

**KOK CHEOW YEOH, Ph.D.**

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## **SYLLABI**

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**WEE KIM WEE SCHOOL OF COMMUNICATION & INFORMATION, NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE**

**SCHOOL OF ART, DESIGN AND MEDIA, NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE**

**SCHOOL OF ART, TEXAS TECH UNIVERSITY, LUBBOCK, TEXAS, USA**

## **SAMPLE OF SYLLABUS**

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**COM 232 GRAPHIC COMMUNICATION**, Nanyang Technological University, Singapore

SYLLABUS FOR COM232  
GRAPHIC COMMUNICATION  
*Semester 1 AY 2010-2011 (Aug 30 - Dec 23, 2010)*

### **General Information**

Lecturer : Dr Yeoh Kok Cheow  
Office : # 03-17  
Contact : 6790-8816; kcyeh@ntu.edu.sg (E-mail is preferred)  
Office Hrs: By appt (Unannounced drop-in is not welcomed)

Lecture : Wednesday 9:00-10:00  
Tutorial : Tuesday 13:00 - 16:00

### **Assigned Texts**

Evans, P. & Thomas, M. A. (2008). Exploring the elements of design (2<sup>nd</sup> ed): An introduction to the essential principles, elements & concepts of visual communication. Clifton Park, NJ: Thomson.

Additional readings:

Bowers, J. (1999), Introduction to two-dimensional design: Understanding form and function. New York: John Wiley and Sons.

Wallschlaeger, C. & Busic-Synder, C. (1992), Basic visual concepts and principles for artists, architects, and designers. Boston: McGraw Hill.

Lidwell, W., Holden, K., & Butler, J. (2003). Universal Principles of Design. Gloucester: Rockport Publishers.

### **Course Description & Objectives**

This course prepares you for basic knowledge in applying the visual elements of communication into creative strategies. You will conceptualize and realize projects associated with art direction, various visual techniques where colour, layout, and compositions of text and images are used and integrated in a variety of media formats. Students of Graphic Communication should have basic skills in Adobe Photoshop, InDesign and Illustrator. This course will examine the basic visual elements of the art side of advertising, PR and marketing communications through effective creative strategies, planning, and applying a wide array of visual techniques through compositional and visualization skills such as illustration, graphics, and photography, and other ploys to a wide range of media and formats.

If you are planning a career on the art side of advertising, PR or marketing communications, this course should prove invaluable. Even if you have no intention to be an art director, photographer, creative director, illustrator or designer, it is likely that you will be making decisions or working with those who make decisions that involve graphic communication.

Specifically, this course prepares you for design strategies and principles to craft more functional and creative projects related to marketing communications. You will view award-winning advertising campaigns, outdoor work, agency reels and collateral publications that will widen your knowledge in graphic communication strategy. It is hoped that you will be inspired and challenged to produce truly creative work for your portfolio.

**Please note that although there are no pre-requisite requirements, all students are expected to have some layout, graphics and image-editing knowledge as well as access to computers and printing peripherals/facilities in order to fulfil project requirements throughout the course.**

The objectives are for students:

- i) To understand and apply the essential characteristics of graphic communication that shape our perception and identity that are often recontextualized and represented within our commercial and social environment.
- ii) To learn visualization and conceptual skills necessary for the many aspects of integrated marketing communications (IMC).
- iii) To improve creative thinking.
- iv) To learn the basics of design and layout.

Goals:

- i) To learn the basics of design.
- ii) To learn typography, type specification and how type affects communication.
- iii) To learn visual ways to think and convey information.
- iv) To improve your understanding of the visual realm and apply the nuances of composition, color, spatial logistics and design.
- v) To understand how to target and reach your audience.
- vi) To understand the importance of creative strategy and thinking in fresh, insightful ways.
- vii) To understand and apply the underpinnings of design and graphic strategy in IMC.

### **CS232 Website**

Students enrolled in the course should monitor edveNTure regularly. You are responsible for checking it regarding announcements, readings, assignments, helpful hints, exercise outlines, as well as for any other information that may be shared with you for group mailings, ongoing assignments, briefs, or other purposes.

### **Lecture and Work Schedule**

The course is structured under lectures, tutorials, and class discussions format with one hour of lecture and three hours of tutorials. Lecture sessions are meant to provide you with grounding in theories, followed by the tutorials which will give a practical application and understanding of the course. Class participation is expected in discussions, brainstorming sessions, as well as other presentations. When working in groups, peer evaluations are expected where every member has been assigned with specified tasks. Good studentship such as active participation in offering suggestions, constructive comments as well as timely completion of projects is also expected.

### **Assessment Components**

All in all, you will explore different ideas to communicate a message to an intended audience by using applicable techniques and proper materials throughout the entire process of planning, developing, and executing your ideas to achieve the end result.

Tutorial projects and exercises (80%):

Assignment 1: 20%

Assignment 2: 30%

Assignment 3: 30%

Studentship\*\*: 20% (Attitude, keenness to learn, involvement and contribution to a positive learning environment; punctuality in lecture and tutorial sessions, etc)

\*\* May be reassigned for other assignments such as the weekly exercises.

**Attendance for lecture and tutorial sessions:**

15 minutes after the start of the class is considered late.

30 minutes and beyond is considered an absent.

Three absences equal a letter grade drop in the final grade. Note that sending an email notification with apologies does not necessarily exempt you from the attendance.

**Unless specified, all projects and assignments are at the beginning of tutorial sessions. No assignments will be accepted after the due date. There are no exceptions to the rule unless an arrangement has been made between you and the professor. Failure to complete an assignment on time is an automatic failure of that assignment.** Students who miss lectures and tutorials must acquire belated information prior to the next class period.

Works from other classes may not be turned in as a substitute for this class. Apart from assigned chapters, lecture notes and handouts, you are encouraged to keep up-to-date with current news and to contribute and share information actively in class discussions since the lectures alone do not comprehensively cover all materials.

All the works explored must be kept as the importance of process is not to be underestimated. In preparing students for professional practice, the class is geared towards project-based assignments as students engage in the process of learning by doing. Therefore, you are encouraged to keep a separate scrapbook/journal to document your design process. A scrapbook may consist of mainly sketches of ideas, research data as well as any visual or written notations.

This is a closed book exam and questions shall be based on how well you respond to given scenarios where creative solutions are sought.

**Course Policies**

**ATTENDANCE POLICY**

Time management is important. You are expected to attend all lecture and tutorial sessions. If you expect an interruption in your schedule, please contact the professor in advance. If you are absent, the professor expects you to find out from your classmates what you have missed. Your absence is by no means, an excuse for a late submission, unless it has been arranged with the professor.

**SCHOLASTIC HONESTY**

Any reference material, the source, including the Internet, must be properly credited. All the work presented in the class must be the product of your own effort. Any student caught in presenting work not of their own will face disciplinary action, which may include a zero for the assignment, or an F grade for the class. This applies to all works submitted, either through oral presentation, or written work, including outlines, briefings, group campaigns, evaluations, etc.

## CIVILITY

You are expected to assist in maintaining a classroom environment which is conducive to learning. You are advised to turn off your hand phones, beepers or any other forms of electronic devices that may be deemed distracting. In preventing mishaps to the hardware and your artwork, please refrain from eating or drinking when in class. Do not make any offensive remarks, read inappropriate materials, sleep or engage in other forms of distraction such as talking while the professor is teaching, chitchatting, and so forth.

## CLASSROOM DECORUM

Your behavior in the classroom influences the professor as well as those around you. There will be no reading or working of any materials not related to the course, as well as any emailing or phone or computer text-messaging during lectures and tutorials. Along with it being inappropriate, it is rude as it is disruptive. If you do not ask a question or seek clarifications, the professor assumes that you understand what is being presented. If you have a question regarding the lecture topic, ask! If you feel uncomfortable making an inquiry in class, feel free to see him during his office hours. The professor expects his students to be engaged throughout class via active listening and appropriate participation as it is important to the class dynamic and your learning experience.

## PRESENTATION OF WORK

All written work such as creative strategy, analyses, and citations must be typed (word-processed) as hand-written materials will not be accepted unless they pertain to sketch-related explorations. Assignments may be delivered in a variety of ways - via PDF, Power Point, sketches, print-outs, portfolio binders, or web-based applications. Always check for typos, misspellings, grammatical mistakes, and that your work is tightly executed as it is a reflection of you. Portfolios should be as flawless as possible. We will discuss portfolio format as needed.

## Policy on Plagiarism

The plagiarism statement is separated from other course policies to (a) draw particular attention to plagiarism, and (b) to allow for specification of penalties, etc.

All work presented in this class must be the product of your own effort. Your work should not be copied without appropriate citation from any source, including the Internet. Any student caught presenting work which is not his or her own will face disciplinary action, which may include award of zero marks for the assignment, receiving a failing grade for the class, or being expelled from the university. This policy applies to all work submitted, either through oral presentation, or written work, including outlines, briefings, group projects, self-evaluations, etc. You are encouraged to consult us if you have questions concerning the meaning of plagiarism or whether a particular use of sources constitutes plagiarism.

If you borrow artwork that is not your own for your artwork, cite it clearly in your accompanying creative brief or on the back of the work itself. All works must be clearly labeled with your full name, course code, date, project name, credits as well as other relevant information on the lower right side on the back of a mounted project, with at least half an inch for the margin on the edge.

## CS232: GRAPHIC COMMUNICATION

### Course Outline & Assignments\*: Semester 1, AY 2010-2011

Week	Lecture*	Tutorial/Workshop*	Readings
I	Introduction: course overview,	<b>No tutorial</b>	None

	getting to know each other, expectations, and Q & A.  Reading assignment: <a href="http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html">http://scholar.lib.vt.edu/ejournals/JDC/Spring-2003/learningstyles.html</a>	REMINDER:  Always bring writing, drawing and coloring materials to every tutorial session.	
II	Defining the language of design. Principles and elements of design.	Discussion: What kind of a learner are you?  Weekly exercise 1  1 <sup>st</sup> assignment. Due week 6. Explore and sketch.	<i>Chapter 1, pp. 1 - 30.</i>
III	Managing effective design. Visual organization.	Get your sketches approved.  Weekly exercise 2	<i>Chapter 5, pp. 155 - 183.</i>
IV	Color and design.	Proceed to finalize.  Weekly exercise 3	<i>Chapter 4, 106 - 147.</i>
V	Color and design.	1 <sup>st</sup> assignment due next week. 2nd assignment. Due week 9  Weekly exercise 4	<i>Chapter 4, 106 - 147.</i>
VI	Imagery in design. Symbols & logos. Informational imagery.	Presentation of 1 <sup>st</sup> assignment.  Weekly exercise 5  Develop your sketches.	<i>Chapter 3, pp. 72 - 100.</i>
VII	The roles of a designer: To give form and to create meaning. Communication in design. Psychological foundations & visual communication. Levels of intellectual maturity.	Based on feedback, develop your ideas further.  Weekly exercise 6	<i>Chapter 6, pp. 188 - 211.</i>
<b>RECESS WEEK</b>			
VIII	Problem solving. Visual intelligence. Design as a process.	<b>2<sup>nd</sup> assignment due next week.</b> Refine your ideas and prepare for presentation next week.  Weekly exercise 7	<i>Chapter 6, pp. 202 - 211.</i>
IX	<i>Design &amp; typography.</i> Type as a design element. Using type expressively.	Presentation of 2 <sup>nd</sup> assignment.  Weekly exercise 8  3rd assignment. Due week 13	<i>Chapter 2, pp. 38 - 66.</i>
X	<b>Oct 21</b> <b>TBD</b>	Research, explore and sketch. Develop sketches. Approval of ideas to proceed.	<i>Chapter 2, pp. 38 - 66.</i>

		Weekly exercise 9	
XI	<i>Media now and then.</i> An overview of new media. The right media choices.	Refine ideas and prepare for next week's presentation.  Hari Raya Haji public holiday (Nov 17)	Chapter 7, pp. 218 - 242.
XII	<i>How graphic design functions in business and commerce.</i> Specific areas of design. Preparing a portfolio.	Third assignment due next week.  Weekly exercise 10	Chapter 8, pp. 246 - 264.
XIII	<b>Reviews</b>	Presentation 3 <sup>rd</sup> assignment. <b>NO TUTORIAL*</b> . <i>* May be used for makeup or for delayed deadlines.</i>	
<i>End of semester</i>			

\*The outlined lecture and tutorial sessions above are subject to change. If necessary, the professor reserves the right to add/remove/change/revise/recall the exercises and assignments.

## SAMPLE OF SYLLABUS

### GRAPHIC DESIGN II, Nanyang Technological University, Singapore



#### COURSE DESCRIPTION

Graphic Design II is a continuation of Graphic Design I which further aims to add to students' awareness in the various disciplines and media of the visual communication practice. Students are expected to become resourceful in their use of fundamental components of graphic communication through skillful combining of text and images. Essential criteria such as the design process, client and audience, graphic styles, media, materials, layout and techniques, art and aesthetics, critical analysis and problem solving techniques are highlighted. Knowledge of cultural issues, trends, and the importance of graphic communication in contemporary society are also stressed.

#### OBJECTIVES

To further develop communication skills into visual codes appropriate to its subject matter and audience.

To assess a design problem both in visual and tactile forms and arrive at an appropriate solution.

To recognize and relate abstract ideas to practical outcomes through word and images with appropriate applications of the principles and elements of art and design.

To competently and confidently articulate, discuss, and comment on their work as well as peers'.

To experiment and create through inventive use of materials, media and techniques.

To understand and apply the characteristics and qualities of employed media.

To develop critical and analytical faculties and technical skills.

To develop the knowledge of a working vocabulary relevant to the subject.

To mount and present work neatly and clearly as a form of presentation.

#### METHOD OF INSTRUCTION

Readings and discussions, projects, class exercises, critiques.

#### ATTENDANCE POLICY

Excessive tardiness and absences will NOT be tolerated and will adversely affect your final grade. Students who have poor attendance (three or more absences) through the semester will have a grade dropped of one full grade point.

#### Tardiness in excess of half an hour after the beginning of class will constitute an absence.

Leaving the class early without a valid reason or permission will be considered as absence for that session. An absence with a Medical Certificate (MC) is still an absence. A maximum of one (1) absence due to a pre-approved Leave of Absence may be included from the total count of "Floor Attendance."

In exceptional circumstances, students can apply for a Leave of Absence a week in advance by filling out a form available from the Academic Manager's office, and subject to Dean's office approval. Students granted a leave are still responsible for completing all assignments due during the absence, and may be subject to a lower grade due to late submission.

#### EVALUATION & GRADING

These are three main projects, consisting of mini projects where applicable. Emphasis is placed upon mastering and applying visual and communicative skills, understand concepts and terms, experimentation, design versatility and cognitive depth of your work.

Each project is worth 25% with the remaining 25% on studentship (participation, timely completion, and responsiveness), documentation and presentation of the design process.

Your final portfolio will include the final, printed examples of that work as well as electronic variations (if any) and trials leading up to your finished, final solutions. When necessary, you are required to find examples of

design and to write a 50-100 word critique. An incomplete grade is given only in an extreme circumstance. If you foresee the necessity for an incomplete grade, see me as soon as possible.

#### No assignments will be accepted after the due date specified.

There are no exceptions to the rule unless an arrangement has been made between the student and the professor to revise the project/ exercise/assignment. Failure to complete an assignment on time is an automatic failure of that assignment. Students who miss lectures and class discussions must obtain notes for the classes and assignments missed from a classmate prior to the next period. Assignments from other classes may not be turned in as a substitute for this class.

#### SCHOLASTIC HONESTY

All finished work must be your own. If you use any reference material, the source must be credited in writing where applicable.

#### CIVILITY

Students are expected to assist in maintaining a classroom environment which is conducive to learning. Students are advised to turn off their hand phones, beepers or any other forms of irrelevant electronic devices that may be deemed distracting during class. Students are also asked to refrain from eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any other forms of distraction such as talking while the professor is teaching, and so forth. Failure to meet these rules will result in minimally a request to leave class. A more serious form of violation of these rules could result in being considered absent.

#### REFERENCES

John Bowers, *Introduction to Two-Dimensional Design: Understanding Form and Function*. ISBN: 0-471-29224-9.

Joige Parrama, *Communication Design: Principles, Methods and Practice*. ISBN: 1-58115-385-1.

Alina Wheeler, *Designing Brand Identity: A Graphic Guide to Creating, Building, and Maintaining Strong Brands*. ISBN: 0-471-21326-8.

Gunther Kieser and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*. ISBN: 0-415-31914-5.



We are surrounded by information. We see, hear, touch, smell and taste them in various sensory-induced combinations from print media to websites and countless other things that appear in our “designed” visual world. Design is generally appreciated as the physical product or end results but for every “designed” communication that exists, there are four factors that had been carefully considered:

- 1) the processes involved to achieve the end result;
- 2) the specific message that needs to be communicated;
- 3) the audience in which the message is intended and
- 4) the medium used to carry the message across.

GDI1 builds on the visual language achieved in GDL. Although proper communication methods and specifications, concept development and understanding and application of theories that create successful visual design are highlighted, the focus of this course is to explore the relationships and interactions between the message and the audience.

To further aid our understanding, it may be helpful for the students to alternatively delve into social sciences connected with human behavior such as experimental psychology (studies of perception, learning and behavior); social psychology (studies in cultural trends, statistics, and behavior); marketing research, linguistics, and marketing. You are expected to expand your proficiency in all aspects of the design process, including creative brainstorming, conceptualizing, critical thinking, collaboration, and presentation skills and methods.

Specific to projects and exercises intended for this class, we shall explore, analyze, and create three major projects in three areas: symbols, alphabets and imagery.

## SYMBOLOLOGY

The professor reserves the right to add/remove/change/revise/omit any projects, exercises, and assignments.

### WEEKS 1 - 4

#### PROJECT 1:

Design a book jacket which includes a front, back, spine and end flaps using symbology which can be inclusive of both type and image.

Banned in Thailand, Paul M. Handle's book, "The King Never Smiles" by Yale University Press involves an issue that needs to be approached sensitively. Your book jacket must accentuate the hidden message behind the story of Thailand's longest reigning monarchy, King Bhumibol Adulyadej.

Using symbology in your design, fictitiously assuming that the lift has been banned but are permitted to be printed in English and circulated in limited copies for local Thai readers, must exhibit sensitivity to the revered Thai monarch. Carefully crafted, your final design solution may reveal different levels of meaning and, sometimes, hidden motivations of the author.

**Project 1 due at the beginning of the class of week 5.**

## ALPHABETS

### WEEKS 5 - 8

#### PROJECT 2:

Instead of the usual rhetorical questions and condemnations, let's tackle the issue of sustainability a small scale solution, starting with plastic rubbish for a community, somewhere in Singapore.

Pollutants include plastic carrier bags, polystyrene containers, or any other crude oil derived, environmentally unfriendly plastic products. Propose a solution but be creative and practical about it. Turn it into a public and social activism, meant to bring about change in a community.

Decide on one pollutant: plastic bags or polystyrene containers. Format: Double-sided handout. This is a type-dominant project. Type is not limited to print type as you are encouraged to explore typographic-inspired, hand-crafted letters. Issues such as type legibility and readability must also be addressed.

Assuming that we are working on a limited budget, use only two colors for this project. Size: Depends on your idea but keep in mind that this is a handout. Imagery: Create your own.

**Project 2 due at the beginning of the class of week 9.**

## IMAGERY

### WEEKS 9 - 12

#### PROJECT 3:

You are to apply communication theory, artistry and technical skills to answer the question "what makes the wearer feel, think or act in a specific way?" by creating a series of images that convey the same message to three very different audiences in an underwear package design project.

You may pick a current brand of underwear for either gender or you may fictitiously create your own brand. The final solution, with emphasis on the effectiveness of the chosen images, as well as logical and effective applications of dimensionalized package design.

Executed well, your design shall reflect a good understanding of how the same message (in this case, an undergarment) can be sold to three very different audiences.

**Project 3 due at the beginning of the class of final week 13.**

## SCHEDULE

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>Jan 1</b>	2	3	4	5	6
7	8 - WEEK 1	9	10	11	12	13
14	15 - WEEK 2	16	17	18	19	20
21	22 - WEEK 3	23	24	25	26	27
28	29 - WEEK 4	30	31	<b>Feb 1</b>	2	3
4	5 - WEEK 5	6	7	8	9	10
11	12 - WEEK 6	13	14	15	16	17
18	19 - WEEK 7	20	21	22	23	24 Break begins
25	26	27	28	<b>Mar 1</b>	2	3
4	5 - WEEK 8	6	7	8	9	10
11	12 - WEEK 9	13	14	15	16	17
18	19 - WEEK 10	20	21	22	23	24
25	26 - WEEK 11	27	28	29	30	31
Apr 1	2 - WEEK 12	3	4	5	6	7
8	9 - WEEK 13	10	11	12	13	14 - Revision & Exams

## 2007 PUBLIC HOLIDAY

- 1 Jan 2007 New Year's Day (The following Tuesday will be a public holiday)
- 2 Jan 2007 Public Holiday
- 18 Feb 2007 - 19 Feb 2007 Chinese New Year (The following Tuesday will be a public holiday)
- 20 Feb 2007 Public Holiday
- 6 Apr 2007 Good Friday
- 1 May 2007 Labour Day
- 31 May 2007 Week Day
- 9 Aug 2007 National Day
- 13 Oct 2007 Hari Raya Puasa
- 8 Nov 2007 Deepavali
- 20 Dec 2007 Hari Raya Haji
- 26 Dec 2007 Christmas Day

(Source: [http://www2.nus.edu.sg/calendar/CSS\\_DAL/](http://www2.nus.edu.sg/calendar/CSS_DAL/))

## SAMPLE OF SYLLABUS

### 2D DESIGN & COLOR WORKSHOP II, Nanyang Technological University, Singapore

# 2D DESIGN & COLOR WORKSHOP II



2D II (FDN 122) is a continuation of 2D I which further aims to add to students' development, both in practical skills of handling paper-based media and other related techniques as well as the conceptual skills, necessary for developing and communicating design ideas.

They are expected to extend their knowledge base about the fundamental elements of 2D design and color theory and use, the range of procedures that make up design processes, reinforce good studentship including prompt, regular attendance, self-motivation and directorship, as well as making contributions to peer learning and critique. Cultural and ethical issues of design, like sensitivity to a range societal influences and respect for intellectual property are also stressed.

#### OBJECTIVES

To explore the use of a range of media and practical techniques.  
To investigate fundamental aspects of 2D design, color theory and use.

To explore the creative and conceptual elements and principles of design processes.

To identify good practice in studentship and professional behavior.

To organize and relate abstract ideas to practical outcomes through word and images with appropriate applications of the principles and elements of art and design.

To competently and confidently articulate, discuss, and comment on their work as well as peers'.

To experiment and create through inventive use of materials, media and techniques.

#### METHOD OF INSTRUCTION

Readings and discussions, projects, class exercises, critiques.

#### ATTENDANCE POLICY

Excessive tardiness and absences will NOT be tolerated and will adversely affect your final grade.

Students who have poor attendance (three or more absences) through the semester will have a grade dropped of one full grade point.

**Tardiness in excess of fifteen minutes after the beginning of class will constitute an absence.** Leaving the class early without a valid reason or permission will be considered as absence for that session. An absence with a Medical Certificate (MC) is still an absence. A maximum of one (1) absence due to a pre-approved Leave of Absence may be excluded from the total count of "Poor Attendance."

In exceptional circumstances, students can apply for a Leave of Absence a week in advance by filing out a form available from the Academic Manager's office, and subject to Dean's office approval. Students granted a leave are still responsible for completing all assignments due during the absence, and may be subject to a lower grade due to late submission.

#### EVALUATION & GRADING

Weekly assignments: 40% +  
Project 1: 20% + Project 2: 20% +  
Studentship (participation, timely completion, and responsiveness):  
10% + Workbooks: 10% =  
TOTAL: 100%.

Your final portfolio will include the final, printed examples of that work as well as electronic variations (if any) and trials leading up to your finished, final solutions documented in a workbook. An incomplete grade is given only in an extreme circumstance. If you foresee the necessity for an incomplete grade, see me as soon as possible.

**No assignments will be accepted after the due date specified.** There are no exceptions to the rule unless an arrangement has been made between the student and the professor to revise the project/exercise/assignment. Failure to complete an assignment on time is an automatic failure of that assignment. Students who miss lectures and class discussions must obtain notes for the classes

and assignments missed from a classmate prior to the next period. Assignments from other classes may not be turned in as a substitute for this class.

#### SCHOLASTIC HONESTY

All finished work must be your own. If you use any reference material, the source must be credited in writing where applicable.

#### CIVILITY

Students are expected to assist in maintaining a classroom environment which is conducive to learning. Students are advised to turn off their hand phones, beepers or any other forms of irrelevant electronic devices that may be deemed distracting during class. Students are also asked to refrain from eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any other forms of distraction such as talking while the professor is teaching, and so forth. Failure to meet these rules will result in minimally, a request to leave class. A more serious form of violation of these rules could result in being considered absent.

#### REFERENCES

John Bowers, *Introduction to Two Dimensional Design: Understanding Form and Function*. ISBN: 0-471-29254-9.

Gunter Kieser and Theo van Leeuwen, *Reading Images: The Grammar of Visual Design*. ISBN: 0-415-31914-5.

Charles Walthenberger and Cynthia Buzio Snyder, *Bar Visual Concepts and Principles: The Artistic Analysis and Design*. Publisher: McGraw Hill. ISBN: 0-07-00651-4.

Jim Kraus, *Creative Sparks*. Publisher: How Design Books. ISBN: 1-58180-438-5.

Tom Fraser & Adam Banks, *The Complete Guide to Color*. Publisher: Ilex. ISBN: 1-904755-22-7.

*Design is about making connections*

In this semester, we will be making connections to different ideas, techniques, materials, people by exploring projects and weekly exercises that deal with:

- 1) the processes involved to achieve the end result;
- 2) the message that needs to be communicated;
- 3) the audience in which the message is intended and
- 4) the medium used to carry the message across.

Please note that the professor reserves the right to add/revise/change/delete any topics, sections, and assignments.

### PROJECT 1: A NEW VIEW OF REALITY (WEEKS 1 - 6)

By adopting new ways to interpret our "designed" realities, we'll explore different ways to derive new meanings visually with images only. Change your viewing perspective to create a new representation of reality. For starters, how can pictures be combined with animation, illustration, or another style of expressions? Can you extract new meanings from an old object?

Consider the following possibilities:

#### **Distortion, twisting and turning**

Can an object be placed so that it will be seen in a totally new light? How far can you push the distortion before it becomes unrecognizable, disturbing or misleading?

#### **Playing with angles**

How can something be shown from a different angle? How could you adjust the space or perspective to create a new view? Does the importance of the object change when the angle is changed?

#### **Playing with objects**

Can objects or human bodies, in that sense, be molded into one to allow them to take on a new shape? In what ways can they complement each other?

#### **Changing of roles**

Put yourself in the position of any object or creature and look at the world through its eyes. Use these to discover new angles and new images.

#### **Micro and Macro**

You can also open up new ways to view things at a microscopic or macroscopic (large enough to be observed by the naked eye) level.

#### **Proportions and dimensions**

When things change in size, they can take on a surprisingly new look. What elements can be reduced or enlarged? What happens when they are greatly exaggerated?

#### **Obstructed view**

Does the surface and its surroundings play an important role? Haze, fog, broken glasses, blurry vision can create optical illusions and ambiguity.

**Project 1 due at the beginning of the class of week 7. Be ready to present your work.**

### PROJECT 2: DESIGN AS A SOCIAL COMMENTARY (WEEKS 7 - 12)

You are given the liberty to propose a project which utilizes text and images, combined as a visual composition to send a bold message. You may present your design ideas in single view from the following choices: political, social, cultural, environmental, functional, aesthetic, etc. Apply proper elements and principles of design, creativity and technical skills to answer the question, for example, "what can I do to prevent the spread of HIV?" Then, visually represent the message where you get to pick the applicable size and relevant medium.

**Project 2 due at the beginning of the class of week 13. Be ready to present your work.**

### WEEKLY ASSIGNMENTS:

#### WEEK 1:

- Lecture
- Introduction/ 1st project
- Weekly assignment

#### WEEK 2:

- Lecture
- Weekly assignment:
- Understanding grid & structure

#### WEEK 3:

- Lecture

- Weekly assignment.

#### WEEK 4:

- Lecture
- Weekly assignment.

#### WEEK 5:

- Lecture
- Weekly assignment.

#### WEEK 6:

- Lecture
- Weekly assignment.

#### WEEK 7:

- Project 1 due. Presentation.
- Introduction to 2nd project

#### WEEK 8:

- Lecture
- Weekly assignment.

#### WEEK 9:

- Lecture
- Weekly assignment.

#### WEEK 10:

- Lecture

#### WEEK 11:

- Weekly assignment.

#### WEEK 12:

- Weekly assignment.

#### WEEK 13:

- The final week.
- Project 2 due. Presentation.
- Workbook due.

SCHEDULE						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	Jan 1	2	3	4	5	6
7	8 - WEEK 1	9	10	11	12	13
14	15 - WEEK 2	16	17	18	19	20
21	22 - WEEK 3	23	24	25	26	27
28	29 - WEEK 4	30	31	Feb 1	2	3
4	5 - WEEK 5	6	7	8	9	10
11	12 - WEEK 6	13	14	15	16	17
18	19 - WEEK 7	20	21	22	23	24 Break begins
Holiday	Holiday	Holiday				
25	26	27	28	Mar 1	2	3
4	5 - WEEK 8	6	7	8	9	10
11	12 - WEEK 9	13	14	15	16	17
18	19 - WEEK 10	20	21	22	23	24
25	26 - WEEK 11	27	28	29	30	31
Apr 1	2 - WEEK 12	3	4	5	6	7
8	9 - WEEK 13	10	11	12	13	14 - Revision & Exams

#### 2007 PUBLIC HOLIDAY

- 1 Jan 2007 New Year's Day (The following Tuesday will be a public holiday)
- 2 Jan 2007 Public Holiday
- 18 Feb 2007 - 19 Feb 2007 Chinese New Year (The following Tuesday will be a public holiday)
- 20 Feb 2007 Public Holiday
- 6 Apr 2007 Good Friday
- 1 May 2007 Labour Day
- 31 May 2007 West Day
- 9 Aug 2007 National Day
- 13 Oct 2007 Hari Raya Puasa
- 8 Nov 2007 Deepavali
- 20 Dec 2007 Hari Raya Haji
- 25 Dec 2007 Christmas Day

(Source: [http://www2.nus.edu.sg/calendar/DSR\\_GAL](http://www2.nus.edu.sg/calendar/DSR_GAL))

## **SAMPLE OF SYLLABUS**

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**ART 4381 PUBLIC AND SOCIAL SERVICE DESIGN**, Texas Tech University, USA

# **ART 4381 Public and Social Service Design**

**Fall 2001 Texas Tech University**

**Instructor:** Kok Cheow Yeoh

**Email:** kcyeh@yeoh.com **URL:** <http://www.yeoh.com>

**School of Art phone #:** 724-3825

(Call during regular office hours or send an email if you need to need to make contact)

### **Course description**

Studio-based. Emphasis is placed on the role of the designer in the community as active participant in our culture, to raise public awareness, and to cultivate public awareness. The course also stresses the importance of developing teamwork, communication, and interpersonal skills.

### **Purpose**

To gain an awareness of topical issues within our community and to investigate issues associated with social-responsibility as a contemporary designer in today's society.

### **Objectives**

By the end of this course, the successful student will

1. expand their roles as members of the design community.
2. develop collaborative efforts in order to work as a team member
3. collaborate and interact with clients to reach a mutual goal.
4. engage constructively in class collaboration and discussion about design issues
5. overcome design challenges
6. create a series of three major portfolio pieces
7. develop interpersonal skills
8. learn to become a better presenter
9. inculcate and develop responsible and professional behaviors

### **Content**

We will address a variety of different issues and as design teams, we will tackle social issues such as homelessness, poverty, immigration, arts, women's issues, and the list goes on. Upon availability of community organizations, I will assist in pairing student teams to collaborate in pro bono works with non-profit organizations in Lubbock. These design works are carried out without compensation for public good. Each and every specific design components produced will depend solely on the client's need.

### **Assignments** (subject to changes)

There will be three major assignments that are subdivided into smaller parts within each assignment

1. **Individual campaign**  
You will be assigned to work individually on campaigns handpicked by the instructor.
2. **Pro bono campaign for a real non-profit client**  
We will form creative teams to tackle design projects for a real client.

### **3. Group campaign**

Depending on the number of class registrants and recognizing students' strength and weaknesses, we will form creative teams to handle successful solutions to major campaigns.

#### **Other requirements**

Daily planner (optional) – To help plan your schedule.

Process notebook or binder (required) – To document of your creative processes from start to finish.

#### **Suggested design publications**

*Eye, Print, How, CMYK, Communication Arts, Print, Émigré, Critique, etc.*

#### **Grade assessment**

You will be graded on design, concept development, execution, time management, personal development, presentation, craftsmanship, process, and implementation.

#### **Deadline**

No assignments will be accepted after the due date specified. There are no exceptions to the rule. This is the nature of our business where professionalism is tantamount to clients' success.

#### **Attendance**

Since timeliness and presence are crucial to insuring that students have access to full range of experiences and information necessary to complete class assignments, every student is allowed up to a week's worth of unexcused absences (two) before the final grade is affected. For each absence beyond this number, the student's final grade will drop a full letter grade. In addition to unexcused absences, three tardies or early exits will equal one absence. Students who miss lectures and class discussions must obtain notes for the classes and assignments missed from a classmate prior to the next period.

#### **Official university trips**

The only university-recognized excused absences are for participation in official university business (OP 31.04.) Participation in official university business must be documented by a written notice from the sponsoring faculty or staff member. However, the instructor must be notified in advance of such a trip and absence so that appropriate plans for make-up can be arranged.

#### **Absence due to religious observance**

In accordance with university Operation Procedure 30.16-17, students who miss class for observance of a bona fide religious holiday may have such absences excused; such students must present their related plans to the instructor in writing by the end of the second week of classes. The students shall also be allowed to take an examination or complete an assignment (whichever applies) scheduled for the day within a reasonable time.

#### **Academic honesty**

The School of Art is strongly committed to upholding the standards of academic integrity. Neither plagiarism (offering the work of another as one's own without proper acknowledgment) nor any form of cheating will be tolerated. Student found to violate

these standards of integrity are liable to serious consequences. Any referenced materials must be cited with proper credit noted at the back of your presentation board or placed within your design work.

### **Disabilities**

If you require special accommodations in order to participate in this course, please contact the instructor. Students should present appropriate verification from AccessTech in the Dean of Students' Office. Any requests for special accommodations should be presented by the end of the second week of classes.

### **Health and safety**

The School of Art will endeavor to comply with the intent of state laws or acts and the University health and Safety Program in an effort to maintain a safe academic and working environment for students, staff, and faculty.

### **Civility in the classroom**

Students are expected to assist in maintaining a classroom environment, which is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading inappropriate materials, sleeping or engaging in any form of distraction. In case of a violation of this policy, the instructor will talk with the student about the inappropriate behavior immediately and in the case of a second incident; the instructor will refer the student to the Design Communication Director who will schedule a meeting with the student. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

### **Just a note**

Just as we reflect upon contingencies in life, to some extent, the course reflects a real life professional environment in a design agency. While this syllabus reflects a structure that mirrors professional environments, its elaboration should have elements of inspiration, improvisation, collaboration, and response that yield to unforeseen circumstances. Most importantly, have fun.

## **SAMPLE OF SYLLABUS**

**ADDENDUM TO ART 4381 PUBLIC AND SOCIAL SERVICE DESIGN,** Texas Tech University, USA

# **ART 4381 Public and Social Service Design**

**Fall 2001 School of Art, Texas Tech University**

**Instructor:** Kok Cheow Yeoh

**Email:** kcyeh@yeoh.com

**URL:** www.yeoh.com

## **1<sup>ST</sup> ASSIGNMENT: Individual campaign**

### **Assignment requirements:**

1. Process notebook – Comprehensive documentation of your creative processes
2. Design components:  
Develop a comprehensive four-piece campaign for a non-profit/public service organization, which includes:
  - i) Promotional/Recruitment/Agency brochure
  - ii) Holiday card/Amenities/Newsletter

## **CONSIDERATIONS**

The two design components must share consistency in order to create a symbiotic relationship in reaching out to its targeted audiences, benefiting and enhancing each other, so to speak. The message must pack a powerful punch and good designs do not necessarily need to be portrayed in 4-colors and expressed in bombastic languages. Sometimes the final design outcome is restricted by the client's prudence, which in turn, may limit the designer's ability to express ideas. However, restrictive budgetary concerns may train the designer to approach the project by creatively and thoughtfully applying ideas on different paper stocks, inks, printing techniques, and many other methods of expressions. Your choice of design components must express and reflect the non-profit organization's goals.

## **CREATIVE PROCESSES**

### **Step 1: Research**

The first task is to collect sufficient information about the organization through some form of research. The main purpose of conducting a research is to gather enough information so that we can better target our audience. It acts as a blueprint which anticipates what needs to be done, exactly how and when it has to be accomplished and what it will cost. Primary data are collected from original sources such as interviews and secondary data exist because they have been compiled and are usually available in some sort of report or journal. There are a number of ways to collect primary research data. Verbatims are spontaneous comments by people who are being surveyed. This is one form of qualitative research where you seek to understand how and why people think and behave as they do. Other methods include quantitative studies where researchers use statistics to describe consumers.

### **Step 2: Audience profile**

There are a number of ways to collect primary research data. Verbatims are spontaneous comments by people who are being surveyed. This is one form of

qualitative research where you seek to understand how and why people think and behave as they do. Other methods include quantitative studies where researchers use statistics to describe consumers. Survey research uses structured interview that ask large numbers of people exactly the same questions. Once an advertiser identifies its target audience, they can effectively reach a section of the country or a group of potential consumers.

Identify the following and create your audience profile

- 1) approximate age
- 2) education
- 3) marital status
- 4) economic status
- 5) sexual orientation
- 6) interests
- 7) lifestyle
- 8) location

### **Step 3: Positioning**

Once the audience has been identified, it is easier to develop a statement that represents a viewpoint. Having carefully developed your understanding of the organization, the audience profile and positioning, it is easier to determine relevant issues of the creative work plan.

### **Creative Work plan**

Your creative work plan must be typed and formally organized. It is part of an on-going documentation of your campaign and will be developed as your ads, designs, etc evolve. The creative work plan will be turned in with your process notebook. Include the following:

- 1) client name
- 2) service or mission
- 3) issue
- 4) purpose of campaign
- 5) objective of campaign
- 6) audience
- 7) audience concerns
- 8) impact
- 9) image portrayed
- 10) tone of design/message
- 11) similar organizations – competing for audience attention
- 12) point of difference
- 13) barriers
- 14) mandates

### **Creative brainstorming and concept development**

Brainstorm for ideas with classmates. Create sketches and develop ideas for campaign.

### **List of organizations:**

1. CHILDREN AND YOUTH:



### **Children's Hunger Fund**

Children's Hunger Fund exists to alleviate children's suffering. Our mission is to provide food, clothing, medicine and personal care items to needy children across America and around the world.

**Mission:** Children's Hunger Fund exists to alleviate children's suffering. Our mission is to provide food, clothing, medicine and personal care items to needy children across America and around the world.

**Area of Focus:** Children and Youth, Disaster Relief, Poverty and Hunger

**Location:** 12820 Pierce Street, Pacoima, California, 91331, United States

**Contact Person:** Tim Kirk

**Phone:** 818-899-5122 **Fax:** 818-899-9552

**Email:** chf@gte.net **URL:** <http://www.chf2serve.org>

### 2. IMMIGRATION:

#### **National Asian Pacific American Legal Consortium**

**Mission:** The Consortium is a nonprofit nonpartisan organization whose mission is to advance and defend the legal and civil rights of Asian Pacific Americans.

**Area of Focus:** Human Rights and Civil Liberties, Immigration, Race and Ethnicity

**Location:** 1140 Connecticut Avenue, NW Suite 1200, Washington, District of Columbia, 20036, United States

**Contact Person:** Ronda Coleman

**Phone:** 202-296-2300 **Fax:** 202-296-2318

**Email:** rcoleman@napalc.org **URL:** <http://www.napalc.org>

### 3. CONSUMER PROTECTION:

#### **The Foundation for Taxpayer and Consumer Rights**

**Mission:** In a time when corporations and other monied special interests advance their idiosyncratic interests, often at the expense of the broader, public good, by dominating legislative, executive and judicial branches with PACs. Lobbyists, and prestigious law firms, the Foundation's mission is to ensure meaningful representation of the public's interests in the democratic process through grass roots organization, activist training, public education, and public interest litigation.

Just one example of the accomplishments of the Foundation and its staff:

- enactment of Proposition 103, a landmark insurance reform initiative copied nationwide that led to the return of more than \$1.2 billion in premiums to California consumers, another \$14 billion in savings. Grassroots victory achieved despite a record \$70 million opposition campaign.

**Area of Focus:** Consumer Protection

**Location:** 1750 Ocean Park Blvd.#200, Santa Monica, California, 90405, United States

**Contact Person:** Cynthia Dennis

**Phone:** 310-392-0522 **Fax:** 310-392-8874

**Email:** admin@consumerwatchdog.org **URL:** <http://www.consumerwatchdog.org>

### 4. DISABILITY ISSUES:

#### **CHADD of Northern California**

**Mission:** CHADD Works To Improve the Lives of People With Attention-Deficit/Hyperactivity Disorder (ADD, ADHD) Through Education, Advocacy, and Support.

CHADD of Northern California serves the 48 Counties of Northern California with support groups, educational meetings, resource information and advocacy efforts.

**Area of Focus:** Disability Issues, Family and Parenting, Health, Mental

**Location:** PO Box 966, Lafayette, California, 94549-0966, United States

**Contact Person:** Lew Mills, Ph.D.

**Phone:** 510-291-2950 **Fax:** 510-291-2950

**Email:** webmaster@chaddnorcal.org **URL:** <http://www.chaddnorcal.org/>

## 5. ENVIRONMENT:

### ReThink Paper

**Mission:** ReThink Paper is a network of environmentalists, paper industry experts, and concerned citizens dedicated to catalyzing a transition to an ecologically sound pulp & paper industry. Our mission is to convince the industry, government, and consumer sectors to rethink -- and then replace -- current wood-based paper production processes with clean, non-wood agricultural alter

**Area of Focus:** Environment

**Location:** ReThink Paper / A project of Earth Island Institute, 300 Broadway, Suite 28, San Francisco, California, 94109, United States

**Contact Person:** Nancy Hurwitz, Managing Director

**Phone:** (415) 788-3666 **Fax:** (415) 788-7324

**Email:** rtpinfo@earthisland.org **URL:** <http://www.rethinkpaper.org>

## 6. EDUCATION:

### World Links

**Mission:** Learning Leaders, was established in 1956 as the first program of its kind, is a nonprofit organization whose goal is to help ensure that New York City public school students become successful learners and productive members of the community. Learning Leaders recruits, trains, and places 9,300 volunteers who provide instructional support to 150,000 students in 747 New York City public schools. Almost 72% of our volunteers are parents of school children, many of whom attend low-performing schools in low-income New York neighborhoods. The majority of our volunteers are people of color who reflect and represent the school communities we serve.

**Area of Focus:** Children and Youth, Education

**Location:** 352 Park Avenue South, 13th floor, New York, New York, 10010-1709, United States

**Contact Person:** Heather Whyte

**Phone:** (212) 213-3370 **Fax:** (212) 213-0787

**Email:** heatherw@Learningleaders.org **URL:** <http://www.learningleaders.org>

## 7. WOMEN'S ISSUES:

### Institute for Women and Work

**Mission:** The Institute for Women and Work, a division of the New York State School of Industrial and Labor Relations at Cornell University, is an intellectual, research and education center for women in New York State and on a national level. The Institute focuses on: (1) educational and training programs with unions, corporations, educational institutions, and public sector agencies regarding issues relevant to women and their

work; (2) applied academic research funded by government agencies, unions and/or foundations that address issues which influence the achievement of women's potential in the workplace; and (3) the dissemination of relevant research related to public policy through conference, seminars, and publications.

**Area of Focus:** Education, Job Training and Workplace Issues, Women's Issues

**Location:** Institute for Women and Work - Cornell University, 16 East 34th Street, 4th Floor, New York, New York, 10016, United States

**Contact Person:** Briana Barocas

**Phone:** (212) 340-2800 **Fax:** (212) 340-2822

**Email:** bb11@cornell.edu **URL:**

<http://www.ilr.cornell.edu/extension/institutes/iww/default.html>

## 8. RELIGION:

### **Tibetan Aid Project**

**Mission:** Guided by Buddhist philosophy, the entire culture of Tibet was focused on developing a balance between heart and mind. Since the occupation of Tibet in 1959, an estimated 1.2 million Tibetans have perished, and all but 13 of Tibet's 6,000 monasteries were destroyed. Thousands of Tibetan people fled to neighboring Himalayan nations in a heroic attempt to preserve their way of life. The Tibetan Aid Project offers much needed funds and support to the Tibetan refugee communities in Asia seeking to revitalize their endangered heritage and insure its survival while increasing awareness in the west. We offer four main programs: support Tibetan monasteries and nunneries; ship sacred texts and art to refugees; sponsor large ceremonies for world peace; and promote awareness of endangered Tibetan Culture in the west.

**Area of Focus:** Arts, Religion, Spiritual and Metaphysical Issues

**Location:** 2910 San Pablo Avenue, Berkeley, California, 94702, United States

**Contact Person:** Sandy Olney

**Phone:** 510-848-4238 **Fax:** 510-548-2230

**Email:** tap@nyingma.org **URL:** <http://www.nyingma.org>

## 9. COMPUTERS & TECHNOLOGY:

### **iMentor**

**Mission:** iMentor is a new non-profit Internet-based mentoring program. iMentor's mission is to harness the power and potential of the Internet in order to provide young people from underserved communities with (i) adult mentors (ii) the opportunity to explore career options and (iii) basic technological literacy. iMentor matches students from low income neighborhoods with volunteer adult mentors based on career interests. Mentors and students communicate via email, and work together on projects designed to help students think about careers while developing their Internet skills. iMentor also plans group events throughout the year so students and mentors can interact in person. Because most communication takes place via email, iMentor provides busy adults with a flexible way to make a meaningful contribution to the lives of children.

**Area of Focus:** Children and Youth, Computers and Technology, Education

**Location:** c/o Blue Ridge Foundation New York, 660 Madison Avenue, 20th Floor, New York, New York, 10021, United States

**Contact Person:** Richard Buery

**Phone:** 212-446-3320 **Fax:** 212-446-6201  
**Email:** info@immentor.org **URL:** <http://www.immentor.org>

#### 10. CRIME & SAFETY:

##### **Coalition for Gun Control/pour le controle des armes (Canada)**

**Mission:** Founded in the wake of the Montreal massacre, the Coalition for Gun Control is the only national non-profit organization, which aims to reduce gun injury, death and crime in Canada. More than 350 crime and injury prevention, policing, health, victims, community, and other organizations endorse it. The Coalition supports:

- Licensing of all gun owners
- Registration of all firearms
- Stricter controls on handguns
- A ban on military assault weapons
- Safe storage
- Controls on the sale of ammunition
- Strict enforcement of the law
- A range of programs to support effective implementation

The Coalition is credited with the passage of two important pieces of legislation- Bill C-17 and Bill C-68 - which contain the measures needed for effective gun control. Since the passage of Bill C-68, the Coalition has continued to work to ensure that the law is effectively implemented. It continues to counter the gun lobby's attempts to undermine the law.

**Area of Focus:** Crime and Safety, Health, Network of Nonprofit Organizations

**Location:** 1301 Sherbrooke St. East, Montreal, Quebec, H2L 1M3, Canada

**Contact Person:** Amelie Baillargeon

**Phone:** 514-528-2358 **Fax:** 514-528-2598

**Email:** cgc\_montreal@compuserve.com **URL:** <http://www.guncontrol.ca>

#### 11. GAY, LESBIAN & BISEXUAL ISSUES:

##### **American Foundation for AIDS Research (amfAR)**

**Mission:** The mission of the American Foundation for AIDS Research (amfAR) is to prevent HIV infection and the disease and death associated with it and to protect the human rights of all people threatened by the epidemic of HIV/AIDS.

**Area of Focus:** Gay, Lesbian and Bisexual Issues, Health, Human Rights and Civil Liberties

**Location:** 120 Wall Street, 13th floor, New York, New York, 10005, United States

**Contact Person:** Liz Marlin

**Phone:** 212-806-1600 **Fax:** 212-806-1601

**Email:** liz.marlin@amfar.org **URL:** <http://www.amfar.org>

#### 12. SENIORS & RETIREMENT ISSUES:

##### **Center for Positive Aging**

**Mission:** Promoting Creative Independent Lives

The Center for Positive Aging prepares people of all ages for an expanded and healthy long life.'

The Center is a partnership of individuals, congregations, and community organizations providing health, educational, and recreational opportunities. Promoting volunteer driven services and wellness for older persons and their families remains our primary mission.

**Area of Focus:** Seniors and Retirement Issues

**Location:** 607 Peachtree Street, NE, P.O. Box 55079, Atlanta, Georgia, 30318, United States

**Contact Person:** Merry Jorgensen

**Phone:** 404 872-9191 **Fax:** 404 872-1737

**Email:** positiveaging@mindspring.com **URL:** <http://positiveaging.home.mindspring.com>

### 13. FAMILY & PARENTING

#### **AVKO Dyslexia Research Foundation**

**Mission:** The AVKO Dyslexia Research Foundation devotes its resources to helping others help dyslexics learn to read. Through its publications and by maintaining two websites (<http://www.avko.org>) and <http://www.spelling.org>). AVKO helps others understand what dyslexia is, how a family member can help a dyslexic learn to read and spell, how teachers can develop techniques for teaching those with specific learning disabilities to decode and encode the English language. AVKO operates a FREE DAILY Reading Clinic at its headquarters. AVKO is especially interested in spreading the concept that the Adult Community Education Programs should include courses for that small minority of parents who want to learn how to tutor their own child who is experiencing difficulty in learning in school. AVKO is so concerned with the issue that AVKO offers free lesson plans for such a course.

**Area of Focus:** Family and Parenting

**Location:** 3084 W. Willard Road, Suite W, Clio, Michigan, 48420-7801, United States

**Contact Person:** Don McCabe

**Phone:** (810) 686-9283 **Fax:** (810) 686-1101

**Email:** DonMcCabe@aol.com **URL:** <http://www.avko.org>

### 14. HEALTH

#### **LifeLong Medical Care (Berkeley, CA)**

**Mission:** LifeLong Medical Care (LMC), is the largest provider of health care services to low-income populations in Berkeley, Albany, Emeryville, and North Oakland. LMC is a non-profit community health center operating three family practice clinics and three geriatric specialty clinics in Northern Alameda County. LMC's mission is to promote the long-term health and well being of people of all ages, origins, and races, especially the economically at-risk, by providing a continuum of quality preventive and primary health care and social services. LMC significantly impacts the lives of the people in our community by providing affordable health services for people of all ages.

**Area of Focus:** Community Service and Volunteering, Health, Seniors and Retirement Issues

**Location:** P.O. Box 11247, Berkeley, California, 94712-2247, United States

**Contact Person:** Dyveke Patrice Pratt

**Phone:** (510) 704-6010 x250 **Fax:** (510) 883-1667

**Email:** [volunteer@lifelongmedical.org](mailto:volunteer@lifelongmedical.org) **URL:** <http://www.lifelongmedical.org>

### 15. MEN'S ISSUES

#### **ClothesMinded, Inc.**

**Mission:** CLOTHESMINDED, Inc. is a 501c3 nonprofit organization dedicated to assisting low-income men, women, teens, and older workers coalition by providing recycled business attire for interview and first week of employment.

**Area of Focus:** Community Service and Volunteering, Men's Issues, Network of Nonprofit Organizations, Women's Issues

**Location:** 1210 W. Alameda Suite 106, Tempe, Arizona, 85282, United States

**Contact Person:** Mary Lou Roels

**Phone:** 480-804-0202 **Fax:** 480-804-0220

**Email:** clothesmindedaz@hotmail.com **URL:** <http://www.clothesminded.org>

## 16. WILDLIFE & ANIMAL WELFARE

### **Animal Guardians of America**

**Mission:** The mission of Animal Guardians of America is to promote reverence and compassion for all animals; through humane education; by working to eliminate the euthanization of companion animals; implementing rescue operations, and facilitating foster programs. Animal Guardians of America (AGA) does not have a shelter at this time. AGA is able to provide comfort to rescued and abandoned animals by using a network of foster homes.

**Area of Focus:** Education, Wildlife and Animal Welfare

**Location:** #169, 7000 Independence Pkwy, Suite 160, Plano, Texas, 75025, United States

**Contact Person:** Greg Thomisee

**Phone:** 972-398-2123 **Fax:** 972-527-3815

**Email:** AGA@AnimalGuardians.com **URL:** <http://www.AnimalGuardians.com>

## 17. DISASTER RELIEF

### **Operation USA**

**Mission:** Operation USA assists developing communities here and abroad in addressing problems relating to natural and manmade disasters and chronic poverty through the creation of sustainable health, nutrition and disaster response programs. We provide essential materials, training, advocacy and financial support for such programs. "Operation Landmine" is a project of Operation USA to rid the world of landmines. It focuses on the conversion of advanced technology to detect and destroy anti-personnel landmines. We believe the basic science and technology now exist but must be converted or re-engineered from other uses and brought to bear on this huge and growing global problem

**Area of Focus:** Disaster Relief, Health, Peace and Conflict Resolution

**Location:** 8320 Melrose Ave., Suite 200, Los Angeles, California, 90069, United States

**Contact Person:** Kathy Schutzer

**Phone:** 323-658-8876 **Fax:** 323-653-7846

**Email:** [kschutzer@opusa.org](mailto:kschutzer@opusa.org) **URL:** <http://www.opusa.org>

## 18. ARTS

### **Arts Horizons**

**Mission:** Arts Horizons' mission is to foster development of the whole person and to improve education by delivering quality arts programs and activities to schools and communities. All programs and activities are governed by a commitment to artistic excellence, educational effectiveness, cultural diversity, arts advocacy and a belief that the arts are essential to human development and basic to education. Arts Horizons is the largest provider of comprehensive arts in education programming that serves the tri-state region of New York, New Jersey and Connecticut. Our programs reach approximately

300,000 children each year. We present multicultural arts programs in the schools, including assembly programs, artist-in-residence workshops, professional development and after-school projects in inner city schools.

**Area of Focus:** Arts, Children and Youth, Education

**Location:** One Grand Avenue, Suite 7, Englewood, New Jersey, 07631, United States

**Contact Person:** John Devol

**Phone:** 201-567-1766 **Fax:** 201-567-5312

**Email:** jdevol@artshorizons.org **URL:** <http://www.artshorizons.org>

## 19. HOUSING & HOMELESSNESS

### **Mutual Interest**

**Mission:** Mutual Interest is dedicated to providing access to housing for low-income renters in King County, Washington through the administration of a self-sustaining fund, financed by the interest from security deposits.

**Area of Focus:** Economic Development, Housing and Homelessness

**Location:** P.O. Box 85510, Seattle, Washington, 98145, United States

**Contact Person:** Jennifer Gee

**Phone:** 206-841-5305 **Fax:** 206-956-2415

**Email:** info@mutualinterest.org **URL:** <http://www.mutualinterest.org>

## 20. POVERTY & HUNGER

### **Children's Hunger Fund**

**Mission:** Children's Hunger Fund exists to alleviate children's suffering. Our mission is to provide food, clothing, medicine and personal care items to needy children across America and around the world.

**Area of Focus:** Children and Youth, Disaster Relief, Poverty and Hunger

**Location:** 12820 Pierce Street, Pacoima, California, 91331, United States

**Contact Person:** Tim Kirk

**Phone:** 818-899-5122 **Fax:** 818-899-9552

**Email:** chf@gte.net **URL:** <http://www.chf2serve.org>

### **References:**

Wells, W., Burnett, J., & Moriarty, S. (1989) Advertising principles and practice. New Jersey: Prentice Hall

Phornirunlit, S. (1992) Great designs using 1,2 & 3 colors. Washington, D.C.: Madison Square Press.