



Author OS X (single user version)

Author OS X v 1.0 Spec

Document v20, February 2014

Introduction to the Author Project & Environment

The Author Project was started in response to poor tool development for reading and writing, with an appreciation that reading and writing are not really solitary activities and as such, 'word processing' systems need to support the collaborative flow as well as the individuals flow.

The collaboration features of Author are in the future and will include server (Ocean) and comment systems (Rivers).

Introduction to Author

The project is to build a word processor which edits HTML pages live.

There is a current app which needs a lot of work but it serves as the basis for this new app and code will be made available of the current app.

Author will make reference to LiSA on install and in Prefs (speaks when you get emails, making it easier to concentrate) and Liquid OS X, as described below. These are

For further information, including the bigger picture, please visit www.liquid.info/author or email Frode Hegland: frode@hegland.com

Introduction to The Project Work

The current work needed is listed in this document, as is what is currently working and this document also notes what will be developed in the future. The point of this stage of coding is to have a basic version for user interface and real-world use ready, without advanced collaboration features.

Application Technical

The application will need to work on OS X Mavericks, nothing earlier. Code needs to be clean with documented APIs between objects, which will be independently checked. This is not since we don't trust the coders, it is simply good practice to make sure future work will slot in easily.

File Management

File Format

The file format is called .liquid and will contain the HTML file, associated images/media the user would have dragged or pasted into the document, as well as any associated clippings.

The HTML documents will be clean and use CSS for display but will include a default CSS setting internally for simple viewing of the document if externally referenced CSS is not available.

Full webkit rendering: A link in the page will open right inside Author and display correctly, just like in Safari. If a web page has opened the user can use command keys to move back to document, or the delete key.

Paragraphs should be tagged with the time, date, user name and more (to be discussed). User preferences should include a list of what paragraphs are tagged with, with check boxes, so that users can choose to have certain types of information not tagged. Tags should be in <> in the HTML.

Please note: The file format will evolve considerably after this release so it is paramount that it is clean and clear for this initial version.

Please also refer to the appendix, at the end of this document, for how paragraph anchors work.

General

Auto save and versioning under Mavericks. *(as is implemented now)*

iCloud integration.

Tagging with tag-icons *(future versions)*

Saving a document with Author for the first time results in the document flipping around on the x-axis, with the Save dialog sheet visible.

The rest of the back of the document will feature a different look depending on how the user tags the document type. Categories include Report, Notes, Book, Chapter and so on. Each one of these have a different visual look which when saved, the icon on the desktop will reflect. This provides the user with a visual payoff for tagging the document and makes it easier to find documents by tag or visually later.

User can also tag the document by Project, which will then have the name of the project visually tagged on the icon.

Author document icons also show their relative sizes and whether they have been shared or are online.

Here two types of icons are illustrated using the Evernote notes, just for illustration of the general idea:



Control Interface

There are no icons in Author. Most control is via command keys, such as cmd-b for bold. Other controls are ctrl-click or dragging media.

User cannot choose typefaces, only CSS style, then bold, italic and bold italic as well as colour (cmd-shift-c).

Liquid OS X (our current app) provides major functionality for Author, as described below.

Visual Interface

The interface is a fully light grey background with serif text, just like in the prototype model. The top right word count disappears if clicked. Re-appears if clicked on the spot. Word Count will also be available in a menu (under View).

There should be no bar at the top of the screen as the current version has, when in full screen mode.

It's important that ESC goes into full screen mode and also escapes out of full screen mode, as currently works. If there is a view option activated (see below), esc first cancels the view option.

Integration with Liquid OS X

The Liquid OS X app is also ours and it should be integrated with Author for results of some Copy actions. This works now and will be discussed but in simple terms: when user selects text in Author, does copy/flow, then the text in Author should be replaced by the text which Liquid flowed (as an option, further testing will determine what makes most sense). This should be undoable and all new paragraphs need to inherit tags.

www.liquid.info

Sharing

Sharing via FTP or WordPress has not been decided for this version. This is something I'd like your feedback on.

FTP

Author will be able to post via FTP, with a single click, including any and all included media. If the user publishes more than once, automatic versioning will update the server to archive previous versions. Similar dialog to FTP publishing via soft press Freeway. cmd-u (Author does not support underline of text, this is reserved for links).

WordPress

Author will be able to post to a WordPress blog (.org or .com).

There will be an option to share a link to Facebook and Twitter to the WordPress entry, on publishing.

Google Docs

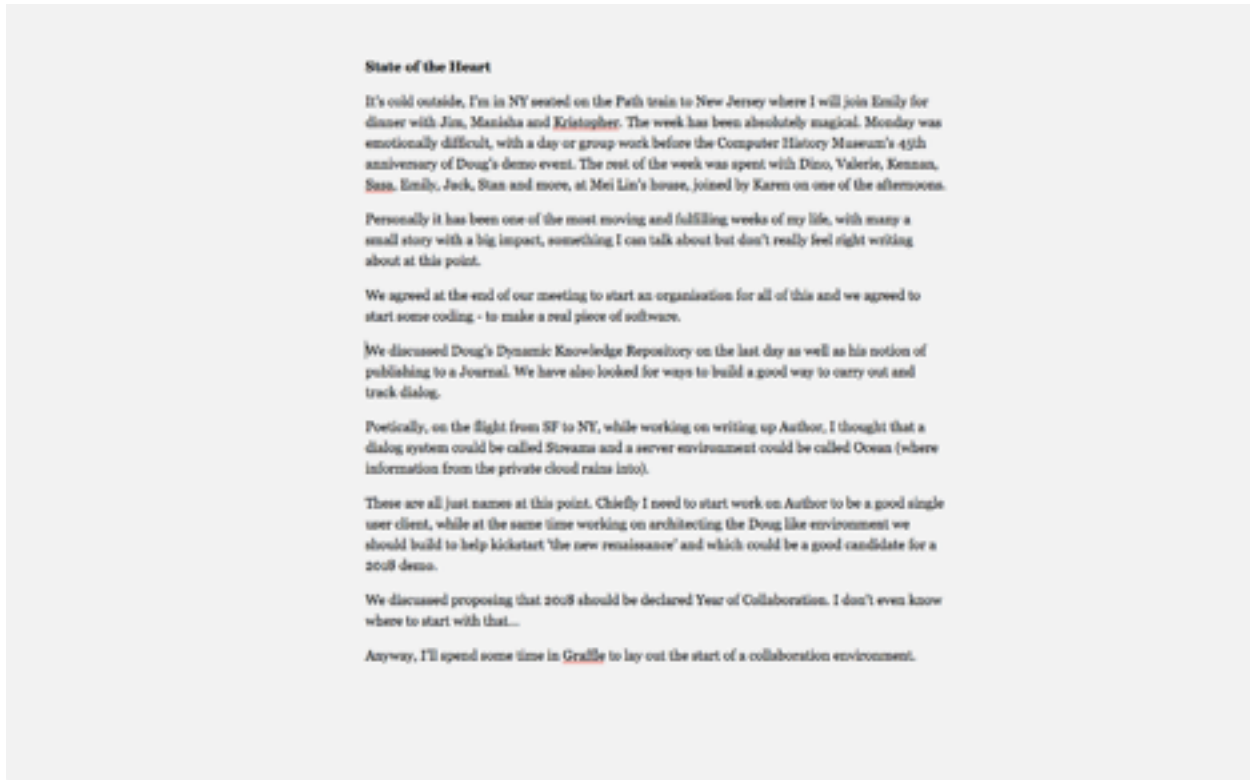
If APIs allow, Author will allow for saving and uploading as Google Docs. *(future, not now)*

Rivers & Ocean

These are separate projects which are vague at the moment but it is clear that Author will need a robust server environment for collaboration. *(future, not now)*

Clippings

Users can drag text to the sides of the screen where it collapses. This is not correctly implemented in the prototype - users should be able to change the length of the text after dragging it to the side of the screen. Clippings work now but need to be OS X clippings, stored in the file and must be able to cmd-z to undo clippings moves.



Select text and drag it to the side of the screen and the text collapses into a short, small clipping. Move the cursor back to the centre and the clipping becomes invisible. Move cursor back to the side of the screen and the clipping becomes visible again.

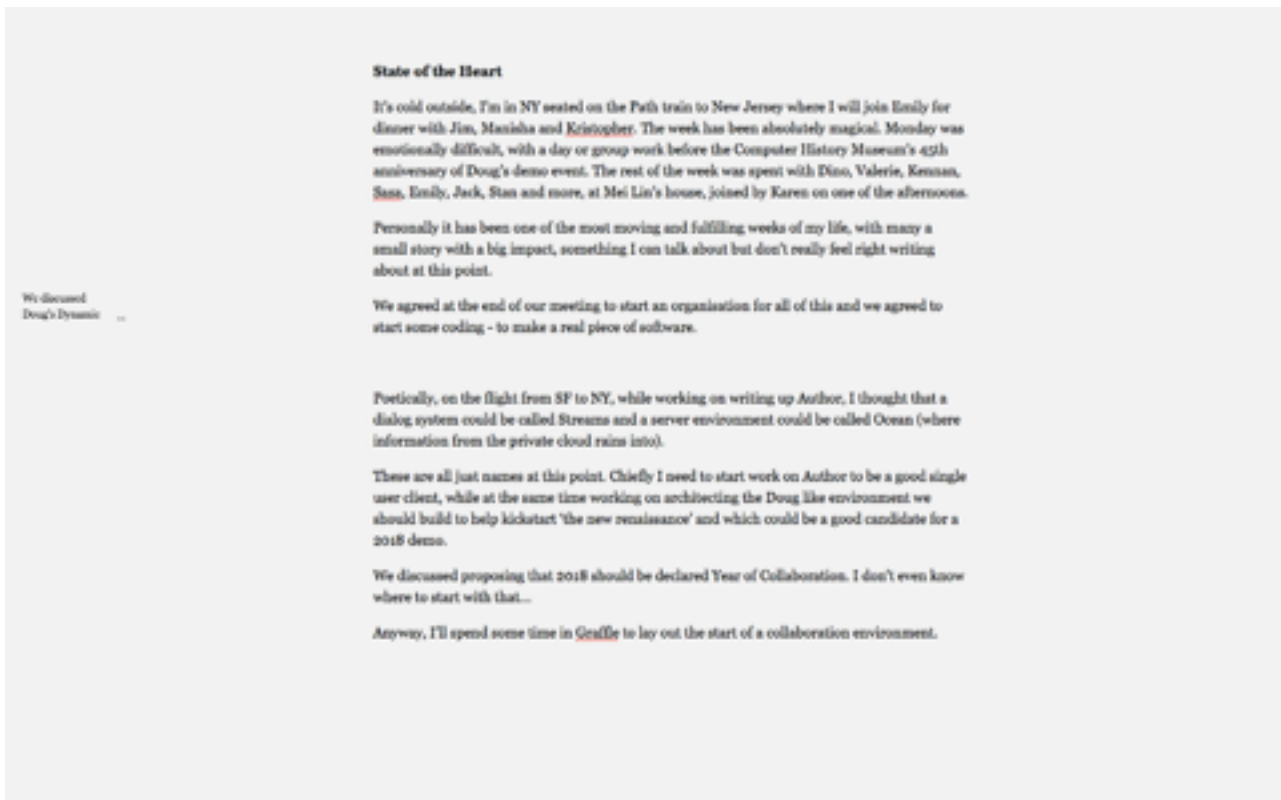


Clippings Editing *(future, not now, unless this is not expensive to do)*

To edit what is showed in a clipping, user clicks on the clipping, which then opens to show full content. User can then click outside the clipping and it collapses. If the user selects any text in the clipping and clicks outside, then the selected text will be what will be visible.

Full Screen Clippings

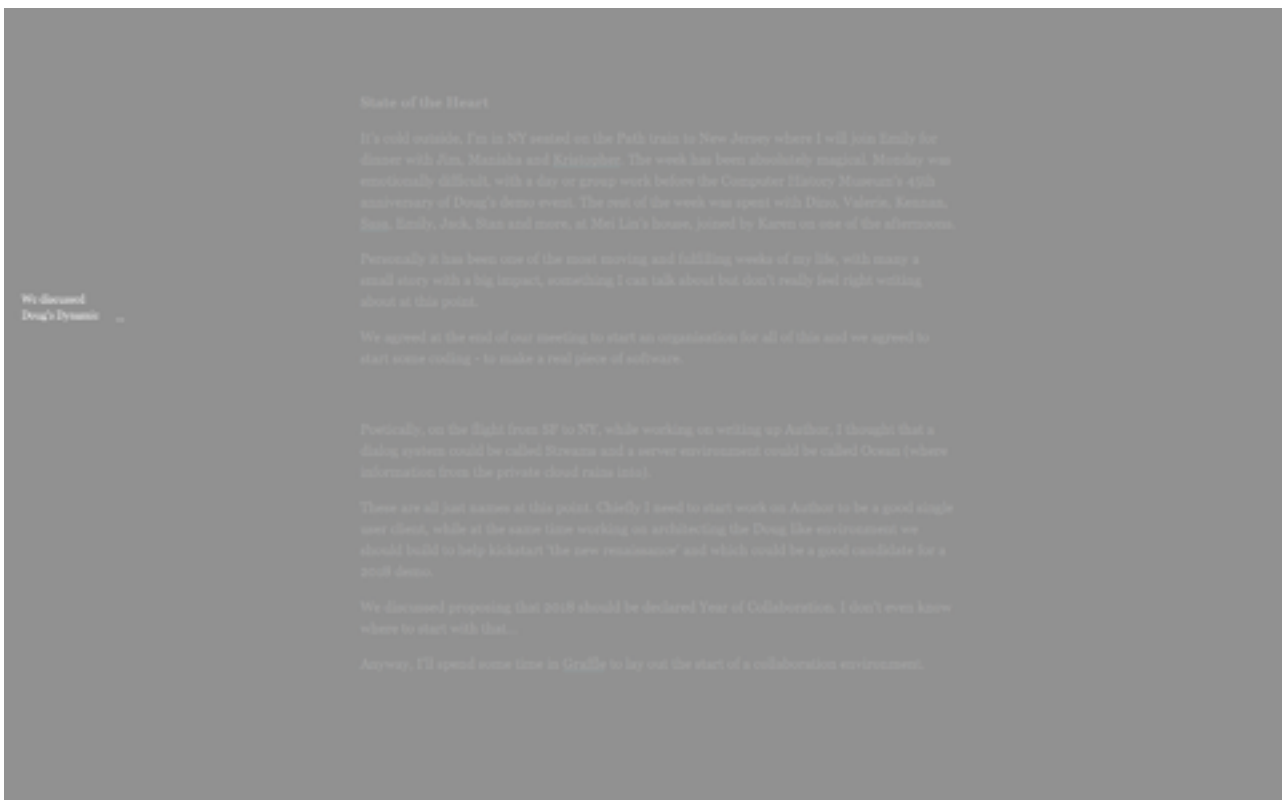
The user can click and hold a clipping or on one of the margins:



This causes the screen to invert (gentle animation): ...



...and for the body text to fade:



The user can now drag the clipping around and put it anywhere on the screen. Drag one clipping over another to link them, then drag it away and a line connects them. Drag over again to remove line.

The display is now a mind map space. Locations of clippings are saved in the .liquid file.

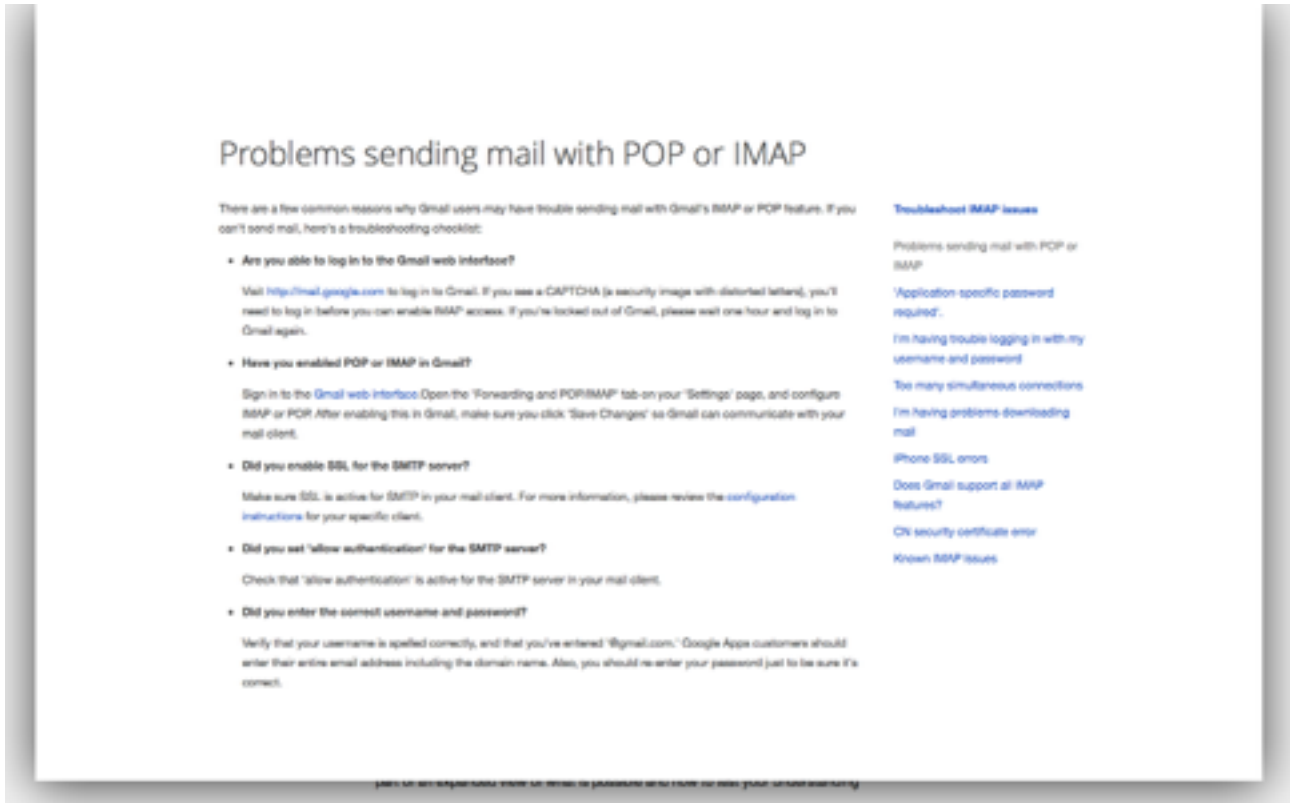
User can click and hold on the text column or ESC to go back to regular mode where the video reverses back and the clippings slide to the right or left side of the screen, if they are in the margins, but simply disappear if they are in the central column. This allows the user to 'hide' clippings if needed. Lines also hides when going to regular mode.

Reversing the action goes back to the same layout with clippings in their place.

Links

Regular Links

Opening a link will open the link in a large window overlay - fully functional, with dropshadow. Click outside to dismiss or esc. Currently links open full screen. The work needed doing is esc to go back to document and the framing:



Citation Links *(future, not now)*

Clicking on citation or quotation links (Author knows what they are if pasted with Liquid Copy) opens window horizontally to reveal a 1/3 open window with the source. Click inside to go full screen, click outside to dismiss. Once fully open a Back command, or cmd-[goes back, or esc.

Sample part opened view (the link is apple.com as you can see just above the line):

The Web view is pretty cool: When a user clicks on a link a line extends outwards to the right and left under the link (if the link is visible with an underline, this is the line that would expand - if there is no underline, it appears on clicking). The speed of the line extending horizontally across the screen is a function of the loading of the page the link points to - the faster the page loads, the faster the line draws.

The Author document then splits and moves up and down, showing the Web View of the page the link pointed to, beneath. For example: www.apple.com

iPad Air
The power of lightness.



Web View for Quotes

If the link is attached to a quote made by using Liquid OS X, then the Web View also scrolls down the page to where the quoted text appears. then it opens

Notes (future versions)

User can click and hold, without selecting text, and a menu pops up (this interaction style follows naturally from iOS style tap to insert):

Add Supporting Note	(note will be in a green colour)
Add Disagreeing Note	(note will be in a red colour)
Add Factual Addition Note	(note will be in a blue colour)
Add References	(note will be added in grey, once user hits 'enter' note disappears and is replaced by a superscript 'r' which can be clicked to expand to show the Reference)

Hide all Notes (‘Show’ if hidden)

Show all Supporting Notes (shows all relegate notes with preceding paragraphs)
Show all Disagreeing Notes
Show all Factual Notes

‘Enter’ key leaves note mode and goes into regular mode. Shift-Enter does a line break while staying in Note mode.

An added note appears in special type (depends on CSS style, but will have at least a gentle background colour, plus colours as above).

System wise, the note would be connected with the text preceding it, not after it.

Comment on a Note

If someone else has written the note (remember, all paragraphs are user tagged based on what OS X user is using Author), or the note was written more than a min ago, if user types right after the note, the new typing is a comment on the note (if user types after a line break, it’s normal writing).

For example:

This is normal text in the document. Someone will now write a Note below it, as you can see here:

I don’t agree with this, it’s nonsense. That’s why this note is red.

If a user now clicks and holds after the Note:

Add Supporting Comment	(note will be in a green colour)
Add Disagreeing Comment	(note will be in a red colour)
Add Factual Addition Comment	(note will be in a blue colour)

Hide all Notes & Comments (‘Show’ if hidden)

So now the user can Comment on the Note. In this case the user choose a ‘Supporting Comments’:

This is normal text in the document. Someone will now write a Note below it, as you can see here:

I don’t agree with this, it’s nonsense. That’s why this note is red and below main text.
• **OK, fair enough, I agree says another person. This comment on a note is on a new line, bulleted and green.**

Liquid Copy

Cmd-v to paste in Author, but cmd-v-and-hold produces a pop-up menu with options for the user. This should probably be called Liquid paste but that doesn't sound as good.

The menu is divided into two:

Top half lists 'what to paste', i.e. clipboard history:

- List of recent copied items (including media, with a number next to them. User can drag menu up to list more items or down to list fewer)
- User can pin items so they don't go away)

Bottom half is 'how to paste' i.e. (formatting options):

- Paste converted if it's a number
- Paste as formatted text {default in Author is to paste as plain text}

(with meta data)

- Paste as quote
- Paste as citation
- Paste with URL & date

(converted/transformed):

- With case shift 'shift' and as you press 'shift' the preview text cycles through cases.
- Translated into language (sub menu available on hover with from and to languages)
- In metric/Imperial (if a number is pasted, also pastes original, in brackets)
- paste in US \$ (same logic as translate, above)

(other):

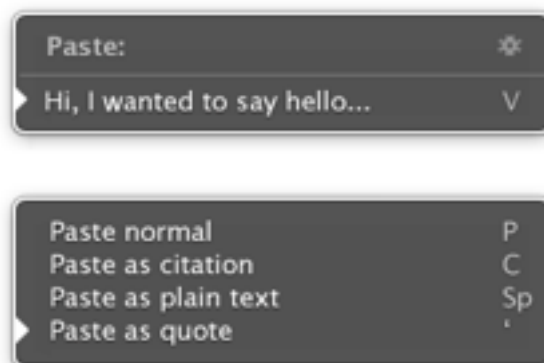
- Transpose (copies whatever text is selected, then pastes what was in clipboard over it. Only available when pasting on selected text, otherwise grated out)
- Etc...

ESC or clicking outside the menu cancels.

User can click on item to paste and unless cursor moves down to click on how to paste, it will paste in the same way as last paste. User can also user keyboard shortcuts and unless there is more than one (for what and how) then the user will do the most recent 'how'.

Design

The design is the OS X Dock style:



The keyboard shortcuts indicated on the right have not been finalised. Basic use is to click v again to execute last format of paste (below 'v' is in the list of what has been copied, which is likely not the way it would work).

Editing Menu

The history menu can be made larger or smaller by dragging the top and the commands/formatting menu can be made longer and shorter as well, by dragging (click to play):



Technical

We may create a core extension option for users to have this in applications outside of Author.

Interface Note

Items copied but not pasted, unless they are the most recent, are in red.

Paragraph Level Addressing/Anchors

User can link within documents to paragraphs by making a link with # followed by the first characters of the paragraph to be linked to (Author will automatically remove spaces). Similarly can links be made when published. The exact mechanism is not decided upon but Liquid will automatically do this if used to copy/email/share and cmd-c will make links with this as part of the link.

Standard Word Processing Features

User can assign colour to text via the Mac OS X colour palette.

Supports rich media including video, images and so on. This needs to be implemented.

Intentionally Omitted Word Processing Features

Author does not allow the user to assign typefaces, the user can only do bold, italic, bold italic and colours. Other styles are purely via CSS.

User can not change the size of individual words - select text and do cmd-+ or minus results in all of that style getting larger or smaller.

Do not implement any of these features.

View Control

View control is a hugely important aspect of the liquid Author experience and is primarily achieved through ctrl clicking on text.

Ctrl Click on text for this pop-up menu (first section are views, then a sub section with headline options:

Show only sentences with selected text

Hide other Text

Flow

Colour text

Headline

Assign as Heading

Assign as Heading 2

Assign as Heading 3

Un-Assign

Assign as Document Title

Assign as Subtitle

The idea of Views in Author is that the user should be able to rapidly, without having to actively recall commands, change the layout view of the text, to highlight or hide specified sections or to show the text in specific ways. For more on this type of capability learn more about Doug Engelbart's NLS system: <http://www.invisiblerevolution.net>

View Control : Automatic Outlining

A big part of View Control is Automatic Outlining:

The CTRL menu

Ctrl clicking selected text provides this menu (ctrl click without selected text only shows menu option to choose CSS). User can also select text, click and hold for same effect. :

Show only sentences with selected text (produces a sub menu with full sentences of selected text in document. Click on one to jump to that location. Navigate back with keyboard shortcut to go back to where user started).

Hide other Text (Hides all other text. This can only be done once until undone. If Done, then this option is Show Other Text. User can see that other text is missing since there will be a ••• above and below the visible text.

Flow (same as Liquid OS X Flow)

Colour text (colours selected text requested colour)

Headline

Assign as Heading (or cmd-1)

Assign as Heading 2 (or cmd-2)

Assign as Heading 3 (or cmd-3)

Un-Assign (only visible if selected text is part of a headline) (or cmd-o)

Assign as Document Title

Assign as Subtitle

Edit Heading Name (makes text editable and selected for re-typing a name)

Automatic Outlining

Assign a line of text to be a headline by ctrl-clicking and choose Assign as Heading (as shown above or using cmd-1-3).

Once assigned: Clicking on headlines collapses all text below the headline. Copying/Cutting a headline when it is in collapsed mode *copies all text below the headline as well* - same with cut and drag-and-drop, including as clipping - all collapsed text follows.

Point to/mouseover the headline and a bullet appears on the left of the headline, user can click and drag the icon to move the headline. User can drag the headline to another section (all invisible or visible text under this level moves as well) or cut/copy. 'Enter' allows user to change the name of the heading.

This is what it should look like:

Headline

• Headline

Sticky paths. *(note for later elaboration)*

View

The View **Show only sentences with selected text** is described in the next section, which is a long section and the most important to describe carefully:

Full Document

In the example document sections below, where the text is shown in Helvetica, I need to make sure that the word 'Research' has been added to relevant sections. This I do in the next section. NOTE, the text of the full document is of course much smaller than what is shown later, as to not waste too much space.

1.0 | Introduction

1.1 | The Course

Master of Advertising is a full-time course delivered in the School of Media.

The course is run as a creative lab to make you a planner creative.

While rooted in the traditional practice of persuasive communication, MA Advertising takes a thoroughly 21st century approach to advertising, with a more liquid perspective, carefully tracking and evolving with the changing media landscape.

If you want to improve your career prospect to work as a planner, or as a creative at a higher level, start your own agency, become a product manager, brand manager or communications consultant or director, researcher and analyst of current consumer preferences and behaviour, or, more broadly, you want to become a more critical thinker, a more strategic thinker or simply a more capable, productive and incisive persuasive communicator, MA Advertising is for you.

This is because you will relentlessly focus on the creative brief - how to create it and how to execute it. You will learn by doing, while supported, informed and inspired by passionate faculty and external industry and academic experts.

Furthermore, MA Advertising is focused in structure to increase your collaboration skills, and technological know how, while providing you with deep literacy skills and a deeper perspective on the human condition.

The Core Of Effective Advertising

The core of effective advertising revolves around the Creative Brief which comes from planning and shapes the execution. **The MA therefore aims to teach students how to create a strong Creative Brief and how to execute effectively from the Creative Brief.**

Planning

The ability to plan an effective advertising campaign comes from the ability to design, carry out and analyse research in order to deeply understand the marketplace and consumer, generating a Creative Brief which will inspire and focus the creative execution.

You will therefore learn research methods and analysis to build a useful, accurate understanding of the relevant space, how to interpret the data and how to present it in a creative brief which will inspire relevant creative work.

Creative Execution

The ability to effectively execute a Creative Brief comes from creative thinking focused on meeting the needs of the brief, with long term benefits for the client and consumer.

You will therefore learn how to think more creatively and how to apply your creativity in persuasive communication.

1.2 | Distinctive Features

The distinctive features of the course are outlined below and help us to ensure that we are offering a unique, exclusive and exciting experience for you.

Special features of this course include:

Focused Team

- MA Advertising has a clear focus: To instil in you the clarity of thought, research methods and analysis required to form a brief and the creativity and focus to execute the brief persuasively
- The course is taught by a team passionate about persuasive communication, with backgrounds in advertising, technology and art as well as industry experts brought in specifically for you, with expertise in psychology, culture, history and more

High Industry Involvement

- You will work on live briefs, provided by agencies for real clients with real problems

- Guest lecture programme featuring industry experts, which will include, and have previously included, senior creatives and planners from advertising agencies, as well as artists and media figures, such as Tom Standage (author and editor of economist.com)
- The Course features a strong advisory board, including Vint Cerf (co-inventor of the Internet and VP at Google), Jan Stael von Holstein (HULT International Business School, D&I College of Design & Innovation, Tongji University Shanghai, Knowledge of Design Institute) and Ed Leahy (Syracuse University)
- You will have active participation in the annual Future of Text Symposium, hosted by the MA & BA Advertising. Previous participants have included Ted Nelson (technological communications pioneer and inventor of the term 'hypertext'), Vint Cerf (co-inventor of the Internet), Frank Meehan (investor involved in some of the most influential tech deals over the last 5 years) and Bob Stein (first ebook publisher) as well as many others, as listed on www.thefutureoftext.org
- You will be producing your own software in collaboration with your fellow students, from writing the initial proposal, developing prototypes for user testing and authoring a full technical specification

London College of Communication

- MA Advertising is run in close collaboration with the established and very successful BA Advertising which, as of 2014, has almost 300 students, strong faculty and a great community, of which you will be a part
- You benefit from other creative activity that goes on at LCC from photography shows to film screenings making LCC a vibrant learning environment. The reputation of LCC, University of the Arts London and its alumni helps us to maintain this vibrancy due to these strong links with industry, which we regard as important in helping us to maintain the strength and currency of the course
- Great access to teachers from other LCC courses who will teach you directly, including design and publishing
- You will benefit directly from LCC's connection with industry and its heritage within the creative industries community
- Short tube ride to central London with all the culture and inspiration this world class capitol city has to offer

2.0 | Aims and Outcomes

2.1 | Course Aims

MA Advertising aims to turn you into a strong planner creative. This means equipping you with the skills, attitudes and understanding of how to work with a strong focus around creating and executing brilliant briefs:

Produce incisive, inspirational Briefs

- The course aims to equip you with the training you need to carry out effective, relevant **research** across multiple areas and methods
- Raise your awareness of deeper cultural issues to augment your ability to generate useful advertising insights
- Increase your ability carry out thoughtful, integrated, incisive, deep and effective **analysis**, generating, relevant insights for planning

Produce creatively persuasive Advertising work

- Open your mind and inspiring you carry out thoughtful **experiments** in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding
- While the course is focused on the persuasive ideas of advertising communication, you will also increase your **technical competence** of what we call 'deep literacy' with computer skills, idea generation techniques, including paper based techniques and presentation methods
- The aims to support you in continually improving your knowledge and understanding
- The course has a strong visual emphasis and sensibility, and aims to help you hone your sense of aesthetics to build finer eye for visual design and help you write more clearly and with more flair, in short you will be able to produce work at a higher quality than before
- A very important part of the course is to improve your **communication and presentation** skills through collaboration and dialog with other students, industry and presentation of your ideas to the group and to non-specialist audiences (such as clients)

Work at a high degree of professionalism & collaboration

- MA Advertising will help you improve your self-awareness, openness and sensitivity to diversity in terms of people, cultures, business and communication issues
- We will help you deal with complex issues both systematically and creatively
- We will also emphasise the importance and practical benefit of empathy in dealing with teammates and research subjects, and guide you to deeper empathy
- We take improvement in your **Personal and Professional Development & Collaborative Work** seriously, by encouraging you to take ownership of the full advertising process and initiative when required while allowing others to have a voice and deferring to authority when appropriate
- You will also generate improved personal responsibility, initiative and skills as an independent and self-critical learner
- The course will help you develop your personal professionalism, independence of judgement and foster an enquiring and analytical approach to the study and practice of advertising
- Your time management will be honed with a solid workload and exacting deadlines - it does not matter how good you are if your work is late or you don't show up for the meetings and dialog. This is the same in the real world as it is on the course

Understand the business of advertising

- You will learn about many aspects of the of the advertising domain, generating a deeper **subject knowledge**, including a deeper understanding of yourself as a creative advertising professional as well as a better understanding of the consumer
- You will also increase your understanding of how the business of advertising works
- The future of advertising is tech heavy, and the course will imbue you with both knowledge of the future and ways of looking at the development of tech

- All of these skills and abilities will come down to help you also be better prepared to expertly put together advertising work in high-impact, professional ways online and offline
- If you so wish, you can apply this knowledge of the industry to set up your own agency or to better understand the agency you will work on

Network with industry professionals

- A key aspect of MA Advertising is how you will be introduced to top level industry professionals with whom you will have the opportunity to hone your networking skills and be introduced to more people in industry.

In sum, this is what makes MA Advertising a degree deeper.

More information on how you are assessed against your marking criteria can be found on <http://www.arts.ac.uk/assessment/markingscriteria/index.html>

2.2 | Course Outcomes

Having successfully completed the course, you will be able to better able to come up with creative, relevant and persuasive work based on thorough, analysed research, produced to a high degree of professional skills, coming out of your improved abilities to:

Produce incisive, inspirational Briefs

- Demonstrate your ability plan and carry out effective, relevant **research** across multiple areas and methods
- Raise your awareness of deeper cultural issues to augment your ability to generate useful advertising insights
- Demonstrate your ability carry out thoughtful, integrated, incisive, deep and effective **analysis**, generating, relevant insights for planning

Produce creatively persuasive Advertising work

- Demonstrate your ability carry out thoughtful **experiments** in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding
- Show a higher degree of **technical competence** of deep literacy with computer skills, idea generation techniques and presentation methods
- Continue to advance your knowledge and understanding, and to develop new skills to a high level, in short you will be in a good position to nurture deep literacy of effective modern computer use
- You will have a finer eye for visual design and you will be able to write more clearly and with more flair, in short you will be able to produce work at a higher quality than before
- Demonstrate improved **communication and presentation** skills through collaboration and dialog with other students, industry and presentation of your ideas to the group and to non-specialist audiences (such as clients)

Work at a high degree of professionalism & collaboration

- Demonstrate improved self-awareness, openness and sensitivity to diversity in terms of people, cultures, business and communication issues
- Better deal with complex issues both systematically and creatively
- Demonstrate empathy in dealing with teammates and research subjects
- Demonstrate an improvement in your **Personal and Professional Development & Collaborative Work** by taking ownership of the full advertising process and initiative when required while allowing others to have a voice and deferring to authority when appropriate
- Show improved personal responsibility, initiative and skills as an independent and self-critical learner
- Improve your personal professionalism, independence of judgement and foster an enquiring and analytical approach to the study and practice of advertising
- Your time management will be honed with a solid workload and exacting deadlines

Understand the business of advertising

- Demonstrate deeper **subject knowledge** of the advertising domain, including a deeper understanding of yourself as a creative advertising professional as well as a better understanding of the consumer
- Develop your understanding of how the business of advertising works
- Demonstrate a good working knowledge of current advertising technology and what future trends are likely to be
- All of these skills and abilities will come down to you also being better prepared to expertly put together advertising work in high-impact, professional ways online and offline
- Furthermore you will be able to apply your understanding of business to help you understand the workings of a real agency or to set up your own agency.

Network with industry professionals

- You will be introduced to top level industry professionals with whom you will have the opportunity to hone your networking skills and be introduced to more people in industry.

Show Only...

In the illustration on the next page, I have selected 'research' and chosen 'Show only sentences with selected text'.

- The keyword gets written as a header in grey on top of the screen. This heading is in an invisible box and will not scroll. There is a light grey line under it.
- Click on grey keywords header to see further View spec options written (if any) and a Cancel option (esc also cancels any View). Click again to only see the keyword heading.
- Note how 'researcher' is not included. To include text within other words, another mode would be used. This is not designed currently.
- Note also that top level headings are not searched or affected - any heading which has the keyword(s) will remain visible. Top level headings without keywords will show no matter what.
- Text right before a bullet list, will remain, if it is less than 2 sentences long. This is because such text acts like a sub head or section description. (subject to change upon testing).
- Editing of text will be possible in this mode.
- Moving sections of text around moves invisible text in that section as well.
- This mode un-bolds any body text bold text and bolds the keyword.
- alt-z cancels view options, independently of cmd-v

research

1.0 | Introduction

1.1 | The Course

Planning

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Focused Team

- MA Advertising has a clear focus: To instil in you the clarity of thought, research methods and analysis required to form a brief and the creativity and focus to execute the brief persuasively

2.0 | Aims and Outcomes

2.1 | Course Aims

Produce incisive, inspirational Briefs

- The course aims to equip you with the training you need to carry out effective, relevant research across multiple areas and methods

Produce creatively persuasive Advertising work

- Open your mind and inspiring you carry out thoughtful experiments in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding

Work at a high degree of professionalism & collaboration

- We will also emphasise the importance and practical benefit of empathy in dealing with teammates and research subjects, and guide you to deeper empathy

2.2 | Course Outcomes

Having successfully completed the course, you will be able to better able to come up with creative, relevant and persuasive work based on thorough, analysed research, produced to a high degree of professional skills, coming out of your improved abilities to:

Produce incisive, inspirational Briefs

- Demonstrate your ability plan and carry out effective, relevant research across multiple areas and methods

Produce creatively persuasive Advertising work

- Demonstrate your ability carry out thoughtful experiments in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding

Work at a high degree of professionalism & collaboration

- Demonstrate empathy in dealing with teammates and research subjects

Show Only... + Further View

In the illustration on the next page, I have selected 'research' and chosen 'Show only sentences with selected text'.

I have then also clicked on the heading '1.0 | Introduction' which makes text under it disappear.

research

1.0 | Introduction

2.0 | Aims and Outcomes

2.1 | Course Aims

Produce incisive, inspirational Briefs

- The course aims to equip you with the training you need to carry out effective, relevant research across multiple areas and methods

Produce creatively persuasive Advertising work

- Open your mind and inspiring you carry out thoughtful experiments in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding

Work at a high degree of professionalism & collaboration

- We will also emphasise the importance and practical benefit of empathy in dealing with teammates and research subjects, and guide you to deeper empathy

2.2 | Course Outcomes

Having successfully completed the course, you will be able to better able to come up with creative, relevant and persuasive work based on thorough, analysed research, produced to a high degree of professional skills, coming out of your improved abilities to:

Produce incisive, inspirational Briefs

- Demonstrate your ability plan and carry out effective, relevant research across multiple areas and methods

Produce creatively persuasive Advertising work

- Demonstrate your ability carry out thoughtful experiments in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding

Work at a high degree of professionalism & collaboration

- Demonstrate empathy in dealing with teammates and research subjects

Show Only... + Yet Further View

In the illustration on the next page, I have selected 'research' and chosen 'Show only sentences with selected text'.

I have then also clicked on the heading '1.0 | Introduction' which makes text under it disappear.

I have furthermore clicked on the heading '2.2 | Course Outcomes' which makes text under that section also disappear.

Now I can work on the sections relevant to me. Click on 'research' in the heading to go back to regular view, or esc.

research

1.0 | Introduction

2.0 | Aims and Outcomes

2.1 | Course Aims

Produce incisive, inspirational Briefs

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Produce creatively persuasive Advertising work

- Open your mind and inspiring you carry out thoughtful experiments in research, creativity and in general, as part of an expanded view of what is possible and how to test your understanding

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2.2 | Course Outcomes

Appendix NLS

All paragraphs will have anchors with unique number IDs, with names as used in Doug Engelbart's NLS. These anchors will be generated in front of paragraphs, when the user starts typing a paragraph. If user adds a paragraph between two current paragraphs, the number ID will increase by one.

Notes from Jeff Rulifson:

In NLS, a document is structured as an outline, a tree with ordered branches.

Just use the tag or label or whatever it is called in HTML for 1, 1a, 1B, 2, 2A, ... All one needs is a slice, WYSIWYG editor to do this.

In NLS, one could insert a link in a statement to any other statement. Again, I think HTML can represent this but there is not WYSIWYG editor to make it easy.

- We will do this by allowing internal anchor tags.

In NLS, to follow a link, I select the link and then I have the option to issue single keystroke commands to specify how many levels of the tree structure to display and how many lines of text to display for each displayed statement. Again, if the statements or nodes of the ordered tree are represented in the html document, all this requires is a change to the viewing tool. Today, we call such tools web browsers.

So, can html represent an ordered tree with statements / paragraphs / ... as the nodes? I think so.

Can each of the nodes be labeled? I think so.

Could one make the labels correspond to the labels for the outline? I think so.

What we are missing is an editor and a viewer.

Then, inserting a new statement / paragraph is a function of the editor. NLS used a polish post fix style.

1. Select a root statement.
2. Specify the relationship between the root statement and the new statement. I.e., parallel and after in the tree, down and first in the tree, down and last in the tree, ...
3. Then, the postfix command for DO IT.
4. Insert your stuff.
5. END INSERTION. This will all be guided by editor command language choices. Those are not document representation choices.

NLS actually kept the statements in a LISP-like list structure and generated the outline identifiers for viewing. One can do the opposite. Generate the HTML tags automatically. Just use a standard scheme. 1, 1A, 1Ai, 1Aia, ..., 1B, 1C, ..., 2, 2A, ... Do not make the user generate these. Keep complete control in the editor so they do not become mangled.