er Designe

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< Synchronized fireflies in a natural reserve in Switzerland. Photograph by Diana Radicchi.

For consideration or to contribute an image, contact designer@ucda.com.

< Sheet of vinyl lettering (1-1/2 inch Helvetica) by Geographics Inc.

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UCDA Foundation
The UCDA Foundation (UCDAF) provides support that enables UCDA to accomplish far more than it can alone. UCDAF funds special initiatives and programming and expands organizational opportunities to increase awareness of UCDA, its members, and the role they play in promoting education.

UCDA, the only design association created specifically for educational institutions, inspires designers and design educators working in North America and around the world. UCDA recognizes, rewards, and values its members by providing quality, relevant, and focused programming and networking opportunities in intimate and engaging environments.

Your tax deductible donation will help to strengthen the position of designers and design educators as key players in the world of higher education. The UCDA Foundation is a 501(c)3 non-profit charity. Learn more at *ucda.com*.

Inclusiveness
UCDA strives to be an inclusive organization, as we value the multitude of different voices, opinions, experiences, and identities of our members and members of the greater design community.

We respect, honor, and welcome participation and involvement of all members, inclusive of all aspects of individual and group identity and experience. Our commitment is woven into our decisions, programs, and actions.

Code of Conduct
All UCDA attendees, speakers, sponsors, and volunteers at any of our programs (conference, summits, workshops, etc.) are required to agree with the following anti-harassment policy. Organizers will enforce this code throughout the events. We expect cooperation from all participants to help ensure a safe environment for everybody.

Anti-harassment Policy (Condensed Version)
UCDA programs are dedicated to providing a harassment-free experience for everyone, regardless of gender, age, sexual orientation, disability, physical appearance, body size, race, religion, or any other personal identity. We do not tolerate harassment of program participants in any form. Program participants violating these rules may be sanctioned or expelled from the event without a refund at the discretion of the conference organizers.

Abacus

PHOTO BY LEO LAM

The abacus, also called a counting frame, is a calculating tool that was in use in the ancient Near East, Europe, China, and Russia, centuries before the adoption of the written Hindu–Arabic numeral system. The exact origin of the abacus is still unknown. Today, abacuses are often constructed as a bamboo frame with beads sliding on wires, but originally they were beans or stones moved in grooves of sand or on tablets of wood, stone, or metal.

Abacuses come in different designs. Some designs, like the bead frame consisting of beads divided into tens, are used mainly to teach arithmetic. Other designs, such as the Japanese soroban, have been used for practical calculations even involving several digits. For any particular abacus design, there are usually numerous different methods to perform a certain type of calculation, which may include basic operations like addition and multiplication, or even more complex ones, such as calculating square roots.

Although today many use calculators and computers instead of abacuses to calculate, abacuses still remain in common use in some countries. Merchants, traders, and clerks in some parts of Eastern Europe, Russia, China, and Africa use abacuses daily.
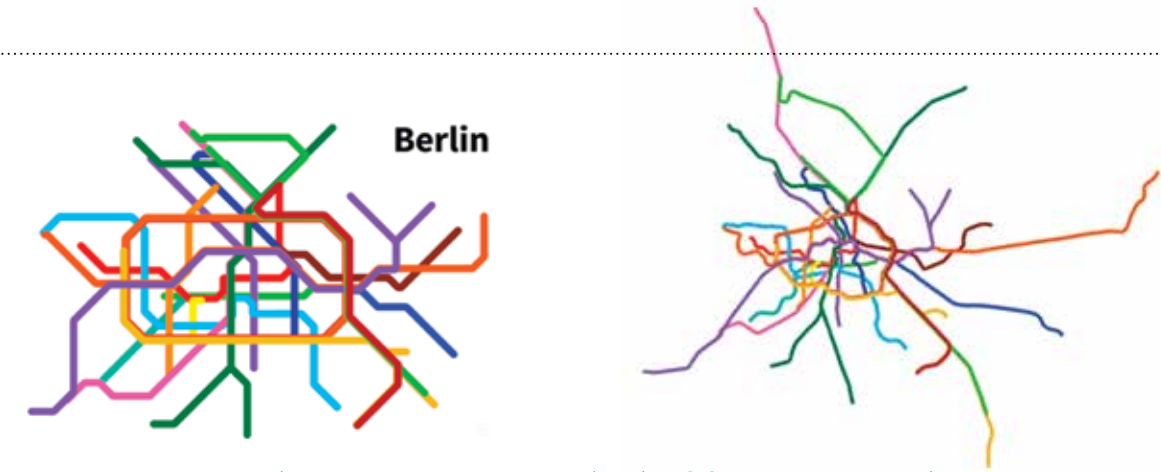
Apple warns not to close MacBooks with a camera cover installed

On the one hand, you're protecting your laptop camera from getting hijacked. On the other, you're damaging it. Love hurts.

Apple has advised, via a new support document published this month, against closing your MacBook if your laptop has a cover applied over its camera, as doing so can damage the screen.

The tech giant reasoned that the "clearance between the display and keyboard is designed to very tight tolerances," and forcing a camera cover between both ends can impair features like automatic brightness, True Tone, and the ambient light sensor.

The note might have been issued following multiple experiences from MacBook Pro users who have complained of their displays cracking after adding covers to the cameras. The problem seems to especially plague owners of the new 16-inch MacBook Pros, which sport slimmer bezels.

{ *"All things are difficult before they are easy."*

— *Thomas Fuller* }

Free coloring pages for adults from Faber-Castell

Faber-Castell's lovely printable coloring sheets for adults will implore you to get in touch with your inner child. The world's oldest producer of office supplies has a generous collection of intricate coloring papers featuring beautiful elements of nature, mandala motifs, and styles like Art Nouveau and Art Deco.

Take a minute and get coloring with the free-to-download papers here: *tinyurl.com/ucda-coloring*

Image via Faber-Castell

Animated GIFs reveal differences between subway maps and their actual geography

Have you ever wondered just how true-to-life the world's many metro maps actually are? If so, you're in luck! Recently, Reddit users have started to create animations that compare stylized subway maps with accurate geographical representations. Now, this transit-inspired trend has taken off, with several cities starring as its subjects. *tinyurl.com/ucda-subway-maps*

CNN asked Black artists from Mississippi to design a new state flag

"What should Mississippi's new state flag look like? [CNN] reached out to five Black emerging artists who grew up in Mississippi with the prompt to reimagine the state flag. Here's what they came back with."

tinyurl.com/ucda-flag

Life Stripe uses color to turn everyday experiences into works of art

The idea behind Life Stripe is to find patterns in our everyday existence by using bands of color. Life Stripe lets you see your daily, weekly, or monthly routines in an exciting way, and helps you discover something about yourself.

A Life Stripe work is a "pattern of life" made by replacing one's everyday actions such as sleeping, dining, relaxing, and working, with 21 colors selected based on research, and recording them along a 24-hour axis.

They have collected over 150,000 life records of both well-known and ordinary people of various careers, circumstances, genders, age, as well as animals, and made Life Stripe works based on them.

tinyurl.com/ucda-life-stripe

Have a news item you'd like to share? Have you read a good book or blog lately? Would you like to see your work featured in *Designer*? How about an office or department profile? Your contributions and feedback are welcome. Let us know what you think. designer@ucda.com

## *PRINT* partners with Wix to unveil new site design for printmag.com

PRINT (founded 1940) is where creative people gather to inspire and build design dialogue. Perpetually curious about everything design, we report on, curate and celebrate visual culture, the makers of that culture and the expression of graphic design in all its forms and mediums.

In late 2019, the *PRINT* brand and Printmag.com were acquired by PRINT Holdings LLC, comprised of industry veterans Debbie Millman (Design Matters), Steven Heller (The Daily Heller), Andrew Gibbs (Dieline), Jessica Deseo (Dieline), Deb Aldrich (D'NA Company) and Laura Des Enfants (D'NA Company).

Together, this team is committed to carrying the brand forward in innovative new ways while honoring its deep legacy.

www.printmag.com
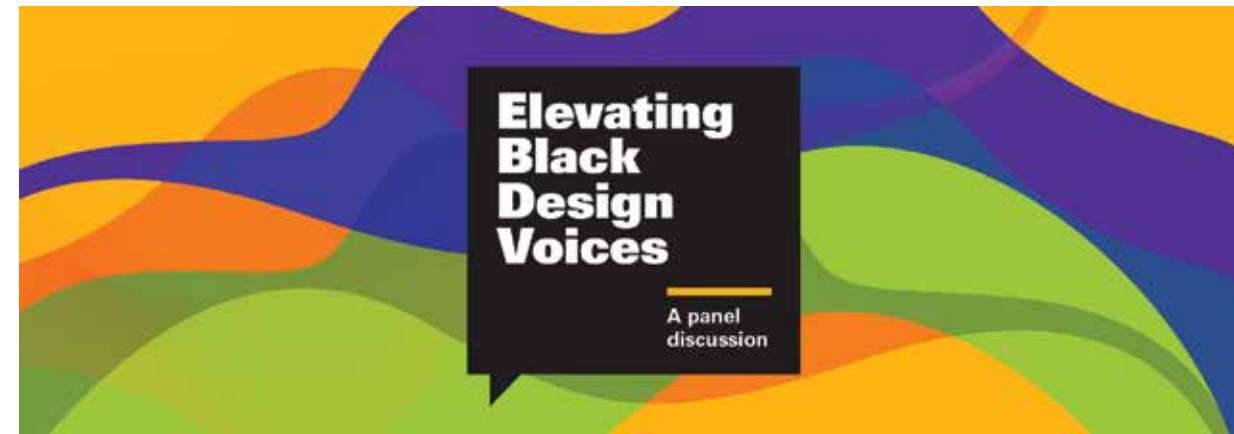
Join UCDA for open and honest conversations with Black designers in education. We will be hosting these free events that are open to everyone. Questions from the audience will be answered as time permits. Discussions in part one (held on July 8) included what it means to be a Black designer and why there are so few. Among other topics, the panel addressed what racism exists in higher education and how institutions can be more authentic when recruiting diverse students.

Additional discussions are being planned throughout 2020.

ucda.com/elevating-black-design-voices

Eight students honored

This year, the Vote 2020 Student Poster Design Initiative helps promote civil engagement by enabling students to design an original, nonpartisan poster for print or social media use. We welcomed entries as part of a class assignment or done independently by students outside of class.

Posters were reviewed by a panel of design educators. UCDA honors eight students with two first place winners and six honorable mention winners, and can be seen on the UCDA website at *ucda.com/vote-2020-winners*.

What's your CQ?

Discover your creative potential to lead

TEXT AND ILLUSTRATION
COURTESY OF ADOBE

With the exponential growth of technology and automation, creativity has become a core driver and differentiator for businesses, teams, and individuals. In the past, creative skills have been largely for designers, videographers, and other visual or interactive creators and mediums. Today, we recognize that creativity is a human-centric skill that incorporates insight, collaboration, and ideation.

COVID-19 has accelerated the digital transformation of enterprise organizations including innovation within process, culture and product development. More than ever, critical thinking skills and design-methodologies inform the way we work, not just what we work on. The challenge is, however, that creativity is difficult to coach and cultivate at the same speed as technological advancements.

Adobe's Creativity Quotient (CQ) is a baseline test designed to measure creativity aptitude and capability across businesses. The CQ test will help define your teams' creative style and evaluate key strengths, enabling you to accelerate creative skills development for yourself and your team.

The questions and answers are weighted evenly across five areas and will provide illustrative qualitative analysis of you and your team's creativity by assigning you an appropriate persona upon completion.

The test comprises of fifteen questions across five key areas of assessment. It should take roughly ten minutes to complete. When answering the questions, pick the option that is most aligned to you and your team to ensure the most accurate result.

Take Adobe's Creativity Quotient test at www.adobecq.com

Bernard and Glaser

How two mad mag men revolutionized the industry

BY TYPEROOM

"Walter Bernard and Milton Glaser revolutionized the look of magazines, and in the process, they reinvigorated the art of visual storytelling," writes Walter Isaacson, former editor of *Time* and author of *Leonardo da Vinci and Steve Jobs* of a book filled with vivid examples of Milton Glaser's and Walter Bernard's genius these legendary designers infused into the world of magazine making.

In the book published by Columbia University Press, *Mag Men* Bernard and Glaser recount their storied careers, offering insiders' perspective on some of the most iconic design work of the twentieth century.

The authors look back on and analyze some of their most important and compelling projects, from the creation of *New York* magazine to redesigns of such publications as *Time*, *Fortune*, *Paris Match*, and *The Nation*, explaining how their designs complemented a story and shaped the visual identity of a magazine.

Richly illustrated with the covers and interiors that defined their careers, *Mag Men* is bursting with vivid examples of the industry's mad men of talent.

Designed to encapsulate their distinctive approach to visual storytelling and capture the major events and trends of the past half-century Bernard and Glaser's work is remarkable to explore and study.

Highlighting the importance of collaboration in magazine journalism, Bernard and Glaser detail their relationships with a variety of writers, editors, and artists, including

Nora Ephron, Tom Wolfe, Gail Sheehy, David Levine, Seymour Chwast, Katherine Graham, Clay Felker, and Katrina vanden Heuvel.

The book features a foreword by Gloria Steinem, who reflects on her work in magazines and her collaborations with Bernard and Glaser. At a time when uncertainty continues to cloud the future of print journalism, *Mag Men* offers not only a personal history from two of its most innovative figures but also a reminder and celebration of the visual impact and sense of style that only magazines can offer.

Walter Bernard has been the designer and art director of many of the best-known magazines and newspapers in the United States, including *Time*, *Fortune*, and *The Atlantic*. He co-produced the documentary *Portraits of a Lady* (2008). In 2013, he received the Henry R. Luce Lifetime Achievement award for his work at Time Inc.

Milton Glaser is one of the most important graphic designers of the twentieth century, responsible for many iconic designs, including the "I Love New York" logo. In 2009, he was awarded the National Medal of Arts, the first graphic designer to receive the award. He has written several books, including *Drawing is Thinking* (2008) and *In Search of the Miraculous: Or, One Thing Leads to Another* (2012).

In 2013, Bernard and Glaser received the American Society of Magazine Editors Creative Excellence Award and this book is a must-have for all those who want to know why.
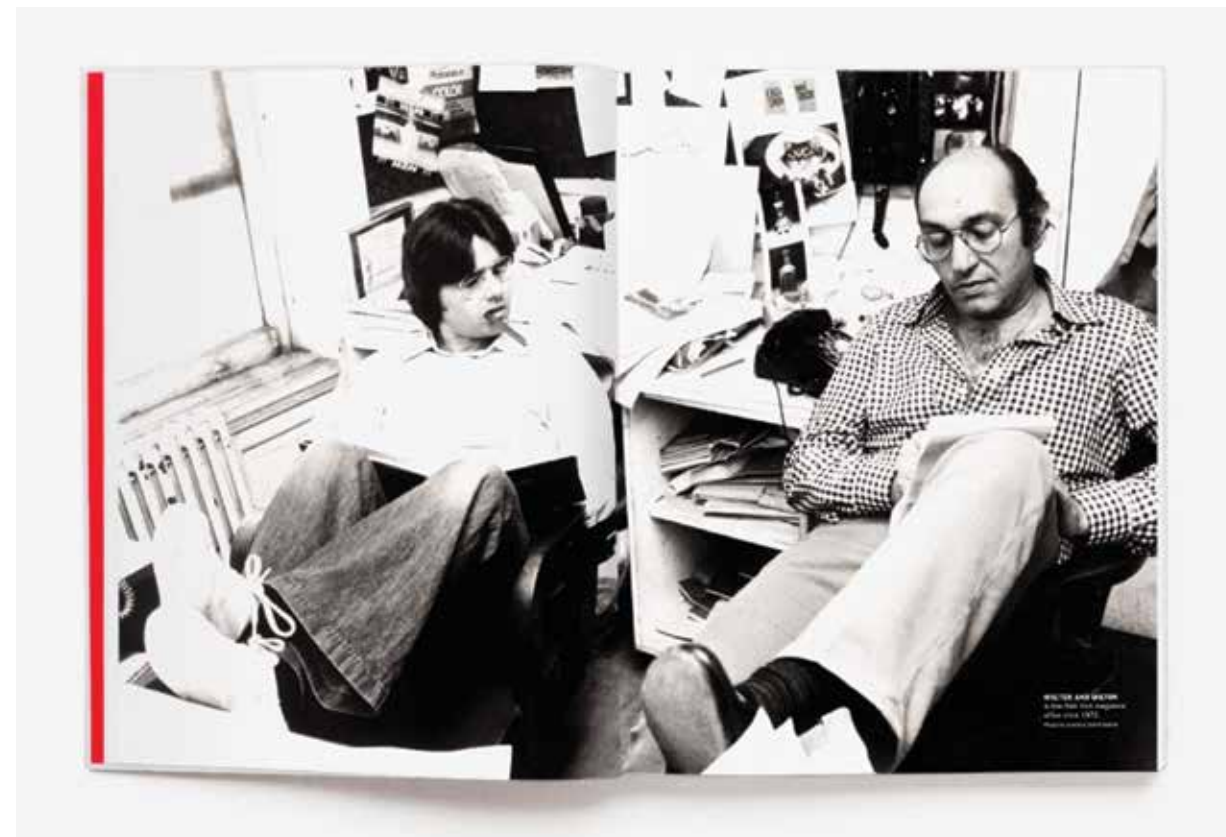
Working from home

How to work from home—making it work for you

BY TOBIAS VAN SCHNEIDER
ILLUSTRATION BY ALEKSANDAR NAKIC

Until COVID-19 is contained, more companies are closing down their offices and sending employees to work from home. You might think of this as a chance to relax and slack off a bit. Or you can turn it into an opportunity.

If you want to make this an ongoing thing, you'll have to first prove it works for you and your company. It's not about performing as well as you do at the office, but doing even better. Use these next few weeks to build trust with your employer and you can be working remotely even after the virus passes.

For those of us used to a structured office environment, here's how to work from home for the first time, and be good at it.

RESIST THE BECKONING WHISPERS OF YOUR BED

You want to make this feel like your ideal work environment, not a makeshift one. Working from your bed or your couch may sound nice, but it's not going to make you more productive. It's going to make you want a nap. Working in a coffee shop on a laptop may seem like a novelty the first couple days. It's going to be a pain in the ass by the end of the week.

Give yourself the tools you need to do your best work. Bring home your monitor, your Wacom tablet, whatever you normally use at work and set it all up in a corner of your house. If you can, choose a dedicated room where you won't be distracted by your partner/roommates or the TV. Close the door and get to work.

YOU'RE WORKING FROM HOME, NOT A REMOTE ISLAND

More than anything, you have to be good at communicating if you want to be good at working from home. Your team dynamic now exists online and via phone. Without smart, intentional communication, relationships and productivity will disintegrate fast.

This doesn't mean you need to be chatting all day on Slack. Ideally, your boss would know you'll get the work done no matter when you're online, and hopefully soon, they will. It does mean you need to be available for your team when they need you—and even better, to communicate to them even before they know they need you.

Be proactive. Send a progress report at noon via Slack or email, letting your team know where you are with your projects. Share a few WIPS throughout the day to show your progress. If you're going out for lunch or running an errand, let your team know beforehand and tell them when you'll be back. You wouldn't present your work in person without some explanation or reasoning behind it. So don't dump it in an email or Slack message without the right details.

It's easy to make assumptions when you're on your own, and a wrong assumption can snowball fast into wasted time and a frustrated team. Overcommunicating cuts off assumptions at the quick.

Nobody is annoyed by proactive communication. They're annoyed by coworkers they can't reach when they need them. They're annoyed with coworkers who go off on their own and waste time making assumptions. Be a strong, proactive communicator and you've already mastered half of the remote working battle.

BEWARE THE DANGERS OF LAUNDRY AND SNACKS

When you're working from home, you're surrounded by distracting temptations. You realize the kitchen needs to be cleaned. You really should throw in a load of laundry. You could get a head start on making dinner for once. Before you know it, it's 6 p.m. and you've only logged two hours of work.

The beauty of working from home is that you can feasibly do your work and also get some chores done, take a long run or meet someone for lunch in between. But you have to manage your time and create structure around it, and you can't leave your team hanging while you do it.

Plan your breaks strategically. Tell yourself you'll get two hours of work done before you break to do laundry or have a snack. Aim to start your day by 9 a.m. so you can take a luxurious one-hour lunch at noon. However you structure it, stick to your plan and always give your team a heads up so they can plan around it too. This way, they're not freaking out when you don't respond on a deadline, and you can actually enjoy that lunch break without angry messages from your coworkers.

YOU'RE CREATIVE. DRAW SOME LINES.

It's a funny thing. When you work from home, your family and friends tend to forget you're still working. They see you at home on your laptop and assume you're free to chat. They need a ride and call you to pick them up. Sometimes, you can, and that's the beauty of this set-up. But if the people in your life get too comfortable interrupting your workday, your focus and productivity will decline fast.

The best way to address this is to set boundaries from the beginning. If your partner or roommate is also at home during the day, make your headphones a sign of focus-mode. Let them know if your headphones are on, you're working and not free to chat. Try to only check your phone on your scheduled breaks. Put yourself in a quiet room and close the door, creating the same effect as if you left for work.

And make boundaries for yourself. It's easy to find yourself working late into the night, long past your scheduled hours, when you don't have a full office of coworkers that empties out at 5 p.m. If you've been distracted all day by yourself and others, that may be necessary. But if you're treating your remote work as a regular day, you should be able to log off like a regular day. Creating boundaries from the beginning protects you from your well-intentioned loved ones and yourself.

A PATENTED, INNOVATED SOLUTION WE CALL "GETTING YOUR WORK DONE."

The best way to prove yourself while working from home: By simply getting shit done. You could send a million emails over this next week or two, or keep that little green Slack light on perpetually, but it will mean nothing if you're not showing results.

You want your boss and your team to notice how well this is working during this "trial" period. Aim to do your best work, so there's no question about it. Don't just get the work done. Do it well. Overdeliver when you can. Your goal should be to surprise your boss by how productive this week was, so they're open to the idea of continuing even after COVID-19 passes.

FINAL THOUGHT

Not everyone is good at working from home, especially at first when you're used to office life. You can get better at it though, and if you enjoy it and prove yourself to your employer, you can make it happen long-term.

If working remotely sounds appealing but it's never been an option for you, these next few weeks can play to your benefit. While your boss has no option but to send you home for your safety, take advantage and show them how well it can work—for you and for your company.

EVACUATING CHINA

How one UCDA member left China at the height of COVID-19

by Ella Rue

Illustrations by Halid Ozgur

PRIOR TO THE COVID-19 OUTBREAK, LIFE WAS NORMAL IN WENZHOU, CHINA, WHERE **RANDY CLARK** IS AN ASSISTANT PROFESSOR IN GRAPHIC DESIGN AT WENZHOU-KEAN UNIVERSITY (WKU). WUHAN, THE EPICENTER OF THE CORONAVIRUS, IS ABOUT 530 MILES WEST AND SLIGHTLY NORTH OF WENZHOU. IT LIES AT THE INTERSECTION OF THE YANGTZE RIVER AND HAN RIVER. IT HAS A POPULATION OF AROUND 11 MILLION PEOPLE AND IS THE CAPITAL OF HUBEI PROVINCE. WUHAN ALSO BOASTS OF MANY CULTURAL OFFERINGS, AND IS A MAJOR CITY IN CHINA.

The opportunity to teach in China came about rather unexpectedly for Randy Clark (pictured right).

Distinguished Professor Robin Landa from Kean University (Union, New Jersey), the prolific author of over 20 graphic design books, contacted Randy via LinkedIn about endorsing her. From there a friendship was formed. Later, while Randy was on sabbatical, he asked if he might spend a week with Kean University design faculty and students. It was during their "Thinking Creatively" Student Conference he was given the opportunity to be a presenter. He also met design legend Gail Anderson at this conference,

leaving him to feel both honored and humbled.

Other graphic design faculty that Randy had the opportunity to meet were: Denise Anderson, Ed Johnston, and an excellent director (now the associate dean) Rose Gonnella. Theirs was a very solid program, and off in the distance was a future campus in China. They asked if perhaps he would be interested?

Having been to China many years earlier during an ICOGRADA conference in Beijing, Randy took the opportunity to bring his wife, as he knew it would be the only time they would likely go in their lifetimes.

Rounding out 16 years at South Dakota State University, Randy was then the coordinator of the graphic design program within the newly created School of Design. It was a point in his career that he knew it was time for a change.

THE PATH TO CHINA

When the posting for the graphic design position at the newly opened Wenzhou-Kean University became available, Randy answered the ad. Since he already had solid relationships with most everyone at Kean, and hopefully had left a good impression, Randy thought he had a good shot at getting it.

There were a series of interviews; the search committee, the Chinese students (via Skype), and the human resource director. He felt both exhilarated and relieved when he ultimately received the offer. From that point on, Randy and his wife went about arranging their affairs, sold their home in South Dakota, and worked through the visa process. They jumped into their Honda Element on a Saturday morning and drove to Dallas, Texas, where one of their daughters lives, driving straight through ultimately arriving at 2 a.m. on Sunday morning.

They received a flight itinerary via email to leave on the following Thursday, and off they went!

THE GUARDS WERE ALWAYS COURTEOUS. THE UNIVERSITY WAS PRACTICALLY DESERTED AND NOTHING WAS OPEN ANYWAY. THEY HAD THEIR NICE APARTMENT, AND HBO AND NETFLIX.

From Dallas to Los Angeles to Guangzhou to Wenzhou China.

Once they arrived in Wenzhou, they really had no idea what would happen. The two collected their luggage and saw a couple of people waving at them. It was the university welcome team there to pick them up. A feeling of relief and happiness washed over them.

Another faculty member arrived shortly thereafter, and they all were loaded into a large jitney. It was 12 midnight, and they had been traveling for nearly 30 hours. Eventually, they were escorted to what would be their new home, an apartment on the 9th floor of a housing complex where their Chinese hosts gave them a quick rundown of where to buy groceries and catch the university shuttle to campus.

The apartment was spacious and far beyond their expectations. The next morning, they went out on their balcony and marveled at their amazing view of the city and the mountains. That apartment would be their home for the next 18 months.

In December of 2019, Randy's wife's school (as the vice principal of the Wenzhou-Kean University Experimental Kindergarten) ended. Most of the faculty of WKU had already left for the winter break between semesters. Shopping was normal. During that time, he and his wife would often would go to one of Wenzhou's many superb restaurants. They took full advantage of China's amazing mass transit system and could travel most anywhere.

They had since moved to the faculty apartments on campus. Although they missed their old apartment, logistically they were close to work and campus

activities. Their new spacious and nicely furnished apartment was on the bottom floor where they had a large veranda outside their bedroom.

THE VIRUS EMERGES

In late 2019, the COVID-19 virus emerged in the area. Thankfully none of their students or faculty were infected with the virus. Although Wenzhou had the most infections after Wuhan, the total number was around 500. Wenzhou is a city of almost 10 million people. After 4 weeks or so, the virus was successfully contained. Thankfully, they were never in danger of getting the virus.

Being quarantined in another country was not as they expected, but it wasn't unpleasant. They were now into January. This was during the Chinese Lunar New Year, and most businesses were already shutting down. Buses and taxis were still running. The village across the street from campus still had fresh produce stands, and some of its restaurants remained open. Then the order came down from the government for each housing area to quarantine.

The university also instituted some new rules. No one was to leave or enter the campus, with the exception of the guards and a skeleton staff. The cafeteria remained open, but the convenience store was shuttered. The human resources department would take their food order and work directly with the cafeteria.

"It must be mentioned that ALL of the eastern providences were under a similar quarantine," Randy recalls, "with only one family member allowed to leave their area for food every other day. While we were restricted to campus, please remember that WKU is quite large, and one could easily jog and walk around."

The guards were always courteous. The university was practically deserted and nothing was open

anyway. They had their nice apartment, and HBO and Netflix.

WKU is an English speaking only university. Most of the students have basic to advanced conversation skills. Many have attained an English fluency even getting the American accent down perfectly. Thankfully, language with the students at WKU is rarely an issue.

The Chinese community at large are a different story. One thing to be aware of is that the Chinese love Americans. They are gracious, patient, and kind. As Americans, they were treated with kindness and courtesy. At times a taxi might swerve in crowded traffic to turnaround and retrieve them, simply for the honor of transporting Americans.

By far the majority of Chinese do not speak English, however. But in Wenzhou, they have their own dialect of which the average Chinese doesn't understand. The Clarks were armed with their iPhones replete with a program called Google Translate. Once English is spoken into it, the technology translates it to Chinese. The Chinese do the same thing for Americans. It's uncanny. Also, the Chinese are quite intelligent and clever and will often find other creative ways to communicate.

Every time Americans would enter a restaurant for the first time the restaurant staff would appear to temporarily panic. Eventually one brave yet nervous Chinese server who had some rudimentary English skills would tentatively approach them to get their order. Before long, all would be engaged in a lively conversation that easily lasts 15 minutes. Once in a grocery store, the person stocking the shelves, stopped to help them speaking in perfect fluent English.

At one point they were at the mall with the intent of purchasing new glasses (Wenzhou is a huge

manufacturing city of eye glass frames). The people at the counter communicated with them with their smart phones, as they did with theirs. Suddenly, one of the customers approached them and asked if she could help. Although it was evident she was Chinese, they thought she might be a Chinese American, because she had all the inflections of the language down. She later told them that she was married to an American.

English is the second language in China, and is taught at every level of school, from kindergarten through college. Every sign is in both Chinese and English. Every product on the shelf is bilingual. Even the bus ride to go to downtown, over the speakers, every stop is announced in Chinese and English. There are less than 200 Americans in this city of close to 10 million people!

Of the 100 stations offered on cable TV, there are, at any given time, a dozen of so movies/programs in English. There is even an English learning channel.

THE LOCKDOWN

By early February, Randy confirms that Wenzhou, like much of China, was in total lockdown. People were quarantined and asked to stay in their respective homes/villages/ housing complexes. Things were as tight as a drum. No one was allowed outside their respective neighborhood.

"I was amazed that the Chinese seemed to immediately understand the gravity of the situation, and complied without complaint." Randy said. "Volunteers secured their neighborhoods, not letting anyone in or out. This country has always been about the collective. Their unity was in this cause was admirable. The way the Chinese government handled things, was equally impressive, and gave everyone assurance things were being handled correctly."

FIRST ORDER OF BUSINESS WAS TO HAVE THEIR TEMPERATURE TAKEN ALONG WITH FILLING OUT EXTENSIVE MEDICAL FORMS. THE MEDICAL PERSONNEL WERE ALL DRESSED IN HEAD-TO-TOE HAZMAT SUITS, GOGGLES, AND GLOVES.

Thankfully, WKU has very strong university leadership. The Chinese staff are equally very competent. Randy received daily communication from the human resources department, and were assigned a staff member who personally looked over their personal well-being.

RETURNING HOME

By February 6, the university asked that they return to the United States, and sent word out that they would take care of their travel out of China. The day the Clarks left, their apartment guard took them to the back gate for their arranged ride to the airport. They were not permitted to leave without special permission, which ultimately came via a phone call from the university.

Randy remembers, "The streets were deserted, with only occasional traffic on our return to the airport. Our driver had to get a special permit to be on the streets."

When they arrived at the international airport, there were few people there. First order of business was to have their temperature taken along with filling out extensive medical forms. The medical personnel were all dressed in head-to-toe hazmat suits, goggles, and gloves. First they passed their luggage through a scanner, then off to the ticket counter. They then went through the exiting China process,

and then through another extremely thorough security screening.

When they arrived in Korea, they experienced the same thing. Very professional, very thorough. When they arrived in San Francisco on February 7, however, they were surprised at their reception— nothing. No medical personnel, no fanfare whatsoever. They were shocked at the indifference of the custom officials, as if the Novel Coronavirus would not dare enter the United States. Sadly, the country is paying for that now.

"Upon returning stateside, I think we all faced the same challenges of online teaching," expressed Randy. "The lack of seeing a student's body language. The inability to be able to help a student learn clipping paths in Photoshop or InDesign. Certain web attitudes and expectations that are difficult to make work in teaching design."

"Having said that, there have been positives. Teaching is happening. Learning is occurring. Vibrant exchanges of ideas and opportunities of individual conversation with students through the online Discussion Queue is becoming fluid," he continues. "As the semester progresses, both teacher and students are adapting and learning more about this platform. It has become comfortable, and the possibilities for the growth of distance-learning is evident both domestically and internationally."

BACK TO CHINA

As always, there is good news and there is bad news. Due to the pandemic and our country's inability to control it, China has closed its borders to all foreigners. However, China is selectively allowing a very few Americans back into its country. "My wife and I are in process of applying for a visa" Randy told us early July.

ABOUT RANDY CLARK

Randy Clark graduated from the University of Utah with a B.F.A. in Art with an emphasis in Graphic Design in 1978. He was at the time working at a family print shop doing prepress and customer art work. None of it was glamourous, but he really enjoyed it at the time. From there, Randy did a bit of job jumping, from pasting up newspaper ads for a sports store to becoming an art director of a local television station (KTVX Channel 4) to a designer for Abbott Critical Care to being an art director for a small advertising agency.

He found his big break was when he was hired as the art director of a regional family-based entertainment company "Living Scriptures," which produced and sold Bible and *American History Animated* videos. Randy got to work with such talents as Lex de Azevado, Richard Rich, and Orson Scott Card. There was an insane amount of work, but the company and more specifically, the owner, Jared Brown, cared deeply for their employees. It was a little company that had big dreams and went about achieving them.

Randy was offered a job in Dallas, Texas with a sister company, Nest Entertainment. From there jumped to an automotive aftermarket firm, Saddleman. It was there that he was able to design point of purchase displays and packaging for and with Warner Brothers, PEP Boys, and WalMart, to name a few.

At this time, Randy was living in Logan, Utah in a home 3 blocks from Utah State University. After becoming acquainted with its design faculty he was hired on as an adjunct professor with the full support of his employer. In time, he attended their graduate program, graduating in 2002 with his M.F.A.

Two years prior, he was hired as an instructor at South Dakota State University on the condition that he

earn the graduate degree in that time span. Upon completion of the degree, he was awarded a tenure track position as assistant professor. He eventually received tenure and the rank of associate professor.

ABOUT THE AUTHOR

Ella Rue is from New Jersey and has been telecommuting since March 17. She works in Jersey City, NJ, as the director of creative services in the office of Marketing and Communications at NJCU. The Covid-19 pandemic has likely permanently altered the higher education landscape. Once all instruction was moved online at NJCU, all in-person events were cancelled essentially deleting nearly half of the job queue of event marketing for the marketing department. Like so many other institutions of higher learning across the country, the COVID-19 virus has left the higher education landscape altered in ways we have yet to realize. These may result in positive changes, but change is no doubt on the horizon.

" ...THERE HAVE BEEN POSITIVES. TEACHING IS HAPPENING. LEARNING IS OCCURRING... IT HAS BECOME COMFORTABLE, AND THE POSSIBILITIES FOR THE GROWTH OF DISTANCE-LEARNING IS EVIDENT BOTH DOMESTICALLY AND INTERNATIONALLY."

What to Do with Marcom Staff During Unexpected Downtime

Over the past few months, we've been facilitating online conversations with our higher education clients and colleagues. One of the issues managers are currently struggling with is how to occupy staff who aren't actively involved in ongoing crisis communications or continuing operation conversations.

Marketing and communications staff members usually have a very full plate this time of year—gearing up for commencement-related work, producing yield and orientation materials, writing press releases and pitching media for end-of-semester events—and are now finding themselves with little to no work. What can they do with this newfound time?

When a crisis disrupts your team's usual flow, there are still ways you can sure everyone remains productive.

by Rachel Reuben Senor

Attack the Low Hanging Fruit

Priorities are constantly shifting and some members of your team who were previously slammed will suddenly free up. It's important that they have clear direction on where they should focus their efforts. This can be a challenge for some, particularly for roles that need special equipment to perform their day-to-day tasks—like photographers and videographers.

Now is the perfect time to start picking away at your backlog of internal work and small projects that keep getting kicked down the road because there's higher priority things that need to be addressed. For example, one of our clients has her media relations director focused on metatagging their entire image catalog, while another has her designers working on a secondary color palette. They may not be mission-critical right now, but working through these small tasks will help your team stay productive and pay dividends in the future. Here are some additional ideas we discussed:

Admissions and Enrollment
- Get a jump start on fall projects—is your viewbook, search or travel pieces up for rethinking?

Brand Management
- Button-up and/or expanding visual brand assets (logo lockups)
- Begin developing a trademark/licensing program and related guidelines
- Conduct a competitor review to see where your institution stands in the market
- Update your style guide and make it available on your website. Here are a few examples:
- Yale University *(yaleidentity.yale.edu)*
- Stony Brook University *(www.stonybrook.edu/brand)*
- Ithaca College *(brand-standards.ithaca.edu/hub/140709)*

Crisis Communications Planning and Documentation
- You've likely learned a lot in the past couple of weeks about your college's preparedness for issues management and crisis communications. While still fresh in your mind, tighten up your crisis communication plan and related documentation, or start documenting now if you don't already have a set of standard operating procedures in place.

Digital Asset Management
- Tag, organize, or setup a digital asset management system for photography and videos
- Create caption files for all your video content

Digital Marketing
- Plan digital marketing efforts for next fiscal/academic year
- Get better tracking and measurement systems in place (analytics, Google Data Studio, Google Tag Manager, other tracking code, etc.)
- Partner with career services and/or institutional research/effectiveness to review outcomes data and develop a plan to start highlighting this information (see also Writing section)

Internal Projects
- There are always projects that go to the bottom of the priority list that are more internal to your department, such as updating or revamping your department's website and/or processes. Now is the time to raise them and re-evaluate them.

Professional Development
- LinkedIn Learning (formerly Lynda.com)—many schools have access to this via their library for free and staff have access to this benefit *(www.linkedin.com/learning/subscription/paid)*
- American Marketing Association Professional Certified Marketer certifications *(www.ama.org/certifications)*
- Many in-person conferences are moving to webinars over the coming months, which saves your budget from travel expenses
- Subscribe to OHO Interactive's five-day content strategy email course, which walks you through a team reflection and planning exercise for your institutional content strategy *(www.oho.com/build-content-strategy-5-days)*

Technology
- Re-evaluate tools and potential integrations between tools such as email marketing platforms and CRMs.
- Implement a project management system

Website
- Conduct user testing (there are several great remote testing tools)
  - Conduct a content audit
  - Is all of your top level content up-to-date?
  - Relevant?
  - Is content brand-aligned?
  - Is content quality where it should be? (no typos, good grammar, proper style)
  - Is visual content appropriate and current?
  - Are your campus map (visual map and descriptions) and virtual tour current?
- Revisit your website governance process and related policies. Is anything in need of updating or revision?
- Update your house style guide or website training documentation
- Optimize your website analytics configuration, creating helpful views and dashboards

Writing
- Write and bank stories for future web content and alumni magazines
- Write outcomes stories—interview alumni
- Per the outcome of your content audit, revise website content accordingly

We're also hearing some schools are looking for strategic ways to reallocate budgets that were previously allocated to counselor travel, in-person events with venue fees and a slew of printing materials that are produced for them, etc. Ramping up on digital marketing efforts, from paid campaigns to SEO, are two of the most common areas we are hearing from their clients where they are putting their focus this spring.

We send each other millions of faces each day, hoping to press complex emotional tones into waywardly arranged punctuation marks: a colon, a dash, half a bracket, closed if happy, open if sad. This seems like a radical reinvention of these marks, yet the real leap of thought happened much earlier.

In classical times there were no punctuation marks or spaces between words. Since punctuation determines sense (Let's eat, Grandpa versus Let's eat Grandpa), scriptio continua allowed scribes to offer their masters a clean text, waiting to be interpreted by those higher up the social ladder. Writing was merely a recording of, or preparation for, speech: any punctuation that was inserted had oratorical, rather than grammatical, functions, indicating the degree of pauses upon delivery only. There was no such thing as reading at first sight.

During late Antiquity and the early Middle Ages, classical texts were under threat as fewer and fewer knew how to punctuate them. Faced with a potential loss of meaning, scribes and scholars introduced a system of marking pauses, which included a pause between elements of a single sentence whose sense is not complete (which would become a comma), a pause between elements whose sense is complete yet their sentence is not (the future colon) and a pause between two sentences (the full stop). These pauses were marked with dots, respectively low on the line, in the middle and suspended at the top. In the seventh century, Isidore of Seville wrote about the systematization of punctuation, suggesting a move towards grammatical punctuation, or at least a thorough conflation of grammar and oratory.

Over the following centuries, the existing punctuation marks became increasingly differentiated in order to prevent confusion. At the same time, new marks such as the question mark were born, evidencing a need for further distinction of written language. The 15th century saw a boom of inventive punctuation, including the exclamation mark, the semicolon and brackets (or parentheses). New marks arise when a lack of clarity needs to be redressed, communication controlled and sense disambiguated, an emergency perhaps stemming from greater reliance on written diplomacy as well as the newly fashionable art of letter writing. Brackets, for example, first appeared in the 1399 manuscript *De nobilitate legum* by the

Pause and Effect

The past and future of punctuation marks.

by Florence Hazrat
Photograph by Jim Tardio
Publication images courtesy Bridgeman Images

Italian humanist Colluccio Salutati. Salutati's own additions of the marks around certain sentence elements are visible between the text noted down by his secretary.

Such an act of deliberate invention and intervention was imitated around a century later by the Venetian printer Aldus Manutius, who created the hybrid semicolon in Pietro Bembo's account of his climb of Mount Etna, printed in 1494. Both marks encourage pausing in new ways: brackets introduce (seemingly) external matter into sentences and sense, signaled by their porous typographical walls. How do the eyes—and the mind—move when encountering a bracket? The eye may linger, enter the bracket, at its end circle back to the beginning of the sentence, then jump over those already-read words to the other side of the parenthesis and continue the rest of the sentence. Or we may re-read the entire sentence without leaping around. Or read right through the bracket in the first place, only just registering that there has been a disturbance. Yet a disturbance there has been: the eye and the mind have paused. We have had time for reconsideration of what we read. The semicolon also trades with pauses, although in a more linear fashion; a semicolon lets you go on forever; sentences may be finished or not; you can just let your thoughts flow; and so on.

The printing press allowed the standardization and rapid spread not only of language and its looks, but also of marks of punctuation. Enthusiastically taken up by humanists and authors across Europe, the correct use of punctuation marks became an intrinsic part of good education and breeding. Yet their ambivalent nature, halfway between speech and writing, continues to reverberate: the 16th-century English educator Richard Mulcaster called brackets, for instance, *creatures to the pen, and distinctions to pronounce by.* Their indeterminacy, perhaps, makes theorists of rhetoric and grammar nervous: they prescribed the use of certain punctuation marks as both elegant and reprehensible, something to do by all means—and not do under any circumstances.

By the 18th century, English punctuation trod on the spot, having embraced other early modern inventions such as the dash and ellipses, permitting yet more refined ways of interrupting, hesitating and changing of thought. By the 20th century, punctuation had, again, regained its strong connection to speech, although it did not denote an actual guide to performance, but rather imitated how the voice might look on the page. It also came to inspire modernist writers in their exploration of the human mind and the strange ways consciousness moves. At one end stands Ernest Hemingway, whose numerous

full stops cut his prose into repressed chiseled parcels of supposedly objective observations; on the other, James Joyce and Virginia Woolf, manipulating the lack of punctuation as a representation of the vagaries of thought. One look at the end of Ulysses suffices to see how Joyce imitates the breathlessness of Molly Bloom's thought pouring out in masturbation-orgasm as she yes comes on unpunctuated strings yes of words ending yes on yes.

The latest major invention dates back to the 1960s, when journalist-turned-advertisement agent Martin Speckter felt only a new sign could express the force of rhetorical questions he needed for his job. The interrobang was born, a monster made by superimposing an exclamation and a question mark. Why on earth did it not catch on‽

What the interrobang does show, however, is that our prime concern today crowds around the absence of tone in writing. In speech, a gesture or facial expression upend the emotional charge of that which is said. Having no way of indicating tone is a recipe for disaster, resulting in an avalanche of smiley faces after a dangerously ambiguous text message. It is not for nothing that Amharic has a sign to identify sarcasm (called 'temherte slaq'). On the other hand, raising the 'beware irony' flag would impoverish its

deliciously mysterious ways and where would we be without Jane Austen's subtle ways of saying one thing and meaning another?

When constant availability makes us minimize the effort and time we devote to messages, one may assume that punctuation is doomed. After all, December 2019 saw the demise of the Apostrophe Protection Society, because the 'ignorance and laziness present in modern times have won', according to its former president. Yet studies on the use of the full stop in text messaging have shown that we do care about punctuation, even in a medium that promises endless continuation. When is it time to not send another text back? A full stop, the study suggests, comes across as aggressive and cuts conversation short. Perhaps a new mark is necessary?

About the Author
Florence Hazrat is a Fellow of English at the University of Sheffield, working on the bracket in Renaissance literature.
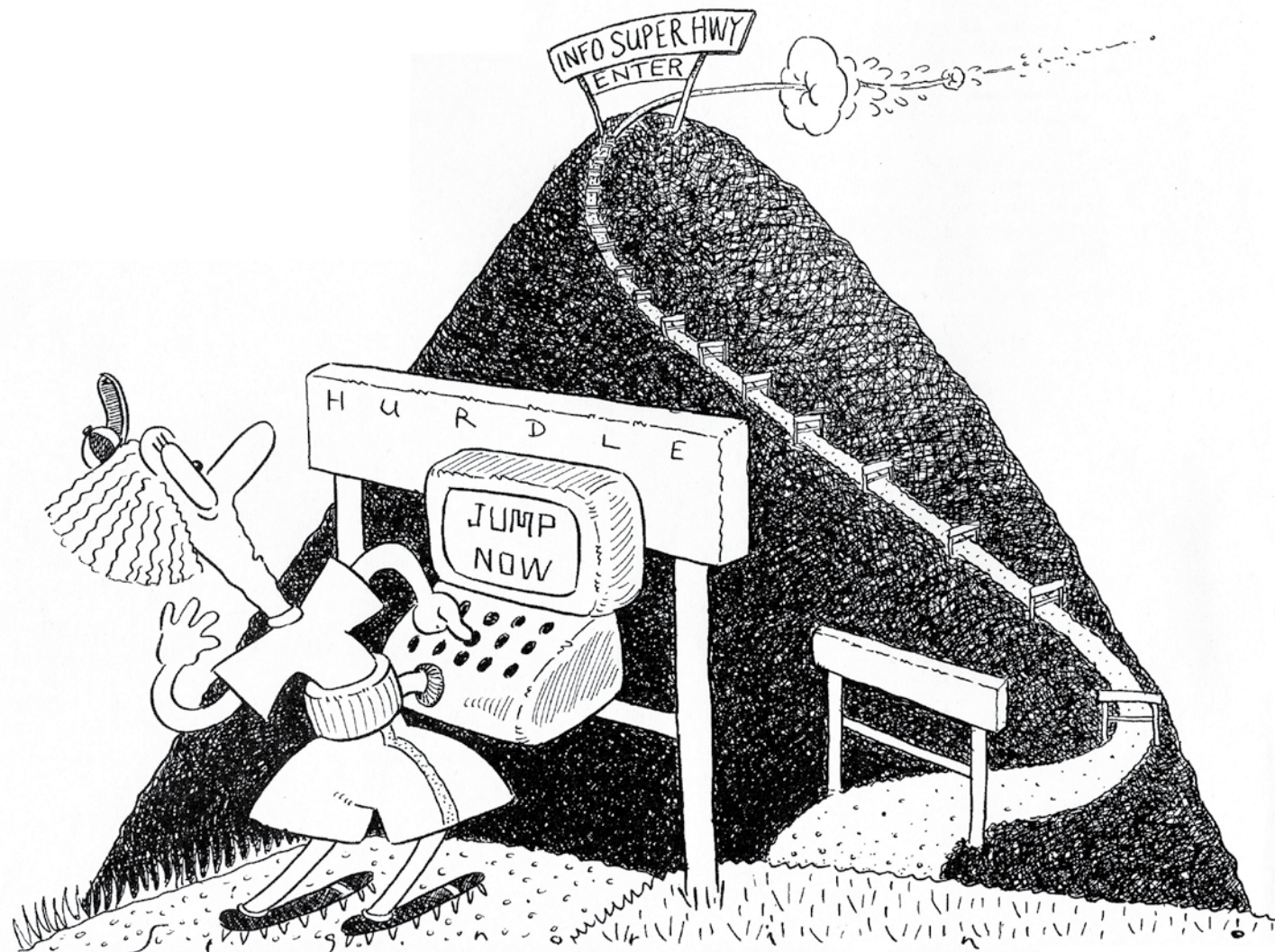
What's so hard about the World-Wide Web?

Two media experts offer advice on making your jump onto the World-Wide Web

By Frank W. Klassen and Wendy S. Besler
Illustrations by Slug Signorino

The World-Wide Web has created a tremendous amount of interest and excitement in the past year, mainly because of its ability to deliver complex information quickly, easily, and to a huge audience. It is being categorized by techies as the next "killer app," meaning it is so compelling an application that it will drive sales in other segments of the high technology market. Unlike previous "killer apps," however, it will not be driving sales of computers. Instead, it will spur sales of modems, routers, ISDN, TI, and other communication and network services.

Interest in this new technology has been heightened by a tremendous amount of media coverage, which has led to a general perception by most institutions that unless they establish a presence on the World-Wide Web, they may lose their competitive edge. In fact, many organizations are convinced they want to be a part of the World-Wide Web, even though they aren't quite sure what it is or how they will use it to further their mission and goals. This enthusiasm has been boosted by the general misperception that creating a WWW presence is both simple and cheap. Unfortunately, the undertaking is neither simple nor cheap.

It is true that you don't need cutting-edge technology or whiz-bang programmers to take advantage of the World-Wide Web. The infrastructure (the Internet) and the machines (486, Macintosh, or Unix) have been around for a long time, and the software (Web server software) in not that complex. In fact, putting together the technology is the easiest part of becoming an effective World Wide Web publisher. The toughest part has to do with the business reorganization that must take place to effectively produce, present, and distribute Internet-based products and services. Getting the various groups within you institution to work together to create a coherent, easy-to-sue, coordinated, useful WWW present on the Internet is not for the faint-of-heart. Such an endeavor requires the cooperation of your information systems, publishing, marketing, public relations, and programmatic offices.

The good news? The result of an organization-wide effort to produce an effective WWW presence should serve your institution well, and it may also serve to point out new and better ways of doing business outside the Internet.

Overcoming Obstacles

So what are the hurdles that your institution must overcome to make its WWW project a success?

Hurdle #1

How can you get your entire institution behind this effort if most of the staff don't understand the World-Wide Web or its possibilities for delivering services and information?

The first thing you must do is to educate your staff about the Internet and the WWW; get them connected to the Internet; and train them to browse the WWW. Only then will they have enough knowledge to make effective decisions about how to implement a high-quality WWW service.

Hurdle #2

Who will lead this institution in this effort?

While many institutions consider this strictly an issue of technology, it is not a great idea to put your MIS department in charge of the effort. The fact is, the Web is simply another publishing medium. So, whatever department is in charge of external communications—the Public Relations Department or the Public Relations/Marketing Department—is probably the best group to spearhead WWW decision-making. After all, this group already is responsible for reaching out to your students (and general audience) and providing them with the services and information that gives them reason to show interest in your institution in the first place. Of course, don't leave your MIS people out of the loop. You'll need them to train your staff, implement the system, and execute production.

Hurdle #3

Who gets to go first?

You can't put all of your institution's information and services on-line immediately. You may want the institution's catalog on-line. Class schedules, recruitment pieces and view books are other likely
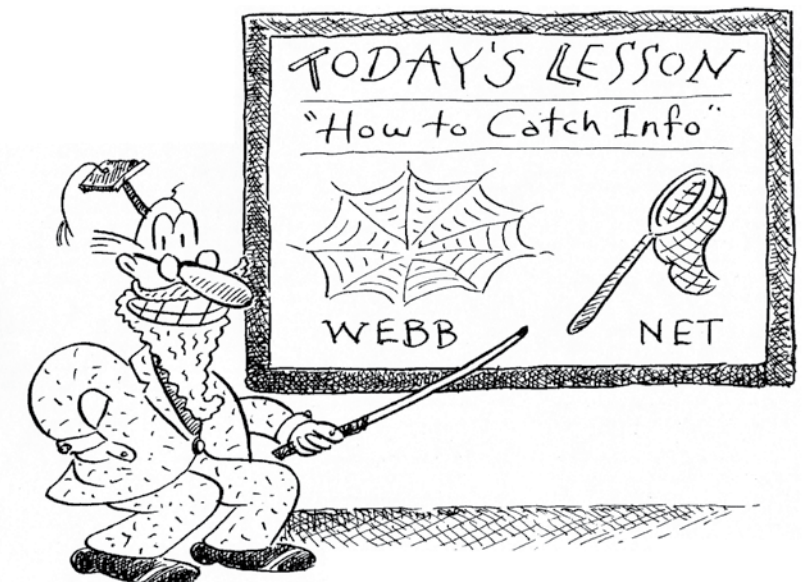
publications for the Web. Departments throughout the institution will have their own needs. So who goes first? You will have to prioritize which elements you start with and which can be delayed to later stages of development. Forget politics as much as possible and ignore departmental lines. Instead, have your decision-making group identify information and services that are directed at your key constituency and that best suit this new medium. Start with those and build your Web presence over time. Don't worry about going on-line with an incomplete presence-over 90 percent of today's web sites are still "under construction."

Hurdle #4
With all the ideas, services, and information you want to incorporate into your World-Wide Web presence, how can you maintain a consistent look and feel?

When you put your various newsletters, magazines, brochures, monographs, marketing pieces, etc. on-line, you may discover that your institutional image is not quite as cohesive as you thought it was. This is an age-old dilemma for external communications specialists, and they're the people to deal with the problem on-line as well. The Web will require a great deal of redesign anyway, which will give your staff an opportunity to ensure consistency throughout your Web presence.

Hurdle #5
How do you make your on-line services and information pieces look good individually?

Good WWW design does not mean just plunking your beautiful QuarkXPressed newsletter onto your WWW server. The newsletter will need to be reformatted, and probably even re-designed. Why? First, users will be "viewing" the document in front of a screen with a monitor that may or may not have color capability. Second, this monitor might or might not have a full-page screen. And, finally, graphics take up a great deal of space, which means time in bringing the publication up on the screen. All of this translates to a need for less white space, more discreet use of graphics, and inclusion of navigational aids (in other words, creating a graphical user interface or "GUI") that helps the viewer find and use what they want from your on-line publication. And, it means a great deal more work for your publications department. For every printed piece the organization wants to put on the Web, your staff will have to recreate the piece for acceptable WWW format.

Hurdle #6
If you are going to invest all this time and money in the World-Wide Web, shouldn't you custom design products for your presence?
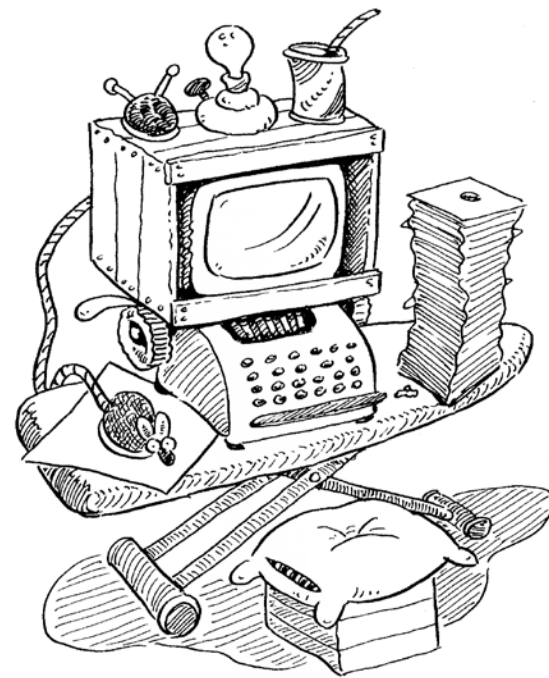
Yes. You'll want to create new vehicles and services that take advantage of the qualities this new medium brings to the outreach and information process-timeliness, directness, interactiveness and a better ability to track use and interest in particular areas of your institution—just to name a few. Here's where your programmatic staff comes into play. Hold several brainstorming sessions to discuss hot content areas and potential vehicles for effectively addressing these areas on the Web. Then, your department of communications professionals will be responsible for design and implementation of these vehicles.

Hurdle #7
How are you going to do all of this and continue doing everything you've been doing?

You can't. The sooner your staff accepts that in order to establish an effective WWW presence, there are some things they will have to stop doing, the sooner you'll have your on-line information available to your audience. We leave this thought for last, because it is probably the most important point we can make. Unless your institution has a great deal of additional resources to pour into the WWW (a rare institution in today's tight economic climate), you have some tough decisions to make. But by involving your entire publications staff in these decisions, and by ensuring that they understand the WWW and its seemingly infinite possibilities for adding value to your marketing plan, you can generate a great deal of enthusiasm for the effort.

In 1996, Frank and Wendy were partners of InterVisage, Inc. Based in Silver Spring, MD, InterVisage offered publishing, marketing, and technical solutions for reaching Internet users.

Designing in Quarantine

Tips on making the most of it

BY TERRI LEE
ILLUSTRATION BY JENNIFER MCCORMICK

MANY OF US ARE NEARLY THROUGH OUR THIRD MONTH working from home during the pandemic, and if you're like me, it's been difficult to navigate how to be a good employee and maintain focus.

Every week, there's something new to worry about. Are my loved ones staying safe and healthy? Will I still have a job? If so, will my salary be cut? Why is my throat suddenly itchy?

At my agency, we've always had a very flexible remote working policy, so we didn't have much to worry about in terms of logistics. The biggest challenge for me was changing my daily routine and my mentality toward working. And for the company as a whole, we've had to learn how we can best support one another from a distance.

CAN COMPANY CULTURE EXIST ONLINE?
It's awesome that we live in a time where we can connect with one another so easily across locations, but no matter how many Zoom calls and happy hours you have, it's just not the same as sharing a physical space with your team (at least, when that's what you're used to). Meeting and interacting with people face to face helps us connect and empathize with each other better.

While I do miss my teammates and love seeing their faces on my screen, I don't always love calling in to our huge Zoom calls. I don't like being put on the spot, and in a Zoom call of 20 people, only 2-3 people can really talk at a time, as opposed to a meeting room where multiple

conversations between smaller groups of people can occur simultaneously.

And of course, without being in the same room as my coworkers, I lose the ability to read any physical cues such as someone's body language or facial expressions. This makes collaboration and presentations even harder. For example, during our regular show and tells, I can present my work and read the room—are people interested in what's on the screen? Are they confused by what I'm saying (in which case I would elaborate or clarify)? Does it look like someone wants to ask me a question (I would then pause and allow them to speak up)?

> "COMPANY PARTIES OR THE OFFICE PING PONG TABLE WEREN'T SOLELY RESPONSIBLE FOR OUR CULTURE BEFORE, JUST LIKE ZOOM CALLS AND ONLINE HAPPY HOURS AREN'T NOW."

I also miss the opportunities to engage in "water cooler" conversations with my teammates as I bump into them in the kitchen or pass by their desk. Now that our interactions are limited to the digital space, it means I have

to be much more intentional about keeping in touch. And I haven't been great at this. Before, I'd happily chat with my desk neighbors or whoever happens to be eating lunch at the same time as I am, but now I'm mostly talking with the people who are working on the same project I am. It's not hard to shoot my teammates a DM, but it feels strange for me to message them just wanting to chat without a work-related purpose.

In comparison to other workplaces, I'd say our team is tight-knit. We attend each other's birthday parties and dinner parties; some of us work out together, and others have even taken vacations together. We're a family, and one of the reasons I love working where I do is because of the genuine culture I've become a part of. But the longer we're forced to be apart, I wonder how much we'll lose.

Company parties or the office ping pong table weren't solely responsible for our culture before, just like Zoom calls and online happy hours aren't now. What makes the culture are the people. So I've concluded I need to step up and do my part in maintaining my work relationships,

beyond the scheduled events. While I might feel uncomfortable randomly messaging coworkers to ask them how their weekend was, or scheduling my own one-on-one call with them, a unique situation like the one we're in requires changing my mentality.

HOW DO I MAINTAIN A WORK/LIFE BALANCE DURING THIS TIME?

I'll first preface this by saying I'm in a comfortable living situation; I don't have any children and I don't live with a Craigslist roommate (although I have in the past!). Next, I'll say that a bulk of my sanity has been retained thanks to the expectations my company has already set for employees. Like any good relationship, there's trust. We are trusted to get our work done and do it well, and in return, we have a lot of flexibility.

Yet after the first week of our mandated work from home schedule, I felt exhausted and sad due to the sudden shift in my daily routine, along with my growing anxiety around the unknowns of our company, economy and global health. So in the weeks to come, I set two goals for myself: creating a new daily routine and setting boundaries for myself.

> "IT'S MUCH HARDER TO 'LEAVE WORK' WHEN THE AREA WHERE YOU DO ALL YOUR WORK IS JUST A FEW FEET AWAY FROM WHERE YOU'D NORMALLY RELAX AND UNWIND."

CREATING A NEW DAILY ROUTINE

While I used to love waking up and eating breakfast while watching the news on TV, these days I choose to eat breakfast while reading a book or journaling. Personally, I hate watching or reading the news now—there's just an overload of information that doesn't seem to do me any good. Instead, I've found that beginning my day with some reflection and intention-setting while journaling, or consumption of some inspiring content (I'm currently reading *Becoming* by Michelle Obama), has done wonders for my day. If I do decide to tune into any COVID-related news, it's usually in the form of an email newsletter I like that discusses business and finance, or a short YouTube clip from John Oliver (the humor really helps bring some lightness to the serious situation we're in!).

I also do my best to maintain the breaks I would normally take if I were working in the office. That means an hour or so for lunch, and a few breaks in the morning and afternoon. Usually, I'll use this time to walk my dog, which doubles as getting some fresh air and physical exercise since I've undoubtedly become more sedentary these past few weeks. Taking my breaks as usual also gives me some semblance of continuity from my pre-COVID life.

SETTING BOUNDARIES FOR MYSELF

When working remotely, we don't have the luxury of physically "leaving work." You know that feeling when you've had a hard day and finally leave the office to enjoy a nice dinner or drink out, or maybe just relax on your couch for a bit? It doesn't seem so significant at the time, but now I really miss those moments. It's much harder to "leave work" when the area where you do all your work is just a few feet away (or maybe in the same area for some)

from where you'd normally relax and unwind. What we do physically has a strong influence on our mental states, so now that that element of physicality is gone, I need to work that much harder to make a mental switch from "work mode" to "home mode."

While I'm no workaholic, it can be difficult to commit to "home mode" after I've logged off for the day. I'm probably using my computer in the evenings for one reason or another, and I'm definitely using my phone, both of which have my work email, Slack workspaces, and access to work files. When we're stuck at home, we're all more likely to be using our screens, and what's one more reply to my client or one quick design fix? I've had to learn that adhering to the boundaries I've set is important for my well-being and for client expectations, even if I do slip up and give in once in a while.

I've also found it useful to turn on Do Not Disturb mode for Slack while working. I used to do this at the office if I was in deep flow, but now I find myself in DND mode much more often. While I enjoy seeing all the memes my coworkers are sending and catching up on our many Slack channels, it seems there's been an increase in online noise since we're all desperate for social interaction of any sort. It's easy to get sucked into Slack threads, but 30 minutes later I realize I didn't get anything done and now I'm even more stressed than before.

Likewise, I use a Chrome plugin that allows me to create blacklists during working hours. Included in my blacklist are any social media and news sites. Early on during our work from home mandate, I found myself scrolling through Twitter or Reddit under the guise of "reading news" when I was really just being unproductive.

Lastly, an important learning for me is letting go of the idea that working from home means working 24/7 because I have "nothing else to do." I've felt guilty taking my regular breaks, fearing I'll miss a Slack DM or that someone will be wondering why I'm not online, even though that has literally never happened during my time at Funsize. Now, more than ever, we need to prioritize our mental, emotional, and physical health, and for me that means knowing when to work and when to rest.

Importance of Design

Four reasons why graphic design is so important in business

COURTESY OF GDUSA

Graphic design is a tool that helps you engage and communicate with other people. It allows you to get your ideas across in an effective and beautiful way. Below are some of the reasons why investing in graphic design is a brilliant idea for your business:

Graphic design can play a huge role in the success of your business.

1. A GOOD DESIGN WILL MAKE YOU LOOK GOOD
It's quite simple really, a good design will make you look good and help you to stand out from the competition. It allows you to make a positive first impression on potential customers. It has been shown that human beings form an initial impression within a couple of seconds, but it can take a lot longer than this to alter that perception once a first impression has been made. Professionally designed, aesthetically pleasing graphic designs will cause your customers to form a positive opinion of your service, product or brand.

2. IT MAKES YOU STAND OUT
In this day and age, there's a lot of competition in the business market, so you need to find a way to stand out from your competitors. An outstanding graphic design can set you apart in a positive way. If you want to stand out to your customers and influence their choices, then you should spend some time and money investing in a great graphic design. It's only natural for people to want to associate with things that are aesthetically pleasing and make them feel good. Investing in good graphic design will improve your brand's chances of standing out in the minds of your customers.

### 3. IT SHOWS YOU HAVE A PROFESSIONAL BUSINESS
As we've already stated above, graphic design can have a huge impact on the decision-making process. A company that has spent time and money investing in a brilliant graphic design will be seen as more trustworthy in their customers' eyes. Perception and presentation can help any business succeed. An example of this is the way you present yourself. Investing in good graphic design will help you present yourself in the best possible way.

4. GRAPHIC DESIGN SUMMARIZES YOUR IDEAS IN A WAY THAT RESONATES
Think about how you want to come across to your customers. A brilliant graphic design will summarize your ideas in a way that attracts customers. Many customers won't take the time to read a document that is trying to persuade them to purchase your service or product, but they will often be willing to spend time looking at an image if it is pleasing to the eye. All of your graphic design images need to be consistent across your brand. This will help improve trust and it will ensure that your brand is more easily recognized. Brilliant graphic design provides you and your customers with much-needed consistency.

Whether it's online or in print, from billboards to business cards, packaging design, logos, flyers and much more, your graphic design needs to stand out and meet your customers' needs. Graphic design can play a huge role in the success of your business.
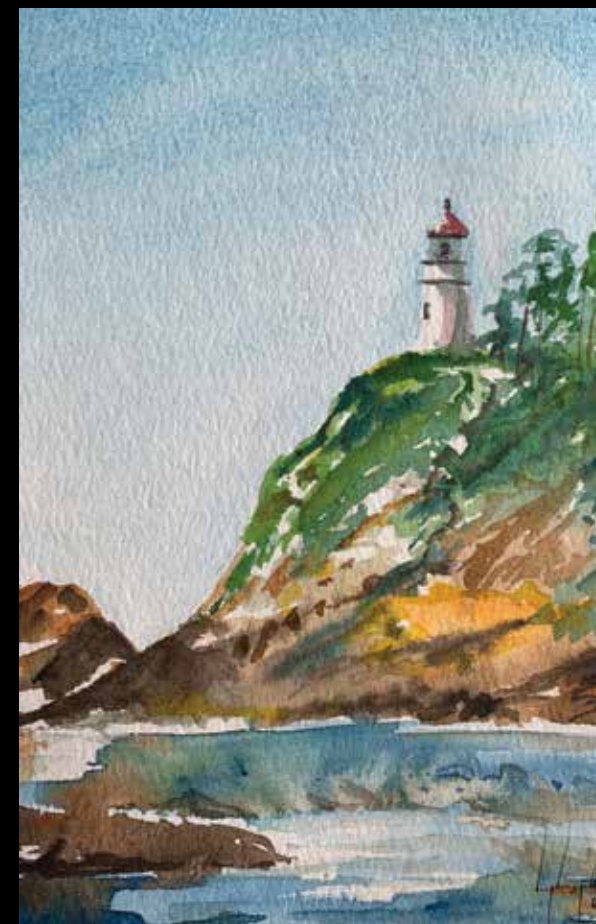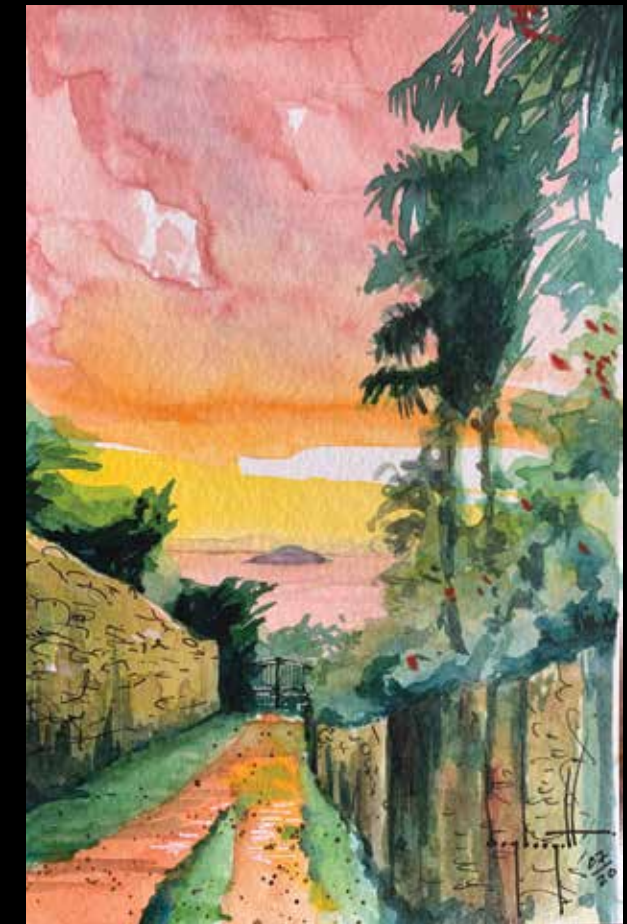
< Watercolor series by Doug Burgett.

Doug is the director of marketing and communications in the Office of Enrollment Management at the University of Illinois at Urbana-Champaign.

These larger than actual-sized paintings started out as an #30x30direct-watercolor2020 challenge on Instagram.

To see additional paintings follow his Instagram @dougburgett

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