

Seminar organized by Icograda
on behalf of UNESCO

Nairobi, Kenya, 6-10 July 1987

Graphic design for development

Final report

by Jorge Frascara

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Icograda

International Council of
Graphic Design Associations

Section for
the Promotion of Arts
Section de
la promotion des arts

Unesco, Paris

Icograda/UNESCO Seminar

Chairman: Amrik Kalsi (Kenya)

Members Co-Chairman: Jorge Frascara (Canada), Peter Kneebone (France)

Date and Place

The seminar, hosted by the University of Nairobi, was held at the French Cultural Centre of the city of Nairobi, from July 6 - 10, 1987.

Participants

35 invited participants, 28 professionals, 30 students and 7 guests.

A total of 24 countries were represented on behalf of UNESCO.

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presentations took place in the working groups.

The working groups were: (1) the Education of Designers; (2) Design for Information; and (3)

Design for Administration. Each working group had a chairperson and a secretary charged with leading the discussion, scheduling the presentations and preparing a summary of the discussions, conclusions and recommendations. At the end of each day, a plenary session included further presentations.

The seminar was officially opened by the Honorable Dr. William O. Omamo, EGH, MP, Assistant Minister for Research, Science and Technology. Edward Moyo, Unesco's Regional Communication Adviser for East and Southern Africa; and Jorge Frascara, President of Icograda also spoke.

After the opening ceremony, a presentation was made by Vijay Parulkar on problems and approaches related to communications in developing regions.

Days two, three and four developed as described above. Day five included reports by the chairmen and the secretaries of the working groups and a seminar summary report by Jorge Frascara. It was decided to continue the communication started by the seminar through the creation of an Icograda Regional Working Group, the Icograda/Africa Working Group. Members representing Egypt, Kenya, Sudan, Tanzania, Uganda, Zambia and Zimbabwe were registered and, through correspondence, one from Nigeria. The group's aim is to exchange information and to foster the development of design and design education in the region and particularly in each of the countries represented.

The seminar was closed with speeches by Edward Moyo on behalf of Unesco, Peter Kneebone on behalf of Icograda and Amrik Kalsi, Seminar Chairman.

Discussion

The Seminar brought together a number of specialists who soon discovered that there was much in common between the problems they faced in their own countries and those faced by the other speakers.

The major problems of communication in the countries that participated seem to be related to the use of several languages, the cost of communication technology and the cultural differences existing within each country.

It was reported that in addition to English, Zambia has seven official languages and 40 dialects. Children normally speak one of the 40 dialects until they go to school, rendering the first school years a foreign language learning course and dramatically delaying the broader education of the population. On the other hand, if English were to disappear, the lack of one national language would atomize the country and destroy any notion of national unity and identity.

Bilingualism in graphic communication for educational material does not seem to be a sufficient solution, since children attending a given school do not necessarily speak the same mother tongue. Cost implication can be severe if teaching aids are to be prepared in small quantities for each language. Multilingualism in educational material seems to be an area well worthy of a systematic approach, since the problem exists in several African countries and no satisfactory solution seems to be in place thus far.

The cost of production of instructional, informational and educational material was also highlighted as a major stumbling block after the massification of education took place. It was reported that Zimbabwe, after its independence, experienced a growth in school population from 80,000 in 1980 to 2.5 million in 1985. Existing

materials became insufficient in number and inadequate in content. In a country with very limited resources large amounts of them had to be directed at the production of teaching material.

In the process of the seminar, it became apparent that communal property of educational material is better than individual property. A primer could have a long useful life if the school, rather than just one child, owned it.

Preparation of the teaching material as part of the learning process was another suggestion. The need to involve the community and to use low technology means of production that take advantage of local resources seems to be a way to overcome cost-related problems. It was also suggested that research into indigenous materials should be encouraged in order to develop manufactured goods, usable for the production of texts and other visual material, that would not pose demands on the small resources available for imports in strong currency.

The cultural differences within the countries' urban and rural populations was also stressed. This implies a need for a reversal in the usual perception of the communication problem: it is not the rural person who should first learn the urban person's language, but the opposite, so that communication can be established. Usual conventions, verbal and visual, should systematically be taught, but care should be taken as much with regards to the form as to the content of the communication, so that breakdowns do not occur. Western conventions used in

visual representation can be successfully taught to rural Africans as long as they are relevant to issues the students are interested in. The imposition of visual codes without real need is not only useless but also undesirable.

Visual material always represents social and cultural values. The design of illustrations should very carefully consider the interpretation the audience can draw from a picture. In general, the problem of the cultural barriers calls for an extreme sensitivity in those who construct communications and poses an inescapable need to learn from the audience before beginning a teaching task.

These were some of the most important problem areas identified. The following working group reports plus the summary report, elaborate on the issues discussed.

WG 1: The Education of Designers

- 1) This seminar has been theoretical. This was appropriate for a first one in the area. However, a next seminar should be more practical, involving designers and other experts who would work on selected applied design problems. Problems like how to create symbolic languages, based on local traditional materials and motifs, that could effectively be used in solving specific visual communication problems in selected social settings.
- 2) The ultimate aim of this future workshop would be to find or formulate an education method (teaching and learning process) relevant to the type of design problems that the graduate designers will have to face in a developing region.
- 3) This would be a way to start the planning of a comprehensive system of design education for the African region.

Points to Consider

- 1) Designers should be trained to work very closely with the people whom their designs will be serving.
- 2) The training of designers should concentrate on an objective approach. The learning process should concentrate on analysis of problems, planning of working procedures and documentation for purposes of future reference. All this should have a close link with the function of the works. This education should make design relevant to all sectors. Design education, therefore, should

center on the use of traditional motifs, eg. signs, symbols, present in the audiences environment. It should use materials that have a close cultural link with the people, so as to enhance easy and effective communication. The study of social systems and relations between communities would greatly help to create viable visual design solutions.

- 3) The teaching of design should stress quality of work in terms of form and function.
- 4) Designers should be trained to test their work before it is put into function, so as to check its viability.
- 5) Design education should stress the learning of traditional history of art as related to the social life of the people. Here specific attention should be paid to the history of traditional design expressions.
- 6) This study of art history and traditional design expressions would call for the exchange of professors and other experts from various countries and institutions - who would share ideas and experiences related to their particular traditional design expressions. For instance, institutions such as NID and IDC of India could offer ample methodology based on their existing researches.
- 7) Although design education should concentrate on the use of local and traditional materials, it should also make use of modern high technology, such as computer aided design processes, so as to cope with the rapidly changing world. Students should be trained (where possible) to use both hands and computers effectively.

- 8) Group work (team work) should also be stressed in the design learning process.
- 9) Design education could also involve competitions in order to increase the motivation of the students.
- 10) The establishment of an African Design Centre is recommended. This would act as a link for collected information and materials. This would also provide opportunity for exhibitions, seminars, workshops, etc. Students could be assigned to do the research and documentation of materials for the Design Centre.
- 11) Projects, focused on solving visual communication problems, should be proposed and designed. Sponsors for these projects could be sought through the help of Icofrada and other international agencies.
- 12) Designers should be made aware of the problems affecting their work through seminars and workshops. These designers should be aware of their role in society so as to perform their task effectively.
- 13) Design education should start as a high school subject.

WG 2: Design of Instructional Materials

- 1) Graphic design is not yet well and widely understood in Africa. Its application to the development of educational and instructional materials is therefore limited. Improvements in the education of designers and the establishment of professional societies would help to promote the understanding of graphic design as an important profession in society.
- 2) The design of educational and instructional materials in local languages is preferred to the use of foreign languages. However, this should be viewed and done in the light of costs and other practical and cultural factors.
- 3) The development and production of education and instruction using local resources should be encouraged. This will not only reduce the cost of the materials, but also make them available to the majority poor.
- 4) Cross-disciplinary efforts are required to produce viable graphic materials for education and instruction. Designers alone, or educationalists alone, cannot solve the difficult problems presented by general education and training in Africa.
- 5) In addition to understood and applied standards, based on research findings, the designer of education and instruction materials must consider the specific learner and the goals of learning, and test the effectiveness of such materials with the appropriate audiences.

One should not use only local research findings and so create situations that will act against further education and interaction with international situations.

- 6) Creativity in illustrating materials for education and instruction is likely to suffer if designers continue to rely upon and use ready-made materials such as imported picture libraries and researches.
- 7) The designer of educational and instructional materials should not only be concerned with technicalities, but also with existing and desirable socio-cultural values, with a view to contributing to the improvement of the quality of life. This could not be done unilaterally by designers alone.
- 8) The design of road signs should not depend on simplicity alone for its effectiveness. The amount of information communicated is what counts. Road safety and other safety related symbols should be taught in schools in order to familiarize people with symbolic languages in use. While drivers know the meaning of road signs, many pedestrians do not.
- 9) Developing countries should exercise great care in importing high technology equipment from developed countries. Imported goods often present problems of maintenance, manning and installation. Such goods must be accompanied by instruction manuals that are appropriate or locally developed.

WG 3: Design for Information

Topic: Education for the people (especially those in rural areas and urban slums)

- * Before planning any communication programme (graphic or mixed-media) it is important to research the facts, try to understand the problem and clarify the approach.

Aim: Communication with People

The group identified problems faced by graphic designers as communicators and also tried to find solutions to the problems. The group also made recommendations to arrive at better solutions to the problems of design for development faced by communities. .

A. Problems:

- 1) Graphic design for development or any other mixed-media communication programme to support development plans is not yet considered important. The policy-makers, planners and administrators, do not seem to take designers seriously. There seems to be total apathy towards this important communication service.
- 2) There is a gap, an enormous social barrier, between the graphic designers and the community they should be serving. This barrier is a result of complete urban/westernized orientation and training of the designers. Though being from the same country, there seems to be a cultural gap between the designers and the community. There is total alienation.

- 3) Designing has been, and is, purely a commercial profession and therefore the attitude of most designers is that 'if you don't pay I don't design'. Since there seems to be neither status nor money in designing for development, most designers show total lack of interest.
- 4) There is a general tendency in the educated (privileged) class to always communicate with 'these' people from a distance. The general attitude is we tell you and you better listen! Most communicators probably do not even realize that such an attitude means extreme arrogance towards their own community.
- 5) The wrong approach is 'These people are ignorant - I know everything' - hence the community becomes neither involved in development programmes nor in the design of communication materials. Are people really that ignorant?
- 6) If a designer or a group of communicators sincerely feels like working for a development project, the bureaucratic red tape delays will soon successfully kill all enthusiasm and interest. After a couple of such experiences designers stop caring for development, community, etc. and opt for the lucrative advertising market.
- 7) Most designers seem to have an ego problem - they consider themselves a 'special breed'.

B. Possible Solutions:

- 1) It is now up to the designers (in the non-industrialized countries) to 'go out' and first get recognition for themselves. It is up to the designers to impress upon others that they are not just for 'paste-up' jobs. However, before expecting others to look at designers with interest and then respect, it is high time for graphic designers to change their own attitude. Most 'customers' feel that printers do designing - and unfortunately printers also take it upon themselves to complete the jobs without consulting a graphic designer - hence all the poorly designed material. To avoid this, designers should join in professional associations. One of the aims of these associations would be the establishment of clear distinctions of functions and service in the communication field between concept and production.
- 2) The education of designers should include important academic subjects like psychology, human communication, sociology and anthropology, besides just techniques.
- 3) The designers themselves should take initiative and through their association produce a set of materials to communicate with the decision makers, and make them aware of the role a designer can play in development communication.

- 4) It is not suggested that designers should totally ignore money. Money is important, but if the designers and communicators on their own initiative participate in some of the national priority programmes like Education (not just for the elite), Health and Nutrition, it will help the community. Designers should never forget that they are also part of the community.
- 5) Designers and communicators, instead of lamenting over lack of funds and lack of modern sophisticated materials and equipment, should open their eyes and look around. They will find plenty of materials to convey their messages. The local materials and techniques will have an added advantage of being traditional and culturally acceptable.
- 6) Most designers must shed their 'high' behavior, listen to people, learn from people - and place themselves at the same level - interact and design the communication materials in such a way that instead of getting confused, people will understand. Designers working in the field of Development Communication should totally avoid the temptation to copy concepts and materials from western industrialized countries.
- 7) The designers must involve the community in the development of text, storyboard, layout, pre-testing, evaluation and feedback after final production. Just as one can't teach a child to walk without getting involved, the same is the case with development communication. The difference is that being a designer is like being a child, and the community must get involved in his/her efforts.

C. Conclusions

- 1) Designers should come together, form professional associations, understand the development priorities and problems of their own country, become part of the development process, and through their contribution convince the policy and decision makers that designers have a role to play.
- 2) Design and development communication are professional skills. If these skills seem to be ignored, the communicators themselves are to be blamed - they have failed in their jobs.
- 3) Graphic designers must acquire basic knowledge about other media and wherever possible, try a mixed-media approach.
- 4) The Icofrada/UNESCO Seminar in Nairobi has been an eye-opener. Such seminars should be held in individual countries with more time for participants to express their views.

WG 3 Part II - Information and Rural Development

Recommendations:

- 1) Professionalism: Training facilities should be created so that more people could be trained to acquire professional skills.
- 2) Recognition: The government bodies and the community should recognize the vital role that graphic designers can play in national development programs.
- 3) Cultural Factors: Cultural factors should be seriously considered before designing messages for specific areas.
- 4) Research: Research must always be conducted with the target audience before execution of projects.
- 5) Experiments: Experiments should be conducted with a sample of the message receivers before exposing the final works to the whole group.
- 6) Feedback: Response from the audience should be sought and utilized in the final designs.
- 7) Employment: Employment opportunities should be created for graphic designers within the public and private sectors. Secondly, graphic designers should also take the initiative to create new jobs.
- 8) Standardization: A standards board should be created to monitor and review graphic design projects of wide application.
- 9) Audience Participation: Audience participation in all stages of the graphic design projects should be greatly encouraged.

- 10) Pilot Projects: Pilot projects should be set up immediately by participants from various countries and organizations to encourage the continuity of the ideas shared at the Icoграда/UNESCO conference.
- 11) Network of Information: An international network of information should be developed for the sharing of information among participants.
- 12) Regular Conferences: Frequent conferences, seminars, if possible once a year, should be organized.

WG 4 Design for Administration

To function efficiently, all organizations need an administrative framework to support them. In the design of visual communication, there is much evidence to suggest that the framework is weakened by the lack of recognition of the need to include graphic designers. This lack of involvement of graphic designers is present across the whole spectrum of the visual communications field. It encompasses not only the individual communication through a form or leaflet, but also the mass media, such as TV. It extends from the internal administrative functions to external communications.

The working group received two presentations of case studies. The first concerned the problems of distance learning in a widespread rural environment. The second involved the redesign of a government form. Both cases identified the problems of the remoteness of the printed words as perceived by the reader. Both looked at the need for effective visual presentation of text; and both highlighted the need for graphic devices to motivate the reader.

But one basic problem identified by the group was the lack of good quality paper. The presentation of a document, whether instruction book, form or poster, is much improved if the paper looks and feels good.

What do we expect a graphic designer to contribute? Ideas? Yes, but more than that. The ability to conceptualize those ideas and to bring them to reality. Originality? Yes, but again the skill to bring together the various facets of the work with a balance and impact that not only motivate but communicate. These ideas and vision may be reflected in an imaginative TV set, in making simpler a complex form or producing a poster that really gets the message over.

Where do we find designers who can imaginatively and intelligently deal with the problems? The evidence in Kenya suggests that there are designers but because of the lack of job opportunity in graphic design (because of the failure of administrators to recognize the need for graphic designers), most find their way into an academic life.

The working group emphasized strongly the need for careful design of both graphics and text in communications which are intended for an audience in a multilingual society.

The group also discussed the need for opportunities for designers to visit other countries, organizations and environments to broaden their experience - both life and work experience.

Recommendations:

- 1) Guidelines should be provided for all administrators to help them write messages that are clear, simple and that are related to the needs of their audience.

- 2) Because of the poor quality of paper generally available to African countries, it is imperative that some research should be undertaken into the use of local materials (for example cotton waste) for the local production of paper.
- 3) Since administrators are not aware of the roles of graphic designers in improving visual communication, it is essential that the work of the Icofrada/UNESCO seminar "Design for Development" be brought to the attention of the most senior managers (eg. members of parliament) of the participating countries and that every effort be made to maximize publicity of the event in both TV and radio.
- 4) In designing printed communications, more emphasis must be given to finding out the needs of the public.
- 5) When organizations require a document for communicating with a large audience, they should be encouraged to engage specialists who have the required degree of knowledge.
- 6) To consider setting up a framework for an exchange system to enable designers to work in a different country or a different work environment to help widen the scope of their experience.

SEMINAR SUMMARY

The following summary highlights concepts discussed in the working groups and in the individual presentations in an attempt to focus future efforts.

The first three recommendations are of a general nature and are directed at society in the abstract. The following ones are specific and are directed at designers with a view to providing guidance for the kinds of actions designers should undertake in order to improve both their participation in their communities and the quality of life in their communities themselves.

A. For Society in General

- 1) Regard access to information as a human right, along with food, health and shelter.
- 2) Develop and implement pertinent policies, legislation and budgets for the defense of that right.
- 3) Recognize the contribution that graphic design can make to the realization of that right.

B. For Designers (our responsibility is to act, not to complain)

- 1) Listen to the audience:
 - Research, learn, aim, tailor, adjust, understand, interview, test and only then, produce. Thereafter: evaluate, analyze, revise and think of the short and the long term effects of the communication strategy adopted.

- 2) Overcome the gaps existing between:
 - urban education and rural audience;
 - western attitudes and vernacular attitudes;
 - designers and administrators.
- 3) Avoid confusion between:
 - commercial work and development work;
 - training for commercial work and training for development work.
- 4) Overcome misconceptions such as:
 - "Designers can solve any communication problem" (we actually need to integrate multidisciplinary teams in many cases);
 - "Design is a way to stardom" (Design is a service and the designer a helper);
 - "Design cannot be good without a large budget" (Design is a mental process: lack of material resources is a component of the design problem, a challenge but not a blockade).
- 5) Overcome lack of profile of the graphic designers:
 - form associations, become an institution in society;
 - present your interests to the appropriate government agencies;
 - promote the role of design in development.
- 6) Overcome lack of understanding:
 - by self-generated projects that show what design can do;
 - by criticism of bad design in current use.
- 7) Demonstrate your usefulness as a designer:
 - by convincing authorities that design is politically and economically advantageous.

- 8) Try to achieve a balance in illustration approaches:
 - between vernacular and developmental needs;
 - between the existing cultural values and the desired cultural values.
- 9) Learn:
 - to communicate with governments and their agencies;
 - development problems and concepts, so as to be able to work within a broader context;
 - technology and materials, so as to be able to select the best available technology, to make the best possible use of it, and to be able to supervise production effectively;
 - the languages of your audiences.
- 10) Recognize the need:
 - to affect social attitudes, like speeding or drinking, that put lives in danger;
 - to help in every aspect where design can help;
 - to generate projects that can serve to demonstrate the best possible role graphic design can play in society;
 - to develop the awareness of the public regarding social problems such as health, nutrition, shelter, education and safety;
 - to remove stereotypes and to develop the visual skills of the population through the progressive teaching of useful conventions, starting from elementary education;
 - to actively promote your profession. (The apathy of clients and governments toward design will not change without the concerted action of designers).

C. Within specific areas the following concepts were discussed:

1) In administration:

- the need to improve communication between large administrations and the public they serve;
- the need to improve the effectiveness of the visual presentation of text;
- the need to motivate the reader;
- the need to demonstrate to administrators the contribution graphic design can make.

2) On the education of designers:

- revise traditional programmes in order to equip designers for socially significant work;
- equip them to work closely with their audience;
- study design along with other contributing disciplines (sociology, psychology, language skills, anthropology, etc.);
- introduce design in high school;
- form the designer to communicate effectively through visual media; to be able to analyze information; to be able to understand different messages and different audiences;
- develop materials for self education in design;
- equip designers to succeed through the challenges of both high technology and low budget projects;
- the traditional fine arts school cannot meet the needs of design education;
- create a centre that could serve all the region as a pool of resources or as an information network core.

3) On safety:

- test, develop, design, implement and evaluate road signs locally;
- include road and other safety signs and symbols instruction in general education;
- develop appropriate teaching aids for this purpose.

4) On literacy:

- define literacy as the ability to not only read, write and perform basic mathematic operations, but also as the ability to comprehend, work with language and understand present day society;
- foster literacy with appropriate sustained follow-up work;
- develop appropriate and locally generated, tested and implemented materials for literacy development.

5) On resources:

- investigate the potential of local materials and technology for the production of necessary visual communications;
- deal with the lack of monetary resources as one of the components of the graphic design problem;
- develop self-help approaches to the solution of problems and combine public and private resources.

6) In general:

- study the problem and meet the needs of multilingual realities in communication.

Conclusion

The objectives of this seminar were:

To initiate dialogue among graphic designers in the Africa region, to define problems and to propose directions for action; all these objectives have been successfully met. In only five days the participants contributed to the discussion of cultural, visual, technological, economical, educational, social and communicational problems, and all of us left with a higher clarity in our understanding of these problems. In our view, the seminar was more successful than could have been anticipated.

The creation of an Icograda/Africa working group; the intention of further developing the institutionalization and the professional organization of graphic designers, and new insights into communication between graphic designers, audiences and government, are accomplishments that prove the success of the event and promise a better future for both the practice of graphic design in the area and the communities it serves.

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APPENDIX 1
List of participants
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Cosma Gatere P.O. Box 54405 Nairobi KENYA	Anne Mathenge P.O. Box 48082 Nairobi KENYA	Joel Opondo Omondi P.O. Box 13084 Nairobi KENYA
Masinde Jugith P.O. Box 49403 Nairobi KENYA	Uma Modadugu P.O. Box 30197 Nairobi KENYA	Eric Ouma P.O. Box 22316 Nairobi KENYA
Florence Jurugo P.O. Box 30197 Nairobi KENYA	Dave Muciri P.O. Box 30197 Nairobi KENYA	Perez Oyugi P.O. Box 30197 Nairobi KENYA
Christine Kanyiva P.O. Box 30350 Nairobi KENYA	Elija Muli P.O. Box 67820 Nairobi KENYA	Anne Wainaina P.O. Box 48179 Nairobi KENYA
Josephine Kiswii P.O. Box 30344 Nairobi KENYA	Agatha Muruga P.O. Box 30128 Nairobi KENYA	Nancy Wainaina P.O. Box 48179 Nairobi KENYA
Jane Thereze Kivihya P.O. Box 30197 Nairobi KENYA	Charles Musau P.O. Box 30344, Hall 9 Nairobi KENYA	Kanini Wambua P.O. Box 30197 Nairobi KENYA
Stacy Kivuitu P.O. Box 72458 Nairobi KENYA	Michael Nagi P.O. Box 28163 Nairobi KENYA	
Alex Kobia P.O. Box 43365 Nairobi KENYA	James N. Ngugi P.O. Box 254 Thika KENYA	
Alex Maingi P.O. Box 47012 Nairobi KENYA	Francois Ntarugera P.O. Box 46019 Nairobi KENYA	
Sheila Makokha P.O. Box 43137 Nairobi KENYA	Sheila Okanga Kenya Polytechnic P.O. Box 52428 Nairobi, KENYA	

APPENDIX 2

Programme

Day Time	Monday	Tuesday	Wednesday	Thursday	Friday
09:30	REGISTRATION	MULOMBA	ROBERTSON	BAIGORRIA	W.G. Chairman Report 1
10:00			GODET		W.G. Chairman Report 2
10:40		Coffee	Coffee	Coffee	Coffee
11:00		KNEEBONE	FOERS	FRASCARA	W.G. Chairman Report 3
11:30		KALSI	ICOGRADA	KAGGWA	W.G. Chairman Report 4
12:00		JOHAL	WORKSHOP	TRIVEDI	Summing up and Closing Ceremony
12:30	Informal Reception	Lunch	Lunch	Lunch	
13:00					
13:30					
14:00					
14:30	Opening Speeches: Kenya Unesco Icograda	Working Groups	Working Groups	Working Groups	
15:00		1	1	1	
15:30		2	2	2	
16:00		3	3	3	
16:30	4	4	4		
16:30	PARULKAR				
17:00		PIDO	KIYENZE	ELFAKI	
17:30	Adjournment	Adjournment	ARCHER Adjournment	Adjournment	
19:30	Social Event			Social Event Hilton Hotel	

Chairmen and Secretaries of Working Groups

1. THE EDUCATION OF DESIGNERS - Hussein, Mwenesi
2. DESIGN FOR EDUCATION AND INSTRUCTION - Mulomba, Pido
3. DESIGN FOR INFORMATION - Parulkar, Agbemenu, Machuka
4. DESIGN FOR ADMINISTRATION - Foers, Kiyenze

Case studies to be presented by David-West, Hussein, Kiluva, Maina, Mwenesi, Gombe, Cephas, Agbemenu, Fisk and others in their appropriate working groups.

APPENDIX 3

Abstracts of papers

<u>Speaker</u>	<u>Title of Presentation</u>	<u>Abstract</u>
Hutton Archer Canada	World Habitat Day	Demonstration of graphic material prepared and distributed worldwide for World HABITAT Day 1986. Discussions regarding what sort of material could better project the messages.
Nelida Baigorria Argentina	Literacy	Description of the major literacy program currently in place in Argentina.
Haig David-West Nigeria	Adaptations of Graphic Design to the Needs of the Non-Literate Community at Iwofe Waterfront	A case study establishes that even if Iwofe Waterfront settlers were accessible to the projects of graphic design as tenable in the city centre, such accessibility would be merely marginal in meaning because of a fundamental and deep-rooted communication and indeed, cultural chasm. It further notes inadequacies in the education of graphic designers and proposes some recommendations.
Mohamed Hussein El Faki Sudan	Art and Design Education	
Theodor Fikru Sudan	Educational Material	
Michael Foers England	Design for Administration	The design of forms in governmental communications.
Jorge Frascara Canada	A New Alphabet for the Disabled Learner	Based on the principle that the perception of textures requires simpler functions of the brain than the perception of shapes and edges, a new alphabet was designed adding a different pattern to the background of each letter in the alphabet.

- | | | |
|-----------------------------|--|---|
| Amrik Kalsi
Kenya | Design Education
and Development | Design education, in Africa, has not been developed to a level where it can help to solve national development projects as well as improve the general quality of life. In this presentation, an attempt will be made to identify some of the causes and effects as well as recommend some solutions. |
| Bernard Kiyenze
Tanzania | The use of Graphic
Design for the
Production of
Communications of
Social Importance
in Tanzania | Tanzania is composed of more than 120 ethnic groups, each with its own diverse cultural norms and values. Graphic design supported by the use of Kiswahili, has contributed significantly to the solution of problems of communication among the ethnic groups in Tanzania. |
| Peter Kneebone
France | Verbal-Visual
Communication | Important cultural and economic differences in the parameters of the design problems we face. Common ground illustrated by analysis of the relationship between verbal and visual communication and of the similar kinds of ambiguity and misunderstanding to be found. Examination of different types of verbal-visual presentation of messages and of different roles played by graphic illustration. |
| S.J.M. Maina
Kenya | The Application of
Graphic Design to
Informing Readers
and Non-Readers | Traditional African visual communication and the possibility of incorporating these traditional visual communication symbols into modern visual communication practices now existing in Kenya. |
| Stephen Mulomba
Zambia | Problems Related
to the use of
Graphic Design
in Zambia | Lack of training facilities and manpower. Appreciation of visual communication as well as economic and physical constraints. |

- | | | |
|-----------------------------|--|---|
| Amrik Kalsi
Kenya | Design Education
and Development | Design education, in Africa, has not been developed to a level where it can help to solve national development projects as well as improve the general quality of life. In this presentation, an attempt will be made to identify some of the causes and effects as well as recommend some solutions. |
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| S.J.M. Maina
Kenya | The Application of
Graphic Design to
Informing Readers
and Non-Readers | Traditional African visual communication and the possibility of incorporating these traditional visual communication symbols into modern visual communication practices now existing in Kenya. |
| Stephen Mulomba
Zambia | Problems Related
to the use of
Graphic Design
in Zambia | Lack of training facilities and manpower. Appreciation of visual communication as well as economic and physical constraints. |

Kinyua Murithi
Kenya Effective Graphics
for new Readers in
the Third World

A demonstration that graphic designers can make valuable contributions to new readers - adult literacy projects through effective graphics.

Leonard Mwenesi
Tanzania The Application
of Graphic Design
to Public Health

The paper firstly looks at the current status of graphic media as it is used in Tanzania public health campaigns. Secondly it reveals a variety of bottlenecks that tend to hinder smooth dissemination of information through graphic media. Finally the paper attempts to discuss ways in which such visual communication can be made more effective considering known problems of learning from graphic media.

Vijay Parulkar
India Design for
Development

A broad view of the communication problems encountered in development projects and the need to learn from the audience and to use their resources.

Odoch Pido
Uganda Road Safety
Campaign

Graphic design for development, the case study of road safety. The paper illustrates the problems of publicity as related to road safety. It examines the role of graphic design in the same direction.

Margaret
Robertson
Zimbabwe Graphic Design
in Zimbabwean
Educational
Integration

Curriculum development and its 'visual policy'. Commercial publishing houses in Zimbabwe. Importance of graphic design in promoting sound educational material. Crisis of education of graphic designers. Some solutions.

Kirti Trivedi
India

Design and
Development:
An Essential
Integration

Design is a much under-used tool in the developing countries. Paradoxically, it is least used in areas where it can benefit most. In this paper an attempt is made to identify and analyze the causes for this unfortunate situation, and to suggest ways in which design and designers can be really integrated as essential contributors to the process of development.

Catherine Wandera
Kenya

Graphic
Communication for
Rural Development
in Kenya

In most third world countries there is great shortage of adequate printed materials to assist them in improving their standards of living. The reasons for this are that the majority of these printed materials are imported and therefore limited to urban areas. And even those that are available are not designed effectively to communicate with the rural audience.

Design and Television

A statement was submitted by a group of Kenyan television designers emphasizing the importance of television for educational and socio-economic development, the need for a better understanding of the role of the designer, and the desirability of training designers as design administrators in the electronic media.

APPENDIX 4

Icograda/Africa Working Group

Icograda Board Liaison:

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University of Alberta
Edmonton, Alberta
T6G 2C9 Canada

Working Group Chairman:

Mohammed Taha Hussein
4 Feni Street
Gizeh
Dokky
Egypt

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Kenya Institute of Education
P.O. Box 30231
Nairobi

Moses Gichuiri Kahuay
Ministry of Information and Broadcasting
P.O. Box 30456
Nairobi

Nthiani Kiluva
Ministry of Information and Broadcasting
Information Department
Social Services Division
P.O. Box 129
Machakos

Muriithi Kinyva
University of Nairobi
Department of Design
P.O. Box 30197
Nairobi

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P.O. Box 54666
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Chairman, Dept. of Design
University of Nairobi
P.O. Box 30197
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Inter-Development Services
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Nairobi

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Box 30231
Nairobi

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Kenyatta University
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Nairobi

Juliet Waterkein
Kenya Water for Health Organization
P.O. Box 39394
Nairobi

Nigeria

Haig David-West
River State College of Education
PMB 5047
Port Harcourt, Nigeria

Sudan

Mohammed Hussein El Faki
National Council for Arts and Letter.
P.O. Box 105
Khartoum

Tanzania

Bernard Kiyenze
P.O. Box 9213
Dar-es-Salam

Leonard Mwenesi
University of Dar-es-Salam
Dept. of Art, Music and Theatre
P.O. Box 35044
Dar-es-Salam

Uganda

Norbert Kaggwa
Institute of Teachers Education
P.O. Box 1
Kyambobo

Zambia

Stephen Mulomba
Curriculum Development Centre
P.O. Box 50092
Lusaka

Zimbabwe

Margaret Robertson
Curriculum Development Unit
P.O. Box MP 133
Mt. Pleasant
Harare

APPENDIX 5

African institutions related to development

This Appendix 5 reproduces lists published as Appendix I and III in "The Network of Education Innovation for Development in Africa: Progress and Prospects"; Conference of Ministers of Education and those Responsible for Economic Planning in African Member States, UNESCO, Harare, 1982 (ED-82/MINEDAF/REF.4)

1) BENIN

Groupe Béninois de Coordination du Réseau d'Innovations Educatives pour le Développement en Afrique (GBC-NEIDA), Ministère de l'Enseignement du Premier Degré, Porto Novo.

2) BURUNDI

Commission Nationale du Burundi pour l'Unesco, Ministère de l'Education et de la Culture, B.P. 1900, Bujambura.

3) CAMEROON

Centre National d'Education, Office National de la Recherche Scientifique et Technique (ONAREST), B.P. 1721, Yaoundé.

4) CENTRAL AFRICAN REPUBLIC

Institut Pédagogique National, B.P. 921/7721, Bangui.

5) CONGO

Institut National de Recherche et d'Action Pédagogique (INRAP), B.P. 2128, Brazzaville.

6) ETHIOPIA

Research and Manpower Development Division, Ministry of Education, B.P. 2996, Addis-Ababa.

7) GAMBIA

Education Department, Ministry of Education, Youth, Sports and Culture, Banjul.

8) GHANA

Curriculum Development and Research Division, Ghana Education Service, P.O. Box 2739, Accra.

9) GUINEA

Commission Nationale pour l'Unesco, Ministère du Domaine de l'Education et de la Culture, B.P. 964, Conakry.

10) GUINEA-BISSAU

Ministère de l'Education Nationale, Bissau.

11) KENYA

Kenya National Commission for Unesco, Ministry of Education, Commerce House, P.O. Box 30040, Nairobi.

12) LESOTHO

Lesotho National Commission for Unesco, P.O. Box MS 47, Maseru.

13) LIBERIA

Liberia NEIDA Co-ordinating Committee, Ministry of Education, Monrovia.

14) MADAGASCAR

Commission Malgache pour l'Unesco, 11 Rue Dussol, 2 ème étage Behoririka, B.P. 331, Antananarivo

15) MALI

Commission Nationale Malienne pour l'Unesco, Ministère de l'Education Nationale, B.P. 119, Bamako

16) MAURITANIA

Institut des Langues Nationales (ILN), B.P. 660, Nouakchot

17) MAURITIUS

Unesco National Commission for Mauritius, 3rd Fl. Ambassador Building, Desforges Street, Port Louis

18) MOZAMBIQUE

Secretariat for International Cooperation, Ministry of Education, Maputo

19) NIGER

Institut National de Documentation, de Recherche et d'Administration Pédagogique (INDRAP), B.P. 16184, Niamey

20) NIGERIA

Nigeria Educational Research Council (NERC); 17 James Robertson Street, P.O. Box 8058, Lagos

21) SENEGAL

Commission Nationale du Sénégal pour l'Unesco, 87 Rue Carnot X Bayeux, Dakar

22) SIERRA LEONE

Planning Division, Ministry of Education, New England, Freetown

23) TANZANIA

Tanzanian Unesco National Commission, P.O. Box 9121, Dar es Salaam

24) BURKINA FASO

Institut National d'Education (INE), B.P. 7043, Ouagadougou

25) ZAIRE

La Direction des Services Pédagogiques du Département de l'Enseignement Primaire et Secondaire, B.P. 32, Kinshasa/Gombe

26) ZAMBIA

The Inspectorate, Ministry of Education, P.O. Box 50093, Lusaka

27) ZIMBABWE

Ministry of Education and Culture, P.O. Box 8022, Salisbury

APPENDIX 6

International list of institutions related to development

Arab Bank for the Economic Development of Africa/ABEDA
P.O. Box 2640
Khartoum, Sudan

Arab Fund for Economic and Social Development/AFSED
P.O. Box 21923
Safat, Kuwait

Asia and the Pacific Programme of Educational Innovation for
Development/APEID
c/o UNESCO, ROEAP
920 Sukumvit Road
P.O. Box 1425
General Post Office
Bangkok 10500, Thailand

Asian and Pacific Development Institute/APDI
P.O. Box 2 136
Sri Ayudhya Road
Bangkok, Thailand

Canadian International Development Agency (CIDA)
200 Promenade du Portage
Hull, Quebec K1A 0G4
Canada

Caribbean Network of Educational Innovation for Development/CARNEID
Two-Mile Hill
P.O. Box 423
St. Michael, Barbados

Colombo Plan for Cooperative Economic and
Social Development in Asia and the Pacific
Colombo Plan Bureau
P.O. Box 596
12 Melbourne Avenue
Colombo 4, Sri Lanka

Council of American Development Foundations
Apt. 204, Ave Lope de Vega 44
P.O. Box 620
Santo Domingo, Dominican Republic

Council for the Development of Economic and
and Social Research in Africa/CODESRIA
B.P. 3304
Dakar, Senegal

East-West Center
1777 East-West Road
Honolulu, Hawaii
96848 USA

Economic Community of West African States/ECOWAS
6 King George V Road
PMB 12745
Onikan
Lagos, Nigeria

Educational Innovations Programme for Development
in the Arab States/EIPDAS
P.O. Box 32320
Romithia, Kuwait

European Economic Community/EEC
Rue de la Loi 200
B-1049 Bruxelles
Belgium

Food and Agriculture Organization of the United Nations/FAO
Via delle Terme di Caracalla
00 100 Rome
Italy

Institute of Development Studies, Brighton
University of Sussex
Falmer, Brighton
Sussex BN1 9RH
United Kingdom

Institute of Development Studies, Dacca
Adamjee Court
Motijheel Commercial Area
Dacca 2, Bangladesh

Institute of Development Studies, Georgetown
University of Guyana
Turkeyan Campus
Box 841
Georgetown, Guyana

Institute of Development Studies, Helsinki
Helsingin Yliopisto
Fabianinkatu 33
SF-00170 Helsinki 17
Finland

International Bank for Reconstruction and Development/IBRD
1818 H Street NW
Washington, D.C.
20433 USA

International Council of Graphic Design Associations/ICOGRADA
 P.O. Box 398
 London W11 4UG
 United Kingdom

International Council of Societies of Industrial Design/ICSID
 Kluuvikatu 1D
 SF-00100 Helsinki
 Finland

Institute of Development Studies
 University of Nairobi
 Box 30197
 Nairobi, Kenya

International Development Research Centre
 P.O. Box 8500
 Ottawa, Ontario
 K1G 3H9 Canada

International Research and Study Centre for Development
 Boulevard General Jacques 186
 B-1050 Bruxelles
 Belgium

Network of Educational Innovation for Development in Africa/NEIDA
 c/o UNESCO
 Breda, B.P. 3311
 Dakar, Senegal

Organization for Economic Cooperation and Development/OECD
 2 rue Andre Pascal
 75775 Paris Cedex 16
 France

Overseas Development Administration
 Foreign and Commonwealth Office
 Eland House, Stag Place
 London SW1E 5DH
 United Kingdom

Overseas Development Council
 1717 Massachusetts Avenue NW
 Washington, D.C.
 20036 USA

Overseas Development Institute/ODI
 10-11 Percy Street
 London W1P 0JB
 United Kingdom

Pan African Institute for Development
 B.P. 4056
 Douala, Cameroon

Pan American Development Foundation/PADF

1725 1 Street NF, Suite 622

Washington, D.C.

20006 USA

Pan American Health Organization/PAHO

525 - 23rd Street NW

Washington, D.C.

20037 USA

United Nations Centre for Human Settlements (HABITAT)/UNCHS

P.O. Box 30030

Nairobi, Kenya

United Nations Educational, Scientific and Cultural Organization/UNESCO

7 Place de Fontenoy

75700 Paris

France

United Nations Children's Fund/UNICEF

United Nations

New York, New York

10017 USA

United Nations Industrial Development Organization/UNIDO

Vienna International Centre

P.O. Box 300

A-1400 Vienna

Austria

United Nations Development Programme/UNDP

United Nations Plaza

New York, New York

10017 USA

United Nations Research Institute for Social Development/UNRISD

Palais des Nations

CH-1211 Geneva 10

Switzerland

World Health Organization/WHO

CH-1211 Geneva 27

Switzerland

World University Service/WUS

Chemin de Iris 5

CH-1216 Geneva

Switzerland

ASSOCIATED SUB-NETWORK INSTITUTIONS

African Adult Education Association (AAEA)
Kenyatta Conference Centre
Room 901
Nairobi, Kenya

African Curriculum Organization (ACO)
Institute of Education
University of Ibadan
Ibadan, Nigeria

African Literacy Society (AFROLIT)
P.O. Box 72511
Nairobi, Kenya

African Social Studies Programme (ASSP)
P.O. Box 44777
Nairobi, Kenya

Association for Teacher Education in Africa (ATEA)
Fourah Bay College
University of Sierra Leone
Freetown, Sierra Leone

Association of African Universities (AAU)
P.O. Box 5744
Accra-North, Ghana

Basic Education Resource Centre for Eastern Africa
Kenyatta University College
P.O. Box 43844
Nairobi, Kenya

Bureau Africain des Sciences de l'Education (BASE)
B.P. 14
Kisangani, Zaire

Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES)
B.P. 134
Ouagadougou, Burkina Faso

Science Education Programme for Africa (SEPA)
P.O. Box 9169
Airport, Accra, Ghana

West African Linguistic Society
Department of Linguistics
University of Ghana
Legon, Accra, Ghana

Reference Bibliography:

The Europa Year Book, A World Survey (2 volumes)
London: Europa Publications

OECD
Directory of Non-Governmental Organizations in OECD Member Countries
Active in Development Cooperation (2 volumes)
Paris: OECD Development

Union of International Associations
Yearbook of International Organizations (3 volumes)
Munich: K G Saur Verlag KG

Nairobi, Kenya

African Social Studies Programme (ASSP)

P.O. Box 44777

Nairobi, Kenya

Association for Teacher Education in Africa (ATEA)

Fourth Day College

University of Illinois, U.S.A.

Urbana, Illinois, U.S.A.

Association of Colleges of Education in Africa (ACEA)

P.O. Box 1000

Nairobi, Kenya

East African Teachers' Union for Learning Media

Kenya Teachers' College

P.O. Box 4156

Nairobi, Kenya

Bureau Africain des Sciences de l'Éducation (BASE)

B.P. 14

Niamey, Niger

Conseil Africain de Recherche pour l'Enseignement Supérieur (CARES)

B.P. 134

Dakar, Senegal

Science Education Programme for Africa (SEPA)

P.O. Box 9169

Airport, Accra, Ghana

West African Linguistic Society

Department of Linguistics

University of Ghana

Legon, Accra, Ghana

Appendix 7
Design for development:
Selected bibliography

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