

Syllabus + Schedule
Projects | Design Seminar

Design + Social Change

University of San Francisco
Art + Architecture / Spring 2012
Art 21851 / Art 390-04

Lone Mountain Rossi Wing, B01
Wednesdays, 11:45–3:30 p.m.
Stacy Asher / sjasher@usfca.edu



If we are to change our world view, images have to change.
The artist now has a very important job to do. He's not a little
peripheral figure entertaining rich people, he's really needed.

—Vaclav Havel, 1936–2011

http://stacyasher.com/Art390_04_USF.html

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“Design can and must become a way in which young people can participate in changing society.”

Victor Papanek, Design for the Real World

Design and Social Change

Designers and visual communicators can be culturally aware by creating work that is socially responsible and influences positive change in society. Designers in the forefront of social change are currently using their design-thinking skills to develop and execute their own solutions to social problems—pushing the boundaries of what design can do. This course will demonstrate to students the power of design to leverage their sense of humanity and ability to fashion a more humane and just world.

Students will be assigned specific historical events or social movements to research and reveal relevant examples of how design can sway public opinion, organize, inform, protect and restore the environment. The course will survey an array of visual styles, communications and design projects that date from the turn of the century to the present in the form of artistic posters, non-commercial advertisements, web sites, outreach and political propaganda. Students will also engage with San Francisco based design firms that are socially responsible, local artist / activists that incorporate design into their propaganda and learn how the work they do is making a positive and significant impact on the world.



Freedom, Emory Douglas, woodcut print

Emory Douglas worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. The San Francisco Chronicle reported that Douglas "branded the militant-chic Panther image decades before the concept became commonplace.

As a teenager, Douglas was incarcerated at the Youth Training School in Ontario, California; during his time there he worked in the prison's printing shop. He later studied commercial art at San Francisco City College.

Learning Outcomes

1. Students will develop a critical understanding of the political, economic and social underpinnings of design and social responsibility by reading and responding to theoretical texts that provide political, economic and social frameworks to analyze the production of design and social change
2. Students will chronologically sequence selected movements in history in which design has influenced social change by reading historical texts. Students will learn to identify features of design and social change by visiting socially conscious design firms and organizations in San Francisco.
3. Students will learn to identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions by reading texts and researching web sites and participating in class lectures and discussions.
4. Students will learn to compare and contrast design projects and social change by reading and interpreting texts and participating in class lectures and discussions. They will learn how to use critical thinking as a key skill in interpreting their social world.
5. Students will learn to articulate and defend their judgements through a studied, engaged, and informed process of reflection as well as action. Students will develop focused research questions and compose substantial arguments in response to those questions by incorporating extensive independent library research, field observations and documentation.

Key Moments / Themes

Public Works Administration
the Black Panthers
Haight-Ashbury / Summer of Love
Harvey Milk / Civil Rights/ Prop 8
The Vietnam War and Anti-War Protest
Amnesty International
Labor Unions and Workers Rights / Cesar Chavez
Ecology and Green Culture / Sustainable Design
First Things First Manifesto – 1964

First Things First Revisited – 2000
Adbusters
Billboard Liberation Front
9/11 / Patriotism
2008 Election / Shepard Fairey's Hope Campaign
2011 Wall Street Protests
the WWW, Open Source Software

Field Trip Possibilities / TBD

Adobe and Adobe Youth Voices
Altitude Studio
Brute Labs
Cabra Diseño
Design Action Collective
Gap Inc.,
Meta Design
Public Architecture
RBM San Francisco
SPUR
Mine / Christopher Simmons:
Just Design: Socially Conscious Design for Critical Causes

Texts

Students in this course are expected to participate by developing a visual awareness of design and social change by reading required texts, and reviewing outside periodicals and design publications. Readings will be required and supplemental materials will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding of the material which relate to design and social change.

The class will use a reader compiled from various chapters in the following texts. The texts deal specifically with the history of design and social change. In addition there will be required texts that provide theoretical frameworks to understand and analyze the broader political, economic and social forces that shape design and visual communications and social responsibility. Various readings will emphasize the relationship of design and visual communications to the social world.

Requirements

All students should have a 6" X 9" or an equivalent size field book / sketch-book with blank pages. This book will serve as a tool to record details about your field trips where you can take field notes, make sketches, adhere found materials. This will be a valuable record of your various excursions into the city. A small digital camera will also be useful. If you don't have one, there are a few cameras that belong to the Art + Architecture Department on loan from the Media Kiosk in Cowell Hall.

Media Studies Equipment Desk: 415-422-6949 / medialab@usfca.edu / Cowell G12

Every week, a part of the class, even on field trips will be devoted to a discussion of the readings. To participate in these discussions you must come prepared: read the assigned texts, make notes and write your response or thought paper. Students will be required to acquire a San Francisco Library Card. This will allow access to the photo archives that include many wonderful examples of historical images from specific time periods that will be covered.

Assignments -

1. Response / Thought Papers

Every week students will hand in a one-page response paper in relation to the readings, Guest Presentations and visits to San Francisco design organizations who are doing socially conscious work. Response papers will be one 8.5" X 11" sheet, 1" margins all around 12 point single-spaced text. Response papers are intended to assist students with the formulation of a concept for their final paper and presentation. Further instructions will be discussed in class.

2. Project 01 (Weeks 01–06)

A Survey of the History of Design and Social Change

Students will survey an array of visual styles and printing media, dating from the Russian Revolution to the present in the form of artistic posters, non-commercial advertisements, and political propaganda. These types of collateral are ephemeral—rarely intended to last beyond their immediate moment. During the course, groups of students will be assigned specific historical events or social movements to research and present relevant examples addressing the power of art and design to sway public opinion,

organize and inform. Students will make presentations to the class that include visual examples and relevant key points that address the impact of this type of visual culture with the intent of informing activists of the power of art/design to inspire people to action.

3. **Project 02** (Weeks 07–14)

Design Re-Form: Creating Social Change in San Francisco

How can design students design collateral with the intent of informing activists of the power of art/design to inspire people to action? Students will present a proposal for a campaign to introduce a form of social change in San Francisco. Campaigns will include various forms of collateral (web presence, blog, social media campaign, posters, stickers, e-pub, brochures).

The project is intended to ask students to question where change needs to occur in contemporary society and how can design influence change?

Students will be influenced by the guest presentations and field trips and will present research for a proposed campaign. Research will be presented in digital format and will be compiled into a epub or online digital publication.

Grading

Thought Papers – 100 pts [publish 10 out of the 12 assigned]

Project 01 – 100 pts.

Project 02 – 100 pts.

Class participation – 50 pts.

Online Journal - Publication: Thought Papers + Projects 01 & 02 – 50 pts.

Total for course: 400 pts.

100 – 94% A, 93 – 90% A-, 89 – 87% B+, 86 – 84% B, 83 – 80% B-,
79 – 77% C+, 76 – 74% C, 73 – 70% C-, 69% and below D

With regard to letter grades: The grade of “C” is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results. A “B” grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful solutions to the papers and presentations assigned.

Students receiving a “B” have reached a level which clearly exceeds “competency” The “A” is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project’s tasks put before them. Additionally, interest, enthusiasm, energy, and passion for the course content and the learning process have been displayed.

Academic Honesty

Students will observe and respect the university’s policy regarding plagiarism as noted in the college’s Academic Honesty Policy. As this policy stipulates, all writing submitted for this course, whether in “draft” form or final form, must not represent the words or ideas of another person without reference or citation. Any student who violates plagiarism standards or any other Academic Integrity standards can expect to receive a failing grade for the project and the course. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

Students are expected to comply with the USF Student Academic Policy. Refer to the policy at (http://www.usfca.edu/acadserv/catalog/policies_honesty.html) and contact the instructor if you have any questions or concerns. Academic Dishonesty includes, but is not limited to:

- Plagiarism; intentionally or unintentionally representing the words of another person as your own; failure to properly site references; manufacturing references.
- Working with another person when independent work is required.
- Submitting a paper written by another person or obtained from the internet. The penalties for violation of the policy may include a failing grade on the assignment, a failing grade in the course, and / or a referral to the Dean and the Committee on Student Academic Honesty. In addition, a letter will be sent to the Associate Dean for Student Academic Services; the letter will remain in your file for two years after you graduate after which you may petition for its removal.

Students with Disabilities

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Student Disability Services, (SDS) 422-6876 as early as possible in the semester.

Students must provide written documentation of the disability in the first two weeks of the course, or provide any changes in due diligence using the semester with a signature from the SDS office.

Class Policies and Attendance

Consistent and prompt attendance develops responsible professional behavior and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education. Consistent with college practice, students are expected to attend all sessions of courses for which they are registered.

Only two un-excused absences will be allowed. The third un-excused absence will lower your final semester grade by one letter. The fourth un-excused absence will result in an unconditional absences failing the course. Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards final attendance.

The allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner. Tardiness is defined as being ten minutes late for class or departing before class has been formally dismissed by the professor.

Two tardies are counted as one absence. [note: tardiness that exceeds 45 minutes will be counted as an absence] It should be further noted that faculty are frequently called upon to recommend students for professional positions

upon graduation and are contacted by potential employers as references. In such instances, reliability is always discussed. Students with a responsible record of attendance are likely to receive favorable recommendations.

If at anytime during the semester you want feedback on your project or performance, or wish to discuss any issue related to school or the field of design, please make an appointment with instructor during office hours or arrange an other convenient time.

Religious beliefs

You must declare your intention to observe holidays [include name of holiday and dates] in writing within the first two weeks of the semester.

Accommodations

Students with disabilities who may need academic accommodations should discuss options with the instructor during the first two weeks of class.

Suggested Readings

Baudrillard, J., "The Ideological Genesis of Needs". The Consumer Society Reader, The New Press, New York, 1999

Barthes, R., "The System of Fashion" New York: Hill and Wang, 1983

Barthes, Roland 1981 "Camera Lucida" New York: Hill and Wang, 1981

Barthes, Roland, "Mythologies", 1957

Berman, David B., "Do Good Design: How Designers Can Change the World", 2010

Berger, A., "Television as an Instrument of Terror; Essays on Media, Popular Culture and Everyday Life". Transactions Books, New Brunswick, New Jersey, 1980

Bourdieu, P., "Outline of a Theory of Practice". Cambridge :CUP, 1977

Brown, Tim, "Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation"

Certeau, Michelle, "The Practice of Everyday Life". Berkeley: University of California Press, 1984

Clifford, J. "Introduction" in J.Clifford and G. Marcus, eds. 1986. "Writing Culture" Berkeley: University of California Press, 1986

Culler, J., "Structuralist Poetics". Ithaca: Cornell University Press, 1977

Debord, Guy. "The Society of the Spectacle". Zone Books, New York, 1967

Denzin, N., "Postmodern Social Theory" "Sociological Theory", 1986

Dilnot, Clive, "The Gift "The Idea of Design", A Design Issues Reader, Edited by Victor Margolin and Richard Buchanan, MIT Press, Cambridge, Massachusetts., 1996

Downing, John D.H, *Radical Media: Rebellious Communication and Social Movements*, "Mind Bombs: Woodcuts, Satirical Prints, Flyers, Photomontage, Posters, and Murals, Sage Publications Inc., 2001

Eco, U. "A Theory of Semiotics." Bloomington, Indiana: University of Indiana Press, 1979

Ewin, S., "Captain's of Consciousness: Advertising and the Social Roots of the Consumer Culture". McGraw Hill, United States, 1976

Eco, Umberto, "Travels in Hyper-reality" New York: Harcourt, Brace and Jovanovich, 1986

Fisher, Philip, "Wonder, the Rainbow, and the Aesthetics of Rare Experiences" Harvard University Press, Cambridge and London, 1998

Frank, Thomas, "The Conquest of the Cool" Business Culture, Counterculture, and the Rise of Hip Consumerism". The University of Chicago Press, 1997

Frank, Thomas, "Commodify your Dissent" . W.W. Norton & Company, New York and London, 1997

Fry, Tony, "Design as Politics", 2011

Garland, Ken, "First Things First Manifesto", 1964

Goffman, E., "The Presentation of Self in Everyday Life". Garden City: Doubleday Anchor, 1959

Goffman, E., "Stigma". Simon and Schuster, New York, 1963

Harvey, David. "The Condition of Postmodernity: An enquiry into the Origins of Cultural Change". Basil Blackwell Ltd, Oxford, Cambridge

Hassan, I. "The Postmodern Turn: Essays in Postmodern Theory and Culture". Ohio State University Press, 1997

Heller, Steven [Editor], "Sex Appeal: The Art of Allure in Graphic Design and Advertising Design" Allworth Press, New York

Heller, Steven, "Looking Closer 4: Critical Writings", 1996

Heller, Steven, "Citizen Designer: Perspectives on Design Responsibility", 1999

Jakobson, R. "Closing Statement' in T. Sebeok ed. "Uses of" "Language". Cambridge: MIT Press, 1970

Knabb, Ken, "Situationist International Anthology", 1998

Klein, Naomi, "No Logo : Taking Aim at the Brand Bullies", 2000

Krier, Sophie, "I don't know where I'm going, but I want to be there: The Expanding Field of Graphic Design 1900-2020

Lasn, Kalle, "Culture Jam : How to Reverse America's Suicidal Consumer Binge- And Why We Must", 2000

Levin, Maud, "Clean New World—Culture, Politics and Graphic Design", 2002

Lowe, Donald M., "The Body in Late Capitalist USA" Duke University Press, Durham and London, 1995

Marx, Leo, "The Machine in the Garden: Technology and the Pastoral Ideal in America". Oxford University Press, London, Oxford, New York, 2000

Mcluhan, Marshall, "The Medium is the Message: An Inventory of Effects", 1967

"Open Design Now: Why Design Cannot Remain Exclusive" (Bis) Paul Atkinson (Contributor), Michael Avital (Contributor), Bruce Mau (Contributor), Renny Ramakers (Contributor), Carolien Hummels (Contributor), 2011

Ouspenskii, B. "A Poetics of Composition". Berkeley: University of California Press, 1983

Packard, Vince, "The Hidden Persuaders" David McKay Publishers, 1957

Peirce C.S. 1931. "Collected Papers" Cambridge: Harvard University Press

Poyner, Rick, "Obey the Giant: Life in the Image World", Birkhauser, Publishers for a Architecture, Basel, Boston, Berlin, 2001

Purves, Ted, "Art as Generosity", SUNY Press, 2002

Rosenblatt, Roger, "Consumption, Culture, and the Pursuit of Happiness" Shearwater Books, Washington D. C., 1999

Rushkoff, Douglas, "Coercion :Why We Listen to What 'They' Say", 1999

Schor, Juliet and Nader, Ralph, "Do Americans Shop Too Much?", 2000

Schor, Juliet B.(Editor), Nader, Ralph, "The Consumer Society Reader" The New Press, New York, 1999

Shaughnessy, Adrian, "How to be a Graphic Designer without Losing Your Soul", 2003

Simic, C., "Wonderful Words, Silent Truth: Essays on Poetry and Memoir". The University of Michigan Press, 1993

Simmons, Christopher, "Just Design: Socially Conscious Design for Critical Causes", 2011

Stickdorn, Marc, "This is Service Design Thinking: Basics - Tools - Cases"

Tufte, Edward, "Visual Explanations: Images and Quantities, Evidence and Narrative" Graphics Press, Connecticut, 1997

Twitchell, James, "Two Cheers for Materialism". "The Consumer Society Reader" The New Press, New York, 1999

Underhill, P., "Why We Buy: The Science of Shopping". Simon & Schuster, New York, London, Toronto, Sydney, Singapore, 1999

Vandenbroeck, Goldian (Editor), E. F. Schumacher (Designer) "Less Is More : The Art of Voluntary Poverty : An Anthology of Ancient and Modern Voices Raised in Praise of Simplicity", 1998

Velben, Thorstein, "Conspicuous Consumption", The Consumer Society Reader, The Consumer Society Reader, The New Press, New York, 1999

Wilber, Ken, "No Boundary: Eastern and Western Approaches to Personal Growth". Shambhala, Boulder and London, 1981

Williamson, Judith, "Decoding Advertisements: Ideology and Meaning in Advertising". Marion Boyers, London, New York, 1978

Zizek, S., "On Belief: Thinking in Action". Routledge Press. Taylor and Francis Group. London and New York, 1999

Online Readings

Graphic Intervention: Steven Heller

http://www.typosetheque.com/articles/graphic_intervention

Graphic Intervention / Continued from Part One: Steven Heller

<http://designtaxi.com/article/297/Graphic-intervention-Last-Part/>

The Interventionist's Toolkit, Part 2: Posters, Pamphlets and Guides

<http://places.designobserver.com/feature/the-interventionists-toolkit-part-2-posters-pamphlets-and-guides/25408/#.TqZRf9ugOHo.facebook>

The Designer's Dilemma: Valerie Casey, 2007

<http://designmind.frogdesign.com/articles/green/the-designers-dilemma.html>

Towards Creative Activism: Creative Review, 2007

<http://www.creativereview.co.uk/cr-blog/2007/march/towards-creative-activism>

The Price of Juice: Rick Poynor, 2007

<http://www.eyemagazine.com/critique.php?cid=407>

Conceptual Design: Building a Social Conscience, AIGA: Nick Currie, 2005

<http://www.aiga.org/conceptual-design-building-a-social-conscience/>

In Search of Ethics in Graphic Design: Paul Nini, 2004

<http://www.aiga.org/in-search-of-ethics-in-graphic-design/>

There is such a thing as society: Andrew Howard, 2001

<http://www.eyemagazine.com/feature.php?id=42&fid=53>

What Learning Needs. The Challenge for a Creative Nation:

The Design Council, 2001

<http://designcouncil.org.uk/Documents/Documents/Publications/What%20Learning%20Needs.pdf>

First Things First: Ken Garland, 1964

<http://maxb.home.xs4all.nl/ftf1964.htm>

First Things First: Rick Poynor, 2000

<http://www.emigre.com/Editorial.php?sect=1&id=13>

Idealism: An Ideal Design is Not Yet: Max Bruinsma, 1999

<http://maxb.home.xs4all.nl/div-ideal-e.htm>

Waiting For Permission: Michael Bierut, 1992

http://www.typotheque.com/articles/waiting_for_permission

Zip Car Service and Green Business Culture

http://www.zipcar.com/help/downloads/Zipcar101_Justin_US.pdf

<http://blog.art21.org/2012/01/10/dirt-and-blankets/>

Relevant Links

Communication Arts / Essays on Design and Social Responsibility
<http://www.commarts.com/columns/design-ignites-change.html>

Project M Lab
<http://www.projectmlab.com/>

New York Foundation for the Arts
http://www.nyfa.org/nyfa_artists_detail.asp?pid=5280

Do Something .Org
<http://www.dosomething.org/>

Just Seeds Artists Cooperative
<http://www.justseeds.org/>

Adbusters
<http://www.adbusters.org/>

American Ad Council
<http://www.adcouncil.org/>

Creative For a Cause
<http://www.creativeforacause.org/pubsbooks.html>

Design Change
<http://www.designcanchange.org/#/home>

Living Principles / AIGA
<http://www.livingprinciples.org/>

Typography for Change
<http://typeforchange.org>

Social Design Notes
<http://backspace.com/notes/2009/09/the-social-role-of-the-graphic-designer.php>

Ethics in Graphic Design

http://www.ethicsingraphicdesign.org/?page_id=566

Design Ignites Change

<http://designigniteschange.org/>

Jonathan Barnbrook / Graphic Designer

<http://www.barnbrook.net/>

Switchblade Studios

<http://www.switchblade-studios.com/wp/portfolio/>

AIGA Center For Sustainable Design

<http://www.aiga.org/interior.aspx?pageid=44&id=1685>

Alzheimer100

<http://www.alzheimer100.co.uk/>

Bruce Mau Design

<http://www.brucemaudesign.com/>

The Center for the Study of Political Graphics

<http://www.politicalgraphics.org/>

The Center for Tactical Magic

<http://www.tacticalmagic.org/>

Hero Housing Resource Center

<http://www.BuyAMeter.org/>

Design Against Crime

<http://www.designagainstcrime.com/>

Design Can Change

<http://www.designcanchange.org/>

Design For The Other 90%

<http://other90.cooperhewitt.org/>

Design Your Life by Ellen Lupton
<http://www.design-your-life.org/>

D.School
<http://dschool.stanford.edu/>

EcoLabs - Visual Communication of Ecological Literacy - University of Brighton
<http://www.eco-labs.org/>

ExxonSecrets
<http://www.exxonsecrets.org>

FLOWmarket
<http://theflowmarket.com/>

Free Range Studios
<http://www.freerange.com/>

Good Magazine
<http://www.good.is/>
Intersections07
<http://www.designcouncil.org.uk/>

Inventive Reception
<http://www.inventivereception.com/>

Massive Change
<http://www.massivechange.com/>

More Associates
<http://www.moreassociates.com/>

SocialDesignSite
<http://www.socialdesignsite.com/>

The Designers Accord
<http://www.designersaccord.org/>

The Movement Design Bureau
<http://movementdesign.org/>

ThinkPublic - A Social Design Agency
<http://thinkpublic.com/>

Go Inspire Go
<http://www.goinspirego.com/about.html>

Utrecht Manifest
<http://www.solar.nl/design/umanifest/umanifest.ph>

Scoop it / Social Art Practices
<http://www.scoop.it/t/social-art-practices>

Situationalist International
<http://www.cddc.vt.edu/sionline/>

World House Project
<http://www.worldhouse.ca/>

Design Organizations

American Institute of Graphic Arts (AIGA)
Art Directors Club of New York
Association Typographique Internationale (ATypI)
British Design and Art Direction Club (D&AD)
The Center for the Study of Political Graphics (CSPG)
Graphic Artists Guild
International Council of Graphic Design Associations
International Society of Typographic Designers (ISTD)
Society for Environmental Graphic Design (SEGD)
Society of Graphic Designers of Canada (GDC)
Society of Typographic Aficionados (STA)
Type Directors Club (TDC)
The Typophiles
University and College Designers Association (UCDA)

Course Schedule

Guest Presentations / Field Trips / Weekly Schedule

Guest Lectures /

dates and times TBD by class interest and are subject to change

Emory Douglas / the Black Panthers

Revolutionary Art of Emory Douglas /
the Center for the Study of Political Graphics

Emory Douglas worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. His graphic art was featured in most issues of the newspaper The Black Panther (which had a peak circulation of 139,000 per week in 1970)[1] and has become an iconic representation of the struggles of the Party during the 1960s and 70s. The San Francisco Chronicle reported that Douglas “branded the militant-chic Panther image decades before the concept became commonplace. As a teenager, Douglas was incarcerated at the Youth Training School in Ontario, California; during his time there he worked in the prison’s printing shop. He later studied commercial art at San Francisco City College.

<http://www.moca.org/emorydouglas/>

Kate Shearman / Social Artist

Designer of Positive News publication and screen printer extraordinaire
Kate will present a design workshop where students will produce screen printed collateral with a socially conscious message. Positive News brings hope, exemplifies solutions, inspires people to action, connects with those who create positive change

<http://www.positivenewsus.org/>

Jason Hanasik / Gap Corporation, SF.

Jason will discuss how the Gap is doing socially conscious work within their Social Responsibility Department. We will visit the Gap Inc.’s social responsibility department and attend a short presentation by Jason Hanasik.

<http://www.jasonhanasik.com/>

<http://www.jasonhanasik.com/index.php?/commercial/it-gets-better/>

The Center for Tactical Magic / Aaron Gach, Artist / Designer / Activist
Mixing Magic, Art & Social Engagement since 2000

The Center for Tactical Magic engages in extensive research, development, and deployment of the pragmatic system known as Tactical Magic. A fusion force summoned from the ways of the artist, the magician, the ninja, and the private investigator, Tactical Magic is an amalgam of disparate arts invoked for the purpose of actively addressing Power on individual, communal, and transnational fronts. At the CTM we are committed to achieving the Great Work of Tactical Magic through community-based projects, daily interdiction, and the activation of latent energies toward positive social transformation.

<http://www.tacticalmagic.org/>

Joshua To / Brute Labs

MISSION: To prove that anyone can do good.

BRUTE LABS uses design and technology to create sustainable social entrepreneurship. Our small, all-volunteer team has launched 11 projects around the world and across a broad spectrum of causes; from cyclone relief in Myanmar, to clean water wells in Ghana, to a bio-diesel project with Stanford. Our open source altruism has also garnered multiple design awards from AIGA and Adobe as well as partnerships with local businesses, the city of San Jose, Google, Nike, Facebook and many more. BRUTE LABS was named to show the philosophy and attitude of the way we work:

BRUTE: Do whatever it takes to get something done -- even if you have to roll up your sleeves and get your hands a little dirty.

LABS: We believe in constantly rapid prototyping and learning from our mistakes. We also want to be smart about what we do and be data driven.

Projects

Project 01 (Weeks 01–06)

A Survey of the History of Design and Social Change

Students will survey an array of visual styles and printing media, dating from the Russian Revolution to the present in the form of artistic posters, non-commercial advertisements, and political propaganda. These types of collateral are ephemeral—rarely intended to last beyond their immediate moment. During the course, groups of students will be assigned specific historical events or social movements to research and present relevant examples addressing the power of art and design to sway public opinion, organize and inform. Students will make presentations to the class that include visual examples and relevant key points that address the impact of this type of visual culture with the intent of informing activists of the power of art/design to inspire people to action. One of the following areas of study will be assigned per student. Readings and research will be cited and included in an annotated bibliography.

1900–1920
1920–1930
1930–1940
1940–1950
1950–1960
1960–1970
1970–1980
1980–1990
1990–2000
2000–2010
2010–2020

01. The Russian Avant Garde / Constructivists
02. Marinetti and the Futurists / John Heartfield and the AIZ
03. WWII Propaganda / Rosie the Riveter, Duck and Cover and Sinking Lips,
04. Public Works Administration*
- pending field trip to CCA's exhibition of WPA artwork
05. Black Panthers / the Vietnam war protests*
06. Haight Ashbury and the Summer of Love / the Ad Council /
Early Anti-litter campaign
07. Anti-Nuclear and the Peace Symbol / The Vietnam War
and Anti-War Propaganda
08. Amnesty International, Human Rights / Civil Rights / Women's Liberation
09. Gay Rights / Harvey Milk / Proposition 06
10. Labor Unions and Labor Rights / Cesar Chavez / Human trafficking today
11. First Things First Manifesto – 1964 / First Things First Revisited – 2000
12. Adbusters / Billboard Liberation Front
13. Anti-war propaganda / 9/11 / Patriotism: the 2008 Election - Shepard Fairey and
the HOPE campaign / 2011 Wall Street Protests
14. Re-cycle symbolism / Ecology and Green Culture / Sustainable Design / Naomi
Klein and No-Logo
15. The Open Source Software movement / WWW and social media

Art 21851 / Art 390–04

University of San Francisco

Design + Social Change Seminar

Art + Architecture | Spring 2012

Project 02 (Weeks 07 –14)

Design Re-Form: Creating Social Change in San Francisco

How can you design collateral with the intent of informing activists of the power of art/design to inspire people to action? Students will present a proposal for a campaign to introduce a form of social change in San Francisco. Campaigns will include various forms of collateral (web presence, blog, social media campaign, posters, stickers, e-pub, brochures).

The project is intended to ask students to question where change needs to occur in contemporary society and how can design influence change.

Students will be influenced by the guest presentations and field trips and will present research for a proposed campaign. Research will be presented in digital format and will be compiled into a epub or online digital publication.

Schedule

Week 01 - Wednesday, January 25

Introduce Course / Syllabus and Course Structure

Review Projects, Field Trips and Guest Lecture schedule

What is design?

What is change?

What do you think could change?

What do you think can change?

What can't change?

Can design create social change?

Review how the course is aligned USF Mission, Vision and Core Values

DSW Exercise / Help! Where are the designers?

View Ted Talk:

Goodby & Silverstein Advertising Agency

<http://www.goodbysilverstein.com/#/beliefs>

Freedom of Speech with Clarence / WonderShowzen

<http://www.funnyordie.com/videos/fe4086c5f4/clarence-explores-freedom-of-speech-from-wondershowzenfan>

Facebook and Google / Secret Revealed

http://www.youtube.com/watch?v=WLXaIkEMooU&feature=player_embedded

Assign Reading:

First Things First Manifesto

http://en.wikipedia.org/wiki/First_Things_First_2000_manifesto

First Things First Revisited, Rick Poynor

<http://www.emigre.com/Editorial.php?sect=1&id=13>

"The Citizen Designer", Rick Poynor, *Designing Pornotopia: Travels in Visual Culture*, pages 59-63

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Week 02 - Wednesday, February 01

A Survey of the History of Design and Social Change / Presentation

Assign Project 01 - A Survey of the History of Design and Social Change
Discussion of assigned reading and Thought Paper

Assigned Readings:

"Good Citizenship", Katherine McCoy, *Citizen Designer: Perspectives on Design Responsibility*, Edited by Steven Heller and Véronique Vienne

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Week 03 - Wednesday, February 08

Stencil Screen Printing Workshop - Creating Low-Tech Propaganda
Kate Shearman

Richard Kamler and Robert Atkins in Conversation
Thurs, Feb 2 and Wed, Feb 8, 2:30-3:30 pm
McLaren 250, USF (at Clayton)
<http://www.usfca.edu/library/thacher/>

Discuss Thought Papers, Assigned Readings
Review and present initial research and discoveries / direction of Project 01
Present outline to class for review

Work on Project 01
Prepare outline for Week 04

Assign Reading:

Levin, Maud, *Clean New World—Culture, Politics and Graphic Design*, "Collectivism in the Decade of Greed", 2002, pages 94–107

Assign Thought Paper: *What should we be thinking about? Define as a class.*



Design and Social Change Screen Printing Workshop
Visiting artist: **Kate Shearman**

Week 04 - Wednesday, February 15

Discussion of Printing Workshop, Richard Kamler's Talk and Assigned Readings and Thought Paper

Assign Reading:

Lupton, Ellen and Miller, J. Abbott, *Design Writing Research, Writing on Graphic Design*, "McLuhan / Fiore, Massaging the Message", pages 91-102

Work on Project 01

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Week 05 - Wednesday, February 22

What is Propaganda? What is Political?
Generosity City / Discussion of Thought Papers / Readings

Assign Reading:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Appropriation, Authorship, Opposition", pages 118-172

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 01

Week 06 - Wednesday, February 29

Present Project 01
A Survey of the History of Design and Social Change

Assign Project 02:

Design Re-Form: Creating Social Change in San Francisco

Assign Readings:

"The Designer as Producer: Working Outside the Mainstream Manufacturing",
Victor Margolin

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Week 07 - Wednesday, March 07

Guest Lecture: **Emory Douglas**, * to be confirmed

The San Francisco Chronicle reported that Emory Douglas “branded the militant-chic Black Panther image decades before the concept became commonplace. Emory Douglas worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. His graphic art was featured in most issues of the newspaper *The Black Panther* (which had a peak circulation of 139,000 per week in 1970)[1] and has become an iconic representation of the struggles of the Party during the 1960s and 70s.

Discussion of Guest Presentations and Assigned Readings and Thought Paper

Assign Reading:

Poyner, Rick, *Obey the Giant, Life in the Image World*, Introduction, pages 7–13

Downing, John D.H, *Radical Media: Rebellious Communication and Social Movements*, “Mind Bombs: Woodcuts, Satirical Prints, Flyers, Photomontage, Posters, and Murals, Sage Publications Inc., pages 158–180

Assignment: Find a place in San Francisco that connect participants to free tangible goods and services that they might need, enjoy, and benefit from.

Assign Thought Paper: **What should we be thinking about? Define as a class.**
Work on Project 02

Wednesday, March 14

NO class spring break

Week 08 - Wednesday, March 21

Finish Presentations for Project 01

Turn in Graphics for Generosity City Screen Printing Project

Discussion of Guest Presentations and Assigned Readings and Thought Paper

Review Class Schedule / Tactical Magic Topc Research

Assign Readings:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Authorship"

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 02

Week 09 - Wednesday, March 28

GENEROSITY CITY! Screen Printing Workshop

Visiting artist: **Kate Shearman**

Kate will present a design workshop where students will create screen printed collateral with a socially conscious message. An edition of printed collateral will be produced and made public by displaying it throughout the city.

www.generositycity.info

Assign Readings:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Opposition"

What We Want is Free, Jeanne van Heeswijk, "A Call for Sociability"

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 02

Week 10 - Wednesday, April 04

Brute Labs

MISSION: To prove that anyone can do good.

BRUTE LABS uses design and technology to create sustainable social entrepreneurship. Our small, all-volunteer team has launched 11 projects around the world and across a broad spectrum of causes; from cyclone relief in Myanmar, to clean water wells in Ghana, to a bio-diesel project with Stanford. Our open source altruism has also garnered multiple design awards from AIGA and Adobe as well as partnerships with local businesses, the city of San Jose, Google, Nike, Facebook and many more.

BRUTE LABS was named to show the philosophy and attitude of the way we work: BRUTE: Do whatever it takes to get something done -- even if you have to roll up your sleeves and get your hands a little dirty.

LABS: We believe in constantly rapid prototyping and learning from our mistakes. We also want to be smart about what we do and be data driven.
Brutelabs: <http://www.brutelabs.org/vision.html>

Assign Reading:

"I Was Thinking the Other Day about One Possible Scenario for a Collective Future: The Open Source Software Movement", David Reinfurt

http://www.ssireview.org/blog/entry/open_source_altruism/

"design can help communicate ideas, new models can be fungible, open-source, and free, and that new platforms can convert networked individuals into micro-activists, social entrepreneurs can supplement hope with human cooperation."

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 02

Week 11 - Wednesday, April 11

Guest Lecture:: **Courtney Quirin** / Wildlife Preservationist / Artist
Courtney uses GIS [Geographic Information Systems] to determine scarcity of various species then publishes silk screened propaganda to generate awareness to the endangered animals.

Discussion of Assigned Readings and Thought Paper

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Assign Reading:

Craner, John, Zappaterra, Yolanda. *Conscientious Objectives: Designing for an Ethical Message*, "Past Principles: A History of Good, Ethical Graphic Design

Work on Project 02

Week 12 - Wednesday, April 18

New Leaf Paper / Sustainable Graphic Design
<http://www.newleafpaper.com/>

Work on Project 02

Discussion of Assigned Readings and Thought Paper

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Assign Readings::

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Appropriation"

<http://www.tacticalmagic.org/CTM/thoughts/transformation%20magic.htm>

Work on Project 02

Week 13 - Wednesday, April 25

Guest Lecture:: **The Center for Tactical Magic** / Aaron Gach, Artist / Designer
/ Activist Mixing Magic, Art & Social Engagement since 2000

The Center for Tactical Magic engages in extensive research, development, and deployment of the pragmatic system known as Tactical Magic. A fusion force summoned from the ways of the artist, the magician, the ninja, and the private investigator, Tactical Magic is an amalgam of disparate arts invoked for the purpose of actively addressing Power on individual, communal, and transnational fronts. At the CTM we are committed to achieving the Great Work of Tactical Magic through community-based projects, daily interdiction, and the activation of latent energies toward positive social transformation.

<http://www.tacticalmagic.org/>

Assign Reading:

Downing, John D.H., *Radical Media*, "Rebellious Communication and Social Movements", *Mind Bombs: Woodcuts, Satirical Prints, Flyers, Photomontage, Posters, and Murals*

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 02 / Printing / Production / Editing
Design Re-Form: Creating Social Change in San Francisco

Week 14 - Wednesday, May 02

Field Trip
Social Justice Posters
Oakland Museum of Art

Week 15 - Wednesday, May 09

Present Project 02
Design Re-Form: Creating Social Change in San Francisco

Week 16 - Wednesday, May 16

Finals Week



The Center for Tactical Magic / Aaron Gach, Artist / Designer / Activist
Mixing Magic, Art & Social Engagement since 2000.
Exchanging Socially Conscious Propaganda for Ice Cream Treats



Student Commitment

Course Structure + General Policies

Having read the Course Syllabus, you are now aware of the importance of responsible attendance, class preparation, policies and procedures. Please complete the information below and sign, acknowledging that you fully understand what you have read.

Date_____ 2012

Signature _____

Print Name_____

Address _____

Phone_____

email _____

Why are you interested in this course?

What do you expect to achieve from this course?

What are your personal strengths?

What would you enjoying researching during the course?

Is there anywhere in particular you would like to go or visit?

date _____

Christopher L. Chappelle _____

Stephanie G. Chun _____

Isaac J. Fine _____

Kelsey McLaughlin _____

Wrenn Okada _____

Iris Lerch _____

Alexa N. Michael _____

Alexander L. Orvell _____

Adriana E. Parada _____

Sarah J. Ruiz _____

Kristen E. Scarpa _____

Gabrielle M. Scharaga _____

Nicolett S. Sziatinszky _____

name _____

Projects | Design Seminar

Project 01
A Survey of the History of Design and Social Change

Presented information in logical, interesting sequence which is engaging and interesting to follow. 0 1 2 3 4 5 6 7 8 9 10

Developed a critical understanding of the political, economic and social underpinnings of design and social responsibility by incorporating theoretical texts that provide political, economic and social frameworks to analyze the production of design for social change. 0 1 2 3 4 5 6 7 8 9 10

Demonstrated evidence of critical thinking as a key skill in interpreting the social world and how it relates to the topic. 0 1 2 3 4 5 6 7 8 9 10

Developed focused research questions and composed substantial arguments in response to those questions by incorporating extensive independent library research, field observations and documentation. 0 1 2 3 4 5 6 7 8 9 10

Demonstrated a good grasp of the topic chosen to present. The specific historical events or social movements were carefully researched. Articulated and defended judgements through a studied, engaged, and informed process of reflection and quality research. 0 1 2 3 4 5 6 7 8 9 10

Presented relevant examples addressing the power of art and design to sway public opinion, organize and inform. Reflected on the power of art/design to inspire people to action. 0 1 2 3 4 5 6 7 8 9 10

Demonstrated knowledge of topic presented and responds to class questions with explanations and elaboration. 0 1 2 3 4 5 6 7 8 9 10

Effectively used graphics that relate, explain and reinforce text. Included visual examples and relevant key points that addressed the impact that this type of visual culture can have on society. 0 1 2 3 4 5 6 7 8 9 10

Presentation is free of misspellings or grammatical errors. Readings and research is properly cited and included in a bibliography. 0 1 2 3 4 5 6 7 8 9 10

Effectively used a clear voice and correct, precise pronunciation of terms so that all audience members could effectively hear presentation and engage in the content. 0 1 2 3 4 5 6 7 8 9 10

total _____ / 100 _____

Emory Douglas was born May 24th, 1943 in Grand Rapids, Michigan. He has been a resident of the San Francisco California Bay Area since 1951. Douglas attended City College of San Francisco where he majored in commercial art. He was politically involved as Revolutionary Artist and then Minister of Culture for the Black Panther party, from February, 1967 until the Early 1980's. Douglas's art and design concepts were always seen on the front and back pages of the Black Panther Newspaper, reflecting the politics of the Black Panther Party and the concerns of the community.

Offering a retrospective look at artwork created in the Black Panther Party, Douglas's work has been displayed at the 2008 Biennale of Sydney, in Sydney Australia, the Museum of Contemporary Art in Los Angeles California, Yerba Buena Center for the Arts, and the African American Art & Cultural Complex, in San Francisco, California, Richmond Art Center, in Richmond California, Station Museum of Contemporary Art in Houston Texas. And has appeared in the 2008 June/July volume of Art in America, PRINT Magazine, American Legacy Magazine and the American Institute of Public Arts. Published In 2007, Black Panther: The Revolutionary Art of Emory Douglas provides a comprehensive collection of Douglas's work. Douglas's exhibits include the Arts & Culture Conference of the Black Panther Party October 17-18, 2008 in Atlanta, GA and a major retrospective exhibit of past and present work at Urbis in Manchester, England, which ran from October 30, 2008 – April 19, 2009. Douglas had another major retrospective exhibit open in New York, July 21, 2009 at the New Museum of Contemporary Art. Thereafter Douglas did a forty day art in residence at the Elam International School of fine Arts, in Auckland New Zealand (Aotearoa), with a retrospective exhibitions of his artwork at the Gus Fisher Gallery and onto Brisbane Australia for eight days for an art lecture and exhibit at Milani Art Gallery.

2010 Douglas invited to Beirut Lebanon Art Center, led an artist workshop. September 2010 exhibited and led master class at MAMA (Showroom MAMA), in Rotterdam, The Netherlands.

2011, January/February, Douglas collaborated with Aboriginal artist Richard Bell in Australia at Campbelltown Arts Centre in Campbelltown and Brisbane, Australia.

March 2011, invited to ZDB Gallery (associao ze dos bois), in Lisbon Portugal participated in program "All Power To The People" which highlighted Douglas's past works.

Highlighted on cover in the March 2011, JUSTAPOZ, Art & Culture magazine.

August, 2011 solo exhibit at Lazarides, The Outsiders Gallery in London.

September 28, 2011, spoke in London at Iniva (Institute of International Visual Arts)

Significant Voices series. September 29- October 2, 2011, Nottingham Contemporary in Nottingham led a youth artist workshop, art presentation at the Jean Genet symposium have retrospective artwork from the 60's included in the exhibition.

Has prints of his artwork in the National Museum of American History, Civil Rights Division exhibition in Washington DC, titled: For All The World To See, which will be a traveling exhibition 2012 through 2013. Also has art prints in the Museum of Contemporary Art Denver; in Denver Colorado exhibition titled: West of Center: Art and the Countercultural Experiment in America, 1965-1967

Where does change need to occur in contemporary society and how can design influence change?

Project 02

Design Re-Form: Creating Social Change in San Francisco

How can design students design collateral with the intent of informing people of the power of art/design to inspire people to action? Students will present a proposal for a campaign to introduce a form of social change in San Francisco. Campaigns will include various forms of collateral. *web presence, blog, social media campaign, posters, stickers, e-pub, brochures*

The project is intended to ask students to question where change needs to occur in contemporary society and how can design influence change. Students will be influenced by the guest presentations and field trips and will present research in the form of a Creative Brief for a proposed campaign. Research will be presented in digital format and will be compiled into a epub or online digital publication.

Creative Brief

From Wikipedia, the free encyclopedia
http://en.wikipedia.org/wiki/Creative_brief

A creative brief is a document used by creative professionals and agencies to develop creative *deliverables*: visual design, copy, advertising, web sites, etc. The document is usually developed by the requestor (in most cases a marketing team member) and approved by the creative team of designers, writers, and project managers. In some cases, the project's creative brief may need creative director approval before work will commence.

The creative brief, consisting of a series of simple questions asked by the creative team and answered by the requestor, becomes the guidepost for the development of the creative deliverable. As with many strategic documents, if the project goes off track referring back to this mutually agreed upon document to see where the divergence began is helpful.

Creative briefs can come in many flavors and are usually tailored to the agency or group that is developing the creative deliverable. They know which questions (and answers) are of paramount importance to them in order to deliver a high-quality creative execution.

A creative brief may contain:

Background — what is the background of the project? Why is it being done?

Target audience — what do they already think about this subject? Is there anything that should be avoided?

Objectives — what is to be accomplished? How will this be measured and success understood?

Single message — what is the one thing to tell the audience? What is the single thing they should remember about the offering? How will they believe what we say?

Mandatory elements — mandatory elements such as the client's logo, address, phone number and so forth.

Deliverables — what is to be used to give the audience the message? What is the best way or place to reach this audience?

Timeline — how soon is this needed? When is it expected to be done? How many rounds (revisions) will this project undergo?

Budget — how much can be spent to get this developed? Is there any budget needed to publish/flight the creative?

Approvals — who needs to give the “okay”?

Creating a Public Service Announcement

from the National Institute of Justice

PURPOSE

Public service announcements provide your community with powerful public service messages about victims' rights at no cost to your organization.

DESCRIPTION

Public service announcements (PSA's) can be utilized in three mediums: Newspaper (print PSA's); Radio (audio PSA's); and Television (video PSA's).

PSA can deliver messages about your organization, its activities, or victims' rights issues in general. The National Association of Broadcasters suggests that PSA's “should sound like a cross between a news story and a commercial message.” Your PSA's should be brief, well-written in a “conversational” manner, and interesting.

PSA's target different news mediums, as well as different audiences. Your methods for producing a print PSA for your local newspaper will differ from those you use to broadcast a radio or television PSA. Likewise, your audiences will differ. At times, you will want your PSA's to reach victims and, in other instances, the general community will be your target.

PSA's are a valuable "freebie" to victims' rights advocates. Producing an effective PSA usually costs little but your time and creativity. And PSA's are available only to non-profit organizations.

There is a great deal of competition among non-profit organizations for public service announcement time and space. Usually, a media outlet cannot tell you when your spot will be aired. Your PSA, along with those of other non-profit organizations, will be placed into rotation and aired or printed alternately with those from other groups.

You can work to assure greater public exposure for your PSA's by presenting them to your news media in a professional, timely manner. If you understand the PSA requirements from your local media, and you know the message and audience you are attempting to reach, you will be well on your way to developing a comprehensive public announcement campaign.

Print Public Service Announcements

Print PSA's are designed strictly for publication in newspapers or magazines. These mediums require not only good copy, but also a well-developed graphic design. Print PSA's for newspapers are published in black-and-white, while magazine PSA's can incorporate many colors. The size of print PSA's varies, and is dependent upon a publication's policies and available space. Before you produce print PSA's, contact your local newspaper or magazine. Ask to speak to the community service director (also known as the public service coordinator).

You should ask him or her the following questions:

Do you accept print PSA's? If yes, are there any general policy guidelines for non-profit groups which wish to submit them? What is the general size of print PSA's in your publication?

What type-face do you recommend we use? Do you prefer “camera-ready” art or will your art department lay out our PSA? How much advance time do you require before our print PSA will be published? Do you have any example of print PSA's you have published in the past that we can use for guidance?

Once you've answered these questions, you will possess the knowledge you need to produce your print PSA.

The style and quality of print PSA's varies, as organization resources also greatly differ. However, there are some specific guidelines for producing a print PSA that apply to all organizations:

Keep your message short and simple.

Your graphic design should also be simple and pleasing to the reader's eye. Don't hesitate to ask a local artist or art student to help you with the graphic concept and design. Always include information about how readers can contact you for additional information (telephone number and address are helpful).

If your local newspapers and magazines do not publish print PSA's, there's another excellent alternative to delivering your message. Most of them will have a community calendar or “bulletin board.” This special column highlights the activities and special programs of community service and public outreach programs. Find out who writes or edits these columns and what they require in terms of copy. Keep them on your permanent mailing list. And make sure your special events and activities are featured prominently in the community calendar.

Radio Public Service Announcements

Radio PSA's are the most widely used medium to deliver public service messages. The number of local radio stations far exceeds newspaper and television mediums. And radio formats incorporate fast-paced, continuous programming that never stops. Radio PSA's vary in length. The most popular spots incorporate: 15 Seconds (40 - 45 words) 20 Seconds (45 - 55 words)

30 Seconds (55 - 85 words), 60Seconds (140 - 160 words).

The length of your PSA limits the scope of your message. However, it is important to always include the "5 W's" in your message: "Who, what, when, where and why."

There are several methods to bring your PSA to the attention of your local radio station: Announcer copy: You provide the station's public service director with written copy which is read "live" by the disc jockey.

Pre-recorded copy: You provide the public service director with a cassette or reel tape of your message. Sometimes, celebrities or other recognized people will pre-record a strong public service message which you can reproduce for several mediums.

Self-recorded copy: Many radio stations encourage non-profit organizations to record their public service message themselves at the radio station.

You should always provide written copy of your PSA to the public service director of the radio station. He or she may wish to incorporate portions of your message in actual airplay. Most stations prefer copy on 8-1/2" x 11" paper; some like copy on index cards. Always make sure your PSA contains the following information: Name of sponsoring organization, Contact information (name, address and telephone number) Requested start and stop dates, Length of PSA, A brief description of the topic.

It's a good idea to also ask the radio station to "co-sponsor" your message by adding a tag, such as: "This important public service message is brought to you by the Smithtown Victim Advocacy Program and Station K-105."

It's also important to know the policies of local radio stations regarding public service announcements. You should ask the following questions: Do you broadcast PSA's? What format do you require? Live? Announcer copy? Pre-recorded copy? Is there a limit to the number of PSA's my organization can submit each year? Which length do you prefer for PSA's? 10 Seconds? 30 Seconds?

Do you prefer written copy or details about the event or activity for your producer to write about? Does the station provide PSA production services? How much “lead time” (advance copy or notice) do you need for my PSA?

Do you prefer announcer copy or index cards? Which format best suits your needs? Would your station be interested in developing an ongoing, public service campaign with my organization about victims' rights issues?

Television Public Service Announcements

Television PSA's are more difficult to produce and broadcast than radio and print PSA's. Think about what it costs to purchase 30 seconds of commercial time on television. Then remember that each television PSA eliminates commercial revenue from the station's coffers! Also, stations are required by law to allot a certain amount of time for PSA's each year.

Television PSA's should be 15 or 30 seconds long. Like all PSA's, they should include the important “5 W's”: “Who, What, When, Where, and Why.” The message should be simple, direct and targeted to television viewers. And don't forget to provide a written script of your PSA with contact information.

Find out your local television stations' policies about video PSA's. Ask the same questions included in the previous section on radio PSA's. And make sure you retain this valuable information!

In addition, you need to know: Could the station use background footage of some of your past activities for the PSA? Whom do they prefer announcing the PSA? One of your organization's spokespersons? A television announcer? Another local personality? Will the station air high-quality video PSA's produced outside of its studio? Will the station provide production services, such as film crew or graphic design? Can they incorporate visual aids, such as slides or photographs?

It never hurts to ask a station's public service director if they will produce a PSA with your organization's message. Other excellent resources are the communications or radio/television departments at your local colleges. Students are often looking for projects to develop and expose their talents.

Most states have a professional association of broadcasters which is affiliated with the highly effective National Association of Broadcasters. You may wish to contact the association in your state to discuss your public service needs. Its personnel may be interested in promoting victims' rights issues on a statewide basis, so don't overlook this opportunity!

Design Brief / How To Write An Effective Design Brief

<http://www.cleardesignuk.com/design-brief.html>

A design brief is a written explanation - given to a designer - outlining the aims, objectives and milestones of a design project.

A thorough and articulate design brief is a critical part of the design process. It helps develop trust and understanding between the client and designer - and serves as an essential point of reference for both parties.

Above all, the design brief ensures that important design issues are considered and questioned before the designer starts work.

Company or Organization Profile

Start your design brief with a short, honest synopsis of your organisation or company. Don't take this information for granted, and don't assume that the designer will necessarily know anything about your industry sector.

Tell your designer:

- What your organisation does
- How long you have been established and how many staff you employ
- What your niche market is
- How you fit in to your industry sector

Your Aims

Good design can have a huge influence on the success of a company's marketing strategy - but in order for success to be ensured, clear goals must be set.

For example, do you want to:

- Generate awareness?
- Encourage enquiries?
- Gain newsletter subscribers?
- Obtain information from your audience?
- Encourage them to tell a friend?

If your aims and objectives are not this clear, then your design brief has already achieved another purpose... One of most rewarding parts of actually sitting down and writing a design brief is that it helps to clarify your thoughts and can indirectly help to find flaws in what you initially thought was a solid idea.

Your Budget And Time-Scale

Even if you can only provide a ball-park figure, a budget expectation will give the designer a good idea of the type of solution they will realistically be able to provide.

Time scale is also an important consideration - so let your designer know if there is a specific deadline that has to be met.

Consult with Colleagues

Consult with as many people within your organisation as possible before sending the brief. Showing the design brief to different people may reveal remarkable differences in the way people see your organisation's aims and objectives.

Resolving any differences in opinion will save considerable time and expense further down the line.

Language

Whilst you should write in clear, concise way - there is no reason why you cannot use emotive language to emphasise exactly what you are trying to achieve.

Design Examples

Providing examples of what you consider to be effective or relevant design can be a great help in writing a design brief.

Make sure to include samples of your company's current marketing materials - even their only purpose is to explain what you don't want from your new marketing materials!

If there is a design style that you particularly like or dislike - then explain why in the brief. If you're not entirely sure why you like a certain design style, then good starting points include:

- Colour
- Imagery
- Quantity and quality of text
- Typography
- The atmosphere that particular designs create

Don't feel that you have to stick to the medium that you are designing for when giving a list of inspiration and influences. If a television advert or music video creates the atmosphere that you want your flyer to create, then that is a perfectly reasonable statement to make in a design brief. The more clues you give about your design tastes, the more likely the designer will be able to produce something close to your aims. Expecting your designer to second-guess what you require rarely produces the best results.

10 Tips for Writing a Design Brief

Excerpt taken from Success Designs blog.

<http://www.mousematters.com.au/themedia/latest-news/168-mouse-mats-mouse-pads-10-tips-for-writing-a-design-brief>

Before getting an estimate from a designer and especially before beginning the design process, you should take the time to write out your business goals and explain any design requirements. The more a designer understands your business, the better the final design will be.

Telling the designer as much information as you can upfront will save you time and money. Don't wait until you see the final design to determine it is not the end product you expected. Communication is key to a successful relationship with your designer. Here are some tips to get you started on writing a design brief.

At this point, you should already have a business model and plan. If not, now is a good time to start thinking about your business goals. The best design in the world cannot save a business that is not well thought out. Be sure to describe your product or service fully. Give a brief company history. If you have any old brochures or newsletters that would help to explain the business, make a copy for your designer. Make sure your designer can get a good understanding of your industry.

Explain your market position. Where do you stand against the competition? Describe the current situation that brings about the need for the project.

Explain your marketing objectives and strategies. What are you planning to achieve with your marketing and how do you plan to achieve it? Example: XYZ Co. seeks to increase brand awareness and generate business leads by handing out brochures at business trade shows and...

Describe your communication objectives and strategies. What are you trying to communicate to your customers and how are you doing it?

Example: XYZ Co. wants to be established as a place to get quality service for less. Currently XYZ Co. is sending out direct mail showcasing our deals.

Clarify your target audience. Who is your target customer? Remember, no company can afford to target everyone. Narrow down age, gender, income, geography and lifestyle.

Write a project summary that explains what the project is and what you expect it to achieve. What are the design requirements? This can include dimensions, colors, required logos, anything that you want to be sure is in the final design. Also, if you want more than one design concept, be sure you let the designer know up front.

Don't try to design for the designer. Allow the designer to take what he or she has learned and come up with a creative solution. Do feel free to offer your opinions and suggestions, especially if something does not seem to fit with your brand image. Communicate, don't dictate.

Set an available budget. Providing a budget allows the designer to determine how much time can be dedicated to the project and if it is feasible. If you would prefer to first get an estimate, be sure to clearly outline everything you want included in the estimate such as number of concepts and revisions.

Create a reasonable deadline. Give the designer an idea of your schedule and when you would like the project to be completed. Be sure you account time for consulting, concept and design development, design revisions, production and delivery.

If you are having trouble coming up with your objectives and strategies, your designer may be able to offer suggestions. Just know that a design backed by a good concept and strategy will be much more successful than a generic design.

name _____

Project 02

Design Re-Form: Creating Social Change in San Francisco

Presented information in logical, interesting sequence which is engaging and interesting to follow. Successfully presented a proposal for a campaign to initiate social change in San Francisco.

0 1 2 3 4 5 6 7 8 9 10

Developed a critical understanding of the political, economic and social underpinnings of design and social responsibility by incorporating theoretical texts that provide political, economic and social frameworks to analyze the production of design for social change.

0 1 2 3 4 5 6 7 8 9 10

Demonstrated evidence of critical thinking as a key skill in interpreting the social world and how it relates to the topic. Questioned where change needs to occur in contemporary society and how can design influence change.

0 1 2 3 4 5 6 7 8 9 10

Developed focused research questions and composed substantial arguments in response to those questions by incorporating extensive independent library research, field observations and documentation.

0 1 2 3 4 5 6 7 8 9 10

Demonstrated a good grasp of the topic chosen to present. Articulated and defended judgements through a studied, engaged, and informed process of reflection and quality research. Followed format for writing an effective creative brief / proposal: Background, Target audience Objectives, Single message, Mandatory elements , Deliverables , Timeline, Budget, Approvals

0 1 2 3 4 5 6 7 8 9 10

Developed focused research questions and compose substantial arguments in response to those questions by incorporating extensive independent library research, field observations and documentation.

0 1 2 3 4 5 6 7 8 9 10

Demonstrated knowledge of topic presented and responded to class questions with explanations and elaboration. Presented relevant examples and visual aids that illustrate the power of art and design to sway public opinion, organize and inform. Reflected on the power of art/design to inspire people to action.

0 1 2 3 4 5 6 7 8 9 10

Effectively used graphics that relate, explain and reinforce text. Included visual examples and relevant key points that addressed the impact that this type of visual culture can have on society. Considered information hierachy, page layout, readability and effective visual communications.

0 1 2 3 4 5 6 7 8 9 10

Presentation is free of misspellings or grammatical errors. Readings and research is properly cited and included in a bibliography.

0 1 2 3 4 5 6 7 8 9 10

Effectively used a clear voice and correct, precise pronunciation of terms so that all audience members could effectively hear presentation and engage in the content.

0 1 2 3 4 5 6 7 8 9 10

total _____ / 100 _____

Design + Social Change

Seminar / Fall 2012

Learning Outcomes

1. Students will develop a critical understanding of the political, economic and social underpinnings of design and social responsibility by reading and responding to theoretical texts that provide political, economic and social frameworks to analyze the production of design and social change
2. Students will chronologically sequence selected movements in history in which design has influenced social change by reading historical texts. Students will learn to identify features of design and social change by visiting socially conscious design firms and organizations in San Francisco.
3. Students will learn to identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions by reading texts and researching web sites and participating in class lectures and discussions.
4. Students will learn to compare and contrast design projects and social change by reading and interpreting texts and participating in class lectures and discussions. They will learn how to use critical thinking as a key skill in interpreting their social world.
5. Students will learn to articulate and defend their judgements through a studied, engaged, and informed process of reflection as well as action. Students will develop focused research questions and compose substantial arguments in response to those questions by incorporating extensive independent library research, field observations and documentation.

Design + Social Change

Seminar / Fall 2012

Course Grading

Thought Papers – 100 pts [publish 10 out of the 12 assigned]

Project 01 – 100 pts.

Project 02 – 100 pts.

Class participation – 50 pts.

Online Journal - Publication: Thought Papers + Projects 01 & 02 – 50 pts.

Total for course: 400 pts.

100 – 94% A, 93 – 90% A-, 89 – 87% B+, 86 – 84% B, 83 – 80% B-,
79 – 77% C+, 76 – 74% C, 73 – 70% C-, 69% and below D

With regard to letter grades: The grade of “C” is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A “B” grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful solutions to the papers and presentations assigned. Students receiving a “B” have reached a level which clearly exceeds “competency.”

The “A” is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project’s tasks put before them. Additionally, interest, enthusiasm, energy, and passion for the course content and the learning process have been displayed.