MA
COMMUNICATION DESIGN

THE HANDBOOK
2012-2013

facebook.com/WSAmacd
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## Welcome to WSAmacd

WSAmacd is the tag for the MA in Communication Design at Winchester School of Art. We'll be talking more about tags as the course progresses but essentially it's the nearest thing social media has to a logo – recognisable brand communication. The main difference being that the brand (us, this course, the University) doesn't have control over it. Anyone can tag their content with *WSAmacd* or *#WSAmacd* and so add it to the distributed picture of our course and brand. But I'm getting ahead of myself here. These questions, issues and problematics will crop up as we move through the year. In the meantime, welcome…

WSAmacd looks to take your existing design work and push it into new areas; to question your ideas about design and the designer; to explore where the design industry is and where it's going.

Your MA runs in three Semesters. In Semester 1 we lay the foundations for a critical understanding of design principles and practices in the context of emerging digital and distributed media and remix cultures. In Semester 2 we build on those foundations to explore broader issues of editorial and content, design and media and software technologies. Here you also begin to focus your research, thinking and design work and begin to consider how you are going to establish your UDP (Unique Design Proposition) for your Final Major Project, the Final Show and your career. When we get to Semester 3, you'll be focused very narrowly on your own particular ideas and designs, so the final Semester is your last chance to explore and play with the potential of design. Enjoy it and use that experimentation as a way of finding where your passion is and where you can take your work.

You arrive on this course as good designers – you wouldn't have got in unless you were already a skilled illustrator, typographer, photographer, motion or static graphics creator… but this MA is more than just about polishing those skills. It's about deepening your critical and analytical skills, pushing those skills or developing new ones that can address the complex realities of the global, digital design industries and markets.

I hope you enjoy the course. If you have any questions or comments or ideas of ways we can make it better,  let's talk.

**Paul Caplan**
Pathway Leader #WSAmacd
Senior Teaching Fellow, Digital Media & Design
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@internationale on Twitter

# Your tutors

We have backgrounds in the media and design industries as well as being active designers and researchers:

**Paul Caplan**
After a career in business-to-business journalism as editor, photographer and designer, Paul formed his own company to provide digital media consultancy to the UK Government, public sector and charities as well as business. His journalism and photography have appeared in national magazines and newspapers and his company has worked for COI Communications, the Royal Air Force, the NHS and Airbus. He has just completed a practice research PhD at Birkbeck, University of London. Paul's research focuses on strategic approaches to distributed global media and communications as well as digital imaging, software and object-oriented approaches to media.
*Paul is Pathway Leader and looks after Stream 3 of the programme.*

**Jacqueline Perkins**
Jacqueline has an established professional background in graphic design and art direction in television, film and print. She has directed her concepts for titles, content, commercials and brand identities across a range of media working for the BBC and for clients including Channel 4, ITV and independent production companies. She has also been a judge for the British Film and Television Awards. Her research focuses on work-related learning in design, industry collaboration and employability.

*Jacqueline looks after Stream 2 of the programme.*

**Naomi DePeza-Purvis**
Naomi has worked in the media for 20 years, specialising in newspaper and magazine design. She has been Art Director for publications including *The Independent on Sunday Review*, *The Guardian*, *The Observer*, *The Daily Telegraph*, T*he Illustrated London News* and *Blueprint* magazine.
*Naomi looks after Stream 1 of the programme.*

**What your tutors are for**
Your tutors are here to advise, offer feedback and supervise your Final Major Project, but perhaps more importantly to stimulate your thinking and your practice; to raise questions and things you might not have thought of; to point you in the direction of material, artists, film-makers or designers, theories, concepts and technologies that you can use to develop your own distinctive design vision.

**Sign-up tutorials a.k.a. "office hours"**
Each tutor offers weekly sign-up slots where you can arrange to meet and discuss your work, the streams, your assessments or any aspect of the course. The tutors try to make themselves available at other times of the week but sometimes that is difficult hence the rather clumsy mechanism of "office hours". You can sign up for these sessions on sheets on the tutors' office doors. The sessions are listed on the Timetable.

**email**
You will be given a university email address. It may not be the most attractive, sexy or witty email address you have ever had and it might not be the easiest to remember, but it is **VERY IMPORTANT**.

Your tutors and others in the University will contact you via this email address with any information you need to know and changes to the sessions or timetables, cancellations etc. You need to check this address as regularly as you check your other email addresses, social media feeds etc.

You can of course check this email box via the Web or configure your email client to pick up mail sent to your university address. You can also set up an automatic forward so mail to this address is bounced to your Gmail or Yahoo account etc. Have a look at the information on
http://www.southampton.ac.uk/isolutions/services/index.php#7. Ask if you need help.

The important thing is to keep this channel of communication open all year.

# The course structure a.k.a. "the Streams"

The programme has compulsory core sessions, compulsory modules and optional sessions.

The compulsory core sessions Design 1 and Design 2 are built around three "Streams" each managed and delivered by one tutor.

The three Streams run concurrently. Each week you will work with each of the tutors on each of the streams: three days, three streams, three tutors. The idea of the Streams is that they feed into each other across Semesters 1 and 2, preparing you to develop your Final Major Project in Semester 3. As you explore the specifics of contemporary publication and illustration in Stream 1, you'll be exploring how 'live' ePublications and Apps present new challenges and opportunities for those skills, practices and philosophies in Stream 3. As you address hacktivist remixing of data in Stream 3 you'll be bringing in the work you've done on ideas and experience in Stream 2.

## Stream 1: Editorial Design for Print Media
**About the Stream**
Stream 1 looks at the printed word and specifically the essentials of the editorial process. In today's information-saturated world, succinct visual communication is becoming more and more important. The designer is the person who moulds the printed format in all its diverse guises – from magazine, newspaper or book to map, banner or label.

In Stream 1 you will be challenged to focus on what print can do. You will explore concepts and content, flatplanning, layout and grid construction as well as the visual language and significance of typography as a design tool.

**Delivery**
Stream 1 uses a series of lectures and workshops to help you build a sound knowledge and understanding of the techniques and processes necessary to work with editorial formats. Specific practical sessions will focus on Adobe InDesign. We will look at how technology is a key ingredient to both the structure and dynamic of your work. In addition you will study and explore typography and reprography – how both can redefine and strengthen the methods and outcomes of your printed work. At the same time, you will be involved in collaborative discussion and debate on issues relating to the editorial process from brainstorming ideas to decision-making, in order to strengthen your abilities to think, articulate and bring clarity to your work.

**Tutor**
Naomi DePeza-Purvis

*Stream 1 takes place on a Monday*

## Stream 2: Ideas and the experience
**About the Stream**
Stream 2 examines and debates the role of ideas as the currency of communication.

Diverse global creative industries and practices are constantly shifting and evolving but the one constant is the importance of strong ideas that communicate, be it through sound, image, word or experience. This stream interrogates what makes, defines and adds value to an idea and how it can be made to translate across, and even transcend multiple forms of media and move from ideas into experience.

This Stream, like inspirational design solutions, is built on critical analysis, enquiry and innovation. It doesn't matter about the medium, what matters are the ideas, the audience and their experience.

**Delivery**
In Semester 1 the Stream is delivered through a set brief, which builds on workshops and small projects. You will cover reflective practice, collaboration and idea generation exploring issues such as deconstruction, global branding, identity and guerrilla campaigns.

During Semester 2 you will work in design teams across a set brief. Your group will explore stories, looking to challenge design conventions via research, experimentation, strategic problem solving and insight.

Teaching takes place as lectures, crits, presentations, seminars and workshops.

**Tutor**
Jacqueline Perkins

*Stream 2 takes place on a Wednesday*

## Stream 3: Whose design is it anyway?
**About the Stream**

This Stream of work looks at design in terms of remix culture and distributed media. In a world where anyone can sample content, culture and designs, remix it and distribute it globally; where brands can crowd-source creativity and even product design; where live-time and mobile media extend beyond 'news' and information' to creativity and design… well what is the position of "design" and the "designer"?

This Stream looks to answer that question through research – lectures and seminars looking at theories and histories of remix culture and digital media, but also through practice. The lecture programme on Friday in Semester 1 and Thursday in Semester 2 will run alongside a practice-research workshop programme on Tuesdays where we'll explore the issues by doing them: remixing images, words, computer code, video etc.

**Delivery**
Stream 3 is a partnership between WSAmacd and the MA in Advertising Design Management (WSAadm). You will be studying, working and creating with students on the WSAadm Pathway, students exploring advertising and branding from a business rather than a creative direction. You are both studying the same issues, the same media and design cultures, the same remix world. This Stream enables you, and the students on WSAadm, to have different perspectives on those spaces, those practices and those problematics, to engage in dialogue and debate as well as work as a team on the two assessments. Heh, the partnerships might work so well you decide to set up a business together at the end of the course…

To ensure that dialectic is at the heart of the Stream, Paul (from WSAmacd) and Dr Cui Su (from WSAadm) will share the 'lectures' with each session consisting of two responses to the same issue, question or problematic.

On Tuesdays, we will be using remix practices (words, images, sound, video and data) to explore the issues raised in the lecture programme and also our own practice and position as designers.

**Tutors**
Paul Caplan and Dr Cui Su

*Stream 3 takes place on a Tuesday and a Friday in Semester 1 and Tuesday and Thursday in Semester 2.*

## Optional sessions

In addition to the compulsory Stream sessions for Design 1 and 2, WSAmacd runs a number of other sessions. These are not assessed (although hopefully what you look at will help with your assessed work) and they are not compulsory. They're there because the tutors think they add value to the course and to the work you do. This year, these include:

**The Journal Club**

Many creative people - designers of course but also business-people, even academics - keep a journal. More than a diary, more than a sketchbook, for some it is a place to doodle pictures or ideas. For others it's a place to record. For others a place to collect. But for all there is something self-reflexive about it. It is the space in which they critically reflect on their work, projects or plans. We suggest you all keep one. Different than the research logs you will be working on for specific projects, your Journal is more free-floating, flexible, anarchic even. This Club offers you a space to talk with tutors and other students about your Journal, how and why you use it and share tips, techniques and ideas.
*Jacqueline runs the Journal Club*

**The Live Brief Club**

WSAmacd is fortunate in having very good industry contacts. As well as visiting industry speakers, we often have professionals from industry asking us to work with them on projects. We encourage all WSAmacd students to take these opportunities alongside the assessed briefs and projects for the course. Jacqueline runs a weekly session and offers support to those of you who want to attempt these briefs or enter the competitions.
*Jacqueline runs the Live Brief Club*

**The Show Club**

All the MA pathways at WSA work towards the Interim Show and the Final Show. As communication designers we should take a lead not only presenting our own work (which you will be working on in your Streams) but also in designing the Shows themselves - the publicity, the materials even the whole Show 'experiences'. Naomi runs a group all year where you can start to think about those Shows, how they could work, what they could look like and how they could be marketed.
*Naomi runs the Show Club*

**The Words Club**

You're designers. You create visual designs and experiences. You use colour, shape, space and… language. This club is designed to help you explore words and how you can use them as part of the objects and experiences you are designing.

It's not about grammar or spelling (although ~~their~~ they're important too). It's about signification, meaning, rhythm and impact. It's about using complex sentences that take your reader through a journey or short ones that punch. Like that. It's about using rhetoric and imagery. It's about variety and pace. It's about poetry and prose, copy and content, stories and imagination.

It doesn't matter whether you are a native English speaker or not. If you want to explore what you can do with words, come along and play. In the immortal words of the Tom Tom Club:

Words in papers, words in books
Words on TV, words for crooks
Words of comfort, words of peace
Words to make the fighting cease
Words to tell you what to do
Words are working hard for you
Eat your words but don't go hungry
Words have always nearly hung me

Words of nuance, words of skill
And words of romance are a thrill
Words are stupid, words are fun
Words can put you on the run

Its a rap race, with a fast pace
Concrete words, abstract words
Crazy words and lying words
Hazy words and dying words
Words of faith and tell me straight
Rare words and swear words

Good words and bad words
Words can make you pay and pay
Four-letter words I cannot say
Panty, toilet, dirty devil
Words are trouble, words are subtle
Words of anger, words of hate
Words over here, words out there
In the air and everywhere
Words of wisdom, words of strife
Words that write the book I like
Words won't find no right solution
To the planet earth's pollution
Say the right word, make a million
Words are like a certain person
Who can't say what they mean
Don't mean what they say
With a rap rap here and a rap rap there
Here a rap, there a rap
Everywhere a rap rap

*Paul runs the Module Club*

## Recorded sessions

We're working towards having all of the #WSAmacd sessions recorded and available online.

*Why?*

Well firstly even if your first language is English, sometimes you miss something in a lecture or presentation. By having the slides and audio available, you can go back and check.

Secondly, we want you to be critical. We want you to take apart what the tutors say. We want you to be active with the material. Chew it over. Think it through. Question it. That's easier with a rewind button.

Finally - and this is for those of you who are not on #WSAmacd yet - we want you to get a feel for what we do and the ways we do it. Recorded sessions can't take the place of the real-world experience of WSA but it's a peek..!

Those sessions that have recordings already have a link on the session page.

For those sessions that haven't taken place yet as this book is published (January 2013), check out the Facebook page (www.facebook.com/WSAmacd). All the links go there.

## Our expectations

The programme we have designed only works effectively if you engage with all parts of it. The cross-fertilisation of ideas and practices we are looking for and that we think will equip you with the skills, knowledge and experience to build your careers, will only work if you play a full part in all three streams.

As such we expect you to:
• turn up on time to all sessions
• have done the reading/preparation you were asked to complete
• engage in discussion with the group providing constructive feedback and critical support.

We are here to deliver the programme but more than that, to support you in working through it. We have timetabled workshops, seminars, crits and optional sign-up tutorial slots throughout the year. We try to be as accessible as possible – tutors have "office hours" where you can book time to see us - but we believe that a key part of postgraduate study is managing your own time, research, work and deadlines. The projects and particularly the assessments you develop will be very much self-directed.

## Assessment

Your assessment is really quite simple. At the end of each Semester you will submit a portfolio and a written commentary. Your portfolio will consist of:
• A piece of work developed in Stream 1
• A piece of work developed in Stream 2
• A piece of work developed in Stream 3

These pieces of work will be in response to Briefs set by the tutors. The Briefs for Semester 1 are at the back of this Handbook.

You will of course have assessments for other courses and the Final Major Project, of which more later…

**Group work and individual assessment**
All of your work is individual. You are assessed as an individual and your marks refer to your own work. As part of the Streams you will be working in groups. In Stream 2 your group will produce the campaign while in Stream 3 your group will produce a design object as part of that assessment. You will hand that group work in as part of your portfolio as well as a written commentary/analysis. You will be assessed on both the object and the written work. Part of your mark will reflect the finished object but part will be based on your commentary/analysis. Two students in the same group, submitting the same object may get two very different marks depending on how well their written piece meets the assessment criteria.

**Plagiarism and pla(y)giarism**
Stream 3, with its theme of remix, uses the term "pla(y)giarism" as a spur to creating new designs. The Stream looks at the legal and ethical issues around such appropriation, perhaps even 'stealing'. While you may choose to engage in "pla(y)giarism" as part of your design work (with appropriate critical discussion in the written part of the assessment), your essays and written work must follow the University's guidance on academic plagiarism:

"All written submitted work will be passed through plagiarism detection software. If plagiarism is detected in your work, your final grade will be penalized heavily or worse, you may fail the assignment altogether. You should submit only your own work and whenever you have engaged with someone else's work, you should attribute clearly to the source. You can view the WSA Academic Integrity Handbook on the School's Intranet via the SUSSED portal."

In Stream 3 we will be exploring this tension and you will be encouraged to explore it in your design work. As always, if in doubt… ask!

**Work not submitted and late work**
Meeting deadlines is an important part of the discipline of higher education, and marks for work handed in or presented late will be reduced to ensure fairness to students who submit on time. The reductions of marks for late work are as follows:

Work submitted up to 5 days after the deadline will be marked as usual, including moderation or second marking, and feedback prepared. The final agreed mark is then reduced by the factors in the following table. This applies to all students from 2010 onwards. If the calculations detailed below reduce your final module mark to below 50% you will have failed the module.

University Working Days late
• 1 day late (final agreed mark) X 0.9
• 2 days late (final agreed mark) X 0.8
• 3 days late (final agreed mark) X 0.7
• 4 days late (final agreed mark) X 0.6
• 5 days late (final agreed mark) X 0.5
• More than 5 days late Zero

**Equal opportunities**
In line with the University's Equal Opportunities Policy, individuals are treated on their relevant merits and abilities and are given equal opportunities within the module, School and University.  The aim of the policy is to ensure

that no prospective or current student should receive any less favourable treatment on any grounds which are not relevant to academic ability and attainment. Every effort is made to ensure that disabled students are aware of and assisted in making use of the support provided by the University; to ensure access to lectures, classes, learning materials; and to ensure that where necessary appropriate variations to normal examining arrangements are made.

## Facebook

WSAmacd is on Facebook (www.facebook.com/WSAmacd). This is more than just a publicity page for the course or even just a showcase for your work. It is an active part of the WSAmacd community we are looking to build over the next year.

Staff will add material, links, ideas, content and news to the page as the year progresses, but we will be looking to you to add material you find and think would be relevant to the group, as well as photos and videos of your work in progress. What is more, each session will be followed up by a Facebook discussion.

We'll explain more about how Facebook works with the course in the induction week, where we will also show you other tools you'll find useful as you work on the course. Here's 10 things you could do:

1. Post a link to a piece of design you like or hate and say why
2. Post a question before, during or after a session
3. Post a summary of a session
4. Post some of your work
5. Post a request for someone to help on a design, business idea
6. Post a photo or video of one of the sessions
7. Post something in your native language
8. Post a suggestion for an WSAmacd session
9. Leave a comment on someone else's post
10. Design a new cover and/or avatar

…and of course 'Like' or 'Share' something.

**The Facebook timeline cover**
As you probably know, Facebook uses a "Timeline" theme to layout its pages. We'll be talking more about this on the course but one of the nice design things about this is that you can play with having different 'cover' images and profile images. If you're clever you can play with the way they work together. We like to think of the WSAmacd cover as the course's 'Google doodle'. We want to keep it changing so any time you fancy creating a new one - in honour of a special day or just because you can, send the cover and avatar image files to Paul and he'll put them on the page.

For specs and some fun examples, see:
http://www.nealcampbell.com/2011/12/17/facebook-timel-for-photoshop/#.T4QCze2hBFJ

**The Facebook weekly email**
We know that some people don't want to access Facebook - for reasons we discuss on #WSAmacd. We also know that some can't. So with a bit of remixing, you (and your friends back in China) can access the stories, links, news and comments on the page via email. Simply sign-up here: http://eepurl.com/s_7Or

## Evernote

As well as the course's Facebook page, WSAmacd uses Evernote (www.evernote.com), a free web service that enables you to collect fragments – web pages, documents, photos, notes, whatever -  in what is best described as a digital shoebox. These fragments can be tagged, organised and searched (Evernote will even search the text in an image). We encourage each of you to have an Evernote 'notebook' as a great place to collect research, source materials, inspiration as well as material for essays, assignments etc.

Paul and Cui have 'public' Evernote notebooks into which they add material - web clippings, papers, documents, photos, all sorts. In true distributed-media-folksonomic fashion, they add tags so you can browse the content via theme as well as search the fragments. They also add tags for each of the Stream III sessions to the material so if you want to see the clippings or fragments for the lecture on the App Economy for example, just select the tag "App economy" and that's what you'll see. Each reading list in this Handbook include the relevant tag.

And remember if you have your own Evernote account you can 'join' our notebooks so you will see them in your list of notebooks.

Cui: www.evernote.com/pub/cui_su/researchlog
Paul: www.evernote.com/pub/theinternationale/wsacd

And don't forget, if you want to create a public notebook, post the link on Facebook so others can join it.

# The Interim Show

**What it is**
The Interim Show in March is a showcase of your work as Masters students so far. What marks the Interim Show out is the emphasis and focus on what you are doing as postgraduates that is different from undergraduate study. The Show is not just about communication design, the MACD Pathway, but all the others - from Textile Design to Luxury Brand Management. It can also be considered a dress rehearsal, or trial performance of the logistics of managing and orchestrating an exhibition, in preparation for the Final Show at the end of the academic year.

**Our expectations**
Communication Design leads the organisation of the Show. We are the curators if you like. Everyone has a part to play. Over the years we have watched students enthusiastically volunteer and develop their skills in the orchestration and management of the show. This year we expect the same commitment and stamina. We expect everyone to be present and support those students managing the show for the duration. Please make sure that any travel plans you are considering do not interfere with this time.

**Your role**
As curators, we need to communicate and co-ordinate across the different pathways. We need to explain what we are thinking and doing, and what we want from others. All of you will be involved in maintaining the show. This may be anything from checking the AV equipment to cleaning the floors prior to the private view. This is all part and parcel of executing a show that demonstrates professionalism and responsibility.

It will be up to all of you to investigate, share and communicate what your colleagues are learning on the different pathways – the topics they are researching, and how non practice-based subjects can be represented using the visual medium.

# The Interim Show

# The Final Major Project (FMP) and the Final Show

Much of Semester 3 is given over to developing the FMP which forms a major part of your Final Show. It is important that you see this as developing all year rather than something you rush after Semesters 1 and 2 are finished. By that time you should have a clear idea of what you are going to do and why. You should look at the sessions across the three Streams (as well as your other courses) as developing your thinking and researching the area, idea, market and strategy you want to explore in the FMP.

Mid-way through Semester 1 you will be asked to submit your initial idea for your FMP. Don't worry, you are not committing yourself at this stage. We just want you to start thinking about what you are going to do. This first proposal should include:
* Your practice-research question
* The 'object' you imagine creating.

Mid-way through Semester 2 you will be asked to submit a firmer proposal outlining:
* Your practice-research question
* The 'object' you imagine creating
* Which tutor you would like to supervise your work.

At the start of Semester 3 you will have a tutorial with staff to discuss this proposal and work out your schedule and a tutorial timetable. During Semester 3 you will have supervision sessions with your tutor.

It is important to note that your FMP is an independent study project. Your supervisor will help and support, but the onus will be on you to research, explore and develop the work. You will have a certain number of tutorials with your supervisor and opportunities for group crits and workshops but the FMP is very much your own work. Don't worry, all will become clear as we work through the course.

To help you think ahead, each of your tutors has painted a picture for you of what they think a great FMP/Show looks like. Of course, you don't have to - in fact you shouldn't - slavishly follow this vision. Create your own!

**Paul's picture**
"A great FMP has never been seen before. It surprises. It's a take on a design or communication problem or problematic that no-one's ever taken before. But it's not just the object that surprises, it's the research. No-one has ever explored that problem in that way before. No-one has ever asked those questions or done that research. No-one has ever realised that to solve problem X you need to understand A, B and C. A great FMP comes from an intimate knowledge of the 'people formerly known as the audience' and the experience they will have with the object. It knows that human being and her culture. A great FMP is not an object, it's an experience. It creates a powerful, imaginative, impactful feeling and journey for its user. It touches her. It delights her. A great FMP shows that the designer has a passion. A great FMP shows that the designer has a Unique Design Proposition. A great FMP goes beyond Paul's vision."

**Jackie's picture**
"The FMP is about you. The FMP is about rigour. It is about remembering to apply those 4P's - being proactive, productive, professional and passionate. Decide what you are passionate about as a designer and why.

This is your opportunity to immerse yourself in sustained independent study and produce a creative showcase, central to assessment and your portfolio. This journey needs to be underpinned by a critical approach to your design work, through a cycle of exploration, judgement, analysis, synthesis and evaluation. The FMP demonstrates how you have challenged design conventions through experimentation, strategic problem solving, reflection and insight.

Research needs to be the starting point for all you do. Interpret existing information, build and communicate a point of view and purpose with clarity. Show awareness of the relationship between your audience and the innovative concepts and experience communicated. The insight you gain from the research you do enriches ideas and helps get to the core of the problem you are trying to solve. Go past the surface and dig deep to define your distinctive FMP experience where strategies, process and ideas are central to successful,memorable design practice.

What do creative directors look for in a portfolio? '*Great ideas...beautifully executed...*' Bruce Duckworth."

**Naomi's picture**
"The best shows are undoubtedly about collaboration and expertise – both in practice and reality. So now is your chance to demonstrate professionalism in action. The creative components that you have been refining throughout the year together with your existing skills, can now be employed and displayed. Taking charge of how best to show off your erudition as creative directors will equip you to use the same tricks and techniques when you leave WSA. Remember: communicating what you want to achieve, to tutors and technicians, requires articulation, charm and lateral thinking when potential ideas change direction. Strategically planning ahead, sticking to deadlines and maintaining a hard-working attitude right through to the glorious end, will ensure that we collectively produce a show of the highest calibre – peppered with a great sense of humour. And don't forget to record the process – to retain a visual document of the learning process at this significant stage in your creative development as communication designers of the future."

## Semester 1

## Week 1:

Monday (1/10) This is me

We'll get straight into design. In a full day workshop, we'll ask you to produce a design object (poster, book, video, App… whatever) that communicates who you are. You'll have until 14.00 - no extensions!

Tuesday (2/10) This is Paul

Over the first week, each of the tutors will run a workshop where you can find out about what they've done, what they do, what they're planning to do and why photography, design and type excite them.

On Tuesday… Paul, who says:

*"What will I talk about? Well… being a hack, a hacker and a (h)academic, some photography, some imaging, some imag(in)ing, some objects… oh and some software"*

**Reading**
- www.theinternationale.com
- www.flickr.com/content2bdifferent
- http://youtu.be/vVA–pDFxo0

Wednesday (3/10) This is Jacqueline

On Wednesday… Jacqueline who says:

*" Wednesday morning will be about my design journey, influences and practice, about MACD collaboration, alumni and about you… we'll start with "Under the Influence."'*

**Reading**
- D&ad annual 2011. Taschen.
- D&ad student awards., 2008. Simple as that. D&ad published.
- •Camuffo, C.& M.D. Mura., 2010, Graphic Design Worlds /Words. La Triennale Di Milano. Design Museum.
- http://www.triennaledesignmuseum.it/adiaryofanexhibition/graphic-design-worlds/
- Hirasuna, D., 2007. The Pentagram Papers: A Collection of 36 Unique Publications Designed by Pentagram. Thames and Hudson.
- McAlhone, B,& D. Stuart., 1997, A Smile in the Mind, Phaidon.
- Moriarty, C., J. Rose & N. Games, 2003, Abram Games, Graphic Designer: Maximum Meaning, Minimum Means. Lund Humphries.
- http://www.dandad.org/dandad/white-pencil-news/news/the-power-of-great-ideas-is-limitless-a-q-a-with-pentagram-s-harry-pearce
- http://www.dandad.org/awards/student/2012/categories/1/open-brief/09517/martin-headon-olly-wood
- http://designmuseum.org/design/abram-games
- http://www.pentagram.com/what-type-are-you/
- http://www.youtube.com/watch?v=Fypi6dAJB8E

Thursday (4/10) This is Naomi

On Thursday… Naomi who says:

*"We'll begin by looking at my experience in the newspaper and magazine industry and the significance of expertise – not just mine, but of all those skilled craftsmen and creative minds that I have collaborated with in the editorial process. But, before we begin looking in depth at different and specific creative experts and their projects, we need to clarify exactly what you will be studying while you are here and all that the subject of communication design involves. Following this, I will show you a documentary film screening of The Cool School: The Story of the Ferus Art Gallery, featuring such influential artists as Ruscha, Kauffman, Warhol, Johns, Lichtenstein and Duchamp – whose collaborative expertise fuelled their creative work."*

Friday (5/10)

<span style="color:red">Stream 3:LECTURE. Introduction #1. The course, the themes and the assessment.</span>

We'll start the Stream with an overview of what we'll cover, how we'll deal with it and most importantly how the WSAmacd and WSAadm will work together. We'll also let you know how the assessment will work, what we expect and how you can make the best of the lectures workshops and readings.

And… *RiP: A remix manifesto*. the movie http://ripremix.com

**Extra Reading**
- Navas, E., 2012, *Remix Theory The Aesthetics of Sampling,* Springer Verlag, Chapter 2
- Miller, P.D., 2004, *Rhythm science,* Mediawork/MIT Press, Cambridge, Mass.

# Week 2:

Monday (8/10)

Stream 1: Expertise, collaboration and the editorial team

**Lecture**

In this lecture, we'll be looking at how print can survive the digital age. We'll begin by thinking about how the combination of different creative skills apply to and enhance the editorial process. We'll move on to explore the structure and hierarchy of the editorial team and how expertise and collaboration is key to producing a successful product.

We'll explore the structure of a publication: the story with a beginning, middle and end. In the design of print publications, it is the juxtaposition of stories, the different themed sections, the particular decisions about how each tale will be told, on how many pages, in what kind of visual style, and in what order.

**Workshop**

We will be handling and analysing various editorial design print pieces, discussing what works and what doesn't and why. Analysing the different pieces, we will discuss their concepts, content and context as printed objects. We'll be clarifying what are editorial concepts and what makes a great idea for a print publication. We will explore the harmonious balance of content and structure, looking at the best examples.

**Task**

For next week, research two pieces of creative collaboration. The first, a piece of work that demonstrates the mixing together of more than one creative mind. The second, a piece of editorial copy within an existing print publication. Analyse their narrative – thinking about concepts and context within the whole work and the way collaboration has manifested.

**Core Viewing**
- *How Ink is Made* http://vimeo.com/13206165
- BBC One *Imagine: Books - The Last Chapter?* Presented by Alan Yentob
- Ben Eine – *The Origin Wine Canvas* http://www.youtube.com/watch?v=HlbDNT6cyEI&feature=related

**Core Reading**
- Lupton E., 2010, Thinking in Type: A Critical Guide for Designers, Writers, Editors and Students (Design Briefs), Princeton Architectural Press, NY, USA.
- http://www.guardian.co.uk/books/2011/aug/22/are-books-dead-ewan-morrison
- http://unbound.co.uk/
- http://www.futureofthebook.org/
- http://www.pokelondon.com/
- http://www.frostdesign.com.au/
- http://www.minaletattersfield.com/
- http://www.pentagram.com/
- http://www.bibliothequedesign.com/

Tuesday (9/10)

Stream 3: WORKSHOP. Let's great stuck in  - source material everywhere

In this first workshop we'll just get straight into remix. Using 'the Web' as source material you'll create a remix. What you mean by that, what you do and what ends up coming out of it all… well we'll see. The key thing is, this workshop is about 'source material everywhere'.

**Core Reading**
- Amerika, M.. Source Material Everywhere: The Alfred North Whitehead Remix. Culture Machine, North America, 1012 01 2009. Available at: http://www.culturemachine.net/index.php/cm/article/viewArticle/351

**Extra Reading**
- Evans, D. (ed.), 2009, *Appropriation,* Whitechapel ; Cambridge, Mass. : MIT Press, London

Wednesday (10/10)

Stream 2: Overview and Semester 1 assessment

In this first session we'll take a look at what will be covered during Stream 2 as well as the structure of the  formative and summative assessment. You'll also feedback and we'll discuss the work you began last week on 'Under the Influence'.

**Core reading.**
- Moon.J., 2006, Learning Journals: A Handbook for Reflective Practice and Professional Development. Routledge

**Extra reading**
- Arden, P., 2003, It's not how good you are, it's how good you want to be: The world's best selling book. Phaidon.
- Berger, J., 2008, Ways of seeing. Penguin.  BBC series available at: http://www.ubu.com/film/berger_seeing.html
- Cottrell, S., 1999, The Study Skills Handbook. Basingstoke. Macmillan.
- Denscombe, M., 2003, The good research guide for small-scale social research projects, 2nd edition. Buckingham: OU Press.

- Dewey, J., 2011, How We Think, John Dewey. Martino Fine Books.
- Hall, S., 1997, Cultural Representations and Signifying Practices. Sage publications.
- Kolb, D.A., 1984, Experiential Learning. Englewood Cliffs. Prentice Hall.
- Lupton, E. & J. Miller, 1999, Design Writing Research. Phadion.
- Moon, J., 2000, Reflection in Learning and Professional Development: Theory and Practice. Routledge.
- Moon, J., 2006, Learning Journals: A Handbook for Reflective Practice and Professional Development. Routledge.
- Ind, N. & Watt, C., 2004, Inspiration. Palgrave Macmillan.
- Schön, D.A., 1991, The Reflective Practitioner: How Professionals Think in Action. Ashgate Publishing.
- Schön, D., 1983, The Reflective Practitioner. Temple Smith.
- Sudjic, D., 2009, The Language of Things. Penguin.
- Williams, K., M. Woolliams & J. Spiro, 2012, Reflective Writing. Palgrave Macmillan.
- Vark  http://www.vark-learn.com/english/index.asp
- Wenger, E., 1998, Communities of Practice: learning, meaning and identity. Cambridge University Press.
- Wertsch, J. V., 1998, Mind as Action. Oxford University Press.
- http://tundrablog.com/2010/10/07/how-ink-is-made
- http://www.youtube.com/watch?v=ojJGp5HX-
- http://www.youtube.com/watch?v=I7M7U8rP_K8&feature=related
- http://www.youtube.com/watch?v=cGKrKJnelFM&feature=fvwrel
- http://www.dontpaniconline.com/magazine/arts/chris-mcveigh
- http://www.antonygormley.com/
- http://www.davidshrigley.com/
- http://printjam.tumblr.com/

Friday (12/10)

Stream 3: LECTURE. Introduction #2. Digital media, digital cultures and digital business. Remixing everything.

Social media, social networks and real-time digital streams like Twitter are changing communications and communication design. They are also changing – expanding maybe – our conception of the Brand. This session looks at the technological and cultural shifts and what that means for the idea of brand, brand values and whose design it is anyway.

**Core Reading**:
- Leadbeater, C., 2009, *We-think : [mass innovation, not mass production],* Profile, London. pp 1-27 Also see videos and links at: http://www.charlesleadbeater.net/home.aspx
- Navas, E., 2012, *Remix Theory The Aesthetics of Sampling,* Springer Verlag, Chapter 1.
- Amerika, M. 2012, Source Material Everywhere [[G.]]Lit/ch RemiX]: A Conversation with Mark Amerika, in T Gournelos & DJ Gunkel (eds), *Transgression 2.0 : media, culture, and the politics of a digital age,* Continuum International Publishing Group, London, pp. 57-68

**Extra Reading**:
- Mandiberg, M. (ed.), 2012, *The social media reader,* New York University Press, New York.
- Johns, A., 2012, Gutenberg and the Samurai: Or, The Information Revolution is History, *Anthropological Quarterly*, 85(3), pp. 859-83
- Shirky, C., 2010, *Cognitive Surplus: Creativity and Generosity in a Connected Age,* Penguin, London and New York
- Shirky, C., 2008, *Here comes everybody : the power of organisation without organisations,* Allen Lane, London
- Weinberger, D., 2007, *Everything is miscellaneous : the power of the new digital disorder,* Times Books, New York
- Lanier, J., 2010, *You Are Not A Gadget: A Manifesto,* Allen Lane, London. See also http://www.jaronlanier.com/gadgetwebresources.html
- Howe, Jeff. *Crowdsourcing : How the Power of the Crowd Is Driving the Future of Business.* London: Random House Business, 2008.
- Shirky, C., 2008, *Here comes everybody : the power of organisation without organisations,* Allen Lane, London
- Lovink, G., 2012, *Networks without a cause : a critique of social media,* Polity, Cambridge
- Anderson, C., 2009, *The longer long tail: how endless choice is creating unlimited demand,* Random House Business
- Jenkins, H., 2006, *Convergence culture : where old and new media collide,* NYU Press, New York
- Anderson, C., 2009, *Free : the future of a radical price,* Random House Business, London
- Weinberger, D., 2003, *Small pieces loosely joined: A unified theory of the Web,* Merloyd Lawrence Books,
- Hassan, R. & Thomas, J. (eds.), 2006, *The new media theory reader,* Open University Press, Maidenhead, England; New York Part 1
- Trend, D. (ed.), 2001, *Reading digital culture,* Blackwell, Malden, Mass. Part VI
- Snickars, P. & Vonderau, P., 2011. *Moving Data: The iPhone and the Future of Media.* New York: Columbia University Press.

**2012 session recorded: http://goo.gl/X8GfY**

Evernote tag: remix

# Week 3:

Monday (15/10)
Stream 1: Collaborative Creativity, concepts and ideas

### Presentation
As a group, we will look at the pieces you have researched that signify collaborative creativity and discuss what worked and what went wrong in the process.

### Lecture
Concepts resemble machines: they are the reason you work on the content, and at the same time they define the method of your work. This lecture asks what is an idea and what is it not? These are the questions that define an idea, that create a seed, that extend the boundaries of exploration. The answers always come down to the fundamental question: what do you want to say?

### Workshop
It is now your turn to join creative forces and apply cognitive thinking as the experts do. Brainstorming is an exercise practiced the world over in creative, communicative environments. The reason for this is simple: idea generation is key to innovative thinking and successful design. It unleashes thought processes and at the same time triggers new cognitive processes. A key element in these sessions is collaborative play – with an emphasis on words and images to generate new ideas. And fun, of course.

### Task
Ready for next week, you will be given a piece of narrative to consider and analyse, coming up with an idea about how you would illustrate it, within an editorial context.

### Core Listening
- Milton Glaser on using Design to make Ideas new
  http://www.ted.com/talks/lang/en/milton_glaser_on_using_design_to_make_ideas_new.html
- Paula Scher: Great Design is Serious (not solemn)  http://blog.ted.com/2009/01/16/great_design_is/
- Steven Johnson: Where good Ideas come from
  http://www.ted.com/talks/lang/en/steven_johnson_where_good_ideas_come_from.html

### Core Reading
- Barnard M., 2005, *Graphic Design as Communication*, Routledge, UK.
- Fletcher A., 2001, *The Art of Looking Sideways*, Phaidon Press, UK.

Tuesday (16/10)
Stream 3: MACD WORKSHOP. There's nothing new...

In the first practice-research workshop we'll be looking at the history of remix. We've already seen Girl Talk and explored some contemporary remix spaces and ideas. But artists, designers, writers and activists have been 'playing' with remix long before computers and the Internet. We'll be looking at three themes these 'designers' have explored: potentialism, pla(y)giarism and appropriation. In particular - and if you want to find source material everywhere, these are the starting points - we'll look at The Situationists, Oulipo, Tom Phillips, William S Burroughs, Kenneth Goldsmith, Peter Kennard. We'll by taking some of their techniques and trying them out.

### Core Reading
- Explore Mark Amerika's site for *Remix The Book*, in particular:
  - http://www.remixthebook.com/the-course/potentialism
  - http://www.remixthebook.com/the-course/playgiarism
  - http://www.remixthebook.com/the-course/cut-ups
  - http://www.remixthebook.com/the-course/appropriation
- Queneau, R., 1981, *Exercises in style,* New Directions, New York available at
http://www.almaclassics.com/excerpts/exercisesinstyle.pdf
- Madden, M., 2005, *99 ways to tell a story : exercises in style,* Chamberlain Bros, New York
available at: http://www.2shared.com/document/Lxhy_fPF/99_Ways_to_Tell_a_Story_-_Exer.html

### Extra Reading
- Navas, E., 2012, *Remix Theory The Aesthetics of Sampling,* Springer Verlag, Chapter 4.
- Sadler, S., 1999, *The situationist city,* MIT, Cambridge, Mass.; London
- Mathews, H., Brotchie, A. & Queneau, R., 2005, *Oulipo compendium,* Atlas Press ; Make Now Press, London; Los Angeles
- Levin Becker, D., 2012, *Many subtle channels : in praise of potential literature,* Harvard University Press, Cambridge, Mass.
- Sadler, S., 1999, *The situationist city,* MIT, Cambridge, Mass.; London
- Robinson, E 2010, LITERATURA INGLESA: From Cut-Up to Cut and Paste,
http://literaturainglesafhuce.blogspot.co.uk/2010/11/from-cut-up-to-cut-and-paste-plagiarism.html
- The Real Kenny G PDFs from the Guru of UbuWeb.com http://epc.buffalo.edu/authors/goldsmith/
- Burroughs, W.S., 1961, The cut-up method of Brion Gysin, *The Third Mind.* Available at
http://www.ubu.com/papers/burroughs_gysin.html
- Reality Studio A William S. Burroughs Site http://realitystudio.org/multimedia/
- The Cut-Up Machine An electronic cut-up generator.
  http://languageisavirus.com/cutupmachine.html

Wednesday (17/10)

Stream 2: LECTURE. Decode the story.

This session introduces a two-week team task where you will be examining perspectives of brand experience and decoding FMC packaging. Design teams will disseminate findings to the rest of the group.

**Core reading**
•     Camuffo. G. Mura. M.D., 2010, Graphic Design Worlds /Words. La Triennale Di Milano. Design Museum.
•     http://www.triennaledesignmuseum.it/adiaryofanexhibition/graphic-design-worlds/

**Extra reading**
•     Barnard, M., 2005, Graphic Design as Communication . Routledge Taylor and Francis.
•     Bringhurst, R., 2004, Elements of typographic style. Hartly and Marks.
•     Carson, D. & L. Blackwell, 1997, 2nd Sight: Grafik Design after the End of Print. Laurence King.
•     Carson. D. & L. Blackwell, 2012, The End of Print: The Grafik Design of David Carson. Laurence King.
•     Crow, D., 2003, Visible Signs: An introduction to semiotics. AVA Publishing.
•     *Fletcher, A., 2001, The Art of Looking Sideways, Alan Fletcher. Phadion.*
•     *Lupton, E., 2011, Graphic Design Thinking: Beyond Brainstorming.* Princeton Architectural Press.
•     *Maan D. J , 1990, Typo-foto/elementaire typografie in Nederland 1920-40. Veen. Reflex.*
•     McAlhone.B,& D. Stuart., 1997, A Smile in the Mind, Phaidon Press.
•     *Norris, C, 1991, Deconstruction: Theory and Practice.* Routledge.
•     Oliver, V., 1991, Exhibition/Exposition. Une Creation Du crdc. Nantes
•     Poynor, R., 2000, Vaughan Oliver: Visceral Pleasures. Booth-Clibborn Editions.
•     Poynor, R & E. Booth-Clibborn, 1991, Typography now: The next wave. Booth-Clibborn Editions.
•     Rand, P., 2008, Conversations with students. Kroeger Princeton Architectural Press.
•     Rand, P., 2000, A designers art. Yale University Press.
•     Ritts, H., 2010, Notorious. Bullfinch.
•     Royle, N., 2003, Jacques Derrida. Routledge.
•     Thackara, J., 1988,  Design after post modernism. Thames and Hudson.
•     Ambrose, G. & P. Harris, 2010, The Visual Dictionary of Typography. AVA Publishing
•     David Carson: Ted Talks.
•     http://www.youtube.com/watch?v=tFpANOqSdi8&feature=related
•     http://www.thedieline.com/
•     http://www.guardian.co.uk/news/2004/oct/11/guardianobituaries.france
•     http://www.musevery.com/
•     http://www.youtube.com/watch?v=vgwOjjoYtco&feature=related
•     http://www.youtube.com/watch?v=rFY6PQRCE78
•     http://elupton.com/2009/10/deconstruction-and-graphic-design/

Friday (19/10)
Stream 3: LECTURE. ePub PR demonstration

Part of your Design 1/Semester 1 assessment is to produce and critically assess an "ePublication". WSAmacd students will produce the publication alongside a short commentary and WSAadm students will produce a business analysis and presentation. This session explores the creation of an ePublication as a way of opening up the possibilities and the issues that are raised by platforms, proprietorial standards and interfaces.

**Core Reading**:
•     McKesson, N. & Witwer, A., 2012, *Publishing With iBooks Author,* O'Reilly Media, Sebastapol, CA. EBook available free at http://shop.oreilly.com/product/0636920025597.do

**Extra Reading**:
•     Glazman, D 2012, iBooks Author, a nice tool but..
http://www.glazman.org/weblog/dotclear/index.php?post/2012/01/20/iBooks-Author-a-nice-tool-bu
•     Sturken, M. & Cartwright, L., 2009, *Practices of looking : an introduction to visual culture,* Oxford University Press, New York
•     Foresman, C 2012, iBooks Author EULA restrictions invite antitrust concerns, *arstechnica.com.* Retrieved March 13, 2012,  from http://arstechnica.com/apple/news/2012/01/lawyer-ibooks-author-eula-restrictions-could-raise-antitrust-concerns.ar
•     Gruman, G., 2012, *iBooks Author for dummies,* John Wiley & Sons, Hoboken, N.J.
•     Ludovico, A., 2012, *Post-Digital Print: The Mutation of Publishing Since 1894,* ONOMATOPEE 77,
•     Eraso, M., Ludovico, A. & Krekovic, S., 2006, *The Mag.net reader : experiences in electronic cultural publishing,* Arteleku-Diputacion Foral de Gipuzkoa, [Spain]
•     Ludovicho, A. & Muller, N., 2008, *The Mag.Net Reader 3 - processual publishing Actual Gestures,* Openmute, London
•     Thompson, J.B., 2012, *Merchants of culture : the publishing business in the twenty-first century,* Polity, Cambridge

**2012 session recorded: http://goo.gl/myuDL**

Evernote tag: ePub authoring

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## Week 4:

Monday (22/10)
Stream 1: Thinking with type

**Lecture**

In this lecture, we'll be asking the question, what is type and where is it found? We'll think about typography as the art or process of printing with type. We'll move on to investigating typography within the editorial context. As Steven Heller wrote in his book *The Education of an Art Director*, "typography is the foremost skill necessary in all of design".

**Workshop**

As a group, we will be looking at and discussing last week's assignment, the narrative, and how each of you chose to illustrate editorial content.

**Screening**

*Helvetica* is a documentary film about typography, graphic design and global visual culture. It looks at the proliferation of one typeface as part of a larger conversation about the way type affects our lives. The film is an exploration of urban spaces in major cities and the type that inhabits them as well as a series of interviews with renowned designers about their work, the creative process, and the choices and aesthetics behind their use of type. *Helvetica* encompasses the worlds of design, advertising, psychology, and communication, and invites us to take a second look at the thousands of words we see every day.

**Task**

For next week, select an acclaimed typographer from an envelope and research their work for next Monday.

**Core Listening**
- Typographic Design in the Digital Domain with Erik Spiekermann & Elliot Jay Stocks
http://www.youtube.com/watch?v=SG0Ou07IDhQ&feature=related

**Core Reading**
- Baines P and Haslam A., 2005, *Type & Typography*, Laurence King Publishing, UK.
- Poyner R.,1991, *Typography Now, The Next Wave*, UK, Booth-Clibborn Editions, UK.
- Garfield S., 2011, *Just My Type: A Book about Fonts*, Profile Books, London, UK.
- Heller S., 2004, *The Education of a Typographer*, Allworth Press, NY, USA.
- Heller S.,Talarico L., 2011, *Typography Sketchbooks*, Thames & Hudson, China

Tuesday (23/10)
Stream 3: MACD WORKSHOP. Remixing Apple an exercise in détournement

In Week 3's lecture we looked not just at the technology and techniques of Apple's iBookAuthor but also at the wider context of iBooks and Apple's (beautifully designed) walled gardens. In this week's practice-research workshop, we'll be engaging in détournement, a Situationist technique. We'll be remixing Apple's ads, documents, images, words… whatever, using its very own software.

**Core Reading**
- Explore Mark Amerika's site for *Remix The Book*, in particular:
  - http://www.remixthebook.com/the-course/detournement-2
- Culture Jmming:
http://creative.arte.tv/en/space/Culture_Jamming/message/2915/Culture_Jamming__EN_/

**Extra Reading**
- DJRABBI – SOS www.djrabbi.com/sos Guy Debord spinning in his grave.
- International Situationniste www.nothingness.org/SI/ The Archive of Situationist Writing.
- Ken Knabb www.bopsecrets.org/ Bureau of Public Secrets
- SI: YouTube Version www.youtube.com/watch?v=g34XVscFkIs
- Rebirth of Nation www.rebirthofanation.com/ Paul Miller summons the spirit of D.W. Griffiths
- McGarrigle, C., 2010, The construction of locative situations: locative media and the Situationist International, recuperation or redux? *Digital Creativity*, 21(1), pp. 55-62
- Wark, M., 2011, *The beach beneath the street : the everyday life and glorious times of the Situationist International,* Verso, London; New York

Wednesday (24/10)
Stream 2: LECTURE. Triangles and Dead Lions.

This week we'll be exploring the origins and development of global brands. We'll also be having progress group workshops for project 2.

**Core reading.**
- Hine, T., 1998, The Total Package:Evolution and Secret Meaning of Boxes, Bottles,Cans, Tubes and Other Persuasive Containers. Little, Brown and Company; New edition

**Extra reading**
- Berger, J., 1972, Ways of Seeing. Penguin.  BBC series available at:
http://www.ubu.com/film/berger_seeing.html

• Barnard, M., 2005, Graphic Design as Communication . Routledge Taylor and Francis group.
• Camuffo, C.& M.D. Mura., 2010, Graphic Design Worlds /Words. La Triennale Di Milano. Design Museum.
• Crow, D., 2003, Visible Signs: An introduction to semiotics. AVA Publishing.
• Hine, T., 1998, The Total Package: Evolution and Secret Meaning of Boxes, Bottles,Cans,
• Tubes and Other Persuasive Containers. Little, Brown and Company.
• Kozak, G. & J. Wiedemann, 2009, Packaging Design Now!  Taschen.
• Lupton, E. Graphic Design Thinking: Beyond Brainstorming (Design Briefs). Princeton Architectural Press.
• Lupton, E., 2010, Thinking with Type, Second Revised and Expanded Edition: A Critical Guide for Designers, Writers, Editors, and Students (Design Briefs) Princeton Architectural Press.
• McAlhone.B,& D. Stuart., 1997, A Smile in the Mind, Phaidon.
• Neumeier, M., 2005, The Brand Gap: How to Bridge the Distance Between Business Strategy and Design. Peachpit Press.
• Roberts, K., 2005,  Lovemarks. PowerHouse Books.
• Olins, W, 2008, The Brand Handbook. Thames and Hudson.
• Olins, W, 2003, On brand. Thames and Hudson .
• Olins, W, 1990, Corporate Identity. Thames and Hudson.
• Mollerup, P., 1999, Marks of Excellence: History and Taxonomy of Trademarks. Phaidon.
• Poynor, R., 2003, No More Rules: Graphic Design and Postmodernism. Yale University Press.
• Spiekermann, E & E.M. Ginger, 2003, Stop Stealing Sheep and Find Out How Type Works. Peachpit Press
• Sudjic, D, 2009, The Language of Things. Penguin.

Friday (26/10)
<span style="color:red">Stream 3:    LECTURE.  ePub sharing session</span>

This first 'sharing session' gives your group the opportunity to present its initial thoughts and plans for the ePublication. We're not expecting huge amounts of detail or fully realised sketches let alone designs but certainly by this stage your group should have an idea of:

• The client
• The purpose
• The project plan.

# Week 5:
Monday (29/10)
Stream 1: Acclaimed Typographers, Layout and Grid

**Presentation**
We'll discuss the typographers you have researched and think through what made their work groundbreaking and how their designs changed the way we look at the world.

**Lecture**
Without the grid nothing is possible. The grid means reference, order, hierarchy. The grid is the structure that holds a publication's design together. It is the rules that each page must conform to, the invisible threads that keep text and images in position. In this session, we will be looking at the diversity of the grid system – from the simple to the complex – and what meaning and message is projected through their structure.

**Workshop**
This first workshop will start with a quiz on the terminology used by designers and printers when discussing the editorial and print requirements of a publication.

**Workshop**
This second workshop introduces you to the measuring and mathematics behind setting up the pages of a magazine. This session highlights the invisible elements of a blank page that will help you to plot and plan your publication. No screens necessary, just pencils and paper.

**Lecture**
The power of Adobe InDesign to construct page layouts for editorial content has enabled designers the world over to produce innovative designs that have geometric accuracy and beauty. This lecture looks at the history of the technology and the importance of learning the application.

**Workshop**
This concluding workshop allows you to set up an editorial template using InDesign. Using your measurements, you will input the sizes into the technical programme and learn how to flow in the editorial copy from your previous week's task.

**Task**
You will be given an editorial feature from an existing magazine to transfer onto a template using InDesign for next Monday's session. It will be your role to research an appropriate image to illustrate the copy.

**Core Reading**
• Ambrose G, Harris P., 2008, Basics Design 07: Grids, Ava Publishing, UK.
• Muller-Brockmann J.,1996, *Grid Systems in Graphic Design: A Handbook for Graphic Artists, Typographers, and Exhibition Designers*, Niggli Verlag, Ram Publications.
• Elam K., 2004, *Grid Systems: Principles of Organizing Type (Design Briefs)*, Princeton Architectural Press, USA.
• http://www.lynda.com/

Tuesday (30/10)
Stream 3: MACD WORKSHOP. Remixing theory

Remix is a critical design praxis. It starts from the premise that there is source material everywhere and everything is available for remix. That includes theory. This practice-research workshop takes some theory - don't be frightened, we'll go through it! - and uses it and imag(in)ings as the basis for a remix. Be sure to have read the articles and viewed the work. Come with any questions and then we can get straight into the remix.

**Core Reading**
• Extract from Flusser, V., 2000, *Towards A Philosophy Of Photography,* Reaktion, London Available from http://www.altx.com/remix.fall.2008/flusser.pdf
• Shaviro, S., 2004, Vilem Flusser, Available from http://www.shaviro.com/Blog/?p=266
• Tina La Porta - Distance. http://www.turbulence.org/Works/Distance/

Wednesday (31/10)
Stream 2: SEMINAR & GROUP PRESENTATIONS. Decode the story.

**Core reading**
• Olins. W., 2003, On Brand. Thames and Hudson

**Extra reading**
• Evans, J. & S. Hall, 1999, Visual Culture: The Reader. Sage Publications.
• Hall, S., 2012, This Means This, This Means That: A User's Guide to Semiotics. Laurence King.
• Hall, S., 1997, Representation: Cultural Representation and Signifying Practices. Sage Publications.
• McCandless, D., 2010, Information is Beautiful. Collins.
• Noble, I. & R. Bestley, 2011, Visual Research: An Introduction to Research Methodologies in Graphic Design. AVA Publishing.

- Parikka, J., 2012, What is Media Archaeology? Polity Press.
- Shroeder, J. E., 2002, Visual Consumption. London. Routlege.
- Williamson, J., 2005, Decoding Advertisements: Ideology and Meaning in Advertising. London. Marion Boyars.
- http://www.informationisbeautiful.net/
- http://www.edwardtufte.com/tufte/books_vdqi
- http://www.pierozagami.com/#1795590/Premio-Ischia-2011
- http://iancarr.net/10627/60983/data-design/voyage-information-design
- http://vimeo.com/5601437

Friday (2/11)

Stream 3: LECTURE.  Remixing readership – Problematic: What is a reader/consumer?

As designers and advertisers we are (or at least should be) obsessed with the reader, the consumer of our carefully crafted communication texts or sales messages. In a remix culture and distributed mediaspace, the problem is, what *is* reading and the reader? What do we mean by 'consumption'? This session poses these questions to the two tutors who will approach the problematic from their different professional experiences as well as different theoretical and conceptual positions.

**Core Reading**:
- Rosen, J (2006) "PressThink: The People Formerly Known as the Audience." http://archive.pressthink.org/2006/06/27/ppl_frmr.html
- Ritzer, G. & Jurgenson, N., 2010, Production, Consumption, Prosumption, *Journal of Consumer Culture*, 10(1), p. 13

**Extra Reading**:
- Lury, C., 2011, *Consumer culture,* Rutgers University Press, New Brunswick, N.J.
- Ytre-Arne, B., 2011, 'I want to hold it in my hands': readers' experiences of the phenomenological differences between women's magazines online and in print, *Media, Culture & Society*, 33(3), pp. 467-77
- Baudrillard, J., Turner, C. & Ritzer, G., 1998, *The consumer society : Myths and structures,* Sage Publications, London
- Rashbass, A (2012) Lean-back 2.0: Andrew Rashbass, CEO, The Economist Group keynote presentation - video, http://www.guardian.co.uk/media-network/media-network-blog/video/2012/apr/10/lean-back-2-0-andrew-rashbass-ceo-the-economist-group-keynote-presentation-video
- Trentmann, Frank. 2006. The Making of the Consumer: Knowledge, Power and Identity in the Modern World. New York: Berg.
- Gehl, R.W., 2011, The archive and the processor: The internal logic of Web 2.0, *New Media & Society*, 13(8), pp. 1228-44
- Trend, D. (ed.), 2001, *Reading digital culture,* Blackwell, Malden, Mass. Part IV
- •Trend, D. (ed.), 2001, *Reading digital culture,* Blackwell, Malden, Mass. Part V

**2012 session recorded: http://goo.gl/hL5fe**

Evernote tag: reader

# Week 6:
Monday (5/11)
Stream 1: Flat planning and assessment briefing

**Brief One**
Now it is your turn to have a go and design your own publication. You will choose an existing title and redesign it, using your newly acquired knowledge and understanding of print and editorial criteria.

**Assessment Briefing**
In this session, we will be covering what exactly you will need to produce for your Stream 1 part of Semester 1's portfolio.

**Lecture**
What is a flatplan and why is it necessary? We will look at how the configuration of pages are highly likely to change, according to fluctuating content and emphasis, as well as advertising sales.

**Workshop**
The focus today will be on constructing a flatplan from scratch. We'll sketch a flatplan to explore its relevance to the overall editorial design. You will be given a magazine to analyse for structure, drafting its original flatplan. Once you have successfully assessed your draft flatplan, you will input the content into a new template using InDesign.

**Task**
Once you have chosen your existing title to redesign, go away and examine why you think it requires a new design. Research your title and make analytical and critical notes. Come back on Monday 19 November and tell the group your initial plans for the redesign of your magazine. You must include a new initial rough flatplan, and be able to articulate what you want to change and why this is necessary to the new concept.

**Core Reading**
·      Elam K., 2011, *Geometry of Design: Studies in Proportion and Composition (Design Briefs),* USA, Princeton Architectural Press.
·      Ambrose G, Harris P., 2011, Basics Design 02: Layout, Ava Publishing, UK.
·      Ambrose G, Harris P., 2005, Basics Design: Format , Ava Publishing, UK.

Tuesday (6/11)
Stream 3: MACD WORKSHOP. Remixing the Remixing readership lecture

In the final three practice-research workshops we'll take the remix tools, techniques and principles we have been exploring and build a specific piece of communication design. We will take the previous Friday's lecture and remix it. You will remix words, images, audio and video from the lecture as well as from anywhere else across the distributed Web to create a remix… whether in print, in motion, online or whatever. This week we'll remix Week 5's session: *Remixing readership.*

Wednesday (7/11)
Stream 2: LECTURE. Thinking outside the box.

This week we'll be brainstorming, engaging in some word play, imag(in)ing and generating concepts.

**Core reading**
·      D. Hirasuna., 2004, Pentagram Papers.Pentagram Partners. Chronical Books

**Extra reading**
·      Brereto, R., 2011, Cut & Paste: 21st Century Collage. Laurence King.
•      Camuffo, C.& M.D. Mura., 2010, Graphic Design Worlds /Words. La Triennale Di Milano. Design Museum.  http://www.triennaledesignmuseum.it/adiaryofanexhibition/graphic-design-worlds/
·      de Bono, E., 2009, Lateral Thinking: A Textbook of Creativity. Penguin.
·      Haworth-Booth, M. &  Twemlow, G., 2012, E.McKnight Kauffer: A Designer and His Public. V & A Publications.
·      Hughes, R., 2010, Cult-Ure [Imitation Leather]. Fiell Publishing Limited.
·      Lambie-Nairn, M & J. Myerson, 1997, Brand Identity for Television: With Knobs on. Phaidon.
·      Lemon Scented Tea, 2009, The Meduim is the Massage and 50 other ridiculous advertising rules. Pageone.
·      Lemon Scented Tea, 2009, Never use white type on a black background and 50 other ridiculous advertising rules. Pageone.
·      Lois, G., 2012, Damn Good advice (for people with talent)! Phadion.
·      Lupton, E., 2011, Graphic Design Thinking: Beyond Brainstorming. Princeton Architectural Press.
·      McAlhone.B,& D. Stuart., 1997, A Smile in the Mind, Phaidon.
·      Modern chinese design, 2009, Dopress Studio. Page One Publishing.
·      Rose, C., 1991, Design After Dark: The Story of Dancefloor Style. Thames & Hudson.
·      Williams, N., 1995, Paperwork: The Potential of Paper in Graphic Design. Phaidon.

Friday (9/11)
Stream 3: LECTURE.  Remixing the author – Problematic: What is a designer/advertiser?

If remix culture is changing readership and consumption practices and our conception of the reader and the consumer, it's doing the same to our idea of authorship: the designer and the advertiser. Once upon a time *we* were the privileged ones, the creative, the leader. Now… well when the (people formerly known as the) audience is active does that mean we are passive or is some sort of partnership possible? This week the tutors will address that question, again from their different starting points.

**Core Reading**:
•    Manovich, L (n.d.) Who is the Author? Sampling/Remixing/Open Source. Available at: http://manovich.net/DOCS/models_of_authorship.doc

**Extra Reading**:
•    Navas, E., 2012, *Remix Theory The Aesthetics of Sampling,* Springer Verlag, Conclusion.
•    Huhtamo, E 2004, Trouble at the Interface, or the Identity Crisis of Interactive Art,  Retrieved February 23, 2012,  from http://193.171.60.44/dspace/bitstream/10002/299/1/Huhtamo.pdf
•    Dean, J., 2010, *Blog Theory: Feedback And Capture In The Circuits Of Drive,* Polity, Cambridge; Malden, MA
•    Berry, D.M., 2008, *Copy, Rip, Burn: The Politics Of Copyleft And Open Source,* Pluto Press, London
•    Hassan, R. & Thomas, J. (eds.), 2006, *The new media theory reader,* Open University Press, Maidenhead, England; New York Part 3

**2012 session recorded: http://goo.gl/BPqOb**

Evernote tag: author

## Week 7:

(w/c 12/11): Formative Feedback Week.
This week will be given over to tutorials with the Stream leaders where you will get feedback on your work so far and possible directions for your assignments.

## Week 7:

## Week 8:

Monday (19/11)
Stream 1: Magazine redesign

**Presentation**
The morning session is your opportunity to tell the group about your publication and your plans to change it. We will want to know the reasons for these changes and how you intend to implement them.

**Workshop**
Throughout this afternoon session, you will be using InDesign to set up your magazine: creating a template for your magazine, inputting all the sizes and dimensions for the copy and images. This template is the flatplan – the empty bowl before the ingredients are added and mixed together. Getting this bit right from the outset will set you up. You will be shown how to style up your text and be expected to use the session to practice this.

**Task**
You will be given a set of exercises for setting up and styling alternative templates for your magazine. Bring these to the next session for analysis, feedback and discussion.

**Core Reading**
•      •              Bringhurst R. 2004, *The Elements of Typographic Style*, Hartley & Marks, USA

Tuesday (20/11)
Stream 3 (Groups A & B): ePublication progress workshop 1

By this time in the Semester your group will be well advanced in their work on the ePublication. The WSAmacd team will have sketches, wireframes and notes about interface, interaction and content. The WSAadm team will have begun to develop the communications strategy and business case for the particular ePublication. This first sharing session gives you the opportunity to pitch your ePublication to the tutors and your fellow students. The tutors will be there to offer comments and ideas but perhaps more importantly, we'll be looking to you all to provide constructive feedback to each other. Groups should have initial sketches of the design as well a presentation of the emerging strategy.

Wednesday (21/11)
Stream 2: London trip.

Details tbc.

**Extra reading**
•      Amos, A., 2010, The Blue Lady's New Look and Other Curiosities: Posts from the crossroads of design and marketing. JKR Brand First Books.
•      http://www.jkr.co.uk/wp-content/uploads/2011/12/jkr-Champions-of-Design-Downloadable-Book.pdf
•      Braungart, M, 2009, Cradle to Cradle. Vintage.
•      Boylston, S, 2009, Designing Sustainable Packaging. Laurence King.
•      Chick, A. & P. Micklethwaite, 2011, Design for Sustainable Change: How design and designers can drive the sustainability agenda.  AVA Publishing.
•      Kirkpatrick, J., 2009, New Packaging Design. Kirkpatrick
•      Williams, N., 1995, Paperwork: The Potential of Paper in Graphic Design. Phaidon.
•      www.wrap.org.uk
•      www.oneplanetliving.org
•      www.environment-agency.gov.uk
•      www.rspo.org

Friday (23/11)
Stream 3: ePublication progress workshop 1 cntd.

## Week 9:

Monday (26/11)

Stream 1: Navigation

**Lecture**
However the reader chooses to travel, it is important that they never feel lost on their journey, which is where clear and consistent signage comes in. Order, hierarchy, legibility and impact are the key factors in helping a reader navigate through a publication.

**Workshop**
This week's session will focus on last week's task and troubleshoot any problems – what the task has thrown up in terms of difficulties fitting text to a fixed grid and the logic to moving elements around on the page to maximise impact and ensure legibility. Next, we will concentrate on ensuring everyone has a magazine mapped out in InDesign.

**Workshop**
Concentrating on navigation, you will be given a set of exercises to complete to demonstrate your knowledge and understanding of positioning and styling up copy to emphasise hierarchy and readability.

**Task**
For next week, research and come up with plans to improve a failing publication by implementing a new navigation system.

**Core Reading**
•      White A., 2005, *Thinking in Type: The Practical Philosophy of Typography*, Allworth Press, Canada.

Tuesday (27/11)

Stream 3 WORKSHOP. ePub assessment workshop

You're probably thinking about your assessment - or at least you should :) A key thing for the assessment is how you tie practice and theory/research together. You need to be thinking about how you are going to reflect your reading and thinking with and through your practice. In this session we'll look in detail at the brief, the assessment criteria and how you can and should be looking to approach those as practice-research issues.

**2012 session recorded: http://goo.gl/cGxRk**

Wednesday (28/11)

Stream 2: London. Lecture. Best Practice in Sustainable Design.

Details to follow

Friday (30/11)

Stream 3:    LECTURE. Remixing business – Problematic: What is business?

So we (or more correctly the remix media culture) has problematised the designer/advertiser and the reader/consumer, but maybe the challenge is even more fundamental than that. What if the rules of business, the nature of the organisation, the brand and what they do are changing – not in some sense of moving from a capitalist to a different economic system but rather shifts in the nature of capitalist economics, business organisation and design itself. This session opens up those macro questions, looks at some models emerging and asking what they mean for us as designers, marketers and advertisers.

**Core Reading**:
•      Van Dijck, J. & Nieborg, D., 2009, Wikinomics and its discontents: a critical analysis of Web 2.0 business manifestos, *New Media & Society*, 11(5), p. 855

**Extra Reading**:
•      Tapscott, D. & Williams, A.D., 2008, *Wikinomics: How Mass Collaboration Changes Everything,* Portfolio, New York
•      Tapscott, D. & Williams, A.D., 2010, *MacroWikinomics : rebooting business and the world,* Atlantic, London.
•      Bauwens, M., 2009, Class and capital in peer production, *Capital & Class*, 33(1), p. 121
•      Jarvis, J., 2009, *What Would Google Do?* Collins Business, New York
•      Shirky, C., 2010, *Cognitive surplus : creativity and generosity in a connected age,* Allen Lane, London

**2012 session recorded: http://goo.gl/mCNoC**

Evernote tag: business

## Week 10:

Monday (3/12)

Stream 1: Contents and the contents page

**Lecture**
The most obvious navigation tool is the contents page of a publication where articles are trailed and the structure is laid bare. We look at some award-winning designs to assess their ability to lead us through the pages with clarity and ease, whilst remaining innovative creations in their own right.

**Workshop**
We will discuss a diverse range of contents pages, analysing what works and how we can implement a similar strategy for our own publications. You will then start to assemble the material for your contents page, using drawn sketches and InDesign to shape content into structure on the page.

**Screening**
*Cover - ID magazine.*

**Task**
You will be given an existing contents page to redesign.

**Core Reading**
- http://i-donline.com/
- http://www.flickr.com/groups/thefacemagazine/
- http://www.tate.org.uk/research/library/tate-publications
- http://www.monocle.com/
- http://www.telegraph.co.uk/travel/9544044/Ultratravel-autumn-2012.html
- http://www.colorsmagazine.com/magazines
- http://www.wallpaper.com/

Tuesday (4/12)

Stream 3 (Groups A & B): Remixing knowledge and understanding

You're creating an ePublication as an exercise in practice-research. This means looking for connecting your practice with some of the themes on the course. This week - before you head off for independent design practices and then come back together for discussion and feedback - we'll be looking at how to enfold the themes and perspectives on remix, the death of the author, the people formely known as the audience, wikinomics and the rest… with the widgets and streams you are using to design your book.

**2012 session recorded: http://goo.gl/JZtew**

Wednesday (5/12)

Stream 2: SEMINAR. Thinking outside the box.

This week we'll be thinking (some more) outside the box as well as sharing where we've got to with projects. We'll also spend some time reflecting on the London trips.

**Core reading**
- De Bono.E., 2009, Lateral Thinking: A Textbook of Creativity. Penguin books

**Extra reading**
- Baudrillard, J., 1970, The Consumer Society: Myths and Structures. Translated by
- Chris Turner. London. Sage Publications.
- Hall, S., 1997, Representation: Cultural Representations and Signifying Practices. Sage Publications.
- Noble ,I. & R. Bestley, 2005, Visual Research: An Introduction to Research Methodologies in Graphic Design. London. AVA Academia.

Thursday (6/12)

Stream 1: Visual language
**Lecture**
Images and graphics are narrative tools. They are necessary, but not as decoration. In this talk, we look at how visual language is about showing how a publication sees the world. The visual language will depend on the amount of information that has to be conveyed, and the visual literacy of the intended audience. Visual language is a crucial element in the creation of a coherent experience on paper.

**Workshop**
You will be working in small groups for this session. You will assume the roles of editor, art director and illustrator/photographer and explore the commissioning process. You will be given a piece of editorial copy and you need to think about the imagery. Highlight certain paragraphs that have specific meaning. Make notes in the margins to indicate relevant parts of the narrative and how you are thinking about illustrating the piece. Now research imagery that will help you illustrate the text – photographs, illustrations, woodcuts, lino cut, screen prints, digital art, whatever. Set up a double and single three page feature in InDesign, input the copy, style it up and scan, import and position an image or multiple images that you consider emphasises the written word. Print out your work for a group presentation and discussion.

**Task**

You will each be given a series of cover lines to style and arrange onto a cover – which you will also source and design. The emphasis will be on wordplay and positioning of type over image. Use the previous sessions to decide how to tackle this and bring your solutions back after the Christmas break. Put them on the wall before we begin on Monday 7 January for a group critique and discussion.

**Core Reading**
•       Kress G. and Van Leeuwen T., 2006, *Reading Images: The Grammar of Visual Design*, Routledge, UK.
•       Berger J., 2008, *Ways of Seeing*, Penguin Books Ltd, UK. BBC series available at: http://www.ubu.com/film/berger_seeing.html
•       Berger J., 2008, *About Looking*, Bloomsbury Publishing PLC, UK.

Friday (7/12)
Stream 3: LECTURE.  Remixing power. Perspectives on media power. Problematic: Who/what is powerful?

The new cultural practices, media and spaces we have been exploring are not neutral. They are deeply power-full. In order to make sense of these issues we need to explore what we mean by 'power', how does it work? What do we mean by powerful and powerless? This session explores those questions through the work of various theorists of power.

**Core Reading**
•       Foucault, M. 1980, Truth and Power, in C Gordon (ed), *Power/Knowledge: Selected Interviews and Other Writings 1972-1977,* The Harvester Press, Brighton, pp. 109-3

**Extra Reading**
•       Sheridan, A., 1980, *Michel Foucault : the will to truth,* Routledge, London
•       Nealon, J.T., 2008, *Foucault beyond Foucault : power and its intensifications since 1984,* Stanford University Press, Stanford, Calif.
•       Chun, W.H.K., 2006, *Control And Freedom: Power And Paranoia In The Age Of Fiber Optics,* MIT Press, Cambridge, Mass.
•       Galloway, A.R. & Thacker, E., 2004, Protocol, Control, and Networks, *Grey Room*(17), pp. 6-29
•       Bucher, T., 2012, Want to be on the top? Algorithmic power and the threat of invisibility on Facebook, *New Media & Society*
•       Beer, D., 2009, Power through the algorithm? Participatory web cultures and the technological unconscious, *New Media & Society*, 11(6), p. 985

Evernote tag: power

## Week 11:

Monday (10/12)
Stream 1: The cover

**Presentation**
We will discuss the covers and cover lines you produced last week.

**Lecture**
Finding dynamic and appropriate armour, wrapping or mantle for a publication is no easy task. We look at the cover's two main functions: to express the brand and mission at a glance, and also work as a newsstand sales tool. We will explore the history of the editorial cover and the significant part typography has played in that development.

**Workshop**
We'll examine various covers and discuss what makes the best cover and why.

**Task**
You will design and create the cover for your publication using InDesign. Work (brainstorm) collaboratively with colleagues to come up with appropriate words that will entice and hold readership. Use the next few weeks to ensure that you have all the completed ingredients that make up your publication. Use the time well to ask peers and tutors questions to resolve any problems. Reflect on what you have produced so far and redesign certain elements if necessary. This process is part of being a good designer.

Tuesday (11/12)
Stream 3: WORKSHOP. ePublication progress workshop  2

By this second progress workshop, your ePublication and its strategy should be near completion. This session offers you the chance to hone the finishing touches with the tutors and the other groups. You should have a version of the ePublication to demonstrate as well as a draft pitch of your strategy.

Wednesday (13/12)
Stream 2: CRITS. Thinking outside the box

**Core reading**
•     D.Sudjic., 2009, The Language of Things. Penguin books
•     Camuffo. G. Mura. M.D., 2010, Graphic Design Worlds /Words. La Triennale Di Milano. Design Museum. http://www.triennaledesignmuseum.it/adiaryofanexhibition/graphic-design-worlds/

**Extra reading**
•     Sudjic, D., 2009, The Language of Things. Penguin.
•     McLuhan, M., 2008, The Medium is the Massage. Penguin.
•     Arden, P., 2010, It's not how good you are, it's how good you want to be: The world's best selling book. Phaidon.
•     Arden, P., 2010, Whatever you Think, Think the Opposite. Phadion.

Thursday (14/12)
Stream 2: CRITS. Thinking outside the box  cntd.

Friday (15/12)
Stream 3: WORKSHOP. ePublication progress workshop 2 cntd.

## Weeks 12-14:

Christmas vacation… Merry Christmas everyone!

## Week 15:

Monday (7/1)

Stream 1: Magazine redesign

**Presentation**

Today and Thursday, each of you will present to the group, your new redesigned magazine strategy and content – in preparation for assessment.

Tuesday (8/1)

Stream 3: MACD and ADM Presentations

This week, each of the ePublication teams will pitch their publication to the 'client' in a business presentation. For ADM students, this is part of the assessment (see ADM handbook). All team members need to play a part in the presentation.

Wednesday (9/1)

Stream 3: MACD and ADM Presentations cntd.
Stream 2: Thinking outside the box Presentations

Thursday (10/1)

Stream 1: Magazine redesign cntd.
Stream 2: Thinking outside the box Presentations cntd.

## Weeks 16-17:

(w/c 14 & 21/1): Assessment

## Semester 2

## Week 18:
Monday (28/1)

<span style="color:green">Stream 1: Promotional print publicity, brief and assessment</span>

**Introduction and Brief 2**
This Semester, under the main theme of editorial design, you will be engaging with the written word, and specifically poetry. Combining two and three dimensions, you will be designing a package that holds multiple literary pieces, specifically to promote a famous poet. In this session, we will be explaining what exactly you will need to produce for your portfolio.

**Lecture**
What is promotional publicity and how does it work? We examine specific case studies that explore how print is instrumental to the advancement and sustenance of editorial media.

**Workshop**
In groups, we'll examine, handle and discuss one inspirational piece of editorial print packaging that stunned both literary critics and publishers. Next, we'll be handling and analysing the diverse range of paper stock and print techniques used in different editorial products and packaging.

**Reading**
• Gould, J., 2012, *The Letter-Press Printer: A Complete Guide to the Art of Printing; Containing Practical Instructions for Learners at Case, Press, and Machine*, UK, Unknown.
• Ambrose, G., and Harris, P., 2006, *Basics Design: Print and Finish*, SA, AVA Publishing.
• Simon, H.,1980, *Introduction to Printing: Craft of Letterpress*, UK, Faber and Faber.
• Cleeton, G., Pitkin, C., and Cornwell, R., 2006, *General Printing: An Illustrated Guide to Letterpress Printing*, US, McKnight and McKnight Publishing Company.
• Heller, S., and Anderson, G., 2009, *New Vintage Type: Classic Fonts for the Digital Age*, UK, Thames and Hudson Ltd.
• Rivers, C., 2010, *Reinventing Letterpress: Prints by Contemporary Practitioners*, UK, RotoVision.
• Jury, D., 2011, *Letterpress: The Allure of the Handmade*, UK, RotoVision.
• White, J., 2012, *Letterpress Now*, NY, Lark.
• Klanten, R., and Hellige, H., 2011, *Impressive: Printmaking, Letterpress and Graphic Design*, Die Gestalten Verlag.
• Sherraden, J., Horvath, E., and Kingsbury, P., 2001, *Hatch Show Print: The History of a Great American Letterpress Shop*, CA, Chronicle Books.

Tuesday (29/1)

<span style="color:red">Stream 3: WORKSHOP. The mobile experience **This sessions starts at 11.00**</span>

Mobile is not just a matter of gadgets and technologies. It's a cultural practice and experience. We;ll start our practice-research exploration of that space by thinking thorugh our own experience and watching others'. Each group will spend the day out and about with their mobiles doing, experiencing and researching. At the end of the day each group will present their observations, findings and notes - their research as practice. It might be as a PowerPoint, ePublication, mindmap, mime, opera, game, App… whatever!

**Core reading**
• boyd, d. 2012, Participating in the Always-On Lifestyle, in M Mandiberg (ed), *The social media reader,* NYU Press, New York, pp. 71-6 See also Boyd's writings at http://www.zephoria.org/thoughts/bestof.html and http://www.danah.org/papers/

**Extra Reading**
• Oviedo, O.O., Rieder, D.M. & Hawk, B. (eds.), 2008, *Small Tech: The Culture Of Digital Tools,* University of Minnesota Press, Minneapolis. Section 2: Small Tech and Cultural Contexts.
• Moores, S., 2000, *Media And Everyday Life In Modern Society,* Edinburgh University Press, Edinburgh
• Goggin, G., 2006, *Cell Phone Culture : Mobile Technology In Everyday Life,* Routledge, London ; New York.
• Reading 2009, Memobilia: The Mobile Phone and the Emergence of Wearable Memories, in Garde-Hansen, Hoskins & Reading (eds), *Save As... Digital Memories,* Palgrave Macmillan, Basingstoke and New York.
• de Souza e Silva, A., 2007, From cyber to hybrid: Mobile technologies as interfaces of hybrid spaces, *Space and culture*, 9, pp. 261-78
• Rheingold, H., 2003, *Smart Mobs: The Next Social Revolution,* Basic Books, Cambridge, MA.
• Hjorth, L., 2008, Being Real in the Mobile Reel, *Convergence: The International Journal of Research into New Media Technologies*, 14(1), p. 91
• Kabisch, E., 2010, Mobile after-media: trajectories and points of departure, *Digital Creativity*, 21(1), pp. 46-54

- Richardson, I., 2005, Mobile Technosoma: some phenomenological reflections on itinerant media devices, *Fibreculture*(6)
- Goggin, G., 2011, *Global mobile media,* Routledge, Abingdon, Oxon ; New York.
- Baker, C., Schleser, M. & Molga, K., 2009, Aesthetics of mobile media art, *Journal of Media Practice*, 10(2&3), pp. 101-22
- Green, N. & Haddon, L., 2009, *Mobile Communications: An Introduction To New Media,* Berg, Oxford ; New York.
- Sooryamoorthy, R., 2009, Review Article: Mobile phones: appropriation, uses and consequences, *New Media & Society*, 11(6), pp. 1061-8
- Ling, R.S., 2008, *New Tech, New Ties: How Mobile Communication Is Reshaping Social Cohesion,* MIT Press, Cambridge, Mass.
- Itō, M., Okabe, D. & Matsuda, M., 2005, *Personal, Portable, Pedestrian : Mobile Phones In Japanese Life,* MIT Press, Cambridge, Mass

Evernote tag: mobile experience

Wednesday (30/1)
Stream 2: Stories we tell ourselves

In the introduction to the semester, we will cover summative assessment/overview of the project and briefing for 'Stories We Tell Ourselves', which will begin with a brainstorming session and workshop 'A day in History'. This morning briefing will be followed by afternoon sessions where we will explore how you can begin to work with the new theme and the assessment task.

**Core Reading.**

- Hirasuna,D., 2004, *Pentagram Partners. Pentagram Papers.2007*. Chronical Books.
- http://vimeo.com/42562659
- http://www.tate.org.uk/context-comment/video/tateshots-exquisite-forest
- http://www.exquisiteforest.com/
- http://www.theliteraryplatform.com/2012/11/the-exquisite-forest/
- http://www.dandad.org/inspiration/features-and-opinion/aaron-koblin-digital-storyteller

**Extra Reading.**

- Barnard,M., 2005, *Graphic Design as Communication*. Routledge.
- Camuffo, C.Mura,M.D., 2010, *Graphic Design Worlds / Words*. La Triennale Di Milano. Design Museum.
- http://www.triennaledesignmuseum.it/adiaryofanexhibition/graphic-design-worlds/
- Forster, E, M., 2011, *The Machine Stops*. Penguin.
- Grafton., 2000, *Twelve Classic Ghost Stories by Wilkie Collins, M.R. James, Charles Dickens and Others.No 1 Branch Line The Signalman*. Dover.
- Irving, W., 2011, *The Legend of Sleepy Hollow*. Tribeca.
- Klanten,K.Ehmann, & S.Schulze,F.(2011) *Visual Storytelling: Inspiring a New Visual Language.* Die Gestalten Verlag .
  - McAlone, B. & Stuart, D., 1997, *A Smile in the Mind*. Phaidon Press.
- Kipling, R., 2012,  *Rikki-Tikki-Tavi.* Wilder.
- Moon, J. 2000, *Reflection in Learning and Professional Development: Theory and Practice*, Routledge.
- Moon, J., 2006, *Learning Journals: A Handbook for Reflective Practice and Professional Development*. Routledge.
- Spiekermann, E & Ginger, E, M., 2003, *Stop Stealing Sheep and Find Out How Type Works*. Peachpit.
- Williams, H., 2011, *Days That Changed the World: The 50 Defining Events of World History.* Quercus.
- http://www.artofthetitle.com/title/delicatessen/
- http://www.artofthetitle.com/title/to-kill-a-mockingbird/
- http://www.artofthetitle.com/title/catch-me-if-you-can/
- http://soulellis.com/projects/spectral/

Thursday (31/1)
Stream 3:   LECTURE. The app economy

This Semester we'll be exploring the mobile phone App. At one level you can think of this as a smaller version of the ePublication from Semester 1 but one of the key themes this time around is the affordances of mobile and the mobile media experience. One of the drivers of these new spaces and practices is the App - a packaged and easily accessed piece of software, often downloaded from a proprietorial App Store. This new media space, consumption and distribution infrastructure, maybe even 'ecosystem' is part of a wider "App Economy", closely linked to the "Like Economy" of social media. This week we'll explore what this new culture, practice and economy mean for design and advertising.

**Core Reading**
- Miller, PD 2012, Echo and Effect: Sounding Turing's Cathedral, *djspooky.com.* Retrieved November 19, 2012,  from http://djspooky.com/imaginaryapp
- Tsotsis, A 2011, Stop Making Apps | TechCrunch, *techcrunch.* Retrieved November 19, 2012, from http://techcrunch.com/2011/11/11/start-making-sense

**Extra Reading**
- Bardini, T., 2011, *Junkware,* University of Minnesota Press, Minneapolis.
- MacMillan, D, Burrows P & Ante SE 2009, Inside the app economy, *Business Week,*22 October 200. Available at http://www.widality.com/business_week_app_economy.pdf
- Haddon, Leslie. 2009. *Mobile Communications: An Introduction to New Media*, Chapter 1 & 2.
- Hasen, Jeff. 2012. "Trends" In *Mobilized Marketing: How to Drive Sales Engagement and Loyalty Through Mobile Devices*. John Wiley & Sons, pp.83-94.
- Mathieson, Rick. 2005. "Reach out & Sell Someone: The Top 10 Secretes of Successful Mobile Advertising" In *Branding Unbound: The Future of Advertising, Sales, and the Brand Experience in the Wireless Age.* USA: AMACON Books, Chapter 2.
- Land, C & Böhm S 2012, They are exploiting us! Why we all work for Facebook for free, *Organizations, Occupations and Work.* Retrieved March 23, 2012, from http://oowsection.org/2012/02/22/they-are-exploiting-us-why-we-all-work-for-facebook-for-free

Evernote tag: App economy

**Guest Lecture: Lemn Sissay**

Lemn Sissay is a poet and playwright. He¹s associate artist at at Europe¹s largest arts complex, the Southbank Centre in London. He was the first poet commissioned to write for the 2012 Olympics. His poem *Spark Catchers* is etched into a Transformer on The Olympic Site. He is an honorary Doctor of Letters. He curated the world¹s first Literature Festival of The Sea. His *Landmark Poems* appear throughout Manchester and London. In London they adorn The Royal Festival Hall and *Gilt of Cain*, commissioned by City of London near Fenchurch St station was unveiled by Bishop Desmond Tutu in 2006. In 2010 Lemn travelled to The Arctic with Jarvis Cocker, Laurie Anderson, Martha Wainwright, KT Tunstall, Lesley Feist. He trip is featured in *Burning Ice*, a film of the voyage.

Lemn is author of five books of poetry spanning twenty five years. His play *Something Dark* was the winner of a RIMA award and has been performed throughout the world. BBC made a television documentary about his life - *Internal Flight*. In 2010 he was made an MBE for services to literature. Lemn is Patron of The Letterbox Club and The Reader Organisation. He is education ambassador for Arvon Foundation and Trustee of World Book Night.

## Week 19:

Monday (4/2)
Stream 1: London visit

**Telegraph Media Group**
National newspapers in the UK were traditionally divided by format, between the relatively respectable broadsheets and the scurrilous, gossip-and-crime-obsessed tabloids. *The Daily Telegraph* sits in the former category, as a daily morning broadsheet conservative-leaning newspaper, published in London and distributed throughout the UK and internationally. Appropriately *The Daily Telegraph* is now situated across the street from Google on Buckingham Palace Road.

**FMG**
Described as "a global marketing solutions business operating in the USA, Europe and Asia", FMG works in almost every sector. It promotes retail brands (Staples and Boden), publishers (Readers Digest and Haymarket), and entertainment businesses (Disney) as well as technology brands (IBM and Microsoft). It prints *The Daily Telegraph*'s luxury travel magazine *Ultra Travel.* Its UK offices are based in Clerkenwell.

Tuesday (5/2)
Stream 3: WORKSHOP. Just imagine

Before we get down to some serious design, development and hacking… let's dream. Imagine we were the best developers in the world - or had access to them. Imagine we could make our App do anything. We could create any experience, take our 'reader' on any journey we chose, harness any of the affordances of the device, plug into any of the new or emerging cultural practices… what would we design. This week, we'll harness the power of paper and pens and brainstorm, mindmap and wireframe our 'ideal' Apps.

**Reading**
•     Oviedo, O.O., Rieder, D.M. & Hawk, B. (eds.), 2008, *Small Tech: The Culture Of Digital Tools,* University of Minnesota Press, Minneapolis Section 3: Future Technologies and Ambient Environments

Evernote tag: Mobile experience

Wednesday (6/2)
Stream 2: Those were the golden years

This week we'll be watching *The Golden Years of Advertising*, a film featuring Dennis Hopper discussing the so-called "golden age" of advertising. The movie includes interviews with musicians Bono and David Bowie, filmmakers Roman Polanski and David Lynch, advertisers Frank Lowe and John Hegarty, politicians Mikhail Gorbachev and Vaclav Havel and many others who discuss what is 'creativity'.

After the film we'll be reflecting on how the themes, ideas and questions connect with our own work and the theme of storytelling and design.

**Core Reading**

•     Roberts, K., 2005, *Lovemarks.* Powerhouse Books.
•     Sax, B., 2011), *City of Ravens: The Extraordinary History of London, the Tower and Its Famous Ravens.* Gerald Duckworth.
•     http://www.thedieline.com/

**Extra Reading**

•     Bourke, E. (2009). *The Guinness Story: The Family, The Business and The Black Stuff.* O'Brien Press..
•     *D&ad annual 2011.* Tschen
•     *D&ad student awards., 2008, Simple as that.* D&ad published.
•     D, Sudjic., 2009, *The Language of Things.* Penguin books.
•     Dopress Studio., 2009, .*Modern Chinese Design.* Page one publishing.
•     Fishel,C. & King Gordon,S. (2007).*The Little Book of Big Packaging Ideas*. Rockport Publishers.
•     Fishel, C., 2007, *Packaging: 50 Real-Life Projects Uncovered (Design Secrets)*
•     Rockport
•     *Fletcher, A., 2001, The Art of Looking Sideways. Phadion.*
•     Hine, T., 1998, *The Total Package: Evolution and Secret Meaning of Boxes, Bottles, Cans, Tubes and Other Persuasive Containers.* Little, Brown and Company.
•     Jones, N., 2011, *Tower: An Epic History of the Tower of London.* Hutchinson.
•      Klanten, R. & Hubner, M, 2011, *Boxed and Labelled: 2: New Approaches to Packaging Design.*Gestalten Verlag.
•     Kozak, G. &, Wiedemann, J., *2009, Packaging Design Now!* Taschen.
•     Lupton,E., 2011, *Graphic Design Thinking: Beyond Brainstorming (Design Briefs).* Princeton Architectural Press.
•     Mono Design, 2002, *Branding: From Brief to Finished Solution.* Rotovision.
•     http://shop.gestalten.com/the-golden-years-of-advertising.html

Thursday (7/2)

**32**

<span style="color:red">Stream 3: LECTURE. Remixing space. Mobilities, mobile media and mobile identities. Problematic: Where and when is media?</span>

Apps and other mobile media (including ePublications) not only offer new content experiences for readers and consumers but are also perhaps changing our sense of space and even ourselves. This week's session explores always on, always there media and what that means for design and marketing.

**Core Reading**
• Urry, J., 2010, *The new mobilities paradigm,* video presentation available at http://diobma.udg.edu/handle/10256.1/2648 Don't worry about the start of the video, Urry presents in English!
• Adey, P. & Bissell, D., 2010, Mobilities, meetings, and futures: an interview with John Urry, *Environment and Planning D: Society and Space*, 28(1), pp. 1-16

**Extra Reading**
• Urry, J., 2007, *Mobilities,* Polity, Cambridge, UK; Malden, MA.
• Urry, J., 2000, *Sociology beyond societies : mobilities for the twenty-first century,* Routledge, London ; New York.
• Hjorth, L., 2008, Being Real in the Mobile Reel, *Convergence: The International Journal of Research into New Media Technologies*, 14(1), p. 91
• Kabisch, E., 2010, Mobile after-media: trajectories and points of departure, *Digital Creativity*, 21(1), pp. 46-54
• Baker, C., Schleser, M. & Molga, K., 2009, Aesthetics of mobile media art, *Journal of Media Practice*, 10(2&3), pp. 101-22
• Dimmick, J., Feaster, J.C. & Hoplamazian, G.J., 2010, News in the Interstices: The niches of mobile media in space and time, *New Media & Society*
• Reading, A., 2009, Memobilia: The Mobile Phone and the Emergence of Wearable Memories, in Garde-Hansen, Hoskins & Reading (eds), *Save As... Digital Memories,* Palgrave Macmillan, Basingstoke and New York.
• Hassan, R. & Thomas, J. (eds.), 2006, *The new media theory reader,* Open University Press, Maidenhead, England; New York Part 5
• Snickars, P. & Vonderau, P., 2011. *Moving Data: The iPhone and the Future of Media.* New York: Columbia University Press.
• Mathieson, Rick. 2005. "A Moving Experience: The New World of Place-Based Marketing" In Branding Unbound: The Future of Advertising, Sales, and the Brand Experience in the Wireless Age. USA: AMACON Books, Chapter 4.
• Dhar, Subhankar & Varshney, Upkar. 2011. "Challenges and Business Models for Mobile Location-based Services and Advertising" In Communications of the ACM, 54:5, pp.121-129.
• Farman, Jason. 2012. 2012. "Mapping and Representations of Space" In Mobile Interface Theory: Embodied Space and Locative Media. London: Routledge, pp.35-55.

<span style="color:red">Evernote tag: mobilities</span>

# Week 20:

Monday (11/2)

Stream 1: LECTURE. The power of packaging design

How do we define packaging – the materials used to wrap and protect goods, the business or process of designing and packing goods, the presentation and promotion of a product? In this lecture, we look at the threefold role of packaging – to sell, protect and facilitate use of the product. We explore the four main elements to consider when designing packaging – graphics, shape, sustainability and materials – looking at some of the most innovative examples to date.

**Workshop**

The *WSA Artists' Book Collection* was started in the late 1960's. Since then it has grown and developed and includes a wide range of books in many formats, shapes and sizes. The School has now been collecting for over thirty years and hold about 800 artists' books in total. Catherine Polley, the Academic Liaison Librarian at WSA, will show and talk through through the diverse range of books as well as answering any questions about the collection.

**Reading**
- Pentawards., 2012, *The Package Design Book 2 Pentawards: Book 2*, Taschen.
- DuPois, S., and Silva Rockport, J., 2011, *Package Design Workbook: The Art and Science of Successful Packaging*, Publishers Inc.
- Stephenson, K., and Hampshire, M., 2007, *Packaging: Design Successful Packaging for Specific Customer Groups (Demographics)*, RotoVision.
- Klanten, R., 2009, *Boxed and Labelled: New Approaches to Packaging Design*, Die Gestalten Verlag.
- Jackson, P., 2011, *Folding Techniques for Designers: From Sheet to Form*, Laurence King.
- Boylston, S., 2009, *Designing Sustainable Packaging*, Laurence King.
- Miller, L., and Aldridge, S., 2012, *Why Shrink-Wrap a Cucumber?: The Complete Guide to Environmental Packaging*, Laurence King.

Tuesday (12/2)

Stream 3: WORKSHOP. HTML apps

Enough of this… let's code! Don't worry, it's not as difficult as you think. The aim of this session - and indeed the practice elements of this Semester -  is not to turn you into programmers or even Web designers. The idea is to give you an insight into the technologies, platforms and ideas around mobile (web) App design. If you want to you can take this further and develop those skills but at the very least you should have a common language to be able to talk to the techies and geeks you'll meet as you design new communications services and products. In this session we'll go step-by-step through creating a mobile App with HTML, Javascript and CSS

**Reading**
- Powers, D., 2011, *Adobe Dreamweaver CS5.5 : designing and developing for mobile with jQuery, HTML5 and CSS3,* Adobe Press, Berkeley, CA
- Mularczyk, M., 2012, *Build Mobile Applications with Adobe Dreamweaver CS6 for starters.* Kindle edition.
- http://www.codecademy.com/learn

Evernote tag: html

Wednesday (13/2)

Stream 2: Brand stories

All being well, this week we'll have an industry speaker discussing the idea of "Brand stories", the ways in which companies look to articulate their product or service's values in terms of narrative and experience. If this works, the theory has it, 'consumers' develop a relationship with the Brand in a more powerful and deep-seated way. In discussion we will be looking to critically assess this perspective particularly in the light of new distributed and social media and citizen 'storytelling'.

**Core Reading**

- De Bono, E., 2009, *Lateral Thinking: A Textbook of Creativity.* Penguin.

**Extra Reading**

- Camuffo, C.Mura, M.D., 2010, *Graphic Design Worlds / Words.* La Triennale Di Milano. Design Museum.
- Heller,S. Talarico,L., 2010, *Graphic: Inside the Sketchbooks of the World's Great Graphic Designers.* Thames & Hudson.
- McLuhan, M., 2008, *The Medium is the Massage.* Penguin.
- Olins. W., 2003,*The Brand Handbook.* Thames and Hudson.
- Olins. W., 2003, *On brand.* Thames and Hudson.
- Olins. W., 1990, *Corporate Identity.* Thames and Hudson.
- Phaidon Editors, 2012, *The Phaidon Archive of Graphic Design.* Phaidon.

- Shaughnessy. A., 2010, *How to be a Graphic Designer, Without Losing Your Soul.* Unit Editions.
- Shaughnessy. A., 2009, *Studio Culture: The secret life of the graphic design studio.* Unit Editions.
- http://www.l-and-co.com/about/
- http://www.l-and-co.com/blog/
- http://www.triennaledesignmuseum.it/adiaryofanexhibition/graphic-design-worlds/

Thursday (14/2)
Stream 3:   LECTURE. The format wars HTML vs Native apps

The media/communication/design/business wars around open and closed technologies and ownership and control are not only being fought out on platforms and gadgets  - iPad vs Kindle vs Nexus etc but also at the level of software and coding. You can create an App in many ways some of which are more power-full than others. In the session we'll look at the major division emerging between native Apps created for and distributed via App stores and web apps that perhaps (?) are more open.

**Core Reading**
- MobiThinking, 2012, What you can learn from the FT Web app: interview with Steve Pinches, *mobiThinking.* Retrieved November 19, 2012,  from http://mobithinking.com/ft-web-app-interview-steve-pinche
- Kleiner, D. & Wyrick, B., 2007, InfoEnclosure 2.0, *Mute*, 2(4) available at: http://www.metamute.org/editorial/articles/infoenclosure-2.0.
- Manovich, L., 2003, New Media from Borges to HTML, in N Wardrip-Fruin & N Montfort (eds), *The New Media Reader,* The MIT Press,  pp. 13-25 available at manovich.net/DOCS/manovich_**new_media**.doc

**Extra Reading**
- Maat, A., 2012, The future of the web: HTML5 & CSS3, the place where dreams come true l Masters of Media,  Retrieved November 19, 2012,  from http://mastersofmedia.hum.uva.nl/2012/10/19/the-future-of-the-web-html5-css3-the-place-where-dreams-come-true.
- Mackenzie, A., 2008, Codecs, in M Fuller (ed), *Software Studies : A Lexicon,* MIT Press, Cambridge, Mass., pp. 48-54
- Cubitt, S., 2008, Codecs and Capability, in Lovink & Niederer (eds), *Video Vortex Reader: Responses To YouTube,* Institute of Network Cultures, Amsterdam. Available at http://networkcultures.org/wpmu/portal/files/2008/10/vv_reader_small.pdf
- Fuller, M. (ed.), 2008, *Software Studies: A Lexicon,* MIT Press, Cambridge, Mass.
- Fuller 2003, A Means of Mutation: Notes on I/O/D 4: The Web Stalker, in *Behind The Blip : Essays On The Culture Of Software,* Autonomedia, Brooklyn, NY, USA, pp. 51-68
- Slater, J.B., Broekman, P.V.M. & Corris, M. (eds.), 2009, *Proud to be flesh a Mute magazine anthology of cultural politics after the Net,* Mute Pub., London Chapter 1
- Lovink, G., 2012, *Networks without a cause : a critique of social media,* Polity, Cambridge. Introduction

Evernote tag: format wars

## Week 21:

Monday (18/2)
Stream 1: LECTURE: Editorial illustration

Who are the illustrators using their visual style to communicate their message? In this session, not only do we look at the history of illustration within editorial publishing, but how the medium has developed and transformed the way we view printed matter.

**Workshop**
We will be exploring the illustrative medium, working in small groups. Each group will be given a children's fable to create an illustration for.

**Film**
*The Magician of Samarkand*, a children's story written by Alan Temperley was made into a beautifully illustrated film by the BBC. This piece of animation is both charming in its illustrative rendition of imagery and captivating in its narrative. This is the chance to see a piece of animation that combines storytelling with the illustrative medium to fascinating effect.

**Reading**
- Grimwood, B., 2012, *The Man Who Changed The Look of British Illustration*, Black Dog Publishing.
- Zeegen, L., 2012, *The Fundamentals of Illustration*, AVA Publishing.
- Rees, D., 2008, *How to be an Illustrator*, Laurence King.
- Gregory, D., 2008, *An Illustrated Life: Drawing Inspiration from the Private Sketchbooks of Artists, Illustrators and Designers*, HOW Books.
- Klanten, R., and Hellige, H., 2012, *Little Big Books: Illustration for Children's Picture Books: Illustrations for Children's Picture Books*, Die Gestalten Verlag.

Tuesday (19/2)
Stream 3: WORKSHOP.  Where was I? The mobile 'reader', her location and her experience

In the second HTML practice-research workshop we'll explore and experiment with the locative capabilities of the mobile phone and how we can design with and through them.

**Reading**
- Lapenta, F., 2011, Locative media and the digital visualisation of space, place and information, *Visual Studies*, 26(1), pp. 1-3
- McGarrigle, C., 2010, The construction of locative situations: locative media and the Situationist International, recuperation or redux? *Digital Creativity*, 21(1), pp. 55-62
- Tuters, M. & Varnelis, K., 2006, Beyond locative Media: giving Shape to the Internet of things, *Leonardo*, 39(4), pp. 357
- Speed, C., 2010, Developing a Sense of Place with Locative Media: An  Underview Effect", *Leonardo*, 43(2), pp. 169-74
- Lapenta, F., 2011, Locative media and the digital visualisation of space, place and information, *Visual Studies*, 26(1), pp. 1-3
- Rubb, T., 2008, Shifting Subjects in Locative Media, in OO Oviedo, DM Rieder & DM Rieder (eds), *Small Tech: The Culture Of Digital Tools,* University of Minnesota Press, Minneapolis, pp. 129-33

Evernote tag: geolocation

Wednesday (20/2)
Stream 2: 30 second stories

Stories don't have to be long. Whether it's flash fiction, Twitter or even old fashioned TV ads, short narratives can be powerful, engaging and multi-layered. As designers we have the power to create and engage with different forms of narrative, including short ones. These present particular challenges for communication designers. This week we'll be addressing those challenges and possibilities as we look towards our assessed exploration of narrative, stories and communication.

**Core reading**

- Fielding, H., 2012, *Tom Jones A Foundling.* Penguin Classics.

**Extra Reading**

- Austin, J., 2012, *Pride and Prejudice*. Penguin Classics.
- Bayerische, S.,Rott, H., Busch, W.,& Clayton, T., M., 2012, *George Stubbs.1724-1806 Science into Art.*Prestel.
- Dickens, C., 2007, *Oliver Twist.* Penguin Classics.
- Dickens, C., 1992, *David Copperfield.* Wordsworth.
- Donald, D., 1997, *The Age of Caricature: Satirical Prints in the Reign of George III.*
- Yale University Press
- Evans, M., 2011, *John Constable: Oil Sketches from the V&A.* Philip Wilson Publishers.
- Fairbairn, G., 1996, *Reading Writing and Reasoning. A Guide for students.*2nd edition. Buckingham Oxford University Press.
- Gillray, J & Hill, D., 1977, *The Satirical Etchings of James Gillray.* Dover.

- Gillray, J & Hill, D., 1996, *Fashionable Contrasts: Hundred Caricatures by James Gillray.* 1st Edition edition. Phaidon.
- Hallett, M., 2000, *Hogarth (Art & Ideas).* First Ed. Phaidon Press.
- Heneage, S. & Bryrant, M., 1992, *The Comic Cruikshank*. Bellew.
- Heneage, S. & Bryrant, M., 1994, *Dictionary of British Cartoonists and Caricaturists*. Scolar.
- Lambie-Nairn, M.& Myerson, J., 1997,.*Brand Identity for Television: With Knobs on*. Phaidon.
- Lubbock, T. & McKendrick, M., 2012, *English Graphic.*Frances Lincoln.
- Macqueen, A., 2012, *Private Eye the First 50 Years: An A-Z* . First Ed. Private Eye Productions.
- Paulson, R., 1993, *Hogarth: Art and Politics, 1750-64 v.3: Art and Politics, 1750-64 Vol 3.* Lutterworth Press.
- Robson. C., 2011, *Real World Research.* 3rd Ed.Wiley & Sons.
- Scarfe, G., 2005, *Drawing Blood: Forty-Five Years of Scarfe*. Little, Brown.
- Scarfe,G., 2008, *Monsters: How George Bush Saved the World -- and Other Tall Stories.* Little, Brown.
- Schon,D.A., 1991, *The Reflective Practitioner: How Professionals Think in Action.* Ashgate Publishing.
- Schön, D., 1983, *The Reflective Practitioner*, London: Temple Smith.
- Sloman, S., 2011, *Gainsborough's Landscapes: Themes and Variations.* Philip Wilson.
- Vogler. R., 1979, *The Graphic Works of George Cruikshank*. Dover.
- Walasek, H., 2010, *The Best of "Punch" Cartoons*. Prion.
- Walters, M., 2008, *The Ice House.* Pan.

Thursday (21/2)
<span style="color:red">Stream 3:    First app sharing session</span>

You know the form by now. This first 'sharing session' gives your group the opportunity to present its initial thoughts and plans for the App. We're not expecting huge amounts of detail or fully realised sketches let alone designs but certainly by this stage your group should have an idea of:

- The client
- The purpose
- The project plan.

## Week 22:

Monday (25/2)

Stream 1: Designing the Interim Show

We'll all meet together to discuss where we are up to with the planning of the Show and what now needs to be done.

Tuesday (26/2)

Stream 3:    Visit to London

This week we swap the sessions around so that we can visit two shows in London:
*The Publishing & Media Expo* and the *Technology For Marketing & Advertising Expo* are at Earls Court in London. You can find out more details about what to expect here:
- http://publishing-expo.co.uk/
- http://www.t-f-m.co.uk/

Wednesday (27/2)

Stream 2: Building stories – *Watchmen*

The Graphic Novel *Watchmen* is famous, not only in terms of it being one of a growing number of such works that have become films, but in terms of its position as an icon of graphic storytelling. Along with works such as *V for Vendetta* and *The Dark Knight Returns*, *Watchmen* is seen as a work of 'real' literature with complex characterisations and narratives being established through graphic means. Chris Ware¹s *Building Stories* can be described as an architectural graphic novel, 'built' not only around the characters living within the structures of Chicago apartments,but offering the reader control to move though, construct and build narrative themselves, by the engagement with the physical, tangible object the designer has created. In this session, we will be examining narrative and the complex and powerful ways, in which the artist and writer build their visual storytelling.

**Core reading**

- Moore, A. and Gibbons, D.., 1987, *Watchmen.* Titan.
- Ware, C., 2012, *Building Stories.* Jonathan Cape.

**Extra Reading**

- Gravett, P., 2005, *Graphic Novels: Stories to Change Your Life.* First Ed. Aurum.
- Gravett, P., 2005, *1001 Comic Books: You Must Read Before You Die.* Cassell.
- Gravett, P., 2004, *Manga: Sixty Years of Japanese Comics*. Laurence King.
- Hall, S., 1997, *Representation: Cultural Representations and Signifying Practices*. London: Sage.
- Noble ,I. and Bestley, R., 2005, *Visual Research: An Introduction to Research Methodologies in Graphic Design.* London: AVA Academia
- Satrapi, M., 2008, *Persepolis.* Vintage; Film Tie-in ed edition.
- Spiegelman, A., 2003, *The Complete MAUS.* Penguin.
- Tezuka, O., 2010, *Ode to Kirihito Part 1.* 2nd ed. Vertical.
- http://www.channel4.com/programmes/exit-through-the-gift-shop
- Stein, D. & Jan-No L. Thon, J, L., 2013, *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative (Narratologia).* Walter de Gruyte.

Thursday (28/2)

Stream 3: WORKSHOP. HTML and native Apps

HTML apps offer a way out of the closed systems of the App stores. At the moment however they don't offer all the functionality of native Apps. Apps that are simply HTML, Javascript and CSS can't access the phone's camera, accelerometer etc. For that you need your app to talk to the phone's operating system and Apple and Android are a bit touchy about that. There is a way however to avoid having to learn to code in Objective C or Java - Phone Gap. This week we'll be looking at how to extend our HTML knowledge just a little more so our mobile App can do even more… for its user (and the client).

## Week 23:

Monday (4/3)

Stream 1: Designing the Interim Show

How are the show plans going? We'll use this meeting to check what's already been done, what's left to do and troubleshoot any problems.  Then we'll use the rest of the day to get on with setting up the show.

Tuesday (5/3)

Stream 3: WORKSHOP.  The mobile 'reader', her layout and her experience  (NB This session starts at 11.00)

In this practice-research workshop we'll, as usual, start with reader. It's a small screen but still a potentially complex experience. How do we use that small real estate to create something accessible but also compelling, useful but also impactful?

**Reading**
- Ryan, S.E., 2009, Re-Visioning the Interface: Technological Fashion, *Leonardo*, 42(4), pp. 307-13
- Galloway, A.R., 2009, The Unworkable Interface, *New Literary History*, 39(4), pp. 931-55
- Galloway, A.R., 2012, *The interface effect,* Polity Press, Cambridge, UK; Malden, MA.
- Bratton, B 2008, All Design is Interface Design, *Softwhere: Software Studies 2008, Calit2, UC San Diego, video presentation.* Retrieved January 30, 2012,  from http://emerge.softwarestudies.com/files/12_Benjamin_Bratton.mo
- de Souza e Silva, A., 2007, From cyber to hybrid: Mobile technologies as interfaces of hybrid spaces, *Space and culture*, 9, pp. 261-78
- Nielsen, J., 2012, *Mobile usability,* New Riders ; [Pearson Education [distributor], Berkeley, Calif; London.
- Farman, J., 2011, *The Mobile Interface of Everyday Life : Technology, Embodiment, and Culture,* Routledge
- Farman, J., 2011, *Mobile interface theory : embodied space and locative media,* illustrated ed. Routledge, New York.
- Colborne, G., 2011, *Simple and usable : Web, mobile, and interaction design,* New Riders, Berkeley, CA
- Bentley, F. & Barrett, E., 2012, *Building mobile experiences,* MIT Press, Cambridge, Mass.

Evernote tag: UI

Wednesday (6/3)

Stream 2: "Twas brillig, and the slithy toves | Did gyre and gimble in the wabe: | All mimsy were the borogoves, | And the mome raths outgrabe"

This week we'll be working with Lewis Carroll's 'nonsense' poem *Jabberwocky*. As communication designers we'll explore the issues around communicating and designing with and through nonsense. Beyond just poetry, the issues of communicating not just information and sense but also feeling, emotion, rhythm perhaps even 'music' are relevant in a world of distributed media flow and fragmentary media. Does working with *Jabberwocky* have anything to teach us about working with financial information, social media conversations and textspeak?

**Core reading**

- Perry, D, R. & Sederholm, C, H., 2012, *Adapting Poe: Re-Imaginings in Popular Culture* Palgrave Macmillan.
- Caroll, L ., 2003, *The Jabberwocky.* Walker Books.

**Extra reading**

- Animation Unlimited, 2004, *Innovative Short Films Since 1940.* Faber,L. & Walters,H.Laurence King
- Bass, J. & Kirkham, P., 2011, *Saul Bass: A Life in Film & Design*. Laurence King
- Hames, P., 2007, *The Cinema of Jan Svankmajer: Dark Alchemy (Directors' Cuts)* 2nd ed. Wallflower Press.
- Perry, D. R., 2003, *Hitchcock and Poe: The Legacy of Delight and Terror (The Scarecrow Filmmakers Series)* Phantom.
- http://www.guardian.co.uk/film/2011/dec/05/jan-svankmajer-puppets-politics
- http://www.youtube.com/watch?v=CjlO_UOCVPA

Thursday (7/3)

Stream 3:   LECTURE. Globalisation and the glocal. Problematic: How do the global and local connect?

We are used to thinking of our design and marketing work as existing on a global stage. Techno-capitalism and business work at a global level but the advertising and design industries have to engage with the local too, the cultural subtleties as well as particular social and political-economic relations at work across media spaces.  There is no one homogenised culture, media or technological space. This session explores how those dynamics and problems play out in design and business strategy.

**Core Reading**
•      Featherstone, M., 2006, Genealogies of the Global , *Theory, Culture & Society*, 23(2-3), pp. 387-419

**Extra Reading**
•      Dean, J., 2005, Communicative Capitalism: Circulation and the Foreclosure of Politics, *Cultural Politics: an International Journal*, 1(1), pp. 51-74
•      de Jong, W., Shaw, M. & Stammers, N. (eds.), 2005, *Global activism, global media,* Pluto Press, London ; Ann Arbor, MI
•      Galloway, A.R., 2005, Global Networks and the Effects on Culture, *The ANNALS of the American Academy of Political and Social Science*, 597, pp. 19-31
•      Singer, P., 2004, *One world : the ethics of globalization,* Yale University Press, New Haven
•      Lash, S. & Lury, C., 2007, *Global Culture Industry: The Mediation Of Things,* Polity, Cambridge
•      Hasen, Jeff. 2012. "Looking Internationally for Guidance" In *Mobilized Marketing: How to Drive Sales Engagement and Loyalty Through Mobile Devices*. John Wiley & Sons, pp.112-122.
•      Robertson Roland & White E. Kathleen 2007. "What is Globalisation?" In George Ritzer, ed.  *The Blackwell Companion to Globalization*. London: Blackwell Publishing.
•      Goodman, Douglas J. 2007. "Globalisation and Consumer Culture" In George Ritzer, ed.  *The Blackwell Companion to Globalization*. London: Blackwell Publishing
•      Goggin, Gerard. 2011. "Cell Phones as Global Media" In *Global Mobile Media*. London: Routledge, pp.1-10.

Evernote tag: globalisation

## Week 24:

(w/c 11/3): MA Interim Show

Thursday (14/3) FMP workshop

## Weeks 25-28:

(w/c 18 & 25/3; 1 & 8/4):   Easter vacation

## Week 29:

Monday (15/4)

Stream 1: Brief 2 presentations

Half of the group will present to the rest their work so far on the second brief. Feedback will be given so you can make any necessary modifications to the work prior to the final crits.

Tuesday (16/4)

Stream 3: WORKSHOP. Frst app progress workshop

Just as in Semester 1, by this time your group will be well advanced in their work on the App. The WSAmacd team will have information architecture and UI sketches as well as notes about interface, interaction and content. The WSAadm team will have begun to think through the communications strategy and business issues around mobile Apps. This first sharing session gives you the opportunity to pitch your App to the tutors and your fellow students. The tutors will be there to offer comments and ideas but perhaps more importantly, we'll be looking to you all to provide constructive feedback to each other.

Wednesday (17/4)

Stream 2: Crits

This week will be given over to group crits where the whole group can see the various approaches to the brief and offer feedback, constructive critique and of course support.

**Core Reading**

•      Lupton, E., 2010).*Thinking with Type. A Critical Guide for Designers, Writers, Editors, and Students.* 2nd Ed:Princeton

**Extra Reading**

•      Chick, A. & Micklethwaite, P., 2011, *Design for Sustainable Change: How design and designers can drive the sustainability agenda.* AVA Publishing.
•      Dewey. J., 2011, *How We Think*, John Dewey. Martino Fine Books.
•      Lupton, E., 2011, *Graphic Design Thinking: Beyond Brainstorming (Design Briefs).* Princeton Architectural Press.
•      Moon. J., 2000, *Reflection in Learning and Professional Development: Theory and Practice*, Routledge.
•      Moon. J., 2006, *Learning Journals: A Handbook for Reflective Practice and Professional Development.* Routledge.

Thursday (18/4)

Stream 3:   LECTURE. First app progress workshop cntd.

## Week 30:

Monday (22/4)

Stream 1: LECTURE. Convincing the client - Andrew Foster

How do we explain our ideas, our work to others? This lecture unravels the methods necessary to sell our skills. We concentrate on the work of the design and illustration agency, and the role they play in convincing the client of our erudition and the relevance of our skills to that particular job.

Visiting speaker Andrew Foster will be talking about the commercial aspects of illustration, convincing the client and the cost of expertise. Described as an illustrator, painter and commercial artist, Andrew has spent over 20 years working in the creative industry. He has been commissioned by magazine and newspaper art directors to interpret editorial pieces. He has been the Illustration Subject Leader on the MA Communication Design course at Central St Martins School of Art & Design for many years. Andrew demonstrates the visual exploration of ideas and their relationship to visual language not only in his syllabus but also in his life as an artist and illustrator – regularly breaking out of the conventional physical confines of printed page or poster. Benjamin Cox of *Glass* magazine wrote:

"A three dimensional graphic approach to retail window display is par for the course, but the team at Liberty broke new ground several years ago by inviting Andrew Foster… to comprehensively unleash his particularly physical brand of image making onto the outside of the entire store's windows. Armed with mops, rollers, litres of paint and reams of pre-printed paper, he threw, ripped and pasted together the most controversial Liberty windows to date, a process that lasted a week as he progressed around the store capturing the attentions of a mystified public as well as the Metropolitan Police. A fantastically energetic piece of highly contemporary display art, thickly layered and exposed to the ravages of wind, rain and prying hands engaged the public as never before, prompting complaints from the stores more dusty patrons but simultaneously heralding a new 'think big' approach to collaboration with illustrators and one which inspired both the creators of London Fashion Week and Kiehls to work with Foster on future projects".

**Reading**
- AOI http://www.theaoi.com/
- CIA http://www.centralillustration.com/
- Debut Art http://www.debutart.com/#/illustration
- Heart Illustration Agency http://www.heartagency.com/
- Marion Deuchars http://mariondeuchars.com/
- http://www.letsmakesomegreatart.com/
- Cyrus Deboo http://www.cyrusdeboo.com/
- Andrew Foster http://mrandrewfoster.com/about/lfw-commission-documentary/
- Anna Bhushan http://archived.annabhushan.com/
- Frazer Hudson http://www.frazerhudson.com/
- Holly Wales  http://hollywales.com/
- Luke Best http://www.lukebest.com/
- Adrian Johnson http://www.adrianjohnson.org.uk/
- Matthew Richardson http://www.matthewxrichardson.com/
- Lawrence Zeegen http://www.zeegen.com/

Tuesday (23/4)

Stream 3: WORKSHOP.  The mobile 'reader', her location and her experience

In the second HTML practice-research workshop we'll explore and experiment with the locative capabilities of the mobile phone and how we can design with and through them.

Evernote tag: locative

Wednesday (24/4)

Stream 2: London visit

**Core Reading**

- D&ad., 2008, *Simple as that*. D&ad.

**Extra Reading**

- Ellicott, C.& Roncarelli, S., 2010, *Packaging Essentials: 100 Design Principles for Creating Packages*. Rockport.
- Evans, J. and Hall, S., 1999, *Visual Culture: The Reader*. Sage Publications.
- Hall, S., 2012, *This Means This, This Means That: A User's Guide to Semiotics*. Laurence King.
- Wheeler, A., 2012, *Designing Brand Identity: An Essential Guide for the Whole Branding Team.* 4th Ed. John Wiley & Sons.
    - http://www.turnerduckworth.co.uk/small.html
    - http://www.dandad.org/awards/student/2009/juries/10/packaging/132/bruce-duckworth
    - http://www.welovead.com/en/works/details/75exlsx
    - http://www.welovead.com/en/works/details/e4eDlovA

- http://www.afaqs.com/news/story/28194_Kyoorius-Designyatra-2010:-Iconophilia-simplicity-and-constant-reinterpretation-are-key-principles-for-brand-design

Thursday (25/4)
Stream 3:   LECTURE. Remixing data. Visualisation, surveillances, data mining. Problematic: How is power exercised?

Mashups, visualisations and social media's Social Graph are built on data and data relationships. Whether these ever become subject to overt State or marketing surveillance, the data trails are power-full insofar as the maps of connections, relationships, buying, sharing and liking decisions (as well as our locations) form our data CVs, our subject positions in the 'relationship engine'. This session explores the implications of designing and marketing with and through data.

**Core Reading**
- Manovich, L., 2010, What is Visualization? , *manovich.net*. Retrieved October 27, 2010,  from http://manovich.net/2010/10/25/new-article-what-is-visualization

**Extra Reading**
- Manovich, L & Douglass, J.,  2009, Visualizing Temporarl Patterns in Visual Media, *softwarestudies.com.* Retrieved January 30, 2012,  from http://softwarestudies.com/cultural_analytics/visualizing_temporal_patterns.pdf
- Manovich, L., 2011, What is visualisation? *Visual Studies*, 26(1), pp. 36-49
- Parry, D. (ed.), 2011, *Ubiquitous Surveillance,* Open Humanities Press, http://livingbooksaboutlife.org/
- Bakir, V., 2010, *Sousveillance, Media And Strategic Political Communication: Iraq, USA, UK,* Continuum, New York.
- Gerlitz, C. & Helmond, A., 2011, Paper presented at the DMI mini-conference, *Hit, Link, Like and Share. Organizing the social and the fabric of the web in a Like economy. Available at* http://www.annehelmond.nl/2011/04/16/paper-hit-link-like-and-share-organizing-the-social-and-the-fabric-of-the-web-in-a-like-economy/
- Haggerty, K.D., 2009, iSpy: Surveillance and Power in the Interactive Era by Mark Andrejevic, *American Journal of Sociology*, 114(6), pp. 1887-90
- Levin, T.Y., Frohne, U. & Weibel, P., 2002, *Ctrl [space]: rhetorics of surveillance from Bentham to Big Brother,* The MIT Press,
- Best, K., 2010, Living In The Control Society: Surveillance, Users and Digital Screen Technologies, *International Journal of Cultural Studies*, 13(1), pp. 5-24
- Andrejevic, M., 2009, *iSpy : surveillance and power in the interactive era,* University Press of Kansas, Lawrence, KS
- Shields, P., 2006, Electronic Networks, Enhanced State Surveillance and the Ironies of Control, *Journal of Creative Communications*, 1(1), p. 19
- Deibert, R., 2003, Black Code: Censorship, Surveillance and the Militarisation of Cyberspace, *Millennium - Journal of International Studie*, 32(3), pp. 501-30
- Elmer, G., 2003, A diagram of panoptic surveillance, *New Media & Society*, 5(2), p. 231
- Dodge, M. & Kitchin, R., 2007, Outlines of a world coming into existence': pervasive computing and the ethics of forgetting, *Environment And Planning B Planning And Design*, 34(3), pp. 431-45
- Chun, W.H.K., 2006, *Control And Freedom: Power And Paranoia In The Age Of Fiber Optics,* MIT Press, Cambridge, Mass.

Evernote tag: visualisation

# Week 31:

Monday (29/4)

Stream 1: LECTURE. The cost of expertise

How do we put a price on our work, our skills? This lecture focusses on the issues surrounding the cost of our craft and the methods necessary to guarantee a fair and appropriate return for our expertise and craftsmanship.

**Reading**
- Graphic Artist's Guild., 2010, *Graphic Artist's Guild Handbook of Pricing and Ethical Guidelines*, Graphic Artist's Guild.
- Benun, I., and Peleg Top, P., 2008, *The Designer's Guide To Marketing And Pricing: How To Win Clients And What To Charge Them*, HOW Books.
- Arisman, M., and Heller, S., 2009, *Marketing Illustration: New Venues, New Styles, New Methods*, Allworth Press.
- Arisman, M., and Heller, S., 2004, *Inside the Business of Illustration*, Allworth Press.
- DeWolf, H., 2009, *Breaking Into Freelance Illustration: A Guide for Artists, Designers and Illustrators*, HOW Books.

Tuesday (30/4)

Stream 3: WORKSHOP. Second app progress workshop

This session offers another opportunity to present, critique and discuss your Apps, their design, business proposition and story with the tutors and your colleagues.

Wednesday (1/5)

Stream 2: My story

Your portfolio is more than a collection of your work. It is itself a story. It tells the story of you, your work and your 'unique design proposition'. This session will be an opportunity to explore these stories and look at how some of the issues and ideas around narrative we have been exploring in this semester can be used to creating an impactful portfolio journey for the reader whether that is an employer or a client.

**Core Reading**

- Sudjic, D., 2009, *The Language of Things*.Penguin.

**Further Reading**

- *Fletcher, A., 2001, The Art of Looking Sideways,* Alan Fletcher. Phadion.
- Neumeier, M., 2005, *The Brand Gap: How to Bridge the Distance Between Business Strategy and Design*. 2 ed. Peachpit.
- Mollerup, P., 1999, *Marks of Excellence: History and Taxonomy of Trademarks*. Phaidon.

Thursday (2/5)

Stream 3: LECTURE. Second app progress workshop cntd,

## Week 32:

Monday (6/5) Bank Holiday. School closed.

Tuesday (7/5)
Stream 3: WORKSHOP. The hybrid 'writer', her life on and offline

In the final HTML practice-research workshop we'll explore the relationship between the mobile/digital experience and the world of print, objects and the material (not that the digital is not material, but that's another story!). We'll experiment with hybrid publishing, augmented reality, QR codes and… oh anything else that's been developed between writing this and May 2013!

**Reading**
• Gordon, E. & Manosevitch, E., 2010, Augmented Deliberation: Merging Physical and Virtual Interaction to Engage, *New Media & Society*
• de Souza e Silva, A., 2007, From cyber to hybrid: Mobile technologies as interfaces of hybrid spaces, *Space and culture*, 9, pp. 261-78
• Parikka, J. (ed.), 2011, *Medianatures: The Materiality of Information Technology and Electronic Waste,* Open Humanities Press, http://livingbooksaboutlife.org/
• Manovich, L. 2007, Understating Hybrid Media, in B-S Hertz (ed), *Animated painting,* San Diego Museum of Art., San Diego, CA. Available at www.manovich.net/DOCS/**hybrid_media_**pictures.doc
• Thoburn, N., 2012, Ceci n'est pas un magazine: The politics of hybrid media in Mute magazine, *New Media & Society,* 14(5), pp. 815-31
• Thwaites, T., 2011, *The toaster project : or A heroic attempt to build a simple electric appliance from scratch,* Princeton Architectural Press, New York
• Blum, A., 2012, *Tubes : a journey to the center of the Internet,* Ecco, New York.
• Bennett, J., 2010, *Vibrant Matter: A Political Ecology Of Things,* Duke University Press, Durham.
• Bennett, J., 2004, The force of things, *Political Theory*, 32(3), pp. 347-72
• Gratton, P 2010, Vibrant Matters: An Interview with Jane Bennett, *Philosophy in a Time of Error.* Retrieved November 25, 2010. Available at http://philosophyinatimeoferror.wordpress.com/2010/04/22/vibrant-matters-an-interview-with-jane-bennett
• Cubitt, S., Hassan, R. & Volkmer, I., 2011, Does cloud computing have a silver lining? *Media, Culture & Society*, 33(1), pp. 149-58
• Gabrys, J., 2011, *Digital rubbish : a natural history of electronics,* University of Michigan Press, Ann Arbor
• Trend, D. (ed.), 2001, *Reading digital culture,* Blackwell, Malden, Mass. Part III

Evernote tag: hybrid

Wednesday (8/5)
Stream 2: Stories we tell ourselves – presentations

This week you'll be telling your story, presenting your communication design. This will involve not just the object you have created but your research and your practice. You will, in effect be telling the story of your story.

**Core reading**

• Camuffo, C. &Mura, M, D., 2010, *Graphic Design Worlds /Words*. La Triennale Di Milano. Design Museum.

**Extra Reading**

• Hirasuna, D., 2004, *Pentagram Partners. Pentagram Papers.2007*. Chronical Books.

Thursday (9/5)
Stream 3:   LECTURE. Remixing ethics. Problematic: What is a contemporary media ethic?

We've talked power. We've discussed subjectivities. We've looked to unpack, even deconstruct the 'political' in this strange distributed remix culture. In this final session we'll open an even bigger can of worms – ethics. What is ethical design and marketing? What is responsible, even 'right'? With source material everywhere and remix relations as standard, what are rights and responsibilities. Paul and Cui don't have the answers but they might have some interesting questions for you to consider as you finalise your projects and look to your Final Major Projects/Dissertations.

**Core Reading**
• Introna, L.D., 2009, Ethics and the speaking of things, *Theory, Culture & Society*, 26(4), pp. 25-46

**Extra Reading**
• Zylinska, J. (ed.), 2011, *Bioethics™: Life, Politics, Economics,* Open Humanities Press, http://livingbooksaboutlife.org/
• Dodge, M. & Kitchin, R., 2007, Outlines of a world coming into existence': pervasive computing and the ethics of forgetting, *Environment And Planning B Planning And Design*, 34(3), pp. 431-45
• Silverstone, R., 2003, Proper distance: Towards an ethics for cyberspace, *Innovations*, pp. 469-91

- • Singer, P., 2004, *One world : the ethics of globalization,* Yale University Press, New Haven.

Evernote tag: ethics

## Week 33:

Monday (13/5)

Stream 1: Brief 2 Final Crits

Attendance at these sessions is compulsory. Feedback will again be given, so that any final changes can be made prior to assessment.

Tuesday (14/5)

Stream 3: Presentations

Spread across the week, each of the teams will pitch their App to the 'client' in the form of a business presentation. For ADM students, this is part of the assessment (see ADM handbook). All team members need to play a part in the presentation.

Wednesday (15/5)

Stream 2: Presentations cntd.

Thursday (16/5)

Stream 3: Presentations cntd.

## Weeks 34-36:

(w/c 20 &27/5; 3/6):        Assessment

## Semester 3

Semester 3 is given over to your Final Major Project and preparations for the Show. This Semester is overwhelmingly driven by you. Your tutors move from being at the front of the class structuring the work, setting the agenda and organising the timetable to a supporting and supervisory role.

By the start of Semester 3 your FMP will be moving along well. You will have decided on your research question and your supervisor and have a body of practice-research design work completed. The job in Semester 3 is to turn all of that practice-research into a finished project as well as object or experience for the Show. The way it works is quite simple:

- You plan
- You work
- You deliver

In a bit more detail:

**Plan**

A key thing - and professional skill at MA level - is planning. You need to manage your time and resources, as well as those of others in order to deliver. You need a big calendar on the wall with the date of the Show in red at one end and today at the other. In between you need to mark in your OWN deadlines. These might include:

1. Final print/build deadlines based on the technicians' schedules
2. Test print/build deadlines based on the technicians' schedules
3. Technical deadlines. When you need to secure AV or Computer equipment to test and to show
4. Supervision deadlines. When you will show work to your supervisor
5. Holidays. When your supervisor is away or the print shop is shut or…
6. Final Show build. Leave time to create the space.

There are probably others depending on your project. What is sure though is that if you have these planned in advance, it will be much easier.

**Work**

You need to work hard but effectively. Set yourself tasks and note down when you achieve them. Keep all your research and organise it (use Evernote). Keep journals and sketchbooks - lots of them. Keep refining and focusing your idea and your research question and answer. Get it down to own sentence and pin it above your work space. Allow yourself free time. Relax occasionally, let your brain recharge. Bounce ideas off your fellow students - on WSAmacd and beyond. Support each other. With any major project like this there are ups and downs. You'll have great days and terrible ones. So will everyone else, so help them.

**Deliver**

This is your CV. This is your statement. This is your USP and UDP. This is what you've invested a year and a lot of money in. Make it extraordinary.

# Brief 01 (Stream I): a publication redesign

**Your task**
To provide a redesign for an existing print publication. Your task is to develop a new design for the publication, but not to revolutionise its appearance, content or position. Rather your role is to work with the publisher and editors' existing content, strategy and business to create a more impactful and creative layout. The challenge is to work within a client's existing constraints while still producing a strong design.

**Learning Outcomes**
Upon successful completion of this task, you will:
1. Be able to work creatively with layout, styles, type and content objects
2. Be able to work creatively within existing business constraints and affordances
3. Be able to deliver a coherent, deliverable and manageable layout appropriate to the chosen client.

**Assessed Deliverables**
1. Flatplan
2. Stylesheets
3. Sample cover
4. Sample contents page
5. Sample layouts.

**The client**
During Semester 1 you will decide on an existing print publication - magazine, newspaper, journal etc. Your client will be the design team for that publication. Your job will be to produce layouts that meet their needs. The client is looking for a layout change, appropriate to their readership, content and business strategy but not a 'design revolution'. You need to research and understand their business, USP, market, audience and strategy - to understand that client if you are to meet their needs.

**The flatplan**
The client wants to see how their publication would flow, how the different existing sections would fit together and how the layout you propose would take their reader through the publication. They need to see that you understand the cultural practices associated with their publication, how people read it, what they do with it. Your layout and the flatplan that showcases it needs to clearly communicate that journey

**The stylesheets**
Your client will be using In Design and needs you to provide the styles and stylesheets that the new layout would use. This would include the Master pages, the paragraph, character and object styles. You should annotate these styles with notes that explain to the client why particular choices have been made and how they work together. This needs to be clear and focused not merely "Font X has been chosen because it is appropriate for audience Y". Rather it should reference other publications and designs as well as particular elements of the client's work. "Font X has been chosen for the headline because it echoes the use of Font Y in the client's advertising while also connoting the traditional image of publication Y…"

**The sample cover and contents page**
Your client does not want a dummy issue but wants to see how your layout will work. She asks for a sample cover and contents page. As with all of the job, the client does not want to radically change things. If they use cover lines or a contents pages with a list of all staff, they want to keep that structure. Your job is to lay out those existing elements in a better way.

**Assessment criteria**
Your work will be assessed according to the standard WSA marking criteria:
- **Knowledge and understanding:** you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
- **Cognitive (thinking) skills:** you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
- **Key transferable skills:** you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:
- Layouts that are sensitive to the chosen client's business and strategy
- Layouts that improve clarity, readability and impact
- Layouts and styles that fit with the client's broader business
- Layout and style elements produced and presented in a professional way such that they could be immediately implemented.

# Brief 01 (Stream II): Thinking outside the box

**Your task**
You will be put into small design teams to research and create a concept for a campaign, to raise awareness of a given theme. Your team will be given this theme at the briefing (see timetable).

Your team will select a target audience and have the task to collaboratively explore and define a concept, that will raise awareness of the theme the team is given. As a team you will discuss and explore communication design issues and develop a campaign concept for your audience. You will need to be able to describe that concept in a sentence and be able to demonstrate your research rationale for why you chose it.

The aim, of the team is to develop the campaign, the concept that would appeal to a specific audience.

Your next objective, as individual designers is to produce design works that bring that concept to life, for particular audiences. The design works can be in any form but must meet the strategic aims and detail of the campaign. Your wider research and thinking should be apparent in a research workbook/log, which you will each maintain and build upon throughout the Stream.

Briefing details are issued at brief launch.

**Learning Outcomes**
Upon successful completion of this task, you will:
1. Be able to evaluate your design work, ideas and methods
2. Be able to develop ideas through collaboration, in order to achieve a communication aim
3. Be able to research a communication problematic, audience and market
4. Be able to use sketchbooks, reflective journals and resources as a research log, to feed the design process
5. Be able to reflect critically on your own learning and practice.

**Assessed Deliverables**
1. A finished campaign for a defined audience (produced jointly)
2. A finished design work for a defined audience (produced individually)
3. A research workbook/log, demonstrating development, reflection, idea generation (produced individually)
4. A 500 word maximum commentary about your outcome, with critical reflection  (produced individually submitted through Blackboard).

**Assessment criteria**
Your work will be assessed according to the standard WSA marking criteria:
- **Knowledge and understanding:** you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
- **Cognitive (thinking) skills:** you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
- **Key transferable skills:** you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:
- Evidence of appropriate research into audience, communication and culture
- Development of research through insight and design processes
- Professional level of final outcome and the idea.

# Brief 01 (stream III): an ePublication and ePublication strategy

**Your task**
You will be assigned a group whose task is to form a *Strategic Design Communications Consultancy*. This consultancy has been commissioned by a client to produce an ePublication and a strategy for its development and use. The ePublication may run on a specific device (e.g. iPad or Kindle) or may be designed to be accessible across devices (e.g. as a PDF or HTML publication). The consultancy will pitch the ePublication and the strategy to the 'client' in a presentation.

**Learning Outcomes**
Upon successful completion of this task, you will:
1.   Be able to work as part of a team to strategically investigate, plan and produce an ePublication for a specific client
2.   Be able to critically analyse the affordances and implications of ePublishing
3.   Be able to critically develop and present an ePublication/eDesign communications strategy.

**Assessed Deliverables: MACD students**
1.   ePublication (produced jointly)
2.   c500 word written commentary analysing the design decisions in terms of the specific affordances and user experiences of the ePublication (written individually submitted through Blackboard).

**The client**
Your ePublication needs to have a clear purpose and client. It can be a company report, an information or campaigns document or a journalistic publication. It can be for a large or small company, a campaign or charity or a public body such as a Government department, hospital or school. Each *Strategic Design Communications Consultancy* must submit details of its client and the job it intends to do for that client by midday 3rd November. Bearing in mind the importance attached to the way your ePublication fits with the strategy of the client, you should pick a client and job that is very focused. It is easier to identify audience and message when creating a promotional 'booklet' for a small photography gallery or a particular health campaign than create a 'magazine' for mothers.

**The ePublication - form**
The ePublication can be in any form (iBooks, ePub, mobi, PDF, JPEG) and for any device (phone, tablet, laptop, desktop, e-reader).  Your choice of format and device should be informed by your ePublications strategy and this should be explored and explained in your supporting document and your pitch. For instance if you decide to go for an iBook, you need to explain why the affordances of the iPad enable you to communicate your message more effectively than using ePub or PDF. Similarly you need to argue why a particular device is your target bearing in mind your audience and what you intend that audience to do with your work.

**The ePublication - content**
You need a similar strategic approach to content. Your supporting documentation and pitch needs to be clear why particular content has been chosen and how and why it needs to be delivered via digital media. This is a professional piece of communication and so not only does the design content need to be of a professional standard but so does the language. You need to ensure that the copy is proofread, grammatical but also engaging. If you choose to create a  publication in a language other than English, you need to provide a full English translation.

**Assessment criteria**
Your work will be assessed according to the standard WSA marking criteria:
·   **Knowledge and understanding:** you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
·   **Cognitive (thinking) skills:** you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
·   **Key transferable skills:** you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:
·   Design (form and content) that appropriately and creatively meets the need of the client and targets specific audience, audience practices and audience culture
·   Strategy that explores and critically engages with affordances of digital media devices and content
·   The integration between design and strategy in terms of the product and the teamwork involved in its development.

# Brief 02 (Stream I): a design strategy

**Your task**
To design a 'box set' promoting and celebrating the literary work of one of the following poets:
- Seamus Heaney
- Spike Milligan
- Lemn Sissay
- Ted Hughes
- Jackie Kay
- Derek Walcott
- Rudyard Kipling
- Alfred Lord Tennyson
- Roald Dahl
- Maya Angelou

To produce packaging containing 6 literary pieces, representative of your chosen poet, as a harmonious unit within the confines of a container. Each element must be different to the others. No two can be the same in terms of format and shape. The target audience and readership are your choice. The size and style of the design and elements are also your decision.

**Learning Outcomes**
Upon successful completion of this task you will:
1. Be able to research a subject with intelligent and investigative rigour
2. Be able to skilfully use InDesign to construct multiple layouts with appropriate structure, content, rhythm and flow
3. Be able to proficiently use InDesign to construct a three dimensional receptacle to hold multiple material of differing dimensions
4. Be able to competently select typefaces and imagery that appropriately promote a subject
5. Be able to proficiently select and use relevant print methods.

**Assessed Deliverables**
1. Sketches and rough drafts
2. Six designed literary pieces
3. Packaging containing the six pieces
4. A 150-word synopsis.

**The Client**
During Semester 2 you will take on the role of skilled professional designer commissioned to produce a piece of work that demonstrates your new knowledge and understanding of editorial print media. Your client is a publisher who recognises the still untapped potential of print and paper. With the increasing electronic incorporeality of existence, he wants you to create something tangible that brings renewed recognition to both the literary medium of poetry and the declining medium of print. The publisher wants you to engage with both the written word and how print defines and promotes it. Innovation and investigation is key. You need to research and understand the promotional business of both publishing and packaging – the synchronicity and dichotomy – and what the USP, market and audience require.

**Rough Drafts**
The client will want to see the thinking behind your idea. How you choose to do this is your decision, but you must include the dimensions and composition of multiple plans and layouts for all elements of the project. – both two and three dimensional. Think about how an architect designs a three-dimensional building, that has to include interior elements that have to complement the exterior. Equally, investigate the dynamics of paper folding and how that relates to content and subject matter. The blueprint for your design needs to be laid bare for the client to discuss necessary modifications. You too need to be able to articulate why you have made certain choices relating to the drafts you have drawn up and the sketches you have included.

**Literary Pieces**
The client will want to see evidence that you have researched your chosen subject and decided on the most appropriate target readership. Who are your readers and what interests them? What do they do? Where do they live? What do they care about? What inspires, delights, angers them? You must constantly think about your reader and how they will leaf through and examine the content, because that is exactly what the publisher has to do, and you're learning to see matters from a promotional perspective.
Poetry is at the centre of this project. Experience, narrative and storytelling are key. All ten poets have a history and wealth of experience in the written word. By researching their lives and work, you will uncover the subjects they introduce us to – that define style and syntax. The client will expect you to know your poet inside out, to be familiar with their literary work as you consider the best method to promote their genius.

**Packaging**

Not only will the client want to see the draft plans for the box to hold the pieces, but why that size, dimension and paper stock has been chosen for that particular poet and his work. What about the typography and images? These choices define and complement the content and vice versa. By researching the wealth of diverse containers that hold content, you will be able to make appropriate choices for this project. The client will want you to explain clearly the relationship between the two and three dimensions and how each of the six elements complement the surrounding casing. What about paper stock? How does it fold? How will it receive printing ink? What about embossing, de-bossing? What costs are involved and can the client afford it?

**Synopsis**
This is a short summary, outlining the three main areas – your concept, methods and intentional outcome. Make it clear to your client exactly how you think the project will work and why. As you write, consider whether you have answered the client's requirements and done sufficient research to answer the brief.

**Assessment criteria**
Your work will be assessed according to the standard WSA marking criteria:
- **Knowledge and understanding**: you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
- **Cognitive (thinking) skills**: you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
- **Key transferable skills**: you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:
- Proficiency in using InDesign for the construction of a container for multiple editorial pieces
- Proficiency in using InDesign for the composition of multiple editorial page layouts
- Competence in the selection of typefaces and imagery appropriate to your chosen subject and subject matter
- Expertise in editing and balancing complex editorial material
- Skill in researching and promoting literary subjects and subject matter
- Competence in selecting and using appropriate print methods.

## Brief 02 (stream II): Stories we tell ourselves

**Your task**
This semester you will be 'telling tales', through visual storytelling. You will be developing how stories, narrative and experience can be researched, explored, reinvented and interpreted. In this Brief you will choose your own media to experiment and achieve your communication aims. Your creative task is to think differently and even radically, while harnessing potential in the interests of the design problematic as well as working as a design team. Your group will identify, select and research one traditional short story. You will then reinvent and revive it as a short 'story/tale', for a contemporary, global, youth audience, to connect with and capture the imagination, or change behaviour, of the defined audience. One 'story/tale', one audience, with a minimum of two different ways to tell the same 'story/tale' in a compelling way. You will each develop and design your own way to tell the same 'story/tale'.

As part of the collective, bigger idea, your design team will showcase and demonstrate individual design expertise. The aim is to recreate the story, via a minimum of two media channels while demonstrating a variety of appropriate research pathways and your own distinctive creative approaches towards visual storytelling. The design teams will prepare a short presentation, about their agreed proposal idea, with a summary of what is the 'story/tale' to be told, what the approaches and strategies are and clearly demonstrate what each team member's role will be. See timetable for launch date and the brief details.

**Learning Outcomes**
Upon successful completion of this task, you will:
1. Be able to locate your design practice within the broader context of stories and experience
2. Be able to plan, test, develop and execute design within professional context, to achieve a sustained communication outcome
3. Be able to research a communication problem and apply critical judgement and evaluation.

**Assessed Deliverables**
1. The 'story/tale' to be reinvented and produced across a minimum of two media channels, appropriate to the defined and researched audience
2. A research workbook/log, demonstrating individual development, reflection, idea generation. This should include a separate word document of a 500 word (maximum) commentary about your outcome, with critical reflection.

**Assessment criteria**
Your work will be assessed according to the standard WSA marking criteria:
- **Knowledge and understanding:** you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
- **Cognitive (thinking) skills:** you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
- **Key transferable skills:** you will demonstrate at an advanced level, a developing ability to creatively engage with complex issues, debate apply and communicate visually and in written form, your ideas with increasing clarity.

Specifically we will be looking for:
- Evidence of appropriate research, analysis and insight, demonstrating all visual process and concepts
- Ability to communicate your distinctive ideas clearly and effectively with understanding of the target audience and readership
- Independent development, appropriate processes, detail and finish of final outcomes.

# Brief 02 (Stream III): an App and App strategy

**Your task**
You will be assigned a group whose task is to form a *Strategic Design Communications Consultancy*. This consultancy has been commissioned by a client to produce an App for an event as well as a strategy for its development and use. The App will run on a mobile phone. The consultancy will pitch the App and the strategy to the 'client' in a presentation.

**Learning Outcomes**
Upon successful completion of this task, you will:
1. Be able to work as part of a team to strategically investigate, plan and produce an App for a specific client and a specific event
2. Be able to critically analyse the affordances and implications of mobile Apps and the 'App economy'
3. Be able to critically develop and present an App communications strategy.

**Assessed Deliverables: MACD students**
1. App (produced jointly) plus supporting sketchbooks, research logs, materials
2. c750 word written commentary analysing the design decisions in terms of the specific affordances and user experiences of the App (written individually).

As with any piece of communication design, your App needs to have clear purpose and client. Your research as a group is critical. The more you know about your client and their event, the better your App will work, the better the experience of the 'reader' and the more effective your strategy will be.

**The client and its event**
Each *Strategic Design Communications Consultancy* will select a real-world client with a real event. You must select an actual event that has already occurred or is planned. It could be a publisher and trade show; a business and an annual general meeting or team 'away-day'; an organisation such as a university and a conference; WSA and an MA open day or Final Show; a gallery and an exhibition; a record company a music festival… or anything else. Each group must submit details of its client and the job it intends to do for that client by 09.00 18th February 2013 and present that initial idea at the First sharing session Bearing in mind the importance attached to the way your App fits with the strategy of the client, you should pick a client and job that is very focused.

**The App - form**
The App can be created using any software or platform (Android App builder, HTML/CSS/Javascript… even Objective C or Java if you like). It must however:
•  Run on a mobile phone
•  Make use of the phone's location capabilities
•  Make use of the phone's 'always on' data connection

It can be a 'native App' or a 'Web App' and for a specific device or for a range of platforms/devices. If you choose HTML, you can compile for App stores through PhoneGap etc if you choose. Your choice of format, device and distribution platform should be informed by your App strategy and this should be explored and explained in your supporting document and your pitch. For instance if you decide to design for a particular device, you need to argue why it is your target bearing in mind your audience and what you intend that audience to do with your work.

**The App - content**
You need a similar strategic approach to content. Your supporting documentation and pitch needs to be clear why particular content has been chosen and how and why it needs to be delivered via digital media and via an App. This is a professional piece of communication and so not only does the design content need to be of a professional standard but so does the language. You need to ensure that the copy is proofread, grammatical but also engaging. If you choose to create a publication in a language other than English, you need to provide a full English translation.

**Assessment criteria**
Your work will be assessed according to the standard WSA marking criteria:
•  **Knowledge and understanding:** you will demonstrate at an advanced level, a developing understanding of the relationship between your work and contemporary practice, and an informed understanding of the skills, materials and methods required to experiment with your ideas
•  **Cognitive (thinking) skills:** you will demonstrate at an advanced level, a developing ability to reflect critically on your work and ideas, make decisions and advance your practice, through a questioning approach to your work and that of your contemporary peers.
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Specifically we will be looking for:
•  Design (form and content) that appropriately and creatively meets need of client and targets specific audience, audience practices and audience culture
•  Strategy that explores and critically engages with affordances of digital media devices and content
•  The integration between design and strategy in terms of the product and the teamwork involved in its development.