Win/Win: Working with live projects for the public and educational ‘good’

Siân Cook, Graphic Designer & Senior Lecturer
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@nostarpro
Brad prayed his HIV detector wouldn’t let him down.

How do you know his status?

You can’t be sure of a guy’s HIV status from his looks, behaviour, the sex he likes or where you meet. You can protect yourself and your partners by using condoms when you fuck.
The Women’s Design + Research Unit (WD+RU) was founded in 1994 with the intent of raising awareness about women working in the field of visual communication while also addressing related issues such as those affecting women in design education. WD+RU often collaborates with design students or design professionals in the realisation of a range of self-initiated projects from the experimental typeface Pussy Galore for FUSE 12: Propaganda, to a website on social responsibility in design (www.deskwithdrawers.org.uk).

As educational activists, members of WD+RU regularly lecture and facilitate workshops at design colleges and have presented to design professionals working in Britain, Norway, Sweden, Germany, Israel and the United States. WD+RU is a multi-inclusive organisation.
Part 1: Designing Thinking
Section 1: Socially Responsible Design

Section 2: Design Activism

Section 3: Design Authorship

Part 2: Design Methodology
Section 1: Collaborative Learning

Section 2: Participatory Design

Section 3: Service Design

Part 3: Making a Difference
Section 1: Getting Involved

Section 2: Resources
Working with Charities / 3rd Sector / Pro Bono Clients in an Educational Setting

Approaches:
1. Primary Research Source
2. External Client
3. Collaboration / Co-Design
4. Skill Share
5. Immersive / Embedded Experience
gypo. ch*nk. p*ki. crip*le. scum. pikey. po*f.nig*er. qu*er. chav. trailer trash.

Why is it still acceptable to discriminate against this minority? Support an awareness campaign to stop traveller abuse.

www.voice-out.co.uk
ADOPT A RESEARCHER

Adopt a Researcher is a social platform which allows you to adopt a researcher and bring diabetes research and your role to the next level.

Research is not possible only with researchers. They need your support and help to make it possible.

Researchers and donors need to communicate, share, interact and support each other through their journey.

Your role is fundamental for the research and you can decide in which researcher to invest and support.

Explore the website and see what others have done and choose which researcher needs your help.

Adopt a researcher.
Be part of a big community and make a difference.

EVER YOURS

DIABETES is looking for new friends. Find out if you are the perfect match for a lifetime relationship...
www.areyoucompatible.org.uk

Enjoys a varied fast food diet

DIABETES is looking for new friends. Find out if you are the perfect match for a lifetime relationship...
www.areyoucompatible.org.uk
HANDING DOWN THE ‘MEMORY CLOTH’ at the Elephant & Castle: an exploration into cultural identity & the role of women in craft & design history

A project between students & staff at the London College of Communication, the Women’s Design + Research Unit & local community groups

Funder:
Royal Female School of Art Foundation, University of the Arts London

Visiting Speakers:
Linda Sandino, Senior Research Fellow (Voices in the Visual Arts) Camberwell College of Art
Mary Chamberlain, Professor of Caribbean History, Oxford Brookes University

Activity Day:
Fanzine Workshop:
Suzy Wood
Izzie Klingels

Fanzine Contributors:
Angharad Lewis
Sophie Beard
Rick Myers
John Morgan Studio
Susanna Edwards
Ruth Sykes (Reg)
Nina Chakrabati
Holly Wales
Ben Branagan
Sam Winston
Kate Wasterholt
Joseph Yolk
Chantal Young
Chrisissie Macdonald
Alexandre Bettler
Denise Gonzales Crisp
Rachel Thomas
Harrington & Squires
Milena
Shane Kingdon
Katharina Koall
Claudia Boldt
Jason Skowronek
Cecilie Maurud Barstad
Kristjana Williams
Patrick Laing
Pete Hellicar
Rachael House

Henna Hand Painting:
Bengali Women’s Group

Learning to Knit:
Kate Buchanan, Gifted Knits + I Knit London

Publication Design:
Sandra Gomez, Beth White MA Graphic Design

Knitting Identity:
Bola Owolabi
Agnes Sile BA Graphic & Media Design, Illustration pathway

Project Organisers:
WB+RU Project Team:
Siân Cook, Pathway Leader, Design for Advertising, BA Graphic & Media Design
Teal Triggs, Professor of Graphic Design

LCC Tutors:
Anna Gerber, Associate Lecturer, Personal & Professional Development
Penny Hilton, Associate Lecturer, MA Graphic Design
Rebecca Wright, Senior Lecturer, BA Graphic & Media Design, Illustration pathway

Visiting Speakers:
Linda Sandino, Senior Research Fellow (Voices in the Visual Arts) Camberwell College of Art
Mary Chamberlain, Professor of Caribbean History, Oxford Brookes University

Publication Printer:
Liz Shackleton, Jamm Print & Production

Organisations:
Bengali Women’s Group
I Knit London
Waterloo Action Centre, Out & About Club
Marguerite Albert, Pearl Carney, Violet Villa

Exhibition Contributors + Interviewees:
Mrs Husain
Mrs Hye
Gerard Allt

Local History, the War and Crafts:
Elizabeth Puddick, Community Learning Officer, Imperial War Museum

Poetry & Letterpress Workshop:
Martin McGrath

Supporters:
Andrew Kemmerson
Tara Langford
LCC
Bill Long & Chris Bendon
Martin O’Neill, Cut It Out
Sheila Sloss
Clara Terne
The London College of Fashion is helping to run the project at the women’s prison.

Front cover of Issue 4 of The Beauty’s Inside Magazine.
Working with Charities / 3rd Sector / Pro Bono
Clients in an Educational Setting

Previous Lessons Learned:
Prejudices / Stereotypes
Professionalism
Educating Clients
Managing Expectations / Damage Limitation
Building Successful Relationships
This is a ‘live’ project, running in collaboration with GMD alumni Alex Rose from Lifeline Transform Service. Alex is setting up a mentoring scheme for young offenders to support lifestyle change and reduce reoffending.

Industry Practice, key areas for investigation:
- Designing for the public sector – examples of good practice from in-house or specialist agencies/studios.
- Accessibility and inclusivity in design (ie. clarity of communication, literacy levels, appropriate language, cultural norms and stereotypes, visual metaphors etc).
- Awareness of audience needs and measuring impact.
- Client/designer collaboration and relationships.
- Working creatively within budget and resource limitations.


Project specific reference materials will be made available on Moodle.

For the Industry Practice Unit submission requirements & guidelines, assessment and marking criteria, etc., see the Unit brief.

LifeLine Transform

The Challenge:
To promote a new mentoring service for young offenders and add value to the scheme through the use of clear and appropriate design.

Must Haves:
The service requires:
- A visual identity (it has to sit within the overall Lifeline Project umbrella brand, but the mentoring items should have a unifying look and feel).
- A practical leaflet to introduce the service.
- A poster/s to promote the service.
- In-cell workbook.
- Certificate of completion.

Other Desirables:
- Ways of visualising the mentoring journey.
- Designs for resources to be used in mentoring sessions eg. concept visuals, illustrations, worksheets, infographics, 3D representations, animations, digital / interactive presentations.
- A ‘Toolkit’ of elements for non-designers to use.
- An ‘Image bank’ of visuals to help aid recall and illustrate abstract concepts.

You are encouraged to consider all of the possibilities above and how design works across a number of formats, but may ultimately choose to focus on producing specific elements according to your own area of expertise and interest. eg. illustration, moving image, infographics etc.
LOCAL INSTRUCTION FOR
PROHIBITED/CONTROLLED ARTICLES

SYSTEM

1. Prohibited Items. These are items or articles that must not enter the prison.

<table>
<thead>
<tr>
<th>Alcohol</th>
<th>IT equipment, unless authorised under OMA Sec 40E</th>
<th>Chewing gum</th>
<th>Cellphones/ Blackberry &amp; associated items (unless authorised under OMA Sec 40E, or to specific Emergency service personnel)</th>
<th>Petrol/ kerosene</th>
<th>Abrasives</th>
<th>Matchsticks</th>
<th>Apples / E45 Cream (Must be less than 500ml)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mobile phones/ Blackberry &amp; associated items (unless authorised under OMA Sec 40E)</td>
<td><em>Portable</em> E47: thereafter with the exception of ATAR which is permitted to Muslim offenders and staff</td>
<td><em>Portable</em> E47: thereafter with the exception of ATAR which is permitted to Muslim offenders and staff</td>
<td>Matches</td>
<td>Plastic comb/ hairbrush (plastic only)</td>
<td>Vinegar</td>
<td></td>
</tr>
</tbody>
</table>

2. Controlled Items. These are items or articles that must be carefully monitored when in the prison and must not be issued to unaccompanied offenders.

- Other small/bleach (only as ordered through the prison)
- Prescribed medication (only as required for personal use during shift)
- Food & drink (staff should be aware that they may be required to open containers)
- Syringes (only as required for personal use during shift or as controlled by PCT staff)
- Smoking requisites (20 cigarettes or 1 pouch of tobacco only)

3. All staff should be aware of the Offender Management Act 2007. Prohibited articles are now graded according to their seriousness and perceived threat to security and safety within a prison, and are classified as List A, List B or List C articles, as set out below:

- **List A articles** – drugs, explosives, firearms or ammunition and any other offensive weapon
- **List B articles** – are alcohol, mobile telephones, cameras, sound recording devices (or constituent part of the latter three items)
- **List C articles** - any tobacco, money, clothing, food, drink, letters, paper, books, tools, information technology equipment

**List A and B Offences and Penalties**

A person (e.g. prisoners, staff, social and professional visitors) commits an offence if he/she carries out any of the following listed activities without obtaining prior authorisation:

- brings, throws or otherwise conveys a List A or B articles into or out of a prison
- causes another person to bring, throw or otherwise convey a List A or B articles into or out of a prison

**List C Offences and Penalties**

A person (e.g. prisoners, staff, social and professional visitors) commits an offence if he/she carries out any of the following listed activities without obtaining prior authorisation:

- brings, throws or otherwise conveys a List C article into or out of a prison
- causes another person to bring, throw or otherwise convey a List C article into or out of a prison

**GENERAL**

This list gives guidance on those items that staff should be aware of when searching people entering the establishment. Further guidance can be sought from the Security Department. Only the Governor, Deputy Governor or Head of Security and Operations can exempt listee to this list. These must be written and recorded at the Gatehouse. See Security - Control Of Access To Items That Could Be Used In An Escape Or To Undermine Security for the control of items that may aid an escape.
University: London College of Communication

Course curriculum

Lifeline requirements

BRIEF

Briefing & Presentation

Formative Feedback

Digital pitch submission

10 shortlisted: Client Presentations

Final design selection

Visit & Team Presentation

Design development

Support via tutorials & group crits

Support via email

Summative Assessment

Client: Lifeline, HMP ISIS
Lifestyle Change Mentoring Services

Holding a grudge is letting someone live rent-free in your head.

Lifestyle Mentoring: Support for you to overcome challenges and accomplish personal goals.

Make a referral request.?
“Alex stressed that our work had to communicate quickly, efficiently and clearly in order to grab and maintain the offenders’ attention.

I also figured the Swiss/Modernist movement would be appropriate as they’d often stick to a very limited colour palette, which was a major restriction in this case as everything had to work if it were reproduced using a photocopier.”

Anthony Moscelli, Student
“Skills I have gained from this project:...
The ability to make work I can justify and not just do things for the sake of them looking nice. All of the elements of this project were considered and aimed towards the user. This made my work authentic and true to the people I designed it for.”

Roxanne Bottomley, Student
“The brief was one of the most challenging I have tackled so far, though surprisingly one of the most enjoyable.”

The limitations to funding and resources meant a great deal of thinking and problem solving... I felt that having these restrictions was really helpful... in realising the importance of context and also gaining experience working with clients in the real world.”

Sarah Louise Bingley, Student
Lifestyle Mentoring
Service Leaflet
2015/2016

Lifeline Project

Resolved conflict
Structure your goals
Access opportunities
Build positive networks
Learn new skills

LIFESTYLE CHANGE
RESOLVE CONFLICT
STRUCTURE YOUR GOALS
ACCESS OPPORTUNITIES
BUILD POSITIVE NETWORKS
LEARN NEW SKILLS

WHAT NEXT?
FROM POOR TO RICH

Please make a referral request through:

- Self-referral
- Ask Line member of staff
- Offender Supervisor
- A lifeline peer mentor

Lifestyle Change Mentoring provides ongoing support to overcome challenges and accomplish personal goals.

Be brave enough to start a conversation that matters.

Lifestyle Mentoring Service:
Support for you to overcome challenges and accomplish personal goals.

Make a referral request for lifestyle mentoring through any of the following:

- Biometric
- Lifeline member of staff
- Offender Supervisor
- Lifeline peer mentor
“I was taken aback by finding a statistic regarding the average reading age of an offender [48% below 11 yrs old] I would have to take this into consideration...”

Luke Taylor, Student

“Experiencing pitching my ideas to my client has been one of the highlights for me...”

Wing Mei, Student

“For the future, I would hope to take on pro bono work for those most in need.”

Maria Hamer, Student
What are the words before the numbers?

The text below the subheading 1, 2, 3, 4 are added extracts from the text in Project 1. A few words are added after the subheading 1, 2, 3, 4 to give a sense of the changes. This was in an attempt to make the paragraph seem different. The text below the subheading 1, 2, 3, 4 is saved as an article. The article contains a link to the website of the author of the text below the subheading 1, 2, 3, 4.

I went back to the drawing board with my materials by choosing some of what I have avoided.

I explained that I wanted to do everything right from my start-up. I would plan my activities for the first 3, 4, 5, 6 months and then design my way through the next 6 months. This approach is a lot of what I did and I say about some of the visual languages of the housing design.

For more research I got more into the minds of my target audience to understand more about them and used this in addition to some feedback about the logo as well. The best way is to validated with:

- Do you think the new logo is effective?
- What would you change / Add?
- How do you feel about having a logo?
- Any thoughts on the logo?

"It's nice, a bit boring and plain but it does like I'm looking for something more at this stage.

Red and black are the two go-to colours for me. I think a touch of red and black can go a long way but it isn't the only way. The logo needs something more than just red and black.

"It's a bit better than that old stuff. It's more than just a picture. It needs that something special. "

"I went straight to taking my research a little bit further. I asked another designer about some feedback on the new logos and I could send my feedback at some feedback for my clients and see.

Also this is looking at what my audience want. I looked at my feedback to design around that.
“Students begin their studies with abstraction – projects isolated from the rich contexts in which design problems reside and that provide frameworks for action and judging the success of design solutions. They advance through undergraduate curricula tightly defined by products...; tools...; or segments of practice...”

“We must anticipate new places where design can have influence.”

Meredith Davis, Leveraging Graduate Education for a More Relevant Future, Visible Language 46.1/2
Working with Charities / 3rd Sector / Pro Bono Clients in an Educational Setting

Benefits:
For Students
For Clients
For Staff
For Institution
“EVERY MAN GOTTA DO RIGHT TO DECIDE HIS OWN DESTINY”

“EVERY ACCOMPLISHMENT STARTS WITH THE DECISION TO TRY”
Win/Win!: Thank You

Siân Cook, Graphic Designer & Senior Lecturer
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