



student  
assessment  
scheme  
**2024**



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Dear Students and Tutors

Through our Student Assessments, ISTD engages with universities and institutions across the globe to raise the profile of typography in design education. Our goal is to give both tutors and students the opportunity to explore and develop typography as an inherent part of the design process.

It is important to stress that our assessment is not a competition – it is an opportunity to gain membership of a professional and learned society – if your work meets the standard, you are successful. Carried out by a combination of design practitioners and academics, our holistic and rigorous approach ensure that our standards are met and that the award maintains its significance.

The *Tutor and Student Guide* aims to give further insight into what we expect from a submission and how it will be assessed. A central tenet of this process is that each project, as in professional practice, demands an objective typographic outcome that speaks strategically to a considered audience. Visual excellence in itself is not sufficient if it does not address the core challenge of the brief. Our award is based upon achievement across all aspects of the submission – the process of designing – as well as the outcome.

**In addition to accepting digital submissions online, we also give students the option to submit physical final outcomes if they wish to. We hope this hybrid approach will support and encourage accessibility for all students.\***

Registration for the 2024 Assessment will be open from early January 2024. Please check our website for further details <https://assessment.istd.org.uk>

Thanks again to our regional co-ordinators in the UK, Ireland, Australia, South Africa, the Middle East and North America who have worked diligently to establish, develop and sustain our education activities across the globe.

Finally, we wish to thank all of the students and tutors for submitting to the assessment every year – the high standard of work is always extremely impressive and we applaud your commitment and support of the society and your profession.

**Jill Spratt FISTD**  
Head of Education  
[jill.spratt@istd.org.uk](mailto:jill.spratt@istd.org.uk)

\*Middle East and South African regions can only accept digital submissions due to logistical considerations.  
All enquiries regarding the assessment scheme should be sent to [education@istd.org.uk](mailto:education@istd.org.uk)

## Education Team

The Society's education activities are generated and co-ordinated by the ISTD Education Team. Originally a group of design academics with a geographic coverage of the British Isles, it has expanded to represent our international activities and members in professional practice.

The Student Assessment projects are the result of months of correspondence, involving all members of the team, the wider ISTD membership network and others who share our common interest and commitment to typographic education.

**Jill Spratt** Ulster University, Northern Ireland HEAD OF EDUCATION/MAIN CO-ORDINATOR

**Becky Chilcott** chil3, Fremantle, Australia AUSTRALASIA CO-ORDINATOR

**Jillian Coorey** Kent State University, Ohio, USA NORTH AMERICA CO-ORDINATOR

**Brenda Dermody** Technological University Dublin, Ireland IRELAND CO-ORDINATOR

**John Paul Dowling** National College of Art & Design, Dublin, Ireland

**Gary Gowans** Designer and Educator, Dundee, Scotland

**Hilary Kenna** Dun Laoghaire Institute Of Art Design & Technology, Dublin, Ireland

**John Kortbaoui** Notre Dame University, Louaize, Lebanon MIDDLE EAST CO-ORDINATOR

**Belinda Magee** University of Greenwich, England

**Aoife Mooney** Kent State University, Ohio, USA NORTH AMERICA CO-ORDINATOR

**Andy Neal** Falmouth University, England

**Annette O'Sullivan** Massey University, Wellington, New Zealand

**Michael C Place** Studio.Build, Leeds, England

**Tony Pritchard** Designer, Writer and Educator, England

**David Quay** The Foundry Types, Amsterdam, The Netherlands

**Louise Reddy** Technological University Dublin, Ireland IRELAND CO-ORDINATOR

**Jack Renwick** Jack Renwick Studio, London, England

**Caroline Roberts** Pentagram, London, England

**Gabriel Solomons** Beneficial Shock! Ltd, Wiltshire, England

**Barrie Tullett** University of Lincoln, England

**Tiffany Turkington-Palmer** Flow Communications, Johannesburg SOUTH AFRICA CO-ORDINATOR

**Tina Carter** Day 1 Communications, West Sussex, England

**David Wrenne** Cardiff School of Art & Design, Wales DEPUTY HEAD OF EDUCATION/MAIN CO-ORDINATOR

# Tutor and Student Guide

## INTRODUCTION

The ISTD Student Assessment Scheme is reviewed annually to ensure that it reflects current best practice in both design education and industry. This guide for tutors and students offers context to our assessment criteria.

## STRATEGY

We use the term **strategy** rather than **rationale** to emphasise that design demands strategic, objective thinking that considers how we communicate with and influence our audience. The strategy must clearly articulate how the solution/concept has responded to the selected brief and how it is suitable for its intended audience.

## RESEARCH

The design concept should be informed by thorough and rigorous research. This research should identify and document a range of possible directions that explore information and key data on the subject. The material gathered should also offer insight into the preferences, behavioural patterns and usage of the intended audience. The use of mind-maps/concept maps/brainstorming is the most frequent precursor to research. While not requiring students to adopt this approach, when carried out thoroughly, it can offer useful research directions.

When submitting research we encourage students to consider presenting the logical progression of their project from interrogation of the brief, strategic planning that focuses your research, consolidation of strategy, initial concepts and selection of one solution for development. We trust that this provides a useful focus for developing efficiency in research planning.

## TARGET AUDIENCE

Students are required to define a context and identify a target audience for their project. This should be informed by the research findings and described in the strategy. There needs to be a clear and logical link between the research findings, the communication objectives and the proposed design outcomes.

## CONCEPT DEVELOPMENT, DESIGN & REALISATION

Separating these elements from research intends to focus on developing the form, extent and scale of the eventual design outcome(s). It demands consideration of how to interpret the emotional, intellectual and material aspects of the chosen concept into an appropriate, feasible form that will satisfy the demands of the brief and express the student's considered concept. We require focused and rigorous testing of possible formats, materials and production processes.

This experimentation should be informed by the research into conventional and unconventional best practice. Avoid using subjective opinion or unsubstantiated statements such as 'I really like this' or 'I think my project is really good'. Focus on showing how your project outcomes meet the communication aims and objectives established in your design strategy. Development work should be presented in an incremental manner which clearly identifies the progress of the design process. Realisation encompasses the development and testing of the design through to the production of the final prototype.

## TYPOGRAPHIC SKILLS

This addresses the crafting of type and is probably the area that best distinguishes our remit from other areas of graphic design practice.

As designers we use both words and images to communicate, therefore our project briefs do not demand the exclusive use of type. However, our focus on typography requires a student to adopt an essentially typographic approach. Type can be used expressively, but it also contains information that must be appropriately interpreted and understood by the viewer. This demands the use of typographic skills to ensure accuracy, legibility and readability.

The capacity of standard software to support typographic control enables student designers to generate sophisticated and nuanced typography. Unfortunately, we see many instances of the use of default settings for leading, line feed, point size, and gutters (auto-leading and a 4.233mm gutter are not a designer's conscious choices). We trust that this prompt will ensure that due time and effort are spent in expressing the typographic craft skills that membership of the Society demands.

## SPECIFICATIONS

The requirement to produce a set of specifications is intended to promote a depth of engagement with the craft of typography and to support an understanding of the technical aspects of production. The specifications should demonstrate how and why design decisions have influenced the form of the project outcome and how this impacts on the experience of the user or audience, for instance, we use a margin at a fore-edge because the reader's thumb could otherwise cover the type while holding the page. Similarly, the layout of any given space should reflect your good understanding of how the reader is intended to navigate it both efficiently and, hopefully, enjoyably.

There are no absolutes in specifying, but one constant is that the submitted prototype must be specified to broad norms of professional/commercial production – not how the dummy was produced. Printed outcomes still require appropriate specification of substrates/stock, binding and print format(s).

## PRESENTATION

'You never get a second chance to make a first impression' is worth mentioning as it pertains to our assessment. We are assessing whether a student should be considered for membership of ISTD. The sequence of opening the submission and how easy it is to identify each element gives us a sense of the student's approach – even before we have started to inspect the work. Similarly, everything that is submitted reflects their capability and attitude – not just the final prototype/dummy.

## CREDIBILITY

While this is not an assessable aspect of a student submission, it remains a constant aspect of not only design practice but also of study. If we find that submissions from an institution are overtly similar, or where an apparent adoption of a formulaic approach with student projects being extremely similar in style, format and/or content, and we cannot be sure about their individual credibility, assessors will be instructed not to assess them. This is a difficult, nuanced area and whilst we accept that students share studios and seminars while working on projects, it would be highly unlikely that outcomes would look overly similar. Our assessment requirement is to see individual creative responses to project briefs.

## Assessment Criteria

### STRATEGY (10%)

- Each submission must be accompanied by a strategy of 250–500 words, succinctly articulating the thought process underpinning your design proposals and how it employs typographic design to communicate with and influence the specified target market/audience. It should express what underpins your concept and how it has directed your research – not just a description of the various elements or a ‘log’ of what you did.
- While the Strategy will be read by assessors, write it to be understood and deemed feasible for adoption by a client.

### RESEARCH (10%)

- All submissions must be supported by relevant primary and secondary research which contextualises and reinforces the proposed design concept. We expect to see research into formats, typography, colour and materials relative to your topic and your audience.
- Your research work should show that a range of ideas have been explored before developing your selected concept. Ensure that you present this material in a clear and consecutive order that allows us to follow your thought and design process.
- You must cite fully your bibliographic/web sources and, where relevant, credit images. These do not need to be included in your design unless appropriate for publishing.

### CONCEPT DEVELOPMENT, DESIGN AND REALISATION (40%)

- Central to the realisation of your design concept must be the use of typography. The inclusion of images/illustrative content should be carefully considered as your solution must be essentially typographic. Images may be used but they should be there to support the typography, not take the place of it.
- Your design development should show that a range of approaches have been explored before choosing and developing your selected concept. Ensure that you present this material in an order that allows us to follow your thought/design process – including why you chose the particular format/s for your submission.
- Design development on screen must be described through hard-copy evidence.
- You must cite fully your bibliographic/web sources and, where relevant, credit images.

### TYPOGRAPHIC SKILLS (20%)

- The hierarchy of information in both print and screen formats must be clearly expressed through the inclusion and formatting of at least 500 words of text into your final submission.
- It is essential that you demonstrate rigorous attention to typographic detail across all elements of your submission. Ensure that you check: spelling and hyphenation; punctuation; capitalisation; quote marks; widows/orphans; hyphens/dashes; rags; justification/rivers – show your craft skills.
- Legibility, whether in print or on screen, must be considered – and resolved.
- In screen-based submissions, consideration should be given, where relevant, to the relationship between sound and movement.

### SPECIFICATIONS (10%)

- Appropriate typographic and professional production specifications for your media must be included – not those used to generate your prototype/dummy/mock-up.
- Using your layouts, present fully annotated typographic specifications and grid(s) where appropriate. We require sufficient examples to show your different typographic treatments – not necessarily all of the pages/screens in the document or outcome.
- Specification of paper stock and other materials used in print production should reflect materials used industrially – not those used to create the final prototype/dummy.
- Refer to the Specifications Guides pages.

### PRESENTATION (10%)

- Your presentation should be easy for assessors to navigate through with everything clearly labelled.
- Ensure that screen-based submissions have been tested for use. Occasionally we cannot open files – these proposals sadly fail.
- All submissions must include PDF(s) of images that reflect:
  - concept origination
  - design development
  - form and usage
  - layout/grid system
  - media/material choices
  - typographic choice
  - typographic detailing
  - presentation images of the outcomes
- Finally, check that all of the requirements of your chosen brief are included and clearly identified.

## Registration, Fees and Submission

### ENTRY

Full-time under- and post-graduate students at universities and colleges – internationally – are eligible. As membership of the Society is awarded to successful entrants, only the work of individual students can be assessed.

ISTD does not accept entries that are the collaborative work of two or more students.

### SUBMISSION LANGUAGE

As an international society we aim to support the use of language that is most appropriate for a project outcome. We welcome submissions that present dual or multilingual solutions, but we do require that the **Strategy and Submission document is submitted in English** so the efficacy and rationale can be equitably reviewed. If you require any further information please contact the ISTD Head of Education.

### ONLINE REGISTRATION

Details of how to register and pay are available on our website. Please make sure you read the **Frequently Asked Questions (FAQs)**.

Registration for all assessments **must be carried out by named tutors – not by students** – using our online website system. This allows online payment of fees and can issue invoices where required.

### ASSESSMENT WEBSITE

<https://assessment.istd.org.uk>

### FEES

The Registration Fee is **£35 per student** (Institutional Member **£28**).

Projects that are submitted for assessment and have not been registered and/or have not paid the Registration Fee will not be assessed.

### REGISTRATION DEADLINES\*

Main/UK	<b>15 March 2024</b>
Ireland	<b>22 March 2024</b>
North America	<b>29 March 2024</b>
Middle East	<b>26 April 2024</b>
South Africa	<b>20 September 2024</b>
Australasia	<b>06 October 2024</b>

Upon Registration, further information, including arrangements for submission, will be sent via email.

**\*Please check back regularly on our website for further details confirming the dates of our Submission Deadlines via: <https://assessment.istd.org.uk>**

### DEADLINES FOR SUBMISSIONS

The deadline for submission of work to each of our Assessments will be confirmed on the Registration Deadline for that assessment but will generally be around 3–5 weeks later. Please contact the regional coordinator(s) for further information.

### \*NEW\* SUBMISSION FORMAT OPTION

All submission requirements should be uploaded to our online assessment platform. Each student will be emailed a personal upload link once they have been registered and their fee paid. **You may also submit physical final outcomes to some of our regional venues to support your digital assessment, but this is optional and not a mandatory requirement. Further details will be published online with the 2024 Submission Guidelines in due course.**

### ASSESSMENT

Each submission is assessed by a two-person team, usually comprised of a member from education and one from industry. All material is examined, taking around 30–40 minutes. The outcome is ratified by a team of moderators who maintain parity across the assessment teams. If necessary, the entry is passed on to a second stage panel for further appraisal. All entries gaining Merits and Commendations are further assessed for ratification. Results and reports will normally be published within a month of each of the regional Assessment events. Tutors and students will be notified by email.

### AWARDS

All successful students and their tutors, will be invited to a Student Awards ceremony. Nominated tutors with successful students also receive Tutor Certificates. Communication regarding event information will go out following the completion of the regional assessments.

### IMPORTANT NOTE

ISTD makes digital records of all successful student submissions and reserves the right to use this material as it deems appropriate.

ISTD will not accept claims for payment in respect of using any such recorded material.

## Frequently Asked Questions

### **Do you accept entries from anywhere?**

Yes. As long as they meet the ISTD entry criteria. Work could be sent to our Main Assessment in UK or included in one of our other international assessments in Ireland, Middle East, South Africa, Australasia or North America.

### **Registration. I am a student who wants to register. Can I do this myself?**

No. All registration and payment must be done by tutors/professors.

### **I am a Masters/postgraduate student and would like to submit work for Assessment? Is this possible?**

Yes. As long as you are registered on a recognised course/programme you can be registered by your tutor/professor. While the vast majority of students who submit work are undergraduates we recognise that postgraduate students – for many reasons – should be given the same opportunities.

### **I submitted work last year and was not successful. Can I submit again this year?**

As long as you are enrolled on a recognised course/programme you can be registered by your tutor/professor. Some students submit in their penultimate year of study and have another attempt in the Final Year. This is allowed.

### **I am working on one of last year's project briefs that I found interesting. Can I submit it for assessment?**

No. We only assess the project briefs for the current year's assessment.

### **I have registered a number of students but now find that I have one or two more who wish to register. Is this possible?**

Yes. We prefer to have all students registered at the same time but can, at our discretion, accommodate additions, as long as they are made before the Registration Deadline.

### **I have produced a physical outcome in response to the brief – do I need to physically send this for assessment?**

No. It is not a mandatory requirement to send us your physical outcomes. All students must digitally submit their projects as per the submission requirements. It is optional if you wish to send your physical outcomes for assessment in addition to your digital files.

### **Payment of Registration Fees. I am cautious of making payments by internet. Is your site secure?**

Yes. The payment system is handled directly through a secure payment gateway. ISTD does not have access to any of your financial information.

### **Please clarify how to pay the Registration Fee?**

Two methods to pay are as follows, both require credit or debit cards:

- Pay for each student using their card details at the time of registration. They could enter their own details to maintain individual security.
  - Collect money from students and make a single, combined payment on their behalf using your card.
- Some institutions may wish to pay for their students by credit/debit card or invoice – see below for further advice.

### **I want to register a student whose fee will be paid by my institution. I need an invoice.**

Payment by invoice is only available on registration of five or more students – the invoice payment option becomes available on registration of the fifth student. On selecting this option – the confirmation/registration notification that you receive by email serves as the invoice. Please make sure that you send a copy of this to your finance department, to ensure that the fees are paid by your institution before the assessment date.

### **I have registered and paid the fee for one of my students who now wants to withdraw. Can they be reimbursed?**

We do not reimburse registration fees. However, we are able to change the registration to that of another student, using the existing fee.

### **We are a non-UK institution and wish to pay in our local currency.**

All payments must be made in GBP (pounds sterling). If you are paying an invoice via bank transfer it is important that you instruct your bank accordingly – and that all currency exchange costs and all bank charges are paid by yourselves. ISTD must receive the full amount of the registration fees in GBP into the ISTD bank account.

### **Got a question?**

If you have a question that has not yet been answered above, please contact [education@istd.org.uk](mailto:education@istd.org.uk)

## Institutional Membership

The ISTD Student Assessment Scheme began in 1975. The Society had been considering requests to accredit courses but the Assessment Scheme was an option that offered benefits to both tutors, students and, ultimately, to industry.

Institutional Membership allows us to improve ongoing communication between ISTD and tutors and, importantly, maximise the benefits to typographic education through use of our considerable archive of student typographic design. Our hope is that, as this area develops, we may develop the benefits.

Tutors should be aware that Academic membership of the Society (MISTD) is also possible for those working in typographic education who would not qualify by means of a professional portfolio of work.

For further information please visit:  
<https://www.istd.org.uk/apply>

**INSTITUTIONAL MEMBERSHIP – £245\***  
offers the following:

### Registration Fees

Member institutions receive a 20% discount on student Registration Fees for the Student Assessment.

### Publications

Member institutions receive copies of ISTD related publications, such as our journal *Typographic* and all other occasional publications during each year of membership. Institutional members are also entitled to discounted back-issues of publications bought online.

### Membership Certificate

Each member institution receives an annual Institutional Membership Certificate that may be displayed publicly.

### ISTD Logo

The ISTD logo may be used by member institutions for marketing purposes (with conditions for use).

### Invitations

Invitations and, where applicable, discounts to all ISTD events, including exhibition openings, talks, lectures and workshops.

### Staff Development

Staff from member institutions qualify for the opportunity to participate in one of our Student Assessments and be mentored by one of the ISTD Education Team.

### Consultation

Staff from member institutions have preferential access to the Education Team for consultation on the Student Assessment Scheme and other ISTD Education activities.

### Institutional Presentations

Presentations on the work of ISTD and the Annual Student Assessment, by the Head of Education or members of the Education Team, can be arranged with member institutions.

Further information please visit:

<https://www.istd.org.uk/institutional-membership>

\*Annual one off payment.



# 1

## The Line

The line occupies a central role in graphic communication in general, and typography in particular. The baseline, the timeline, the underline... from the basic building blocks of our alphabet which emanate from the individual strokes of the written word to make the rhythmic pattern of stems in a typeface, to the hot-metal typesetting innovation of the lin-o-type, and the Bézier curve which has facilitated the description of identity in the scalable, mutable forms of variable typefaces. We open up the lines of communication, toe the line, push something over the line, or have a line of work. The line describes, invites, directs and frames.

Artist and educator Paul Klee famously said drawing was 'taking a line for a walk', anthropologist Tim Ingold describes the itinerant journey of a line as always in the process of becoming. The word 'line' comes from the Latin word 'linum' meaning linen, a reference to the use of cords or threads to mark measurements, and also suggests the woven nature of a text – interlacing lines of text and vertical stems form the 'textura' of the first typefaces. Lines in cartography define perimeters or pathways, much like the path direction of a contour in bezier drawing.

### The brief

You are invited to investigate and typographically interpret or subvert your subject matter with rigour and creativity. You might tell the story of a single line, or of linearity more generally. You might take a tangent, or typographically express converging lines of thought. Follow a thread of research and take us with you on this journey.

### Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. It should not be a scrapbook or dissertation and it should not be retrospective – 'Now I've finished the piece – time to fill the sketchbook with photocopies'.

### Target Audience/Deliverables

The content, format, media and range of your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

### Submission Guidance/Requirements

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.

It must include:

- Strategy
- Research
- Design development
- Specifications/Grid(s)
- Final outcomes

Your **Strategy and Specifications** should be **submitted in a single document** that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy. This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

Cross-reference this project brief with the **Assessment Criteria** and **Tutor and Student Guide**.

# 2 Joybringer

The World Happiness Report is an annual publication of the Sustainable Development Solutions Network and reflects a worldwide demand for more attention to happiness and well-being as criteria for government policy. As of March 2023, Finland has been ranked the happiest country in the world six times in a row.

In direct contrast to this, the UK Office for Students (OfS) recently published a report that stated, ‘...There has been a five-fold increase in student mental ill health since 2010...’. This was pre-pandemic and things still appear to be badly affected.

The argument to radically rethink how we live our lives, what we prioritise and what we value is stronger than ever. There has been a significant rise in our awareness of emotional intelligence, mindfulness and well-being to counter the increasing pace of modern life. Planet-wide, and particularly post-pandemic, we have been embracing alternative ways of living to make our day-to-day happier; open-water swimming, yoga, writing, running, reading, gardening, baking, volunteering and so on, have all seen massive take-ups in recent years.

## The brief

What do you do – or what would you like to do – to create a more balanced and happier existence? Choose a subject that has a widely (or perhaps lesser) known well-being benefit and tell us its story.

Firstly, you could consider thinking personally; What draws you to the activity? How does it make you feel? How have things changed for you? How are you happier? And so on. Perhaps, you could bring to light something you haven’t experienced, but would like to? Secondly, you should consider supporting any personal narrative with data, science, insights and case-studies that support your proposal.

Produce a typographic tour-de-force that presents a compelling argument for why we should all be doing that particular thing... Consider format and context, audience and messaging in your thinking and consider how typography can express your content.

## Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

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Cross-reference this project brief with the **Assessment Criteria** and **Tutor and Student Guide**.

# 3 Linguistic Hybridity

The coded Multilingualism of Montreal rap and Quebec hip-hop, poetic, inventive, and original, is unique in the world. This popular music genre of recent decades has created a linguistic fusion by alternating between French, English, Arabic, Creole, and Spanish (lyrics by artists such as Tizzo, Nomadic Massive, Boogàt, Loud, Fouki, Koriass, Alaclair Ensemble, Dead Obies, etc.). The young Montrealers of the rap generation are inventing a new hybrid and mixed language, blending languages and diverse cultures in their everyday lives, as reflected in their songs. Ethnic origin, the diversity of languages, and accents are sources of richness. It is difficult to find a movement that is more open to diversity.

*'OK, wallah, ça commence and let's go, patnè! Ousqu'on chill à soir?'*

The foundation of the text remains in French, with other languages integrated into it. The fact that all these languages can rhyme with each other allows great freedom for the author. This insider language, like a somewhat secret code, remains perplexing for the basic Francophone, the average Québécois. It has been described by some as symptomatic of the impoverishment of French in Quebec, and even of its potential disappearance. Like a Creole that almost no one can understand, which is compared to "chiac" (or chiacque or chiak), a variety of Acadian French spoken mainly in south-eastern New Brunswick, Canada, sometimes considered an impure hybrid, 'bad' French.

## The brief

This topic offers many interesting perspectives on multilingual practices as identity strategies, in addition to the aesthetic potential of typography. The mixture of languages has existed since the early conquests and is the result of various movements of peoples. Choose an example of linguistic blending and explore the historical, social, or cultural sources of this language. Analyse the way in which different languages are coded and deciphered through typography. Highlight this coding, hybridity, variations, language fluidity, and cultural mixing.

Consider how other bilingual locations like Montreal, Brussels, or multicultural cities like Dakar, combine languages. You could focus on a specific neighbourhood's slang or other contexts where a blend or mixing of language exists. Utilise or combine print, animation, interaction, or augmented reality. Choose the texts and format that best represent your concept and engage your target audience.

## Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. It should not be a scrapbook or dissertation and it should not be retrospective – 'Now I've finished the piece – time to fill the sketchbook with photocopies'.

## Target Audience/Deliverables

The content, format, media and range of your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

## Submission Guidance/Requirements

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.

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- Strategy
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Cross-reference this project brief with the **Assessment Criteria** and **Tutor and Student Guide**.

# 4 Death of the Centre

Historian and urbanist Dr. Alistair Kefford suggests that *'the current crisis of the town centre reflects the collapse of a shopping-centred model of urban form, function and financing which has held sway in Britain since the 1940s.'* The trend is evident internationally where post Covid 19, town and city centres across the world are becoming desolate and empty spaces.

Of town and city centres, Kefford states that they have *'long been oversupplied with shops, a legacy of the planning regime established in the post-war decades which encouraged local authorities to compete to attract investment and consumer spending.'* In an age where the legacy of the department store no longer has the presence that it historically had, and consumers continue to shop and spend money online, the town and city centre spaces are at risk of becoming unoccupied by businesses and consumers alike.

## Brief

Create an experiential typographic intervention that asks audiences to re-engage in their local town or city. Consider how typography could reposition our understanding of place and space – inviting local dwellers and tourists to connect or reconnect with these spaces. You could use typography to celebrate local histories, explore narratives that led to the death of the centre, or consider how typographic practice could aid, inspire, rejuvenate or celebrate place and reconnect audiences with town and city centres.

There is opportunity to experiment with wayfinding, information design, augmented reality, branding, supergraphics and beyond.

## Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. It should not be a scrapbook or dissertation and it should not be retrospective – 'Now I've finished the piece – time to fill the sketchbook with photocopies'.

## Target Audience/Deliverables

The content, format, media and range of your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

## Submission Guidance/Requirements

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.

It must include:

- Strategy
- Research
- Design development
- Specifications/Grid(s)
- Final outcomes

Your **Strategy and Specifications** should be submitted in a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy. This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

Cross-reference this project brief with the **Assessment Criteria** and **Tutor and Student Guide**.

# 5 Big Data

*'The world's most valuable resource is no longer oil, but data.'*

The Economist, May 2017

A century ago, oil was the most lucrative commodity and the power it wielded over global markets spawned distrust and the need for regulation. Now, the titans of the digital era, who deal in data are subject to this scrutiny. Alphabet (Google's parent company), Amazon, Apple, Meta (Facebook) and Microsoft – are in the top ten most valuable companies in the world – yielding billions of dollars in net profit every year. When British mathematician Clive Humby declared in 2006 that *'data is the new oil,'* he meant that data, like oil, isn't useful in its raw state. It needs to be refined, processed and turned into something useful; its value lies in its potential. (*The Drum, n.d.*)

The power of data permeates our daily lives, from social media, commerce, AI, analytics, institutions, governments... the reach and application is vast. Individual's 'data points' are being collected with, and sometimes, without consent and sold to influence how we are communicated to with profound effect. The value of data can be defined monetarily, but it can also be considered in relation to building insights, knowledge and its social or cultural impact.

## Brief

Typographically explore how the use of big data can inform, or misinform, improve or erode aspects of our lives. You could consider examples of how the use of data has brought about significant change or benefit, or conversely, how the misuse of data can wreck havoc on people, society and systems. Perhaps you can find examples that impact society, technology, innovation, democracy, global economy, health, spirituality, education, crime etc...

Consider how you can present narratives, texts, information and data typographically and the opportunities this offers for visualisation, interpretation and format.

## Strategy and Research

You need to define a context, identify a target audience and build a strategy that rationally underpins the development of appropriate outcomes. We expect rigorous sketchbook research with evidence of your responses to the information that you uncover. We also expect to see a range of initial potential directions explored in order to be able to understand what has informed the focus of your subsequent concept and design development.

Your sketchbook content should reflect the development of your strategic and interpretive thinking. It should be vibrant and organic – full of visual references; notations; sketches; exploration of materials and ideas. It should not be a scrapbook or dissertation and it should not be retrospective – 'Now I've finished the piece – time to fill the sketchbook with photocopies'.

## Target Audience/Deliverables

The content, format, media and range of your project outcomes should be determined by their suitability and potential to influence your chosen target audience – as expressed in your strategy.

## Submission Guidance/Requirements

Your submission should include sufficient appropriate material to show that you have addressed the brief comprehensively and clearly expressed your design and typographic skills.

It must include:

- Strategy
- Research
- Design development
- Specifications/Grid(s)
- Final outcomes

Your **Strategy and Specifications** should be **submitted in a single document** that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy. This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

Cross-reference this project brief with the **Assessment Criteria** and **Tutor and Student Guide**.

## Type and Layout specifications guide

You must demonstrate your control of all the typographic elements in your layouts by detailing their use through annotated specifications. The diagrams below and on the following page give guidelines for possible methods of annotation.

**Grids** should detail all aspects – horizontal and vertical grid spacing/margins/gutters. The sample below shows the use of the baseline grid. Column/text block measures should be included.

**It is only necessary to clearly evidence the extent of your system – not to detail every page/screen of your submission.** You should include the specifications in a single document that combines Strategy and Specifications.

**Typo/graphic Specifications** should detail your use of type/glyphs and other graphic elements. The main focus is your typographic treatment of texts – particularly the hierarchy of information. Consider, for instance, your detailing for headlines; sub-heads; body text; cross-heads; standfirsts; call-outs; captions; headers; footers; folios; bullets; rules; fleurons and any other typographic devices that may be used. In all instances give the size, body/leading, weight and colour.

Media choice will determine the appropriate information for your specifications. The list above relates to print-based matter. Specifications for screen-based/broadcast type should include the appropriate information and terminology for those media. **Type and lettering used as illustrative matter need not be specified.**



**Running Headline**  
6 pt Foundry Sans Normal  
colour: 100% black

**Gutter**  
4mm

**Caption**  
8/10 pt Foundry Sans Italic  
(2pt leading/10pt body)  
colour: 100% black

**Head margin**  
15mm

**Folio**  
6 pt Foundry Sans Demi  
colour: 50% black

**Rule**  
4pt x 3 column  
colour: 50% black

**Heading 1**  
36 pt Times Italic  
3 column measure  
colour: 100% black

**Paragraph**  
3-line drop cap  
Foundry Sans Demi  
colour: 100% black

**Body Text**  
9/12pt Foundry Sans  
Normal  
(3pt leading/12pt body)  
Ranged Left  
57mm measure  
3mm paragraph indents  
colour: 100% black

**Heading 2**  
9/12pt Foundry Sans  
Demi  
(3pt leading/12pt body)  
colour: 100% black

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*The devil is in the detail*

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**Specifications**  
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conso Robyn ero dolore faccummy nullam,  
sed modolorper sim zzriustin ulputat. Pat,

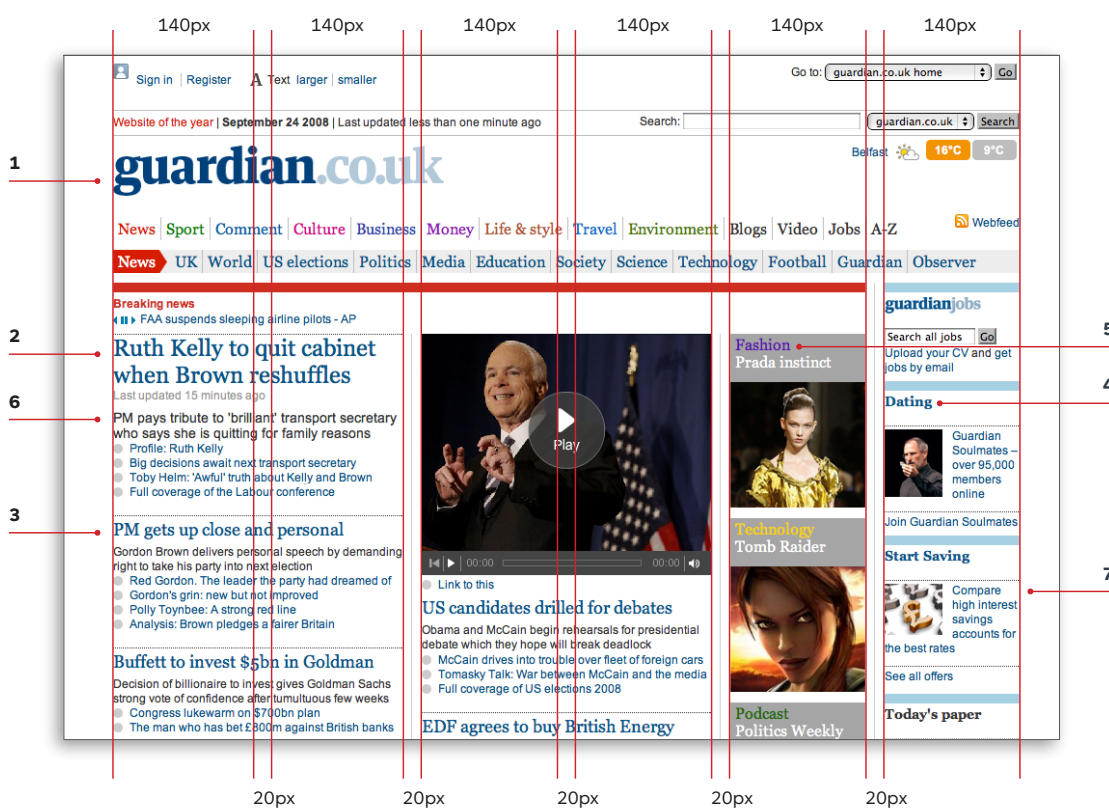
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Dum, quat. Putpat lore tis alisl ip exeros et,

# Type and Layout specifications guide

## Screen-based Annotation

This illustration offers an alternative method of annotation to that on sheet #1 – in this case for specification of a screen-based submission. Either method is acceptable – clarity of information is the main criterion.



1  
<img src='...guardian\_logo.gif' />

2  
<h1>  
font-family: Georgia, serif;  
font-size: 24px;  
line height: 1.2em;  
font-weight: normal;  
colour: #005689;

3  
<h2>  
font-family: Georgia, serif;  
font-size: 18px;  
line height: 1.2em;  
font-weight: normal;  
colour: #005689;

4  
<h3>  
font-family: Georgia, serif;  
font-size: 14px;  
line height: 1.2em;  
font-weight: bold;  
colour: #005689;

5  
<h3>  
font-family: Georgia, serif;  
font-size: 24px;  
line height: 1.2em;  
font-weight: normal;  
colour: #005689;

6  
<p>  
font-family: Arial, sans-serif;  
font-size: 14px;  
line height: 1.2em;  
font-weight: normal;  
colour: #333;

7  
<p>  
font-family: Arial, sans-serif;  
font-size: 12px;  
line height: 1.3em;  
font-weight: normal;  
colour: #005689;

# Strategy and Specifications document

Your **Strategy** and **Specifications** should be submitted as a single document that will be assessed not only for its design but will incorporate the required minimum 500 words that should reflect your ability to handle text matter and information hierarchy.

This is partly to reduce the need for screen-based pieces to meet that textual word count in the prototype but also to establish parity of typographic ability across media.

Careful consideration should be given to your layout, hierarchy and typographic detailing. This document should clearly articulate your project intentions and how you will use typography to express your communication. It will be the first artefact the assessors will review. You can view some student examples of combined Strategy and Specifications documents in our Behance portfolio:

<https://www.behance.net/gallery/113804717/Strategy-and-Specification-examples>







student  
assessment  
scheme  
**2024**

## Further guidance and advice

### **Type design projects**

We sometimes receive projects which have created a typeface in response to a brief. These tend to result in the design of a display face and would require that the typeface is used in context of a broader designed submission, rather than the typeface being the sole design outcome.

In these circumstances, we are not assessing type design exclusively, but rather how the designed typeface has been used within the context of a typographic design solution which demonstrates a range of typographic skills.