DIGITAL CONTENT PRODUCTION

Code: 355004

Main Scientific Area: Multimedia and digital interactivity

Lecturer: Libânia Liete Martins Freitas

Language of Instruction: Portuguese

Regime: S2

Contact Hours: 60h Total Workload: 108h

ECTS: 6,0

Objectives

This CU aims to introduce students to fundamental themes in the areas of Graphic Design and Multimedia:

Understand that graphic design is a discipline that aims to find solutions to problems, using a specific working methodology.
To know the various aspects of graphic design, which includes the creation of multimedia content.
Understand the discipline of graphic design through its vast history.
Become familiar with the specifics of graphic design: icons, vectors, colour, typography, etc.
Know and understand the concepts used by multimedia content production technologies.
Know how to use multimedia content editing and production technologies.
Encourage critical thinking and the importance of planning in the process of developing a multimedia project.
Encourage both individual and teamwork.

Learning Outcomes

Know and distinguish between the different types of graphic design.
Know the various Basic Elements of Visual Communication.
Know and apply Gestalt theories to the world of graphic/multimedia design.
Know the specifications of colour.
Know the world of typography.
Know and explore the various specificities for graphic design: iconography, images, meaning, among others.
Know the difference between photographic images (pixel) and vector images.
Know the various existing image/compression formats.
Knowing the different graphic supports that exist, both printed and digital.
Understand the meaning and scope of a graphic identity and its creation.
Understand the concept of multimedia.
Know the different types of multimedia content.
Know how to edit images, text, audio, video and animations.
Know how to develop a coherent message in different multimedia media.

Course Contents

1. What is Graphic Design?

1.1 Origin of the term and types of graphic design

1.2 Visual identity, branding/advertising, UX/UI design, editorial design, packaging, motion design and illustration

1.3 The multiple roles of the creative

1.4 Types of digital content

2. History of Graphic Design

2.1 Before the printing press: from prehistory to the Renaissance

2.1.1 Cave Paintings, Sumerian Written Language, Advances in Chinese Printing, Medieval Calligraphy, European Heraldry and Trade Signs

2.2. The Birth of Graphic Design: Renaissance and Industrial Age

2.2.1 Invention of the Gutenberg Press, Chromolithography, Arts Crafts, Art Nouveau, Art Deco, Graphic Design in the Modern Era, Die Wiener Werkstätte and Bauhaus

3. The Basics of Design (part 1)

3.1. The 8 Basic Laws of Gestalt Theory: Similarity, Proximity, Continuity, Pregnancy, Closure, Unity, Unification and Segregation

4. Basics of Design (part 2)

4.1 Principles of visual composition;

4.1.1 Primary forms: point / line / area

4.1.2 Scale, Repetition, Negative Space, Symmetry, Transparency, Texture, Contrast, Framing, Grid, Direction and Hierarchy

4.2 Colour

4.2.1 Introduction and Synthesis of colours: additive and subtractive methods

4.2.2 Primary, secondary and tertiary colours, the Chromatic Circle, complementary colours, cool colours and warm colours

4.2.3 Colour Dimension: Hue, Saturation and Luminosity

4.3 Colour Psychology: basic concept and meanings of colours

5. Design Basics (part 3)

5. Typography

5.1 Writing Systems: Pictograms, Ideograms, Sumerian, Egyptian, Phoenician, Greek, Roman

5.2 Evolution of the Alphabet

5.3 Typography: from Gutenberg to today: printing, the Gutenberg Bible and movable type

5.4 Typography as Artistic Expression

5.5 Industrial Revolution

5.6 Lithographic printing

5.7 Modern Typography: Linotype and the evolution of typography from 1910 to the 2000s

5.8. Anatomy of the typeface

5.8.1 Introduction to letter anatomy, body and variations

5.8.2 Fonts: font and type family, font classification, platforms for buying and downloading fonts, typographic choice

5.9 The rules: obey or break them

6. Graphic Identity

6.1 What is a Graphic Identity?

6.2 What is a Brand?

6.3 How do you build a Graphic Identity?

6.4 Basic elements of a Graphic Identity: logo, colours, typography and graphic complements

6.5 Graphic Standards Manual: what it should include

6.6 Branding

7. What is multimedia?

7.1 What is multimedia?

7.2 Important factors in multimedia campaigns;

7.3 Examples of multimedia campaigns.

8. Literalism and subjectivity in the approach to multimedia projects;

9. Principles of image capture: shots, light and composition

10. Types and sizes of adverts and posts for social networks

11. Types of media

12. Bitmap images: formats, file sizes and image processing;

13. Video: formats; file sizes and sequence of frames in a timeline;

14. Audio: formats;

15. Animation: types of animation.

Recommended Bibliography

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Matthew, Healey (2009). O que é o Branding?. GG - Editorial Gustavo Gili.
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Costa, Joan (2011). Design para os olhos - Marca, Cor, Identidade, Sinalética. Dinalivros
Ribeiro,N. (2007). Multimédia e Tecnologias Interactivas, FCA.
Ribeiro, N. e Gouveia, Proposta de um Modelo de Referência para as Tecnologias Multimédia. Acedido em 2021.
Chapman, N. e Chapman, J. (2000). Digital Multimedia. John Wiley Sons.
Fetterman, R. L. e Gupta, S. K. (1993). Mainstream Multimedia. N.Y., Van Nostrand Reinhold.
Fluckiger, F. (1995). Understanding Networked Multimedia: Applications and Technology. Prentice-Hall.

Learning and Teaching Methods

The syllabus for the Digital Content Production course is structured in such a way as to gradually expose students to the various areas/themes that make up the areas of graphic design and multimedia, with the ultimate aim of equipping students with the necessary skills to create graphic and digital media. The practical exercises are designed to complement the theoretical part of the lessons, culminating in the final assignments, which cover all the material taught.

The practical side of the unit is divided into exercises and projects:

The exercises are structured as follows:

Exercises 1 to 4

(points 1.1 to 5.9 of the programme)

The proposals for the practical projects are as follows:

Project 1:(points 1.1 to 6.6 of the programme)

Project 2:(points 1.1 to 15 of the programme)

Assessment Methods

The assessment system for this course is continuous and periodic assessment, as set out in article 10 of the RIAPA-CTeSP. Assessment takes into account the following elements:

Realisation of projects and practical exercises: 4 short practical exercises, with a total value of 20%. Development of 2 practical projects, with a total value of 70 per cent, defined in the calculation of the assessment of the course unit, and with delivery dates defined in the statements of work proposals;
Student attendance and participation: attendance at at least two thirds of the contact hours of the course is compulsory, as set out in article 5 of the RIAPA-CTeSP, with a total value of 10%. If you exceed this number of absences, you will automatically fail.
Projects whose development is not monitored by the teacher during the class period will not be assessed.
Assignments and projects are handed in in person, the latter accompanied by a presentation in class. If the student does not turn up on the due date, the project will not be assessed.
Students will be able to improve one of the projects previously developed in class, and this will be scheduled for the end of the semester and before the course reports are handed in. If the student wishes to improve, he/she must inform the UC teacher by email which project he/she wishes to improve.
In the case of a Normal Exam Period or Special Exam Period, projects whose development is not accompanied by the teacher during the exam period will not be assessed. If the student does not turn up or does not present the project in person on the due date, the project will not be considered valid for assessment.
In the event of the need for distance learning, during the course of the course, classes will take place via telematics.The student must access the lesson scheduled by the teacher via the link that will be posted in advance on the Moodle and/or Slack platform. The student must switch on the camera during the class period which, unless otherwise indicated, will have the same timetable as the face-to-face class.

As assessment is continuous, it will always have a formative purpose, contributing effectively to regulating the teaching and learning process and planning the necessary corrective processes.

A set of assessment criteria is defined according to the objectives and competences to be developed:

Oral, written and graphic communication skills
Commitment to carrying out the work required
Ability to work in groups and individually
Creativity
Planning and organisation of work
Ability to improvise
Efficiency between the work requested and the final results
Attendance and punctuality

Given the theoretical and practical character, the evaluation foretells not only a course supported by the conduction of projects and exercises but also the attendance and compliance with deadlines. The evaluation in this curricular unit results in the combination of the following elements:

(ex1 x 5%) + (ex2 x 5%) + (ex3 x 5%) + (ex4 x 5%) + (p1 x 30%) + (p2 x 40%) + (PAP x 10%) = 100% UC

p1 - Project 1 (to be designated by the teacher)

p2 - Project 2 (to be designated by the teacher)

p3 - Project 3 (to be designated by the teacher)

ex – Class exercise

PAP - Participation, attendance and punctuality