Happy Childhood

- A child friendly graphic system for the Convention on the Rights of the Child

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Abstract

" All children have the right to know their rights.
Adults should know about these rights and help children to learn about them,
too." UNCRC - Article 42

This project is a graphic system for the UNCRC based on character illustration. Although the Convention was made for children it is difficult to understand and somewhat boring for them. How to make healthy culture that is sweeter for children?

The idea for this project came from the commercial character merchandising system and the desire to draw clear lines of demarcation between market oriented child culture and this project. Here I focused on the key words - storytelling and usability for communicating with the contemporary child.

I illustrated symbols for 17 articles as a graphic platform, and designed education and campaign applications to present playful learning experiences and to enhance social awareness. Hopefully, children will gain a real sense of ownership of their rights and many can enjoy healthy culture with my project.

Keywords

UN Convention on the rights of the child, Character design, Graphic system for children, Campaign design, Healthy child culture

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1. Introduction

1.1 Background

1.1.1 Current commercial character market

The market-oriented culture for children has greatly contributed to the wide social gap between poor children and society. Child culture, however, is not only for children who have well-to-do parents, but for all children under different situations. How can this project provide fair/equal/cultural childhood experiences to all children without social exclusion?

As a character designer and illustrator, I see character illustration as having various possibilities for promoting contemporary child culture, but it has been mis-used by adults as a symbol of commercial fantasy.

Characters have the so-called 'one-source, multi-use' concept. The fact that a popular character is transformed into tens of goods or grafted to several thousand goods is regarded as a naturally progressing scheme. It is also why the character industry is called a model for future industries that produce golden eggs without chimneys. Therefore, it has been most closely linked with consumption, a strong gender system, and stereotypical storytelling from the perspective of adults.

1.1.2 Alternative character design

After working in the commercial design system for many years, I have been thinking of a new type of character illustration that promotes or stimulates perception of social inclusion, diversity, and children's perspectives.

'A *way finding system design for the City Museum of Gothenburg' (2011)* © Hyojung Um

Through my previous project named 'a *way finding system design for the City Museum of Gothenburg' (collaboration with Emma Österman)*, I found an alternative way to use character illustration for wholesome child culture. As the project was a kind of service design for all, it freed me from all concerns over commercial sales and typical character design, and instead, enabled me to enjoy generating concepts, create esthetic forms, and frame my own style. From that project, I learned that character illustration can be

integrated into a more qualitative form of child culture while maintaining its strengths such as its friendly mood and storytelling.

The idea of this project came from the commercial character merchandising system, although I wanted to draw a clear demarcation line between market-oriented child culture and this project. It cannot be denied that the lives of children today have a symbiotic relationship with the commodified play service market. *(Gary Cross. 2002. Toys and the Shaping of Chilren's Culture in the 20th Century).* As it is difficult to separate them from each other, it might be better to choose some core advantages of such system and graft them to a healthy culture. Here, I borrowed some key words from the commodified market - storytelling and usability for communicating with the contemporary child.

1.1.3 A healthy culture for children

My 8-year-old daughter had a class project about the UN Convention on the Rights of the Child, but during the process, she struggled much to comprehend the deep meanings of the convention and got tired with researching with a number of articles.

The UNCRC apply to all children, but not all of them enjoy such rights. Although UNCRC was made for children, it is too complex and somewhat boring for them.

How can a healthy culture that is sweeter for children be formed?

1.2 Purpose

The overall purpose with this project was reproducing UNCRC in a visual method that is easy understandable and attractive to all.

• To motivate children to know about their rights

• To encourage them to exercise rights in their daily lives

• To present a real sense of ownership of their rights

• To heighten social awareness of children's rights.

My personal purpose was investigating a new type of character design which contains aesthetic, healthy messages, has an influence to a social movement for young people and still is delightful, enjoyable and fun to all.

1.3 Aim

• To be far from market-oriented child culture
• To be fair and equal, to be inclusive, to share
• To give confidence and value
• To communicate
• To feel more part of society
• To trigger storytelling.
• To enjoy heathy culture together
• To work in the international framework : to specify more, I was thinking to work towards and together with global organizations or big companies like UNICEF, Save the children, etc. Connecting this project and their

worldwide distribution system this project would be transformed as a global campaign, substantive design for wholesome social movement.

1.4 Target group

- Children (mainly 6-11 yr), Adults, Teachers
- Organizations for children : Save the children, Unicef, etc.
- Companies who produce wholesome product for children

1.5 Expected result

Graphic system for UNCRC including:

- Graphic system manual book
- Application for education
- Application for exercise, play, enjoy
- Application for campaign

2. Problem formulations

2.1 The framing of questions

- How can large amounts of information be broken into smaller, more meaningful, and more manageable chunks?
- How can the serious meanings of the Convention be translated into mild and friendly illustrations?
- How can the advantage of commercialized child culture be integrated into a form of highly qualitative child culture?
- How can children who have been isolated from commercial culture be invited and how can they be made to feel more a part of a culture for children?
- How can one communicate with illustrations? How can illustrations be made to stir people's emotions?
- What is an interesting illustration and a boring illustration for contemporary children?
- What is useful illustrations for applications?

2.2 Limitation

- UNCRC is already a defined document and thus, the original meaning of its texts should be respected.
- The general policies and regulations of UNICEF and Save the Children should be considered.

3. Delimitations

3.1 Sociological approach

By considering UNCRC, which which guarantees every child the same rights, I began to think of my project from the sociological perspective and searched for theories and researches.

In the beginning, I was asked why UNCRC is important to this project. The children rights in Wales has indicated the reason *(Save the children, 2007) ;*

- *It applies to all children and young people every where*
- *It makes adults see children as individuals with rights*
- *It gives us an internationally accepted framework for children's rights*
- *People who know their rights are better able to claim them.*
- *It helps us to understand that children need to have access to all their rights if they are to survive and develop fully*

Then, the following questions is why school teach the convention to children? Children's rights centre of cape breton university indicated the reason in their research, 'Teaching children's rights through Art' *(Lisa MacLeod. 2007)*, it says there is significant evidences that teaching children about their rights :

- *Learning the right increasing children's respect for the rights of others.*
- *This increased respect is seen in increased prosocial behaviors, and decreased bullying and oppositional behaviors.*
- *Schools that use children's rights report many improvements in students' behavior and attitudes, including increased self-regulation.*

The child convention is essential knowledge to everyone when we claim about the fair and inclusive childhood experience, but the problem is it is not so attractive to children and even to adults. Just like vegetables, it is not enjoyable, even though people already know they need it. It has been difficult to find some amusement among designs that are public provided to children. Here, I faced the growing need to develop a healthy but boring culture more enjoyable for all.

3.2 Sharing leisure/play opportunities with all

I was thinking character illustration as a main method of cultivating an overall feeling of being included and valued, and of presenting to children

an opportunity for participation with friendly manner. In what way can character illustration be integrated into the actions for social inclusion of children?

To begin to comprehend the meaning and experience of exclusion in childhood, I tried to look at children under difficult situations and picked up some samples that I want to indicate in my ongoing project.

' Childhood poverty have posed barrier to social participation and inclusion. The voices of children with such barriers are some of the least likely to be heard in a society. The factors that make them feel excluded from their peers are mostly commodified leisure experiences. The cost of participating and sharing in these experiences is often high, and poor children find it difficult to gain access to them.' (Tess Ridge.2006)

How can a designer present leisure/play opportunities that many children can share and participate in?

My thoughts on this issue as a child culture designer were meant to present some no-cost designs for children as public provisions or services that are as attractive as commodified child culture.The way to presenting would be a campaign and education materials in this project.

I was thinking not only poverty also disability, minority ethnic background childhood have experienced exclusion and thus somehow wanted to invite them in next design phase.

3.3 Information/data collection

I initially felt that I had to decide on how many of 54 articles I would illustrate. My concern was how to manage a large amount of information, since UNCRC has very many articles with long sentences.

A teacher from an international school has introduced a child-friendly version of UNCRC and some children's books that the school is now using.

In the meantime, I contacted Save the Children's Seoul office to ask if they can be a consultant for this project during its implementation. Save the Children accepted my proposal, and I was handed a UNCRC brief. Interestingly, they were using four groups to categorize a number of articles and applied them to education. To build a framework, I searched more about the UNCRC system on the Internet.

3.3.1 Four main sections of UNCRC

The Children's Rights Alliance demonstrates as below *(The convention on the rights of the child .2001) :*

- *The Preamble: which sets out the major underlying principles of the UNCRC and provides a context for it.*
- *The substantive articles: which set out the rights of all children and the obligations of governments (Part I, Articles 1-41)*

- *The implementation provisions: which define how compliance with the UNCRC is to be monitored and fostered (Part II, Articles 42-45)*
- *The conditions: under which the UNCRC comes into force (Part III, Articles 46-54)*

3.3.2 Four groups of substantive articles

The Children's Rights Alliance demonstrates as below *(The convention on the rights of the child .2001) :*

- *Survival rights:*
  Include the child's right to life and the needs that are most basic to existence, such as nutrition, shelter, an adequate living standard, and access to medical services.
- *Development rights:*
  Include the right to education, play, leisure, cultural activities, access to information, and freedom of thought, conscience and religion.
- *Protection rights:*
  Ensure children are safeguarded against all forms of abuse, neglect and exploitation, including special care for refugee children; safeguards for children in the criminal justice system; protection for children in employment; protection and rehabilitation for children who have suffered exploitation or abuse of any kind.
- *Participation rights:*
  Encompass children's freedom to express opinions, to have a say in matters affecting their own lives, to join associations and to assemble peacefully. As their abilities develop, children are to have increasing opportunities to participate in the activities of their society, in preparation for responsible adulthood.

I decided to work mostly with substantive articles (1-41) and formulated a plan for a clear framework with 4 graphic symbols for 4 groups. Children would be able to label which article belongs to which group. Such a systematic approach would help children find UNCRC easier, feel more confident about it, and spontaneously dare to know about their rights.

3.3.3 Analysis children book about the child convention
- For every child (2001), as an example

- Beautiful illustrations
- Too long sentences
- Too much informations
- No humor
- No play signal
- Too serious (some were scaring)
- Stereo typical style of Unicef book (children holding hands in a circle..)

- Passive/ dependent children' appearance
- Not flexible usability (can be seen only from a book)
- Children read it only once as an obligation

3.3.4 Analysis commodified character products
- Lego Ninjago, as an example

- Based on a storytelling
- Building up emotional empathy
- Cute characters
- Humor
- Strong play signal
- Typical gender system
- Almighty children, super hero (children have more power than bad adults)
- Flexible usability (can see everywhere, anytime in children's lives)
- Children like it spontaneously (addictive)
- Exclusive to family with poverty, disable and minority

3.3.5 Searching images about children under different situation

- Poverty
- Child labour
- Refugee
- Disabled
- Minority ethic background
- Different children by geographical background

3.4 Demarcation

To be far from:
- Stereotypical character illustration
- Closed ended
- Gender system
- Being passive
- Exclusive
- Expensive

3.5 Keywords

Obvious, Playful, Popular, Inclusive, Fair and equal, Usable, Storytelling, Contemporary, Dignifled

4. Conceptual work and sketches

4.1 Inspirations

4.1.1 Popular characters from children's book

'No, David, The mad scientist Franny, Horrid Henry' *(see appendix 3)*

: I view children in this project as active, confident, independent, spontaneous, etc., and thus, I wanted to illustrate somewhat bad children from an adult's point of view. With this approach, children would feel greater empathy, humor, and attraction and are expected to be motivated.

4.1.2 Symbol and Stamp

For the illustration to successfully perform its informational function, its message should be obvious, which means it should project a strong visual voice. It should formulate such messages directly for children with less use of letters. As with graphic symbols, I wanted to depend more on visual language by using only essential words to talk about rights. My picture of the result in my brain was something between a symbol and an illustration.

 A stamp has a meaning of authority. Since the UNCRC were declared by international governments, it would be nice to have a somewhat authoritative feeling to add a greater sense of confidence and power.

4.1.3 Luz Nas Vielas, by BOA MISTURA

I was inspired by this beautiful inclusive graphic project was made for the residence in shanty town. All the aim, process, method, meaning, result in this project indicated me how a design as a public provision could be.

" *Spanish collective BOA MISTURA created a colourful street-side art project to highlight positive values shared by inhabitants. Geographically, Brasilândia develops longitudinally on a hill. It's core articulations are narrow transversal alleys which connect houses in a sort of disordered perception. Luz Nas Vielas (Light in the Alleys) interprets this topology as a bright map, responding to the spatial complexity. In attempt to create a new empathy amongst inhabitants, the community was involved and invited to paint the walls bright hues. The words 'Beleza' (beauty), 'Firmeza' (tenacity), 'Amor' (love), 'Doçura' (sweetness) and 'Orgulho' (pride) appear from specific corners, creating an elusive perception of the streets.*" *(Margherita Dessanay. 2012)*

4.2 Methods

4.2.1 Concept sketch

Initial sketches (2012) © Hyojung Um

I began to sketch quickly on sheets of paper with ink, a marker, and a pencil to find an eligible illustration style. My mind was busy, since the child convention had a lot of concepts to be illustrated.

In consequence, I decided to use a somewhat easy way to speed up. Drawing on a computer with a tablet pen was fast for me, so I tried to draw on various graphic programs such as Illustrator, Photoshop, and Painter until the late beginning of the process. After a self-experiment, I decided to work mostly with vector images which I believed would be more useful and substantive. A vector image can be easily used in various ways and was a good method of reducing the general production cost.

From this, I went to the next phase and came up with the clear illustration concept. First, I took a thick and dark outline as a frame, though I also liked that without a line. I felt that would enable me to formulate a clear contrast, usability, and a fun atmosphere, like with a comic book. I carefully considered defining an overall feeling of a line, since a line controls the general mood of this graphic system. For a start, I drew neat lines with a readymade brush in Illustrator, then added more natural strokes such as touches, hand-drawn feelings, and scratches to make the illustration look personal, casual, and comfortable.

Cuteness and humor are inevitable factors of communication with contemporary kids in a popularity context, so I brought a trivial story under the main topic. To specify this, on the right to food as an example, I illustrated a kid who is about to eat a meal as a main topic, and then illustrated another story about a sacred apple that will be eaten by a kid, to add a sense of humor. In this, I should take care not to disturb the main topic, but I wanted to see a slight tension between big and small stories.

concept sketch process1 (2012) © Hyojung Um

I modified my initial sketch concept. I took unnecessary things, colors, and details out of the sketch to transfer information as clearly as possible.

Being free from the grip of the gender system was an important task in designing the alternative character illustration, which was one of my initial aims in this project. Keeping this in mind, I tried to be neutral in the characters' hair style, clothes, behavior, and facial expressions. Putting on the opposite value from the typical gender perspective, character would be shown like a boy or girl at the same time.

I thought of how words could be shown together with the illustration. My solution was to present words like a stamp that projects a feeling of authority.

Almost at the end of the sketch concept phase, I designed 4 symbols for the survival rights, development rights, protection rights, and participation rights. In this, I chose a static symbol style, since I wanted to see the contrast between a free illustration and a strict symbol.

In the end, the illustration, group symbol, and word stamp were gathered in a circle to highlight them, to attract more attention to them, and to have a rhyme in a graphic system.

Concept sketch process 2 (2012) © Hyojung Um

4.2.2 Workshop (25th March 2012)

4.2.2.1 Participants

- Children: 12years girl, 11years boy, 9years girl, 7years girl, 6years boy, 4years girl.
- Adults: 2 mums and 2 dads

They were divided into 3 groups by age :
- Group1 - old kids group 12 - 9yr
- Group2 - young kids group 7- 4yr
- Group3 - adults group

4.2.2.2 Task1. Tell me a story about illustrations and 4 symbols
- showed only illustrations without explanation or word

- Group1

: Speed of comprehension in this group was so fast and excellent.
 They could explain the story about illustration as liking with the rights since most of them learned the convention already at school.

- Protection symbol :
'It looks like a fish bone' *(12yr girl)* , 'it looks like a ribs' *(9yr girl)*
- Right to family :
'Father's arm doesn't looks like father, it looks like a gang' *12yr girl)*
- Right to special care
'Want to be there on a wheelchair swing!' *(11yr boy)*
- Child labour
'it looks like bad guy's hands' *(12yr girl)*

- Group2

: Children in this group said simple words such as 'play, home, dad and mum, eating, swing, wheelchair ' about what they saw from the illustrations. They were most likely to understand the meaning but was hard to explain all the stories.
   Interestingly, younger kids had better comprehension of visual language than older kids. They reacted immediately what they saw, especially, the most abstract symbol -the participation right as an example, they said 'a speech bubble!' in a second. '

- Right to special care:
'Kind dog!' *(6yr boy)*, he didn't know the word blind but said this kid can't see cause of hairstyle) , 'This dog is guiding this girl' *(7yr girl)*
- Child labour :
'It looks like biscuits basket ' *(6yr boy)*

- Group3

: The reaction and comprehension in this group was slower than kids. Adults were more concerning.
  It was hard to understand the protection symbol.

4.2.2.3 Task 2. Choose your favorite illustration

- Group1
 Right to rest , right to home, right to special care (blind and wheelchair)

- Group2
  Right to family, right to heath care, right to home, right to special protection(refugee)

- Group3
  Right to special care(blind), right to family, right to health care, sexual abuse, right to special protection(refugee)

Both children and adults mostly liked illustrations for disabled kids and refugees who had been somewhat out of interest from the society.

After the workshop all members went to a park for a playtime.
I was so glad to see children claiming their rights to parents, 'Mum,we have the right to play more!!' ,' We have the right to have an icecream!' then parents said 'You also have a responsibility to finish your home work tonight!'

I modified concept sketch again with the result of workshop.

4.2.3 Talk with Save the children

They said the illustration for the right to rest seemed to sidestep their policy of publishing only images that show fulfilled children's rights, since there appeared to be a still unsolved problem with the right due to the pointing finger that looked like it was blaming kids in a way. They were also concerned about the untidy hairstyle of the character.
However, I determined not reflect the feedback since children expressed much empathy to the right to rest and the hairstyle during the test.

5. The result of the project

As a result, I illustrated symbols for 17 articles as a graphic platform, and designed education and campaign applications.

There have been 3 approaches to visualizing UNCRC: the semantic, esthetic, and communicational approach. What I tried to remember was to respect the original meaning of each article. I gave the meaning of the articles an esthetic sense together with sense of slight humor to communicate well with the target group. From this angle, children have been placed at the center of this design process.

5.1 Main Logo

I put a shape in my personal title instead of using the UNCRC logo.

I was thinking that although the UNCRC represents a formal, global, and universal spirit in a huge frame, when it is put in the context of a childhood, it can be transformed into something very personal. By emphasizing the personal mood in the design, I combined the logo with my handwriting with the existing font.

Main logo

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5.2 Symbols for 4 groups

As has already been said, in designing symbols, I considered it important to be simple and clear. Because symbols are supposed to be mostly shown in a tiny scale with a lot less simple illustrations, I formed them with a strict line.

Archetypes of each words symbolized for universally understanding. I found the protection symbol confusing in meaning, so I modified and tested it again until most people comprehended it correctly.

The meaning of the symbols are as follows: the small leaves with water drops, for the survival rights; the healthy child, for the development rights; the heart being protected by someone, for the protection rights; and the speech bubble, for the participation rights.

Survival right   Development right   Protection right   Participation right

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5.3 Illustrated symbols for the survival rights

Generally in illustrated symbols, adults would be found around the border and not at the center, so they were shown less. Children would lead the main story as the subjects of all the rights. I invited children from different ethnic and geographic backgrounds and came up with 9 characters. They are playful, sometimes not too neat, mischievous, active, happy, dignified, and spontaneous boys and girls. They appear in the circle of different articles, and then play, study, eat, rest, claim, and live a full life.

Most of the symbols illustrated show a moment with fulfilled rights in a delightful mood. Sometimes they went fast, but at other times, it was difficult to properly extract and compress all the meanings.

What I avoided in the illustration was elements of a luxurious lifestyle such as a big house, a well-equipped school, a well-dressed kid, and expensive interiors, would rather, I aimed to be neutral concerning where and how people in the world are living.

5.3.1 Article 9,10 - Family
" We have the right to live with our parent(s), unless it is bad for us.
We have the right to live with a family who cares for us."
" If we live in a different country than our parents do, we have the right
to be together in the same place."

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'The little Indian girl is living in an Indian village with her Mom and Dad. She likes going out with her parents and being with them'.

5.3.2 Article 27 - Standard of Living

"We have the right to food, clothing, a safe place to live and to have our basic needs met.
We should not be disadvantaged so that we can't do many of the things
other kids can do."

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'The little Indian girl lives in a small tent, like her friends in their neighborhood. Her family raises a lamb and a milk cow to have something to eat. The air outside is always fresh, the water is pure, and the sky shows thousands of twinkling stars each night before the girl falls asleep. She feels safe and happy to live here!'

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5.3.3 Article 24 - Health Care

"We have the right to the best health care possible, safe water to drink,
nutritious food, a clean and safe environment, and information
to help us stay well."

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'By accident, an Asian kid is hurt and cries because he or she needs help. The kid feels better and safe after being treated by the community, and is about to play again!'

5.3.4 Article 23 - Disabled children
"We have the right to special education and care
if we have a disability, as well as all the rights
in this Convention, so that we can live a full life."

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'A blind child steps out for school with a guide dog. He is friendly, faithful, smart, warmhearted, and good at caring for him or her. This child feels so high that he or she is having such special care!'

By trying to extract the archetypes of a blind kid from a stick, a guide dog, and long hair bangs; by cheering up children with a handicap; by projecting overflowing feelings of friendliness; and by giving handicapped children opportunities for fun play like other kids do, the blind kid and a girl with wheelchair are shown to be dignified and confident as a holder of all the rights.

I was planning to continue illustrating different versions of this article, since disabled kids have not so often been visualized on this kind of stage, and there are other types of disability considered under this right.

In this way, young people would refresh up old thoughts toward the disabled and start to play together naturally.

5.3.4 Article 7- Name and Nationality

"We have the right to a name, and this should be officially recognized
by the government. We have the right to a nationality (to belong to a country)."

Article 8 - Identity

"You have the right to an identity – an official record of who you are.
No one should take this away from you."

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5.4 Illustrated symbols for the development rights

5.4.1 Article 28 - Education

"We have the right to a good quality education. We should be encouraged
to go to school to the highest level we can."

Article 29 - Aims of Education

"Our education should help us use and develop our talents and abilities. It should also
help us learn to live peacefully, protect the environment and respect other people."

2012 © Hyojung Um

'In the forest in Southeast Asia, there is a tiny school with only few students and a teacher. Small scale makes them feel closer and friendly, actually they are helpful and careful to each other. Just being there and leaning new things are always much fun to all the school members ! '

5.4.2 Article 31 - Rest and Play

"We have the right to play and rest."

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' After school the kids come home passing through the forest. Most of the time they are busy to discover, run, climb, jump, dig a trap, collect small treasures and to hide and frighten someone! Hi-ho!'

2012 © Hyojung Um

5.5 Illustrated symbols for the protection rights

5.5.1 Article34- Sexual Exploitation
"We have the right to be free from sexual abuse."

2012 © Hyojung Um

' The girl is declaring that all children should be protected from sexual abuse with full of dignity because it's children's rights! '

5.5.2 Article 22- Special protection to refugee

*" We have the right to special protection and help if we are a refugee
(if we have been forced to leave our home and live in another country),
as well as all the rights in this Convention."*

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' A refugee kid was said as she lost a place for living and was forced to leave there. She has been a long voyage to find a place to settle down. Finally, she seems to be happy that someone is giving a lot of welcoming toward her and her family '.

In this process, my initial sketch was in a sad mood as I shown it as above. I felt it looks so desperate. The two illustration were explaining the same situation though, the mood and the end were in contrast. I took a happy ending concept to encourage her and filled the illustration with much hope .

5.5.3 Article 19-Abuse and Neglect
*" We have the right to be protected from being hurt and mistreated,
in body or mind."*

Article 33-Drug
"You have the right to protection from harmful drugs and from the drug trade."

Article 35-Kidnapping
*" We have the right to be protected from kidnapping.
No one is allowed to kidnap or sell us."*

Article 36 - Other Exploitation
*" We have the right to protection from any kind of exploitation
(being taken advantage of)."*

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This article was the trickiest task during the process. I started with describing a kid as a super hero who conflict to many kinds of harm. (see the sketch above). It was problematic, too violent and lost a focus.

Before the sketch, I had to empathize with children under situation in those articles. After mature consideration, I realized that what they need more is feeling of safe, love, cozy, therapy and consolation instead of super hero. In the end, I gave a kid in the illustration a big, big hug with warmheartedness.

5.5.4 Article 32 - Child Labor

"We have the right to protection from work that harms us,
and is bad for our health and education. If we work, we have the right to be safe
and paid fairly."

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5.6 Illustrated symbols for the participation rights

5.6.1 Article 12 - Free Expression of Opinion
" You have the right to give your opinion,
and for adults to listen and take it seriously."

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5.6.2 Article 14 - Freedom of Thought, Conscience, and Religion
" The right to determine and practice any belief .
Your parents should help you decide what is right and wrong,
and what is best for you."

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5.6.3 Article 15 - Freedom of Association
" You have the right to choose your own friends and join or
set up groups, as long as it isn't harmful to others."

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5.7 Applications for education and exercise

"Play is child's work. It's the best way children acquire knowledge and skills necessary for everyday living." - *UNICEF Early childhood development specialist Fe Nogra Abog*

For the provider of application, it should be cheap to produce to allow free distribution to children also should be eco-friendly. For the real users - mostly children - it contains a play signal and a friendly appearance for children to want to have it, and it is fun to use and tells a continuous story about children's rights.

5.7.1 Cards

As UNCRC guiding materials, the round cards present basic information on the rights, and their back side provides more specific information, with a space for children to fill in with fun.

When I designed the back side, I was concerned with whether or not to infuse it with a defined activity for efficient learning or a more open-ended activity. Looking back at my initial aim, by judging what was appropriate at that moment, I decided to have an educational boundary regarding my purpose that would motivate children to know about their rights and encourage them to exercise such rights.

I would develop more applications which is closer to informal play for the next stage, when children obtain a better understanding of all their rights.

An elementary school teacher said cards could be hung as decors in a classroom during the project. The school has a project called *Right and Responsibility*, which is in the third grade curriculum. One of the teacher's

ideas was to present a round sticker as a surprise reward at the end of the learning process.

5.7.2 Stamps

The stamp is a less defined activity rather than cards. It stimulate children's creativity and triggers them to tell their own stories. By providing minimum ingredients as starting points for new creation, children would continue to think, practice, enjoy, and play with their rights both consciously and unconsciously.

An 8 year old girl created a new right, 'the *right to love'*, using the stamp and drawings. The previously mentioned elementary school teacher said this stamp is good for everyone because it makes children feel comfortable with creating, since some children worry much about drawing thus do not know how and where to start.
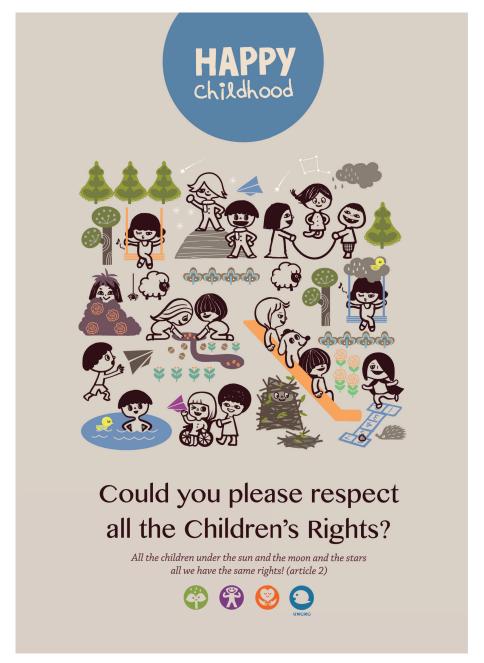
5.7.3 Origami papers

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"The goal of origami is to transform a flat sheet of material into a finished sculpture through folding and sculpting techniques" (Wikipedia. 2012).

Children can continue to play, exercise, create art pieces with or without a notion of the children's rights. In Asian countries, origami is a popular hobby among children. Moreover, most of them have appropriate skills for that. This could be assumed to be easy to produce with much less cost.

5.8 Applications for campaign

"Public provisions are for all children, on democratic footing across different social groups. They make space for the whole child, not the sectional child of many children's services. Here children co-exist with others in society on the basis of who they are, rather than who they will become." (Peter Moss.2006)

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Here, finally, all the children in the circles come out, meet one another, and start to play together freely. By playing together, children erase poverty, discrimination, crime, exploitation, abuse, and other social illnesses. I tried to give a loud voice to a poster so that it can be heard by many members of society.

In contrast to the round symbol for the article, in this, the children are claiming their rights as a group with different format, so the poster implies the potential possibility of character illustration as a form of storytelling in a different mood.

5.8.2 Campaign badge

The badge is an archetype of campaign items. A reason that is easy for people to carry and thus, could be shown everywhere addressed a badge is an essential item for a campaign.

I dealt with ceramic as a new material for the badge instead of iron, since I felt that a ceramic badge had more meaning of precious, personal, and eco-friendly.

On the other hand, an iron badge was easier, faster, and cheaper to produce than a ceramic badge. Thus, the material for the badge will be discussed again depending on the situation of the provider.

5.8.3 Milk carton

Throughout the given period, I was thinking of coming up with a package for breakfast food, such as milk, cereals, yogurt, juice, oatmeal, etc., which is a good place for a campaign.

By being exposed on everyday objects, I intended to penetrate deep into the real world. By suggesting and by questioning the term 'children's rights,' to general public, I assumed this campaign project could rise social awareness of children's rights.

I made a model to show how the package will look like, though the design will be adjusted once again for the real situation.

6. Reflection on the project

6.1 As a social activity for children's rights

As I already mentioned at the start of this paper, for this project, it was so important to become a part of a social movement in consequence - as a campaign, as a learning material, as a part of the interior in public places, as a part of children's belongings, as a game, as an animation, etc.

I did not aim to create merely good looking illustrations for a book, would rather, aimed to penetrate deep into the consciousness of a community with a certain message.

In my experience, so often, a message on still images (such as illustrations and photos) was downscaled in a real situation than in other methods (such as movies, animation, or images on practical products that are carried by people). That might be a matter of a multisensual effect or a matter of how frequent the image was exposed to people.

By illustrating a useful graphic system for easy transformation, in the next phase, I hope it would be newly grafted to tens of new projects at different places to build up a high level of social influence.

6.1.1 *Substantive way to further development*

- School supplies
- CRC package for learning
- Campaign collaboration with
  ; *The companies who make healthy products for children*
- As a part of public place
  ; *children library, museum, park (ex.in a guiding system, welcoming wall)*
- Children book
- Flash animation
- Webpage

6.2 Who is the contemporary kid in this?

I should not forget to answer who contemporary children are and where the society that I considered in this project is. As we all know, UNCRC has a global framework that applies to all children. To be honest, projecting 'universality' was a heavy task during this process, and I knew that it was an impossible mission to make it being accepted by all children in the world under different situations, but I perceptually tried to remember to be inclusive and neutral for as long as I could in this process. Specifically, the children whom I mostly considered were those around me, who are living in a somewhat advanced country and have no worries about food for survival, though they still had many differences.

Since I wanted to highlight diversity, I did not create a single main character but invited children from all over the world and let them claim their rights.

6.3 Unsolved problems / remained tasks

- During this project, I had a dilemma about how to keep a balance between 'defined' and 'open-ended'. Since the child convention is an already clearly defined document, I felt that its core meaning should not be made metaphoric or modified in this systematic project, but I also felt that the stimulation of open-ended imagination should not be overlooked. My solution was reflected on the application to stamps and origami, but it is still insufficient. This issue will be continually discussed in the next phase.

- I have not so much gathered democratic decision-making with children enough in this project, though it is one of the articles of the convention.

- The colors could be more controlled, adjusted, diminished, or less used. It is somewhat difficult to ensure a general color tone. I want to spend more time for this matter.

6.4 Reflection on the examination

I managed to sum up the vast process in a systematic manner for good communication during the examination.
  I was given many questions from different angles regarding the background, esthetics, method, process, meanings, etc. of my illustrations.
  In detail, there were questions which need more considerations, as follows.

- Right to a family: There was a question about different types of families, for example, one with a Mom and a Mom, a Dad and a Dad, a single mother, a single father, and a Grandma and a Grandpa. ; I reconsidered how much and how far an archetype of a family could be expended or could be inclusive.

- Right to a home: This symbol was confusing because it did not look like a house, would rather, looked like a mere tent for camping.
  ; If I add more ethnic Indian mood, it would be more shown as a habitat .
  More test with children should resolve this.

- Right to food: My opponent remarked the apple is very cute but hardly makes one think about eating. ; I felt this is a matter about how much is a sense of humor important to this project or to me. As I aimed to tickle the contemporary child's emotions for better communication, this amount of humor would be fun to them without concerning. More test with children should resolve this.

- Right to rest: The pointing finger could be problematic. There seems to be a still unsolved problem or tension between the child and the finger. On the other hand, the finger could be shown as indicating, "Stay there!"

; However, again, I would love to inculcate a sense of humor. In the test with children, they liked the 'right to rest' the most since they felt resemblance and empathy with the illustrated situation.

- The right to special care and the protection right to sexual abuse ; They were the most complimented symbols. Illustrating someone who have not so often illustrated so far and making them as a new issue in society was also one of my aim. I felt that I could continue illustrating less-shown objects as a method of questioning about social inclusion to a society.

- The participation symbol : It could be shown as a fish because of the blue color. ; As I mentioned before, colors should be adjusted for aesthetic, comprehension, feeling and harmony.

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