elements. It was hoped that certain design obligations and loose ends would be clarified by this meeting.

Their only suggestions were that a line of copy, A Program of Arts for Greater Rochester, could replace the Arts for Greater Rochester symbol as an identifying mark on their stationery applications and that the S in Arts should be depicted as a shape consistent with the other letterforms.

The next meeting would be a presentation to the Executive Board for approval and implementation. Meanwhile further modifications were sought to eliminate the problems expressed at this meeting.

The entire reconstruction of the letter S posed problems. Somehow readability should be achieved by only a simplification of the S form and creating a consistency in relationships among the other letters in the word Arts. It was decided that changing each letter in Arts into a completely solid shape, not only aided in creating a visual balance with the newly modified S, but it also simplified the reading of the logotype. By eliminating the bottom openings of both the A and the R, the competition of this white space with that of the Reach elements was no longer present.

PART III: GRAPHIC STANDARDS

The Arts Reach Logotype

The development and resultant design of the Arts Reach logotype is based on criteria established at the outset of this project. Personnel at Arts Reach, a Program of Arts for Greater Rochester, agreed to participate in a marketing survey that questioned the various aspects of their organization goals, anticipated needs, and desired identity within the Rochester Community. The results of this survey determined that there were four key words which described the Arts Reach organization:

1. CONNECTION
2. PROVIDING
3. EDUCATION
4. EXPERIENCE

Other criteria inherent to good symbol/logotype design were also adhered to: Timelessness, Simplicity, Legibility, Uniqueness, Reproducibility, and Feasibility.

Development of a design concept necessitated the use of a word which could be translated from a verbal idea to that of a visual form. The logotype which is shown is an articulation of the word CONNECTION.

Arts represents the organization which provides various service programs. Reach is an extension of this; it takes on an active role. Reach viewed on an angle, intersects, connects and allows for interaction, as it passes through the stable establishment of Arts. This represents the linking of elements in the Community which come together to participate in these programs. The configuration of Reach, as it extends through and beyond its base, suggests the rapid growth and future potential of these services within the Rochester Community.



Business Card/Membership Card

A PROGRAM OF
ARTS FOR GREATER ROCHESTER

Actual Size

Envelope

A PROGRAM OF
ARTS FOR GREATER ROCHESTER

Extend to 52.6 Picas

Letterhead/Calendar

A PROGRAM OF
ARTS FOR GREATER ROCHESTER

Extend to 45 Picas

Rule

The Arts Reach logotype should be accompanied at all times by a rule, whose size is determined by its relationship to the Arts Reach logotype. In addition to this rule, the clause, A PROGRAM OF ARTS FOR GREATER ROCHESTER should accompany the logotype. Its placement is flush left beneath the rule. The above examples represent the different rule formats.

Typography

Two typefaces have been chosen as part of the Arts Reach Identification Program. The first is Futura, in both a Light and Medium weight. It should be used for copy on all Arts Reach stationery. Instructions for the proper size and placement of typography are given in the section "Printing Specifications"

REACH
REACH

The second typeface is Compacta Black. This face should be used in instances when a title is needed, such as in the case of the Arts Reach Calendar. The word Calendar appears tightly spaced in Compacta Black.

No other typography should be used without prior consultation with the designer.

CALENDAR

Color

Color acts as another means of visually identifying a design system. It can either add or detract from the character of the identity elements depending on how well developed and utilized the color is as part of the design framework. The colors chosen for Arts Reach are subtle in quality so as to speak of outdoor elements and the therapeutic nature of Arts Reach's programs.

The chosen color for the Arts Reach logotype is a Blue PMS 322. It should be the only element on an Arts Reach form that appears in this color. All other copy, including rule, should appear in black.

The accepted paper stock is a Classic Linen Writing in Monterey Sand, 24 lb. letterhead, with matching envelope and 80 lb. cover stock.

Swatches



Paper

Color

Grids

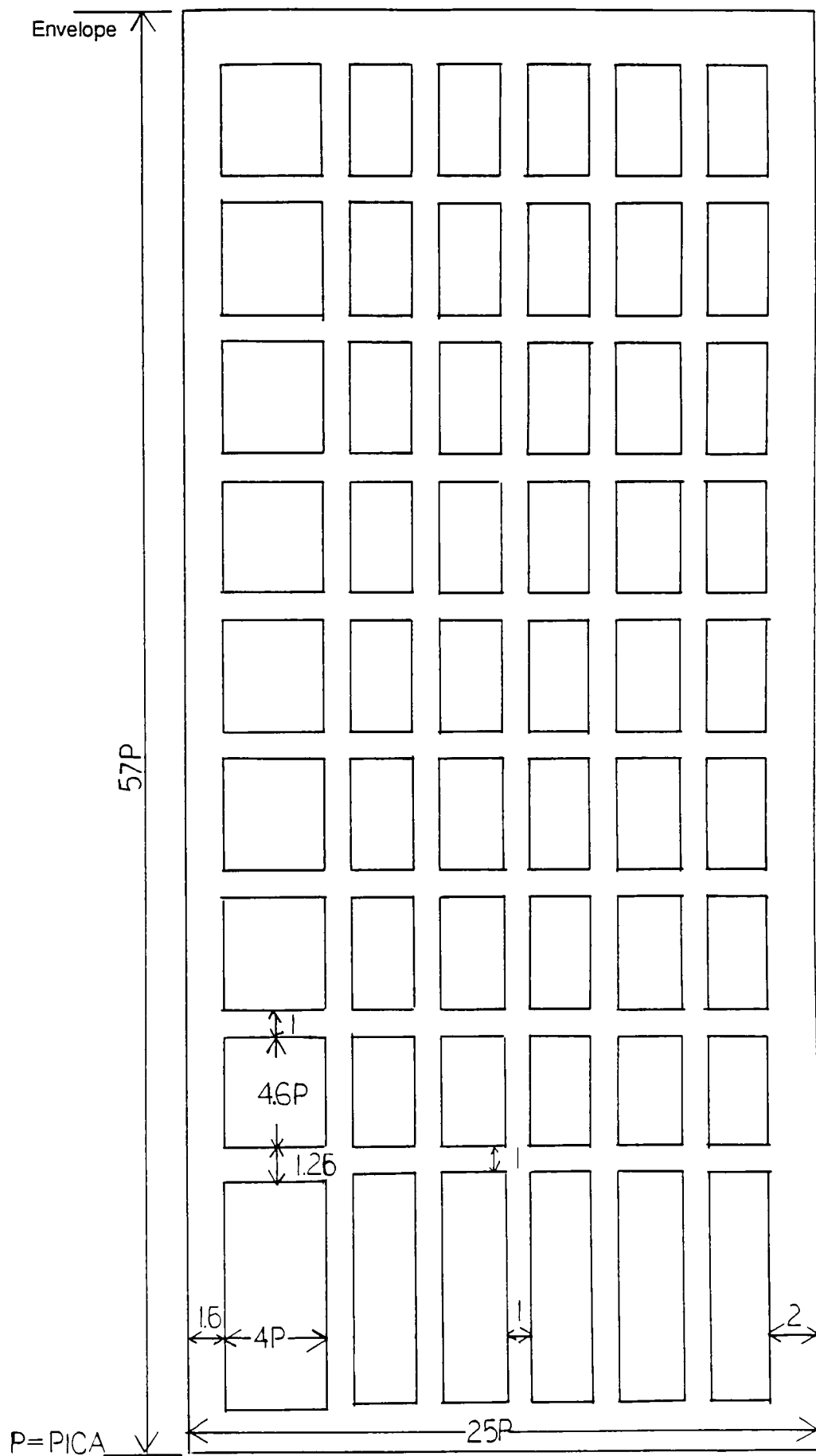
Grids have been established as part of the Arts Reach Identity Program to aid in establishing consistency of formats. The following Grids should be adhered to at all times. They have been developed for convenience and as most appropriate to the relationships established between graphic elements and application usage.

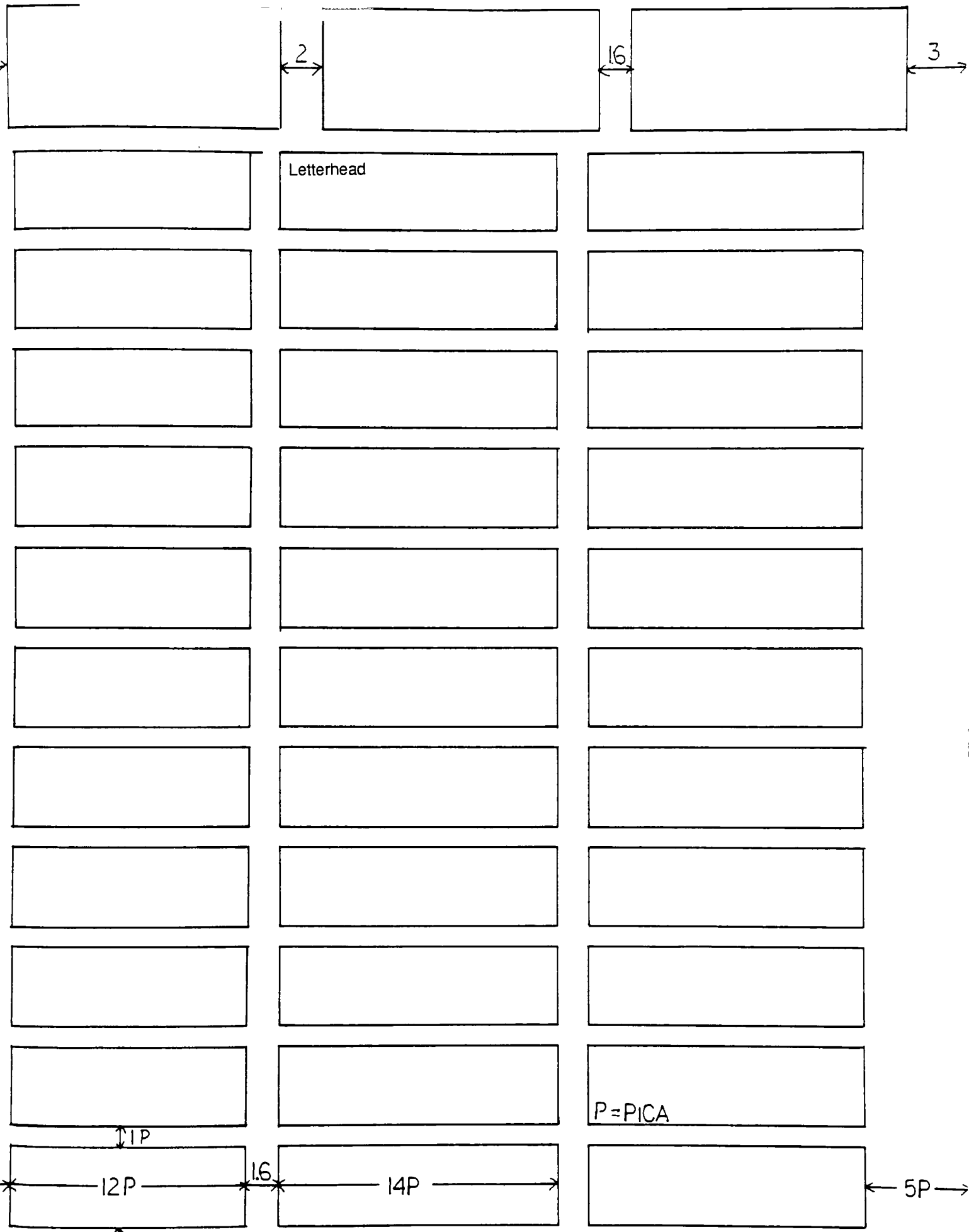
Business Card

A diagram showing the layout for a business card. It consists of a large outer rectangle containing several smaller rectangular boxes. At the top left is a medium-sized box. Below it, on the left side, is a small box. To the right of this small box, spanning across the middle of the card, is a long horizontal box. Below the long horizontal box, on the left side, is another small box. On the right side, below the long horizontal box, is a medium-sized box. The layout is designed to ensure consistent placement of text and graphics on business cards.

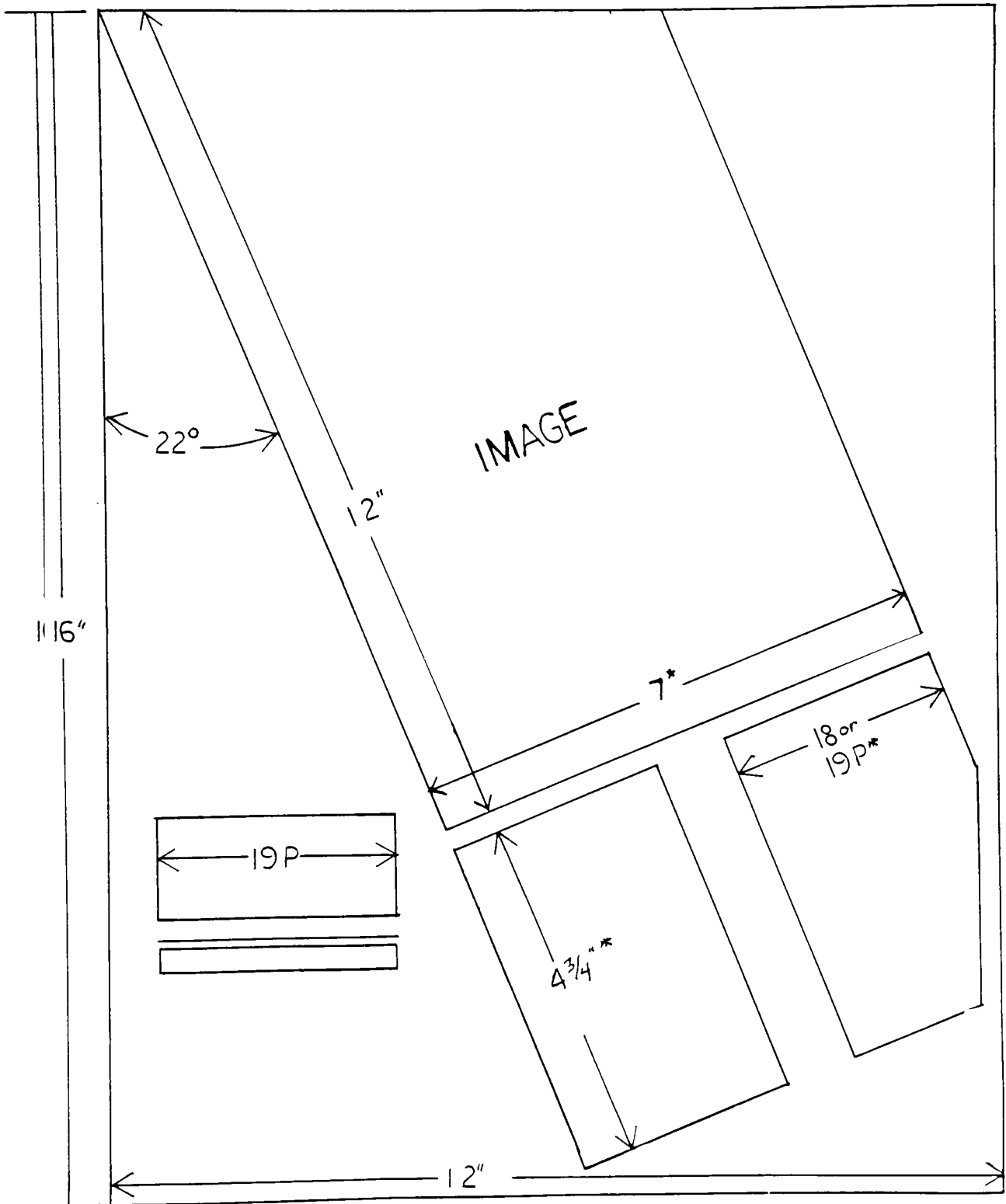
Membership Card

A diagram showing the layout for a membership card. It consists of a large outer rectangle containing several smaller rectangular boxes. At the top left is a medium-sized box. Below it, on the left side, is a small box. To the right of this small box, spanning across the middle of the card, is a long horizontal box. Below the long horizontal box, on the left side, is another small box. On the right side, below the long horizontal box, is a small square box. At the bottom of the card, there are two small rectangular boxes, one on the left and one on the right, separated by a gap. The layout is designed to ensure consistent placement of text and graphics on membership cards.





Poster



* CAN BE ADJUSTED

Business Card/ Membership Card

The logo consists of the word "ARTS" in a large, bold, black, sans-serif font. Overlaid on the right side of "ARTS" is the word "REACH" in a smaller, white, sans-serif font, tilted at an angle.

Envelope

The logo consists of the word "ARTS" in a large, bold, black, sans-serif font. Overlaid on the right side of "ARTS" is the word "REACH" in a smaller, white, sans-serif font, tilted at an angle.

Letterhead

The logo consists of the word "ARTS" in a large, bold, black, sans-serif font. Overlaid on the right side of "ARTS" is the word "REACH" in a smaller, white, sans-serif font, tilted at an angle.

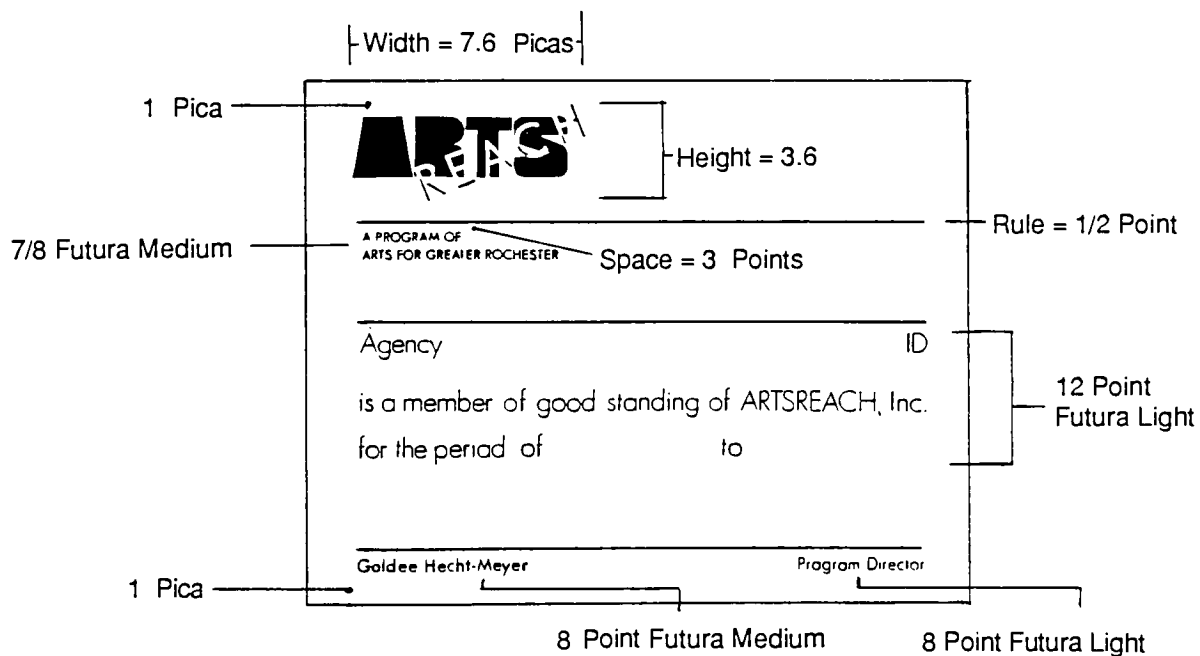
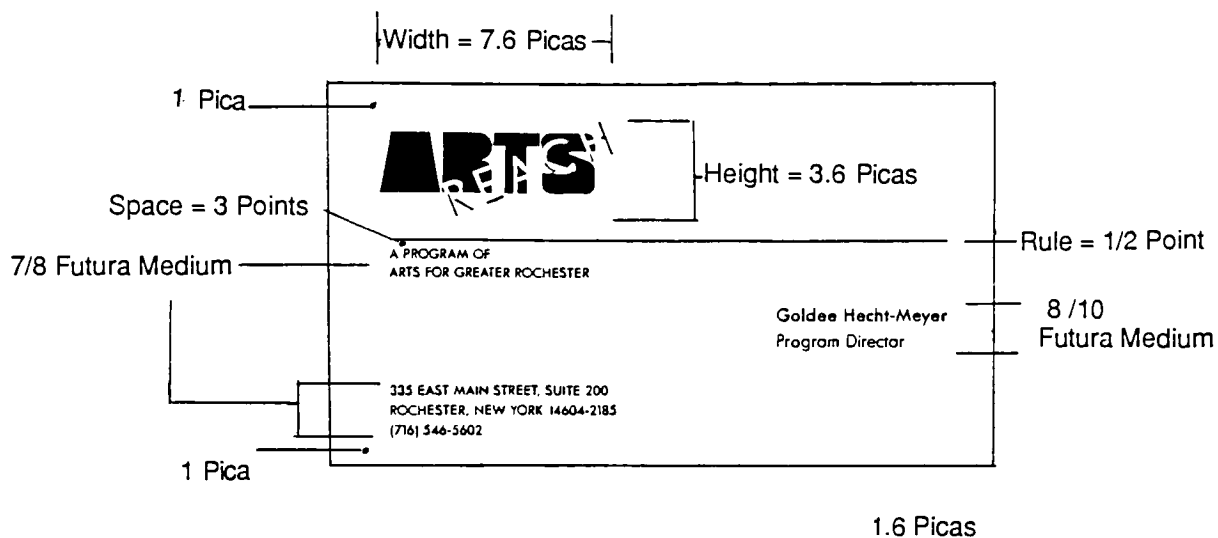
Poster

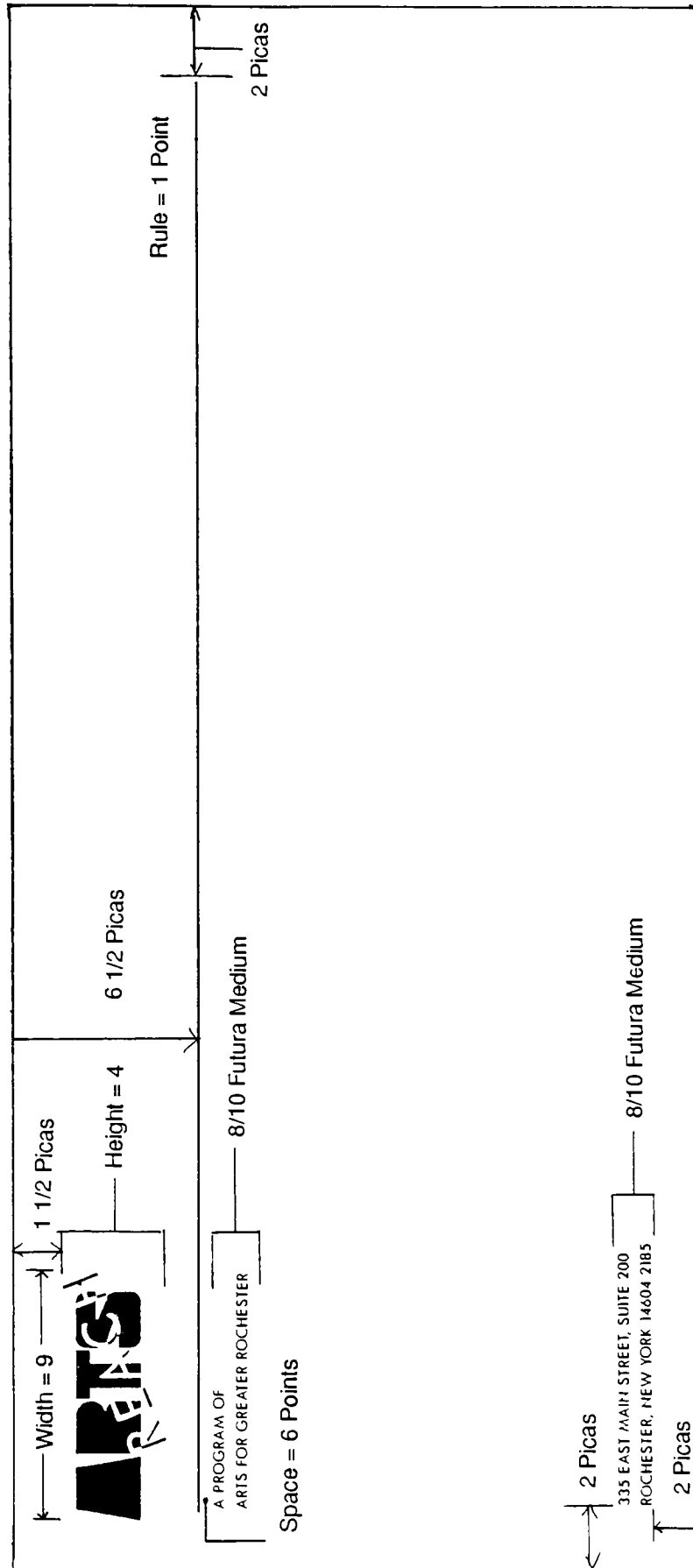
The logo consists of the word "ARTS" in a large, bold, black, sans-serif font. Overlaid on the right side of "ARTS" is the word "REACH" in a smaller, white, sans-serif font, tilted at an angle.

Reproduction

The above examples are to be used for reproduction purposes on all Arts Reach forms and publications. These sizes have been worked out in relationship to specific applications and should not be altered in any way.

[illegible]





Width = 14 Picas

ARTS
REVIEW

Height = 6 Picas

46

Rule = 1 1/2 Points

A PROGRAM OF
ARTS FOR GREATER ROCHESTER

8/10 Futura Medium

Space = 6 Points

CALENDAR

December 2

LECTURE: "Togatus," by
Susan Schilling, Memor-
ial Art Gallery, 5:30 PM

CONCERT: Soprano Lucy
Shelton, Kilbourn
Series, Kilbourn Hall
8 PM

December 3

FILM: "The Virgin
Spring," U of R, Strong
Auditorium, 8 PM

THEATRE: Working," SUNY
Brockport, Tower Fine
Arts Center (Reserva-
tions by 11/25) 8 PM

December 4

CONCERT: "All Mozart,"
RPO, Eastman Theatre,
8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
8 PM

December 5

FILM: "Hannah & Her
Sisters," U of R, Strong
Auditorium, 7 & 10 PM

FILM: "Fright Night,"
U of R, Strong Auditor-
ium, 12 AM

EVENT: "Old Fashioned
Christmas Sale,"
Campbell-Whittlesey
House, 10 - 5 PM

DANCE: Dance for Two
Inter-communicative
Dance, Pyramid Art
Center, 8:30 PM

THEATRE: Nunsense,"
The Downstairs Cabaret
8 PM

THEATRE: "Brothers for
A'That,' Shipping Dock
Theatre, St. John Fisher
College, 8:15 PM

EVENT: Christmas
Madrigal Dinner, East-
man School of Music,
Cutler Union, 7 PM

THEATRE: "Babymama,"
the MIME Workshop
Eisenhart Auditorium,
8 PM

December 6

CONCERT: "All Mozart,"
RPO, Eastman Theatre
8:30 PM

YOUTHEATRE: "The Best
Christmas Pageant Ever,"
TIC-TOC Players, Nazareth
Arts Center, 2 PM

CONCERT: Holiday Musical
Magic, Penfield Symphony
Orchestra, Penfield High
School, 2 PM

FILM: "Compromising
Positions," U of R,
Hubbell Auditorium,
7:15 & 10 PM

335 EAST MAIN STREET, SUITE 200
ROCHESTER, NEW YORK 14604-2185
(716) 546-5602

8/10 Futura Medium

December 6 continued
DANCE: Stefa Zawerucha
& Company, Pyramid Arts
Center, 8 PM

FILM: "Goodbye
Columbus," U of R,
Hubbell Auditorium
8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
3 & 8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
3 PM

December 12
ORGAN CONCERT: Dick
Smith, Rochester Theatre
Organ Aud. 8:15 PM

THEATRE: "Brothers for
A' That," Shipping Dock
Theatre, St. John Fisher
College, 8:15 PM

THEATRE: "Brothers for
A' That," Shipping Dock
Theatre, St. John Fisher
College, 3 PM

CONCERT: Christmas
Concert, Men's Chorus
United Presbyterian
Church 8 PM

EVENT: Christmas
Madrigal Dinner, East-
man School of Music,
Cutler Union, 7 PM

December 9
LECTURE: "Raven Head
Dance Mask," by G.G.
Knapp, MAG, 5:30 PM

FILM: "The Big Chill,"
& "Risky Business,"
U of R, Strong Audito-
rium, 7:15 & 11:15 PM

THEATRE: "Babymama,"
the MIME Workshop
Eisenhart Auditorium
8 PM

THEATRE: "A Christmas
Carol," preview,
GeVa Theatre
7:30 PM

THEATRE: "A Christmas
Carol, Student Matinee
GeVa Theatre
8 PM

December 7
CONCERT: Holiday Musical
Magic, Penfield Symphony
Penfield High 7 PM

December 10
FILM: "Autumn Sonata,"
U of R, Hubbell Audito-
rium, 8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
8 PM

YOUTHEATRE: "The Best
Christmas Pageant Ever,"
TIC-TOC Players,
Nazareth, 2 PM

THEATRE: "A Christmas
Carol," preview,
GeVa Theatre
7:30 PM

THEATRE: "Brothers for
A' That," Shipping Dock
Theatre, St. John Fisher
College, 8:15 PM

CONCERT: Handel's
Messiah, Perinton Chorus
& Orchestra, Church of
Resurrection, 4 PM

December 11
FILM: "Santa Claus,"
U of R, Hubbell Audito-
rium, 8 PM

December 13
CONCERT: Handel's
Messiah, RPO Choral
Series, Eastman, 8:30 PM

CONCERT: Holiday Con-
cert, Brockport High
School Auditorium
3 PM

THEATRE: "A Christmas
Carol," preview,
GeVa Theatre
7:30 PM

THEATRE: "Torch Song,"
Center Stage, Jewish
Community Center
8 PM



A PROGRAM OF
ARTS FOR GREATER ROCHESTER

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Judith Kaplan
Executive Director

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(716) 546-5602



A PROGRAM OF
ARTS FOR GREATER ROCHESTER

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ROCHESTER, NEW YORK 14604-2185



A PROGRAM OF
ARTS FOR GREATER ROCHESTER

Goldee Hecht-Meyer
Program Director

335 EAST MAIN STREET, SUITE 200
ROCHESTER, NEW YORK 14604-2185
(716) 546-5602



A PROGRAM OF
ARTS FOR GREATER ROCHESTER

Agency

ID

is a member of good standing of ARTSREACH, Inc.
for the period of to

Goldee Hecht-Meyer

Program Director



A PROGRAM OF
ARTS FOR GREATER ROCHESTER

CALENDAR

December 2
LECTURE: "Togatus," by
Susan Schilling, Memor-
ial Art Gallery, 5:30 PM

CONCERT: Soprano Lucy
Shelton, Kilbourn
Series, Kilbourn Hall
8 PM

December 3
FILM: "The Virgin
Spring," U of R, Strong
Auditorium, 8 PM

THEATRE: Working," SUNY
Brockport, Tower Fine
Arts Center (Reserva-
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December 4
CONCERT: "All Mozart,"
RPO, Eastman Theatre,
8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
8 PM

December 5
FILM: "Hannah & Her
Sisters," U of R, Strong
Auditorium, 7 & 10 PM

FILM: "Fright Night,"
U of R, Strong Auditor-
ium, 12 AM

EVENT: "Old Fashioned
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Campbell-Whittlesey
House, 10 - 5 PM

DANCE: Dance for Two
Inter-communicative
Dance, Pyramid Art
Center, 8:30 PM

THEATRE: Nunsense,"
The Downstairs Cabaret
8 PM

THEATRE: "Brothers for
A'That,' Shipping Dock
Theatre, St. John Fisher
College, 8:15 PM

EVENT: Christmas
Madrigal Dinner, East-
man School of Music,
Cutler Union, 7 PM

THEATRE: "Babymama,"
the MIME Workshop
Eisenhart Auditorium,
8 PM

December 6
CONCERT: "All Mozart,"
RPO, Eastman Theatre
8:30 PM

YOUTHEATRE: "The Best
Christmas Pageant Ever,"
TIC-TOC Players, Nazareth
Arts Center, 2 PM

CONCERT: Holiday Musical
Magic, Penfield Symphony
Orchestra, Penfield High
School, 2 PM

FILM: "Compromising
Positions," U of R,
Hubbell Auditorium,
7:15 & 10 PM

December 6 continued
DANCE: Stefa Zawerucha
& Company, Pyramid Arts
Center, 8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
3 & 8 PM

THEATRE: "Brothers for
A' That," Shipping Dock
Theatre, St. John Fisher
College, 8:15 PM

EVENT: Christmas
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Theatre, St. John Fisher
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LECTURE: "Raven Head
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THEATRE: "A Christmas
Carol," preview,
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7:30 PM

December 10
FILM: "Autumn Sonata,"
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THEATRE: "A Christmas
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FILM: "Santa Claus,"
U of R, Hubbell Audito-
rium, 8 PM

THEATRE: "A Christams
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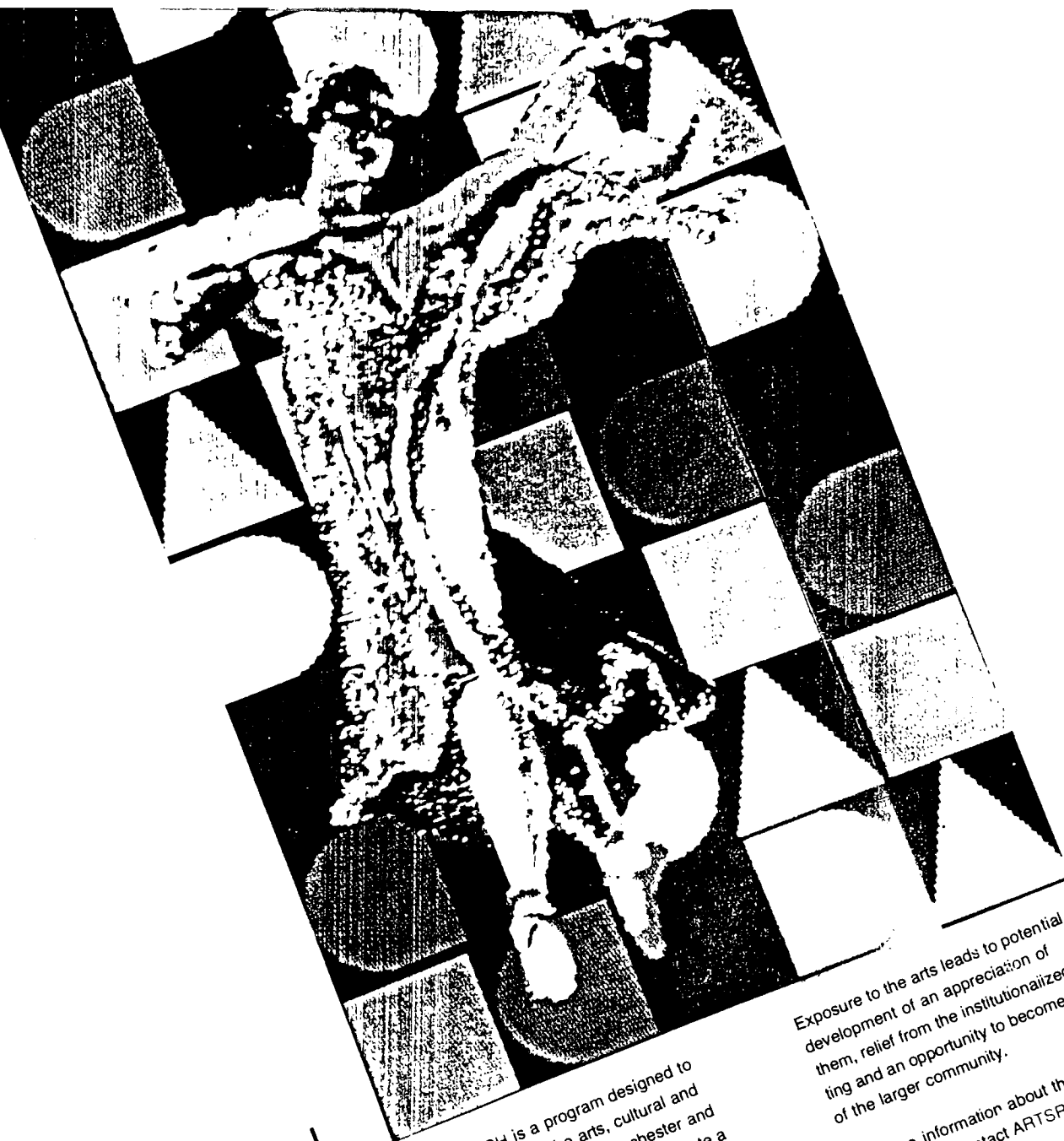
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Carol, Student Matinee
GeVa Theatre
8 PM

THEATRE: "Nunsense,"
The Downstairs Cabaret
8 PM

THEATRE: "Brothers for
A' That," Shipping Dock
Theatre, St. John Fisher
College, 8:15 PM

December 13
CONCERT: Handel's
Messiah, RPO Choral
Series, Eastman, 8:30 PM

THEATRE: "Torch Song,"
Center Stage, Jewish
Community Center
8 PM



ARTSREACH

A PROGRAM OF
ARTS FOR GREATER ROCHESTER

ARTSREACH is a program designed to provide access to the arts, cultural and recreational resources in Rochester and Monroe County. These services create a rehabilitative setting for the mentally or physically handicapped, the developmentally disabled, disadvantaged or emotionally disturbed, substance dependent individuals and the elderly.

The In-Community component of ARTSREACH provides hundreds of free admissions each month to community-wide events by soliciting tickets from area arts organizations and other sponsors. An In-Facility component provides performances and workshop led by local professional artists for the clients of member agencies at their facilities.

Exposure to the arts leads to potential development of an appreciation of them, relief from the institutionalized setting and an opportunity to become a part of the larger community.

For more information about these programs please contact ARTSREACH at (716) 546-5602.

January 29, 1987

Goldee Hecht-Meyer
ArtsReach
Arts for Greater Rochester
150 S. Clinton Ave.
Rochester, NY 14604

Dear Ms. Hecht-Meyer:

In accordance with our verbal understanding, I am writing to confirm the basis upon which I propose to develop a demonstration project on visual identity for the ArtsReach Program, a service organization of the Arts for Greater Rochester.

As described in the attached outline, the designer, Lisa Grande, is obligated to proceed through the proposed steps in the development of a distinctive, legible and appropriate new look for the organization.

It is hereby understood that the client, the ArtsReach Program, will be accountable for the following stipulations:

- 1) That it is made clear from the outset as to who will participate in the decision making process. A chart should be constructed to determine who has final say in the acceptance or rejection of the proposed identity.
- 2) That Ms. Grande, designer, is accountable to Goldee Hecht-Meyer above all others, so as to establish a working relationship which is both functional and healthy.
- 3) That ArtsReach participates in the following:
 - a) Distribution and collection of market survey material in an efficient and quick manner.
 - b) That meetings are scheduled with Ms. Grande on a regular basis so as to alleviate any confusion.
 - c) That committee meetings are scheduled when necessary decisions must be made to continue with work.
 - d) That ArtsReach allows for the demonstration project to follow through from conception (as of the signed date of this contract) to final presentation - (scheduled for late April - mid May, 1987).

- continued -

- e) That sufficient attention is given to the research phase of this project. It is imperative that the focus and goals established within the first few weeks of this project be adhered to, for they determine the design objectives and methodologies chosen by Ms. Grande.
Once agreed upon, it is not acceptable to change the focus of these communication objectives, for this will impair the development of a professional solution.

Both Parties are entering into this agreement understanding that this project is for demonstration purposes. It will provide an alternate visual identity for the ArtsReach Program. Both Parties at the outset of this project understand that such an involvement does not imply that the Arts for Greater Rochester, ArtsReach Program is committed to accept the proposed identity, though it is the intent of the designer that the outcome will be of a quality acceptable to the Final Committees, so that the proposal will be accepted and implemented.

It is the request of the designer that the following stipulations be adhered to:

- 1) That Professor R. Roger Remington, faculty member of the College of Fine and Applied Arts at R.I.T., and chief advisor for Ms. Grande's thesis project, be allowed to participate in Final Committee Meetings and Decision Making Panels.
- 2) That Ms. Grande holds all rights to the original designs until she signs a written contract allowing for the release and permission of reproduction rights.
- 3) That the ArtsReach Program agree to pay for any material costs incurred by the designer for the development of this project. These costs may include photostats, films, color keys, chromatechs, typesetting and minimal art supplies. Those services requiring an outside vendor will be submitted by purchase order to ArtsReach. Those items produced at the R.I.T. facility will be performed by Ms. Grande and billed by receipt to ArtsReach. The materials needed to produce the final comps and mechanicals for reproduction will also be due to the designer, upon submittal of a receipt or bill, payable within 10 - 15 days. Payment for time incurred for development of these designs is not applicable. It is only asked that these minimal material costs be accounted for. The designer will use her best judgement in seeking cost effective methods in carrying out production. These costs will not exceed a total amount of \$100.00. ArtsReach will be notified by the designer when material costs have reached \$50.

Consented and Agreed To

February 16, 1987

Date

Lisa Grande

Designer's Signature

Arts for Greater Rochester/ARTSREACH, Inc.

Company Name

Judith W. Kaplan

Goldee Hecht-Meyer

Authorized Signature

ARTSREACH

Executive Director

Program Director

Name and Title

THESIS OUTLINE
rev. 1/19/87

LISA GRANDE
CORPORATE/ORGANIZATION IDENTITY

OBJECTIVES:

- I. To conduct research
 - A. Verbal audit
 - 1. Market research survey of selected people in organization
 - a) how they view the company now
 - b) how they want to be viewed
 - B. Visual Audit
 - 1. Of published material
 - a) how it describes the company
 - b) how it describes the company visually
 - C. Individual research
 - 1. Competition
 - a) visual
 - b) verbal
 - 2. Similar facilities
 - a) visual
 - b) verbal
 - D. Establish conclusions
 - 1. Draw up list of findings
 - E. Present findings of research to committee
 - 1. Receive feedback to findings
 - 2. Define focus and communication objectives
- II. Symbol Exploration
 - A. Generation of symbol ideas
 - 1. Based on survey, design methodologies
 - 2. Conclusions as to which system is most appropriate to organization
 - a) Written
 - b) Abbreviated
 - c) Abstract
 - d) Initials
 - B. Selection of several marks
 - 1. Further exploration of these marks
 - 2. Verbal explanation of these marks
 - C. Presentation of proposed marks
 - 1. Meeting with client, proposing several marks
 - 2. Discussion and conclusions
 - D. Changes necessary, as determined by meeting
 - E. Confirmation of all design objectives
 - 1. Have they been met
 - 2. Is the symbol adaptability to applications

Page two (continued)

III. Determination of Components/Graphic Structures

- A. Typography
- B. Color
- C. Grid Structures
- D. Reproduction Standards

IV. Applications

- A. Stationery
 - 1. Letterhead
 - 2. Envelope
 - 3. Business Card
 - 4. Interoffice memo
 - 5. Membership card
- B. Other
 - 1. News Releases
 - 2. Calendar

V. Manual (Standards Guide)

- A. Introduction
- B. Explanation of Organization
- C. Symbol
 - 1. Design
 - 2. Explanation
- D. Logotype
 - 1. Design
 - 2. Explanation
- E. Typography and standards
- F. Stationery Applications and standards
- G. Reproduction standards
- H. Color Choice and explanation
- I. Rules of Form and Procedure

VI. Presentation of Final Work

- A. Meeting with client to determine
 - 1. Suitability of proposed program
 - 2. Proposed criteria met
- B. Wrap-up of final obligations
- C. Suggestions & Cost Estimates for Printing

The above outline has been established as an aid in the development and systematic approach of a distinctive, legible, and timeless look for the organization involved. As the thesis work progresses, the possibilities described above may alter to further fit the true needs of the client.

THESIS CALENDAR

Feb. 9 - 13	Research: p/u questionnaire, analysis, presentation
Feb. 16 - 30	Generation of Symbol Ideas; Begin Diary
Feb. 23 - 27	Generation of Symbol Ideas;
March 2 - 6	VACATION: Generate Symbols
March 9 - 13	Focus Symbol Ideas, Narrow down (3) Arrange Thesis Meeting
March 16 - 20	Finalyze Symbol Ideas Begin Logotype Exploration Begin Establishing Standards (color, grid, type) MEET WITH ARTSREACH TO PROPOSE SYMBOL
March 23 - 27	Refine Symbol Changes, resultant of Meetings Begin Final Construction of Symbol Standards
March 30 - 4/3	Standards/Applications (continue to define and write in diary)
April 6 - 10	Standards Guide Book and Applications
April 13 - 17	Thesis Meeting/ Changes Begin Final Pieces
April 20 - 24	Prepare Final Pieces
April 27 - May 1	Final Presentation to to ArtsReach Hanging of Thesis Show
May 2	THESIS SHOW II OPENS
May 4 - May 8	Write
May 11 - May 15	Finalyze Writing
May 18 - 22	Put it all together/ Submit for signatures
May 23	COMMENCEMENT
JUNE 12	CERTIFICATION

MARKETING COMMUNICATIONS ANALYSIS/Arts Reach

1. List below 10 words that to you best describe the nature or function of Arts Reach.
2. From the words listed above, extract five most important terms and place below in priority.
3. What difference does it make that Arts Reach exist?
4. As you understand it, what is the mission of Arts Reach?
5. On a day to day basis, in what specific ways do you see this mission being accomplished?
6. Please list five words that might characterize the personality of Arts Reach.
7. From your own perspective, please list the key audiences for Arts Reach.

1. List below 10 words that to you best describe the nature or function of ArtsReach.
 1. Service
 2. Awareness
 3. Informative
 4. Rehabilitating
 5. Therapeutic
 6. Resocialization
 7. Experience
 8. Free
 9. Interest/Involvement
 10. Accessable
2. From the words listed above, extract five most important terms and place below in priority.
 1. Informative
 2. Experience
 3. Awareness
 4. Therapeutic
 5. Resocialization
3. What difference does it make that ArtsReach exist?
It provides a service and entertainment to those who would otherwise not engage or be able to attend such events -
A place where people can pass time, socialize.
4. As you understand it, what is the mission of ArtsReach?
To provide community service to those who are unable to participate in art oriented programs, set up times, dates receive free passes to these events.
5. On a day to day basis, in what specific ways do you see this mission being accomplished?
Films See increased number of programs and #'s attended for indication.
6. Please list five words that might characterize the personality of ArtsReach.
 1. Promotional
 2. Development
 3. Therapeutic
 4. Stimulating
 5. Activity
7. From your own perspective, please list the key audiences for ArtsReach.
 1. Handicapped (mentally/physically)
 2. Emotionally disabled
 3. Senior Citizens
 4. Youth

BASED ON THE RETURN OF EIGHT SURVEYS THE FOLLOWING DETERMINATIONS
HAVE BEEN ESTABLISHED ABOUT ARTS REACH (FEB. 13, 1987)

1. List below ten words that to you best describe the nature
or function of Arts Reach.

OUTREACHING
ENCOMPASSING/UNIFYING (8)
TOUCHING

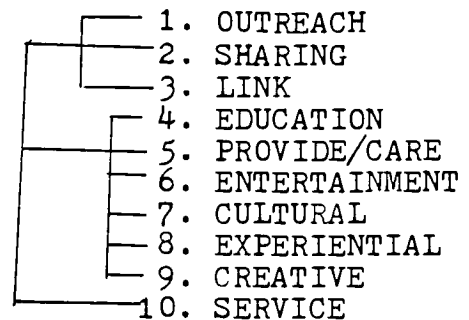
SHARING (7)
HELPING

LINKING
CONNECT (6)
MATCHMAKING
COMPLETE
TRANSPORT

EDUCATION
PROVIDE (3 each)
CARE/CONCERN/COMPASSION

SELF WORTH
SERVICE (2 each)
ENTERTAINMENT
ARTS
CREATIVE
EXPOSURE
CULTURAL
EXPERIENTIAL

COMMUNICATION
BRIGHTEN/UPLIFT (1 each)
PLEASURE
STIMULATE
SOCIALIZE
DEVELOP
ADVOCATE
CLIENT
EMPLOYER
JOB
ARTIST
COMMUNITY
RESOURCE
CHARITY



2. From the words listed above, extract the five most important terms and place below in priority.

1. OUTREACH	2. SHARE	3. LINK	4. CARE	5. EDUCATION
"	"	"	"	"
LINK	PROVIDE	OUTREACH	PROVIDE	CULTURAL

3. What difference does it make that Arts Reach exist?

ACCESS TO ARTS
 LINKING OF HUMAN SERVICE AGENCY AND ARTS
 UPLIFTS SPIRITS/SENSE OF WELL BEING
 EXPOSURE TO ARTS (=EDUCATION)
 AWARENESS OF ARTS (= EDUCATION)
 EXPERIENCE OF ARTS
 CREATES CONFIDENCE
 ALLOWS FOR SOCIALIZATION (= PROVIDES)
 SHARING OF TALENTS (=PROVIDES)
 STIMULATES

4. As you understand it, what is the mission of Arts Reach?

VISUAL, LITERAL AND PERFORMING EXPERIENCES ADJUNCT TO
 LOCAL HUMAN SERVICE AGENCY

ACCESS/LINK/EXPOSURE/STIMULATE ARTS FOR ELDERLY, ETC.

5. On a day to day basis, in what specific ways do you see this mission being accomplished?

SELF ESTEEM/NEW INTERESTS AMONG CLIENTS
 FREE ADMISSION TO COMMUNITY EVENTS, PERFORMANCE, WORKSHOPS

GROUPS TO MOVIES, PERFORMANCES, MUSEUMS, DANCE EXERCISE, WORKSHOPS

COMPLIMENTS TO OTHER ORGANIZATION PROGRAMS

6. Please list five words that might characterize the personality of Arts Reach?

OUTREACH (SUGGESTS LINK, CONNECTION)
 CARING (SUGGESTS PROVIDING)
 SERVICE (SUGGESTS PROVIDING)
 ACTIVE
 CULTURAL (SUGGESTS EDUCATION)

7. From your perspective, please list the key audiences for Arts Reach (priority listing)

MENTALLY/PHYSICALLY HANDICAPPED, ELDERLY, YOUTH, DIS-ADVANTAGED, INSTITUTIONALIZED, MINORITY, PUBLIC

1. DESIGN WORK

A. DRAWN/PRINTED IMPRESSIONS (2 DIMENSIONAL)

2. INSTITUTIONAL GRAPHICS

A. IDENTITY ELEMENTS

1. VERBAL SYMBOL (uses letters and words)



A. INITIAL (single letter)

SWISSAIR

B. WRITTEN CHARACTER (written, whole name)

IBM

C. ABBREVIATION (multiple letters, condensed words)

2. ICON (sign with similarity to object)



A. PRODUCT ICON (symbol related to product or service)



B. METAPHORICALLY APPLIED SIGN (symbol indirectly related to the product or service, subject to individual interpretation)

3. MARK (sign which is semantically open)



A. FIGURATIVE MARK (symbol is a figurative representation or an object, not necessarily related to product/service)



B. ABSTRACT MARK

4. EMBLEM (abstract or figurative sign concept for a group of individuals, i.e. coat of arms)



A. PRIVATE EMBLEM (states a certain idea, group, club, or organization of individuals i.e. family crest)



B. PUBLIC EMBLEM (open ended meaning, individual interpretation, i.e. Rochester City Mark)

* Classification originally designed by HANS WECKERLE, Altered by William M. Covino 1/10/87. Further explanation as to classification levels may be found in Walter Diethelm's SIGNET, SIGNAL, SYMBOL pages 214-222.

MORPHOLOGICAL BOX OF THE TYPOGRAM (BASED ON KARL GERSTNER'S
ADAPTATION FROM FRITZ ZWICHY)

<u>A. BASIS</u>				
COMPONENTS	WRITTEN (1)	INITIAL (12)	ABB EV. (13)	COMB. (15)
TYPEFACE	SANS-SERIF (21)	SERIF (22)	SHADOW (23)	COMB. (25)
TECHNIQUE	UNALTERED (31)	DRAWN (32)	TRANSLATED (33)	RECONSTRUCTED (34)
<u>B. APPEARANCE</u>				
SIZE	SMALL (11)	MEDIUM (12)	LARGE (13)	COMB. (15)
PROPORTION	CONDENSED (21)	REGULAR (22)	EXTENDED (23)	COMB. (25)
WEIGHT	LIGHT (31)	MED (32)	BOOK (33)	BOLD (34)
POSTURE	UPRIGHT (41)	ITALIC (42)	ITALIC R-L (43)	OBLIQUE (44)
PROGRESSION	HORIZ. L-R (51)	HORIZ R-L (52)	VERT T-B (53)	VERT B-T (54)
BALANCE	SYMMETRICAL (61)	ASYMMETRICAL		COMB. (55)
CAPITALIZATION	UC (71)	LC (72)	COMB. (73)	
<u>C. EXPRESSION</u>				
READING	L-R (11)	T-B (12)	B-T (13)	OTHER (14)
SPACING	NARROW (21)	REGULAR (22)	WIDE (23)	PROGRESSIVE (24)
FORM	UNMODIFIED (31)	DISTORTED (32)	PROJECTED (33)	OTHER (34)
DESIGN	UNMODIFIED (41)	OMMISSION (42)	REPLACE (43)	ADD (44)
<u>D. COLOR</u>				
SYMBOL	SINGLE (11)	DOUBLE (12)	B&W (13)	
PAPER	WHITE (21)	COLORED (22)		
VALUE	LIGHT (31)	MED (32)	DARK (33)	COMB. (34)
INTENSITY	CHROMATIC (41)	ACHROMATIC (42)	COMB. (43)	
<u>E. MESSAGE</u>				
	CONNECTION	PROVIDING	EDUCATIONAL	EXPERIENCE

Agenda 3/31/87 ArtsReach

I: Introduction

A. What has transpired since first meeting

1. Contract

- a) Obligations of both parties established
- b) Outline created of work schedule

2. Survey

- a) Distributed/received/compiled
- b) Conclusions confirmed with Goldee

3. Survey Conclusions

- a) Connection
- b) Providing
- c) Education
- d) Experience

4. Other Criteria

- a) Simplicity
- b) Legibility
- c) Timelessness
- d) Reproducibility
- e) Feasibility with current applications
- f) Interesting

B. What this Meeting is about

1. Critical point in production of work

- a) Proposal established after investigation options
- b) Showing only one because it best fits criteria
Not to confuse the issue

2. Feedback

- a) Reaction to my approach
- b) Discussion
- c) Suggestions

3. Confirmation of Investigation

- a) Go ahead
- b) Problems that might arise in timing of final piece,
with committee approval

4. Scheduling of Final Presentation

- a) When (April 27 - May 1)
- b) Where (ArtsReach Office)

continued

c) Who (Advisory committee, Executive committee)

II. Explanation of Proposed Symbol

A. Why a written symbol, vs. abstract

1. Time element limited
2. Type and nature of organization does not necessitates the development of a symbol, which is abstract or metaphorical

B. Main Focus

1. Key Word = CONNECTION (synonymous with other words popular in survey: link, span, encompass, reach out)
 - a) Linking arts programs to community (provider role)
 - b) Many parts of community linking/connecting to engage in experiences and education.
2. Symbolization of CONNECTION and the word ArtsReach VISUALLY
 - a) Arts= the provider of education & experience
 - b) Reach= the extension to community
 - c) Connection= the combination of both

C. The word Arts

1. Should visually symbolize
 - a) Stability/Strength of Organization
 - b) Read First
 - c) Focal - point of departure
2. Design Form
 - a) Horizontal format, Bold typeface, Black Shape
 - 1) STRENGTH, DOMINANT FORM, READ FIRST

D. The word Reach

1. Should visually symbolize
 - a) Outreaching/stretching out to serve the community
 - b) Subsidiary position to read
 - c) Dimension / An extension or outgrowth
 - d) Movement or action to suggest verb quality
2. Design Form
 - a) Linear typeface to form contrast and to read second
 - b) On angle to read second & create dimension

continued

- c) Overlap to suggest interaction of Arts and Reach
- d) Open and closed connections to suggest linking, many parts to the whole, the interaction between ArtsReach and community

III. Other

A. Conclusions

1. Relationship between Arts and Reach is not randomly determined
 - a) Grids developed to determine open and close portions
 - b) Formats of applications kept in mind for practical and aesthetic reasons
 - 1) Reproduction Capabilities
 - 2) Angle suggest other options
2. Distinctive Quality
 - a) Own look but works well with Arts for Greater Rochester
 - b) Not in a vacuum

Endnotes

¹ Arts Reach, Inc., Newsletter, 1986.

² _____, "City Graphic Identification Program," Management Information Service Report, vol. 4, no. 12, pp. 1-22.

³ William M. Covino, Visual Classification System for the Identity Section of the Graphic Design Archive on Videodisc (January 1987).

⁴ Karl Gerstner, Designing Programmes, (Switzerland: 1964) p. 9.

⁵ Gerstner, p. 11.

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