Närvarande/Present

Maria Göransdotter, Ordförande/ *Chair*

Sara Eriksson, Sekreterare/ *Minutes taker*

Joakim Bergbom, Studentrepresentant/ *Student representative*

Ärende/Issue	Beslut – Åtgärd / Decision – Action
33. Ansökan konstnärligt utvecklingsarbete, Anna Valtonen/ *Application artistic development work*	**Beslut/*Decision*:** Beslut om att bevilja ansökan med maximalt 55.300 SEK enligt kommittén för konstnärligt utvecklingsarbetes rekommendationer: -Anna Valtonen utarbetar och presenterar hur feed-back från studenter ska tas till vara och bearbetas -Anna Valtonen diskuterar med programansvariga om hur boken ska användas inom deras utbildningar under våren -Kommitténs förslag om parallell digital publicering av boken tas i beaktande av författaren och de programansvariga -En tidsram sätts för när den slutliga versionen av boken ska färdigställas / *Decision to approve the application with a maximum sum of 55.300 SEK according to the recommendations from the Artistic Development Work Committee:* *-Anna Valtonen looks into and communicates how the feed-back from students will be gathered and processed* *-Anna Valtonen discusses with the programme directors how the book will be used in their courses during spring* *-The Committee proposal of parallel digital publication is considered by the author and the programme directors* *-A time frame for producing the final book is set* **Underlag till beslutet/*Basis for decision*:** Ansökan har behandlats i Kommittén för konstnärligt utvecklingsarbete (se bilaga). Tillräckliga medel för konstnärligt utvecklingsarbete finns. / *Application processed in Artistic Development Work Committee. Adequate funding for artistic development work is available.*

Maria Göransdotter
Head of Department

Sara Eriksson
Secretary

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Artistic development work   p 1 (1)
committee
11 November 2013

To: UID Decision meeting

Suggestion for decision: Anna Valtonen's book project

Following is the recommendation of the Artistic Development Work Committee, consisting of Heather Wiltse (researcher representative), Jenni Toriseva (student representative), and Peter Lundholm (teacher representative), regarding Anna Valtonen's application for funds to support her book project.

The members of the committee agree that the project is interesting and potentially highly beneficial for students at the School and beyond. It also clearly supports Valtonen's personal artistic development.

However, we also find that, since this is a "prototyping round" as stated in the application, there is a need for a better defined structure around the production of this prototype such that it supports the broader publishing and educational goals. Some of our concerns around these issues include:

- A well-designed physical book seems like a final step, not something 'sketchy' that is produced to enable critique and revision.
- There is no clear framework/process/timeframe for building on this prototyping round in order to get the manuscript to a publisher.
- There is no clear structure for peer/student review and feedback.
- It is unclear how this would fit into the current curriculum for the proposed test education.
- A traditional publisher would likely be able to facilitate much of the graphic design and peer review process, so identifying how this project fits into the longer lifecycle of the book and the process of moving it toward 'real' publication would aid in determining what/how much of that kind of work is appropriate during this stage using the School's resources.

Given these things, we recommend:

- Graphic design work in accordance with the proposed budget, but also undertaken in consideration of 1) the graphic design needs for final publication, and 2) other School needs related to graphic design work and requiring allocation of the same resources (i.e., Marije de Haas). Ideally, the work done now should also be valid for the final version. And if this work would conflict with other School priorities during the proposed timeframe, we recommend revising the timeline for the graphic design work and/or pursuing the option of having it facilitated by a publisher.
- Publishing the book draft in digital form. This could be easily created, would be much cheaper and more environmentally friendly than a print version, would be easy to distribute, and would better maintain the 'sketchy' and non-final character that one wants a prototype version to have.
- Identifying specific people/processes/timeframes for peer review and feedback.
- Determining, with program heads and instructors as appropriate, exactly how this book will be worked into the curriculum.

In summary, we recommend that funds be granted for illustration and layout in the context of a prototyping process for this book project that includes a clear trajectory and framework for the larger project of getting the book published, and that does not conflict with other priorities of the School.

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Application
22 October 2013

p 1 (7)

To: UID Desicion meeting and
Artistic Development Work Committee

Application for artistic development work funding

I hereby apply for funding for artistic development work from Umeå Institute of Design, with the aim of producing a book on academic writing for designers to be used in education at UID and later published. The preliminary title of the book is "The Craft and Design of Academic Writing" and it is written in collaboration with Toni Ryynänen. The time plan for the project is that a working version of the publication should be available by January 2013.

Attached is a preliminary disposition of the book.

Attached is also the foreword of the book, which explains the theme and purpose of this publication.

Structure and time plan:
I am applying for a total funding of 55 300 sek for artistic development work, of which 3000 would cover costs for producing sketches and illustration material (during November), and 44 800 would cover the layout and graphic design of the book (in December). A manuscript would need to be layouted and ready for printing by December. The cost for printing would be around 7 500 sek. An early version of the text of the book is already done, and what remains in addition to the text refinement is the illustrations, layout and printing of a first version of the book to be used in test education at UID, for feed-back on the content and structure so that this input can be worked in before publishing a final version of the book for a wider audience.

Budget (incl. OH):

10 working hours, illustration (student)	3000 sek
96 working hours, layout (Marije de Haas, incl LKP)	44 800 sek
Printing 75 copies	7500 sek
TOTAL:	**55 300 SEK**

Artistic benefits for the applicant:
This project is one that has been lingering for quite some time, and I believe the biggest benefit of this artistic development work is to get the project moving again. As in design work, it seems way to risky to publish a book just in a go, and to be able to do this prototyping round for a smaller (and our own) audience, seems like an approach that would lower the threshold of daring to publish, to get feedback, to see where the flaws are, to improve, and hopefully one day to publish this book for real.

Benefits for UID:
Currently, many designers are facing the fact that they need to write more than before. This could be a strategic document on their design approach to the company management, or a conference paper on their latest achievements in design. An increasing amount of designers are also considering doing a PhD. In my opinion, writing about design in an academically valid way is a skill that designers need, just as sketching, model making or CAD. However, this is a skill that we currently don't explicitly focus on in our educations. I am hoping that this small booklet could work as an introduction to the subject, and also lower the barriers for many to get started with their writing.

The Craft and Design of Academic Writing

DOING DESIGN RESEARCH WITH A CULTURAL PERSPECTIVE

- HISTORY, POLITICS & ECONOMICS

Version5.10.2012

Foreword

The art of academic writing is not that different from designing.

Craft skills are needed to produce a great text and a design process is needed in order to get the best possible research done. Research, both the research process in it self and writing a final report about it, is a practice-based skill and process that needs to be designed.

Just like when a designer starts the process of design, one needs to start the process of academic writing with defining for whom and what the author is about to do and then move from a first idea sketch to a completed product.

The aim of this book is to encourage design students and researchers, and design professionals, to write academic texts in the area of design and to give hints and examples of how to do it. This could be a MA thesis, a PhD monograph or a conference paper. Whatever the publication format many of the skills needed are the same. An academic text is comprehensive and logical, and knowing how to write in a scientific way will be helpful in many environments. Even when a designer does a project description within industry, the audience often knows the conventions of scientific writing, and will understand the point better if you follow the same way of reasoning. There is plenty of existing literature on scientific writing, research methods and handbooks presenting the process of conducting research. In this book we will present the essential parts of scientific writing from our perspective and show some practical examples of how to do it in conference articles. We will also consider what kind of design conferences and design research communities there are to publish in.

Both design and research are problem solving activities. As with design the basics of the process are introduced first. A designer needs to understand the context they are working in, who their end user will be, how the end result is going to be produced etc. All this also applies to academic writing. The process of academic writing is not that dissimilar to the design process. In this book we will first introduce the basic settings and conventions of academic writing, what different types of approaches there are,

how a research project is structured etc. These questions will be answered in the first part of this book, after which you will be able to design your own research process. Like in design, it is much about being able to define the essential questions that need to be addressed.

In design, once knowing what is going to be done and for whom, a designer typically starts working with a set of tools and skills. The work might start with an initial, quick sketch and is then slowly refined towards more specific ideas where attention is paid to every tiny detail on the way. In order to do this several craft skills are needed, such as the practice of sketching fluently, of letting the pen flow over the paper and the knowledge of when to choose a pencil, a set of markers or a 3D CAD program. Each tool is appropriate for a specific phase of the process. The same goes for academic writing. It is a craft just as sketching is, and the only way to improve at it is practice. And more practice. Just as learning different sketching styles from looking at other great sketchers work in order to become good at academic writing one needs to read a lot of examples of cutting-edge research. Despite this there are also many tips and tricks that can be taught to help making your text as professional as possible. Many of these will be presented in the second chapter. We will also examine how a research report is reviewed and evaluated. We have included some of the insights from several review processes, in order to give you an end-user view of things you might want to consider when writing your text.
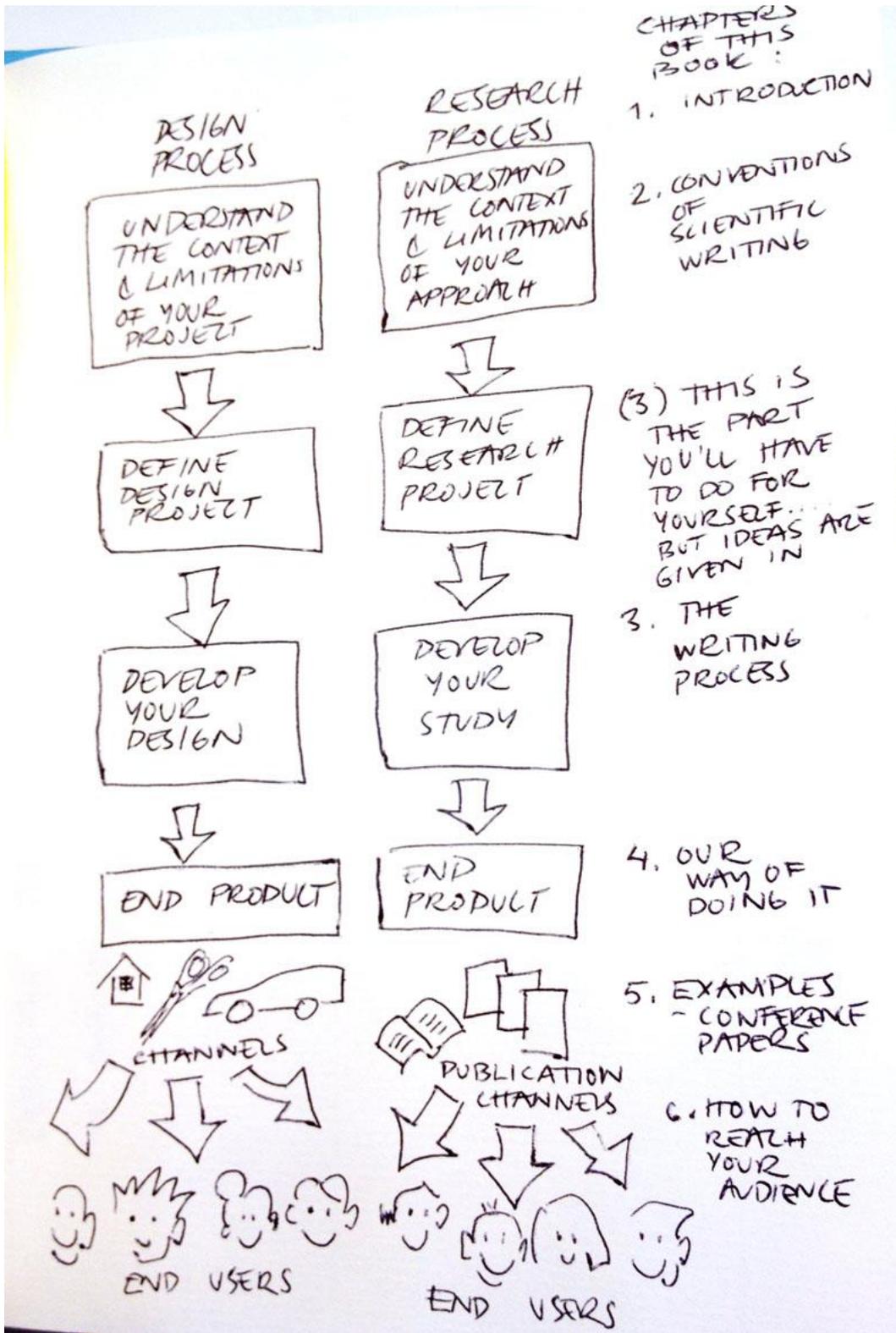
Although a designer can always use the same design process when designing how it is applied usually differs depending on the application. If a designer is working on an experimental arty game app the constraints might be different than when designing a tool for medical surgery. And the personal style of a designer might also show itself in

the end product. Therefore this book is also a description of how we, two researchers, have approached design as a part of society with a cultural perspective, and the path we have taken to reach the end results. We will talk about our approach in chapter3. And as in any design case where the end product is shown and discussed, so will we in this book. Therefore the fourth part of this book shows fourteen conference papers, divided into five themes each describing essential areas of design in society: the development and practice of design, design education, design policy and design for the society, consumption and economy and the media publicity of design. All of the papers are linked to culturally relevant design research. These might give insights into the topic of design, and are also examples of academic writing, applied and accepted to conferences. This will be followed up with references from the articles and descriptions of different types of conferences you can publish your work in.

In the articles the smart reader might also be able to detect levels of improvement, of how you become better in your craft over time and learn how to execute it in a more professional way. We hope that our personal story and approach, and the texts, might help as starting with academic writing is just as daunting as sitting in front of a blank paper with a set of markers for the first time. The purpose of this book is to help in getting started with the writing process, to encourage to keep up the practice and to give courage and trust that every designer can become an academic writer. It is not that hard.