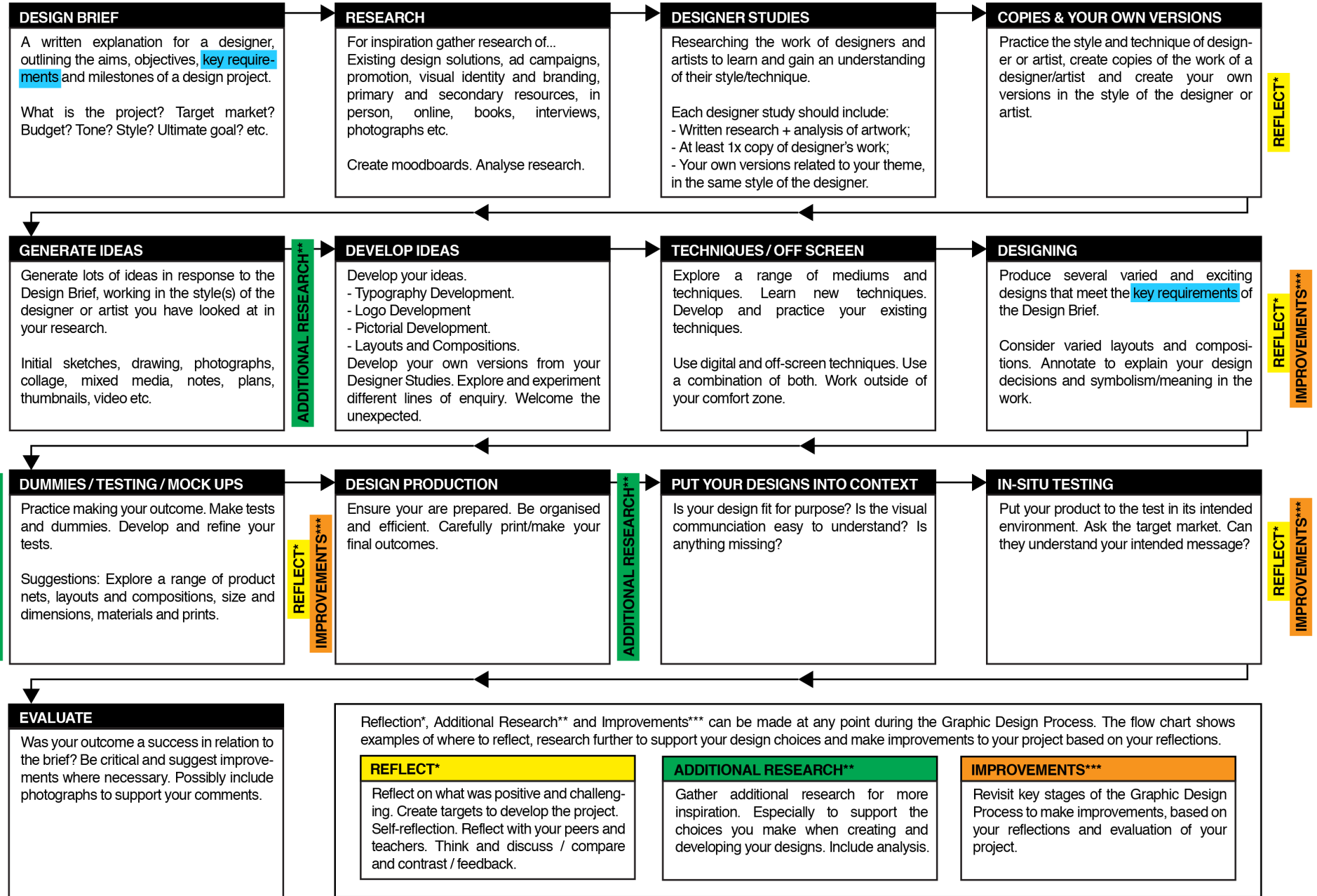


GRAPHICS PROJECT GUIDE

Independent Exam Project

GRAPHIC DESIGN PROCESS

This flow chart demonstrates the key stages of the Graphic Design Process. Use the flow chart to support the development of your project and your journey of design. Throughout your project you must make it visibly clear showing exactly what you are presenting; this can be done by using 'headings' at the top/side of pages e.g. 'Typography Development', 'Designer Study', 'Reflection', 'Layout and Composition Experimentation', 'Analysis' etc. It is important that you annotate throughout your project, reflecting critically on the work and progress; mediums, techniques and processes used; strengths and areas for improvement. Use the glossary (via Godalming Online) to include correct Graphic Design vocabulary. Be creative in your approach - present work in an interesting way using flaps/tabs/concertinas/overlays throughout.



ASSESSMENT OBJECTIVES

You are assessed for Component 2 using the same Assessment Objectives as for Component 1

AO 1

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding

AO 2

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops

AO 3

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress

AO 4

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements

ASSESSMENT OBJECTIVES

		Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
Marks		Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements
24	Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.	An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
23	Clearly				
22	Adequately				
21	Just				
20	Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
19	Clearly				
18	Adequately				
17	Just				
16	Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.	A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
15	Clearly				
14	Adequately				
13	Just				

ASSESSMENT OBJECTIVES

		Assessment objective 1	Assessment objective 2	Assessment objective 3	Assessment objective 4
12	Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process.	A reasonably consistent ability to record ideas, observations and insights relevant to intentions.	A reasonably consistent ability to present a personal and meaningful response.
11	Clearly				
10	Adequately				
9	Just	Demonstrates reasonably consistent analytical and critical understanding.	Reviews and refines ideas with a degree of success as work develops.	Demonstrates a reasonably consistent ability to reflect critically on work and progress.	Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
8	Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources.	Some ability to explore and select appropriate resources, media, materials, techniques and process.	Some ability to record ideas, observations and insights relevant to intentions.	Some ability to present a personal and meaningful response which is uneven.
7	Clearly				
6	Adequately				
5	Just	Demonstrates some analytical and critical understanding.	Reviews and refines ideas with limited success as work develops.	Demonstrates some ability to reflect critically on work and progress.	Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
4	Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process.	Minimal ability to record ideas, observations and insights relevant to intentions.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding.
3	Clearly				
2	Adequately				
1	Just	Demonstrates minimal analytical and critical understanding.	Minimal evidence of reviewing and refining ideas as work develops.	Demonstrates minimal ability to reflect critically on work and progress.	Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements.
0	No work				

A. Select one question/topic/theme.

The starting points are questions/topics/themes from which you will select one topic to use for your project. Use your imagination to interpret your chosen question/topic/theme for our personal investigation. You will then develop a range of designs based on your own research, the designers' work you like, copies of their techniques and **your own versions**, analysis of existing design solutions and **your own experiments and explorations**).

Summary...

- Select one question/theme and create an introduction to this topic
- Initial research (analysed research + notes)
- A minimum of 4 designer studies to consist of explorations and analysis through 'copies' and your own versions
- Create your Design Brief (and Specification written)
- Your own ideas* explored and developed. Create and complete your design solution(s)
- Reflect. Make improvements. Evaluate. Reflect
- Exam prep - once you start the timed exam you will not be able to add to this body of work)
- Exam piece(s))produced in the 10 hour (AS Level or L6 Mock) or 15 hour (U6 A Level) timed practical exam



B. Design Brief + Analysed Research = 1 or more sides

During the early stages of your project you must produce a Design Brief in relation to your chosen question/topic/theme. Create Design Brief drafts and final edit. A strong, focused and creative design brief will help your project to develop successfully. Small tweaks can be made later.

There are a couple of main reasons why any graphic design project needs a detailed design brief: It spells out exactly what clients want to achieve. And it acts as a point of reference for you, your teachers and A-Level examiners. Use the headings below to outline the purpose of your Self-directed project. If a heading is not relevant to your project you can skip it. For examples of Design Brief, click [here](#)

- ❑ **Corporate profile:** A summary of the client/business and a *brief* history will help.
- ❑ **Market position:** A realistic evaluation of the company's service/product relative to what competitors are doing.
- ❑ **Target Market:** A description of your intended consumers/audience (demographic). Include age, gender, income, employment, geography, lifestyle of those the client wants to reach.
- ❑ **Current situation:** An explanation of what's happening to bring about the need for this project e.g., a new product launch.
- ❑ **Communication background:** Previous and present communication activity, such as research, advertising, direct mail, graphic design, public relations, etc.
- ❑ **Communication task:** What's the intended message? Where possible, include information to be shown in the designed item e.g. taglines, body text, imagery, etc.
- ❑ **Objectives:** What does the client want to achieve? Where possible, make the objectives specific and the results measurable, e.g. increase sales, raise awareness, appeal to a new market etc.

For examples of Analysed Research, click [here](#)

C. 'Work in Progress' Journal (on-going task)

You are to produce an A5 sized journal, documenting your journey of design and the development of your project.

The journal is an opportunity for you to get your ideas, thoughts, reflections, concepts and opinions down on paper, without over thinking.

Aim to record what has been successful, challenging and the trials and errors. Discuss how your project has developed and reasons for the choices you have made along the way. If you experienced design problems, discuss the solutions used to resolve them.

All students have been provided with a blank A5 template of a journal. Do not feel restricted by the template journal, as you are allowed to make your own. Your journal should be an overview and visual representation of your project.

You are to reflect critically on your work and progress during the key stages of the Graphic Design process (see page 2 of guide).

Include annotation, notes, to do lists, mind maps, plans, sketches, ideas and design development, photographs etc.

Use Graphic Design terminology via glossary available on Godalming Online.

Example of a 'work in progress' journal is available in 926.

This is an on-going task to support your project.

Please visit this [Pinterest page](#) for inspiration.

Be creative in your approach!

D. Designer Studies

This section consists of Research, exploring designers' styles/techniques, producing copies their designs and creating your own versions in the style of designers.

For the Independent project you are to produce a minimum of 4 artist/designer studies. At least 2x A4 sides for each designer/artist. You are allowed to produce more than 4 artist/designer studies.

Remember each artist/designer study should include:

- Research of the designer/analysis of artwork (presented as a tab/flap)
- At least 1x copy of designer's work
- Your own versions related to your theme, in the same style of the designer
- Please use varied mediums and techniques, digital, off-screen, combination of digital and off-screen techniques. Include annotations and step-by-step process.

E. Generate your Initial ideas

Initial ideas/designs + initial developments = x2 sides minimum

Develop your initial designs for your chosen theme/topic.

These designs should consist of small thumbnails drawings + small and medium sized designs.

- By now you have already produced at least 4x *artist/designer studies*. Within each study you have created your own versions in the style of the designers. These designs should be related to your chosen question/topic/theme. Your initial developments should include both typography and pictorial (images, collage, illustration, photography etc.)
- Select your strongest designs from your own versions created as part of your artist/designer studies, and develop these designs using a range of mediums/techniques. Don't forget to keep referencing your designer's work!
- Your developments must be a combination of digital, off-screen, and a combination of both. Work on different papers and pre-prepared surfaces. Refer back to your research for inspiration and add to your research.
- Remember, in your previous projects you have used lots of off-screen techniques, revisit some of these for this project and expand your skill set by exploring new mediums and techniques.

Suggestions of pages for this section (remember to use flaps/tabs/concertinas/overlays to strengthen the journey of design):

- Typography exploration = *1-2 sides to begin with (include both digital and off-screen exploration)*
- Logo design development = *1-2 sides (reference the styles of your chosen designers, explore trends, create variations etc.)*
- Pictorial/images development = *2 sides (include hand drawn designs; sketches and doodles, include notes and annotations; digital versions of your drawings – keep referencing the styles of your chosen designers!)*
- Is Photography relevant to your project? = *dedicate 1-2 sides or flaps/tabs/concertinas/overlays of your photography (include contact sheets; notes, annotations; manipulate images digitally using CAD software/using off-screen techniques; apply typography and illustration etc.)*

REFLECTION* - Reflect on your work and progress after this section. Include ADDITIONAL RESEARCH**. Make IMPROVEMENTS***

F. Essay

Attach as tracing paper flap to your artists/designer study page(s) – size 10pt or 12pt.

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress. Discuss social, historical and cultural influences related to your project. This is relevant for Assessment Objective 3.

Essay (approximately 800-1000 words)

Everyone must do this. You can break this down into 200-250 words for each of your 4 designers. You must research and write about your designers and analyse their work. Include images of their artworks. Why have you chosen these designers? Discuss how they have influenced your work and progress? Access the graphics glossary on Godalming Online and use appropriate graphic design terminology and vocabulary.

ESSAY GUIDE

INTRODUCTION

Why have you chosen this artist/designer?

What particular aspects of their work interests you?

What line of enquiry do you intend to follow in their work?

KEY BIOGRAPHICAL DETAILS AND INFLUENCES

Summarise their career, with key dates (avoid talking about tea with granny etc unless it is directly relevant to their work!)

Consider the context in which they were working? At a time of war, peace, as a foreigner working in a different country: how did these things impact on their work

Discuss the influence other art had on the artist's career? In what ways did their work differ from what had gone before?

What art movements were the artists associated with? What were the aims of the movement? How did their work develop throughout their life? What artists did they influence?

Quote the artist's comments on their own work and the work of others.

Quote other artists'/writers' comments about the artist's work.

DESCRIBE THE ARTWORK

Describe the subject matter of the artwork – is it abstract, figurative, landscape or portraiture

What ideas and thoughts does it explore? For example, is it about politics, class, nature, gender, society, consumerism etc? Is the subject matter of the artwork the artwork itself? For example, is it just about line, colour, composition, texture, mark making, shape etc.

Describe the use of materials and the use of the formal elements. The formal elements are line, colour, tone, texture, shape, depth, rhythm etc.

How is the artwork drawn, sculpted or painted?

Describe the mark making. For example, what kind of brush or tool was used to make the marks, what size are the marks, were the marks carefully applied, slapped on, dripped, scratched, blended, dotted etc.

Describe the consistency of paint. For example, is it thick, thin, encrusted, scumbled, glazed, dry, oily etc.

To what extent has the subject matter been stylised? For example, has it been elongated, made angular or squat, fragmented, simplified etc

How much depth is there in the artwork? For example, does it seem flat, or create the illusion that some forms are further away than others?

Describe the use of colour. For example, is the colour exaggerated or does it closely resemble the colours of the actual subject?

Describe how colour is used to convey mood and atmosphere. For example, describe the use of complimentary colours, hot and cold colours etc.

Describe the tonal range of the artwork. For example, does it go from dark areas to light areas or is it all dark or all light or all middle tone?

Describe the texture. For example is it rough, smooth, cracked, lumpy etc.

Describe the composition. For example, are there dramatic angles, is it made up of horizontal or vertical shapes, is the subject being viewed from above, below, eye level

ANALYSE THE IMPACT AN ARTWORK HAS ON YOU

We are interested in your opinions – positive or negative – about the artwork. This can be about the subject matter, or focus on the use of materials and the formal elements.

For example:

- *I (love, like, dislike) or I am (fascinated by, obsessed with, interested in) the artist's use of (formal element – line, colour, tone etc.) or exploration of (subject matter – landscape, the figure, war, abstraction)*

- *For me, the key to this work is the (use of or interaction/relationship between) (formal element- line, colour, tone etc.)*

However, to achieve a high grade we expect you to reflect on WHY you like or dislike something.

You should describe or analyse how the artist's approach to subject matter or his/her use of formal elements impacts on you.

Describe how the artist has used the formal elements to convey or express an emotion and create a specific mood or atmosphere.

For example:

1. *I think the artist [creates/evokes] [a sense/feeling or an atmosphere/experience] of [calm/energy/melancholy/foreboding/space/lightness/delicacy] [through the use of/by using/] [a variety of/bright/rhythmic] [line/colour/shape].*

The [bright/rhythmic/bold] use of [line/colour/shape] creates an overwhelming [atmosphere/sense/feeling/experience] of [calm etc.]

2. *I am [struck by/fascinated by/inspired by/drawn to/impressed with] the artist's use of [bright colours/line/shape], which [capture/evoked/create] the experience of [heat/loneliness/joy].*

I enjoy the way that the artist exploits the [tactile/textural] qualities of the [materials/media].

3. *The inclusion of the [cypress tree/ woman in black/ blue circle] [on the far left/linking earth and sky] creates an air of [mystery/menace/tranquillity].*

4. *The artist's [bold/subtle] use of [line/colour/shape] encourages the viewer to [explore/focus on/reflect on] the [experience/impact/role] of [women/poverty] in [20th century wherever].*

5. *The apparent order of the composition [is offset by/is undermined by/contrasts with] the [random/unexpected/free/spontaneous] use of [colour/paint/shape].*

I am interested in the way that the use of [felt/colour/silk] [softens/mitigates/balances] what would otherwise be a [harsh/cold/dull] piece.

I love the way that the artist uses techniques usually associated with [popular culture/children's cartoons] to address serious issues of [whatever].

6. *The [bold/bright/muted] colours remind me of [whatever].*

I associate the [bold/bright/muted] colours with [a feeling of/a sense of] [whatever].

This artwork is the visual equivalent of a (slap in the face with a dead fish, poem, music, the hustle and bustle of rush hour)

7. *A [stark beauty/sense of opulence] is created by the [subtle/precise] [interaction/interplay] of [simple geometric shapes].*

8. *The artist celebrates [pop culture] by the use of [gaudy colours/simple outlines]*

9. *I think the artist deliberately [distances/alienates/confuses/confounds] the viewer by [painting in a naive style/focusing on...].*

10. *The technique of [layering/distressing materials] forced me to [consider/confront] the issue of [memory/time passing] by [allowing only some parts of the work to be visible].*

COMPARE AND CONTRAST THE ARTWORK WITH OTHER ARTISTS' WORK OR WITH WORK FROM LATER IN THE ARTIST'S CAREER – DESCRIBE SIMILARITIES AND DIFFERENCES. CONCLUSION AND CONNECTIONS WITH OWN WORK

Sum up why this artist's work appeals to you.

In what ways have you been able to use the ideas and information gained from producing this personal study in your own work?

What are the similarities and differences between your work and the work of the artist you have studied?

What is your next step? Will you continue to develop from specific points outlined in this study or has this work given you ideas about other areas in which to research?

G. Continue Developments (on-going process)

= a minimum of 2-4 sides of development

Developments must include designs and explorations of both typography and pictorial (images, illustrations, photography etc.).

This section of your project will depend on the contents (aims, objectives, intended outcomes) of your Design Brief.

- Exploring layouts and compositions. Analysing your own work. Incorporate typographic systems.
- Do not settle on your first designs - create variations – you must edit, refine, adjust, perfect, experiment etc.
- Reference designers/styles for both your typography designs and pictorial designs. Keep on referencing your chosen designers/artists/movements/styles. Perhaps look at additional designers for more reference.
- Add to your research if you discover more inspiration.
- Use varied mediums/techniques; digital, off-screen and combination: e.g. printmaking; lino-cut; carborundrum, etching (perspex/wood); laser-cutting; screen-printing; sewing/textiles; photography; pre-preparing papers; 3D design; building/making; ink; paint; wax etching (wax batik pot); laminates; metal/wire; spray paint; collage; mixed media; found materials (newspapers, magazines etc.); create your own repeat patterns; using photocopier/printer as a tool for image making; various drawing techniques (looking, not looking, drawing with opposite hand, drawing with two pencils), incorporate positive/negative space, digital CAD techniques; observational drawing; explore patterns and mark making etc.
- Plenty of experimentation, trial and error, annotation, reflection and evaluation of your work and progress throughout project.
- Continue to add to your journal. Don't forget to reflect critically on your work and progress

Suggestions of pages for this section:

- (Further) Typography exploration = *1 or more sides (include both digital and off-screen exploration)*
- (Further) Logo design development = *1 or more sides (reference the styles of your chosen designers, explore trends, create variations etc.)*
- (Further) Pictorial/images development = *1 or more sides (include hand drawn designs; lino-cut; collage; mixed media; photography etc.)*
- Perhaps you are designing a series of posters = *dedicate 1-2 sides for initial poster designs (layouts and compositions)*
- Is Photography relevant to your project? = *dedicate 1 or more sides for your photography (include contact sheets; notes, annotations; manipulate images digitally using CAD software/using off-screen techniques; apply typography and illustration etc.)*

REFLECTION* - Reflect on your work and progress after this section. Make IMPROVEMENTS***

H. Initial tests / mock-ups / dummy tests = 1-2 sides or more

At this stage you could begin to create, present and evaluate initial tests / mock-ups / dummy tests for your project (on-going process), mount into sketchbook as you go along

The number of sides will depend on what you set out to create in your Design Brief.

Suggestions:

- What do your illustrations/designs look like when you put them into context? e.g. on poster designs, website layouts, magazine/book covers.
- You could make tests of designs for business cards/loyalty cards/gift cards/membership cards/store cards etc. incorporating both typography and pictorial designs.
- Are you making a book/cover/magazine/packaging – have you tried making it? What are the measurements/dimensions/ratios?
- Create mock-ups of packaging to see which of your designs are most effective.
- Test how your designs will look in certain situations (use Photoshop); posters in the underground, buses, trucks, other transport etc.; billboards/banners/flags in various locations; designs used in social media or advertisements online (website, email, mobile, apps etc.)
- Explore different layouts/compositions/colour palettes? Explore different materials/papers.
- Reflect and evaluate your design. How effective is the design?
- Have you designed a new logo or rebrand – how does it look when you put your designs into context? e.g. business card, poster, packaging, branding, advertising, online etc.
- What does your target market think of your work and progress? Show them your mock-ups and dummy tests, record feedback and use to reflect/refine/further develop project.
- Are you meeting the requirements of your Design Brief? Reflections on what your final outcome(s) will be?
- Use the feedback and feed forward comments from *peer-to-peer and group assessment* to improve and develop your projects.
- Journal - don't forget to reflect critically on your work and progress. Document your project using notes, sketches, photographs, screen shots etc.

H. Further Developments = flaps/tabs/concertinas/overlays

Further Developments must include substantial amount of design development and explorations (both typography and pictorial).

+ Additional tests/mock-ups/dummy-tests of your designs.

You must annotate, evaluate and reflect on your work and progress throughout your development.

- All of you must continue to develop your projects. Each project is unique therefore this section will vary depending on what you have explored so far and what you intend to explore next. Refer back to your Design Brief (aims, objectives, intended outcomes) to ensure you are on track.
- Perhaps you might edit your Design Brief to include additional outcomes/extensions to your project e.g. Your original Design Brief may include outcomes such as posters, magazine/book covers, food/drink packaging design etc. You could incorporate a QR code on your poster/cover/packaging, which could be scanned and link to an app or online website that relates to your brand/product/charity/company/promotion etc. Therefore the *extension to your project could be to design the layout of this app or website, exploring typography and pictorial design*. How might your existing designs (typography/pictorial/graphics) look on this app or website? You decide!
- If you want to incorporate the style of a different designer/artist you must produce a new artist/designer study (or more sides per designer; each designer study must include written research about designers + analysis of artwork + 1 copy of designer artwork + your own versions in the style of...). *Reminder - when you are creating your own versions in the style of the designer, these versions should be related to your theme/project.*
- Further develop your layouts and compositions – tests/mock-ups/dummy-tests; annotate, evaluate and reflect your work and progress.
- Do not settle on your first designs - create variations – you must edit, refine, adjust, perfect, experiment etc.
- Reference designers/styles for both your typography designs and pictorial designs. Keep on referencing your chosen designers/artists/movements/styles.
- Plenty of experimentation, trial and error, annotation and evaluation of your work and progress throughout project.
- Use varied mediums/techniques; digital, off-screen and combination: e.g. printmaking; lino-cut; carborundrum, etching (perspex/wood); laser-cutting; screen-printing; sewing/textiles; photography; pre-preparing papers; 3D design; building/making; ink; paint; wax etching (wax batik pot); laminates; metal/wire; spray paint; collage; mixed media; found materials (newspapers, magazines etc.); patterns and mark making; using photocopier/printer as a tool for image making; various drawing techniques (looking, not looking, drawing with opposite hand, drawing with two pencils), incorporate positive/negative space, digital CAD techniques; observational drawing etc.

*Ensure work is completed, printed and mounted into your books.

I. Planning Page

- ❑ **After you have successfully made *tests/mock-ups/dummy-tests* for your project, you are to produce a *Planning Page* (e.g. 1 or more sides, maybe use a flap/tab/overlay/concertina) in preparation for creating your Final Outcome(s).**

These planning page(s) will help you to reflect on the work and progress of your whole project, whilst taking into consideration what has been successful and what needs improving. Preparation and organisation is important. Be efficient - do your best to plan exactly what you will be doing during your exam time to create your outcomes.

J. Exam Time

- **AS Level students and L6 A Level Mock = 10 hours**
- **U6 A Level students = 15 hours**

Remember once your component 2 exam time starts you will no longer be able to work on your preparatory work for this component and your design books will be locked in the graphics dept.

- **Design Production - Final Designs / Outcomes = 2 or more sides**

Carefully print/make your final outcomes. Print on the correct paper quality at the correct size, using the correct printer settings. Trim accurately. These final outcomes could be used as part of your final end of year show – consider how you would present your outcomes e.g. mount onto foam board; framed/box-framed; A1 print/banner; installation; presented on plinth etc.

- **In-Situ Testing and Evaluation = 2 or more sides include flap/tab/concertina/overlay**

- ❑ **In-Situ Testing:** Put your product(s)/outcome(s) to the test in its intended environment. Use mock up templates to demonstrate your designs put into context. Ask the target market for their opinions. Can they understand your intended message? This section could be included in your Evaluation.
- ❑ **Evaluation:** Reflect upon the success of your outcome(s), as well as the trials and errors in relation to your brief. Be critical and suggest improvements where necessary. Include HQ photos of your outcome(s) where necessary.

REFLECTION* - Reflect on your work and progress after this section. Include ADDITIONAL RESEARCH**. Make IMPROVEMENTS***