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THE MEDIA AND CITY SUMMIT REGIONAL SEMINAR
Cairo, March 15-16, 1995

REGIONAL SUPPORT OFFICE
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Introduction

The Media and City Summit Regional Seminar was held in Cairo from March 15-16, 1995. The seminar was organized by the Society of Writers on Environment and Development (SWED), a newly founded Egyptian association, in cooperation with the Urban Management Programme (UMP) Regional Support Office for the Arab States, the United Nations Centre for Human Settlements (Habitat), and Al Ahram, Egypt's leading Newspaper. The seminar was attended by representatives of a number of international organizations, and by forty-eight writers, journalists and members of the media from Egypt, Morocco, Tunisia, Jordan, Lebanon, Syria, Dubai, and Yemen. Participants discussed issues pertaining to human settlements and the related environmental problems, as well as the key issues of the City Summit to be held in Istanbul, Turkey, in 1996. The role of the media in publicizing this summit and its effective participation in promoting widespread concern with its themes, was also discussed.

The opening ceremony was presided over by Mr. Salama Ahmed Salama, a well known Egyptian journalist and President of SWED; Mr. Seif El Din Abaro, Deputy for Representative of the UNDP-Cairo; Mr. Ali Shabou, Representative of the Secretary-General of the Habitat II conference; and Dr. Mounir Neamatalla, UMP Regional Coordinator for the Arab States.

Participants at the seminar enthusiastically welcomed the new society, SWED, expressing their deeply-felt conviction that the media could play a crucial role in the domain of development and the environment. Following is a summary of the papers presented and the discussions that took place during the seminar, together with the conclusions and recommendations made.

Session 1:

The seminar was opened by Mr. Seif El Din Abaro, Acting Representative of the UNDP in Egypt, who stated that the launch of the Society of Writers on Environment and Development in Egypt was a pioneer move, and expressed the view that SWED would prove to be an effective member of the environment and development movement in Egypt. Mr. Abaro added that the City Summit, to be held in Istanbul in 1996, could be considered a landmark in the campaign to rouse world interest in the problems of cities and the negative aspects which obstruct the basic human right to a decent, civilized life.

Mr. Ali Shabou, Representative of the Secretary-General of Habitat II, then gave a presentation on Habitat II, the reasons for organizing it, and the most important issues to be discussed during this forthcoming conference. Mr. Shabou reminded participants that since Habitat I was held in Vancouver, Canada, in 1976, the world had witnessed a number of major regional and international events which had impacted considerably on the development of human settlements. The most important of these was the adoption of the year 1988 as an international year for providing shelter for the homeless; and the decision of the United Nations General Assembly to adopt a worldwide strategy for shelter until the year 2000. He added that there were several important truths underlying the decision to hold the City Summit in Istanbul in 1996, amongst which was the fact that more than ten million people worldwide live in sub-standard conditions.

He stressed that governments could not be expected to deal with this problem single-handed; rather, self-help strategies for the poor should be drawn up to enable them to effectively exploit their own resources; in addition to which all parties engaged in the domain of development at the national level should join forces, particularly NGOs, community leaders, and the private sector, together with the central government. Mr. Shabou then went on to discuss Habitat II and its main concern, namely the development of human settlements and the provision of shelter for all. He also gave an overview of the activities scheduled to take place during the conference, including audio-visual presentations, an exhibition on shelters and human settlements, and round table meetings.

Dr. Mounir Neamatalla, UMP Regional Coordinator for the Arab States Region, focused his address to the seminar on the means by which urban development could be achieved and concepts related to environment and development conveyed to the general public. He added that it was necessary to come to terms with the new realities that had come into being; and to be capable of shaping - and being shaped by - these developments. The problems of cities had to be viewed from a new perspective, far from the methods traditionally adopted. Amongst the most pressing of these problems was the problem of curbing rural/urban emigration: cities, said Dr. Neamatalla, had come to mean more than mere edifices of concrete and stone; they constituted the dreams and hopes of millions of people striving towards a more civilized life, and trying to put a stop to this surge towards the cities could well put a stop to urban civilization itself. Dr. Neamatalla added that by the year 2000, around 70% of the inhabitants of developed countries would be city dwellers, while two-thirds of the world's population would reside in cities.

Dr. Neamatalla concluded by calling upon all national forces (governments, universities, local administrations, political parties, and community organizations) to work together in the interests of development, and to continue to collaborate until the concept of development and the related issues had become integrated into the thoughts and ideas of the average citizen.

Ms. Randa Fouad, UMP Regional Information Advisor and member of SWED, addressed the seminar on the role of the media in enhancing environmental awareness, stating that the media had a vital role to play in this domain. By highlighting environmental and development problems and placing them before the general public and decision-makers, the media enabled a first step to be taken towards a cleaner, pollution-free environment, and towards the achievement of comprehensive development.

Ms. Fouad explained that the UMP focused on a number of issues within the framework of urban development: the development of cities and all related elements such as land management; infrastructure management; municipal finance and administration; the development of the urban economy; the protection of the urban environment; poverty alleviation; and heritage protection. Ms. Fouad added that the UMP was administered through four regional offices worldwide; in the Arab region, seven countries participated, namely Egypt, Morocco, Tunisia, Jordan,

Lebanon, Syria, Yemen, and shortly, Palestine. Ms. Fouad then announced that a competition was to be sponsored by SWED for the best three media contributions on the urban environment in 1995 (press, radio, and television).

The session concluded with a discussion during which Mr. Salama Ahmed Salama (Egypt), Ms. Sanaa El Haraka (Lebanon), and Mr. Mohamed El Khattabia (Jordan) spoke of the role of the media in highlighting environmental and development issues and the problems hindering this role. The importance of well-constructed and effective media strategies to enhance environmental awareness amongst the general public in developing countries was discussed.

Session 2

The second session spotlighted two successful ventures undertaken by Egyptian NGOs, which were selected as the two best practices to be presented to the City Summit.

Dr. Laila Kamel spoke first of the project conducted by the Association for the Protection of the Environment (APE) to upgrade the inhabitants of the Moqattam area in Cairo, a shanty town with poor social, educational and health conditions. The Association succeeded in creating trained technical cadres from amongst the garbage-collectors who inhabit the area, thus ensuring sustained development. Dr. Kamel then gave an overview of the efforts of the Association for the Welfare of Garbage-Collectors' Families, which was able to bring about a considerable improvement in their living conditions. The Association's recycling programme generated extra income for these families, while ridding the settlement of large amounts of solid waste. The success of this initiative earned it worldwide acclaim and several international awards.

Mr. Nabil El Shami, representing the Alexandria Businessmen's Association (ABA), then gave a presentation of the Small and Micro Enterprises (SME) project launched by the ABA, which reflects the important role that can be played by NGOs in the development process. The SME project provides small entrepreneurs with loans to enable them to expand and develop their businesses, and the ABA currently disburses around 1500 loans a month, totaling L.E. four million. Beneficiaries are carefully selected, and the ABA maintains a close follow-up of each project. So far, the SME has generated 39620 employment opportunities, in addition to its economic and social benefits. Mr. El Shami added that the SME project provided a good example of the potential of NGOs, and could serve as a role model for other specialized organizations to replicate.

Session 3

Mr. Salama Ahmed Salama, President of SWED, gave an address entitled "An Arab Media Network for the Development of the Urban Environment". Speaking of Habitat II, Mr. Salama said that its basic objective was to focus on methods and strategies for the development of cities and villages, rendering them better places to live in. The media had a vital role to play in this

context, by enhancing the public's awareness of environmental problems, and arousing in them the interest and the will to take positive action towards addressing unfavorable environmental conditions.

The establishment of the Arab Network for the Development of the Urban Environment would serve to facilitate the interchange of experiences and information on environmental problems and potential hazards amongst Arab countries, and could play a vital role in improving the environment. Mr. Salama stressed that the Network was not intended as a mere passive observer and recorder of events, but rather as an active partner in the development process.

Mr. Wagdy Riyad, Head of the Environment Department at Al Ahram newspaper, and Vice-President of SWED, then gave an address on "The Press as a Partner at the City Summit". Mr. Riyad spoke of the steadily-worsening problems faced by urban communities, such as shanty towns, unemployment, increasing poverty, and hazardous pollution levels. Mr. Riyad said that there was no "magic wand" that could be waved to solve these problems, and stressed that the participation of the public was an essential factor in the planning process, in which domain the press had a vital role to play by keeping the public informed and prompting them to take action. The press also serves to highlight the role of NGOs as an effective force that can put pressure on planners and decision-makers, and oppose any random, unstudied planning. Finally, the press can firmly oppose administrative corruption in the implementing agencies and local administrations in cities and districts. Mr. Riyad cited several incidents where the press had revealed such cases by an objective stating of facts, rousing public opinion and forcing the administrations controlling these "projects" to withdraw.

Dr. Omayma Kamel, General Manager of Cultural Programmes at the Egyptian Broadcasting Corporation, spoke of the power and influence of the media and the pressing need for a comprehensive environmental data base to which radio and television staff could resort. Such a data base would provide them with a thorough knowledge of environmental problems and the hazards involved, and would enable them to define strategies for conveying effective environmental messages to the public. Dr. Kamel pointed out that such messages could be incorporated into dramas or competition programmes. She added that medical programmes should have a more effective impact on the habits and behavior of the public.

Mr. Omar Shaaban, cartoonist at Rose Al Youssef, an Egyptian magazine, stressed that cartoonists should be placed amongst the foremost ranks of media people fighting for the cause of the environment, due to their considerable influence with the public. The importance of cartoons, said Mr. Shaaban, stems from their appeal to a wide spectrum of readers of varying backgrounds and education. Cartoons, he said, can present the most complex of issues in the simplest of ways, and are therefore the best vehicle for addressing simple people in a language they can understand and relate to.

A discussion then took place between Mr. Mohamed El Khattabia (Jordan); Mr. Salah Oweiss (Dubai); Mr. Mohamed Abdel Salam, Mr. Abdel Fattah Anani, Mr. Hani El Banna, Mr. Fayez Farah, Ms. Laila Marmoush, Mr. Samer El Mufti, Ms. Nahed Hamza, Mr. Fawzy Abdel Halim

(Egypt); Ms. Habiba El Magiry (Tunisia); Ms. Sanaa El Haraka (Lebanon); Mr. Larabi Essakali (Morocco); and Mr. Ahmed El Siyaghy (Yemen). The discussion focused on the following points:

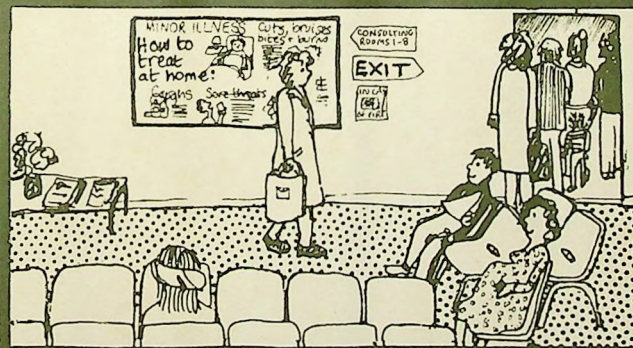
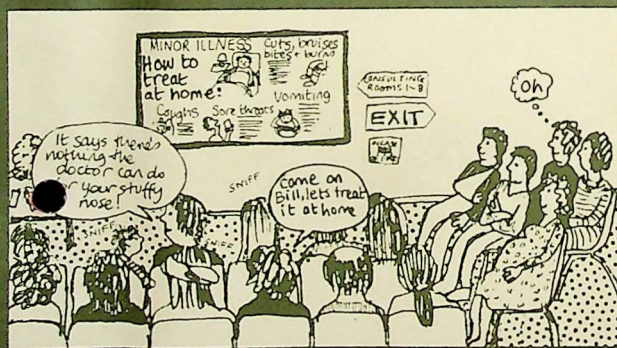
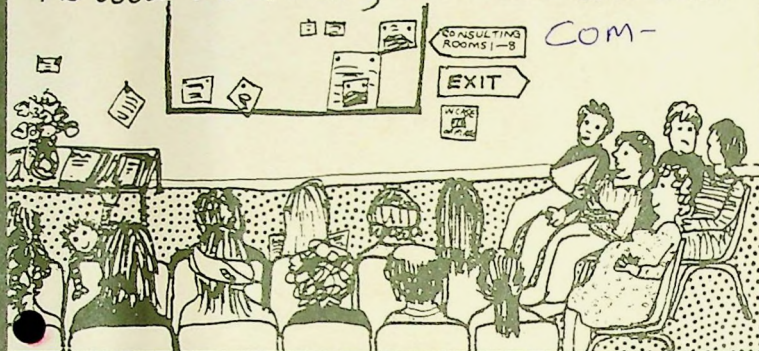
- * The relationship between the authorities and environmental information dissemination.
- * The constraints impeding the realization of the principle of participation between Arab people and environmental information dissemination in their countries.
- * The importance of training environmental information dissemination cadres in the Arab states.
- * The importance of issuing and implementing environmental laws, and the role of the media in achieving this.
- * The adoption by the media of positive modalities of environmental behavior, and the dissemination of environmental awareness.
- * The importance of directing environmental information dissemination to children.

THE RECOMMENDATIONS

The seminar concluded with the following recommendations:

1. The establishment of an Arab Information Network for the Development of the Urban Environment, to facilitate and maintain contact between Arab members of the media concerned with environmental issues. The network will also establish a data base for its members. The Society of Writers on Environment and Development will be responsible for coordination, together with the Urban Management Programme and UNCHS Habitat. Participants also recommended that full support be given to the Societies of Writers on Environment and Development both in Egypt and Jordan, and called upon Arab members of the media, particularly those attending the current seminar, to establish similar societies in their own countries, conditions permitting.
2. An Arab seminar, to be held for media persons involved in the national preparatory committees for Habitat II. The purpose of the seminar would be to achieve coordination of effort and an interchange of experiences and ideas. It was proposed that the seminar be held during the Third Arab Preparatory Meeting for Habitat II, scheduled to convene in Morocco from 24-27 October, 1995. The conclusions of this seminar would be conveyed by UNCHS Habitat and the UMP to the Arab societies and organizations engaged in the domain of urban development and the environment.
3. The upgrading of media performance in the domain of development and the environment, by holding training sessions, group discussions and workshops for members of the media, thus creating media cadres specializing in this domain. Participants called upon UNCHS Habitat and the UMP to sponsor this idea.
4. The standardization of terminology used in the domain of human settlements and urban development, selecting phrases acceptable to all Arab states. This would be achieved through UNCHS Habitat, the Arab League and similar organizations.
5. National, regional and international agencies organizing conferences and seminars related to environmental and urban development issues are to include Arab members of the media concerned with these issues in their activities, particularly the national preparatory committees for Habitat II.

As usual the waiting room was crowded:



Getting the message across

A step by step guide to making health service noticeboards and displays interesting and effective Sarah Siddall

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CHC CLIC
Tamil Nadu

"Hi!"
Hi!

A step by step guide to making health service notice boards and displays interesting and effective.

Well, are your boards interesting and effective?



For an honest answer see what sort of replies you come up with to these questions.

1. Would a visitor to your building find your notice boards and displays attractive and informative?



2. Are any of the notices hidden under others or hanging from a single pin?



Getting the message across

3. Are any of them getting faded and tatty?



4. Would it be easy for the people with special needs such as the elderly, the disabled or mums-to-be, to see the notices specially aimed at them?



5. If the notices or displays are in a waiting room, is the print too small to be comfortably read from the seats?



6. Are the urgent notices the easy ones to spot?



7. If someone did actually stop to study one of your notices would they be blocking the passage?



8. How many of the notices are out of date!



Well? Full marks?

Well, I...

If you did less than perfectly, this booklet will help you to make your displays eye-catching and communicative.

Will this be difficult?

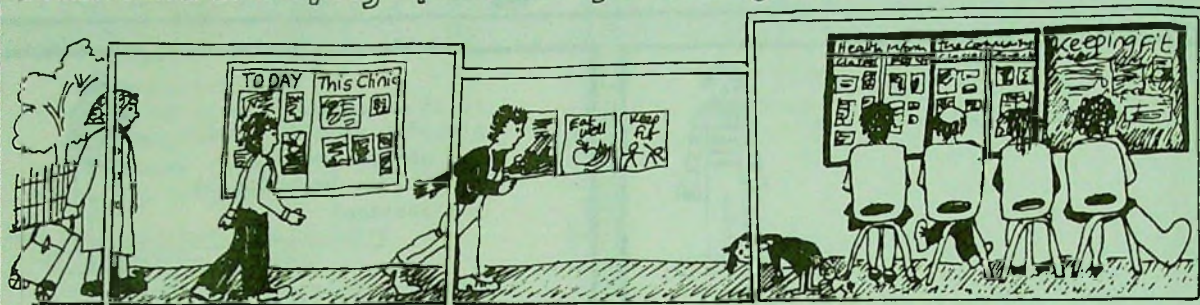


Not at all.

The suggestions are simple, cheap and will bring quick results.

Where to put your notices and displays

What kind of display space are you using?



Every building will have different areas that can be used for displays; the three usual ones are, the entrance, the waiting rooms, and the corridors. Each of these places is an ideal setting for a particular sort of notice.

The entrance should get short term notices - the ones that are quickly out of date, such as clinic events, urgent notices and timetables. You can then be sure that everybody sees them. They should be clearly visible as you go into the

building and never hidden behind the door. In the waiting room, displays can be left up slightly longer, because the information isn't out of date so quickly. The notices can be more detailed because people will have time to read them; for this reason it is the best place to put displays on Health Education themes and non-clinic notices, such as community events. The corridor is the place to put up posters with large easily read captions. Detailed notices will only cause congestion.

Lighting

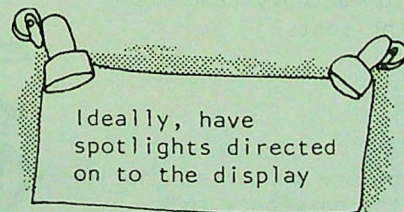
If you have any choice ...



DAYLIGHT

is unreliable

ORDINARY LIGHTING CAN BE DULL



Ideally, have spotlights directed on to the display

Be careful with shiny notices. From some angles they might be illegible.

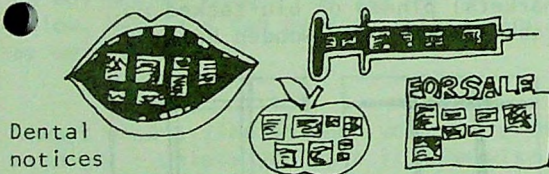
Permanent notices

A separate place should be found for permanent notices and emergency instructions.

What kind of display surface is available?

The type of display surface available is not important. With ingenuity, a blank wall can be as good as a board. Just fix a rectangle of coloured paper or card to the wall and pretend it's a board. This scheme even has the advantage that you can choose exactly what shape your board will be. The easiest way to fix the paper to the wall is with blu-tak. Don't let any fears of marking the walls stop you from making good use of such an ideal place to get your message across.

You can use the shape of your display to suggest the theme, e.g.

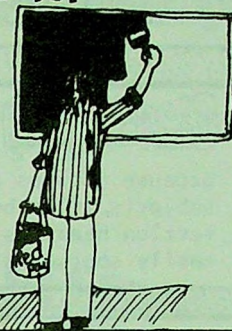


Dental notices

Many clinics will have easy to use pin-boards on walls or free-standing boards. If you have an ugly peg-board you can ignore the holes, by covering the board with coloured paper. Then treat it as a plain board.

Background colour for the board

You can change the colour of your board. Try painting it, or covering it with coloured card, crepe or shelf lining paper, hessian or felt.

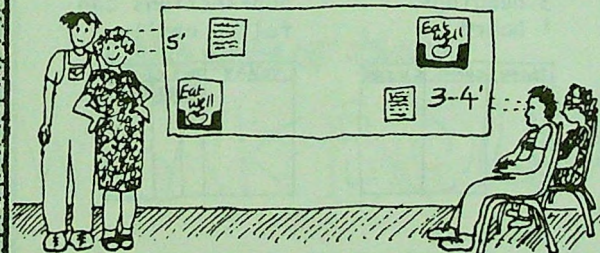


Reading height

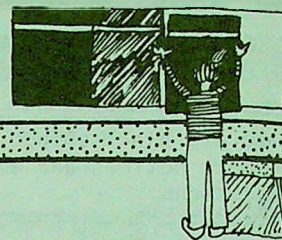
Remember that the average eye level for adults when standing is just over 5 feet and when sitting the eye level is between 3-4 feet.

It is important that notices with lots of print be put at the eye level of the audience who will read them. Test this by pinning some notices up and inviting someone not familiar with them to try to read them from different positions.

When the audience is standing, detailed notices will be at the top of the board, bold brief notices at the bottom. Vice versa for a seated audience.



How to plan your notice board



Classifying notices

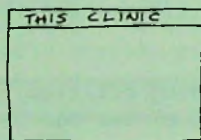
Because notices are on so many different subjects, it is best to divide them up under section headings. In this way people can easily spot what is relevant to them.

Arranging sections under headings

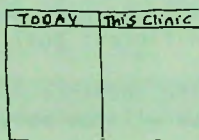
A simple way to divide a board or notice area into clear sections is to put the headings at the top.

So for instance

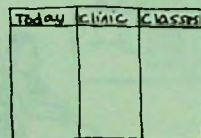
1 heading
1 board



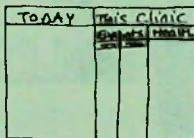
2 headings
1 board



3 headings
1 board



Sub-sections can
follow easily

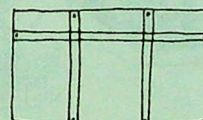
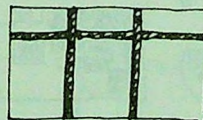


The clearly divided board

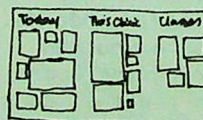
If you are dividing up the notices according to subject, the sections must be clearly differentiated.

Here are some ideas:

- paint areas of the board different colours, ask colleagues for left over paint. Alternatively use pieces of differently coloured paper, one per subject, next to each other - fixed with blu-tak or pins.
- use insulating tape to mark the dividing lines (bought cheaply from market stalls).
- cut strips out of coloured paper, one per subject, next to each other - fixed with blu-tak or pins.
- use ribbon or bias binding (cheaper from markets) pinned or blu-tacked up.
- tack up strips of wooden beading



or leave clear gaps between the sections.



Subjects



Some subjects are best suited to certain locations. Some ideas are given below:

Entrance

- *Urgent
- *Today
- *This week
- *Timetables
- *Current classes
- *What's on in the clinic this week

Waiting Room

- *Leaflets
- *Health Education displays
- *Community notices
- *What's on
- *For sale
- *Parents and children
- *Health talks
- *Adult classes

Corridor

- *Large quickly read posters.
- Detailed notices shouldn't go here.

Headings



When you have grouped your notices into sections, these will need to be put under simple headings.

Headings are also necessary for displays on any health theme. As you can see below, headings can be made interesting as well as clear.

Always draw a line to keep your lettering straight - unless you want it otherwise.

Fat felt-tip pens are the easiest medium for hand lettered headings.

EASY + BOLD

Guidelines for making headings

Size

The words must be large enough to be read by the audience, but can be larger than necessary for impact.

EEEEEEEEEEEEEEEEEEEE

Weight

The weight of the letters usually depends on their colour. Simply by changing this, you can alter the emphasis of some words.

a > *a* a = *a*

Single-stroke letters

With every size pen there will be an upper and lower limit to the letter size it can draw and still be legible and attractive.

With this pen, no larger than this, or the letters will look

WEAK

If you want to use a narrow pen for large letters, draw two lines instead.

Like this or ~~this~~!

WEAK BOLD

How to space letters

Do not try to leave equal distances between the extremities of the letters like this;



nor allow equal squares for each letter like this;



Instead leave equal areas between the letters like this:



Some letters can be placed very close together because they interlock.

AT AW DY LT RO YO Ya Te Wo etc.

CAPITAL or small letters?

These are also called UPPER CASE (U/C) and lower case (l/c). For short headings of one or two words, either is fine. For longer ones and sentences, a mixture of both is most legible.

Look LOOK
Cathedral CATHEDRAL

Words have a distinctive shape when capitals and small letters are used together. They don't when only capitals are used.

HILLBILLY COFFEE

hillbilly coffee

Space between words

The space you should leave between words should be approximately the width of a small letter 'c' of the size alphabet you are using. If you want to make the lines the same length, you can change the spaces between the words.

■ = One space

making■displays making■■displays
can■be■great■fun can■be■great■fun

Don't change them too much, or they will look full of gaps.

Shape of letters

Maintain oblong proportions for the most legible lettering.

ABC squares

You can of course extend or condense your letters for fun, especially if the subject matter lends itself.

Extended
Condensed
or Normal

thin or fat DIET

OBESITY SLIMMING

Sweet tooth SOUR

Angles

Upright lettering is most legible.

V
E
R
T
I
C
A

S
I
D
E
W
A
Y
S

Lettering is difficult to read and so is

Slanting letters should only be used occasionally to imply movement. They are difficult to read and write.

HOW TO GET FIT FAST...

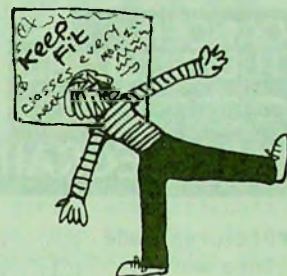
This is difficult to write and read!

When tilting letters, tilt up not down and similarly when arching words.

SLANT
WORDS UP NOT DOWN

ALSO TRY TO ARCH WORDS
UPWARDS ESPECIALLY
THE FIRST WORDS

TO START BY GOING
DOWN TO READ
MAKES IT HARD



Ideas for decorative lettering for headings

Because there are only a few words to produce, headings are the ideal place to experiment with your lettering.

1. With your felt tip pen just letter boldly and quickly.

Fill in the centres with patterns, crayons, colours...

2. Childish handwriting may often be effective for a message about children. Write with your left hand if you're right handed (and vice versa).

HEALTH HEALTH
HEALTH! Health!
Health Health
HEALTH!

Looking after teeth
PLAY it safe

3. Hand drawn lettering can be decorated to make it say even more than the word does.

* Letters with things added or taken away

"Hi!"

**CANCER
TUBERCULOSIS
CHRISTMAS
WHOLEGRAIN**

WITH ALL
GOOD WISHES
FOR
CHRISTMAS

* Pictures made into words



FLOWERS

UNITED
KINGDOM
IN
FIGURES
1980 edition

* Letters drawn to imply something

* Words made into pictures

THE ^{THE} BIRTH ^{STARS} CONTROL BOOK

JOB AB

MEDICAL

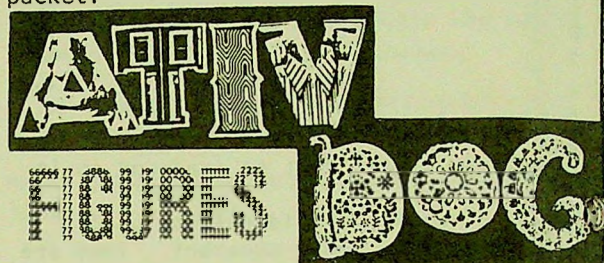
HOUSE

PILLS

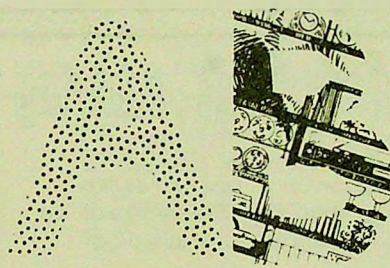
ARTHRITIS
CRIPPLED

SINGING
INJECTION

4. Cut-lettering can tie in with the decorative ideas above - for you can cut your letters out of a relevant picture or packet.



5. Cut-lettering can also be made out of coloured magazines, newspaper, wrapping papers.



with width
ch for signs of
shoes ch as
nes and Too
as will
neel an
front.
ek of p When
has made a mistake
up to replace the s
depend on th

A good way to make neat letters for headings is using the sheet of letters in this booklet. (Appendix E) Do not cut out these letters. Use them to trace from. The traced letters can then be transferred onto self-adhesive paper or plastic such as "Fablon" and cut out. They will then be easy to fix to your board. Letters cut from paper work equally well, but you will have to glue these.

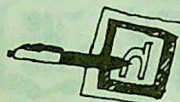
When you cut out the letters, don't worry about it being perfect. Using this method, the guidelines will all be on the back.

To cut a letter out of self-adhesive plastic or paper:

1. trace letter from typesheet
2. turn over tracing and trace through so it's in reverse



3. lay reversed letter on carbon paper and then on the back of the Fablon.
4. draw over the reversed letter again



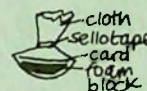
5. cut out letter with sharp scissors or a scalpel.
6. peel off backing and turn over!



6. A variety of inexpensive stencils can be bought and are good for short headings. They take too long for long headings or text. Felt-tip pens are easiest to fill them in with. There is no need to pencil them first, use them immediately with the pen. You need not colour them in completely, try zig-zag shading.



Always draw a base line for the letters to rest on. Large stencils with each letter on an individual sheet can be filled in with paint. Ones in strips are difficult because the paint runs into the next letter. Instead of using a paintbrush to fill them in you can very quickly make one of these paint dabbing gadgets.



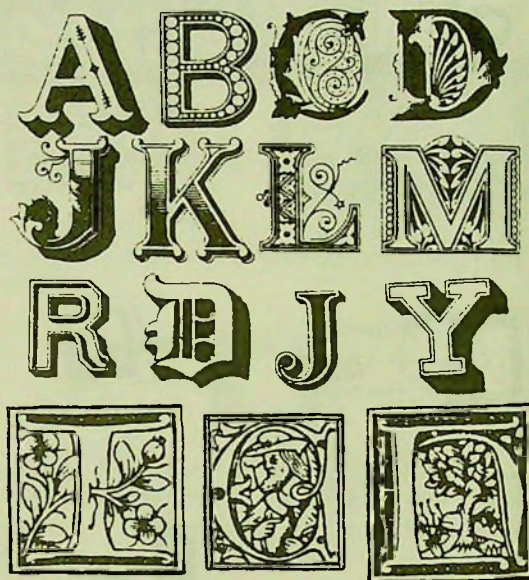
You dip this into the paint and dab over the stencil, building up the colour. You can also use an old toothbrush filled with paint and flicked with your finger.

Cut stencils - you can cut your own stencils if you want to repeat a word several times. Either draw the letters or trace them from the typesheet enclosed onto card. Cut out, leaving bridges across the centres of the o's etc. You can colour over these afterwards. You need not colour them in completely, try zig-zag shading before you lift up the stencil.

7. It is not necessary for anyone to buy instant lettering, which is difficult to use, slow and very expensive. However, the makers of instant lettering do produce large catalogues with examples of all the typefaces they stock. If you can buy a catalogue it will be a source of inspiration to you. You can also easily trace from the complete alphabets shown and then enlarge your words on a photocopier (Appendix A) and colour them in. The letter lines will become attractively chunky when enlarged. The headings in this booklet have been traced from a catalogue.



Another source of inspiration is the library, where books of copyright-free alphabets from many different historical periods can be found. These are mostly produced by Dover, New York Ltd. Ask for books of decorative lettering.



How to arrange your notices



Most notice boards one sees have obviously not been laid out. The notices have accumulated in a haphazard way. We all know the sort of thing, notices layers thick, overlapping or hanging off the edge! A few guidelines can be followed to avoid a scruffy board.

If the board is first set out well there should be no need to completely rearrange it each time a new notice arrives. There will either be space vacant for it or you can be ruthless and take an old notice down. Better this than putting a new one on top of another.

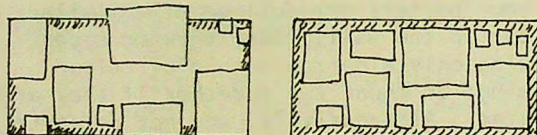
Try to organise some system for displaying new notices - for example establish a collecting point for new notices and organise a rota for doing the noticeboards and displays in the building.



Consider:

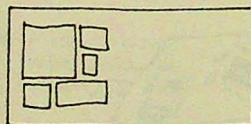
Outer margins

Always leave a margin, even if very narrow, all the way around the edge of the board. Never have notices touching or overhanging the edge.

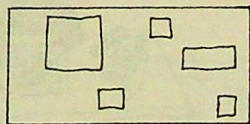


Inner margins

Make these quite narrow, and have as many as possible the same width,

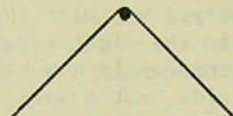


like this,



not this

If the margins are too big the notices will look unrelated, and the background may look more important.

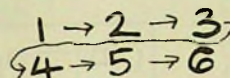


Rule: Make sure no space between the notices exceeds half the width of the smallest notice.

Ordering notices in series

You can arrange your notices in an order that people are likely to read them in;

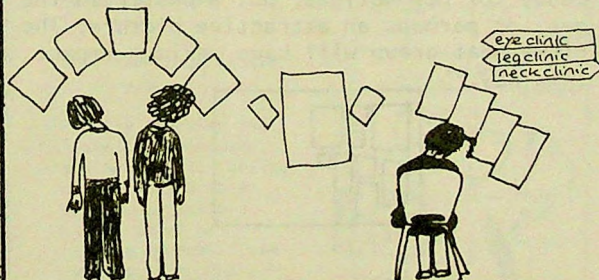
normal



BEWARE OF

Tilting notices

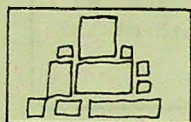
They have been designed to be read horizontally. Difficult to read notices are annoying.



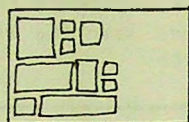
BEWARE OF

Centring notices

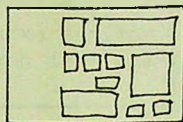
If you put a notice in the middle of a display, at the top, it will be the most important. Unless you want this, arrange your notices to the right side or left side against the margin and have a space on the other side, not a small space on both.



centred



to the left

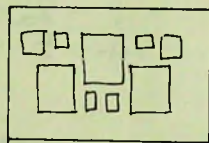


to the right

BEWARE OF

Symmetrical layout

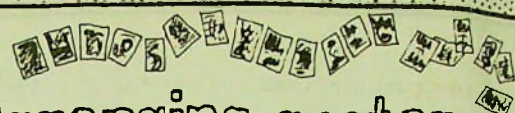
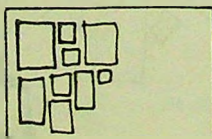
A too carefully symmetrical layout is boring.



BEWARE OF

Filling up spare space

If you try to keep all of the inner margins narrow and of the same sort of width, you might find you have a large space left over. Don't spread your notices out to fill it. Leave it empty, ready for new notices; put a poster in the gap, or perhaps an attractive picture. The tight neat group will have maximum impact this way.



Arranging posters

Posters are usually quickly read and are ideally suited to corridors (page 3). Group posters whenever possible into subjects or styles. Align the top or bottom edges or imagine an invisible border to place them within.

TOP



BOXED



BOTTOM

If your posters are dull or of a similar colour to the wall, mount them on paper, leaving only a narrow margin of colour showing; or mount two together if they are related. Alternatively, why not decorate them yourself with felt-tip pens?



Developing a display on a health theme combining printed and hand-made material

To begin with you will have to decide on a theme for a display, and a location. Waiting rooms are best. Collect all the leaflets, posters, magazine articles and pictures you can on the subject. Next try to write out and plan your display so that you know clearly what you want to say. Try to split it up into short sections under headings.

From the material you've got you may have a variety of different approaches, such as

factual, opinions, humorous or serious. You will have to choose which ones you want for your display.

Next decide what kind of images you want in your display and check if any can be used from the materials you have. Home made things on it can make it more eye-catching and therefore effective. Hang corn-dollies on a wholemeal bread display, toothbrushes on a dental display, food packets on a diet display, and so on.

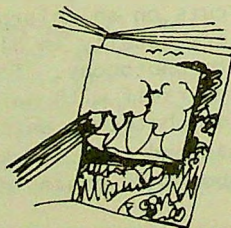
How to use the illustrations from printed material you have

If you want to use illustrations from the printed material you have, but need them larger or smaller, you can enlarge or reduce them by:

- using a photocopier (see Appendix A), drawing it larger or smaller freehand, in an exaggeratedly childish style perhaps,
3. the squares method:

- If the original image cannot be damaged -

Trace the original picture onto greaseproof paper, and then treat as an original that can be damaged.



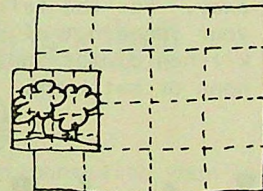
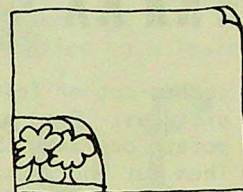
- If the original image can be damaged -

Cut out the picture and cut a similar shaped piece of paper to the size you want the finished image to be.

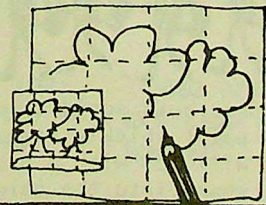
Fold each an equal number of times (at least 3).

Copy the image square by square.

Finally transfer the image onto whatever you want by scribbling on the back with a pencil, by using a carbon paper or tracing through. (see techniques appendix B).



FOLDS



Ways to get new images (for shy artists)

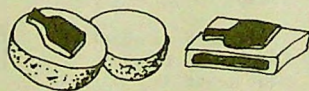


If you need to create new images for the display, the following suggestions are quick, cheap, easy and fun.

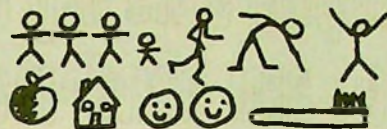
- * cut out silhouettes from magazines, newspapers, coloured paper - try paper chain images.



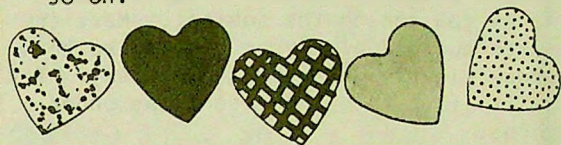
- * potato-cut or felt-shape printing pictures: Draw a simple shape onto a potato or some felt with a felt tip pen. Then cut your potato to leave the image to be printed raised. Cut the rest away. For the felt shape printing, cut your image out of sewing felt or spongy kitchen cloths and glue onto a piece of wood or matchbox.



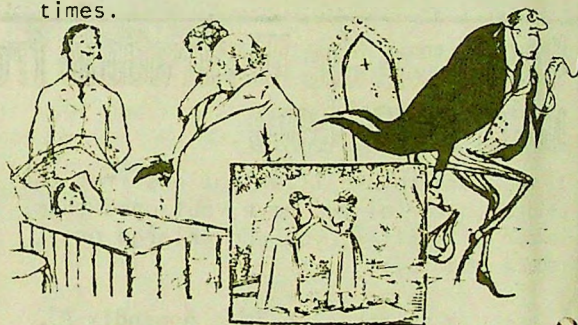
For both sorts of printing, apply the paint thickly (any children's paintbox will do) with a brush. Don't dip the shape into the paint.



- * draw with felt tips, wax crayons etc., in a childish style .. stick men and so on.



- * cut a stencil of an object and fill in with paint, felt tips, splashed paints, sponge etc. and repeat the image many times.



- * use copyright-free picture books which can be found in main libraries. They are mostly produced by Dover, New York Ltd. Enlarge the etchings and woodcuts on an enlarging photocopier. They are usually in black and white and easy to photocopy. To add colour, tint them yourself with paint or coloured crayons, or photocopy onto coloured paper. (see Appendix A). Ask the librarian for books of engravings.

Lettering for your display

There are two kinds of lettering on a display

- large lettering for headings,
- smaller lettering for text.

The ideas mentioned in the previous section on lettering for headings (pages 6-11) on notice boards can be used for displays on a theme - especially some of the decorated lettering.

Lettering for text, however, is completely different.

Since the heading catches the eye of the audience, the text has only to follow up with the details. The text must be sufficiently large to be read by the audience.



Do test this by asking someone who hasn't seen some examples before to sit down and try to read them.

There are two ways to produce text lettering:

1. By hand

The lettering will be spindly if done with a ball-point pen, so try to use a thick felt-tip pen. This will be clearer. When doing text, write the letters as clearly as you can. If you try to write in a too different style, it will take much longer and be tiresome.

For text draw guidelines as shown below.

Bright. ← allow for this line but it is not used

Small letters are 2/3rds height of capital letters.

When you have written a line or two, using five guidelines, you can then drop down to three guidelines. You can do this because so few letters fall below the fourth line.

Bright.

2. By typewriter and photocopier

You can type out your text on an ordinary typewriter in whatever width column you choose. Then repeatedly enlarge what you've typed on a photocopier to a legible size. (Appendix A.)

of of of
of of of of of

How to space lines when doing text

You will have to experiment with your own lettering and decide what space between the lines doesn't leave the text looking full of gaps or crushed.

These lines are spread out.

These lines are crushed together

These lines are clearly spaced.

Colour and legibility

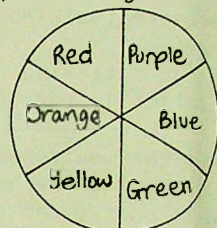
Text with good colour contrast (where the letters stand out against the background) is more legible than where the letters and background are of a similar tone.

The most legible lettering colours, especially for text are:

- 1st Black letters on white
- 2nd Navy letters on white
- 3rd Yellow letters on black
- 4th Dark green letters on white

In a very bright setting black letters on cream cuts down the glare.

The most clashing colours are the complementary colours which are opposite to each other on a colour circle. They can make a heading very striking.



Layout of a display

You must organise your material in the order you want people to read it: introduction - details - conclusion and/or action to be taken.

Your display may be on a board or you can put up several large sheets of paper on a wall to unify the display. Many of the points about layout within a notice board (pages 11-13) apply also to arranging your material on a theme within the confines of your board or sheets of paper.



IMPACT

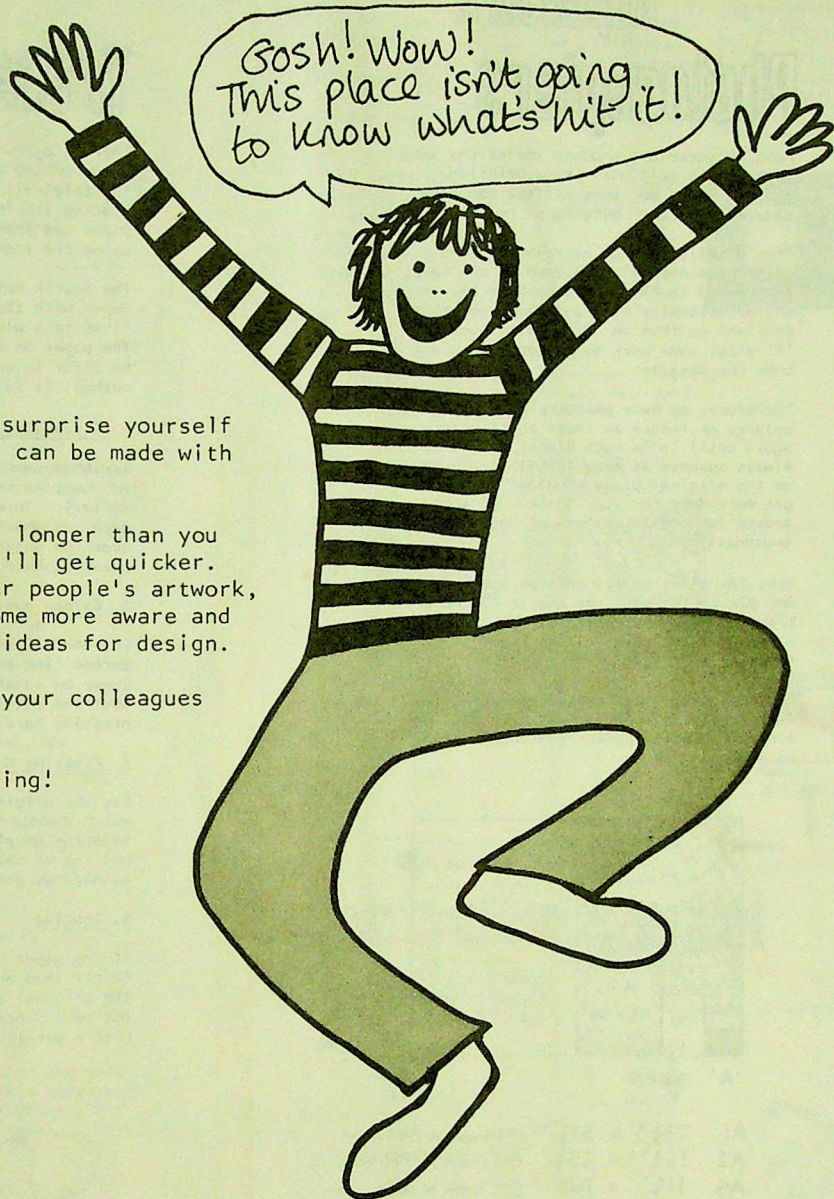
In a display on a single theme, impact is important. Some parts of your display should be emphasised, while other parts are given less prominence.

Too many similar items of a uniform size are confusing and boring.

Contrast:
Remember to make some things large on your display and others small.
* * * *

CONTRAST
*Remember to make some things large on your display and others small.
* * *

Variations in colour and scale are your means of giving appropriate weight to the different parts of the display.



So now it's over to you.

You will almost certainly surprise yourself with the improvements that can be made with a small amount of effort.

Even if it takes you a bit longer than you wanted the first time, you'll get quicker. You'll start noticing other people's artwork, adverts and displays, become more aware and critical and build up new ideas for design.

Why not get together with your colleagues and divide up the fun now?

Good luck and happy designing!

Appendix A

Photocopiers

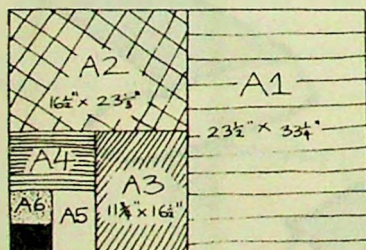
Most photocopiers produce copies the same size as the original. Many printing/copying shops and some offices now have photocopiers that enlarge or reduce.

They usually enlarge or reduce in one stage from one 'A' size down to the next; A4 reduced to A5, A4 enlarged to A3. You can occasionally find a photocopier that does not go from an 'A' size to another 'A' size, some work by percentages - ask them for details.

Therefore, on many photocopiers you can enlarge or reduce an image again and again until it is much bigger or smaller. Always squeeze as many things as you can on the original piece of paper so as to get more done for your money. Do shop around for copying as prices vary enormously.

Very few photocopiers enlarge above A3. Any places that do, may charge far more than the price for doing each half of an image up to A3 then joining them together.

Many printing shops can photocopy onto differently coloured sheets of paper: so a black on white poster can become black on green and so on.



'A' sizes

A1	$23\frac{1}{2}'' \times 33\frac{1}{4}''$	594 mm x 841 mm
A2	$16\frac{1}{2}'' \times 23\frac{3}{8}''$	420 mm x 594 mm
A3	$11\frac{3}{4}'' \times 16\frac{1}{2}''$	297 mm x 420 mm
A4	$8\frac{1}{4}'' \times 11\frac{3}{4}''$	210 mm x 297 mm
A5	$5\frac{3}{4}'' \times 8\frac{1}{4}''$	148 mm x 210 mm

Appendix B

Transfer techniques

There are four simple methods of transferring an image. Methods 1-3 damage the original. This can be avoided by tracing the image first on greaseproof paper and then following the instructions using the traced image as an original.

The fourth method can only be used if your paper with the original image on it can be fixed to a window to let the light through. The paper on which you want the image must be light in colour. When you can use this method, it is the quickest.

1. Scribbling on the back

Scribble over the back of the image that you want to transfer with a pencil (HB or softer). Turn it over and lay it onto the paper on which you want the image. Draw over the outline of your image with a biro, pressing hard.

2. Carbon paper

Lay the original (image up) on a sheet of carbon (ink side down) and lay these on the paper on which you want the image. Draw over the outline of your image with a biro, pressing hard.

3. Pressing hard with a biro

Lay the original (image up) on the paper on which you want the image. Lay these on a magazine or pile of papers and draw over the outline of the image with a biro pressing as hard as possible.

4. Tracing

If the paper on which you want the image is fairly thin and light in colour you can tape the original onto a window in daylight and put your paper over it. Trace the image with a pencil.



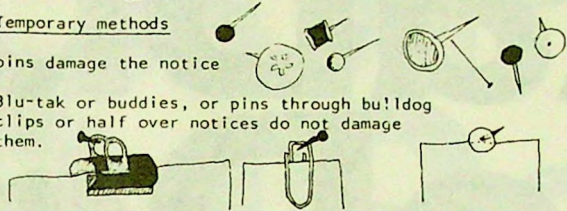
Appendix C

Gluing and Mounting

*Temporary methods

pins damage the notice

Blu-tak or buddies, or pins through bulldog clips or half over notices do not damage them.



*Permanent methods

Glues

1. Rubber cement. The advantage of rubber cement is that it will not leave the paper wrinkled or creased. It is fast drying and economical.

Apply rubber cement to either one or both surfaces (use a piece of thick card as a spreader). If you apply it to one it can be repositioned, but it will be sticky to handle. If you apply a thin coating to both surfaces and let them dry for a few seconds, they can still be repositioned, and yet not messy. Wipe up any remaining dried glue with a plastic rubber.

2. Paper glues. These are sometimes useful, especially for small jobs, but they tend to be watery and leave the paper wrinkled and creased.

3. Stick glue. This glue is ideal for small jobs, is clean and easy to use but is very expensive.

Adhesive tape

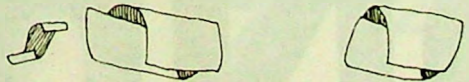
Clear adhesive tape is unsightly when it can be seen. However, there are two methods of mounting where the tape is hidden.

1. Sticky parcels

roll tape backwards at an angle and stick it to itself.



fold over the ends to make a completely sticky parcel.



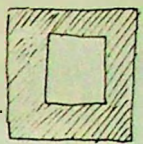
Use like a blob of blu-tak.

2. Window mount

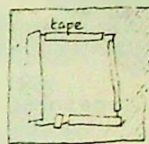
cut out original to be mounted slightly larger than wanted.



Take a piece of background paper and cut the hole the size you want the original to be.



Turn paper and original over. Place original so the right piece shows through on other side and tape across the back to hold in place.

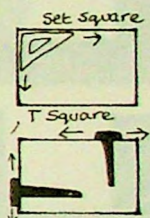
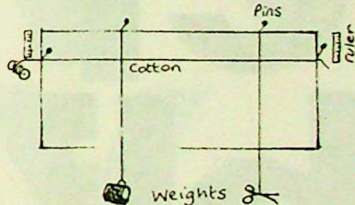


3. Double-sided tape. This tape is sticky on both sides, easy to use, but very expensive.

Appendix D

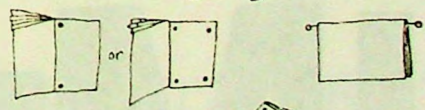
Aligning notices

To save lots of measuring on a big board:



How to mount a booklet on a display

2 pins and length of cotton



pins on back cover

never make it difficult for people to read the booklet.



Appendix E ²¹
Typesheet
for tracing

Trace from this typesheet
for headings.

AaBb

CcDd

EeFfGg

HhIiJjKk

LlMmNn

Oo Pp Qq

Rr Ss Tt

Uu Vv Ww

Xx Yy

Zz

1234567890&!£\$B()÷%&?



This guide has been written for those health workers and anyone else who, on top of being specialists, managers, psychologists and counsellors, are also called upon to show artistic and design talents. It is for all those who have noticeboards to arrange, posters and leaflets to put up or a display to do - with only limited money, time and skills.

The guide, which is full of simple, cheap and effective ways of achieving the best results, developed out of a series of courses run by the Health Education Service in Avon. From the research done before and the feedback during the courses, the tutor and author of this book, Sarah Siddall, has taken into account the needs and limitations of health staff and suggests many ways of overcoming the difficulties.

The guide is full of illustrations and the design and artwork are done in such a way as to reinforce and demonstrate the messages given.

Written and illustrated by
Sarah Siddall (B.A. Hons. Graphic Design).

produced and published by
Cecilia Platts, Health Education Officer

in conjunction with
the Health Education Service, Avon,
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