

Specialist or Self-Sufficient – What is the Required Profile of the New Media Designer?

Dennise Cepeda Benavides

Master in Graphic Design and New Media

University of Wollongong

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INTRODUCTION

In 2002, Kotamraju published “Keeping up: Web design skill and the reinvented worker”, in which he focussed on analysing the evolution of new media by means of looking at the professionals it involves. He concluded that ‘skill’ constitutes an important challenge for new media because of its constant redefinition (Kotamraju 20). Graphic Design has evolved. Consequently, being a specialist or a self-sufficient designer are two options in the industry. This paper investigates which one of these two options suits best the profile of the new media designer. In order to address the above subject from different perspectives, this document is presented in three parts: 1) Theoretical context of new media and its relation to graphic design; 2) definitions and approaches of graphic designers and studios; 3) job descriptions from the industry.

IMPLICATIONS OF THE NEW MEDIA FOR GRAPHIC DESIGN

To emphasize the relevance of analysing what constitutes new media, Sonia Livingstone refocussed the question ‘What are the new media?’ as ‘What’s new for society about the new media?’ (qtd. in Flew 10). This paper adapts Livingstone’s rephrased question to explore What’s new for graphic designers about the new media? To address this question it is necessary to recognize the special features of New Media and the role of creativity in the global economy.

According to Flew, the media catalogued as ‘new’ has a common convergence in the three C’s: computing, communications networks and content (10). Different combinations are exemplified by particular mediums. For instance, mobile phones are

models of the relation between communications and computing, compact discs are related to computing and content, and television developments illustrate how content and communications work together (Flew 10).

The Internet, however, is the intersection between Flew's three C's and its relationship to the three C's creates special issues that make the medium challenging and unique. Ryder and Wilson observe a list of implications specific to the Internet differentiate it from other media (qtd. in Flew 15-16). These are: 1) freedom and personal control; 2) cultural forms and status; 3) rapid growth; 4) hypertext web structure; 5) multiple information sources; 6) dynamic information; and 7) intimacy and locality. These characteristics summarize the way digital content can be delivered, accessed, and manipulated throughout the Internet.

Following the rapid global expansion of the internet and world wide web, after 1991, digital content is considered a new industry. The basis of this industry is digital product creativity and it has become a business opportunity in the shape of electronic goods and services. At the beginning of the chapter entitled, "Electronic Commerce and the Global Knowledge Economy", Flew states:

The emergence and development of electronic commerce need to be understood in the context of wider economic changes associated with economic globalisation, the new technologies, the rise of a *knowledge economy* – in which knowledge and creativity are increasingly central inputs in economic activity – and the implications of such changes for corporations and workers. (139)

Thus, as new media develops, job definitions do as well. According to Batterham, there is a large difference between 'old' and 'new' economic paradigms (qtd. in Flew 147). Until recently, the focus was on getting the most out of existing resources and businesses, quantifiable possessions or products. Now, indefinable values such as knowledge, creativity and innovation are profitable services.

Coyle identifies design as one of those 'intangible' products inside a 'weightless' economy (qtd. in Flew 18). Her approach is not distant from the definition that the United Kingdom Department of Culture, Media and Sport (DCMS) created in 1998, regarding Creative Industries as 'those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generations and exploitation of intellectual property' (qtd. in Flew 115). According to Batterham the old paradigm focuses on individual success, in contrast to the proliferation of collaboration systems of the 'new' paradigm (qtd. in Flew 147). There is a contradiction here: creativity is the core of the Creative Industries, and it comes from individual talent, but at the same time networking and collaboration characterise the knowledge-based economy. This can be addressed by examining the approach by Leadbeater:

Creative industries, such as music, entertainments and fashion are driven...not by trained professionals but cultural entrepreneurs who make the most of other people's talent and creativity. In creative industries, large organisations provide access to the market, through retailing and distribution, but the creativity comes from a pool of independent content producers. (qtd in Flew 119)

Therefore, creativity is fundamental but not enough to ensure active participation in a knowledge-based economy. 'Concrete' issues such as marketing, promotion and long-term benefits also need to be considered through key associations in the 'weightless' economy. This paper will explore whether web design can result from mere individual creativity or requires the interaction of multidisciplinary teams.

In the document "Theory and design in the first digital age", Oxman argues that there is a patent need for formulating a theoretical framework for digital design (239). His argument is based on reviewing the explosion in literature and production of design, characteristic of the last decade, not easily defined by strict pre-existing design methodologies (239). In order to establish a conceptual context, Oxman proposes using a "design methodological research orientation" (239). This means analysing known models of design and then considering how those models can be applied to digital design processes.

According to Oxman, the models that concentrate on the designer and design thinking provide deep analysis of the nature of designing and are likely to apply for digital design (239). Oxman says: "Frequently referred to as 'reflection in action', these models emphasize the interaction of the designer with the problem representation and characterize design as a process of reception (perception) – reflection (interpretation) – reaction (transformation)" (240). This is the case of Shon's, who defines design as the "interaction with a visual medium" [for] "informing further designing" (qtd. in Oxman 239). In this respect, Oxman underlines the importance of keeping the designer as the centre of any analysis of models for digital

design. His concept is based on the “degree of individual control” that designers have when interacting with “complex an integrated design systems” (241).

New media has transformed the profile of designers. It demands new skills and proposes new tasks. Oxman says, referring to the designer: “The designer today interacts with, controls and moderates generative and performative processes and mechanisms” (242). He also affirms that a new type of designer is resulting from the nature of knowledge and skills required for digital design:

As digital design media become more complex and more demanding with respect to knowledge of multiple types of software, knowledge of scripting languages, and the manipulation and maintenance of complex data models, a new generation of digital design specialists is emerging. (262)

Discussion focusing on how new media has brought new challenges to design is at nowhere near as significant levels as discussion on how designers use new media. In the discussion to follow, exploring the challenges confronting the new media graphic designer, several examples will be examined. The question posed in examining these examples is whether being a specialist or alternatively a multifaceted designer is the profile most sought after by industry.

PROFILES OF STUDIOS AND DESIGNERS IN NEW MEDIA

In the book How to be a graphic designer, without losing your soul, Adrian Shaughnessy dedicates two chapters to discuss the ‘benefits’ and ‘pitfalls’ of being freelance or running a studio. According to him, there are two types of designers

likely to have a freelance life. First, there is “the very able and resourceful individual with specialist skills – Photoshop wizard, skilled typographer, the After Effects specialist, Flash animator, etc” and second “individuals with a strong personal vision that cannot be comfortably accommodated within the structure of a design group or an in-house studio”(48). It is important to emphasize the software-based approach of the first description and the negative connotation of the second. Neither encompasses graphic designers working in New Media, the few images presented in this section are from magazine and poster design.

On the other hand, in the chapter entitled “Running a studio” Shaughnessy highlights the relevance of the individuals for the design process even in a computerized age (74). He focuses the chapter on the type of employees required when organizing a studio. He divides the staff into two groups, creative and non-design. This means that only designers constitute the creative team he proposes for a studio. The section “Spotting a talent” uses the generic ‘designer’ to talk about potential creative members. Again no references are given to known examples in New Media.

Before presenting actual examples from the industry a summary of job titles as listed by Heller in ‘Becoming a Graphic Designer’ will be outlined (15). Heller divides design industry positions into four levels: 1) the managerial; 2) the creative or design level; 3) the support level; and 4) the entry level. The supervisors are in the managerial level: Creative Director, Design Director, Corporate Art Director, Creative Services Manager and Design Manager. Those designers who have direct contact to the clients are: Senior Designer, Designer, Senior Art Director, Art Director and

Graphics Editor. Junior Designer, Assistant Designer, Deputy Art Director, Associate Art Director, Assistant Art Director, Production Artist and Art Associate compound the support level. In the entry level, there are the Assistant designer, junior designer and Intern. This model of studio suggests that no additional knowledge to design is required in the team, or that the title 'designer' includes undefined diversity of tasks.

In the chapter "Interactivity", Heller approaches the uniqueness of designing for New Media pointing out that:

Like movie and television producers, multimedia designers cannot achieve their goals without writers, producers, programmers, and technicians. A single designer can take on many of these roles and act as an auteur, but the completion of the project would require unlimited time. (142)

Heller succeeds when recognizing the different model of a team required for an interactive product, but he fails by maintaining that time is the only significant problem. However, there are other aspects to design profiles required for New Media projects. In order to identify these additional aspects three interactive designers interviewed by Heller will be reviewed: Aaron Marcus, David Young, and Peter Girardi.

In interviews with Heller, Aaron Marcus, President of Aaron and Associates, Inc., emphasizes the term 'experience design'. He affirms that the designer dictates the emotional and physical interactions of the 'user' (qtd. in Heller 153). According to Aaron "in a complex information space, as is the case with the Web, graphic designers must be prepared to provide information or tell stories that users can

experience via their own paths” (qtd. in Heller 153). He says that graphic designers should understand that in the Web there are designing systems: information-design and user- interface design (qtd. in Heller 153). These additional methods for exploring what designers have to lead with add two new key elements for understanding the New Media: 1) the term ‘audience’, usually used to describe the public of poster or magazines, has been replaced by ‘user’; and 2) in New Media, designers have to provide interactive contexts that stimulate intervention by the user. In this context, there is additional knowledge required to produce for New Media: human responses and ergonomics issues.

David Young is cofounder and Partner of Triplecode. The company portfolio includes: ‘MoodLogic: Magnet Browser’ for MoodLogic (2000), ‘Streets of Kingston, 1957-1972’ for Experience Music Project (2001), and ‘Project Nile’ for Scour (1999). In contrast to projects of ‘Aaron Marcus and Associates’ in which job titles constitute just both: designers and Creative Director/Producers, Triplecode has a most diverse team. For the product ‘Project Nile’, for example, additionally to three designers, and three Creative Director/Producers, there were three back-end Programmers, two Product Developers, one Animator, and one Music Composer/Sound Designer. Despite his background in computer science and programming combined with interaction design and visual design experience, David Young appears just under the title of Designer. His approach to Web Design adds more elements to Aaron’s: “The creativity in organizing content and data in developing programmatic approaches to dynamics, interaction and content – specially when combined with more visual design skills – is what this medium should be about” (qtd. in Heller 156). It can be seen from

Young's profile that understanding and ability for developing code systems contributes a different perspective on designing for new media. Additionally, the team involved in Triplecode's projects demonstrates the complexity of the medium and new subdivisions of work. These do not have equivalents in the job titles described by Heller (15).

According to Peter Girardi, cofounder Funny Garbage, a web designer is "part graphic designer, part information designer, part interface designer, and part programmer" (qtd. in Heller 167). His definition of aspects in the new media is consistent to the range of services offered by the company:

Since 1996, we have offered a complete range of interactive services, including graphic design, information architecture, database engineering, content management development, site construction, back-end integration, e-commerce solutions and the production of a wide range of content. (Funny Garbage, "About FG.")

Funny Garbage's team is a mix of both designers hierarchies and 'new' members. For instance, in 2001 for the website 'Independent Film Channel', the team was supplemented by one Creative Director, one Art Director, one Senior Designer, five Designers, two Sound designers, six Programmers, two Executive Producers, and two Producers. In comparison to Triplecode, the Funny Garbage studio contains vague subdivisions of the designer's work load. In order to gain an understanding of the actual responsibilities of the multimedia team members, Second Story, a known interactive design studio will be analysed.

Second Story promotes itself as an “eclectic team of creative artists, producers, writers, animators, and programmers dedicated to educating, entertaining, and inspiring audiences through storytelling innovation” (Second Story, “Studio.”). Job titles of the studio are one creative director, two studio directors, one visualization engineer, two designers, three programmers, one media designer, one A/V & Motion graphics designer, two producers, one administrative assistant, and one assistant producer.

The creative director of Second Story leads the conceptual, structural and visual decisions of the projects. Studio director supervises all aspects of the studio from client relations to development process. Visualization engineer contributes with Flash programming, animation and 3D development. Programmers provide client and server side solutions. Media designer contributes with a ‘set of design and development skills’ (Second Story, “Studio.”). When focussing on the tasks of designers, these are not specified. Their relevance in the team is supported by their portfolio and ‘interactive development experience’ (Second Story, “Studio.”).

The scene is no more precise in AIGA – American Institute of Graphic Arts. When searching by field, the closest option for New Media is ‘Interaction design’. Via a roll over in the word, other fields appear, such as: ‘Information Architecture’, ‘Experience design’, ‘Interaction Design’, ‘New Media Design’ and ‘Web Design’. Using the criteria of five to ten years of experience, six portfolios were selected. They show that graphic designers prefer showing a multifaceted profile that involves design for printing and digital purposes. The results of related fields for each portfolio were 1)

corporate identity, illustration, brochures; 2) new media design, information architecture, and brand identity; 3) publication design, brand identity, and package design; 4) Annual reports, brochures, corporate identity; 5) advertising, new media design, film/television; 6) web design, brand identity, information architecture. These examples also represent a fear held by many designers that digital design will narrow their professional profile. They also suggest the potential for responsibility confusion among practitioners in fields related to new media design. The implication of the above fear is that several different approaches are required to defining the new media designer, approaches driven by demand from within the market and industry, as against approaches artificially contrived to suite business administration and economic rationalist theory.

NEW MEDIA DESIGNERS' JOB DESCRIPTIONS

Shaughnessy affirms that cultural awareness, communication skills, and professional and personal integrity are the “attributes needed by the modern designer” (17-27). Despite the relevance of his approach neither of them appear explicitly in the profiles that the industry demands of New Media designers.

The following examples of work descriptions come from three sort of online sources. The first from design studios, second from all-jobs sites, and the third from two sites specialized in publishing jobs for the creative industry. The analysis of this content will: identify the job titles in New Media Industry, compare skills and descriptions of work, and locate the job of Graphic Designers.

Funny Garbage, Second Story, and Yahoo are three important names in the interactive arena. All are known for having successful products attracting wide audiences and at the time of writing all three functioned on the team model. When Funny Garbage needed an Interactive Producer the job description included 'overseeing', 'client relations', 'project specification and documentation', 'coordinate and prioritize'. Personal attributes were also specified:

Applicant must possess strong client facing experience, excellent people skills, and an innate ability to plan projects and keep them on track in a highly organized and logical manner. A high level of personal energy, passion for your work, and overall sense of responsibility are vital. (Funny Garbage, "Now hiring" 1)

When the 'Interactive Producer' position referred to qualifications, the required skills integrated proficiency in MS Project, Excel, and MS Office Suit. In contrast, low levels of proficiency in Dreamweaver or HTML knowledge were acceptable.

When Second Story required an 'Advanced Flash Developer', its first advice was "this is not a design position" (Second Story, "Careers."). Despite this warning, this example is useful to identify how the Studio describes other team members, and by inference the designer. In sum the description says that candidates for the position must: 1) be able to connect complex interfaces, Flash front-end, with dynamic databases, back-end, and 2) have proficiency in HTML, XML, CSS, JavaScript, Flash Action Script, PHP, ASP, and Perl or similar. In the job responsibilities Second Story states 'Develop code to realize information structure, user interface, and visual

design' ("Careers" 1). From this instance it can be concluded that Second Story has clear definition of tasks within the team. Designers are in charge of the front-end, while developers do integration and back-end processes.

In "Careers at Yahoo", the company looked for two Media positions for joining Yahoo. These are 'Interaction Designer' and 'Visual Designer'. Two of Yahoo's User Experience & Design (UED) teams required an Interaction Designer. In the first group, it was described as projects leader, responsible for "designing, communicating and managing both content-rich and data-driven web projects" ([Yahoo](#)). Its responsibilities involved identifying User Interface requirements, conceptualising projects and defining user experience strategy. Its requirements included Bachelor's or Master's degree in Human Factors, HCI, industrial design or related area. No further technical knowledge than HTML was required. At Senior's level, in the other Yahoo's team, the Interaction Designer would be responsible for creating prototypes to be used in usability tests. Despite the qualifications being open to any degree, the experience required was very precise. It was related to designing for specific devices, with specific programs such as: [Visio](#), [Photoshop](#) and [Illustrator](#), and languages such as: HTML, CSS and JavaScript. Additionally, the Senior Interaction Designer, was expected to be an expert in "User interface design principles, HCI practice, user testing methods, user centred design practice and knowledge of the product development process" ([Yahoo](#)). In the Yahoo examples a job title was used for describing two different profiles, which confirms the vague definitions respect to new media proficiency within the industry.

Another position available in “Careers at Yahoo” was that of Visual Designer and this position was required for two different teams: ‘Creative team’, and ‘User Experience and Design team’ ([Yahoo](#)). The creative team, defined the Visual Designer as responsible among other tasks for the: creation of offline and online materials, and analysis and development of strategic concepts. The skills necessary for this position included “strong conceptual and visual background pertaining to print, web, or motion design” (Yahoo). Software knowledge was required in [Photoshop](#), [Illustrator](#), [Flash](#), [Quark](#) and [Power Point](#).

By contrast, Visual Designer-Senior, for the User Experience and Design team had a more specific and complex profile. In sum, the responsibility of this position was to create visual design and style specifications that could be interpreted by other team members. The qualifications involved: understanding of user- centered design principles, verifiable skills in screen layout, information design, and typography, and knowledge of graphic and web design principles and technological trends.

Additionally, candidates were required to have advanced understanding of design software such as: [Photoshop](#), [Image Ready](#), [Illustrator](#) & [Flash](#). The qualifications also included having Object Oriented Programming knowledge and understanding of web applications architecture.

The above examples establish that studios define specific job titles according to their company-structure. Skills and description under the same title can differ from one team to another, even within the same company, as in Yahoo. In general terms, studios have a precise definition of the designers’ profile they require. This is clearer

when comparing these jobs with those announced in all-jobs sites. Descriptions of jobs in My Career, for example, are characterized by contrasts.

My Career is a web site specialized in jobs search. When searching under the category of Graphic Design, four different new media-related jobs appeared as results. These were: 'Information Architecture', 'New media Developers', 'Senior Graphic Designer', and 'Web Designer'. The first position, one responsible for Information Architecture, was required by an "Australian Independent interactive marketing and technology company". The description of the job stated: "The goal of the Information Architect is enhanced user effectiveness" (qt. in My Career). Its responsibility was the development, presentation and test of prototypes for usability research purposes. In contrast to earlier definitions presented in this paper, this notice made it clear that 'this is NOT a position for a graphic designer' (qt. in My Career). This was followed by a list of specific skills that included: interpretation and documentation of client, user and business requirements, conceptual and information design. In short, despite graphic designers often believing their skills include the analysis and organization of information to promote understanding, there are companies that prefer to strictly segment knowledge and skills within their organizations.

On the other hand, 'New media Developers', 'Senior Graphic Designer' and 'Web Designer' positions showed a self-sufficient approach. Their selection criteria was based on software proficiency interrelated to professional skills. For instance the description for 'Web designer' was: "Multi-disciplined role, creative freedom, diverse range of clients and industries" plus "You will have excellent visual design skills,

expert knowledge of HTML and JavaScript and high levels of communication skills” (qt. in [My Career](#)). ‘Senior Graphic Designer’ position was looking for a graphic designer able to “manage the creation, implementation and maintenance of the overall suite of graphics and design templates, key navigation items, themes and branding for our clients websites, applications, training, print and support material globally” (qt. in [My Career](#)). The selection criteria of “New Media Developers’ was not a different one. The knowledge required for this job included: expertise in JavaScript, HTML, CSS, XML, [Fireworks](#) and [Photoshop](#), and understanding of web standards and usability.

The examples from [My Career](#) show a clear difference between the jobs in an all-jobs website and those from Studios’. The first difference is related to the titles. In the Studios job titles reflect the field of expertise and task, such as: ‘Interactive Producer’ and ‘Advanced Flash Developer’, while other job titles are generic, such as ‘New Media developer’ or ‘Web designer’. Another difference lies with the descriptions, while Studios’ are interested in qualifications, responsibilities, and specific technical knowledge, the jobs analysed from [My Career](#) were based on software skills. It was interesting to find that in two different sources, [My Career](#) and [Second Story](#) there was a clarification to exclude Graphic Designers. This finding confirms suspicions of confusion in the job market over what specifically graphic designers can and are able to do.

To complete this search for the profile of new media designer, two sites specialized on the industry were examined: [Aimia-Australian Interactive Media Industry Association](#) and [Creative Heads – Jobs for the right brains](#). From AIMIA’s

website three results were selected: 'New Media Producer', 'New Media Developer', and 'Senior Flash Developer/Art Director'. The first job description was a list of skills: ideas generation; content's revision and up-date; production and publishing; and maintenance of websites. Additionally, the candidate should have advanced planning, administrative and organizational skills, as well as be able to create effective relationships with other areas of the organization. In the case of the 'New Media Developer' the vacant position was described in the same terms listed for the equivalent position in My Career. For the 'Senior Flash Developer /Art Director', the candidate needed the skill to "integrating dynamic, database-driven content and be experienced at various application and systems" (Aimia-Australian Interactive Media Industry Association). Skills in programming included: use of the latest version of ActionScript, OO coding, XHTML, CSS, as well as integration of Flash with backend technologies. Degrees associated to this job were Multimedia Design, Graphic Design or Interface Development.

The above examples demonstrate the diversity in selection criteria in the New Media industry even within a specialized website. They also show the same trend as in My Career, which is the demand for a self-sufficient worker.

Creative Heads – Jobs for the right brains divides and directs the search for jobs according to the criteria: industry, occupation, and occupation level (Table 1). All five industries: 'Video Games / Entertainment Software', 'Animation & VFX / Television / Film', 'Architecture / Design', 'Multimedia / Web Design / Software', 'Software/Tools/Technology', and 'Education/Instruction' include the occupation

'Art/Animation/Graphic Design'. In 'Occupation levels' there are some variations. The extremes are: 'Architecture / Design' and 'Software / Tools / Technology' with nine occupation levels, in contrast to 'Education/Instruction' that is without any occupation levels. When examining the section "Recently Posted "Right Brain" Jobs", four jobs design-related appear. These were: 'Lead Game Designer', 'User Interface Artist', 'Entry Level Web Production Artist / Designer', and 'Mid Level Web Production Artist / Designer'. All positions were further described under the headings: "Software utilized", "Job Description and Responsibilities", "Requirements", and "Desired Skills and Pluses". The position for 'Lead game Designer' required skills in the use of graphic production programs such as: 3D Studio Max and Photoshop, as well as management software such as: MS Excel, MS Word and Powerpoint. The 'User Interface Artist' was defined as someone proficient in 3D software such as: 3DStudio Max and Maya, motion graphic program such as Premiere, software for integration such as Director and Flash with their respective programming languages, Lingo and ActionScript. The 'Entry Level Web Production Artist / Designer' position's software proficiency list included: 3D Studio Max, Dreamweaver, Flash, Illustrator, as well as knowledge in HTML, JavaScript, PHP, XML, XSL. The 'Mid Level Web Production Artist / Designer' needed knowledge in ActionScript, Java, and CSS.

In this site Creative Heads – Jobs for the right brains, jobs descriptions were directed by names of software and code systems. In this case the trend is also a broad knowledge in diverse software within a specific job title. Attributes or qualifications were not priorities in these instances.

Overall, when comparing the profiles the industry is asking for there is a clear tendency toward self-sufficient workers. Code systems and software appear as key criteria for recruitment, while educational degrees are less important. Organizations focussed on specific clients and/or products have also a more defined prospect than those who do not. The title Graphic Designer does not specifically appear as a discreet 'occupation' in the New Media industry, but it does appear in the criteria when searching through occupation requirements.

CONCLUSION

Within a knowledge economy, the continuous technological development in new media industry became a challenging issue for those who work based on talent and ideas. Creativity, considered as a profitable service, is not enough when facing digital content demands. There are different approaches to the required attributes, skills and responsibilities for graphic designers in new media. They have resulted in a wide diversity of titles and descriptions. In general, designers and industry assume the profession such as one suitable for diverse number of creative, technical and administrative positions. Yet practitioners prefer to show proficiency in different media output, in contrast to the industry that prefers expertise in different software applications. On the other hand, several studios do defined tasks and the precise knowledge required for membership of multidiscipline teams. In this panorama, being a specialist in different fields appears to be the solution. However, the real issue continues to be the identification of implications that various rapidly changing fields of

new media hold for design practice. Ongoing study in this area will effectively demonstrate how graphic designers are or are not meeting the demands of industry.

Tables

Industry	Occupation	Occupation Level
Video Games/ Entertainment Software	Art/Animation/Graphic Design Game Designer	Consultant Technical Director Creative Director Manager Art Director Assoc. Art Director Supervisor Lead Senior Staff Production assistant Junior Intern
Animation & VFX/ Television/ Film	Art/Animation/Graphic Design	Consultant Director Supervisor Lead Senior Staff Associate Intern
Architecture/Design	Art/Animation/Graphic Design Product Designer Project Manager	Consultant Director Manager Supervisor Lead Senior Staff Associate Intern
Multimedia/Web Design/Software	Art/Animation/Graphic Design Project Coordinator Project Manager	Director Manager Senior Staff Associate
Software/Tools/Technology	Art/Animation/Graphic Design Product Designer Project Coordinator Project Manager	Consultant Director Manager Supervisor Lead Senior Staff Associate Intern
Education/Instruction	Art/Animation/Graphic Design Product Designer Project Coordinator Project Manager	

Table 1. Search criteria in Creative Heads – Jobs for the right brains. The job titles presented in the row ‘Occupation’ are only those related to design.

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