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Good Work! Incorporating Service Learning into Graphic Design Curriculum

This paper discusses the benefits and challenges of using Service Learning in graphic design classes at introductory through advanced levels in undergraduate programs. Tips on planning, logistics and privacy issues when working with non-profit agencies will be addressed. With increasingly criticism of unpaid internships, students doing Pro-Bono work within a structured curriculum gain portfolio pieces while giving back to their community. Students create high-quality artwork that fulfills communication needs while learning professional and business practices. This includes interacting with clients throughout the design process, dealing with budgets, vendors, and legal issues. Assignment briefs for in-class projects include detailed lesson plans and objectives. Samples of published student work includes advertising and collateral design, posters, book design, and website development.

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Student Engagement by Design

The SWEAT design workshop was established as a way of working on large-scale design projects collaboratively with students outside of the classroom setting. Having come full circle, the founders brought their workshop methodology into the classroom with their team-taught Sustainable Graphic Design Course, where students engage with challenging subject matter in engaging ways. This paper will look at the strategies involved in empowering and challenging students with collaborative-community based work, and how to transform that into service learning.

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Donate Design: An Integrated Service Learning Program

The Donate Design Program was founded in 2006 as an initiative with the singular focus of creating an ongoing and dedicated service learning experience for students while providing a valuable resource to qualifying nonprofit organizations. The core belief is simple: every good cause deserves good design. Donate Design operates as a selective admission upper level course carefully structured to emulate the traditional structure of a small creative agency. This provides a dedicated environment for students to interact directly with “client” organizations and

understand their unique needs and objectives. The establishment of this program has allowed the Design area to build and maintain invaluable relationships and collaborations across campus and in the community. Response has been overwhelmingly positive, leading to a growing demand from students and potential clients as well as increased attention and support from the administration. This paper shares the growth of service learning offerings from individual assignments to a cohesive standalone program focused on promoting the social responsibilities of the contemporary visual communicator. Sample projects will address structures, processes, and curricular procedures that are critical to successful student and client experiences.

Shekara, Archana
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Cultural Identity in Design : Reason : Reflect : Respect

Our community is filled with people of great diversity, not only ethnic, but also economic, educational, and social. Today's graphic designers should strive to create designs that are authentic and relevant to the multicultural audiences that we serve. By adopting new research methodologies, students from "Special Topics in Graphic Design" explored a variety of approaches to the issues of audience diversity through experiential and transnational service learning. The paper presents the research methodologies adopted by students to understand multiculturalism in graphic design without stereotyping, including ethnographic research of their ancestral country followed by a process of reasoning, reflection, and respect, through which students developed a series of meaningful designs about their ancestral country and collaborated with local not-for-profit organizations in the community like the American Red Cross, Bloomington Public Library, Western Avenue Latino Community Center, Multicultural Leadership Program and McLean County India Association. Through these projects, students cultivated a new sense of transnational activism, increased their understanding of creating design for cross-cultural audiences, expanded their visual and design research vocabulary, and above all, found a new respect for other cultural identities in the West.

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