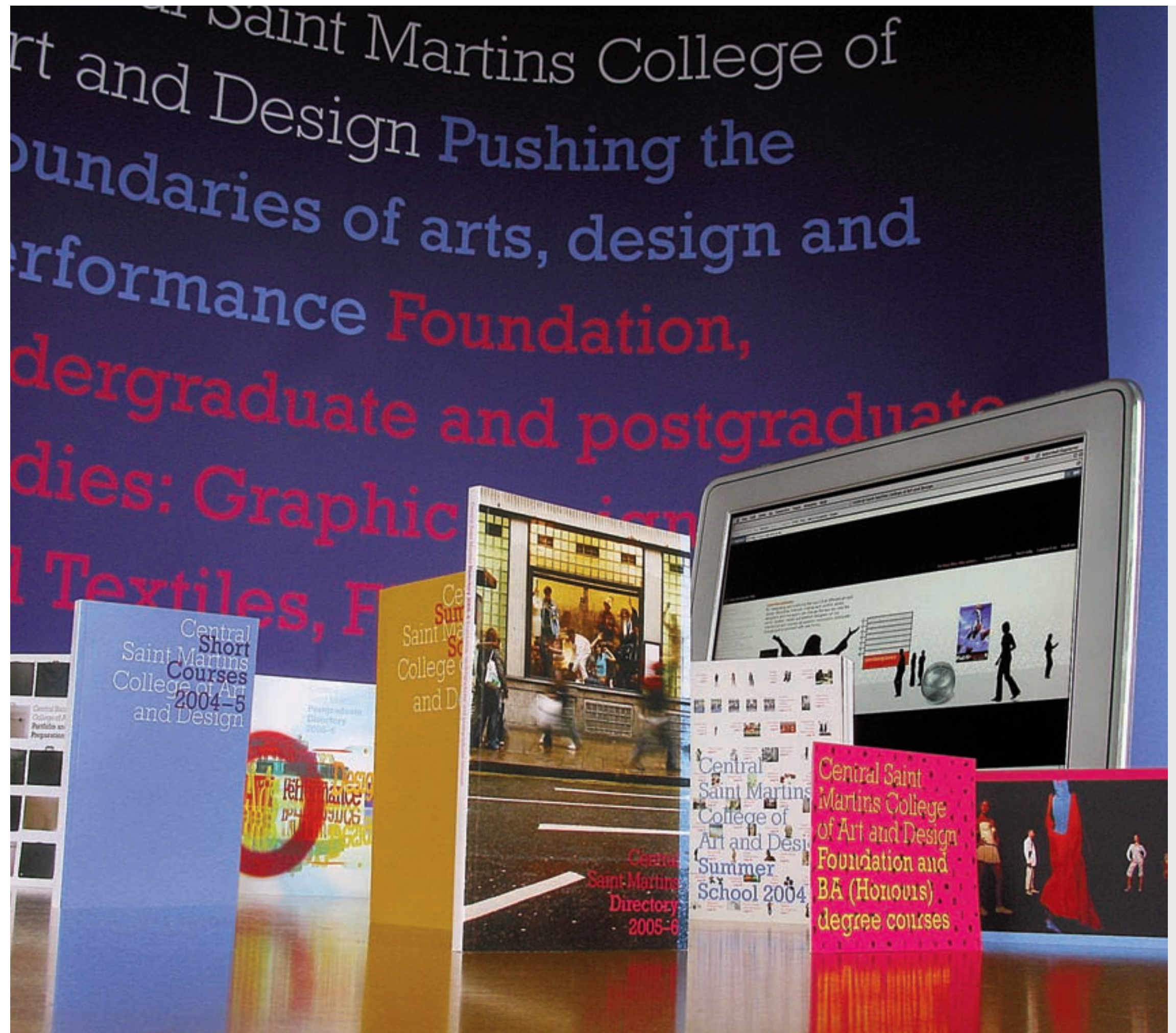


Central
Saint Martins
College of
Art and Design
**Cross-media
marketing
programme
2004–6**



Contents

Principal components

- 1.1 **Visual identity**
- 1.2 **Editorial system**
- 1.3 **Publishing tool**

Key marketing outputs

- 2.1 **The website**
- 2.2 **The brochures (Design Preis 2006 nominee)**

Key marketing outputs

- 3.1 **Posters**
- 3.2 **Event stands and flyers**

Addendum

- 4.1 **Publishing tool: interface
and guidelines**

Advances in technology have, paradoxically, made communicating more difficult: a virtually limitless number of people and products now compete for our limited attention. Moreover, specialist skills have multiplied, and the job of making them work together has become more complicated.

Education is not immune from this. As with other public or semi-public sectors, colleges and universities are confronted with the need to market their services and products to a local, national and international market.

Central Saint Martins College of Art and Design is a world-renowned institution with a significant international community among its staff and students. With their marketing programme we pioneered a cross-media approach, combining excellence in the fields of strategic planning, creative visual design and technological know-how, to exploit the potential of individual media whilst ensuring consistency and efficiency in communicating across a range of media.

This presentation demonstrates an innovative and holistic approach to communication design, developing new ways of working and improving the quality of output for the benefit of the client, their customers and the designer.

In this document we first illustrate the three principal components of the programme: the visual identity, the editorial system and the publishing tool (the design engine). Secondly, we present the two main marketing outputs: the website and the brochures. Thirdly, we show some examples of supporting marketing elements – posters, stands for fairs and flyers such as reply-cards. Finally as an addendum, we present the interface of the publishing tool – the control centre for managing content and resources and producing the marketing outputs – and the operational guidelines that support the staff using the tool.

1.1 Visual identity

The College needed to consolidate its visual presentation to better promote its services and products in an increasingly competitive education market, yet it was imperative not to appear overly ‘corporate’ and to allow the rich diversity that distinguishes the College to be retained.

The visual identity consists of four components: (a) the College’s messages; (b) typographic styles; (c) colour palette; (d) paper and printing process.

The College’s messages are the dominant component of the visual identity. Stories are developped – in text and images – by using the body of work generated by students, staff, alumni and other associates. Structure, processes and procedures for the collection and organisation of images were developed and put in place. The editorially controlled use of these messages ensures diversity while providing an invisible thread that unifies all outputs.

Typographic styles, a colour palette and a defined print-process system complete the identity ensuring recognition and a sense of family.

College’s messages (samples)



Students’ life. Clarissa Mendez in the sculpture studios at Byam Shaw School of Art the college offers a complete range of labs and workshops.



Student work. EastEnders, one of six paintings by MA Fine Art graduate Josie McCoy, the paintings have been all purchased by the BBC.



International. Franco di Lauro, Director of Italian creative consultancy, Innocent, give a lecture to BA (Hons) Graphic Design students.



London. Proposal for London Bourough Camden Town bus stops by students on BA (Hons) Arts, Design and Environment.



Famous alumni. Alan Fletcher, graduated from Central in 1951, is one of the most influential figures in post-war British graphic design.



Staff credentials. Matthew Collings, BA Fine Art is the author of many books and television series, including the celebrated *Blimey*.



Career prospects. Since graduating from BA (Hons) Fashion Stella McCartney has reached the top as creative director for Chloé, Paris.



Industry links. *Illy Clock* by Kath Tud, BA (Hons) Graphic Design, responded to a brief given to her while on the second year of her degree.

etc.

Typographic styles

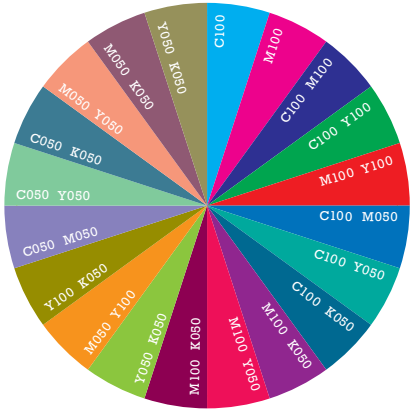
‘Rockwell’, ‘*Rockwell Italic*’ and ‘Rockwell Light’ are the principal typefaces and are used on all marketing material across all media. Verdana (not-antialiased) is used for web as the replacement system typeface.

Rockwell is a geometric slab serif design, a strong display face for headlines and titles; it is also legible in short to medium text blocks.

The original Rockwell was produced by the Inland type-foundry in 1910, which issued it as Litho Antique; American Type Founders revived the face in the 1920s, with Morris Fuller Benton cutting several new weights. The Monotype Corporation produced its version of Rockwell in 1934; unfortunately, some of the literature erroneously referred to it as Stymie Bold, thereby creating confusion that still exists today.

Central Saint Martins College of Art and Design Postgraduate Directory

Colours



Central Saint Martins colour palette is derived from the four colour primaries Cyan, Magenta, Yellow and Black. All colours are a combination of 100%, 50% and 0% of the primary set (ie: Magenta 50%, Yellow 100%) and can be easily produced as special mix.

Colours only printed as ‘solids’ for text (with the exception of yellow) ensure crisp and clean type.

The set allows maximum flexibility, colour consistency and affordability when used, either as duotones, four colour printing or as a combination of the two.

A version of the palette was customised for safe screen use.

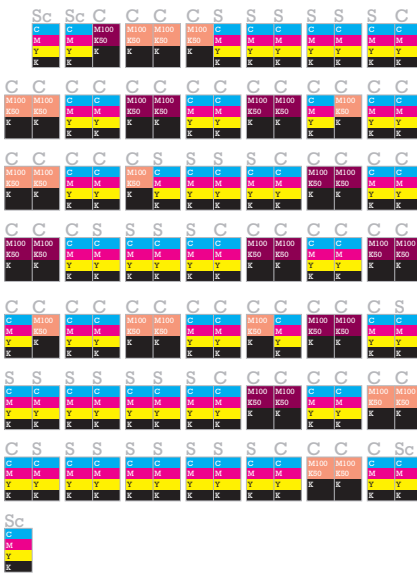
Print process

In order to signify the three-dimensional character of the College we fixed a constant in the way all printed matter is produced. We chose two papers: Fedrigoni Symbol Pearl and McNaughton Cyclus Offset.

Symbol is a dual-coated stock made from high-quality pulp (chlorine free), it provides a pearly-coated surface with a unique character, a special luminosity and a distinct soft reflection. Cyclus is an uncoated stock made from 100% recycled post consumer waste; it is exceptionally high bulk.

The two stocks are conventionally used (Symbol for cover, Offset for body) or unconventionally (Pearl interspersed in Cyclus for body). By working out a range of efficient foldings and bindings unique rhythms were created. This tactile element contributes to the special personality of the identity.

Below we illustrate the imposition of Directory 2004-5. [Sc] indicates Symbol card [S] indicates Symbol and [C] indicates Cyclus.



1.2 Editorial system

In order to use Central Saint Martins' ever changing body of work as an integral part of the visual identity we devised a system to select and use images in the various publications in accordance with their communication values.

As part of the communications strategy development, we defined a set of key messages and primary audiences. We visualised the latter as typical personas: Fusako, Japanese, 18 years old; Lee, British, 17 years old; Francesca, Dutch, 24 years old; Yelena, British (of Polish origins), 38 years old, Mrs and Mr Ranjit, Indians, in their 50s; Geoff (CSM lecturer), British, 58 years old.

Each publication or strand of the communications strategy is designed to reach all or some of the targeted personas. Every image selected for inclusion is done so using this system, ensuring that all key messages are always, and pertinently, put across.



Interbrand commissioned Central Saint Martins to produce images for a London Underground brand awareness publication. The project was open to all graphic design students studying photography and 23 students contributed. Interbrand used twenty images for the final publication which is a vital tool for their staff working on this key London brand.



Sebastian Campos studied BA (Hons) Graphic Design at Central Saint Martins and he is currently a lecturer at the college. He is art editor and designer of *Graphic* magazine and he is working on *Making it* a book published by Laurence King in 2007 and written by Chris Lefteri, tutor on BA (Hons) Product Design.

Students and student life

Student process/work

International

In the heart of London

Famous alumni

Staff credentials

Career prospects

CSM factor

Challenging, maverick, opinions

Life long learning

Range (courses, etc.), not just an art college

Inclusive, accessible

Crossing boundaries

Reputation & influence: international, media, awards

A centre of excellence for research, publication

History of creativity

Industry links



Name: **Fusako**
Nationality: **Japanese**
Age: **19**
Description: she wants to be in London, she wants to be at CSM, she dreams to see her creations on a catwalk.



Name: **Lee**
Nationality: **British**
Age: **18**
Description: he is from Leeds and has completed a foundation course in Manchester, he wants to be a product designer, he thinks Apples Macs and i-Pods are cool.



Name: **Francesca**
Nationality: **German/Italian**
Age: **26**
Description: she is from Frankfurt-Am-Main and has completed a design course in Germany, she wishes to further her studies in Communication Design, she is looking for a guru, she'd like a job in London.



Name: **Yelena**
Nationality: **British (Polish)**
Age: **41**
Description: she is married with two children, she is interested in interior design and fine arts. She would like a part-time job in a art or design gallery.



Name: **Mrs and Mr Ranjit**
Nationality: **British**
Age: **in their 50s**
Description: they are interested in the best education for their children, they are not familiar with the art and design world.



Name: **Geoff**
Nationality: **British**
Age: **52**
Description: he is a lecturer (Foundation course at Glasgow College of Art and Design), he is a CSM alumni, occasionally he makes it down to London for the Degree Shows.

1.3 Publishing system

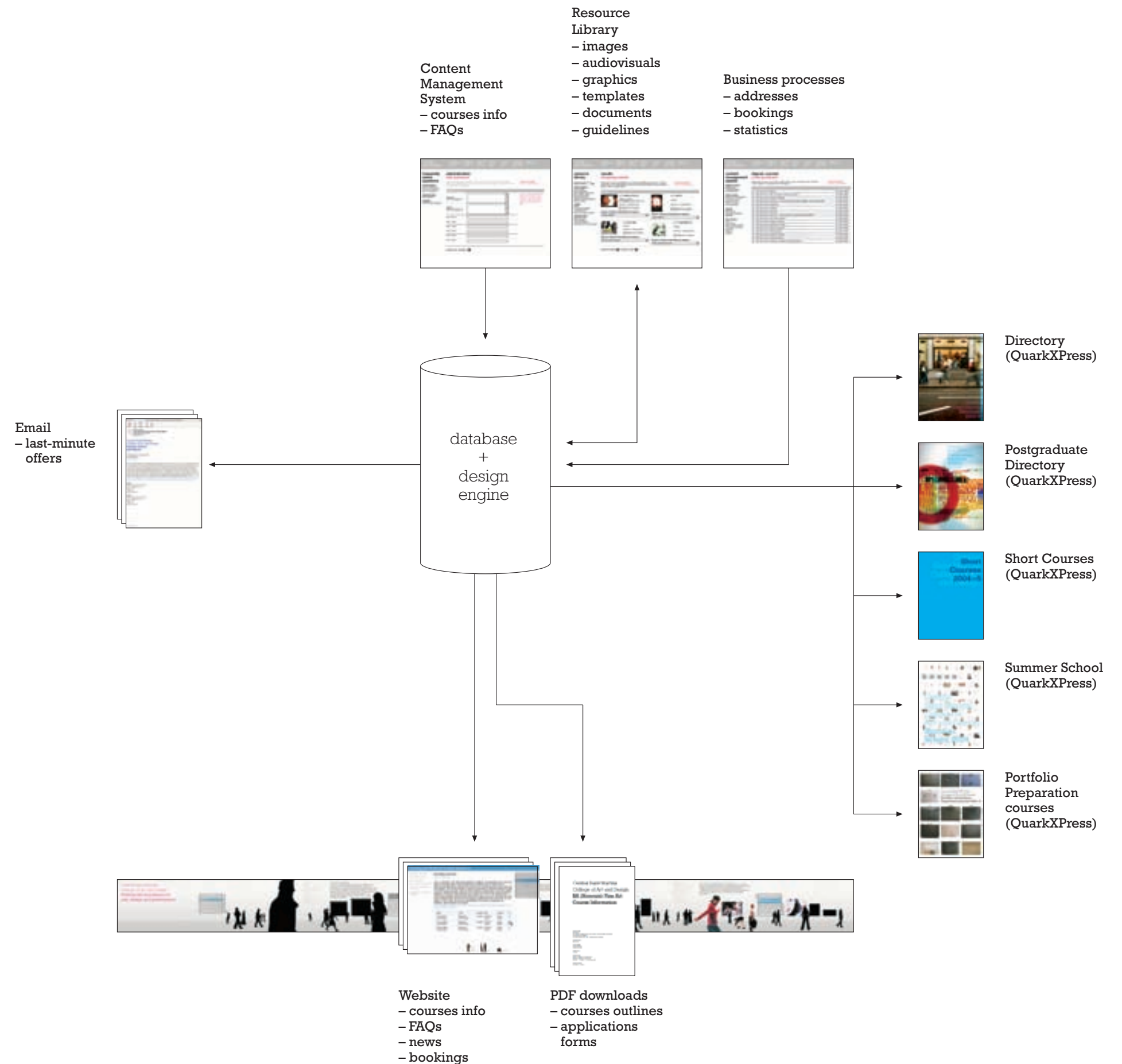
Large volumes of changing information and limited resources for design make it difficult to repeatedly produce effective communications.

We extended the benefits of database publishing, already established for the College's website, to printed items via our design engine. The publishing tool we developed (diagrammatically shown, right) produces highly-detailed QuarkXPress as well as HTML documents and PDFs – each optimised dynamically for their respective medium. Shared databases containing common content (such as the collection of College images) feed the design engine, ensuring consistency across the range of media.

The designer can set the level of completion for each QuarkXPress document: from text only with typographic styles for galleys, to a completed document (including images) ready for the printer.

There are four key advantages for the College and us as their designers in using the publishing tool:

- the design input already contained in the pre-determined templates empowers the college to create and recreate marketing materials embracing the visual identity, on demand;
- the burden of repetitive, data-intensive and error-prone tasks is removed;
- because of the improved efficiency, each and every piece can be produced quicker with less effort, significantly reducing costs;
- content is inputted and managed independently from the design and production process, both for the website and printed publications, creating a harmonious, collaborative working environment for the College and designer.



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2.1.1 The website: overview

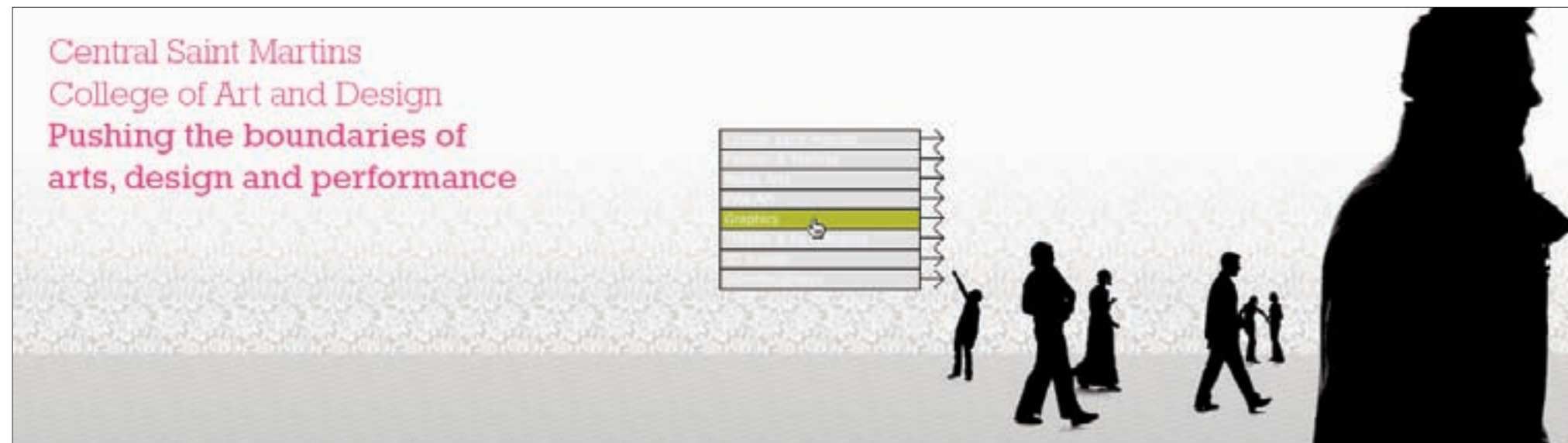
The website plays a major role in Central Saint Martins marketing programme, and importantly provides prospective students worldwide with immediate access to the full information about any course on offer at the college – within 3 clicks.

At the outset of the programme it was decided the site was to primarily target ‘Fusako’ and ‘Lee’, two of the personas identified as key samples of the college audience (see *1.3 The editorial system*). They represent the younger, computer-savvy part of the spectrum, with high expectations.

To address the wider brief – and to achieve greater accessibility – we developed two websites, one to be highly visual and with engaging interaction to meet our principal audience expectation (top), the other to be text based, functional but styled in accordance with the identity to provide an alternative to those who do not have the adequate technical platform or simply wanting the required information without engaging with the content (bottom).

The brief stipulated the two sites to be HTML and not Macromedia Flash or Shockwave, the main operating system to be Microsoft Windows XP and the browser Explorer 5 or greater for the visual site.

From mid July 2005 this version of the website front-end will be replaced as the University of the Arts seeks to centralise the distribution of courses information for all its constituent colleges. The website front-end will be viewable from our server archive: www.jannuzzismith.com/archives/csm2002-5

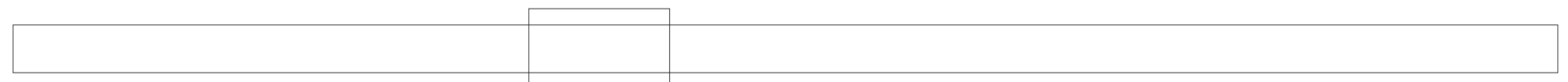


2.1.2 The website: concept



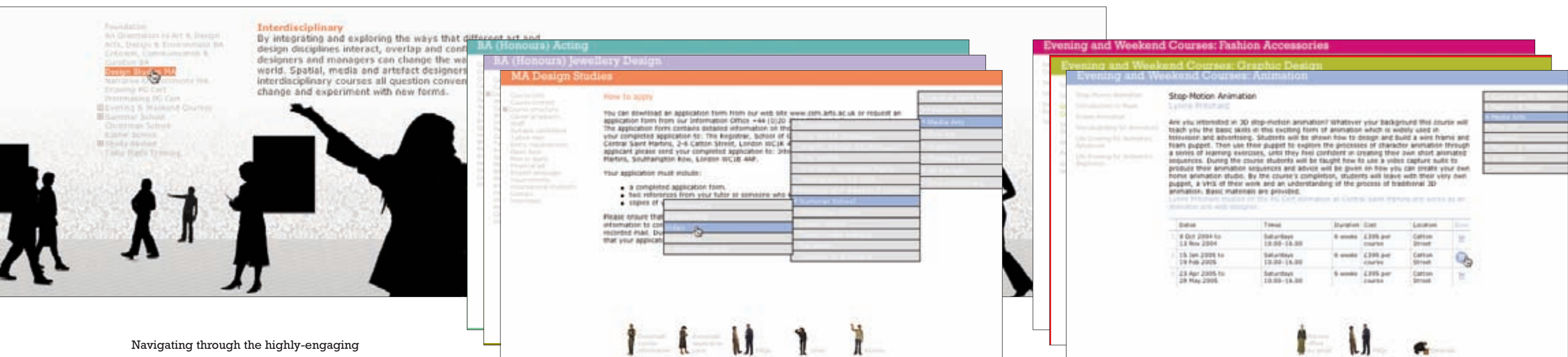
We designed and built the College's website around the concept of an exhibition: the visitor is directed to areas of interest by signposts, indicating the direction across the page, rather than the conventional scroll-down.

The exhibition allows the user to engage with content: discover additional information about their area of interest, students' work, and top-line information for all 900+ courses – all without leaving the homepage.



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2.1.3 The website: navigation



Navigating through the highly-engaging homepage offers the visitor a complete view of the College's offering.

On selecting a course, the visitor is presented with a new window and a clear visual change – much more textual information is displayed.

The 'exhibition' navigation options featured in the homepage is now compacted in a drop-down menu to continue to allow the user to reach all corners of the site.

The availability of dynamically updated PDFs for each course, downloadable from the site, have significantly reduced the number of hours College staff spend in responding to enquiries, as has the introduction of the online booking facilities for short and evening courses, the latter has also produced a marked increase in sales.

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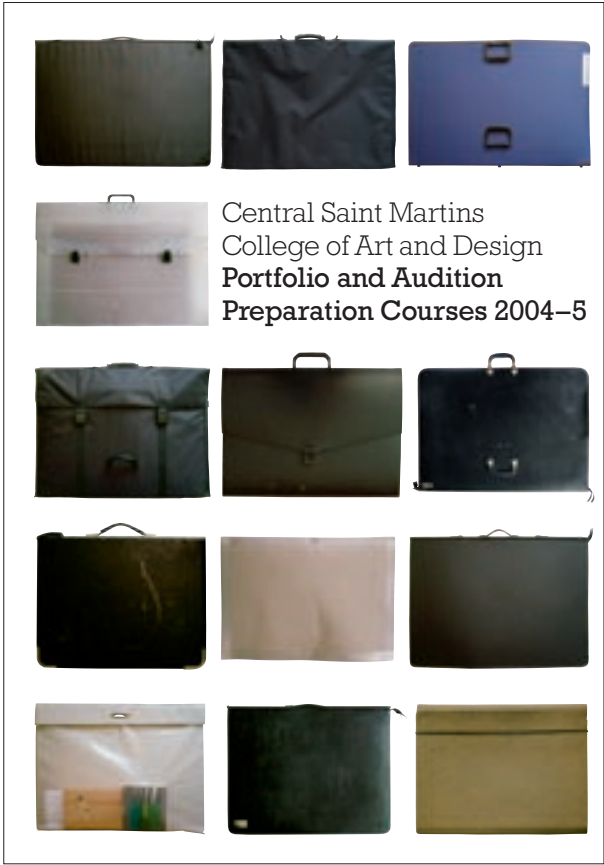
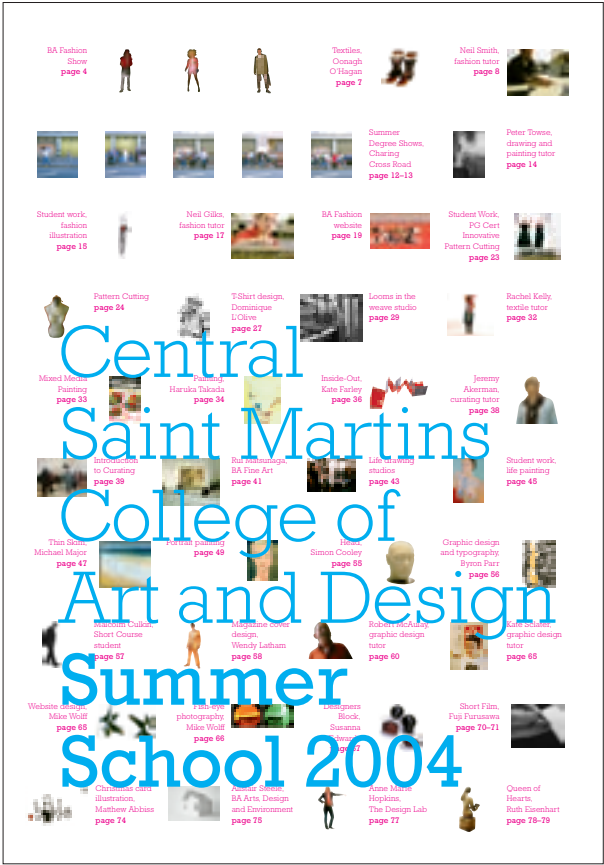
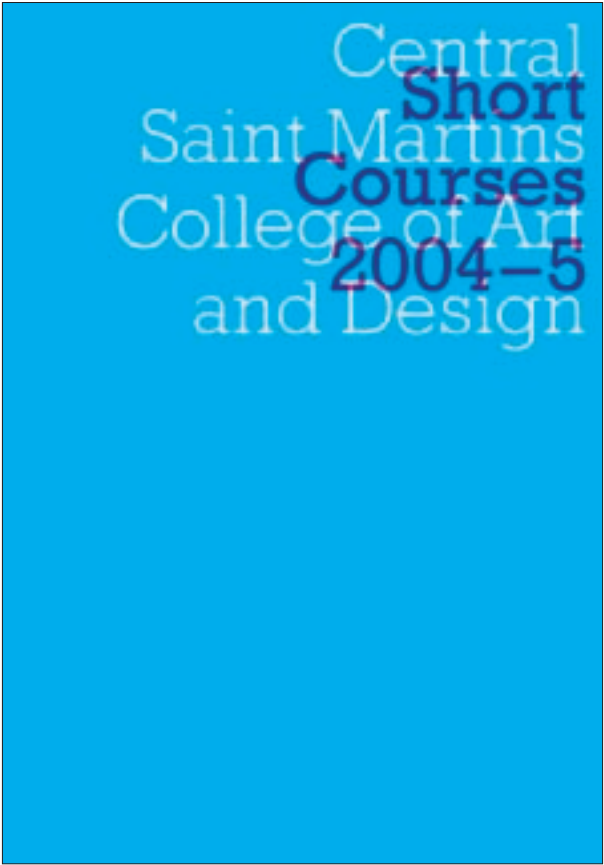
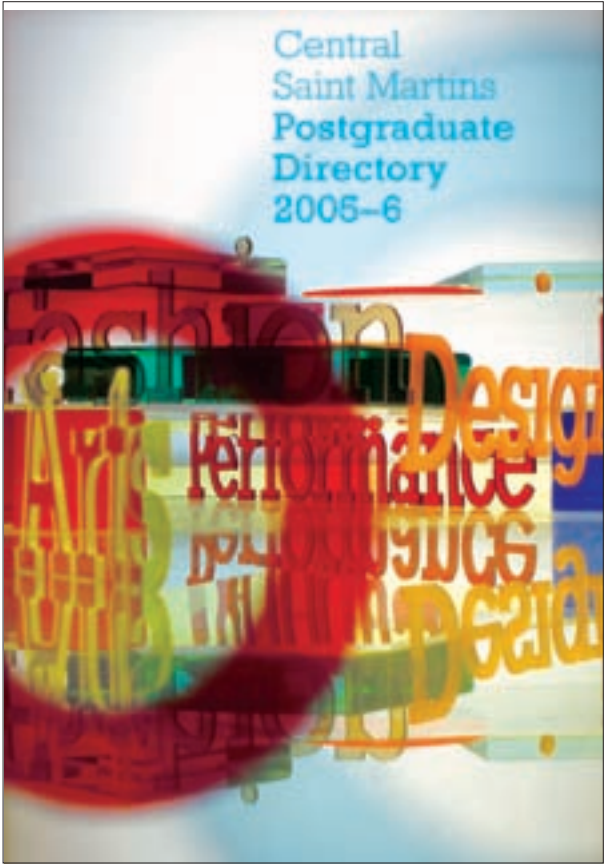
2.2.1 The brochures: covers

Each year Central Saint Martins produces a range of printed outputs marketing their different types of courses, from degree (*Directory* and *Postgraduate Directory*) to part-time (*Short Courses*, *Summer School* and *Portfolio Preparation Courses*).

The brochures share the same format (A5), materials and printing processes and vary in number of pages (20pp to 196pp).

The selection shown in the following pages was produced using the publishing tool we developed for the College. New editions of the brochures are being produced every few months.

On the right are examples of the brochure covers.

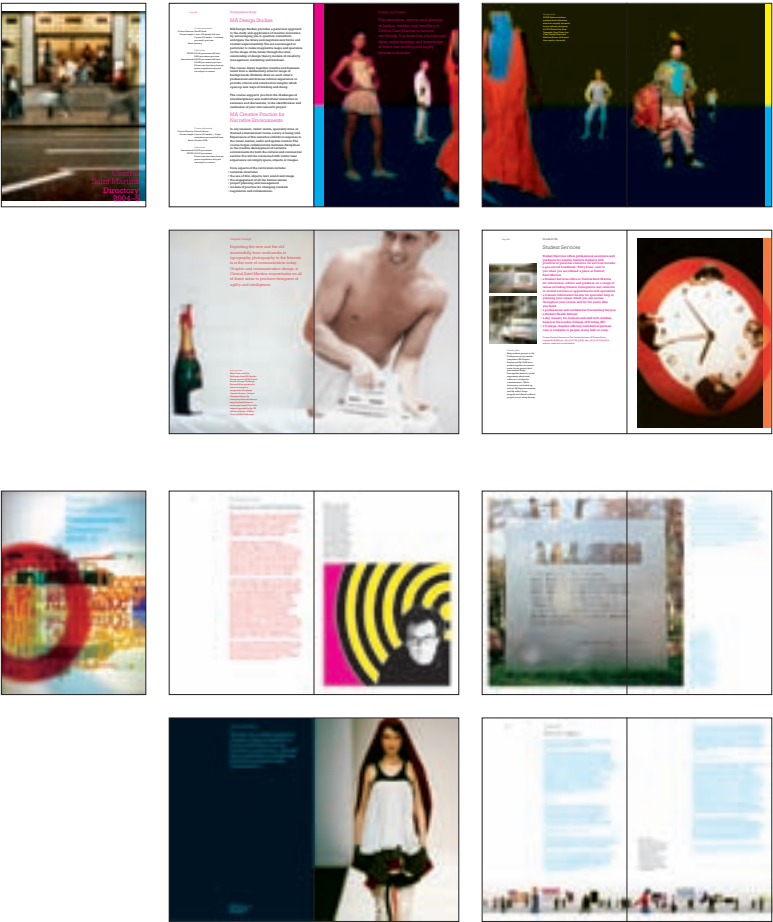


2.2.2 The brochures: degree courses layout

The Degree Courses brochures body is Fedrigoni Symbol Pearl 130gsm printed as 4 colour process (CMYK) alternated with Cyclus Offset 130gsm printed as CMYK and 2-colour specials.

A lot of detailed information about each degree course needs to be conveyed. This information is regularly updated in the database and automatically inserted into the edition under production. The brochures overcome the propensity to be dry documents by embracing a substantial amount of rich, visual content. The visual material is revised from edition to edition.

Below are some example page spreads from the main *Directory 2004–5* and the *Postgraduate Directory 2005–6*. On the right a typical spread combining 2-colour specials on Cyclus Offset (left page) with CMYK on Fedrigoni Symbol Pearl.



Course information
UCAS name: LINST
UCAS code: L65
Course Director: Professor Caroline Dakers
Starts: October 2004

Course code
to be confirmed

Tuition fees
UK/EU: £1,125 per annum
International: £8,950 per annum
Please note that these fees are given as guidance only and are subject to review.

Alumni
Jane and Patrick Gottelier met at the Central School in 1974 when Jane was studying for a postgraduate diploma in textiles after her graduation from St Martins a year earlier with a BA (Hons) Fashion Design degree. She met Patrick Gottelier when she needed a 3rd year industrial design student to help her make a jacket inflate. They later married and now run 'Artwork' – a fashion knitwear company. © Jannuzzi Smith, Jane Gottelier

The creative industries are one of the powerhouses of the new economy. In London alone they are one of the biggest employment sectors and the second biggest source of jobs growth. This pioneering new degree course offers a unique opportunity to study and become involved with this exciting creative world.

BA (Honours) Criticism, Communication and Curation for Arts and Design (subject to validation)

Course content

BA Criticism, Communication and Curation for Arts and Design explores the ways our lives are shaped through objects and images. You will study alongside future artists and designers and be able to take advantage of Central Saint Martin's unparalleled links with the cultural industries.

The contemporary practice on the arts and design courses at Central Saint Martins provide the range of subjects for the course. They will be located within the history of visual and material culture in the modern period.

You will be encouraged to challenge artistic hierarchies and to explore the debates around cultural identity, high and popular culture. 'What are museums for?' 'What is history now?' 'Whose history?' 'Is painting dead?' 'Why has contemporary culture moved to the street?'

Live projects will take place in London's remarkable cultural resources, including museums and galleries, studios and shops. The staff team includes critics and journalists, curators, editors, historians, photographers, artists and designers.

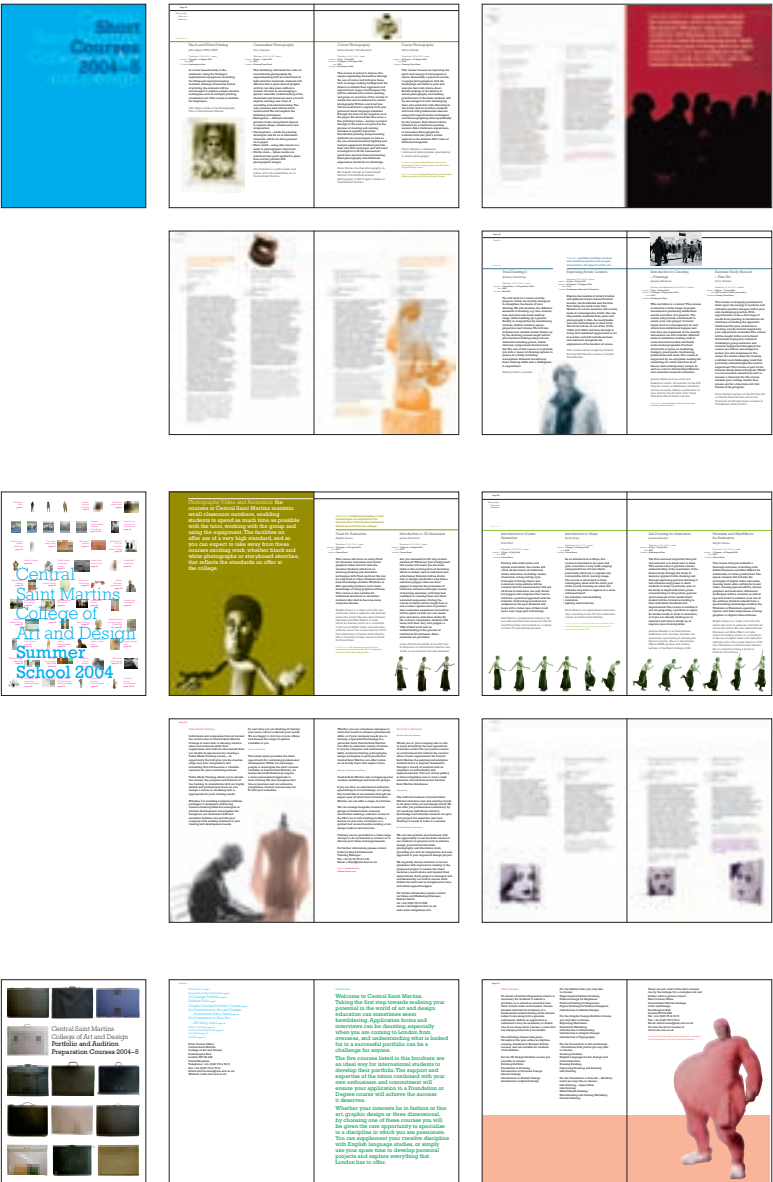
Career opportunities include working in galleries, museums and archives; in arts and heritage management and administration; corporate information resources, archives and collections; publishing; journalism; also further study at MA level and postgraduate research.



2.2.3 The brochures: part-time courses layout

The number of part-time courses available at the College is vast compared to the number of degree courses. The part-time courses brochures (*Short Courses, Summer School, Portfolio Preparation Courses*) each contain hundreds of courses. They share the same basic layout and print process and are created in seconds by the publishing tool. The covers are on Fedrigoni Symbol Pearl 300gsm printed CMYK, and the body is Cyclus Offset 90gsm printed as alternate 2-colour specials.

Below are some example page spreads from *Short Courses 2004–5*, *Summer School 2004* and *Portfolio Preparation Courses 2004–5*.



Graphic Design: the tutors on the graphic design short courses at Central Saint Martins come with a combination of inside-industry knowledge, degree-level teaching standards, and most importantly, a great enthusiasm for their subject areas. Whether you are a beginner interested in exploring your creativity in studio-based courses or you need to improve your computer software skills, this selection of short courses covers all the graphic design disciplines.

Computers – Layout and Images: image manipulation and desktop publishing for professional development.

Apple Mac for Beginners
Robert McAulay ARCA

Weekdays 10.00–17.00, 3 days
course 1 5 July – 7 July 2004
course 2 20 September – 22 September 2004
cost £360
location Southampton Row

An introduction for graphic designers wishing to use Apple Macintosh computers. Students will work with both Macromedia FreeHand and QuarkXPress. They will develop their understanding of the Apple Mac to a professional standard. Beginners will be welcomed and computer-phobics given help and understanding. The course is designed for those who may be getting an Apple Macintosh at their work place or who may already be using one but have no time to experiment with the capabilities of the machine. Each student will have continuous and personal use of a Mac.

Robert McAulay teaches computing on BA Graphic Design at Central Saint Martins.

Student work: print and typography by Byron Parr, a student on the BA (Hons) Graphic Design course at Central Saint Martins (left).

Student life: Malcolm Culkin (right) is a short course student in Photoshop and Illustration. Malcolm currently works in the financial services sector but hopes to change direction.

AppleMac for Beginners
– Evenings

Mondays and Wednesdays 18.00–20.30, 4 weeks
course 1 5 July – 28 July 2004
cost £390
location Southampton Row

An introduction for graphic designers wishing to use Apple Macintosh computers. Students will work with Macromedia FreeHand, QuarkXPress and Adobe Photoshop. They will develop their understanding of the Apple Mac to a professional standard. Beginners will be welcomed and computer-phobics given help and understanding. The course is designed for those who may be getting an Apple Macintosh at their work place or who may already be using one but have no time to experiment with the capabilities of the machine. Each student will have continuous and personal use of a Mac.



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2.2.4 The brochures: special layouts

The publishing tool provides flexibility for inclusion of special page layouts. These can be included in the design engines' templates, or for one-off pages they can be directly created by the designer, or a combination of the two. This allows ad-hoc design intricacies to permeate the brochure.

Below we see the content page of *Postgraduate Directory 2005–6* and the courses calendar *Summer School 2005*. On the right the college list of alumni of *Directory 2005–6*.



Page 72	<h2>Alumni</h2> <p>The founding colleges of Central Saint Martins were Byam Shaw School of Art, Central School of Art and Design, Drama Centre London and St Martin's School of Art. Famous ex-students and staff and the courses on which they studied or taught are listed here.</p> <div><div><p>Norman Ackroyd Printmaking</p><p>Bruce Archer Industrial Design</p><p>Frank Auerbach Painting</p><p>Gillian Ayers Painting</p><p>Jacques Azagury Fashion Design</p></div><div><p>Bobby Baker Painting</p><p>Gordon Baldwin Ceramics</p><p>Reyner Banham Interior Design</p><p>Celia Bannerman Directing</p><p>Jonathan Barnbrook Graphic Design</p><p>Colin Barnes Fashion</p><p>Lionel Bart Painting</p><p>Luella Bartley Fashion Journalism</p><p>Nicola Bayley Painting</p><p>Nadine Baylis Theatre Design</p><p>Hildegard Bechtler Theatre Design</p><p>Cressida Bell Textiles</p><p>Antonio Berardi Fashion</p><p>Adrian Berg Painting</p><p>John Berger Painting</p><p>Paul Bettany Acting</p><p>Drusilla Beyfus Fashion Journalism</p><p>Stephen Billington Acting</p><p>Derek Birdsall Graphic Design</p><p>Maria Bjornson Theatre Design</p><p>Peter Blake Painting</p><p>Sandra Blow Painting</p><p>Antoni Borokowski Textiles</p><p>Derek Boshier Painting</p><p>Hamish Bowles Fashion Journalism</p><p>Sally Brampton Fashion Journalism</p><p>Alison Britton Ceramics</p><p>Caroline Broadhead Jewellery</p><p>Pierce Brosnan Acting</p><p>Sheilagh Brown Fashion</p><p>John Burningham Illustration</p><p>A S Byatt Literature</p></div><div><p>Simon Callow Acting</p><p>Mel Calman Graphic Design</p><p>Michael Cardew Ceramics</p><p>Anthony Caro Sculpture</p><p>Robert Cary Williams Fashion</p><p>Helen Chadwick Sculpture</p><p>Hussein Chalayan Fashion</p><p>Alison Chitty Theatre Design</p><p>Joyce Clissold Textiles</p><p>Jeanetta Cochrane Theatre Design</p><p>Jarvis Cocker Film and Video</p><p>Bernard Cohen Painting</p><p>Cecil Collins Painting</p><p>Matthew Collings Fine Art</p><p>Peter Collingwood Textiles</p><p>Terence Conran Textiles</p><p>Stephen Cox Sculpture</p><p>Nick Crosbie Product Design</p><p>Theo Crosby Graphic Design</p><p>Bob Crowley Theatre Design</p></div><div><p>Martin Darbyshire Industrial Design</p><p>Alan Davie Painting</p><p>Peter de Francia Painting</p><p>Frances de la Tour Acting</p><p>Richard Deacon Sculpture</p><p>Len Deighton Graphic Design</p><p>Robin Denny Painting</p><p>Paola Dionisotti Acting</p><p>Peter Doig Painting</p><p>John Drummond Textiles</p><p>Jennifer Durrant Painting</p><p>James Dyson Fine Art</p></div></div> <div><div><p>Eileen Ellis Textiles</p><p>Stephen Farthing Painting</p><p>Theo Fennell Fine Art</p><p>Jewellery Design</p><p>Colin Firth Acting</p><p>Rodney Fitch Product Design</p><p>Tara Fitzgerald Acting</p><p>Barry Flanagan Sculpture</p><p>Alan Fletcher Graphic Design</p><p>Colin Forbes Graphic Design</p><p>Shelley Fox Textiles</p><p>Mark Francis Painting</p><p>Caryn Franklin Graphic Design</p><p>Lucian Freud Painting</p><p>Elisabeth Frink Sculpture</p><p>Thorsten Fritz Product Design</p><p>Anthony Froshaug Typography</p><p>Hamish Fulton Sculpture</p></div><div><p>John Galliano Fashion</p><p>Ken Garland Graphic Design</p><p>Bill Gibb Fashion</p><p>Gilbert & George Painting / Sculpture</p><p>Eric Gill Stone Carving</p><p>Nigel Goode Product Design</p><p>Frederick Gore Painting</p><p>Anthony Gormley Sculpture</p><p>Nicolette Gray Lettering</p><p>John Gunther Theatre Design</p></div><div><p>Kathleen Hale Illustration</p><p>Dinny Hall Jewellery</p><p>Richard Hamilton Painting</p><p>Katharine Hamnett Fashion</p><p>P J Harvey Sculpture</p><p>Tim Hatley Theatre Design</p><p>Mona Hatoum Fine Art</p><p>F H K Henrion Graphic Design</p><p>Patrick Heron Painting</p><p>Susanna Heron Jewellery</p><p>Richard Heslop Film and Video</p><p>David Hicks Interior Design</p><p>Anastasia Hille Acting</p><p>John Hilliard Painting</p><p>Bobby Hilton Fashion</p><p>Ian Hogg Acting</p><p>Geoff Hollington Product Design</p><p>Richard Hollis Graphic Design</p><p>Craigie Horsfield Painting</p><p>John Hoyland Painting</p><p>Paul Huxley Painting</p></div><div><p>Geraldine James Acting</p><p>Tess Jarry Painting</p><p>Edward Johnston Lettering</p><p>Stephen Jones Fashion</p><p>Isaac Julien Film and Video</p></div></div> <div><div><p>Iannis Kakkias Directing</p><p>Lydia Kemeny Fashion</p><p>Morris Kestelman Painting</p><p>Philip King Sculpture</p><p>Rodney Kinsman Furniture</p><p>Wakiko Kishimoto Textiles</p><p>Ralph Koltai Theatre Design</p><p>Leon Kossoff Painting</p></div><div><p>Denys Lasdun Interior Design</p><p>Malcolm Le Grice Film and Video</p><p>Mike Leigh Theatre Design</p><p>David Leland Directing</p><p>W R Lethaby First Principal, Central School</p><p>Robin Levien Ceramics</p><p>Ian Logan Textiles</p><p>Richard Long Painting</p></div><div><p>Stella McCartney Fashion</p><p>Helen McCrory Acting</p><p>Bruce McLean Sculpture</p><p>Alexander McQueen Fashion</p><p>Enid Marx Textiles</p><p>Bernard Meninsky Painting</p><p>Sara Midda Book Illustration</p><p>John Minton Painting</p><p>Bill Moggridge Product Design</p><p>Bruno Monguzzi Graphic Design</p><p>May Morris Embroidery</p><p>Sarah Mower Fashion 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Scarfe Graphic Design</p><p>Douglas Scott Product Design</p><p>Richard Seymour Graphic Design</p><p>Jack Shepherd Acting</p><p>Yinka Shonibare Fine Art</p><p>John Simm Acting</p><p>Posy Simmonds Graphic Design</p><p>Sandro Sodano Graphic Design</p><p>Peter Souter Graphic Design</p><p>Mike Leigh Theatre Design</p><p>Ruskin Spear Painting</p><p>Charles Spencer Theatre Design</p><p>Herbert Spencer Graphic Design</p><p>John Standing Fine Art</p><p>John Stoddard Product Design</p><p>Marianne Straub Textiles</p><p>Joe Strummer Foundation</p><p>Elizabeth Suter Fashion</p><p>Anthony Symonds Fashion</p></div><div><p>Howard Tangye Fashion</p><p>Teague & Wright Jewellery</p><p>Colin Tierney Acting</p><p>Joe Tilson Painting</p><p>William Tucker Sculpture</p><p>William Turnbull Painting</p><p>Philip Turner Sculpture</p></div><div><p>Keith Varty Fashion</p><p>Keith Vaughan Painting</p></div><div><p>Polly Walker Acting</p><p>Scott Walker Fine Art</p><p>Nigel Walters Product Design</p><p>Iain R Webb Fashion Journalism</p><p>Tristan Webber Fashion</p><p>Robert Welch Product Design</p><p>Matthew Williamson Fashion</p><p>Lambert Wilson Acting</p><p>Penelope Wilton Acting</p><p>Cerith Wyn Evans Film and Video</p></div></div>
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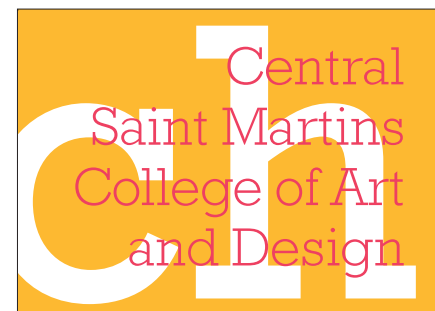
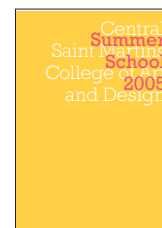
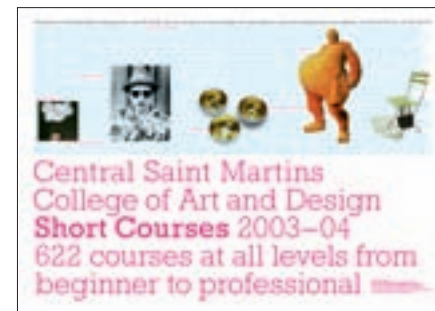
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3.1 Posters

Each brochure has supporting marketing materials, such as posters and leaflets, to raise general awareness of the courses on offer. The posters are visually recognisable as part of the same campaign, providing continuity and re-enforcing key messages.

Additional marketing is produced quickly and simply, since the College does not have to start the design process from the beginning. The publishing tool minimises the work to be done: the editorial system determines the type of message; the content is already available in the database; the poster templates in the design engine are ready for use.

On the top right the poster for *Short Courses 2003–4* campaign, below posters for the *Summer School 2005* campaign.



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3.2 Event stands and flyers

Bulky items such as an exhibition panel for use at College open days and education fairs have been produced, as well as postcards and reply-cards.

On the top right is the exhibition panel promoting graduate courses; below a booklet of postcards (including reply-card) for prospective students.

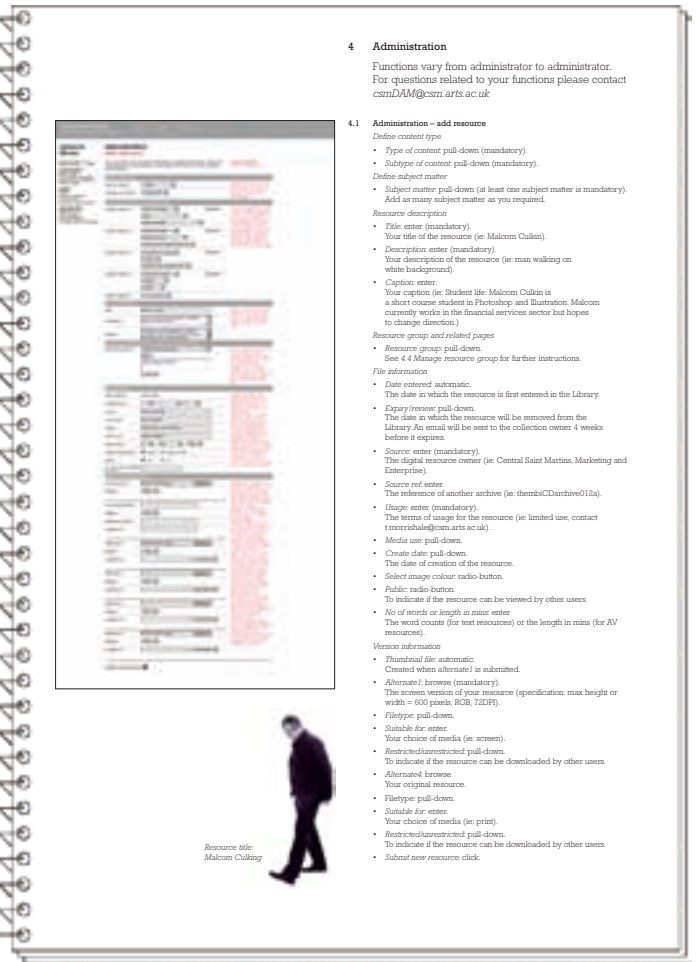
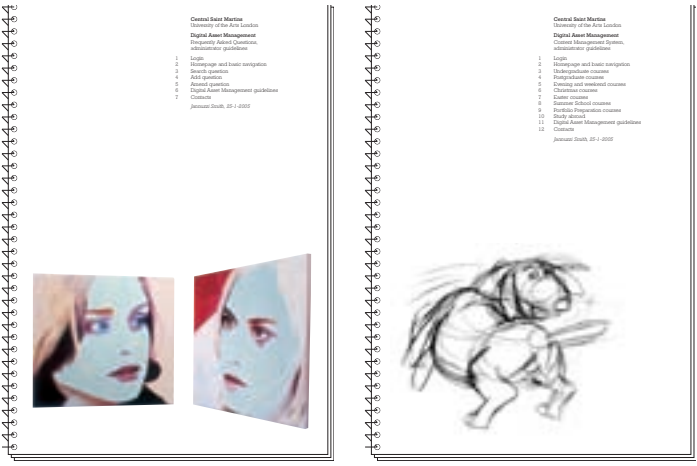
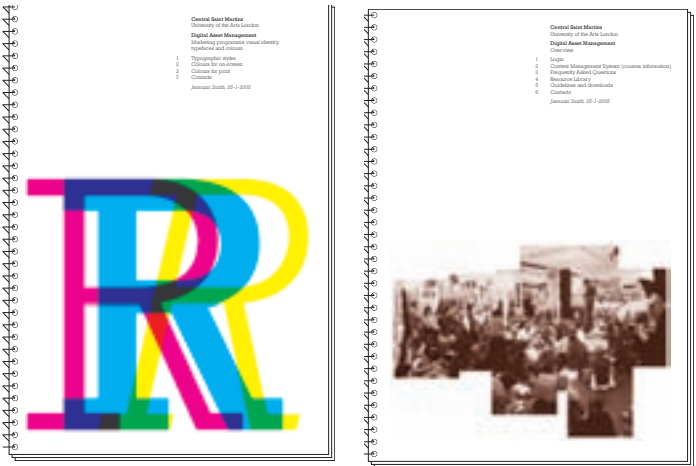
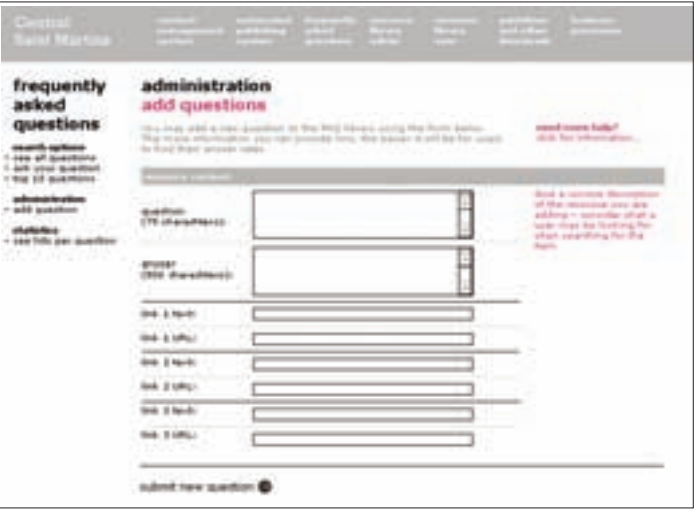


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4.1 Publishing tool: design
and guidelines

The design of the publishing tool itself was important. Key considerations were ease of navigation and usability, clear and simple-to-follow rules on cataloguing and content organisation, and security issues; namely, control of user access and authority.

To assist the College staff using the publishing tool, we produced a set of guidelines explaining its functionality and scope, with information and guidance on administrative matters, the editorial system and the visual identity.



For further information

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