

Analysis of the Brand Visual Needs System from the Perspective of Contemporary Market Demands

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Abstract: Brand visual design is not only an essential bridge for companies to convey their ideas and values but also a key factor in shaping the brand image and enhancing market competitiveness. However, a pervasive concern has arisen in society that many recent graduates in brand design and visual design cannot immediately meet the demands of the design industry. Despite attempts by scholars to reform courses and teaching philosophies, there are still significant shortcomings and gaps. Therefore, based on market orientation and supply-demand concepts, this study collected in-depth recruitment demands for brand design from 74 companies and conducted systematic summarization and analysis. It synthesized a demand model consisting of three major modules and 55 content points required by companies for brand design students. Based on these demands, adjustments and plans were made to the curriculum content, aiming to construct a teaching system that not only meets market demands but also enhances students' comprehensive qualities. The goal is to cultivate more outstanding talents capable of quickly adapting to and excelling in brand design work.

Keywords: Brand design; Design requirements; Course content; Enterprise needs

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1. Introduction

1.1. Brand visuals

Brand visuals are an essential component of brand identity systems, primarily conveying the unique values and concepts of a brand through visual symbols^[1]. These visual symbols include brand logos, standard fonts, standard colors, symbolic patterns, and slogans, collectively forming a complete visual identity system for identifying and promoting specific brands^[2].

Specifically, brand visuals aim to establish a brand's unique image using visual elements and enhance consumer awareness and memory of the brand^[3]. A successful brand visual design can accurately convey the brand's positioning and personality^[4], enabling consumers to quickly recognize the brand among many others, thereby building trust and affinity^[5].

At the same time, brand visuals are also an important bridge for communication and interaction between brands and consumers^[6]. Through visual elements, brands can convey their values, cultural concepts, and product features to consumers^[7], thereby establishing an emotional connection between the brand and

consumers and increasing customer loyalty^[8].

Therefore, for any brand, establishing a unique and attractive brand visual is crucial. It not only can enhance the brand's visibility and reputation but also can lay a solid foundation for the brand's long-term development^[9].

1.2. Students and visual branding

Firstly, studying brands helps enhance students' market awareness^[10]. In today's business society, brands are crucial weapons in market competition. By understanding brand knowledge, students can better comprehend market demands and consumer psychology^[11].

Secondly, studying visual branding fosters students' innovative thinking and creativity. Brand shaping requires unique creativity and strategies. Through learning brand knowledge, students can develop their innovative thinking and enhance creativity, thereby distinguishing themselves in future career development^[12].

Furthermore, studying brands also contributes to enhancing students' comprehensive qualities^[13]. Brand visual knowledge covers multiple fields such as marketing, consumer behavior, and visual design. By studying brands, students can broaden their knowledge and improve their comprehensive qualities, laying a foundation for their overall development in the future.

1.3. Market demand mismatch for students

According to data released by HaveSet Network, there was a 172% increase in comparison with the same period in 2023, and a 51% increase from 2022 to 2023. Although the market demand for the brand design industry continues to grow, it does not necessarily mean that every graduate can immediately find suitable employment^[14]. They may face difficulties in finding employment. From market feedback and recruitment demands, many companies often emphasize practical work experience and project execution ability when recruiting brand designers. Designers without experience account for 19.9%, while recent graduates account for 0.41%. This reflects that although students may have learned theoretical knowledge of brand visual design at school, there may still be some shortcomings in practical operation and project execution^[15].

1.4. Brand visual design and market demand

Business design requirements reflect the expectations of the market and consumers^[16]. When formulating design requirements, businesses typically consider market trends, preferences of target audiences, and the situation of competitors. These factors directly influence the direction and content of the brand visual design. Therefore, starting from the design requirements of enterprises, brand visual design can better align with the expectations of the market and consumers, thereby enhancing brand awareness and attractiveness^[17].

Starting brand visual learning from the perspective of enterprise design requirements helps cultivate students' practical skills and professional qualities. During the learning process, students will encounter real-world corporate issues and demands. By analyzing and solving practical problems, they can better grasp the skills and methods of brand visual design, thereby enhancing their competitiveness in the professional field.

1.5. Researching relevant theories

The theoretical support for learning brand visual design from the perspective of enterprise design requirements is mainly reflected in marketing theory^[18]. Marketing theory emphasizes the importance of market orientation^[19]. According to this theory, when designing brand visuals, companies should be guided by market demand and consumer needs, ensuring that brand visuals accurately convey the company's market positioning and product characteristics.

1.6. Research framework

This research will unfold according to the following structure. In the first section, we will present the introduction, allowing readers to understand the relationship between brand visuals and enterprises, along with the current market situation. In the second section, we will conduct a systematic literature analysis through two directions: brand design and curriculum design, revealing research gaps. The third section will delve into the analysis of research methods, collecting professional-related data from enterprises regarding brand designers. In the fourth section, we will discuss in detail the collected data and analysis results, revealing the enterprise demand model. In the fifth section, we will summarize our research and discuss potential shortcomings and limitations. Additionally, we will look forward to future research directions, providing inspiration for subsequent research work.

2. Systematic literature review

2.1. Systematic literature review process

2.1.1. Defining search boundaries

The research selected SCOPUS as the search database. SCOPUS encompasses nearly all articles in the Web of Science database. In the fields of education, arts, humanities, and particularly in the educational sciences closely related to our research questions (RQ), SCOPUS provides a richer resource of articles.

During the search process, we rigorously screened relevant articles from journals and conferences, as shown in **Table 1**, ensuring that the research materials used were of high quality. To ensure the universality and applicability of the study, we specifically required that the selected research reports must be in full English text. Additionally, we excluded book chapters and unpublished works of questionable quality to ensure the accuracy and reliability of the search results.

2.1.2. Keyword selection

We adopted two sets of keywords: “brand” and “design,” and “curriculum” and “design.” This was aimed at expanding the scope of the search while ensuring the relevance of the results. We used the Boolean operator “AND” to connect these two sets of keywords, ensuring that the search results simultaneously included both important elements.

2.1.3. Search period

We set the interval from 2019 to 2024 as shown in **Table 1**, focusing primarily on research related to the capabilities of the latest generation of university students. This is because our research aims to delve into the key competency requirements and indicators of the latest generation of university students, providing valuable recommendations and trend analysis for future research. With the carefully set search boundaries outlined above, we expect to find the most relevant and valuable research materials, laying a solid foundation for subsequent review studies.

Table 1. The eligibility criteria

Classes	Inclusion	Exclusion
Bibliometric information	Search boundaries: Scopus database Keywords: Brand design, Course design Search within: Article title, abstract, keywords Search period: 2019 to 2024 Document type: Article title, Abstract, Keywords Article type: Journal and conference proceeding Language: English Publication stage: Final	Source type: Review, book, book chapter, book series, etc. Search period: Before 2019 or after 2024 Language: Non-English Publication stage: Article in press

2.1.4. Data extraction and organization

After rigorously screening articles to extract key data information, these data were subsequently carefully recorded in MS Excel spreadsheets, laying a solid foundation for subsequent analysis work. When extracting specific information, we used a series of keywords for precise capture, ensuring the accuracy and relevance of the data. Additionally, we meticulously categorized the data. We selected 132 articles for in-depth reading and analysis. Initially, to analyze these data more thoroughly, we imported these abstracts and references into MS Excel for further screening.

2.2. Data analysis

Brand design: Through an in-depth analysis of 58 pieces of literature, the main directions and research methods of brand design research are revealed. Brand design research is a diversified and in-depth field, covering multiple research directions from brand value to local branding, from brand experience to gender differences in brand visuals.

2.2.1. The main directions of brand design research

Brand value: It reflects the competitiveness and attractiveness of a brand in the market ^[20]. Brand value research focuses on how to enhance the brand's added value through design means ^[1], forming a unique value perception in the minds of consumers. School branding, as an important asset of educational institutions, focuses on how to enhance the school's visibility and reputation through brand shaping ^[21]. Local branding serves as an important carrier of local culture and characteristics ^[22], focusing on how to spread local culture through brand design to promote local economic development and the prosperity of the tourism industry.

Brand experience: It pertains to the perceptions and feelings of consumers during their interaction with the brand ^[23]. Brand experience design research focuses on how to enhance consumer brand experience through design means. Gender differences in brand visuals research primarily focus on the preferences and cognitive differences of consumers of different genders regarding brand visual elements ^[24], and how to meet the needs of different gender consumers through design means to achieve precise brand positioning.

2.2.2. The primary methods of brand design research

Case studies involve in-depth analysis of specific brands to reveal their successful experiences and existing issues in brand design, providing insights and references for other brands ^[25]. Questionnaire surveys entail designing questionnaires and distributing them to target groups to collect data and opinions on brand design, thereby understanding consumers' perceptions, attitudes, and demands toward the brand. Through in-depth communication and discussion with the target audience, their views and feelings about brand design are understood, enabling the collection of richer and more detailed information.

Curriculum design: Through the analysis of 78 pieces of literature, it was found that current research mainly focuses on the improvement of online courses ^[18], curriculum reform models ^[26], inclusivity in courses with obstacles, and student emotions, among other aspects ^[27]. These studies provide rich theoretical support and practical guidance. In terms of professional direction, research in fields such as medicine ^[28], engineering ^[29], and psychology is relatively mature, while research in design majors needs to be strengthened. However, when we focus on design majors, we find that only two papers relate to art design and packaging curriculum design, indicating a relative scarcity in this area of research.

In terms of research methods, existing literature mainly discusses students' and teachers' perspectives on curriculum design. While this research method is reasonable, it may overlook some important factors. For example, the recruitment needs of market companies often reflect societal trends in talent demand, which is

crucial for optimizing curriculum design. However, unfortunately, there is currently no relevant research from the perspective of market company demands.

2.3. Research objectives and questions

Through a systematic literature review, we have identified a gap in research between brand visual curriculum systems and market demand. Therefore, this study aims to explore the construction and optimization of brand visual curriculum systems from the perspective of market demand, with the goal of filling the current research gap in both brand design and curriculum design directions. In this research area, the following questions are explored in depth:

RQ1: What are the trends in demand for brand visual design talent among businesses?

Objective: To analyze changes in talent demand in the brand visual design industry, thereby accurately understanding market trends.

RQ2: Which businesses require students with expertise in brand visual design?

Objective: To identify the attributes of companies that require expertise in brand visual design, such as industry type, company size, location, etc.

RQ3: What specific skills do businesses require from students in brand visual design?

Objective: To gain insight into the specific professional skills that businesses demand from students in brand visual design, ensuring that the knowledge and skills acquired by students meet market demands.

3. Method

3.1. Research design

Research perspective: Selecting the perspective of businesses for the study allows for a more direct reflection of the actual demands in the job market. This approach, from the standpoint of enterprise requirements, assists students in brand design to clearly identify which abilities they should prioritize in their professional development, enabling them to better adapt to future work environments. Studying from the perspective of enterprise requirements helps university students understand the expectations and standards that companies have for employee capabilities. Consequently, students can enhance their skills more effectively with targeted improvements.

3.2. Data collection

- (1) Information data collection: Choosing the method of collecting information through enterprise recruitment needs allows for the study of the abilities that design students should possess. Enterprise recruitment information directly reflects the actual demands of the market for talent. By analyzing this information, specific expectations of enterprises for the abilities of job applicants can be understood. This method can more directly and specifically reveal the professional skills that university students should possess. Recruitment information from enterprises is based on actual employment needs and therefore has high authenticity and practicality. This method, compared to other research methods such as surveys and interviews, has higher authenticity and practicality. Surveys and interviews are often influenced by the subjective consciousness of the respondents, which may lead to results deviating from objective reality. In contrast, enterprise recruitment information is based on the actual employment needs of enterprises, making it more objective and directly reflective of the market demand for talent.
- (2) Sample selection: In order to gain a deeper understanding of the full-time recruitment demands for recent graduates in the current market, we chose to analyze the most recent enterprise recruitment information released in April 2024. The selection of this time point aims to ensure that our study

reflects the latest trends and changes in the market, as recruitment demands tend to adjust continuously with industry development, technological updates, and changes in economic conditions. We will focus on the full-time recruitment demands for recent graduates. To ensure the reliability and effectiveness of the study, we randomly selected a certain number of samples from the target population for analysis. This random sampling method can reduce artificial interference and bias, making the research results more objective and accurate.

- (3) Data cleaning: After collecting recruitment demands from 158 companies, we conducted detailed post-processing to ensure the accuracy and relevance of the data. First, duplicate data entries were deleted to ensure that each company was only counted once, avoiding the impact of data redundancy on the analysis results. We carefully reviewed the recruitment demand descriptions of each company and deleted three companies that did not provide specific skill descriptions. Next, we further removed design positions unrelated to brand visual design, such as interior designers, render designers, and industrial designers. Although these positions belong to the design field, their focus is not on brand visual design, so they are not suitable for inclusion in our analysis scope.

After the aforementioned steps of filtering and cleaning, we finally obtained data from 74 companies that met the criteria. To further extract and analyze the information on skill requirements from these data, we conducted word segmentation to extract words related to skill requirements. Then, we used Excel to count the frequency of each skill appearing in each company, in order to understand the degree of demand and emphasis on brand visual design abilities from different companies. Using Word tools, we pinpointed specific words and, combined with context, gained a deeper understanding of the specific meanings and usage of these words. By merging similar words, we further simplified the data, making it easier to understand and analyze.

3.3. Sample description

3.3.1. RQ1: What are the trends in enterprise demand for brand visual design talents?

The descriptive analysis of company requirements for student backgrounds is shown in **Table 2**. Undergraduate students account for the largest proportion, reaching 43.24%. This indicates that most companies prefer undergraduate students when recruiting, possibly because they possess relatively comprehensive subject knowledge and some practical experience. The proportion of college students is 37.84%, slightly lower than undergraduates but still an important recruitment group. College students may have unique skills and advantages in specific industries or positions. 16.22% of companies indicated no restrictions on students' educational backgrounds, reflecting that certain industries or positions value practical skills and experience over mere educational backgrounds. In addition to the three main educational backgrounds mentioned above, some companies also express demand for students with other educational backgrounds, accounting for the same proportion of 16.22%. This may include graduate students, master's students, or students with other special educational backgrounds. Demand for students from technical schools and high schools, the two least represented educational backgrounds, each account for 1.35%.

In terms of work experience, the following findings were made: 1–3 years of work experience, which is the most demanded range of work experience, accounted for 41.89%. This may be because many companies prefer employees with some practical experience but do not require extensive experience. For 3–5 years of work experience, with a proportion of 25.68%, they may be able to adapt to and integrate into the company's work environment more quickly. 5–10 years of work experience accounted for 13.51%, indicating that some companies may require more experienced employees for senior or key positions. For less than 1 year of work experience and over 10 years of work experience, the demand is relatively low, accounting for 4.05% and 1.35% respectively. This may be because some companies may not want to hire inexperienced beginners, while others

may not need overly senior employees.

From the above descriptive analysis, we can see that companies have certain requirements for students' educational backgrounds and work experience when recruiting. Most companies prefer to recruit undergraduate students and employees with 1–3 years of work experience. At the same time, some companies have no restrictions on students' educational backgrounds or have demand for employees with specific educational backgrounds and work experience. These differences may stem from the needs and strategies of different industries, positions, and company sizes.

Table 2. Sample company requirements for student backgrounds

Category	Subcategory	Frequency	Proportion (%)
Educational background	Undergraduate	32	43.24
	Junior college	28	37.84
	Unlimited	12	16.22
	Polytechnic school	1	1.35
	High school	1	1.35
	Other	12	16.22
	Experience	1–3 years	31
> 10 years		1	1.35
< 1 years		3	4.05
3–5 years		19	25.68
5–10 years		10	13.51
/		10	13.51
Total		74	100

3.3.2. RQ2: Which companies require students specializing in brand visual design?

The basic attributes of the collected company samples are described as follows, as shown in **Table 3**.

The distribution of company employee counts across different scale ranges shows that in the 100–499 employee range, there are 40 companies, accounting for 54.05% of the total proportion, making it the most common range and indicating the prevalence of medium-sized companies in the industry. The next is the 1000–9999 employee range, with 19 companies, accounting for 25.68%, indicating that larger companies also hold a certain market share. Companies with 500–999 employees totaled 10, accounting for 13.51%, showing a relatively smaller number of companies in this range. Companies with over 10,000 employees totaled only 5, accounting for 6.76%, indicating a scarcity of extremely large companies.

In terms of city distribution, Guangzhou leads with 18 companies, accounting for 24.32%, demonstrating its significant position in the related industry. Following closely is Beijing with 8 companies, accounting for 10.81%, equally showcasing its activity in the industry. Cities or provinces such as Hangzhou, Shanghai, Shandong Province, Fuzhou, Xiamen, and Haikou have relatively fewer companies, but also reflect to some extent the development of related industries in these areas.

In terms of industry distribution, the clothing industry leads with 8 companies, accounting for 10.81%, indicating a significant market share in the sample. The electronics and catering industries follow closely with 7 and 6 companies respectively, accounting for 9.46% and 8.11%, showing that these two industries also have a certain market influence. Wholesale, Internet, advertising, marketing, enterprise services, and other lifestyle industries also have a certain proportion in the statistics, demonstrating the diversity of industries.

Through descriptive analysis, we can see that company employee counts are mainly concentrated in the 100–499 range, with Guangzhou and Beijing being the primary cities of distribution, and the clothing, electronics, and catering industries being the main sectors. These data provide us with an overview of company employee counts, city distribution, and industry distribution, helping us better understand the current situation and trends in relevant industries.

Table 3. Basic attributes of sample companies

Category	Subcategory	Frequency	Proportion
Company staff	100–499	40	54.05%
	500–999	10	13.51%
	1000–9999	19	25.68%
	> 10000	5	6.76%
City distribution	Guangzhou	18	24.32%
	Beijing	8	10.81%
	Hangzhou	6	8.11%
	Shanghai	4	5.41%
	Shandong Province	3	4.05%
	Fuzhou	3	4.05%
	Xiamen	2	2.70%
	Haikou	2	2.70%
	Industry distribution	Clothing	8
Electron		7	9.46%
Catering		6	8.11%
Wholesale		5	6.76%
Internet		4	5.41%
Advertising and marketing		4	5.41%
Enterprise services		3	4.05%
Other lifestyle industry		3	4.05%

4. Results and discussions

Based on the company brand design data analysis, we obtained 55 capability demand indicators, categorized into three dimensions: software skills, intrinsic driving skills, and external presentation skills, each with corresponding frequency values.

- (1) Software skills: Abilities to work, create, or analyze using specific software or tools. These skills typically involve familiarity with software interfaces, mastery of software functionalities, and the ability to use software to solve practical problems.
- (2) Intrinsic driving skills: Attributes such as “aesthetics,” “creativity,” “flexibility,” “independence,” and “positioning” are considered implicit. These elements mainly reflect the inner qualities and abilities of designers and serve as intrinsic driving forces for brand and design success. They are not easily observable directly but rather influence the design process and brand image.
- (3) External presentation skills: Attributes such as “packaging,” “products,” “promotional materials,”

“posters,” “logos,” “VI,” and “graphics” are considered explicit. These elements are directly manifested in visual presentation and brand promotion, serving as tangible design elements and materials presented to consumers. They represent specific external forms of brand visual identity and can directly convey brand information and design concepts.

4.1. Software skills

Based on the provided descriptive analysis data, the data listed 16 different software skills along with their respective usage frequencies and proportions, as shown in **Table 4**. These skills cover various fields from graphic design to 3D modeling, video editing, and office software.

Among all skills, Photoshop has the highest usage frequency, reaching 77.36%. This reflects the widespread application and importance of Photoshop in the fields of image processing and design. Illustrator follows closely, with a usage frequency of 66.04%, emphasizing the prevalence and demand for vector graphic design in related fields.

Medium-frequency skills include 3d, PR, AE, Blender, Flash, C4D, and CorelDRAW. The usage frequencies of these skills range from 9.43% to 11.32%, falling into the medium-frequency category. They cover various aspects of 3D modeling, video editing, and animation production, demonstrating their widespread application in specific fields.

Low-frequency skills are InDesign, Sketch, Pixso, CAD, DW, CDR, and Excel. The usage frequencies of these skills are relatively low, all below 9.43%. This may be because their application fields are more specific, or these skills are less common in the current survey or sample.

From the data, it is evident that Photoshop and Illustrator are widely demanded software skills by companies, likely due to their versatility and importance in graphic design and image processing fields. Other skills, such as those related to 3D modeling and video editing software, while slightly less frequently used, still hold significant importance in specific fields.

Table 4. Sample company software skill requirements

Code	Category	Frequency	Proportion
1	Illustrator	35	66.04%
2	Photoshop	41	77.36%
3	InDesign	5	9.43%
4	3d	5	9.43%
5	Coreldraw	6	11.32%
6	CAD	2	3.77%
7	Sketch	2	3.77%
8	Pixso	1	1.89%
9	C4D	4	7.55%
10	PR	5	9.43%
11	Dw	2	3.77%
12	AE	6	11.32%
13	CDR	3	5.66%
14	Excel	2	3.77%
15	Blender	6	11.32%
16	Flash	4	7.55%

4.2. Intrinsic driving skills

Based on the provided descriptive analysis data, the data cover 12 different skills or attributes, along with their usage frequencies and proportions, as shown in **Table 5**. These skills or attributes may represent key abilities in design, innovation, thinking, and others.

Among all skills, innovation has the highest usage frequency, reaching 48.65%, indicating its central role in current work or projects. The usage frequency of visual power closely follows, reaching 44.59%, indicating the crucial importance of visual elements in design and creativity fields. For aesthetics and independence, the usage frequencies and proportions of these two skills are also quite high, at 36.49% and 33.78% respectively. Aesthetics forms the foundation of design work, while independence reflects the designer's ability to think independently and solve problems.

Medium-frequency demand skills are art foundation, design thinking, and agile insight. The usage frequencies and proportions of these skills are at moderate levels, reflecting their significant roles in the design and creative processes.

Low-frequency and low-proportion skills include extension, color sensitive, imagination, and active thinking. The usage frequencies and proportions of these skills are relatively low, but it does not mean they are unimportant. On the contrary, they may play crucial roles in specific contexts or projects.

From the data, it can be observed that innovation and visual power are the most crucial and important skills in current work or projects. Additionally, aesthetics, independence, and art foundation skills also hold significant importance. For designers and creative workers, enhancing these skills can help them better accomplish tasks and improve the quality and impact of their work. Furthermore, although skills such as extension, color sensitivity, imagination, and active thinking have low usage frequencies, their potential value in specific contexts should not be overlooked.

Table 5. Sample company intrinsic driving skills requirements

Code	Category	Frequency	Proportion
1	Aesthetics	27	36.49%
2	Innovation	36	48.65%
3	Extension	7	9.46%
4	Independence	25	33.78%
5	Art foundation	25	33.78%
6	Brand positioning	11	14.86%
7	Visual power	33	44.59%
8	Design thinking	22	29.73%
9	Color sensitive	10	13.51%
10	Agile insight	11	14.86%
11	Imagination	3	4.05%
12	Active thinking	4	5.41%

4.3. External presentation skills

Based on the provided descriptive analysis data, the data lists 27 different design or project elements, as shown in **Table 6**. These include products, graphic design, activities, images, plans, and others, along with their respective usage frequencies and proportions.

Among all elements, the product has the highest usage frequency, reaching 58.11%. This indicates a significant demand for product design and related elements in the current design or project environment. Graphic design also has a relatively high usage frequency, accounting for 51.35%. This highlights the importance of graphic design in visual presentation and conveying information. The usage frequency of activities reaches 45.95%, indicating the significant role of activity elements and related visual designs in design or projects.

Medium-frequency and medium-proportion elements include image, plan, material, generalization, VI/VIS (Visual Identity System), poster, and packing. The usage frequencies and proportions of these elements range from 30% to 40%, indicating their widespread application in design and projects.

Low-frequency and low-proportion elements are picture album, online/offline, official account, illustration, shot, graph, clip, exhibition, details page, and font. The usage frequencies and proportions of these elements are relatively low, but this does not mean they are unimportant in specific projects or designs. On the contrary, they may play crucial roles in particular contexts or needs.

From the data, it can be observed that products, graphic design, and activities are the most commonly used and important elements in current designs and projects. Additionally, elements such as images, plans, materials, and visual identity systems also hold significant importance. For designers and creative workers, understanding the usage and importance of these elements can help them better plan and execute design projects and meet client needs.

Table 6. Sample company external presentation skills requirements

Code	Category	Frequency	Proportion
1	Product	43	58.11%
2	Plane	38	51.35%
3	Activity	34	45.95%
4	Image	23	31.08%
5	Plan	23	31.08%
6	Material	22	29.73%
7	Generalization	22	29.73%
8	VI/VIS	21	28.38%
9	Poster	20	27.03%
10	Packing	20	27.03%
11	Picture	14	18.92%
12	Page/Interface/Web page	13	17.57%
13	Hand drawn	12	16.22%
14	Layout	11	14.86%
15	E-commerce/online store	10	13.51%
16	Logo	9	12.16%
17	Printing	9	12.16%
18	Picture album	8	10.81%
19	Online/offline	8	10.81%
20	Official account	7	9.46%
21	Illustration	7	9.46%
22	Shot	7	9.46%

Table 6 (Continued)

Code	Category	Frequency	Proportion
23	Graph	6	8.11%
24	Clip	6	8.11%
25	Exhibition	5	6.76%
26	Details page	4	5.41%
27	Font	3	4.05%

5. Conclusion

5.1. Contribution

The innovation of this research lies in its systematic study of the abilities of brand design students, starting from the actual recruitment needs of enterprises for the first time. Through in-depth understanding and analysis of the data on enterprise ability requirements, including educational backgrounds for brand visual designers and enterprise attributes, the research identifies the demand for 55 sub-skills across three dimensions: software skills, intrinsic driving skills, and external presentation skills. This allows students to plan their learning and career development paths more effectively, enabling them to stand out in the competitive job market. Through such reforms and practices, we believe that it is possible to effectively address the current deficiencies in brand design education and promote the continuous development and progress of the brand design education industry.

5.2. Limitations

There are limitations in the data analysis aspect of this research, as it only focuses on data collected in 2024, lacking comparison with other years, including trends in demand growth or decline. This somewhat restricts a comprehensive understanding of the differences in brand visual demand. Additionally, the depth of the research needs further enhancement, such as in the longitudinal exploration of software skills like Photoshop, where aspects of its usage knowledge and presentation effects should be further explored to provide a more comprehensive and in-depth analysis.

5.3. Future research

In the research process, we can delve deeper into the skill requirements within the three dimensions. Taking Photoshop as an example, its layer function as a core feature deserves careful study. For instance, delving into functions like layer blending modes, opacity adjustments, and advanced layer styles will enable users to have finer control over the output effects of images, thus creating more unique and creative design works.

Furthermore, despite Photoshop already providing basic text addition and formatting functions, exploring and practicing how to utilize these functions to create more attractive and creative text designs is still necessary. Especially in today's increasingly popular dynamic graphics and multimedia content, how to cleverly integrate text and images in Photoshop to achieve a perfect fusion of the two is an important research direction.

Disclosure statement

The authors declare no conflict of interest.

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