

Glasgow School of Art Course Specification
Course Title: Creative Publishing in the Arts

Please note that this course specification is correct on the date of publication but may be subject to amendment prior to the start of the 2026-27 Academic Year.

Course Code:	HECOS Code:	Academic Session:
PELC266	TBC	2026-27

1. Course Title:
Creative Publishing in the Arts

2. Date of Approval:	3. Lead School:	4. Other Schools:
PACAAG August 2022	School of Fine Art	This course is available to students on PGT programmes which include a Stage 2 elective.

5. Credits:	6. SCQF Level:	7. Course Leader:
20	11	TBC

8. Associated Programmes:
This course is available to students on PGT programmes which include a Stage 2 elective.

9. When Taught:
Stage 2, taught as a blended postgraduate elective only.

10. Course Aims:
The overarching aims of the stage 2 electives are as follows: • Encourage interdisciplinary, critical reflexivity from within an open set of choices; • Foster deep investigative approaches to new or unfamiliar areas of practice and theory; • Cultivate self-directed leadership and initiative-taking in both applied and abstract modes of practice/ study not necessarily associated with a student's particular creative specialism; • Enable flexible, ethical exploration and connection of diverse knowledge and understanding within a specialist programme of study. The course aims to: • Introduce you to publishing as an art-form within contemporary culture; • Enable you to reflect upon, question and review, deepen and extend your knowledge and understanding of creative publishing in the arts by analysing relevant theories and contexts; • Enable you to develop your intellectual, analytical, critical, evaluative and practical skills whilst exploring new platforms and contexts;

- To enable you to enhance your knowledge, understanding and application of appropriate research methods and methodologies;
- To enable you to enhance your knowledge and understanding of professional practice via the development of your communication and presentation skills.

11. Intended Learning Outcomes of Course:

By the end of this course students will be able to:

- Demonstrate a breadth and depth of knowledge and understanding of a chosen aspect of Creative Publishing in the Arts as part of an informed dialogue with practice and with reference to historical and/ or contemporary contexts.
- Imaginatively conceptualise and speculate on your topic while applying your analytical and critical skills to problem solving, reflective evaluation and the interpretation of your chosen line of enquiry through the synthesis and realisation of your work in an appropriate form.
- Demonstrate your effective communication and presentation skills via the application of appropriate research methodologies and demonstrate your knowledge of ethical practice and responsibility in research and the presentation of research.
- Exercise initiative, personal responsibility, effective independent and/ or collaborative learning through your engagement with professional practice in the presentation of your work.

12. Indicative Content:

This course explores publishing as a creative practice: a vehicle for the dissemination of ideas, a means for engaging new audiences within the public realm, and an aesthetic form in its own right.

We will think and read about creative publishing in terms of the materiality of text, experimental forms and formats, practice-as-method and method-as-practice, image-as-text and text-as-image, the public and private life of books, the temporality of reading, digital frameworks, and more. We will look at both analogue and digital modes of production: artist books, self-publishing, digital publishing and web-based practices that facilitate new ways of sharing and communicating.

Seminars and lectures will consider historical and contemporary debates surrounding ideological, cultural and socio-political frameworks for art writing and publication. Throughout the semester, we will hear from artists who write, writers who design, theorists who practice, designers who publish, publishers who make art, and others, to encounter a range of approaches to making, format and distribution. This will include an introduction to the workings of how Glasgow's Centre for Contemporary Art supports the making and preparation of small quantities of publications.

Emphasis will be placed on practical outcomes and creative modes of dissemination. The course aims to provide the conceptual and theoretical framework that will enable the development and creation of publications as a critical part of your own practice. We hope to host an online launch for your final assignments with student readings, pending available dates and interest.

13. Description of Summative Assessment Methods:

Work presented for assessment will demonstrate the extent to which you have fulfilled the learning outcomes of the course.

You will be assessed on your ability to:

- Demonstrate a critical understanding of the concepts, theories and practices discussed within the course;
- Reflexively relate concepts, theories and strategies in publishing and creative arts practice to your own work;
- Devise and manage your own research projects.

Assessment Method	Description of Assessment Method	Weight %	Submission week (assignments)
1. Essay	3500 written essay (this should include visual material where appropriate, as well as a bibliography)	100	Week 11, Stage 2
OR			
2. A publication	A publication which demonstrates an understanding of, or reflection on, the critical context of creative publication, as explored during the Elective.	100	Week 11, Stage 2

13.1 Please describe the Summative Assessment arrangements:

Assessment takes place at the end of Stage 2. For this course, assessment of student work will consist of either:

- A 3500 word essay correctly presented and referenced, relating to a topic pertaining to the course. Students intending to write an essay should have the topic approved in advance by the course tutor. The text may include such aspects as outlining the student's motivations, theoretical perspective, findings as appropriate, as well as a critical reflection on the value and outcome of the research.
- A publication relating to a topic pertaining to the course, which must be agreed in advance by the course tutor. Creative submissions should be accompanied by a 1000 word contextualising statement, outlining the student's motivations, theoretical perspective, findings as appropriate, as well as a critical reflection on the value and outcome of the creative practice.

14. Description of Formative Assessment Methods:

Formative appraisal will take place in week 5

Engagement with formative assessment is a mandatory requirement.

14.1 Please describe the Formative Assessment arrangements:

The student led presentations (Week 5) will enable you to present and discuss your ideas in preparation for final assessment. This is an opportunity to gain formative feedback from your tutor and your peers.

15. Learning and Teaching Methods:

Formal Contact Hours	Notional Learning Hours
20	200

15.1 Description of Teaching and Learning Methods:

This online course consists of ten two hour seminars, one session per week (over 10 weeks), delivered in Stage 2. This course is led by a specialist tutor and includes formal presentation, reading directed extracts from primary and secondary texts, student led seminar/ workshop presentations and group discussion, independent learning, one to one tutorial support, library research/ resources.

Timetable: TBC

2 hours weekly for 10 weeks, taught on Wednesdays or Fridays.

16. Pre-requisites:

Successful completion of Stage 1

17. Can this course be taken by Exchange/Study Abroad students?	Yes
18. Are all the students on the course taught wholly by distance learning?	No
19. Does this course represent a work placement or a year of study abroad?	No
20. Is this course collaborative with any other institutions?	No
20.1 If yes, then please enter the names of the other teaching institutions:	
N/A	

21. Additional Relevant Information:

N/A

22. Indicative Bibliography:

Key texts/ directed extracts may include:

Albers, Josef (1936) Interaction of Colour (f 752/Alb)

Fletcher, Alan (2001) The Art of Looking Sideways (745.4/Fle)

Benjamin, Walter (1936), Art in the Age of Mechanical Reproduction (838.91/Ben)

MacLuhan, Marshall (2008) The Medium is the Message (q302.23/Mac)

De Brujin, Marc et al (2015) From Print to Ebooks: a Hybrid Publishing Toolkit for the Arts

Thoburn, Nicholas (2016), Anti-Book: on the art and politics of radical publishing

Davey, Moyra (2003) The Problem of Reading

Robertson, Lisa (2012) Nilling: Prose Essays on Noise, Pornography, The Codex, Melancholy,

Lucretius, Folds, Cities and Related Aporias

White, Simone (2018) Dear Angel of Death

Ault, Julie (2012) In Part: Writings / Ault, Julie (2006) Come Alive! The Spirited Art of Sister Corita /

Ault, Julie (various) Macho Man, Tell it to My Heart Vols. 1 & 2

Fusco, Maria (various) The Happy Hypocrite

Gilbert, Annette and Posada, Priscilla, eds., (2016) Publishing as Artistic Practice

Weber, Eleanor & Wills, Camilla, eds., (2020) What the Fire Sees: A Divided Reader

Planck, N. & Nickas, B. (2020) Slang King: M.E.S. on Stage 1977-2013

Johnson, Rindon (2021) The Law of Large Numbers

Other examples may include: Granary Books, The Song Cave, Real Review, Pre-Echo Press, newmodels.io, Vanessa Onwuemezi's writing about art, poetryproject.org/publications/house-party, November Magazine, Rhizome.org, The Black Panther pamphlets, Amy Sillman's zines, Glasgow Zine Library, Arcadia Missa books, teleportacia.org, etc.