self-generated major project portfolio

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DG4T03 - graphic communication final major project

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“In this homogenised world where so much is the same, it’s good to think to the left and the right of the ordinary and do something different."

- Paul Smith (dyslexic fashion designer)

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1. introduction to project

section one
introduction to project

1.0 introduction
1.1 final major brief
1.2 chosen subject area -
non-commercial/education subjects
1.3 personal background
1.4 strategic investigation
1.5 aim of project
1.6 overview and timetable of project

This section provides details of the brief for my final project, together with some personal background and a rational for my chosen subject area and topic, before providing a synthesis of my strategic investigations that support my choices. The section concludes with an overview of my project and a timetable for completion.

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1.1 final major brief

This final module consists of a self-generated major project, for which I can choose any subject area that will hold my interest for the duration of the project, and therefore, should be something that I am passionate about. The project must be original, innovative, and unique in concept and/or execution, and must have measurable, concrete, and visible outcomes at all stages.

More and more businesses are seeking a more ethically sound approach to design, working with government-run agencies and charities to help improve society. Reaching an already fatigued audience in new and interesting ways via education and enlightenment has huge appeal. De-corporatisation and the ‘No-Logo’ approach may help highlight environmental and humanitarian issues that need addressing, showing how design thinking can help with areas such as social improvement and healthcare.

I have always been a creative person. From a very young age, I could be found engrossed in some form of creative activity, be it painting, drawing, colouring, crafting etc.... and over the years I have enjoyed exploring new creative pursuits at every opportunity, such as, crochet, screen printing, and etching, to name but a few. As I started my undergraduate studies in textiles, I started an on-line creative business, that continues to flourish seven years later, and I also run a small freelance graphic design on-line business. I continue to be called upon by friends and family to create wedding invitations, bespoke greeting cards and a whole host of other stationery, as the need arises. So, I think it's safe to say that I am a creative person, and I am seen as a creative person by my family and friends.

I was 26 years old when I received my diagnosis of dyslexia. And whilst it came as somewhat of a shock, it also enabled me to make sense of my creativeness in a new light, whilst also shedding a more positive light on the difficulties that I had experienced in my earlier life. It helped me to recognise that I process information somewhat differently to others. This led to a flurry of support being offered, and accepted, that both enabled and empowered me to embrace my disability and the challenges that it has, and continues to bring, with enthusiasm, determination, and creativity. Needless to say, this diagnosis has had a major effect on my life and how I creatively interact with the world about me.

Subsequently, when looking for a subject area in which to base this project, I chose to combine my love of all things creative and my dyslexia. Therefore, I looked for a design area that needed addressing within the world of dyslexia, specifically, the dyslexic creatives community; an area that is deeply personal to me, and one in which that I am deeply interested in. As I began my research and gathering some information, I reviewed a number of charity websites that

supported dyslexia. And whilst these websites contained large amounts of vital educational information about dyslexia, I felt that the tone of these websites was quite negative, focusing mainly on the difficulties caused by dyslexia. I also discovered, that whilst a large percentage of creatives are affected by dyslexia, there appears to be very few dyslexic organisations that positively celebrate the creative work of dyslexic artists within the creative sector. In fact, I came across just one such charity. Therefore, I decided to create a fictional company, Creatively Gifted, that I could use as the basis for the focus of my self-generated, major, final project; a company aimed at celebrating dyslexic creatives through raising awareness of dyslexic artists and their work within the creative sector, whilst at the same time providing information and education specifically to creatives living with dyslexia. This more positive approach to dyslexia would hopefully enable me to reach an already fatigued audience in a new and interesting way, whilst at the same time educating them with a view to empowering social improvement.

Having decided to situate my project within the non-commercial/education area, and focusing on dyslexic creatives, I undertook a strategic investigation to gather data and facts that would assist me throughout my project, that I have summarised below:

- 6.3 million people (around 10% of the UK population) have dyslexia.
- 1 in 6 adults have the reading level of an 11-year-old.
- Men and women are equally likely to have dyslexia
- People with dyslexia often have other conditions, including dyscalculia (difficulties with numbers), ADD (attention deficit disorder) and ADHD (attention deficit hyperactivity disorder).
- There are over 170,000 registered charities in the UK in 2022
- Only a handful of these are charities support the dyslexic community, with most focusing on children and their early diagnosis, the difficulties associated with dyslexia and with providing information and support.
- Dyslexia organisations work within the charity sector, also known as the 'third sector;' a sector that contributed £20billion, (0.9% of total GDP), to the UK economy in 2020
- *35% of creatives have dyslexia*
- *Just one dyslexia charity was found that positively celebrated the work of dyslexic creative artists*

Based on the above, I feel confident that there is a need within the charity sector to provide a more positive way to raise awareness of the dyslexic artistic community, whilst still providing vital information and education.

The aim of this project is to synthesize everything I have learned over the past 2 years, engaging all my skills, both inherent and learned, creatively, intellectually, and practically, showing evidence of effective research, strategic planning, creative ideation, and exemplary application, in all arears of my project.

section	actions	allocated time	allocated duration
introduction to final projects	• Create draft layout • Start strategic investigation, gathering relevant data and facts to support choice of subject area and topic • Synthesize research • Finalise layout	4 days	week 1
creative design brief	• Create draft brief • Submit draft brief to tutor for assessment • Use feedback to finalise brief • Research - specific design parameters associated with dyslexia/holistic learners	2 days	week 1
creative design development	• Research – know your client • Research – know your client's target audience • Research – dyslexic-friendly UI, imagery, colours, font etc… • Research – visual hierarchy for website layout • Create three different design concepts, drawing from research • Choose final design concept • Build website	5 weeks	week 1- week 6

section	actions	allocated time	allocated duration
strategic creative design plan	• Create draft layout • Synthesize gathered data and facts • Define achievable goals for new website - % bounce rate, number of clicks, email subscribers etc... • Define action timetable for website implementation • Finalise layout	2 weeks	week 7 & 8
wider world applications	• Create draft layout • Identify website dyslexic-friendly design features that can be applied to the wider dyslexic creative community and to the wider world in general • Finalise layout	2 weeks	week 9 & 10
evaluation and conclusion	• Create draft layout • Review methodology • Review results • Finalise layout • Evaluate project layout and content • Make amendments, where necessary • Finalise project	8 days	week 11 & 12
start date: end date: duration:	6 july 2022 30 september 2022 12 weeks		

2. creative design brief

an innovative creative design solution for holistic learners

section two
creative design brief

2.0 introduction
2.1 the brief
2.2 assessable outcomes

Dyslexia is a neurological difference that currently affects approximately 10% of the UK population, meaning that around 6.3 million people in the UK are believed to have dyslexia. Interestingly, this figure increases to 35% for creatives. There are a number of dyslexia organisations that currently work within the charity sector, (or 'third sector' as it is also known); a sector that contributed, somewhat surprisingly, £20billion, (0.9% of total GDP), to the UK economy in 2020. However, the aim of the organisations that fall into this sector is to create social wealth rather than material wealth. One such 'not-for-profit' organisations is Creatively Gifted a brand-new start-up company aimed at celebrating dyslexic creatives through raising awareness of dyslexic artists and their work within the creative sector, whilst at the same time providing information and education specifically to creatives living with dyslexia. And, like many other charities, one way in which they hope to reach those who need their services, is through their company website; a website that is yet to exist, but one that has to innovatively engage with its target community. However, the target community in question is no ordinary community, but one that processes information somewhat differently, namely the dyslexic creatives community. And whilst dyslexia is a learning difficulty that primarily affects reading and writing skills, it is actually about information processing. Dyslexic creatives may have difficulty processing and remembering information they see and hear which can affect learning and the acquisition of literacy skills. However, despite these difficulties, dyslexic creatives are both imaginative and extremely creative, learning holistically rather than working step-by-step. As primarily visual-spatial learners who process information predominantly in pictures rather than words, visual imagery plays an important role in their learning process. Therefore, it is important that any website, or any other resource, that is specifically targeted to dyslexic creatives, is tailored to meet their specific user needs.

The first part of the brief is to design a brand-new website for Creatively Gifted, that includes innovative, dyslexic-friendly design features, that support a method of holistic information processing. Care must be taken when choosing fonts, colour, layout etc., as dyslexic requirements are very specific, and somewhat different from the norm – for example, white backgrounds should be avoided as this can appear too dazzling for a dyslexic user. Consideration should also be given to navigation, graphics, images, accessible downloads etc., – all of which must be dyslexic-friendly.

The second part of the brief is to create a Strategic Creative Design Plan to implement the new website. This Plan should include achievable goals and specific details for putting the plan into action whilst highlighting the need for creative change.

The third, and final, part of the brief, is to suggest some 'wider world' applications for the dyslexic-friendly design features that form part of the new website, that could be implemented into the everyday dyslexic creatives' community, and perhaps the wider world in general.

This is a challenging brief, that calls for specific research, within a specific field, for a very specific audience/community, from which unique solutions must be sought and, ultimately, delivered. Working within very tight design parameters will also be challenging, but potentially very rewarding.

1. A body of work that explores the brief, providing details of inspiration and competi tors, and showing the progression of at least three design ideas, before choosing a final design concept to take forward to the next step.

2. A brand-new dyslexic-friendly website for Creatively Gifted that contains innovative design features

3. A Strategic Creative Design Plan to implement the website.

4. Wider world applications drawn from final design concept

3. creative brief development

section three

creative brief development

3.1 know your client
- 3.1.1 client information
- 3.1.2 design brief
- 3.1.3 client restricted design parameters
- 3.1.4 goals, objectives and deliverables
- 3.1.5 initial inspirations

3.2 research
- 3.2.1 website visual hierarchy exploration
- 3.2.2 concept one | retro revisited
  - trend report
  - rachel deane
  - layout inspiration
  - design inspiration
- 3.2.3 concept two | minimalism
  - trend report
  - layout inspiration
  - design inspiration
- 3.2.4 concept three | beige culture
  - trend report
  - layout inspiration
  - design inspiration

3.3 design strategy
- 3.3.1 concept one | retro revisited
  - outline
  - concept board
- 3.3.2 concept two | minimalism
  - outline
  - concept board
- 3.3.3 concept three | beige culture
  - outline
  - concept board

3.4 creative conceptual ideas
- 3.4.1 concept one | retro revisited
- 3.4.2 concept two | minimalism
- 3.4.3 concept three |beige culture

3.5 introducing the new website

- 3.5.1 from concept to brand
- 3.5.2 website
- 3.5.3 touchpoints
  - accessible pdfs
  - corporate guidelines

3.1 know your client

celebrating
dyslexic
artists

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3.1.1 client information

Creatively Gifted is a brand-new start-up company aimed at celebrating dyslexic creatives through raising awareness of dyslexic artists and their work within the creative sector, whilst at the same time providing information and education specifically to creatives living with dyslexia.

Like many other charities, one way in which they hope to reach those who need their services, is through their company website; a website that is yet to exist, but one that has to innovatively engage with its target community. However, the target community in question is no ordinary community, but one that processes information somewhat differently, namely the dyslexic creatives community. And whilst dyslexia is a learning difficulty that primarily affects reading and writing skills, it is actually about information processing. Dyslexic creatives may have difficulty processing and remembering information they see and hear which can affect learning and the acquisition of literacy skills.

However, despite these difficulties, dyslexic creatives are both imaginative and extremely creative, learning holistically rather than working step-by-step. As primarily visual-spatial learners who process information predominantly in pictures rather than words, visual imagery plays an important role in their learning process. Therefore, it is important that any website, or any other resource, that is specifically targeted to dyslexic creatives, is tailored to meet their specific user needs.

Dyslexic friendly text

Font

- Use a plain, evenly spaced sans serif font such as Arial and Comic Sans. Alternatives include Verdana, Tahoma, Century Gothic, Trebuchet.
- Font size should be 12-14 point. Some dyslexic readers may request a larger font.
- Use dark coloured text on a light (not white) background.
- Avoid green and red/pink as these are difficult for colour-blind individuals.

Headings and Emphasis

- Avoid underlining and italics: these tend to make the text appear to run together. Use bold instead.
- AVOID TEXT IN BLOCK CAPITALS: this is much harder to read.
- For headings, use larger font size in bold, lower case.
- Boxes and borders can be used for effective emphasis.

Layout

- Use left-justified with ragged right edge.
- Avoid narrow columns (as used in newspapers).
- Lines should not be too long: 60 to70 characters.
- Avoid cramping material and using long, dense paragraphs: space it out.
- Line spacing of 1.5 is preferable.
- Avoid starting a sentence at the end of a line.
- Use bullet points and numbering rather than continuous prose.

Writing Style.

- Use short, simple sentences in a direct style.
- Give instructions clearly. Avoid long sentences of explanation.
- Use active rather than passive voice.
- Avoid double negatives.
- Be concise.

Website Design

In addition to the above, websites should also:

- Navigation should be easy. A site map is helpful.
- Use graphics, images, and pictures to break up text, while bearing in mind that graphics and tables may take a long time to download.
- Very large graphics make pages harder to read.
- Offer alternate download pages in a text reader friendly style.
- Where possible design web pages which can be downloaded and read off-line.
- Moving text creates problems for people with visual difficulties. Text reading software is unable to read moving text.
- Contents links should show which pages have been accessed.
- Most users prefer dark print on a pale back ground. Colour preferences vary.
- Some websites offer a choice of background colours.
- Encourage the use of hyperlinks at the end of sentences.
- Make sure that it is possible for users to set their own choice of font style and size, back ground, and print colours.

The brief is to design a brand-new website for Creatively Gifted, that includes innovative, dyslexic-friendly design features, that support a method of holistic information processing.

Care must be taken when choosing fonts, colour, layout etc., as dyslexic requirements are very specific, and somewhat different from the norm – for example, white backgrounds should be avoided as this can appear too dazzling for a dyslexic user.

Consideration should also be given to navigation, graphics, images, accessible downloads etc., – all of which must be dyslexic-friendly.

In place of the function-driven designs that proliferate the educational charity sector, the end result should be the creation of an innovative, dyslexic-friendly, design-driven, functional web site, that positively celebrates and inspires both dyslexic creatives and the wider dyslexic community, and perhaps, the wider world in general.

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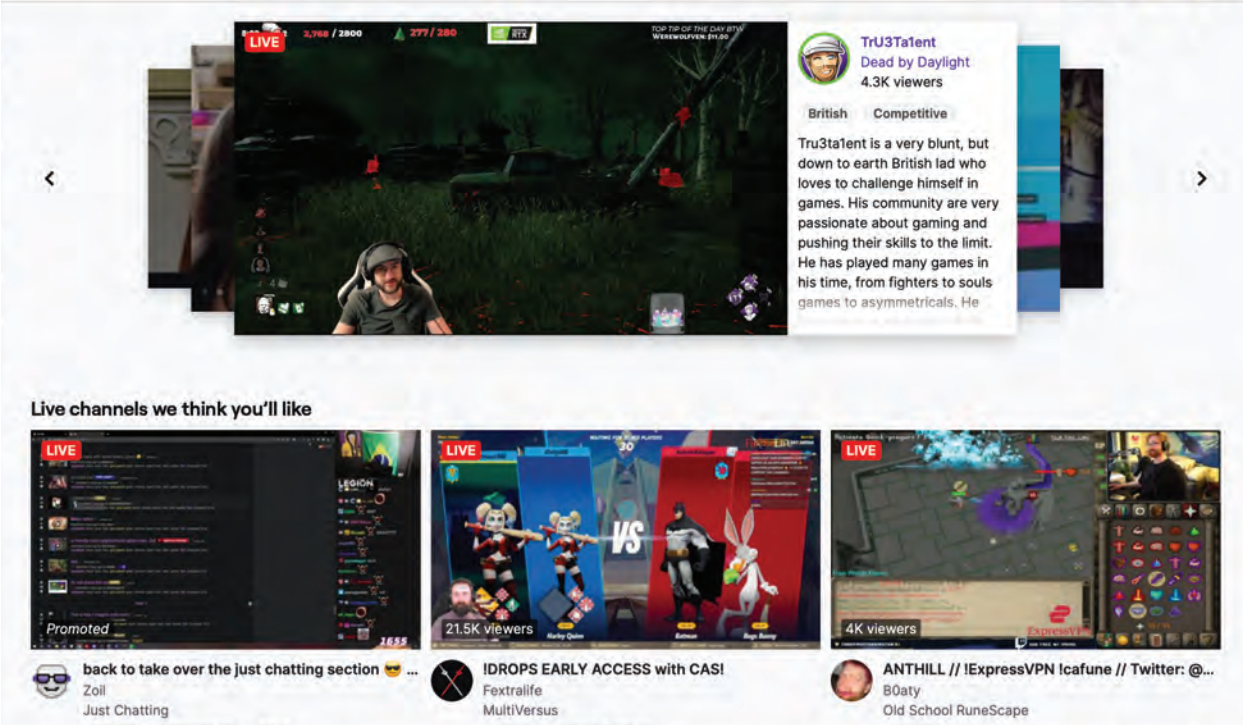
3.1.5 initial inspiration

3.2 research

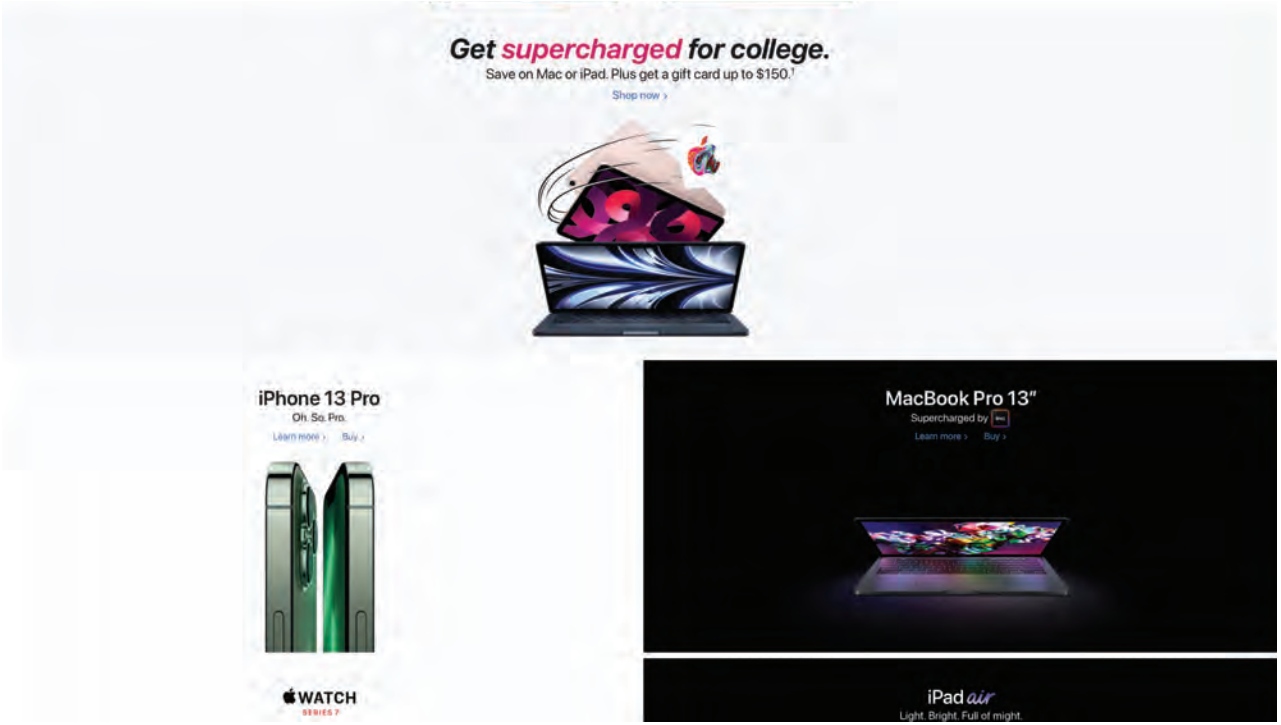


twitch.tv

image driven

- Image driven
- Scroll-down webpage design
- Largest image/screen/icon at the top
- Subsequent rows have smaller and smaller images/icons beneath
- Dark background
- Limited colours – purple and black

- Typography also has a visual hierarchy - size and layout
- Tone – fun, positive, friendly

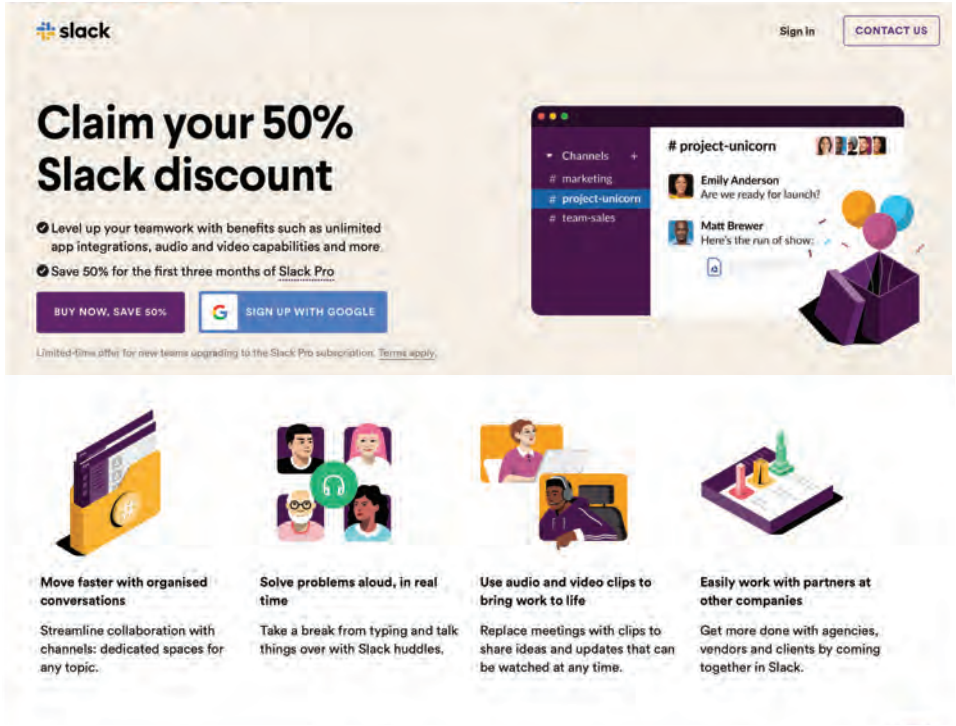


apple

image driven

- Image driven
- Scroll down webpage design
- One large image/icon dominates the whole of the first page
- Subsequent two screens (currently) have single image/icon that, again dominates one web page each

- Following pages are split into just two icons/images
- Contrast background colours – white and black
- Typography also has a visual hierarchy in terms of content, size, and layout
- Tone – professional, aspirational, motivational



slack

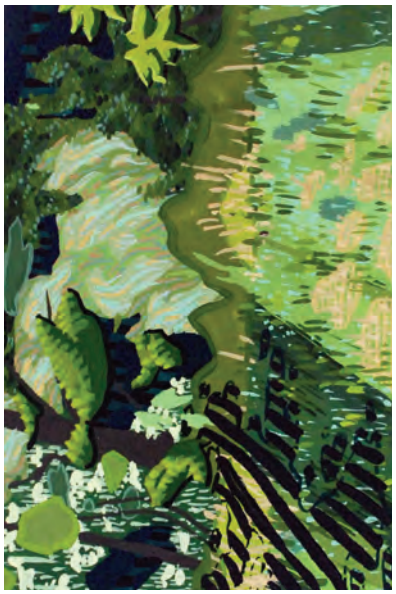
text driven

- Text driven
- Scroll down webpage design
- Most important text/message at the top
- Smaller and smaller text and images/icons below
- Typography has a visual hierarchy in terms of content, size, colour, and layout
- Images/icons also have a size visual hierarchy
- Co-ordinated colour palette used for imagery/icons
- Light background colours
- Tone – positive, aspirational, motivational

90s nostalgia

It seems not that long ago that popular media like Stranger Things and It brought 80s nostalgia back into the mainstream, ushering in an era of gothic serifs, neon colours and vaporwave landscapes. In 2022, the retro comeback has finally landed on the 90s (having also recently been romanticised in Netflix's Fear Street).

As we'll see in many of the trends on this list, the 90s are coming back in a variety of incarnations. But this particular trend hinges on nostalgia—that longing, idealised gaze backward. To this end, we are re-experiencing the 90s through Memphis design patterns, simple emojis and primitive internet frames. Fond childhood memories reign supreme through bright colour blocks and dripping slime. Whenever your design project calls for a sense of comfort with a touch of old-school cool, turn the clock back to the 90s.



colourful
expressive
bold

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3.2.2 concept one - retro revisted | Rachel Deane

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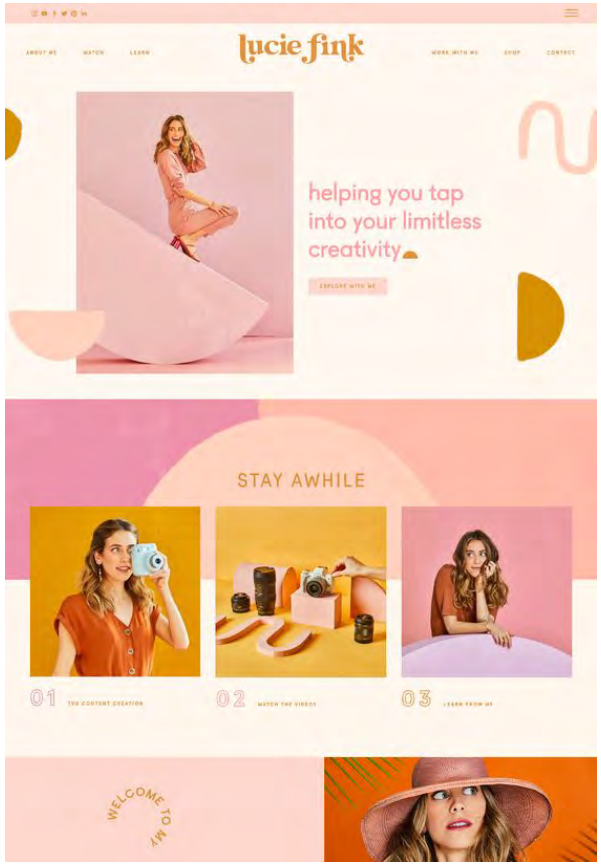
3.2.2 concept one - retro revisted | Layout Inspiration



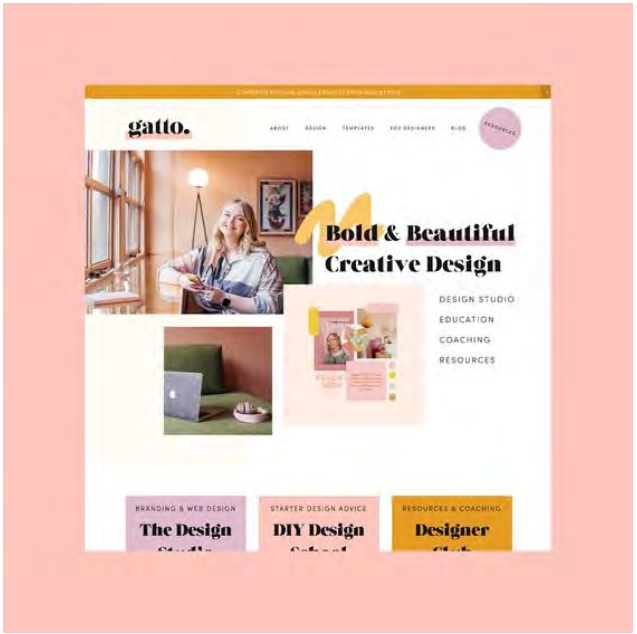


image driven
hierarchy
negative space

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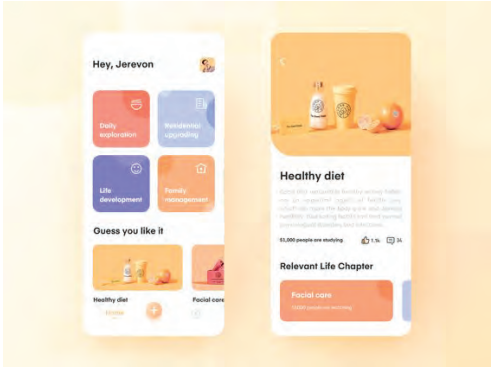
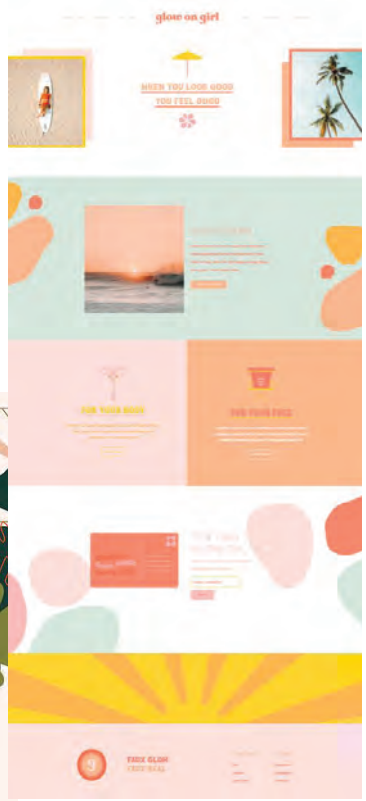
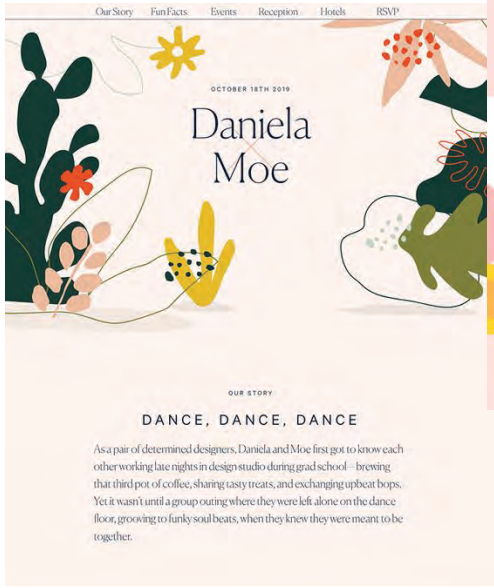
3.2.2 concept one - retro revisted | design inspiration







simple
bright
colourful

anti-design

Over the last decade, the app race has fostered strict design conventions focused on usability above all else. While this has created interfaces that any average user can easily understand, it has also led to homogeneity across the digital landscape. Many creatives have been pushing back by bending the rules. In 2022, some plan to break them entirely: enter the anti-designers.

Anti-design (related but not entirely synonymous with Brutalism) is what it sounds like: it eschews traditional design principles and conventional aesthetic tastes. It challenges us with asymmetry, clashing colours, bare interfaces, crowded elements and stark typography. While we see it most commonly in the digital sphere, its spirit of rebellion can apply in any design context. To its critics, the style is ugly for the sake of ugly. But to its champions, it creates designs that are liberated from beauty standards somebody else has constructed.

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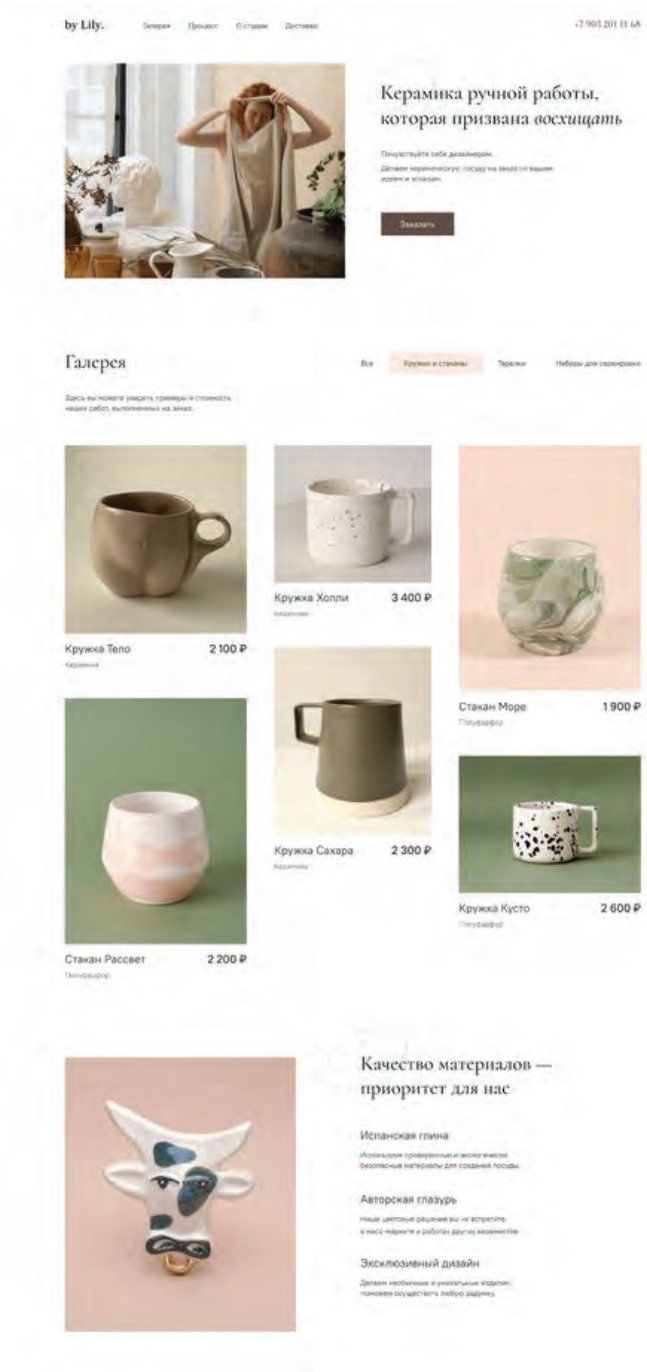
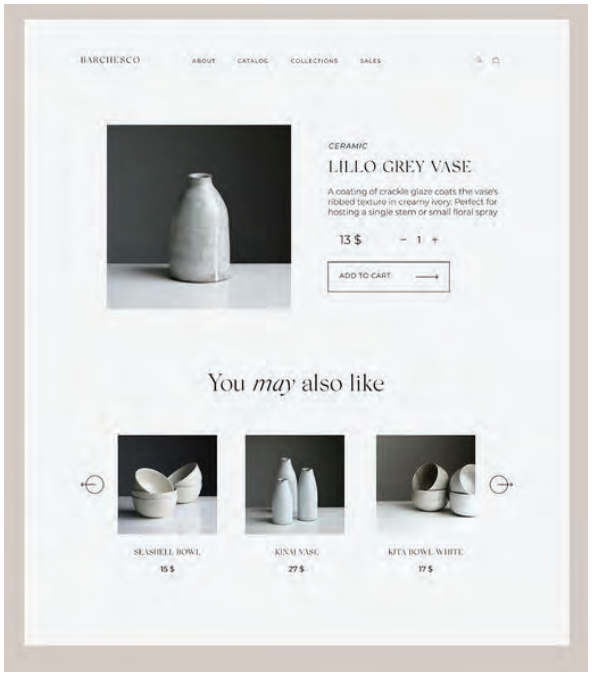
3.2.3 concept two - minmalism | Layout Inspiration





negative space
image driven
sharp edges

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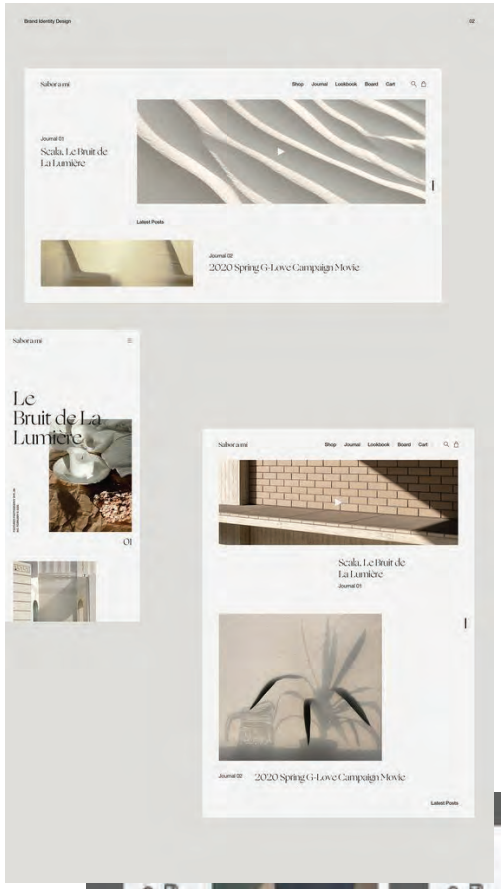
3.2.3 concept two - minmalism | design inspiration

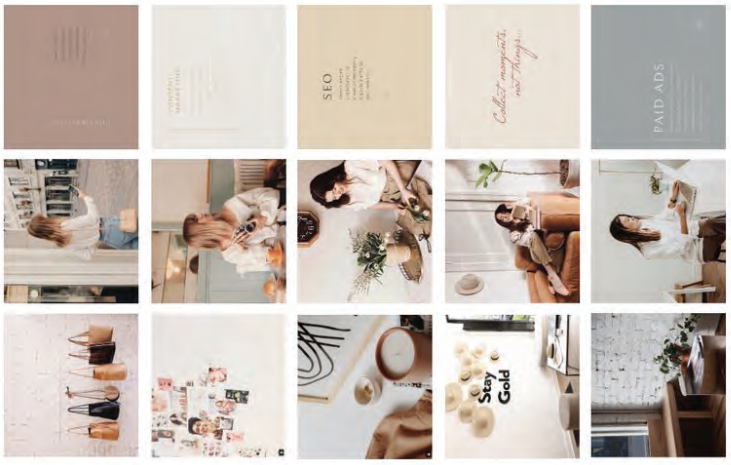
fonts that imitate
dyslexia
limited colours



frasurbane

Frasurbane—a portmanteau of the 90s American sitcom Frasier and the word "urbane"—is another style that hearkens back to the 90s but from the point of view of the young adults. It considers the GenXers who, at that point, were settling down in urban areas and were finally earning enough money to indulge themselves in some high culture. Essentially, this is encapsulated by Frasier's Seattle apartment—which included a grand piano, a modernistic fireplace and a statement column all within a general beige decor.

Although the trend has largely been having its moment in the interior decorating world, 2022 is bringing the Frasurbane to graphic design. Here, it finds expression through stately serifs, muted colours and carefully placed design elements. This is a trend that wants to have it both ways—to balance stuffy adult sophistication with youthful city-dwelling hipness. It does not eschew traditional aesthetics for messy chaos (the way youthful movements like anti-design do), but it is much more of a culture-loving show- off than minimalism. When it goes too far, the style—like Frasier himself—can come across as snobby and pretentious. When done right, Frasurbane can encapsulate a measured maturity.



ordered squares
image driven
block colours

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3.2.4 concept three - beige culture | layout Inspiration

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3.2.4 concept three - beige culture | design Inspiration

soft colours
block shapes
bold font

3.3 design strategy

Retro Revisited is all about taking what's old and making it new. It's about iconic images that we look back on fondly whilst adding a new contemporary vision. Nostalgia is the name of the game, as seen through bright colour blocks and 21st century graphics, bringing back childhood memories in their simplistic, glorious colour. Fonts are crisp and clear and reminiscent of flair of the 90's.

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3.3.1 concept one - retro revisited | concept board

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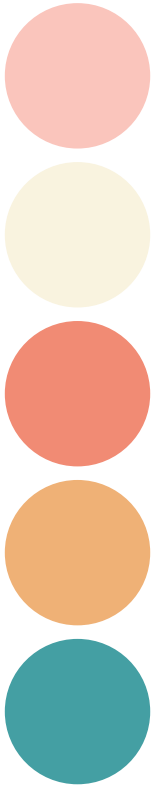

The Minimalism concept brings together classic, simplistic, elegance with anti-design principles, to create designs that are both liberating and challenging to conventional design. Using fonts that mimic dyslexia adds to the drama, whilst the limited colour palette enforces the notion of ‘less is more’.

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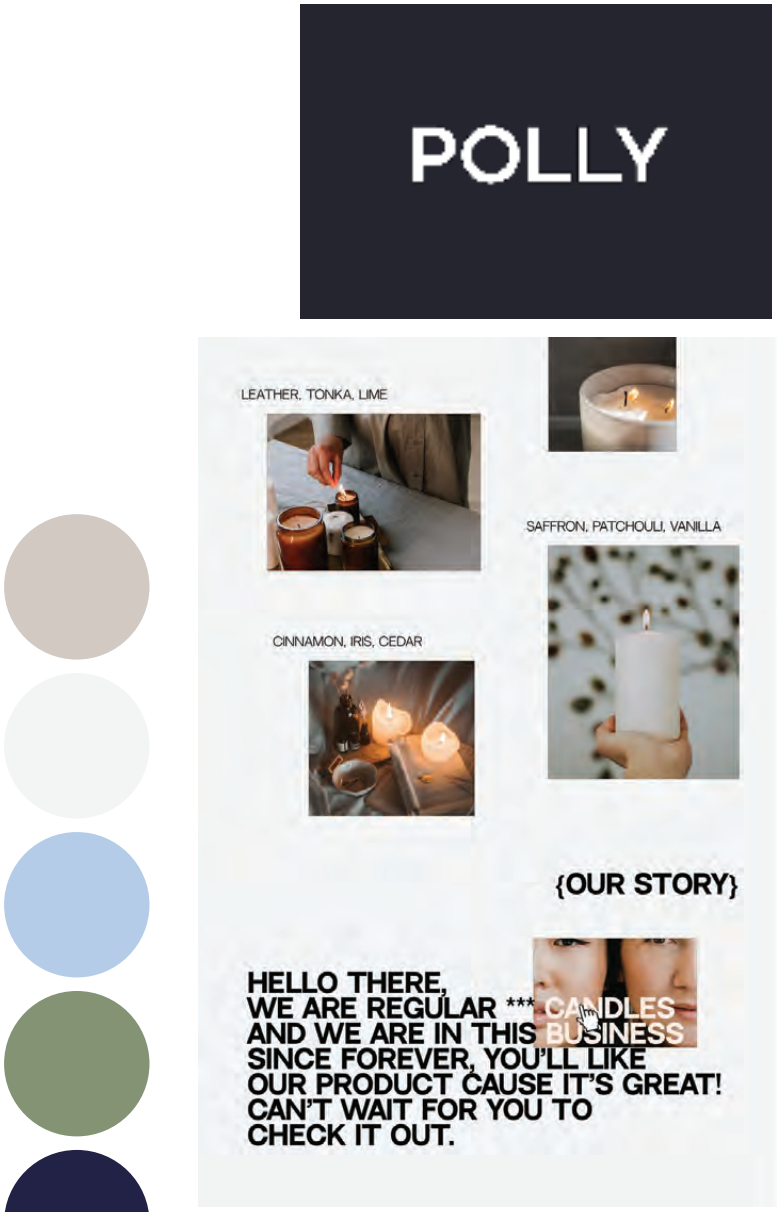
3.3.2 concept two - minimalism | concept board



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Beige Culture is another style that harkens back to the 90's, but from the point of view of GenXers, drawing on urban sophistication and hipness. Order and calm are created by using block shapes and soft colours, highlighting a mature and sophisticated sense of adulthood, that encapsulates the 90's culture. Bold fonts add to the feel of confidence and urban decadence.

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3.3.3 concept three - beige culture | concept board

3.4 creative conceptual ideas

creatively gifted

3.4.1 concept one - retro revisited

creatively
gifted

creatively
gifted

creatively
gifted

creatively
gifted

creatively
gifted

creatively
gifted

creatively
gifted

creatively gifted

3.4.3 concept two - minmalism

CREATIVELY
GIFTED

creatively gifted

3.4.3 concept three - beige culture

creatively
gifted

creatively
gifted

creatively
gifted

3.5 introducing the new website

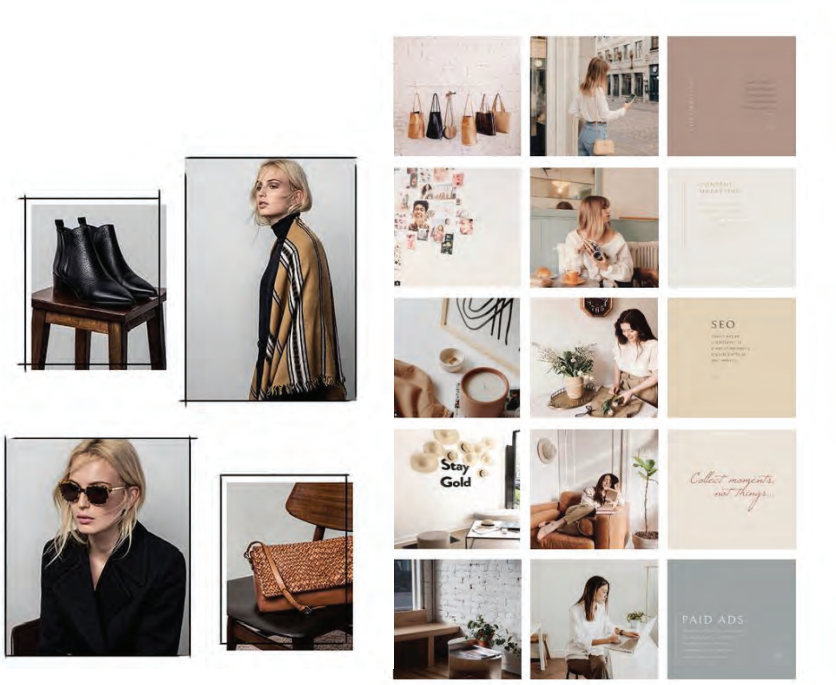
creatively gifted

3.5.1 from concept board to brand

creatively gifted

celebrating dyslexic artists

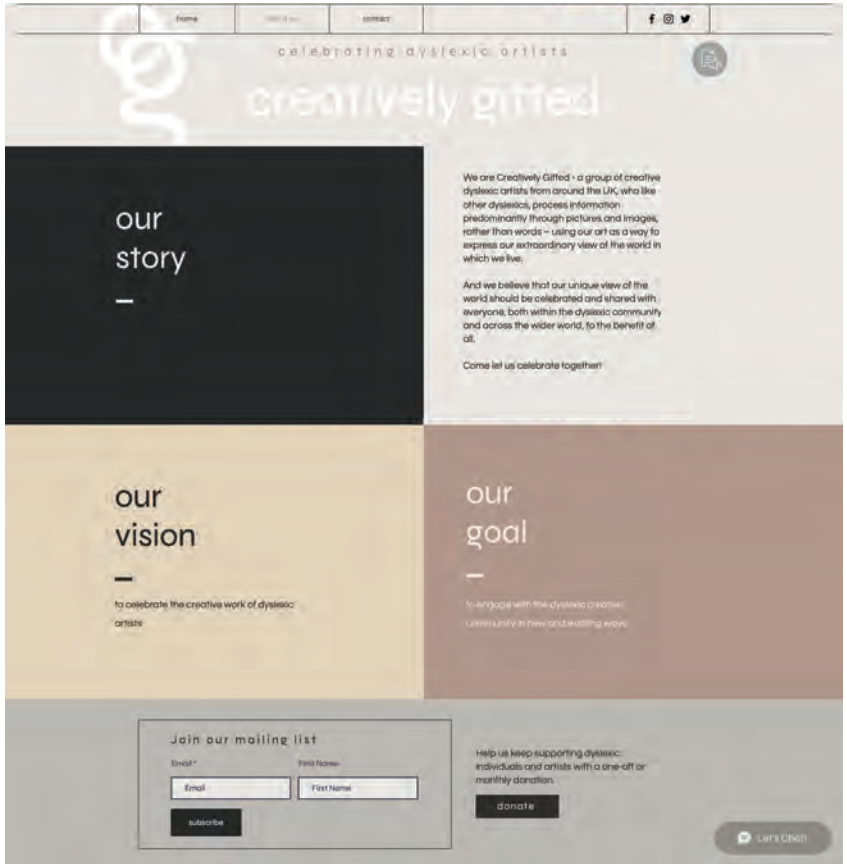
Beige Culture is another style that harkens back to the 90's, but from the point of view of GenXers, drawing on urban sophistication and hipness. Order and calm are created by using block shapes and soft colours, highlighting a mature and sophisticated sense of adulthood, that encapsulates the 90's culture. Bold fonts add to the feel of confidence and urban decadence.



Syne

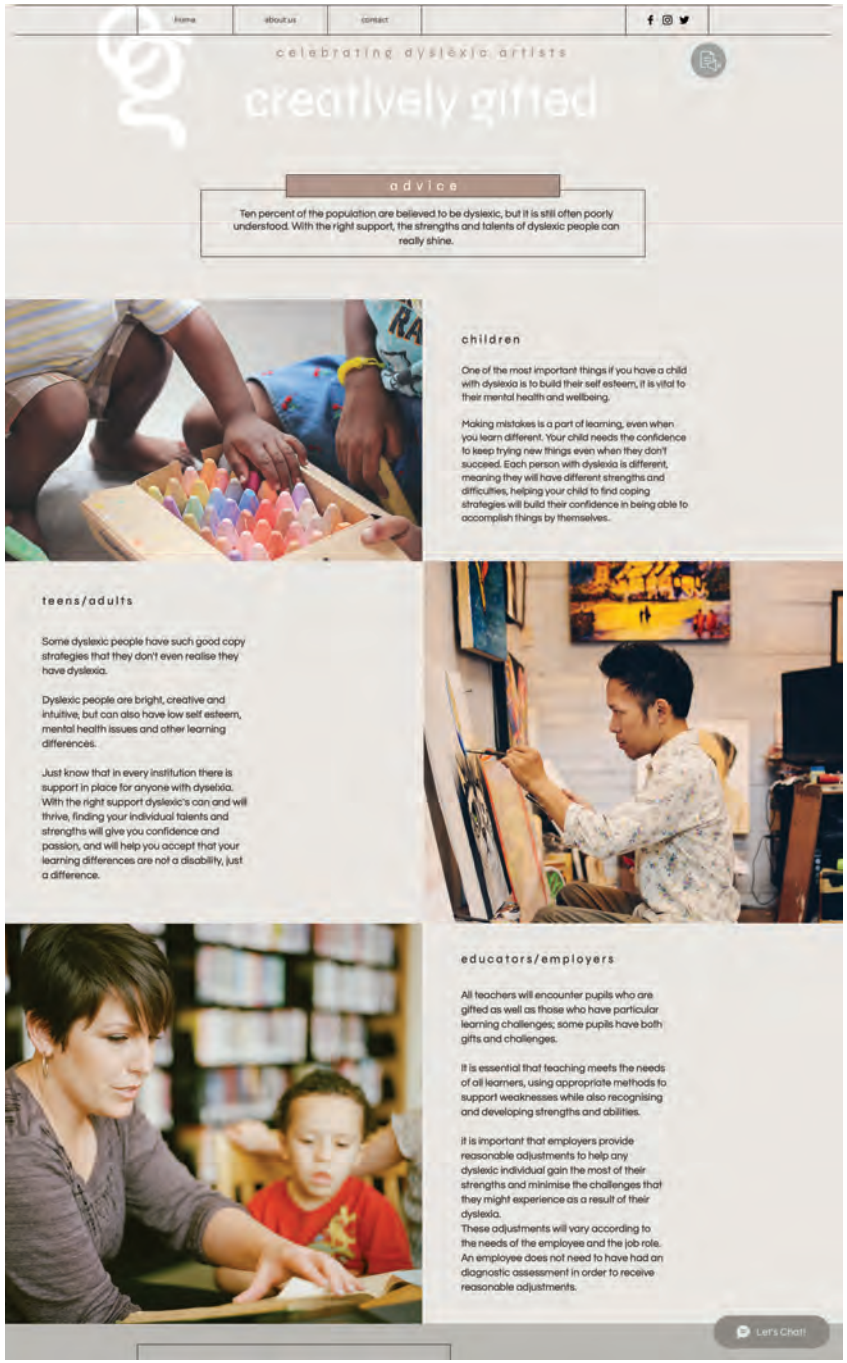
- sans serif font for ease of reading
- text to speech accessibility button*
- visual hierarchy, less text
- icons and text
- chat function

*The text to speech button is only an image, but if the website were actually real, then this functionality would be added

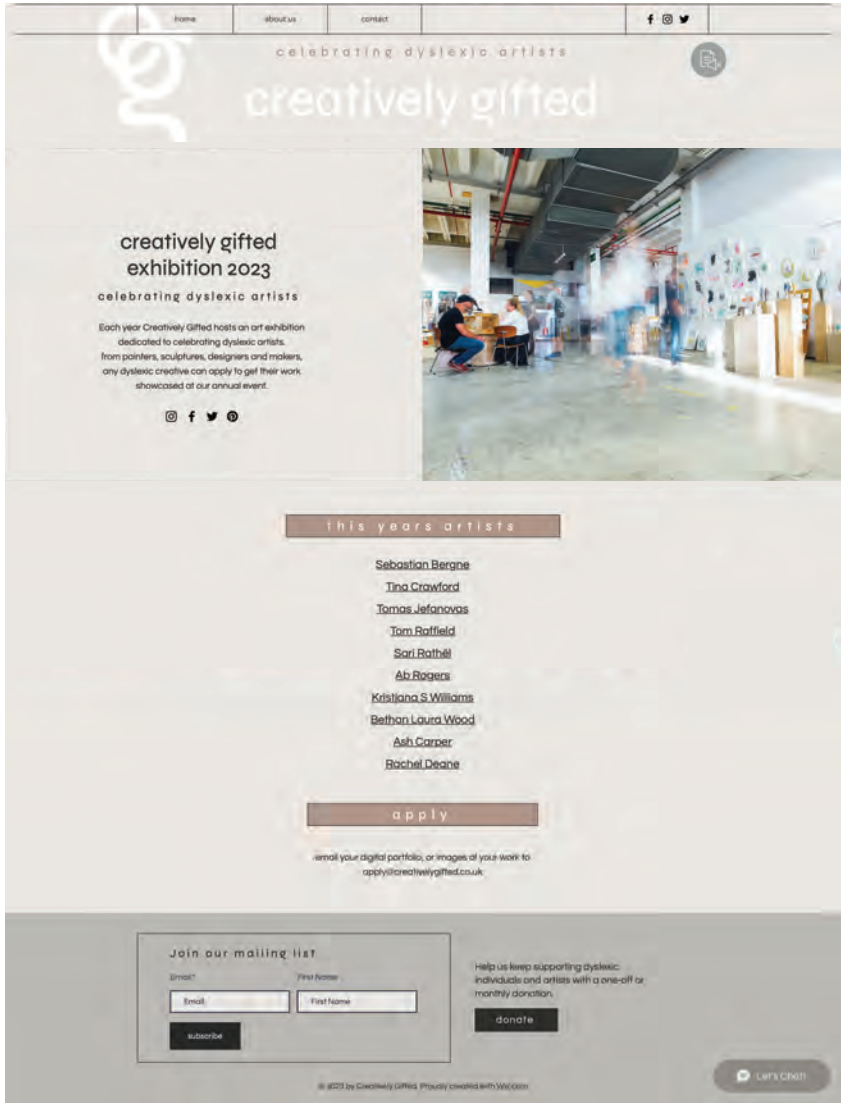


- most of text is dark on light
- colour block to match theme
- beige colour scheme
- positive tone for content throughout whole website

- box outlines to signify importance
- text broken up into small paragraphs and bulletpoints
- images to break up text



- blocks for theme
- small paragraphs for short attention
- images to break up text
- text box for emphasis



- non-white background
- visually pleasing and engaging
- consistency

- icons as well as text
- downloaded pdf version of each page for accessibility
- useful links for more information

3.5.3 touchpoints

creatively gifted
celebrating dyslexic artists

creatively gifted exhibition 2023

Each year Creatively Gifted hosts an art exhibition dedicated to celebrating dyslexic artists.
from paints, sculptures, designers and makers, any dyslexic creative can apply to get their work showcased at our annual event.

apply

email your digital portfolio or photos of your work to apply@creativelygifted.co.uk

creatively gifted
celebrating dyslexic artists

about us

our story

We are Creatively Gifted - a group of creative dyslexic artists from around the UK, who like other dyslexics, process information predominantly through pictures and images, rather than words – using our art as a way to express our extraordinary view of the world in which we live.

And we believe that our unique view of the world should be celebrated and shared with everyone, both within the dyslexic community and across the wider world, to the benefit of all.

Come let us celebrate together!

our vision

to celebrate the creative work of dyslexic artists

our goal

to engage with the dyslexic creative community

creatively gifted

3.5.3 touchpoints | accessible pdfs

creatively gifted
celebrating dyslexic artists

what is dyslexia?

about dyslexia

Dyslexia is a neurological difference that changes how people process into a creative way of thinking.

As each person is unique, so is everyone's experience with dyslexia. It can range from slight processing differences to many of them and co-occur with other neurological differences such as ADHD and Autism. Dyslexia usually runs in families and is lifelong.

Thinking differently is beautiful, with many dyslexic people showing extraordinary talent in reasoning and visual and creative fields.

signs of dyslexia

Dyslexics have many different traits, here are a few of the signs that your brain processes information differently.

creatively gifted
celebrating dyslexic artists

what is dyslexia?

- We spell words with extra or fewer letters than they're supposed to have.
- We can read slowly or very quickly but our brains still don't want to retain that information• Our minds wander and imagine instead of paying attention
- We don't like distinguishing left from right; both directions are great!
- We like to have verbal direction given to us one at a time or written down instead.
- Our brains are too busy being creative to listen for a long time
- Can experience low self-esteem if we find out later in life that we don't think conventionally.

there are many screening tests and checklists that can be found online to help you know where you sit on the dyslexia scale, however to get a formal diagnosis you will have to get a diagnosis assessment from a certified assessor.

3.5.3 touchpoints | corporate guidelines

creatively gifted

celebrating dyslexic artists

tom raffield

creatively gifted

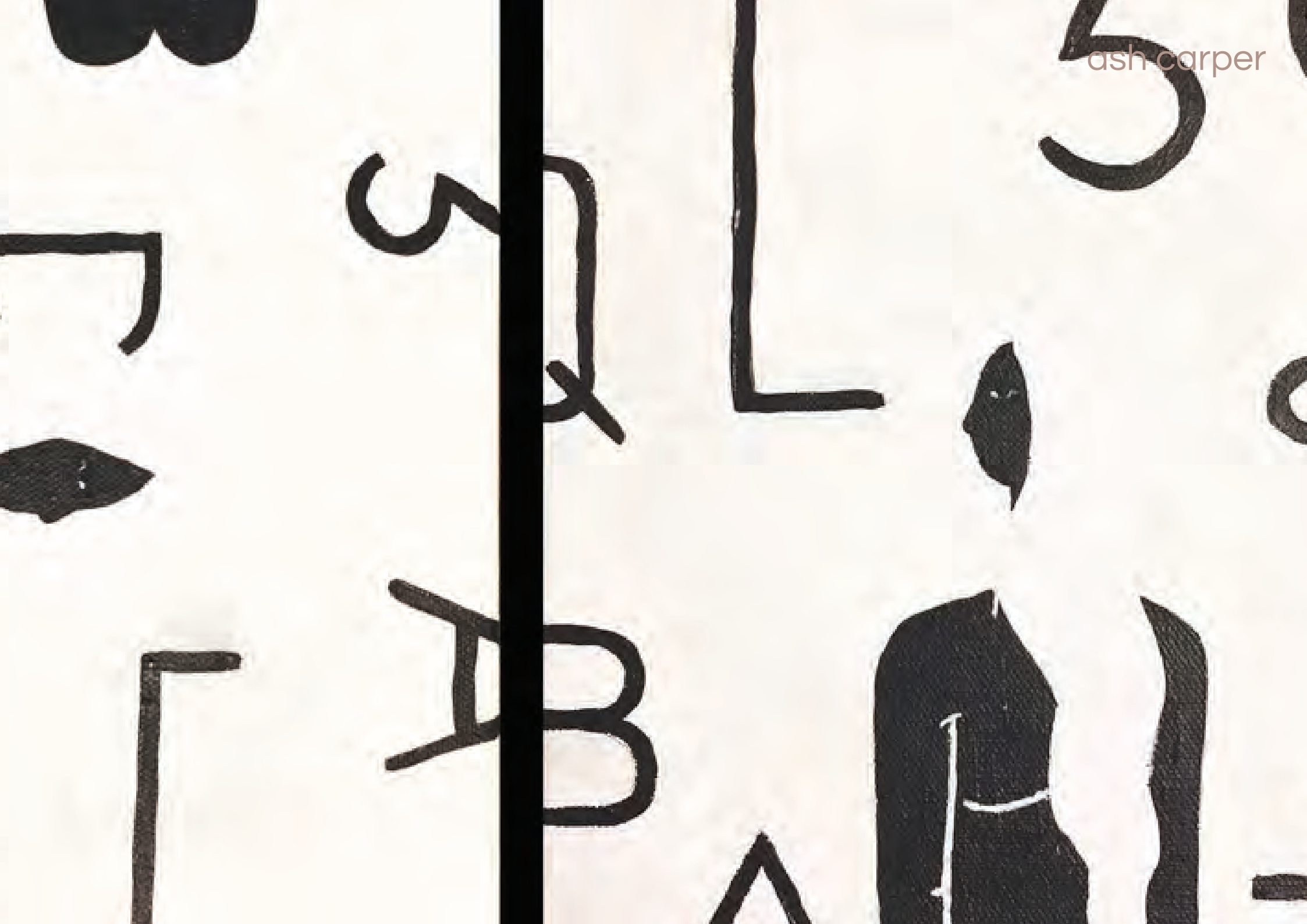
celebrating dyslexic artists

creatively gifted is a ‘not-for-profit’ organisation that champions dyslexic creatives, through which we raise awareness of dyslexic artists and their work. at the same time we provide information and education specifically for creatives living with dyslexia, and providing a positive approach to learning differences.

with creatively gifted learning disabilities don’t exist, they are learning differences.

this corporate guideline manual is a guide to the correct usage and display of the creatively gifted identity.

ash carper



creatively gifted

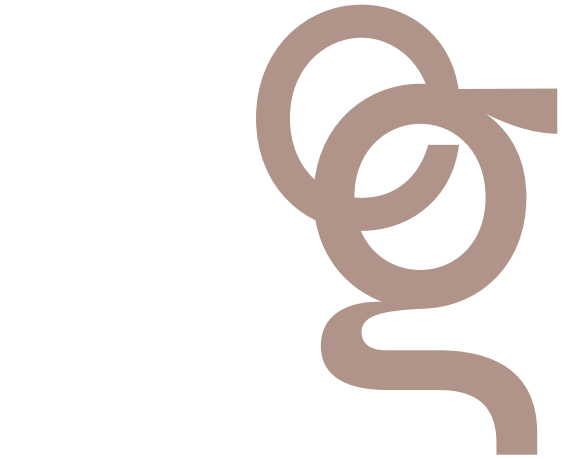
celebrating dyslexic artists

The following guidelines for the creatively gifted identity are in accordance with the company rules and regulations. corporate colours, style and typography are specified in the following pages are meant as a guide for anyone who uses the identity in all it’s forms.

brand guidelines

logo variations

creatively gifted has three logo variations. no other version of the logo may be used.



creatively gifted

celebrating dyslexic artists

typography

the font syne is used for the name creatively gifted in the logo. all other font is questiral. these fonts are to be used for all type associated with creatively gifted beside syne. font should have a leading of 20pt or more for ease of reading by those with dyslexia. equally use lower case unless necessary.

syne:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwzyx

questiral:

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwzyx

colours

the following colours are the correct corporate colours to use when using the creatively gifted identity. no variation is allowed.

c 7% m 7% y 9% k 0%
web safe rgb #e9e6e1

c 7% m 9% y 13% k 0%
web safe rgb #e9e2d8

c 11% m 15% y 27% 0%
web safe rgb #e1d2b9

c 33% m 40% y 43% k 2%
web safe rgb # ae9488

c 40% m 31% y 32% k 0%
web safe rgb #9fa2a2

proportions

the proportions of the creatively gifted identity must not be changed in any way.

incorrect

correct = x

tina crawford

4. strategic creative design plan

section four

strategic creative design brief

4.1 know your client
- origins
- vision and goal

4.2 competitors
- UK dyslexia charities
- creative critique

4.3 company analysis
- purpose
- target audience

4.4 market analysis
- the charity/third sector UK
- charity trends 2022

4.5 branding proposal
- the creative problem
- the creative opportunity
- the creative solution

4.6 branding design outcome
- final website design

4.7 branding targets
- high level focus areas
- goals
- objectives
- deliverables

4.8 branding strategy
- action plan
- partnerships & collaboration
- marketing channels
- marketing materials

creatively gifted

celebrating dyslexic artists

strategic creative design plan

contents

Know Your Client	3
Competitors	8
Company Analysis	17
Market Analysis	23
Branding Proposal	29
Branding Design Outcome	32
Branding Targets	35
Branding Strategy	41

know your client

know your client

origins

The term 'dyslexia,' (meaning 'difficulty with words'), was first coined by Rudolf Berlin, a German ophthalmologist and professor in Stuttgart, in 1887. In the course of his practice, Berlin observed the difficulties faced by some of his adult patients in reading the printed word. And whilst he could find no problem with their vision, he speculated, that their difficulties must be caused by some physical change in the brain.

Today, dyslexia is classified as a neurological difference that currently affects approximately 10% of the UK population, meaning that around 6.3 million people in the UK are believed to have dyslexia. Interestingly, however, this figure increases to 35% for creatives.

Creatively Gifted is a new start-up 'not-for-profit' organisation, that falls within the charity or third sector of the economic market, and is aimed at

know your client

origins

celebrating dyslexic creatives through raising awareness of dyslexic artists and their work, whilst at the same time providing information and education specifically to creatives living with dyslexia; thereby providing a more positive approach to dyslexia, that would allow Creatively Gifted to reach an already fatigued audience in a new and interesting way.

Third sector organisations operate at all levels of society, from the very local to the national and the international, and they make a significant – and rapidly increasing – contribution to the health and well-being of society both in the UK and abroad. They deliver essential services, help to improve people's wellbeing, and contribute to economic growth.

our vision

to celebrate the creative work of dyslexic artists

our goal

to engage with the dyslexic creative community in new and exciting ways

competitors

competitors

charity/third sector

MADE BY
DYSLEXIA

Helen Arkell
Dyslexia Charity

British Dyslexia
Association

The
Dyslexia
Association

Dyslexia
Foundation

creative critique

british dyslexia association
www.bdadyselxia.org.uk

British Dyslex!a Association

The BDA website uses a scroll down screen display and has good visual and text hierarchy, with the most important information at the top. It offers site maps for each of the heading icons and there is a good balance of visuals to text, although there is rather a lot of text on the main page. It also employs a 'text-to-speech' icon/menu, that has several different options for use. The site's main colour theme (including its logo) is blue and green, which is, somewhat surprising, as one of the colours the BDA's own website guidelines says to avoid is green. Nevertheless, the website is full of lots of useful information, provided in an easy-to-read sans serif font, it has a good use of hyperlinks, (although they are also coloured green), making the whole website feel informative and professional.

creative critique

made by dyslexia
www.madebydyslexia.org

MADE BY DYSLEXIA

The first thing to notice about the Made By Dyslexia website, is that it is very colourful, using many different bright colours for different articles/sections on each scroll down page, and also on each of the section pages. It also offers a lot of good YouTube video content, including using famous people and their stories, (such as, Keira Knightly, Richard Branson, Orlando Bloom, and others), and this is displayed at the top of its visual hierarchy. There is a good balance of text to visuals, although I mistook some of the visuals for clickable links to other pages/information, which was a bit confusing. I could not find a site menu, nor is there the option of 'text-to-speech.' Nevertheless, this website too, also has lots of great information, presented in an easy-to-read contemporary font, together with colourful downloadable PDF's (although this could prove costly in the use of ink), and the whole website feels fresh and fun.

creative critique

the dyslexia association
www.dyslexia.uk

The Dyslexia Association

The Dyslexia Association website also uses a scroll down display screen, using both visual and text hierarchy, with the most important information at the top. The site's (and logo's) main colour scheme is grey and orange, and it employs an off-white background on each page. The site is text-heavy, with few visuals, and a self-scrolling visual header on the main page, which moves quite quickly, and is somewhat difficult to read – which is a shame, because after studying this for some time, I noticed that one of the moving 'visuals' gave the option to make the site more accessible by changing the settings, including the use of 'BrowseAloud.' I could not see a site map, and whilst the site offers good information, presented in an easy-to-read sans serif font, because of the text heavy content, I found it difficult to read and navigate. Overall, the site feels dated and visually boring.

creative critique

dyslexia foundation
www.dyslexia-help.org

Dyslexia Foundation

First impression of the Dyslexia Foundation website was a good one. I like the logo, and although there is a white background, the main visual on the homepage is very large and interesting, with three circular visuals below, that reflect the logo colours and are clickable links. The bottom half of the main page is less successful as, even though the background colour has been changed to an off-white, it is text heavy using a tightly spaced font – and this theme of text-heavy content is found across the rest of the pages. There is a good use of YouTube video content with real people telling their stories, although the introduction to these videos is not good. There are drop down site menus from the headings on the homepage and also an accessibility icon in the top right-hand corner, although I am not sure what this related to on the website. Nevertheless, the website is full of information, but, unfortunately, not too visually exciting.

creative critique

helen arkell
dyslexia charity
www.helenarkell.org.uk

Helen Arkell
Dyslexia Charity

The Helen Arkell website uses a scroll down screen display that has good visual and text hierarchy, although the use of the colour grey for the text, together with the thinness of the font, is a bit problematic for the smallest text. The green/blue colour is quite fresh, (although could be problematic for some users), and I like how the figures in the logo are all different colours, shapes, and sizes. There is a good balance of visuals and text on the home page, although subsequent pages are text heavy, and again, the colour and thinness of the font is challenging. Whilst there is no site map on the main page, there are content menus on the subsequent pages. The use of YouTube video content is good, and there are links to the charities Facebook, Instagram, YouTube, and Twitter pages at the top of every page. This website, too, is full of information, although I could not see the option to access this information as 'text-to-speech.' Nevertheless, the website is informative, if not very visually inspiring.

creative critique

conclusion

All of the websites that I have reviewed have their strengths and weaknesses, in relation to their aesthetics, content, and tone, and in their appeal to the dyslexic community. However, it would seem that function-over-design played a significant part in the creation of the websites, which is a shame.

As a dyslexic creative, I would argue, that none of these websites are tailored to the dyslexic creative community, and that it is possible to create a website that offers creative design-led functionality, whilst at the same time, provided vital information and education.

ZURICH

company analysis

company analysis

The purpose of Creatively Gifted is:

- To engage with the dyslexic creative community in new and exciting ways
- To raise awareness, educate and inform using a positive voice
- To create social rather than material wealth
- To raise funds and generate financial surpluses in order to invest in social empowerment

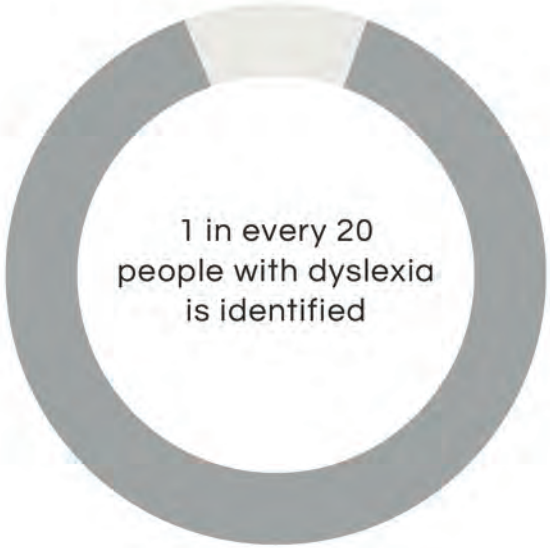
company analysis

target audience

aged 18+ dyslexic creatives
35% of creatives are thought to have dyslexia

key facts about dyslexia

- 80% of the population believe dyslexia is associated with low intelligence. that is not true. dyslexia occurs in people of all intelligence.
- dyslexia is the most common learning difference and effects 10% of the population.
- dyslexia run in families.



company analysis

target audience

Those with dyslexia use only the right side of the brain to process language, while those without dyslexia use three areas on the left side of the brain to process language. Yale researchers have shown that when people with dyslexia try to read, the front part of the brain is overstimulated while crucial portions in the centre and back are under-stimulated.

Dr. Glenda Thorne stated, "Dyslexia is not a deficit in the visual processing system; however, it is a language processing problem."

Dyslexia can affect spoken language, written language, and language comprehension.

Dyslexia often results in a gifted and productive mind that simply learns and functions differently than those without dyslexia.

company analysis

target audience

Strengths - because of the strong right brain associated with dyslexia, individuals with dyslexia often excel and show aptitude in areas not associated with reading, such as:

- Art
- Computer science
- Design
- Drama
- Electronics
- Math
- Mechanics
- Music
- Physics
- Sales
- Athletics

Attributes that are often prevalent in individuals with dyslexia:

- Creativity
- Above-average intelligence
- Big picture thinking
- Problem-solving
- Curiosity
- Intuitive nature
- High comprehension of stories read or told to them
- Large spoken vocabulary
- Strong sense of spatial relationships

market analysis

market analysis

the charity (third) sector - UK

"Third sector organisations are operating in a rapidly changing context, presenting new challenges to think boldly and creatively in order to secure their continued impact."

– Nichola Archer, (Director of Savanta)

Contributed £20billion (0.9% of total GDP) to the economy in 2020.

Total income of £56billion a year

50% of annual income comes from the public via donations, legacies, membership fees and charges for services

Spends £46billion a year on delivering charitable objectives

170,000 registered voluntary organisations

Employs 950,000 people

Changing demographics of donors - 75% of Millennials and Gen Z made some form of charitable donation in 2020 – the highest rate among any generation

market analysis

charity trends 2022

Hybrid Events – Physical events have returned in 2022, complete with nibbles and in-person talks, and perhaps even the occasional handshake. The better news is that digital events are here to stay, complete with pyjama bottoms and dressing gowns, Zoom and Remo.

Social Media - Social media has only grown in importance and continues to dominate marketing activity. In 2022, charities will need to meet supporters on their own turf. And that means prioritising socials, regardless of size and structure. All charities will need to improve their social media etiquette, improve social output, learn when to meme and not to meme, and preferably develop a social media strategy.

market analysis

charity trends 2022

Gaming for Good - is a simple and easy way to fundraise. It relies largely on streaming. Gamers switch on consoles, pick their favourite games, and start playing. Many of those gamers will share that game with an audience. Friends, strangers, other gamers, maybe even the occasional nemesis will tune in to watch the player in action, usually on popular platforms like YouTube, Twitch and Mixer. Gamers can easily add donation buttons to their streams, asking the audience to donate.

Emailing - results in one-third of online fundraising revenue. Organisations are six times more likely to get a click-through from an email than they are from Twitter. And 59% of marketers claim that email is their greatest return on investment. Emails offer charities huge potential, particularly with regards to fundraising. Good email marketing allows charities to make a personalised, optimised appeal to hundreds or thousands or millions of potential donors, all with a little preparation and the swift click of a button.

market analysis

charity trends 2022

Embracing AI - Automation is an essential element of digital transformation. It increases efficiency, provides opportunity for growth, streamlines processes and operations, allows staff and volunteers to prioritise more creative tasks, and minimises expenditure. AI works by analysing data, denoting essential patterns, following trends, and using that information to make decisions that better cater to the needs of customers and service users.

branding proposal

branding proposal

"I understand things
visually,
by finding them in paint.
I don't know if my
dyslexia causes
me to be this way,
but I have a feeling it
does."

– Rachel Deane (painter)

The creative problem

- Uninspiring, function-led websites

The creative opportunity

- Creative Gifted has the potential to engage creatively with the dyslexic creative community in new and exciting ways, whilst providing vital information and education

The creative solution

- To create a design-led, informative website that is more reflective of the community that it serves.

EVERYDAY
IS
A
GOOD

branding design outcome

branding design outcome

branding targets

branding targets

high-level focus area

- Awareness: Overall visibility of the website/organization
- Engagement: Connecting with people who need our services, getting people to return to the site, come to an event, donate or volunteer
- Advocacy: Getting visitors to promote your website to others, or take action on your behalf
- Fundraising: Raising more money online

branding targets

goal

To engage with the dyslexic creative community in new and exciting ways

3 months

- to attract 300 visits per month to the website
- to achieve a bounce rate of less than 50%
- to attract 500 email subscribers
- to attract 2000 followers on Instagram, Facebook, and Twitter

6 months

- increase website traffic by 10%
- decrease bounce rate by 5%
- increase email subscribers by 10%
- increase social mentions by 15%

branding targets

goal

9 months

- increase website traffic by 15%
- decrease bounce rate by 5%
- increase email subscribers by 15%
- increase social mentions by 20%

12 months

- increase website traffic by 20%
- decrease bounce rate by 5%
- increase email subscribers by 20%
- in increase social mentions by 25%

branding targets

objective & deliverables

Objective

- Send a message to creative dyslexics that they can engage with

Deliverables

- New website
- 12-month marketing campaign
- Launch event – Creatively Given Art Exhibitions

branding strategy

branding strategy

action plan

phase 1 – launch website

phase 2 – initiate media campaign

phase 3 – announce Collaborations

phase 4 – launch marketing materials

phase 5 – creatively gifted art exhibitions

branding strategy

partnerships and collaboration

British Dyslexia Association

brisith dyslexia association

CASTLE GALLERIES

castle galleries

Felix Kjellberg aka PewDiePie
- online gamer

branding strategy

marketing channels

Traditional marketing channels:

- Outdoor (Billboards, bus/taxi wraps, posters etc)
- Broadcasting (TV, Radio etc)
- Print (Magazines, newspapers etc)
- Direct Mail (catalogues etc)
- Telemarketing (Phone, text message)
- Window display and signs

Digital marketing channels:

- Social media (Facebook, Instagram etc)
- Website
- Content marketing
- Affiliate marketing
- Inbound marketing
- Email marketing
- PPC (pay per click)
- SEM (Search engine marketing)

branding strategy

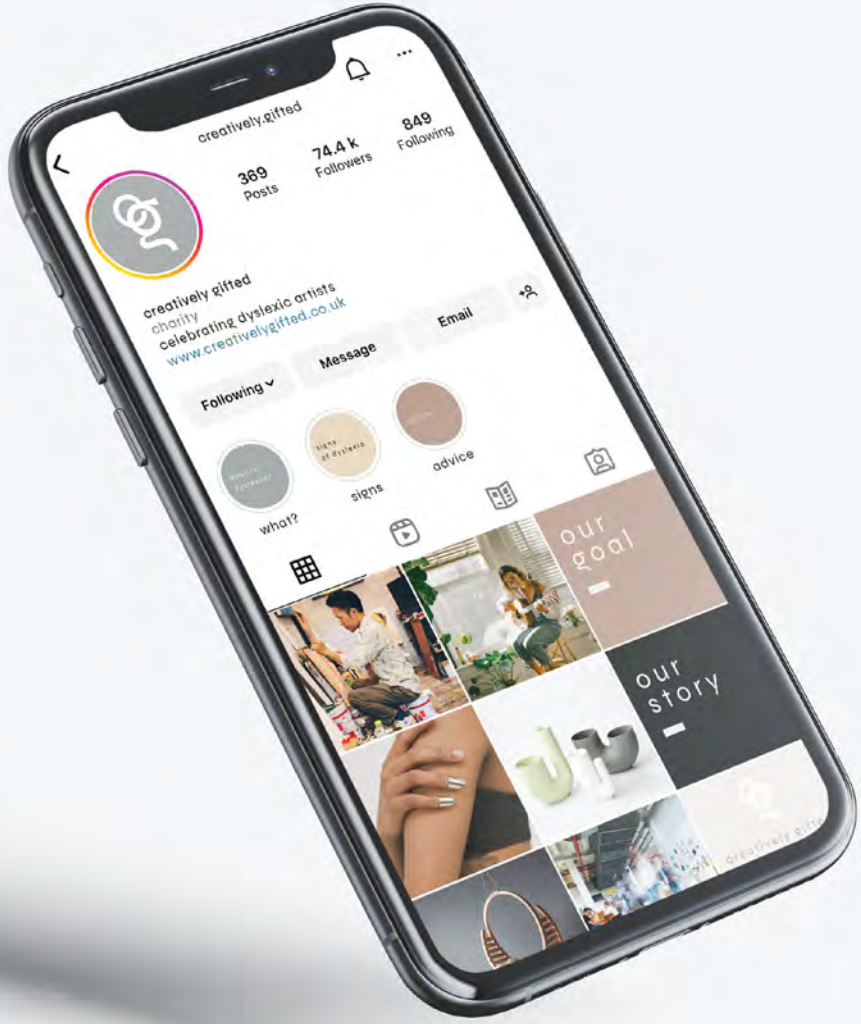
local and national art exhibitions

An art exhibition is essentially the best way to establish the fundamentals for branding, self-understanding, fundraising, networking, future development, public awareness, breaking ground, and so on. And, perhaps somewhat interestingly, most visitors at art exhibitions are there to learn something new. Therefore, they can be used as powerful catalysts for bringing attention to important issues – such as dyslexia – and also ways of reaching fatigued audiences in new and exciting ways.

And, in the post COVID-19 era, where people are still wary of attending face-to-face events, local and national art exhibitions can also be staged as hybrid events, thereby, attracting wider audiences and potential donors – utilising social media to attract even more attendees, either in-person or virtually.

branding strategy

marketing materials



branding strategy

marketing materials

branding strategy

marketing materials

branding strategy

creatively gifted art exhibitions

Inspired by the dyslexic creative community, and local dyslexic artists, the local and national Creatively Gifted Art Exhibitions will unite dyslexic creatives through:

- Unique artwork
- 'Meet the artist' opportunities
- Creative workshops

DATE:

- July and August 2023

LOCATIONS:

- Cardiff – Millennium Centre
- London – Covent Garden
- Birmingham – National Exhibition Centre
- Glasgow – The Lighthouse

Artists'
OIL COLOUR
BURNT UMBER
Made in France
Fabriqué en France
Color al óleo
Extra Fino
TITAN
cor a óleo
oil colour
96
TITAN

5. wider world applications

section five
wider world applications

5.1 introduction
5.2 design features
- more images, less text
- coloured Backgrounds
- artificial intelligence (A.I.)

5.3 wider world applications
- product instructions & restaurant menus
- newspapers, books and letters
- supermarket signage & product packaging

5.4 conclusion

From the start of this project, I was concerned with creating a design solution for a creative problem from the real world. And for me, that real world, is the world of creative dyslexics, a community that I now find myself part of since my diagnosis of dyslexia earlier this year.

As part of my early research, I visited a number of UK dyslexic charity websites, all of which had their strengths and weaknesses, in relation to their aesthetics, content, and tone, and in their appeal to the dyslexic community. However, as previously stated, it would seem that function-over-design played a significant part in the creation of the websites.

However, I would argue, that it is possible to create a website that offers creative design-led functionality, whilst at the same time, provided vital information and education.

Furthermore, I would also argue, that it is also possible, that the creative design features employed in a design-led website, could be applied both to the wider dyslexic community and also the wider world in general.

Therefore, in this section, I present a number of ways in which the design features that I have included on my new website, could be applied in the wider world, to enhance the lived experiences of the people living with dyslexia.

As I have already stated, creative dyslexics, (and the dyslexic community in general), are primarily visual-spatial learners who process information predominantly in pictures rather than words, therefore, visual imagery plays an important role in their learning process. As such, one of the design features that I felt was important to include in my new website was the use of more images and less text, thereby making it easier for the targeted users to engage with the content of the website.

Subsequently, the notion of more images, less text could be easily translated into the wider dyslexic community, and indeed, into the wider world in general, by applying this idea to everyday things, such as, product instructions and restaurant menus.

Another design feature that I have utilised on my new website design, is the use of non-white, coloured backgrounds.

The use of different background colours to enhance reading performance of those with dyslexia has been broadly discussed and has been recommended by institutions such as the British Dyslexia Association; a recommendation that applies to website design too, where white backgrounds should be avoided as this can appear too dazzling for a dyslexic user.

Background colours have an impact on the readability of text for dyslexics – warm background colours such as peach, orange and yellow, being the most beneficial for readability, whilst cool backgrounds colours such as blue, grey, and green, decrease text readability. Most dyslexic website users prefer dark print on a pale background.

The use of non-white, coloured backgrounds is another feature that could easily be applied to the wider world on items such as, newspapers, books, and letters.

Artificial intelligence technologies and products come in many different shapes and forms, such as, text-to-speech software, mind mapping software, reading pens, spell checkers, and computer-based learning programs, all of which can make life easier for people with dyslexia.

In addition, automation is an essential element of digital transformation, and so it made sense, to add some A.I. design features to my new website, in the form of a chat bot and text-to-speech capability.

However, I would also suggest that it is possible to apply some A.I. features to the wider world, such as, the inclusion of text-to-speech capability in supermarkets (e.g., on signage and shelf ticket labels) and on medication labels and food packaging – all of which could be accessed through a smartphone app.

creatively gifted

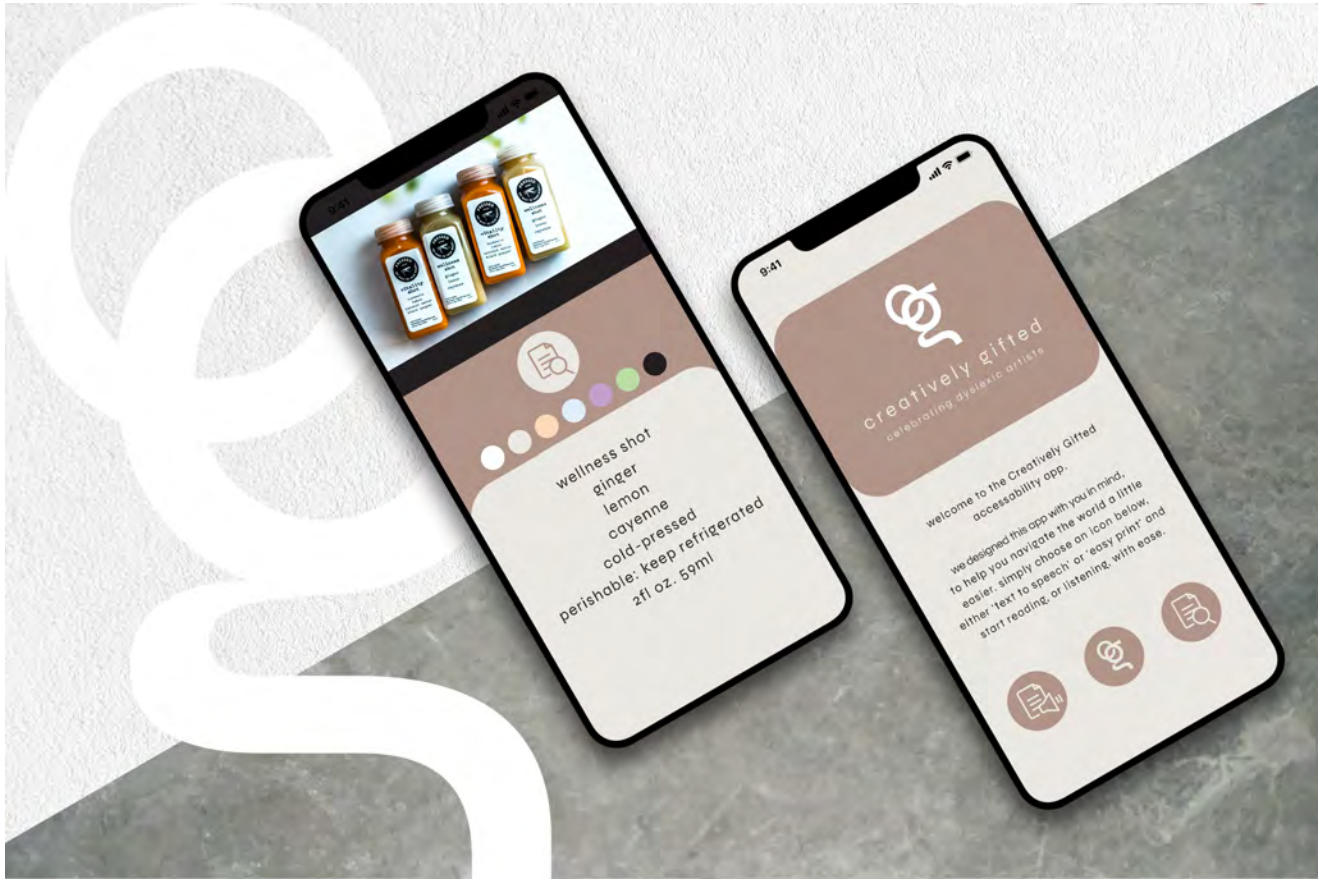
5.3 wide world application | more images, less text

- text to speech QR code
- in partnership with resturants
- bigger images, smaller text
- dark type on off-white backgrounds
- sans serif font, bold titles

creatively gifted

5.3 wide world application | non-white coloured backgroudns

- off-white background
- in partnership with publishers
- sans serif font in larger size
- bigger leading between lines
- black type



- Within stores, restaurants and cafes partnered with creatively gifted, we have provided them with a unique QR code, which, when scanned, lets the scanner download the creatively gifted accessible app.
- Use the camera function within the app to scan any text you want to read within the text to speech function to have it read aloud.
- You can also scan any text you want to read within the easy print function, where you will see a more accessible version of the text, in a larger sans serif font on your chosen background colour.

My early research revealed the need for a creative design-led approach to the creation of a website specifically for dyslexic creatives – a target audience that I felt was underrepresented within the Charity Sector.

As a result of this, I set about designing a brand-new website, that I felt would better represent and engage that particular community; a website that would include a number of design features specifically aimed towards my target audience.

Subsequently, having created my website, I was then able to take some of the design features from the website and apply these to the wider world across a number of different products; applications that I feel, if adopted, would dramatically improve the lived experiences of people living with dyslexia.

6. evaluation

section six
evaluation

6.1 introduction
6.2 project methodologies
for research
for design
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a challenging brief
from idea generation to brand outcome
a design-led website
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6.1 introduction

In this final section, I will review my chosen methodologies, critically evaluate my assessable outcomes, and discuss the project limitations before concluding with my final thoughts.

As a participant in the dyslexic creative community, it made sense to combine this role with self-ethnography, as the method of research, primarily because self-ethnography typically involves the challenging of cultural and social structures that are taken for granted within a specific group, by experiencing and

As in previous modules, I used a Transferrable Research Method consisting of the following four-stages:

Definition	Define design problem; define causes of problem; define target audience
Divergence	Carry out research that places the proposed solution in context; complete an analysis of appropriate visual language relevant to the target audience
Transformation	Develop and test potential visual solutions (i.e., colour, typography, images etc.)
Convergence	Bring it all together in the final design solution

The benefits of using this method of research, is that it provides a series of clear steps to work through. And as a big-picture type of person, I often lose sight of the small details, and so this method helps keep me on track throughout the entire design process.

A challenging brief

I find that my creativity thrives best under guides and parameters, so having to write my own brief was a bit daunting. Nevertheless, by combining my love of all things creative and my dyslexia, I was able to write a challenging brief that called for specific research, within a specific field, for a very specific audience/community, taking into account tight design parameters, from which unique solutions had to be sought and, ultimately, delivered.

From idea generation to brand

The creation of a fictional company, Creatively Gifted, upon which to focus my creative design solution was quite a big decision. However, once this decision was made, I set about the first step in my design process, i.e., research. At this point I honestly had no idea what I wanted the branding to look like for Creatively Gifted. Starting with a review of current design trends and keeping in mind the restrictive design parameters required when creating a dyslexic-friendly website, I was able to, relatively quickly, decide on three very different design concepts, that I thought could meet my brief.

My initial research, subsequently led to the creation of three concept boards, where I explored each of my three design concepts, namely, Retro Revisited, Minimalism and Beige Culture, developing and testing potential visual solutions, throughout. The development of logos for each of the concepts, was challenging, with the Minimalism concept being the most difficult to create. However, by drawing on the 'anti-design' trend, I eventually created a logo that worked well within the Minimalism concept and felt that this was the concept that I would take through to final brand.

Perhaps somewhat interestingly, however, the more I reviewed the three concepts, it was the Beige Culture concept that I felt more fully

incorporated the requirements of my brief, and so it was this concept that became my final design solution.

A design-led, functional website

During my early research, I was mindful, that most of the dyslexia charity websites that I reviewed were function-led, with large amounts of text, and not particularly aesthetically appealing. I know that when I look at a website and see a lot of text, I immediately don't want to read it, because it's not going to be easy to get through, and that I'm going to get confused about what line I'm reading multiple times. I'm the kind of person who won't read a cookbook unless there are images, so taking that as my inspiration, I decided to build a website that was not only design-led, but also one that offered a viewing experience specifically geared to the needs of a dyslexic user. Subsequently, I included a number of dyslexic-specific design features, such as non-white, coloured backgrounds, speech-to-text capability, larger font sizes, downloadable PDF's, a chat bot, and lots of aspirational and motivations images. In addition, I was keen to provide a reading/viewing experience that was much more positive than the website that I had reviewed – thereby attempting to reach my target audience in a new and refreshing way, something that I think I have achieved.

Implementation

The next step in my project was the creation of a strategic design plan, which, essentially explored:

- the creative problem,
- the creative opportunity and
- the creative solution

The creation of specific, achievable website goals, an action plan for the launch of the new website, and new marketing materials was completed quite quickly, thanks mainly to the

completion of the course previous module, wherein, I created a rebranding proposal for Pepsi. And whilst strategic plans are different for every client, I was able to draw on this recent experience to help me complete this part of my final project.

Beyond the website

In this section, I explored the challenging notion of applying some of the dyslexic-friendly design features from my new fictional website into the wider dyslexic community, and indeed the wider world in general, namely, an image-heavy design, non-white, coloured backgrounds, and automation: suggestions that I feel are both practical and achievable.

I have identified three potential limitations to this proposed research:

i) My own inexperience as a researcher
ii) The small number of research participants - just myself and two other creative dyslexics
iii) Self-ethnographic research has the potential to be biased, whilst not lending itself easily to transferable generalisations from its findings.

Overall, I have found this final project to be both enjoyable and challenging. Choosing a subject matter that I was especially interested in, allowed me to maintain my focus throughout the entire project, that has enabled me to produce a strong body of work, that I am pleased with, and one that I feel represents the development and growth I have achieved as a creative designer, over the past two and half years.

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