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Interpret graphic information

Presentations need a certain number of images and graphics to be interesting and keep the audience's attention. Excessive use or misuse of graphics in a presentation may seem unprofessional or distract recipients, but using the right type of graphics for the topic discussed increases audience understanding and retention of information. In an article in the digital magazine *Inf@Vis!* notes that images are much easier to remember than text, and the change between slides becomes much more specific to viewers, making the topics discussed more specific to them as well. Graphs and diagrams have always been a way of simplifying numerical or quantitative data. Pie charts and bar charts compare between amounts, while linear graphs show up-to-like or downward trends. Using simple graphics can communicate information much more easily than the text or numbers shown in the table, and apps such as Microsoft Word or Excel can make producing graphs and diagrams for presentations simple. Graphics can convey ideas as well as data, reaching visual metaphors for some ideas - for example, using images such as green shoots for new growth and light bulbs for ideas. Simple geometric shapes work the same way, arrows indicate direction and movement, as well as ticks showing consent or correctness. Color is part of people's conceptual images, so it is best to use green for positive ideas and red for errors or dangers to ensure easy understanding. Photos are easy to include in presentations, but some worries need to be taken over what photos are used and when. Many cartoon-style clip artistic images are available, but they can often seem informal and unprofessional, especially if they are excessive. Using digital photos is a more formal approach to showing images of objects, buildings or people, but the image or action taking place in the photos should be large enough for people in the back of the room to see. Using a sketch in the corner of the slide is less efficient and doesn't show details. Conceptual diagrams, such as flow diagrams and organizational structure diagrams, use a mixture of text, images, and geometric shapes, such as arrows, to convey their meaning. They can be very complex and need to be as simple and large as possible so that viewers can easily take in the details and see them from all areas of the room. A translator can help you talk to your doctor if you don't speak English. You can also get an interpreter if you speak only a little English. Or you can use one if you just don't feel comfortable talking to your doctor in English. There are a few electronic apps that can help you translate. But when it comes to medical language, a personal translator is better. Under the Affordable Care Act (ACA), you may be entitled to an interpreter on a free basis for you. Doctors are required to offer a language assistant patients with limited English proficiency (LEP). In addition, your primary care physician must provide HIPAA information in several languages. What if I'm deaf or weak-? If you are deaf or mild-hearted (DHH), you should consider having an interpreter when visiting a doctor. This is especially true if you speak sign language. A person who can sign you what the doctor says will help you communicate better. This is true even if you are reading lips in addition to signing. In addition, a sign language interpreter will be able to speak to your doctor on your behalf. If you are a DHH, your doctor or doctor should provide a way to communicate with you. Under the Americans with Disabilities Act (ADA), health care providers are required to provide support benefits and services to ensure effective communication with people with disabilities. This does not mean that they should hire a person to interpret. They can use transcription services such as CART (computer transcription). They have to provide it even if you are not a patient. Communication tools should be provided if you are a deaf parent taking your hearing child to the doctor. The Way to Better Health How to Find an Interpreter? Ask you, nurse or doctor what services are provided for LEP patients. According to the ACA, your doctor cannot require you to provide your own interpreter. You can provide your translator if you prefer to do so. Can I use a friend or family member? You can ask friends or family members to go with you to the doctor's office. You may not want them to be your translator, however. You may have a personal matter that you may not want your friend or family member to know about. So it might be easier to speak through an interpreter. If you have an interpreter in your doctor's office, you can ask your friend or family member to wait in the waiting room. You may have a child who speaks English. However, it is better to have an adult translator. Children often do not understand medical words and do not get upset because of what they do not understand. In addition, the new ACA rules prohibit doctors from relying on minors when talking to LEP patients. They can only do this in emergencies. Can I speak to a doctor or translator? Talk directly to your doctor. Your doctor is the person who will answer your questions about your health. The translator will make sure that you and your doctor understand each other. The translator should not give any recommendations or decisions. It's your doctor's job. The translator is only there to help you and your doctor communicate better. Is it possible to tell the translator about my problems with certainty? It is important that you share information in an honest and open way with your translator. Don't let fear or embarrassment keep you from talking about any health problems. The translator is a professional and will not anyone else about your health problems. Things to consider If you are uncomfortable with your translator, it is normal to ask for another one. For example, you may not be comfortable with an interpreter of the opposite sex. It doesn't matter. You should also tell your doctor if you want your interpreter to leave the room while your doctor examines you. After the doctor has finished the examination, the interpreter can return to the room. Then he or she can help you and your doctor talk about what the doctor found during the exam. The questions for your doctor What kind of language care do you provide? Can you provide written medical instructions in the language I speak? If I call to make an appointment, can someone talk to me in my language on the phone? Resources of the U.S. Department of Health and Human Services: Programs and services Just as filmmakers interpreted the stories of

Shakespeare's stars crossed amateurs, family struggles for power, and political corruption in countless ways, graphic designers have experimented with their visual representation in equal measure. To create a poster for Shakespeare's play is to use its essence and develop an ideographer, a visual gesture that embodies a particular production, writes Julie Tymore in the foreword to *The Representation of Shakespeare*, a new book by Stephen Heller and Mirko Ilich of the Princeton Architectural Press. Like the director and set designer, the poster artist is looking for symbolic clues in Shakespeare's poetry, from his fantastic and graphic images, presented both in word and in action, as well as from the comprehensive political, psychological and philosophical themes of the play, - says Taymor. Take *Hamlet*, for example. The iconography of skulls, hearts, daggers and crowns is repeated through poster structures spanning hundreds of years. Illustrator Edward Gori hones the subject of psychological turmoil, depicting a solitary figure standing on an unstable ledge. Similarly, Paula Sher conveys a dramatic character through a brooding portrait of the lead actor. Because the plays have been in near-constant production since the 1600s, posters advertising the work also reads like a true story of graphic design. Whether or not it may be a question, but the answer to the presentation may lie in cartoon illustration, in expressive fonts, or in a painful hyperrealistic heart gushing blood. Catch some of our favorite *Hamlet* posters in the slideshow above and buy Shakespeare's View: 1100 Posters from around the world at papress.com for \$50. Claudia Kotchka keeps the secret of understanding design at Procter Gamble in her palm. It's not a product of PGG, but a tin of Altoids, a curiously strong mint produced by Wrigley. As the smell of mint oil wafting from the box, she points to font, a satisfyingly wrinkled paper liner. Even small mints look handmade, she says. It's not exactly complete. It's all very authentic. Then comes the turn. Let's say that the PGG buys this brand. What are we going to do? - asks Kotchka, the company's vice president of innovation and strategy in the field of design. The staff always gave me the same answers. We'll save on this tin. We're going to get rid of this stupid paper -- it doesn't serve a functional purpose. She plops the tin on the table and picks up another product, unable to suppress the mischievous smile. And I go: OKAY! Exactly! And that's what you get. Kotchka shows Proctoids, a box of cheap white plastic from baby napkin containers. With uniform beige ovals stuck in a container, fewer flowers on the lid, and no paper, proctoids taste like Altoids, but they look just as appealing as a bunch of horse pills. Gone are the pleasure people get when they buy Altoids. Gone, too, is up to 400% of the premium they pay. That's what design is, she says of appearance. That's what designers do. The 53-year-old is not and has never been a designer. She was trained as an accountant. But she is now one of the most senior design executives in the country, vital to CEO A.G. Loughley's efforts to weave design into every strand of NHS DNA. (See Laffee's interview, page 56.) The goal is to transform a company from a place that sells better than a goop, better into one whose products add delight to the lives of customers. What Laffey and Kotchka are trying to do is revolutionary for a large corporation: they strive to make design part of every step of the product development process, from research to store shelves. We have an innovative process, says Loughley, and we want to make sure the design is connected at the front end. To be a design maven for the \$51 billion company that until recently considered its kingdom to be the last decoration station on the way to the market, according to one designer, is a hell of a job. But marrying a beautiful design and beautiful business is a natural fit for Kotchka, a whip-smart 27-year-old PAH veteran who punctuates his speech with lots of fantastic and amazing. It seamlessly coexists in two worlds that usually interact, as well as oil and water. THE NHS is at the forefront of (design) because Claudia is doing work with Loughley, says Peter Lawrence, chairman of the Corporate Design Foundation. This is a leading example. Like a simultaneous translator, Kotchka must express the language of design in such a way that people immersed in sales, finances or research can understand. At the same time, she must keep her designers motivated and clear on the fact that an idea that does not sales don't make sense in Like PZG It's all we care about- that's going to win with the consumer, she says. Kotchka started her career with Arthur Andersen. Bored stupid, she argued the work in marketing and rose to the ranks of the PGG. In 1991, she became the first non-designer to be asked to run the art and package design department. After several more moves, in 1999 Kotchka started her own successful business in the company Tremor, which used influential teenagers to test new products. In June 2000, a shake-up of the PGG led Loughley as CEO. He immediately started talking about design as a way to differentiate the NHS. The experience of using the product, he said, costs more for the customer than the price or technology alone. The guy might also speak Chinese. To say he was going on this design kick when there were some immediate problems wasn't easy to sell, said Roger Martin, dean of the Rothman School of Management at the University of Toronto and a consultant at the Kotchka PZG knew and loved Laffey, but when he asked her to give up the tremor and build a design at the PGG, she turned him down to the apartment-twice. For the third time, she agreed, becoming a direct report of Loughley, a clear signal about the importance of design. Kotchka quickly hired dozens of designers, planting them in each business unit to sow new ways of thinking. Attracting experienced outsiders to a company that was Slavs of its own was a departure. But the NHS needs to shock the system in order to quickly change its mind. Gradually the products began to change. There were innovations brought from outside, such as Crest SpinBrush, and fresh looks such as a purple Prilosec package. Then came suggestions whose design changed the feature such as Kandoo, toilet-training napkins with a child friendly button on the box; Tampax Pearl, a tampon with a more convenient applicator; and Olay Regenerist, a new formulation of Olay Oil that creates an aura of luxury. Listening to their eyes In late 2002, the Kotchka Group financed the early stage of an ambitious project to develop an entirely new product with Ideo, a Palo Alto firm known for Palm V design. After considering hundreds of offers from top executives, Kotchka and her team came up with the holy grail: Rethink bathroom cleaning. Everyone knows cleaning the bathroom stinks-literally and figuratively. It's a tough case. The Proctoids team was sent to Ideo to rebuild this unpleasant task. The cultural transition from PH-land (where everything has a protocol) to the world of Ideo (where the whole point is to break tradi-tional ways of thinking) was rocky. One of the managers of the PCH called from the meetings in a panic, recalls Kotchka, saying: They do not have a process. It's chaos and we need to get them into the NHS process. Kotchka sent the executive back to find out that although the design process doesn't look like PGG, is a one-one who appreciates brainstorming and rapid fire creating new products. Designers, according to Kotchka, listen with their eyes. So the group spent many hours watching consumers clean their bathrooms. They focused on extreme users ranging from a professional house cleaner who cleaned the solution with his fingernail to four single guys whose idea of cleaning the bathroom pushed a dirty towel across the floor with a big stick. If they could make both users happy, they figured they had a home run. One big idea is a cleaning tool on a removable stick that could both reach the shower walls and get into the cracks-got the green light quickly. Consumers loved the prototype, a patch along with repurposed plastic, foam and duct tape. Some refused to return it. The PSG staff thought they had done, but they were just getting started. Now it's time to actually design the thing. As a result, 18 months and several iterations of later-record speeds for PAH is Mr. Pure Magic Reach bathroom cleaner. Rich Harper, a design manager for household care, holds one with tender assistance usually reserved for newborns. It caresses a blue lever that connects the pole to the head of the cleaning, showing how its color and sound tap are clicked when clicked on correctly by the design signals that help the consumer understand the product. It's those little details that really made a difference, he says. Harper highlights round holes on the blue (blue and clean) foam head of the product. They don't have the function, but help convince the buyer that it's squishy enough to fit behind the toilet. And the silver color of the pole? This means a touch of magic associated with Mr. Pure's brand. Magic Reach came on the market in February, and the early data are promising: one woman was overheard saying she had a thirst in her heart for it. Kotchka is delighted with the experience of Magic Reach, but knows that she still has a long way to go. There are still a lot of people who don't know what design is, she says. She spends most of her time as a goodwill ambassador and firefighter. This morning she is in an urgent meeting with the head of the global human resources department; Since she has taken over, the number of designers in the company has more than tripled and she is adding new bodies as fast as she can. Last November, she held a design tasting for the top 200 PGG leaders, for whom her group turned the PGG training center into a showcase of case studies design. Kotchka is also benchmarking more sensitive to design companies such as Mattel and Nike. In 2003, she created the DESIGN Council of the PGG, an advisory board of which includes Bob Lutz and Ivy Ross, head of design in the Old Fleet. It meets every four months to move on to new product concepts and provide fresh And then there's the Clay Street project, Clay Street, trying to bring innovation to the home. In a brick-walled loft in the gritty Cincinnati neighborhood, this is the new skunkworks of the NHS, where cross-functional teams spend 10 weeks away from their day jobs to create new brands. Based on marketing, says Maile Carnegie, Director of Hair Care Marketing, the design has kind of gone from peripheral no matter what I intellectually understood. But the work in this way took me . . . to visceral understanding. Kotchka can only laugh at his trademark big laugh and lament all that remains to be done. But, straddling the two worlds with aplomb, she helped create a model for other companies to follow. Jennifer Reinhold is a fast company senior writer. Writer.

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