

## Graphic Design and Art Management

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### Abstract

Graphic designers use syntax and visuals to meet the unique needs of their clients, while focusing on the logic of displaying components in dynamic designs to maximize the customer satisfaction. On the other hand, art management is the application of business and management principles and techniques to the world of art. Art management, often known as art administration, is the public or private oversight of the day-to-day business activities of art organizations. The purpose of this article was to focus on a) how art management approaches may improve graphic design, b) how important the concept of art management is to graphic designers, c) identify the need for design management, and d) develop the skills required for graphic design supervisors to be efficient and productive. For this purpose, a case study of graphic designer Paul was evaluated originality, as well as some level of creative skill and grasp of graphic design and typefaces, were found to be essential in the evaluation of the case study in the findings. Furthermore, the ability to interact with others is essential, as good language skills are essential while interacting with customers and customers. Also, the ability to remain reasonably calm in a crisis scenario is important because graphic designers may be working under tight deadlines and may be working around the clock at times.

*Keywords:* graphic design, management, art management

## الملخص

يستخدم مصممو الجرافيك مبادئ التصميم وكل ما هو بصري لتلبية الاحتياجات المختلفة لعملائهم، مع التركيز على منطق عرض العناصر في تصميمات ديناميكية لزيادة رضا العملاء إلى أقصى حد ممكن. من ناحية أخرى، فإن إدارة الفن هي تطبيق مبادئ وتقنيات الأعمال والإدارة على عالم الفن. إدارة الفن، هي الإشراف العام أو الخاص على الأنشطة التجارية اليومية للمنظمات الفنية. كان الغرض من هذه الورقة البحثية هو التركيز على (أ) كيف يمكن لنهج إدارة الفن أن يحسن التصميم الجرافيكي، (ب) مدى أهمية مفهوم إدارة الفن لمصممي الجرافيك، (ج) تحديد الحاجة إلى إدارة التصميم، (د) تطوير المهارات المطلوبة لمشرفي التصميم الجرافيكي ليكونوا فعالين ومنتجين. لهذا الغرض، فإن دراسة حالة لمصمم الجرافيك (باول) تم تقييم أصالتها، بالإضافة إلى مستوى معين من المهارة الإبداعية وفهم التصميم الجرافيكي والمحارف، وقد وجد أنها ضرورية في تقييم دراسة الحالة في النتائج. علاوة على ذلك، تعد القدرة على التفاعل مع الآخرين أمراً ضرورياً، حيث تعد المهارات اللغوية الجيدة ضرورية أثناء التفاعل مع العملاء والعملاء. أيضاً، القدرة على البقاء هادئاً بشكل معقول في سيناريو الأزمة أمر مهم لأن مصممي الجرافيك قد يعملون في ظل مواعيد نهائية ضيقة وقد يعملون على مدار الساعة في بعض الأحيان.

كلمات مفتاحية: تصميم جرافيكي، إدارة، إدارة الفن

## Introduction

### Graphic design

Graphic design is the practice of using typography, iconography, photography, and artwork to create aesthetic engagement and problem solving. It denotes a subfield of graphic interaction and communication design. Graphic designers use their creativity to develop and blend symbols, pictures, and inscriptions in order to develop graphical images of concepts and emotions. Specialists in the graphic design profession utilize syntax and images to satisfy the individual demands of consumers while concentrating on the logic of showing components in dynamic designs to optimize the customer experience. Exploring an old skill that goes back to the 1920' print media industry, graphic design continuing to span a wide variety of tasks such as, but not confined to, logo designing. In this way, graphic design is concerned with both aesthetic and commercial appeal, particularly because graphic designers entice viewers via the use of pictures, color, and typography (Behrens, 2018).

### ***Art management***

The adaptation of management and business principles and techniques to the world of creative work, on the other hand, is referred to as art management. Art management, commonly referred as art administration, is the publicly or privately oversight of the day-to-day business activities of art organizations. Art administration's goal is to bring together two fields that may have opposite goals. While business management is attributed with the complex complications of managing a business such as sensible resources management, having to spend within a strict budget, and the pursuit of production efficiency, art management is an assessment of expression, dealing with the artist's viewpoint as well as thoughts and feelings with no discernible attention to details (IESA).

As a result, it is vital that art management recognizes and promotes art, which is best achieved by not limiting an artist's uniqueness or liberty of

interpretation. It is worth remembering that in order to serve a societal function, art need both space and freedom. Among these tasks are the invention of ideas, the teaching and manifestation of contemporary societal issues and fights, the formation of people's and nations' identities, and the creation of artistic heritage that are subsequently passed down to subsequent generations.

### **Problem statement**

While art administration and graphic design are distinct fields, they share a similar basis. The commonality provides a location where the two may offer meaning to one other using the principles of one contributing value or complementing the other. The purpose of this research is to determine the connection between art management and the graphic design major.

### **Aims**

1. To study how the art management approach may enhance graphic design.
2. To assess the importance of the notion of art management to graphic designers.
3. To identify the necessity for design management despite the fact that art and graphic design are two distinct disciplines.
4. To develop the abilities needed for graphic design supervisors to be efficient and productive.

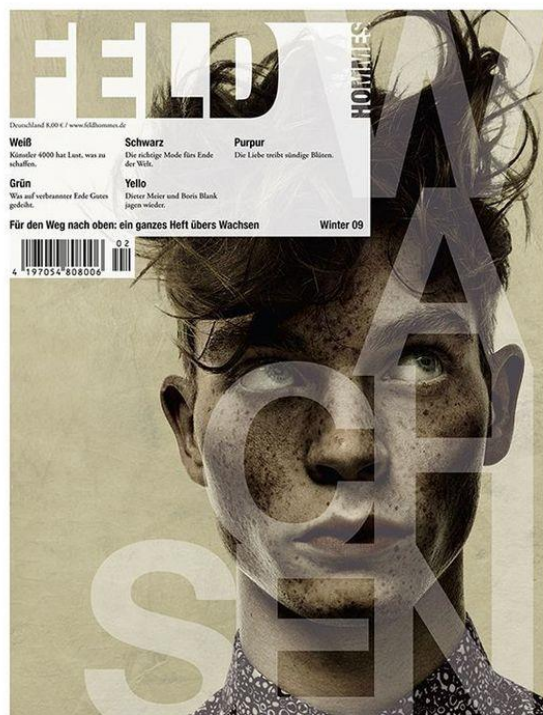
### **Research questions**

1. What is graphic designing? and how might the notion of art management improve it?
2. What importance does the notion of art management have for graphic designers?

3. Why is design management vital when graphic and art design are two entirely distinct concepts?
4. What are the necessary talents for a graphic design manager?

### **Literature review**

Art management is a topic that has been underrepresented and sometimes disregarded; hence it is undervalued when employed to graphic design. Despite the fact that the link between art management and graphic design is still considered problematic and troublesome due to a lack of an approved definition and specific emphasis, it is still actively researched as many professions attempt to comprehend and integrate it (Avgerinou and Ericson, 1997; Boughton, 1986). Graphic design may be characterized as a knowledge of images that "distinguishes between semantic and syntactic conventions and focuses on those characteristics that most sharply differentiate visual language from other modes of communication" (Messaris, 1998, p.70). Hortin (1980) described graphic design in a more straightforward manner as "the ability to understand and use images, including the ability to think, learn, and express oneself in terms of images" (p. 169). (Figure 1)



**Figure 1**

*Example of using images in graphic design (Mistler, 2015)*

In reaction to the prominence and impact of graphic design, the academia, which has been limited to mostly Art and Art Education associated publications, shows various major topics under the umbrella of 'graphic design.' Throughout the literature, it becomes abundantly clear that it is impossible to distinguish the requirement for art administration from the necessity for graphic design research. Art management, which contains the administrative operations required for defining the client-graphic designer relationship, is clearly at the heart of successful and effective graphic design operations. The media that delivers TV shows, films, commercials, news, magazines, ads, and internet sites is now organized around the design elements that formulate the majority of what has been

seen, while also expressing a wealth of information that changes the viewpoint with which the associated text or conversation in graphic design substance is perceived. All of this would be ineffective if art management did not give or create the scene for delivering the material to the intended audience (Staresinic, 2009).

According to Shlyk (2007), one of the most important aspects of the creation phase of graphics designing is the creation of a visual style that attracts to a target audience, and therefore the management of the art. People don't seem to recognize that the visual effects in posters, videos, commercials, and a wide range of work that incorporates aesthetic layouts are not arbitrary, nor are they simply an affirmation of creative skill, but somewhat less the actions of the graphic designer graced by a good art management team, although the two responsibilities could have been executed by the very same person, just with different sets of skills.

While there is some overlap between the notion of art managing and the exercise of graphics design, it is important to remember that artists produce depending on their chosen subject matter, whereas graphic designers must produce based on what the customer wants. What is created is typically done so in accordance with stringent visual appeal requirements that are intended to stimulate a substantial amount of interest in the subject material being depicted. The underlying difficulty with the idea of appeal is that what is attractive to one group may not be attractive to another, and this is where the boundary between the two notions becomes more evident. (Figure 2)



**Figure 2**

*Project management (Karimi, 2019)*

This, and other matters relating to enticing to particular demographics, are cited by Moszkowicz (2011) as one of the most challenging different facets of the innovative method because graphic designers typically base their work on already preordained ideologies established within their own social structure and, at times, fail to face the potential that what relates to their cultural identity may not apply to others (Moszkowicz, 2011). According to Behrens (1998), it is often required for a graphics developer to attain a significant amount of experience both creatively and cognitively in terms of being able to establish design principles for the immense large proportion of prospective types of work they will experience (Behrens, 1998), a result that will distinctively meet the criteria him or her for the position of an art admin as well.

The idea of information transmission is driven on the essence that a graphics designer's artistic output is intended to convey a specific form of data to an



intended viewers and to elicit a specific level of reaction, whether in the form of anger, happiness, admiration, expectation, or a variety of other possible emotional reactions.

Based on this examination of the literature, it is clear that the components of message conveyance, investigation, ideation, and knowing the target of a certain type of design are regarded as the connecting factors between the components of art administration and graphic design.

### **Methodology**

To demonstrate the relationship between art executives and visual design this research will use a case study of a graphic designer Paul<sup>1</sup>, who works on graphic design around the board, which includes heading up with innovative ideas as well as developing designs for all of it, including but not restricted to flyers, banners, logos, press advertisements, corporate brochures, publication work, and art show stands. The case study will also help you grasp some of the main talents required for a graphic design director.

Paul was always engaged in design and art in school - it was his preferred subject - and this led him to consider what kinds of careers he might undertake that required creative talents. It's been a long time since Paul was in school, and graphic design was a relatively new sector at the time, but he enjoyed the notion of being able to use his creative talents, as well as his painting and sketching talents, to anything he could create a career from. So, it all started in school, in Paul's career classes, with Paul looking at numerous things he might perform.

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<sup>1</sup> CASCAID. *Case study: Graphic designer - Paul*. Retrieved from Careerswales.com: <https://www.careerswales.com/en/case-study/6480>.

Paul's experience in the art and design profession began when he completed his A level in Art and Design at college, followed by a year-long foundational program in Art and Design at the University of Derby. Paul then enrolled in the University of Plymouth for a degree in Graphic Design and Typography. Paul started into the design sector after finishing his degree, and his first work as an in-house designer was developing teapots.

Paul created innovative graphics that could be utilized in a variety of designs, including those for various forms of written paper, as well as those for digital platforms and screen-based media.

Consider every written creation that goes through the mail, every advertisement on a poster or the front of a bus, every publication in the newsagents, all of which have been planned and laid out on a computer, but the distribution method is wholly a work of art.

For example, when a customer requests that a graphic designer create basic thoughts for a design, this is often the first step. The graphic designer will draft up concepts for the ultimate published content (art management) and then gradually evolve them through, reviewing the concepts with the customer and figuring out what they prefer and don't appreciate and refining the concept through until it is acceptable for use in printing (graphic designing).

Based on the subject material of the content being developed, it is critical to constantly endeavor to infuse as much attention into it as one is aesthetically capable of. This is the moment at which art management and graphic design collide. As a result, if the subject matter is extremely dry, such as a brochure for an accounting firm, Paul says that the graphic designer must think imaginatively and think of methods to depict it, even though nothing instantly comes to mind.

Paul's ability to create visual metaphors to communicate various subjects best exemplifies the notion of art management. He invested a lot of time at a design pad just brainstorming on paper, and then after discussing them with the customer, they will identify the finest information and create them into a pattern that is suited for what the customer requires, so graphic design.

### **Findings and Conclusion**

It is necessary to be able to communicate with others, since strong language skills are required while working with clients and consumers. According to the case study, originality, as well as some level of creative talent and understanding of graphic design and fonts, are important.

The ability to remain somewhat cool in a crisis situation is also vital since the graphic designer may be working to pretty tight constraints and may find themselves working under the clock at times. It is so critical to remain cool in such situations. Also, because artwork and designing are both extremely opinionated fields, being willing to not take situations too deeply is a talent that counts as an enabler for a successful and effective graphic designer.

What the graphic designer thinks is great, the customer may not like at all, or the client may truly appreciate something. It is thus up to the creative director or graphic designer to make the best selection possible, with customer happiness as the final goal. As a result, specific client remarks must be considered, yet it is the art manager's responsibility to ensure that the end result is satisfactory to the client. As a result, art directors must be prepared to change it to satisfy the demands of the person or firm for whom they are making the design, rather than their own.

### **Recommendations**

As a result, finding a happy medium between art direction and graphic design becomes essential. While it is recommended that people involved in graphic

design pursue the appropriate learning trainings and academic credentials, it is even more significant that they focus as much as possible on art administration, as well as various graphic strategies to a variety of subjects, even after the educational validity. Knowing how to operate by hand as well as on a computer may be required.

It is critical to highlight that people nowadays have a strong proclivity to work at a computer rather than at a layout pad. It is highly recommended that graphic designers learn how to tie the knot their expertise with art administration by beginning with the fundamentals, such as acquiring their drawing pad out, going out sketching, going ahead with some innovative ideas, and then even before they have that, developing this along that side, rather than being too enamored with attempting to understand all the latest computer software.

It is also critical that art directors make an effort to contact design agencies when they are putting together a portfolio. Even if the design agents aren't offering a specific job at the time, it's worth inquiring if it's okay to go in and demonstrate them one's own asset allocation work and talk regarding what they're doing. Because, in principle, design companies are open to fresh talent and abilities - the skill of the artists who work there is the core value of a designing firm.

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