

EMC DESIGN GRADUATE SCHEME 2017

*Join one of the
UK's leading
design agencies
dedicated to
editorial design*

emcdesign

WHO ARE EMC DESIGN?

Based in a village just on the outskirts of the old market town Bedford, emc design is one of the UK's leading design agencies for the publishing industry. We are passionate about what we do and have built up an unrivalled reputation in producing high end, multi-component (print & digital) resources for the international educational publishing markets. This fast-paced, evolving industry, is providing us with plenty of exciting new opportunities.

We specialise in providing the best editorial design for blue-chip publishers, and we are growing significantly.

Bedford is a short distance from junction 13 on the M1 with good routes east to the A1 and Cambridge. London, St Pancras is 30 minutes by train. The centre of Bedford is just over 4 miles from our studio.



Our working environment is really important to us and our studio space is open and light with eating and relaxing areas, air-conditioning, super fast broadband and space to grow for the next few years. There's also lockable bike sheds and showers for those cycling to work.



THE COMPANY

emc design has been steadily growing over the past few years, and the company has always had the ethos of bringing in design graduates with the aim of training them in-house, on live jobs from day one.

Mike Cryer founded the company in 1990 and has been passionate since then about bringing in the best new designers the industry has to offer.

Our culture is to nurture and develop already very talented designers who have been taught the fundamental basics of good design at undergraduate level, including typography, information design, layout skills and concept development. We look for people who have the enthusiasm and potential to become the very best editorial designers.

We have been bringing in junior designers from day one and our first ever full-time employee John, is still with us today. He has progressed through the company to being in charge of the whole studio as our production manager.

In a well-proven scheme, we train and develop our designers in the technical and creative side of the job – teasing out an in-depth understanding of how form and function balances when designing for the educational publishing markets.

We are committed to ensuring that we continue to grow the company to provide long-term career opportunities for all our staff.



Meet Adam

Adam, who is now a senior designer, joined us in 2010 straight from Uni.

What's your background into design?

I spent lots of time as a child drawing and entering colouring competitions. Then on a home computer at 13 I started to learn Photoshop and make digital graphics and build websites.

I stuck with it and went to college and university, finishing with a 1st BA Hons Degree at the University of Northampton.

How would you describe your style?

My style has evolved since working at emc. I had always used simplicity and mini list styles to convert information through icons and infographics. But being given the opportunity to work on projects for both kids and adults I have started to bring brighter colours and more fun graphics into my style for the younger books.

How long have you been at emc?

It will be coming up to 6 years this summer. I started as a junior in August 2010 and since then I have progressed to become a senior designer – a huge milestone for me.

What do you enjoy most about the work here?

The work I enjoy the most are the really creative projects. I like creating complex realia (mocked up samples of written English), also the opportunity to work on concept design projects for a range of ages

from kids to adults. Challenging layouts and deadlines keep you on your toes. It is also great to be working in a nice friendly environment as part of a team who supports each other.

How has working at emc helped you to develop as a designer?

Working at emc has helped me enormously to develop as a designer. Specifically with technical skills, typography, problem solving such as the challenges of fitting so much content on one page, an array of design techniques and skills to make sometimes very basic content (workbooks, etc) come to life, and my layout skills and time management has improved.

What has been your favourite project to work on and why?

Beyond, for Macmillan Education. One of the biggest and most design intense jobs to have gone through the studio. A huge challenge of taking lots of content and designing with very complicated layouts – the first project I've been completely in charge of.

Anything else that you want to say about us that someone joining might like to know about – good or bad?

The studio has a mixture of creative and production work. Sometimes it's good to have a mixture to let your creative brain recharge. But there will be days in the studio where the production work is due out and you may find yourself getting involved in less design work. The key to this job is to excel at and enjoy both, and it can be a lot to take in and learn at first.

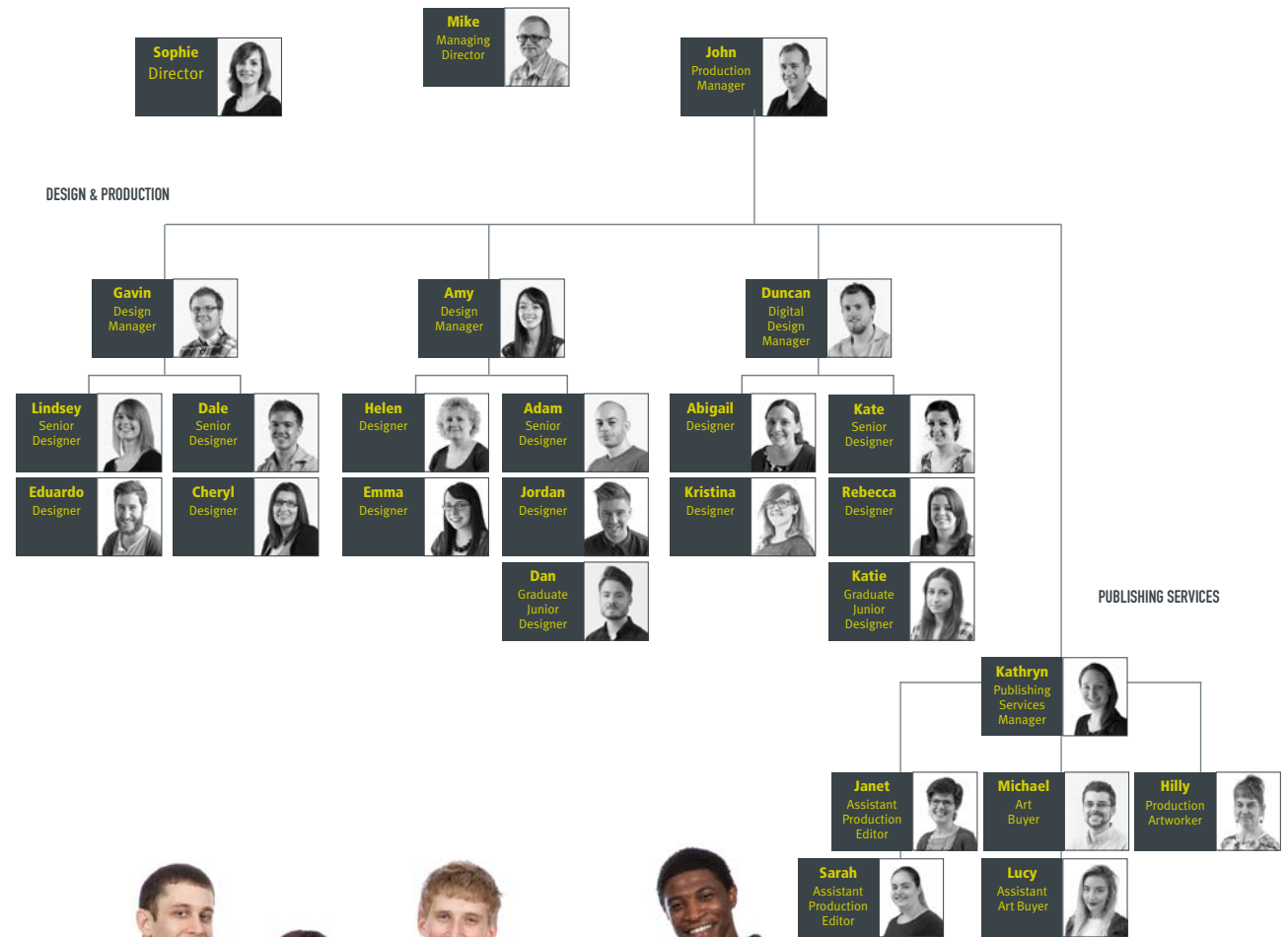
THE COMPANY STRUCTURE

Although we work as one team to ensure we are as efficient as possible and maintain the highest creative standards, we have created smaller discrete teams. Each team is led by a Design Manager – one of our most experienced designers, who manage individual projects and have day-to-day client contact. They are also responsible for managing and developing their team members.

As well as design teams we also have a Publishing Services department who are responsible for the editorial integrity and quality control of the work that goes out. They support the designers with non-design tasks as well as providing clients with complete project management.

We also have people who are specialised in sourcing creative content who work along-side our designers to provide images, photographs and commissioned artwork to projects we're working on as well as stand-alone jobs.

Both of these 'non-design' teams are being actively grown to support our busy studio.



You next?

WHO ARE OUR CLIENTS?

Our clients are some of the top publishing companies in the world, and they choose their external partners very carefully. Clients return to us because we have a team of exceptional people who deliver stunning design, technically accurate files, on-budget and to deadline.

We are proud to include as regular clients:

Cambridge University Press, Oxford University Press, Macmillan Education, Pearson Education, Cengage and National Geographic Learning, Institute of Educational Press, RedNova Learning, Balberry Publishing, Kogan Page, Folens and Illuminate Publishing.

And because we are considered as specialists in the field of English Language Teaching (ELT) we have been invited to work with Kaplan International the independent language school, in an advisory capacity, to develop their course material. We also work directly with authors and other industry figures.

CAMBRIDGE UNIVERSITY
PRESS, OXFORD
UNIVERSITY PRESS,
MACMILLAN EDUCATION
AND KOGAN PAGE
PEARSON EDUCATION,
CENGAGE AND NATIONAL
GEOGRAPHIC LEARNING,
FOLENS, EDCO,
INSTITUTE OF
EDUCATIONAL PRESS,
ILLUMINATE
PUBLISHING, REDNOVA
LEARNING, BALBERRY
PUBLISHING,
KNOWLEDGE
TRANSMISSION,
KAPLAN UK

“Publishing is a fast-moving business that thrives on creativity and collaboration. With over 100,000 books published each year in the UK alone, publishing contributes more to the British economy than any other creative industry.”

*Anna Faherty, Senior lecturer
MA Publishing Programme,
Kingston University*

So what's so great about EDITORIAL DESIGN?

Why do we specialise in editorial design and why in the publishing industry?

Quite simply, we believe it is one of the most challenging and rewarding areas of graphic design.

The publishing industry is evolving at a rapid pace, providing us with lots of new opportunities to grow and develop as a company. The work is fast-paced and challenging as we continually meet the changing needs of our clients. It's an exciting, global market and it's constantly being driven by customer demands.

One of the challenges facing the publishing industry is the shift away from printed books. Mobile and online technology has dramatically changed the nature of what we do in a short space of time. But, with challenges come opportunities and publishers are valuing and understanding the importance of placing good design at the centre of what they do.

Customers are becoming more savvy in their purchases and products have to stand out in a competitive market place.

Design is at the centre of this. **And so are we!**

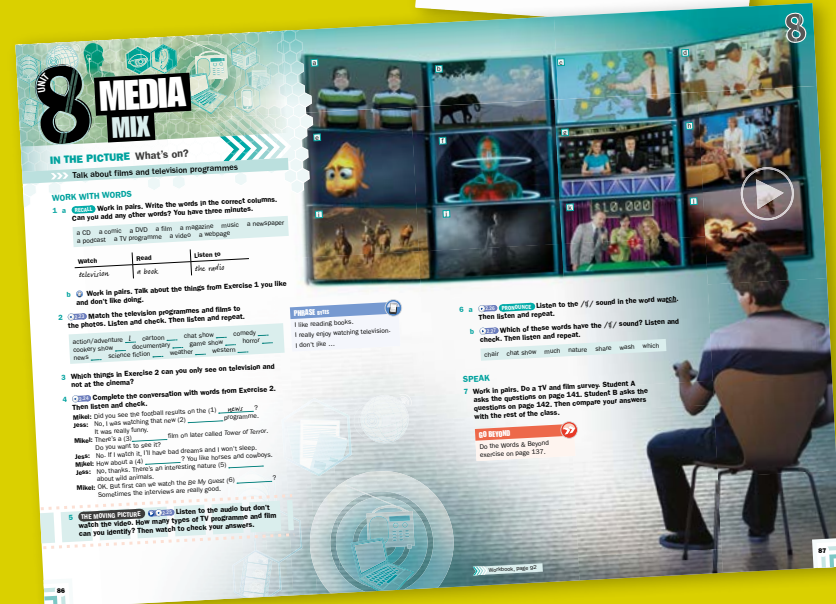
Get involved in
CONCEPT DESIGN,
SERIES DESIGN, COVER
DESIGN, PAGE AND
SCREEN LAYOUT,
INTERPRETING
COMPLEX BRIEFS,
CHALLENGING REALIA
CREATION, TEXT
FORMATTING USING
GREG, MANAGING
LARGE MULTI-
COMPONENT SERIES,
BRAND MANAGEMENT
ACROSS DIFFERENT
SERIES, APPS, E-BOOKS,
INTERACTIVE PDFS,
WEB-SITE DESIGN,
PRIMARY TO ADULT
LEVELS, ELT, SCHOOLS,
TRADE, THE FULL
ADOBE CREATIVE SUITE

Progress in the graduate scheme is different for individuals as the work can be complex and challenging. Some make middleweight within 2 years and some people take longer.

However, being given a permanent position at emc is not dependent on this and 100% of graduates stay on with a full-time job.

Longer term, a senior designer can be given the most complex of student books. They will be completely responsible for the creative standard of output for clients' key products and deliver technically accurate, stunning looking components.

For example, turning text supplied in Word by the publisher (right) into complex, colourful designed components (below)



WHAT KIND OF GRADUATES ARE WE LOOKING FOR?

Job competencies

Design

A degree or HND in Typography or Graphic Design.

High degree of creative ability, with an interest in editorial design. In other words, to take narrative or instructional information and to be able to read and interpret the meaning, cultural references and other signposts, to create a valid design solution for the client and market.

A good technical approach to using software – a willingness to dig deep into the depths of the Adobe Creative Cloud suite to become a more capable designer.

Production

Foremost, a good ability in InDesign.

Aptitude in Photoshop / Illustrator / Word / other packages in the Adobe Creative Suite.

Experience of using Macs – trouble shooting, font issues etc.

Ability to be self-critical in the interests of improving as a designer.

Tenacious attitude and obsessive eye-for-detail when applied to (100%) accuracy in carrying out and checking editorial corrections and working towards 100% in spotting design elements/non correction attributes of work in production (i.e. following style, brand adherence).

General

Excellent organisational skills – the ability to manage your own projects successfully.

A personable character able to get on with other designers in a team.

Can-do attitude with a willingness to do everything necessary to get the job done.

Ability to problem solve (technically & creatively) – not to give up in the face of difficult challenges.

Time management skills – keeping a diary (manual and electronic) and being effective with your own time.

Knowledge of the Publishing industry and understanding of current issues facing the industry.



WHAT TO EXPECT

What will you actually be doing?

First few weeks

Initial induction, meeting everyone and getting to know people. Finding out how the studio is managed, how jobs work, who our clients are, who's who in the emc team. Your first work is likely to be using InDesign on existing jobs, carrying out corrections and formatting text. We'll be assessing your skills in the Adobe CC suite. You will be doing some of our training modules on Lynda.com.

First month

We start to give you more creative work such as realia, or to contribute for example on a cover design. Informal meetings with your Design manager to review your progress.

2-3 months. How are things going?

You'll be starting to think about improving accuracy and developing our trust in what you are doing. All through this time there will be one-to-one supervision and instruction as well as constructive feedback.

6 months

The dreaded 6 month appraisal. But we make it a positive experience, usually over lunch. We'll give you constructive feedback on progress so far. We analyse what your strengths are and where you might need further support or training. Then we set clear goals for the next year. Then at the end of the 12 months, we will have an informal assessment to review your progress and clarify your goals.

12 months and beyond

This is the time when we look for an increase in production speed, but not at the expense of accuracy. Technically you will have improved more than you could have imagined when you started and this speed increase comes naturally. Creatively you will be working on more complex projects and taking responsibility for individual jobs.

As you develop as a designer you will be working more independently and more creatively. This will include being involved in more complex layout as well as original text and cover designs. Progress is assessed within the appraisal system.

Middleweight designer?

Or senior? It is up to you. We reward and recognise progress in the company, we have a formal salary scale, contributory pension and annual bonus scheme and most of our graduate designers have chosen to stay with emc.



Meet Jordan

Jordan
joined us 4
years ago
from Uni,

Tell us about your first few weeks.

The initial apprehension and nerves disappeared within a matter of hours, thanks to the friendliness and atmosphere of the studio. Getting to grips with the amount of work we produce was daunting at first, because of the sheer volume, but I soon got into it.

And the first project you worked on?

This was Smart Planet TB1 from CUP. I was surprised at first that I was thrown straight into a live project and being trusted with this. With the pressure of wanting to do your first job incredibly well, you suspect there will be a few slip ups along the way. But any mistakes were met with positivity and advice. The company don't expect you to get things 100% right at first, and instead spur you on and push you to become better, which is incredibly motivational and a pleasure to be a part of.

And the first month?

It's hard to sum up what was learnt within the first month, because of the amount taken in. You often find yourself in discussion with the other designers within the teams, and you'll pick up shortcuts, techniques and design tips within a 10 minute conversation. The knowledge and

ability of the designers within emc makes it difficult to not learn something new every day. You're always learning.

At six months?

At my appraisal we talked through everything I had achieved so far, and it went incredibly well. We set goals and steps in which to accomplish them.

Where are you today (May 2017)?

We've spent 3 years in our amazing new studio, and we're still looking to expand our team of incredible designers and personalities and have a management team that are 100% dedicated to the team and our progression. I think it's fair to say I'm very excited about what the future holds! In terms of my personal journey, I've developed my skills significantly and settled in well, but of course there are always things to learn, and the availability of the one-to-one support and the LYNDA online tutorials make this an easy task. As for what I'm working on, I've recently found myself dabbling in big, creative realia jobs and I'm responsible for a large Online Resource Project for Macmillan, which is a lot bigger than first expected! Over 7,000 pages later, and we're just about to start the new level.

What's next?

Continue to grow and further my learning, continue to challenge myself and continue to be a valuable asset to a fantastic studio. We're all incredibly proud of the work we produce here, and these are the levels we will continue to achieve.

OUR VALUES

A FIRST CLASS COMPANY

To do business with but also to work for. It's very important to us that we maintain our position as one of the best editorial design agencies in the UK; not only for our clients and suppliers but also for our staff.

CONSTANTLY IMPROVING

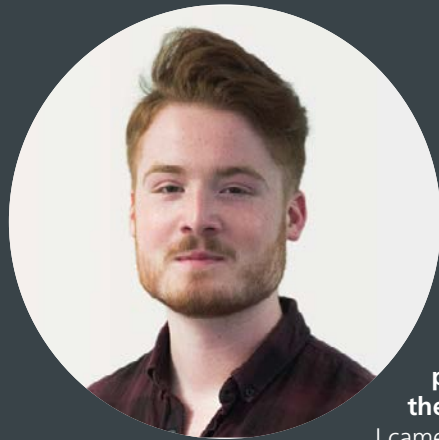
It's the small things that count and by constantly making small improvements we believe we can have a significant impact – on our work, our industry and our community.

BEST SERVICE

Quality, accuracy and creative excellence are fundamental to providing the best service. As is being client focused and communicating clearly.

OUR COMMUNITY

From supporting local events and charities to engaging with our industry – community and people are really important to us.



Meet Dan

Dan joined emc in October 2016.

What Uni did you come from? And what was your favourite project/piece you did whilst there?

I came from the University of Lincoln and the three years I spent there were a blast despite the intensity of my course, although that intensity has done wonders for my own discipline and work ethic. I've been taught by some incredibly talented people as well. My favourite project was right near the end of my time at Lincoln, a competition brief set by Coley Porter Bell in partnership with Chivas Regal called the Shine Awards. The brief was to come up with a modern redesign of Chivas' 18-year-old whisky in a way that retained the essence of the brand and appealed to their target market for that particular edition of the whisky, 'the modern gentleman.' I was really getting into whisky at the time (way too coincidentally) and so I had a blast working on it.

Tell us about your first few weeks.

At first, it was pretty terrifying. Studying graphic design is one thing, entering a real work environment and really doing it is another. Turns out I knew absolutely nothing about InDesign, despite what I had thought! The first few weeks I had a great time and I settled in quite well. I felt very lucky that I'd been blessed with such a nice, welcoming and talented group of people to work with.

And what was it like working on some of the first projects?

For a little while, I felt like Bambi on ice. My first assignment seemed simple enough, but as I quickly found out, I knew basically nothing about InDesign, and before starting this job I considered myself

relatively proficient. As I was taught more, things made more and more sense. As time went on, everything became a little less daunting. I learnt more about InDesign in my first month of working here than I had in the three years of using it regularly at university.

Where are you today?

I'm now part of a team, have responsibilities, and actually understand all the jargon that made no sense to me a few months back. Overall, I'm feeling quite integrated and at home in the studio. InDesign is not at all a mystery to me (well maybe a few things, but still ...), everything seems to make sense, I feel well versed in the dynamics of the studio. After a bit of a rocky start on my behalf, I finally feel like I've got the hang of things.

Anything else that you want to say about us that someone joining might like to know about – good or bad?

I'm incredibly grateful for the fact that I've been set up with a skill for life and had the chance to vastly improve on my creative and technical strengths in design since leaving university. Editorial was probably one of my weaker areas, and without a doubt, it's now one of my strongest. I can't imagine many other roles that would lead to such a high standard of technical proficiency in InDesign. Another fundamental aspect of eMC is the team, and they are by far the warmest and friendliest group of people I've ever had the pleasure of working with. Having the graduate scheme, being fresh out of higher education, was a huge relief to find. Leaving university and starting a creative career is terrifying enough, and to say having such a great team to work with really took the edge off, is an understatement.

AND FINALLY...

Gavin Coleman joined us as a junior designer 12 years ago and has progressed within the company to become a Design Manager.

Gavin has fully deserved his success through his hard work, creative ability and commitment to the company. Here's his story.

You can meet all of the emc design team on our website [here](#).

PS Adobe made a video about us when we first joined the Creative Cloud for teams when we were back in our old studio. Click on the screen below for a look...



All designers, including graduates on the scheme, have a seat for Adobe Creative Cloud for use at work and at home. This gives them full access to all of the Adobe programmes.



Meet Gavin

What's your background into design?

After taking my A levels and completing a Foundation Art and design course at Bedford College, I went on to study Typographic design at Watford, West Herts College. And from here I got my first design job as junior designer at DFA Design in Berkhamsted. There I spent a year before moving on to emc design.

How would you describe your style?

I would say my style has evolved a lot over the years, studying typography I was heavily influenced by the Swiss Style (I didn't stray too far from Helvetica and Univers and some might say I still don't!) but I think I take in a lot more different influences from a wider range of things these days, not taking myself too seriously.

How long have you been at emc?

I joined emc in 2005 and have spent 12 years moving up from a junior designer to design manager. I am now responsible for a number of projects, dealing with clients, as well as managing my great team of designers.

What do you enjoy most about the work?

I enjoy being creative, both individually and working with a wide range of designers with different styles and influences. Having people/clients comment how happy and impressed they are with what we have done is very satisfying.

How has working at emc helped you to develop as a designer?

The wide range of books and materials we work on has helped me develop in different areas, whether its working on primary material for the younger age range or on more sophisticated older age range material. It's also helped me to become more structured and efficient in how I work.

What have been some of your favourite projects to work on and why?

OUP Explorers stands out as it was a long project with ups and downs but I found it one of the most rewarding. It was one of my first projects that had an important project management role as well as having key production responsibilities. I enjoyed working on the FIFA World Cup 2014 books we designed and produced, but that could be because I'm a big football fan. Designing books about sport is pretty much my dream job!

Is there anything else that you want to say about emc that someone joining would like to know about – good or bad?

It's a different challenge to the type of design work that I had worked in previously. Initially after some uncertainties regarding the type of work emc did I started to appreciate the variety of different tasks I got to work on day-to-day. This still remains the same today.

READ MORE ABOUT OUR STORY



HOW TO APPLY?

1. Complete our application form [here](#):

and then [email your PDF portfolio and CV to jobs@emcdesign.org.uk](mailto:jobs@emcdesign.org.uk). Please ensure that your portfolio consists of projects that you have designed, and not just collaborations with your peers. **Closing date 3rd July 2017.**

Hint – the way you layout your CV and present your work says a lot about you and we take this into consideration when reviewing possible candidates. We've even written [this helpful blog post](#) about what we look for.

3. Wait to hear back from us.

Sadly we receive so many applications that it's difficult to reply to everyone. If you've not heard from us by the end of August then we will not be progressing your application this time round.

4. Interviews

We will be interviewing throughout July and August.

And we will pay you!

Starting salary for junior designers (your entry point onto the scheme) is **£18,000** plus £500 relocation expenses if you have to move into the Bedford area. All overtime (at peak times) is paid, although we don't usually ask our graduates to do this until they have achieved a competent level of ability in production.

As you progress through the scheme, these are the current salary scales that apply:

Junior designer: **£18,000 to £23,000**

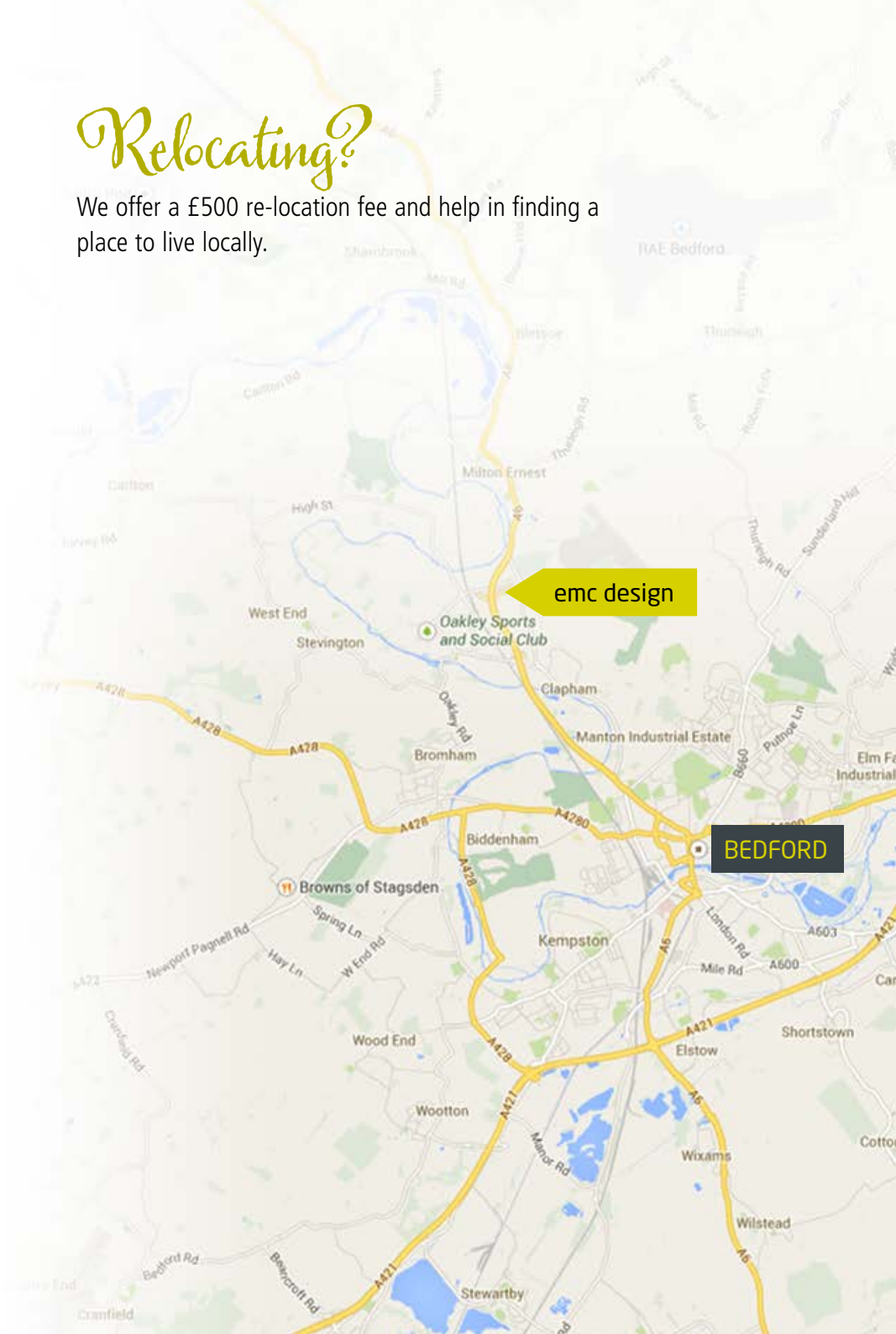
Middleweight designer: **£21,160 to £29,500**

There is plenty of scope beyond this for senior designer level and beyond...

For some hints & tips on our application process read [this blog post](#).

Relocating?

We offer a £500 re-location fee and help in finding a place to live locally.



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