

David Don

Writing Portfolio

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[#CancelCovid - nonprofit; introduction and mission statement]

#CancelCovid

We can wipe out coronavirus if we work together.

We have two potent tools to combat COVID-19: information and vaccination.

#CancelCovid is a nonprofit drive to sharpen the effectiveness of data while we wait for vaccines to prevail. We offer simple infographics, web resources and other materials focused on beating COVID-19.

These resources are made by experienced creative professionals. This lends the facts more legitimacy to sway unsure or unconvinced readers. The goal is to create a stream of simple, practical knowledge and help science-backed advice reach as many as possible.

Simple doesn't mean simplistic. The novel coronavirus is an incredibly complex problem - biologically, politically and personally. Our job is to refigure the often-complex information we have and make it accessible to the public.

So, let's start with the basics:

Wash your hands

We touch our own faces about 23 times an hour¹. That's 23 chances for coronavirus particles to enter your body, via your mouth, nose or eyes. Soap kills the virus.

Wear a mask

Coronavirus is transmitted through fine droplets in the air, from coughs, sneezes and even breathing. A multi-layer cloth mask blocks 50 to 70% of droplets².

Work from home (if possible)

We know that coronavirus can only spread when two people come into contact. Employers must ensure this happens as little as possible.

And always keep a safe distance

It has been proven that the virus doesn't tend to linger on surfaces³. So if you must go out, your best course is to stay at least two metres apart from others.

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What next?

These are facts we have all heard countless times. But the more we see an idea, the more it sinks in, becoming second nature. What if we could internalise even more aspects of the pandemic? What do you - or those around you - know about vaccine efficacy, incubation periods, or Vitamin D? Provisional information is out there, but it often gets lost in the shuffle.

Less confusion means a more focused drive against the virus.

To help with this drive yourself, have a look through our resources and share anything you like. Remember to use the hashtag #CancelCovid to help this initiative build momentum and make a real difference.

[Browse Resources Button]

Sources:

1. *National Library of Medicine, 'Face touching: a frequent habit that has implications for hand hygiene'*
2. *Centers for Disease Control and Prevention (CDC), 'Community Use of Cloth Masks to Control the Spread of SARS-CoV-2'*
3. *The Lancet, 'Exaggerated risk of transmission of COVID-19 by fomites'*

[K2 Coffee - Beverage retailer; landing page]

Wake up on a silent crystal peak.

Sip K2 coffee for a rush of crisp mountain air, to blow away the morning fog.

- *100% organic and ethically sourced.*
- *An array of flavours and strengths.*
- *Bottles crafted from recycled materials.*

Visit our shop: **Connect with us:**
[K2 coffee Icon] [FB Icon] [IG Icon]

[eatable - vegetarian food delivery app; print advert]

Two Recipes for Coconut Tofu Curry

Recipe 1:

1. *Halfway through 90 Day Fiancé, remember it's your turn to cook dinner. (For extra flavour, sprinkle in a not-very-nice word.)*
2. *Boil water in a large pot.*
3. *Google 'substitutes for tumeric'.*
4. *Marinate the tofu. (Which you should have done last night.)*
5. *Get your fingers nice and garlicky doing battle with the crusher.*
6. *Sniff an aroma of scorched pot as the last water evaporates. Sink to the floor and let out a groan. You'll know it's done when you hear concerned voices and knocks at the kitchen door.*

Recipe 2:

1. *Order the curry on **eatable**. (Oh, and add a peshwari naan.)*
2. *Watch 90 Day Fiancé, letting the episode play for 30-50 minutes.*
3. *Serve up and enjoy.*

[offwhite_hex - marketing and training agency; Instagram campaign]

Bio:	Testimonial:
<p>offwhite_hex</p> <p>Digital branding and marketing agency, based in Glasgow, Scotland.</p> <p>You make it. We make it better.</p> <p>Top content 👍 Training courses 🎓 More views 🙌</p> <p>like2b.uy/offwhite_hex</p>	<p>offwhite_hex “Just one day after our first Zoom meeting, I got an email from OH detailing our whole action plan, point by point. They took everything I’d asked for and came up with a vision that I instantly knew was effective - and mine.” Chris Wright, owner and CEO, Northlight Promotions. [Full story in bio 👉]</p>
General promo:	Engagement post:
<p>offwhite_hex As humans, stories are among the most powerful tools we have. Marketing is storytelling. We focus, first and foremost, on people (you) and create the best story possible (your brand) to keep customers absorbed. Follow the link in our bio to start telling yours 👉</p>	<p>offwhite_hex Who’s using the time at home to build their brand for post-lockdown life? Any new insights? Tips or tricks? Drop a comment and let us know 👉 #WorkFromHome</p>
Discount offer:	[below fold]
<p>offwhite_hex This month we’re offering a 40% discount on our Digital Design training course! 🎉</p> <p>Learn the basics of design for web and apps, and make your own site professional-grade.</p>	<p>Enter the discount code: OH4040 at checkout on our site 🖥️ Or follow the link in our bio 👉👉👉</p>

Gallery advert:		
<p>Picture 1 image overlay:</p> <p>BUILD YOUR BRAND</p> <p>WORK WITH A PROFESSIONAL CREATIVE MARKETING TEAM</p>	<p>Picture 2 image overlay:</p> <p>WE'LL MOCK UP SAMPLES FROM YOUR BRIEF</p> <p>BROWSE THEM, GIVE FEEDBACK AND WE'LL SUIT OUR WORK TO YOUR NEEDS</p>	<p>Picture 3 image overlay:</p> <p>WE CREATE NAMES, UX/UI LAYOUTS, LOGOS, MESSAGING AND MORE</p> <p>FOLLOW THE LINK IN OUR BIO 📍 TO FIND OUT</p>
	<p>Post body:</p> <p>offwhite_hex Many are using this time to take apart their branding and rebuild. Let us help you.</p> <p>Drop us a message, comment here, or follow the link in our bio to get started</p> <p>👉</p>	

[Year of the Rat - [Give Me Articles](#), marketing agency; flash fiction]

Year of the Rat

That little rat is always at our door. He likes the shoes. We've put out traps (humane) and moved our footwear indoors. He still comes.

Maybe he's bold because it's his year. A year of vitality: the females can have around 5000 annual youngsters. But he's the same rodent. You can tell. He looks lost now, sniffing where the shoe rack was.

He reminds me of my faraway younger brother, who actually is a Rat – born 1996. Not to slight my brother. Just, he's persistent to a fault when he wants to be.

But perhaps it's no fault. In my case, I gave up rat-catching after one attempt. Now I'm sitting here complaining.

*

I select a sacrificial welly and head out. He's there. I brandish the heavy old boot toward him, then place it halfway down the path and return inside. Through glass I watch him scamper over, sniffing and prodding. He seems thrilled.

This is your year, little rat. Enjoy it while it lasts.

[Introduction to DACs and Headphone Amplifiers - audio hardware company; corporate blog post]

An Introduction to... DACs and Headphone Amplifiers

by David Don

RHA's DACAMP M1, set for release later this year, is a portable device which integrates a DAC (digital-to-analogue converter) and a headphone amplifier. In basic terms, these elements combine to let your media player and headphones produce high fidelity, reference-grade sound.

If you are wondering whether this is worth adding to your audio setup - believe me, it is. To understand why, an outline of how DACs work might be useful.

Overview of DACs and Headphone Amplifiers

We first have to look at the types of information that are conveyed through audio devices.

An analogue audio signal is the continuously changing voltage that passes through the cables of microphones, speakers and headphones. Variations in this electrical signal represent the shifting air pressure of sound waves.

Put simply: when a microphone picks up a sound, it sends a corresponding charge down its wires. Vice-versa, a set of headphones know which sound waves to reproduce because they receive the analogue signal that represents those sound waves, via the cable.

For recorded audio, these analogue signals need to be stored somewhere if we want to use them again. Digital storage is by far the most common modern method. When a signal is stored digitally it is represented by a binary code (a set of 1s and 0s) on the hard-drive of a media device.

A DAC is a processor that takes the stored binary code and turns it into the analogue signal that will make your headphones reproduce the original sound that was recorded. A headphone amplifier takes the analogue signal that comes out of the DAC and

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provides it with electricity, boosting the signal to a level where it is audible through headphones.

When attached to a less powerful onboard DAC and amplifier, components that most computer and smartphone manufacturers do not particularly focus on (mainly for economy of space and production costs). Even high-end headphones can suffer from a loss of detail and volume and will not be able to realise their potential functionality or sound fidelity. An external device like the DACAMP takes over from the playback device's on-board DAC and amplifier and raises the level of intricacy with which the binary code is converted back to analogue, as well as increasing the amount of electricity supplied to the headphones.

What does this all add up to for you? It's simple: the final sound is crisper, clearer and louder. The separate amplifier uses its extra power to manage the varying impedance levels between devices and headphones, so that there is less distortion of the stored signal in the final sound. And, of course, it raises the potential volume without risk to your headphones or sound quality.

Introducing the DACAMP M1

RHA's DACAMP M1 performs these basic purposes and raises the game even further. It has a frequency response from 1Hz to 100Khz, so it can convey the broadest, richest sounds available to the human ear, and power in-ear models from 8-150 ohms and bigger XLR-based headphones from 8-600 ohms without disruption.

It also houses two asynchronous USB ports, meaning that the DAC controls the rate of data transmission from the devices plugged into them. This prevents audio 'jitters' caused by background processes on said devices - such as web browsing or gaming - and allows the audio to flow through smooth and uninhibited.

The DACAMP is a versatile, powerful device that will get your headphones and media device working to their full capacity. If you want to improve your listening experience without buying a new set of headphones or player, then it's worth adding to your audio setup.

The RHA DACAMP M1 will be on sale later in 2016. For more information, check the DACAMP M1 product page.

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[Endless Arcade - band; new album press release]

FOR IMMEDIATE RELEASE

New Album Announcement Teenage Fanclub: *Endless Arcade*

GLASGOW, SCOTLAND — Teenage Fanclub are chuffed to announce the release of their next album, *Endless Arcade*, following 2016's *Here*.

This is the Fannies' first album with new member Euros Childs (of Gorky's Zygotic Mynci) after he joined the band in January 2019. The full lineup comprises: Norman Blake (rhythm guitar, vocals), Raymond McGinley (lead guitar, vocals), Euros Childs (keyboards, vocals), Dave McGowan (bass) and Francis MacDonald (drums).

Building on sounds featured in the lead singles 'Everything is Falling Apart', 'Home' and 'I'm More Inclined', *Endless Arcade* holds honeyed melodies, jangling guitars and meditative words. For troubled times, it's a small, sunny antidote.

Of the title, Raymond says: "I think of an endless arcade as a city that you can wander through, with a sense of mystery - an imaginary one that goes on forever." All songs on the album were written by Norman and Raymond, with contributions from the band. The album was self-produced by Teenage Fanclub.

This is the full tracklist:

1. Home
2. Endless Arcade
3. Warm Embrace
4. Everything is Falling Apart
5. The Sun Won't Shine on Me
6. Come with Me
7. In Our Dreams
8. I'm More Inclined
9. Back in the Day
10. The Future
11. Living with You
12. Silent Song

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Endless Arcade will be released to the public on the 30th of April 2021, via PeMa and Merge. In support of the album, the band will be touring with some UK dates in September 2021, followed by a full European and American tour in April and May 2022.

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[GENERATION - [Newspaper](#); arts review article]

GENERATION: 25 Years of Contemporary Art in Scotland

By David Don

The late 1980s marked the start of a stark change for British contemporary art. While the 'Young British Artists' in London were pickling dead animals and leaving their beds unmade, something distinct and important was happening in Scotland, too – a vibrant creative regeneration, sprung largely from Glasgow.

This was a manufacturing city that had been plagued with post-industrial uneasiness since locomotive production and shipbuilding had declined dramatically following the first World War, leaving Glasgow as a 'depressed state' and, in many ways, robbing the city of its identity. Then the 80s came, and neoliberal policies tore away even more of the city's heart.

But hope was not lost. A surge in all strata of the Glaswegian artistic community over the last quarter-century has represented a bold attempt to reignite this fading energy and identity. It has sometimes been referred to as the 'Glasgow miracle', although artists working in Scotland today would be the first to point out that it was no coincidence or accident - and that Glasgow was not the only city blessed with wonderful art.

GENERATION: 25 Years of Contemporary Art in Scotland, a mega-exhibition, housed during the summer of 2014 in over sixty galleries and spaces nationwide, that attempts to encompass a cross-section of key moments – paintings, sculptures, films and more – that have succeeded in raising Scotland up as a unique and important landmark in visual art worldwide.

This effect is immediate. At the top of the National Gallery's entrance stairs hangs Karla Black's 'Story of a Sensible Length' (2014), an abstract dream-like mass of powder blue and pink polythene sheets draped from the ceilings and walls and tied up with crude knots. This piece, made for the exhibition in response to the NG space, blends childhood colours and the distinct 'newness' of its polythene body to give viewers an immediate sense that this event is not just a history or an overview of the last twenty-five years of the Scottish contemporary art scene – it is a reminder that it still has an abundance of forward momentum.

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Straight from this, visitors encounter the re-staging of a turning point in Scottish art and, for many, the birth of this very movement, Steven Campbell's 'On Form and Fiction' (1990). Sharply contrasting the abstracted 'Story of a Sensible Length', sturdy benches point at twelve acrylic paintings, themselves surrounded by detailed sepia drawings covering the walls, of cats, nudes and guillotine chairs, while Serge Gainsbourg's 'Je T'aime' plays on a loop. It was his first step away from the 'New Glasgow Boys' and aims at something bigger than those paintings – he creates an entire immersive environment, one which settled profoundly over many of the artists who created the rest of the work featured in GENERATION.

Having moved directly from Karla Black's completely fresh work to the conception point of the whole exhibition, already the incongruence between the different pieces featured is clear, and this dissonance continues throughout. Other than their being made in Scotland since 1990, there isn't a lot connecting the works in terms of style or chronology. This is sort of the point – modern Scottish art is so diverse and wide-reaching that it can't be ordered into a neat pattern.

No artist addresses this more directly than the Glaswegian Roderick Buchanan, whose 'Work in Progress' (1995), a set of photographs of five-a-side Glasgow amateurs teams dressed in AC and Inter Milan's strips, shows how easy it can be to play with identity assignment, and perhaps says something larger about the 'Glasgow miracle' movement as a whole, and how unnecessary it is to look for connections between the individual works.

This exhibition continually reiterates the idea that Scotland, especially Glasgow, is a powerhouse for creative talent. It has certainly achieved monumental recognition in the art world – six of the Turner Prize winners since the nineties have been connected with Glasgow, including the 2010 winner Susan Philipsz, who is not even featured in the exhibition. There could be no clearer indication of how much material the curators had to choose from.

Previous Turner winners who did make the cut for GENERATION include Douglas Gordon, whose influential '24 Hour Psycho' (1993) slows down Hitchcock's masterpiece of suspense to last a full day, and Hamilton's Martin Boyce, whose striking 2002 Tramway installation 'Our Love is Like the Flowers, the Rain the Sea and the Hours' has also been recreated in the National Gallery, staging trees made of strip lights and jagged benches to suggest a utopian park at night.

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These pieces suggest that while GENERATION is an overview of important Scottish art, there is no need for explicit 'Scottish-ness' in the work for it to be featured. David Shrigley's woodcut prints and ceramic boots fill one room; Jim Lambie's 'Zobop' (1999) merges collage, sculpture and installation to turn a room in Edinburgh's Fruitmarket Gallery into a shiny, colourful, melting space; and viewers are presented with scenes from a completely fantastical island by Charles Avery's drawings from his ongoing Islanders project.

This is certainly not to say, however, that Scottish identity and life does not play an important role in many of the works. Ross Sinclair's 'Real Life Rocky Mountain' is an installation that looks at the stereotypical ways Scotland is represented, as he builds a picturesque hillside from styrofoam and felt, and belts out traditional Scottish songs with his guitar from the 'hills'. In Glasgow, Cameron Morgan's mural 'Cameron's Way: Coast to Coast' (2014) captures Scotland's landscape, wildlife and social history 'from the very old, to the very new', as Morgan puts it. His open-studio work is housed by Project Ability, a visual arts company based in Glasgow that supports artists with disabilities and mental health issues.

Another important feature that characterises Scottish art since the nineties is the rapidly increasing prominence of female artists. As if to highlight this theme, Karla Black's piece is the first item presented to visitors, and the radically disparate works of other sculptors like Claire Barclay, Christine Borland and Cathy Wilkes provide further examples of the staggering diversity that exists in current Scottish art.

As well as sculpture, female painting and film making is well-represented too, including Alison Watt's detailed close-ups on fabrics from French nineteenth century portraits, Julie Roberts' series of often harrowing medical apparatus paintings and Kate Davis' 'Denkmal' (2013), an experimental short film that reflects on the obsolescence of various everyday objects in the dawn of the technological age, to name a tiny few.

It would be impossible to cover everything important, because, in a way, everything in this exhibition is important in the chronology of Scottish art. There has been so much inbound talent in recent Scottish art that each piece of work only serves as a starting point, a representative of a moment, of which there have been so many that the work pours out into corridors and, in the case of Richard Wright's 'Stairwell Project' (2010), up onto the roof and the architecture.

Even so, there's still too much, and certain artists – for example, perhaps the most characteristic contemporary Glaswegian, Alasdair Gray – are simply not featured. That

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the likes of his work has had to be omitted will inevitably be seen as a travesty by some, but from a different perspective, it is really a testament to the stupefying volume of creative talent that has continued to pour out of this country for the last twenty-five years, showing no sign of lessening any time soon.

[Why Is Scotland an Awesome Place to Get Married? - wedding magazine; product profile]

Why Is Scotland an Awesome Place to Get Married?

So many locations, such a special occasion - it can be tough to find the perfect place for your big day. Scotland is often chosen by betrothed couples to hold their ceremony (and honeymoon). But why?

There's just something about Scotland and weddings.

For centuries, Gretna Green has been an alluring spot for marriage. Straddled against the Scottish border, differing marriage laws in England and Scotland meant it stood as a place where English couples could elope in a fit of youthful ardour.

Today, those laws long-since equalised, it still holds its great romantic power. Gretna and Scotland are synonymous with marriage.

So, why is it still so appealing today?

Scotland is, simply, a national manifestation of authenticity, from its jaw-dropping glens and lochs, built over centuries of deep time, to the personalities found in its population, who are known internationally for honesty, humour, pragmatism and warmth.

Everything about Scotland is rooted in the real. Today, such a place is truly nourishing.

Perhaps there's something in its water, the freshness and clarity of which is commonly championed by visiting drinkers.

But perhaps it's not just water they're drinking.

Distilleries all over the country produce some of the finest whiskey (with an 'e') in the world; Johnnie Walker, The Macallan, Glenfiddich - and so many more, keeping bodies warm during the cold winter nights (and spring nights, and summer nights...). Scots brace against the elements and trod them down with warmth.

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No wonder, then, that so many from near and far afield find this Scotland an ideal environment for them to express - with a bit of Scotch courage - their deepest vulnerabilities in front of those closest and accept another into their life.

Really - where better to have a wedding? The contrast between the funny, musical culture of Scotland and its strange, moody landscapes - Skye, Lewis, Edinburgh, Loch Ness, Ullapool, to name a tiny few - imbues the country with dramatic intensity, irresistible to those newlyweds seeking a distinctive set of memories. It is an environment supercharged with emotion.

From wave farms to wildlife protection, Scotland is singular in sustaining and renewing. Strong marriages are hardwired in. It looks backwards and forwards simultaneously, matching its bounty of traditions with an openness to new ways. Visitors always run into contrast and surprise, as well as the humour, empathy and self-awareness that make Scottish weddings so relaxed and enjoyable.

Why is Scotland an awesome place to get married? Well, there's a short answer for you: it inspires awe.

But there's more, too. Formal, informal, new and old sit happily together at the Scottish table, revelling in music, world-class food and drink, and, most importantly, patter.

David Don

[Get started planning your own Scottish wedding for 2022. We have a range of locations and packages to make your most special day into a perfect memory.](#)