

ABOUT THIS COURSE: SOCIAL AWARENESS IN GRAPHIC DESIGN

As future designers, students hold powerful tools and skills. Teaching this course is important because of the graphic design's influential **power** to help or hinder society. The aim of this course is to introduce the students to the **multitude of choices pertaining to cultural/social/political/environmental issues in their profession.** As socially aware designers, students can make educated decisions throughout their careers and lives. The goal is not to change or persuade student opinions, but rather to open their eyes to design's connection to social responsibility. This course gives students the perspective to go on and make their own decisions concerning social issues.

COURSE OBJECTIVES

This course is aimed at examining how social responsibility is **integrally connected** to the graphic design profession. Designers hold the position to powerfully inform and persuade the public. It is the nature of this course to educate students about the social implications design has upon society. A designer should not only be concerned with form and content but also the **message** which comes from these things.

students and time frame:

This course is to be taught as a semester long course. Due to the subject's intensity, amount of work and project requirements, the course is offered for six credit hours, four days a week. The class is open to upper division undergrad graphic design students. However, the course may also be open to professionals, other design disciplines or graduate students at the professor's and department's discretion.





COURSE OUTCOME

The outcome of this course will result in the students being accomplished in analysis, design techniques and skills, teamwork and presentations. As a result of the course, students will obtain a deep awareness and understanding of the topic of social responsibility in graphic design. Students will also discover and develop their own values and beliefs about social consciousness in their profession.

student assessment:

Students will be assessed on readings and discussions, class participation and professionalism, project development and success, project design and presentations.

The projects are rated on a point system to determine what has the most importance.

The evaluation system totals to 100 pts for the six credit semester. As the instructor you will use the grading chart to evaluate the students but no grade can be determined by numbers alone.

actions to assess:

- 1 Participation (12pts): class critiques / questions after classmate presentations**
- 2 Project development and success (14pts)**
- 3 Complete assigned readings and participate in following discussions / write brief summary (one paragraph) or overview on readings from each project (17.5pts)**
- 4 Project design (23.5pts): social impact project / design techniques / social issue campaign / manifesto**
- 5 Presentations (29pts): social impact project / design techniques / professional interview / social issue campaign / manifesto**
- 6 Project Summaries (4pts)**

products to assess:

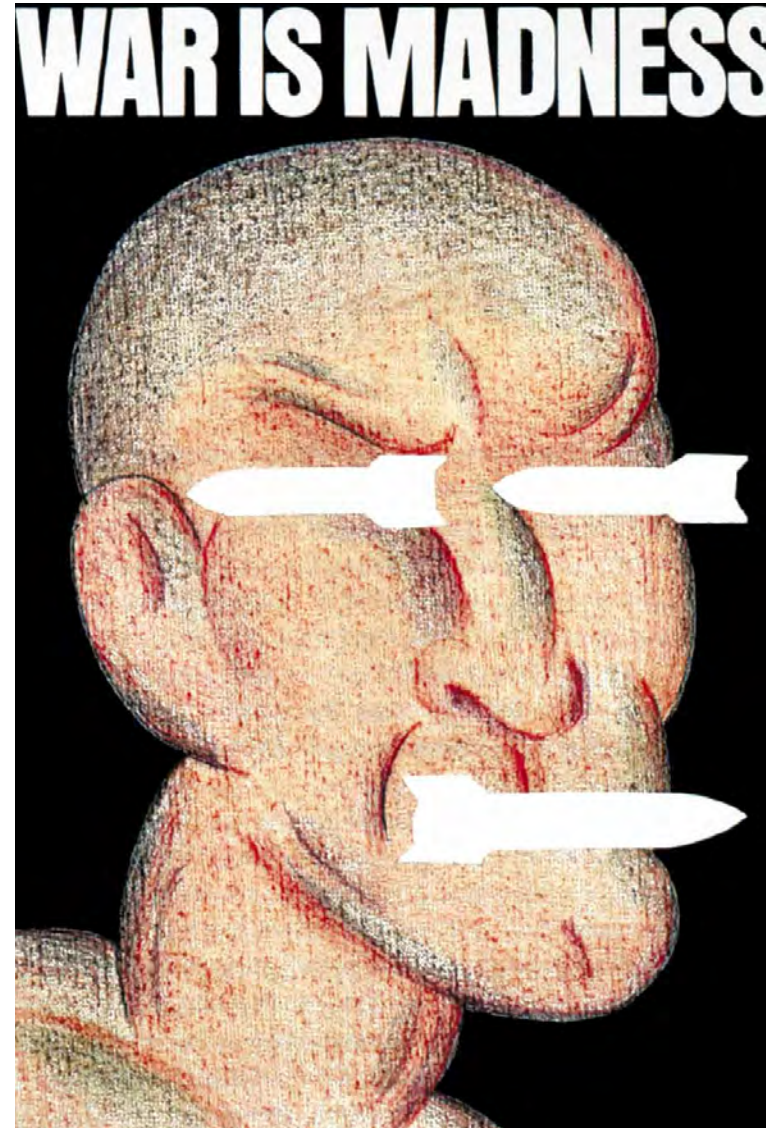
- 1 Introductory project (6pts)**
- 2 Social Impact Project (16pts)**
- 3 Professional Interview (15.5pts)**
- 4 Design Techniques (21pts)**
- 5 Social issue campaign (21pts)**
- 6 Manifesto (20.5pts)**

coarse outline:

The course outline is based on a 18 week semester system. Through this course students will develop their own opinions on social responsibility and act upon these beliefs throughout their design careers.

about the projects:

The projects developed for this course will strengthen the students understanding of the subject while developing their design, process and presentation skills. The semester starts with the course introduction. The introduction gives students a strong background on what social responsibility is and how it relates to design. Project one is a small project that exposes students to the issue of responsibility as it relates to advertising design. Project two gives an in-depth look at six different design techniques, which can be successfully applied to persuasive design. Project three has students interview a professional to obtain realistic opinions on the role of social responsibility in their design profession. Project four has students design for a social issue which has personal significance to the student. Project five asks the students to evaluate their personal views on the subject of social responsibility by creating a personal or student manifesto.



'Citizenship' poster, Sally Morgan, Aboriginal artist, 1987
'War is madness' anti-war poster, Seymour Chwast, 1986

SOCIAL AWARENESS IN GRAPHIC DESIGN: COURSE SYLLABUS

course objectives:

This course is aimed at examining how social responsibility is integrally connected to the graphic design profession. Designers you hold the tools and skills to powerfully inform and persuade the public. It is the nature of this course to educate students about the social implications design has upon society.

description:

Through the course you will participate in lectures, readings and discussions that will give you an understanding of the role of social responsibility in the design profession. It is not the nature of this course to force beliefs upon you, but rather, the course aims to educate you about social responsibility.

syllabus for DSC 499:

- 1 Course Introduction: assigned readings / lecture and in class discussions / one page summary on what you learned**
- 2 Project One: Advertising's social impact (due: first quarter)
readings / in class discussion / research / typed analysis and categorization / studio work on re-design / 10 minute presentation on analysis and new designs / one page summary**
- 3 Project Two: Poster design techniques (due: 2nd quarter)
readings / lecture and discussion / introduction and research for social cause / studio work / 10 minute presentation on poster designs / one page summary**
- 4 Project Three: Professional interview (due: third quarter)
readings / in class discussion / research and contact designer for interview /**
- 5 Project Four: Social issue campaign (due: fourth quarter)
readings / lecture and in class discussions / research selected cause, audience and message / studio work on design / presentation of campaign / posting of campaign (if applicable) / one page summary**
- 6 Project Five: Student Manifesto or Personal Manifesto (due: fourth quarter)
readings / in class discussion / studio work on written manifesto / visual design of manifesto / promotion (if applicable) / If in teams, promote manifesto / 10 minute individual presentation about manifesto (20 minute presentation if team manifesto) / one page summary**

all project requirements:

- 1 All projects will include; reading assignments, discussions, studio work time, presentations and written summaries.**
- 2 Readings: For all assigned readings students must read articles by due date and write a one page typed summary of the articles for the project.**
- 3 Studio work: includes visual critiques in class and studio work in and out of class**
- 4 Presentations: 10 minute prepared professional presentation with visuals explaining research, process and thoughts on topic.**
- 5 Project summaries: one page typed summary on process, outcome and what you learned.**

COURSE INTRODUCTION: THE CONNECTION BETWEEN SOCIAL AWARENESS AND GRAPHIC DESIGN

introductory project:

Through the course introduction you will participate in lectures, readings and discussions that will give you an understanding of the role of social responsibility in the design profession. It is not the nature of this course to force beliefs upon you, but rather, the course aims to educate you about social responsibility. As informed designers you can then make your own personal and career decisions concerning responsibility in your profession. The course introduction acts as general informational sessions on what social responsibility is and how it relates to graphic design.

project description:

This course may be your first exposure to the topic of social responsibility in graphic design. Class periods will be devoted to in-depth discussions on the connection design has with society. The readings will give you the background knowledge required for a solid understanding of the subject. Readings include a variety of opinions and theories developed by renowned designers.

recommended readings:

- 1 **Can design be socially responsible?, Michael Rock, Looking Closer, p191-193**
- 2 **Graphic Art for the Public Welfare, Neil Harris, Graphic Design in America, p77-80, 87, 92-95**
- 3 **Ethics and commitment in design, Herbert Kapitski, Essays on Design I, p138-140**
- 4 **The social role of the graphic designer, Pierre Bernard, Essays on Design I, p102-107**
- 5 **Countering the tradition of the apolitical designer, Katherine McCoy, Essays on Design I p86-92**
- 6 **Adbusters Magazine No. 27, p9-11, 18-23**

We cannot afford to be passive anymore. Designers must be good citizens and participate in the shaping of our government. Katherine McCoy

COURSE INTRODUCTION FOR STUDENTS: SOCIAL AWARENESS IN GRAPHIC DESIGN

The course introductory project has students participating in lectures, readings and discussions in order to give them an understanding of the role of social responsibility in the design profession. It is not the nature of this course to force beliefs upon students, rather, the course aims to educate students about social responsibility so they will become informed designers and will then make their own personal and career decisions concerning responsibility in their profession. The course introduction acts as general informational sessions on what social responsibility is and how it relates to graphic design.

introduction project description:

The introduction to this course will, in most cases, be the students first exposure to the topic of social responsibility in graphic design. Class periods can be devoted to in-depth discussions on the connection design has with society. The readings will give students the background knowledge required for a solid understanding of the subject. Readings include a variety of opinions and theories developed by renown designers.

The example posters found throughout this guidebook, and on the CD rom, can also be used as a means to introduce students to the ways design can aid social causes. Use the examples, reading and class discussion time to spark interest and expose students to the issue. Once student's grasp an understanding of the topic, encourage them to formulate their own opinions on the subject. In future projects students will combine their knowledge and beliefs with skills in order to fully understand social responsibility and its relevance to design.

recommended readings:

- 1 Can Design be Socially Responsible?, Michael Rock, Looking Closer, p191-193**
- 2 Graphic Art for the Public Welfare, Neil Harris, Graphic Design in America, p77-80, 87, 92-95**
- 3 Ethics and Commitment in Design, Herbert Kapitski, Essays on Design I, p138-140**
- 4 The Social Role of the Graphic Designer, Pierre Bernard, Essays on Design I, p102-107**
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- 6 Adbusters Magazine No. 27, p9-11, 18-23**

PROJECT ONE: ADVERTISING'S SOCIAL IMPACT

project description01:

This project analyzes how advertising can have social implications, both directly and indirectly. In this project you will seek out questionable advertisements by becoming aware of their presence and the clients that ask designers for work which opposes their own morals. Research the companies and ad campaigns in order to back your presumptions of it being a socially irresponsible ad. Then analyze each ad by determining the proper description for each one. Develop your analysis. Finally, re-design the ads that allow for a socially responsible design.

If what we are looking for is meaning and significance, then the first step is to ask who controls the work and whose ends does it serve. Andrew Howard

project requirements:

- 1 Complete assigned readings for class discussions
- 2 Observe magazines, television, newspapers, web and find any advertisements that have a social impact.
- 3 Find one or two advertisement per category and write a one page summary on why you believe the ads have social implications.
- 4 Re-design the ads (that do not contain products or messages with direct social impact) into socially responsible ads. This project asks you to make judgement calls on your own values when choosing ads.
- 5 10 minute class presentation on analysis and re-design
- 6 Write a one page summary on what you learned

PROJECT ONE: ADVERTISING'S SOCIAL IMPACT

Designers work on a variety of projects. To be socially responsible, designers need to be aware of clients and products which ask for questionable actions. By being aware of these issues, designers can then make educated decisions on whether to work for a particular client, or how to convey a certain message. This analysis project provides an in-depth analysis of different ways advertising has a social impact. This project encourages students to think of the outcome of design. Social responsibility asks designers to research the type of advertising that exists in order to become aware of products or messages that do not agree with their own values.

project one description:

This project analyzes how advertising can have social impact, both directly and indirectly. In this project students are asked to seek out questionable advertisements by becoming aware of their presence and of clients that ask designers for morally conflicting actions. Students will research the companies and ad campaigns in order to back their classification of the ad having a social impact. Then students analyze each ad by determining the proper description for each one with a written analysis. Explain the categories to the students by explaining the developed descriptions and showing the examples. Finally, have the students re-design the ads into socially responsible pieces. (The analysis description only allows for students to redesign the indirectly and directly questionable message.)

project requirements:

- 1 Have students observe magazines, television, newspapers, web and find any advertisements that have a social impact.**
- 2 Find one or two advertisements per category and write a brief (two paragraph) summary on the social implications.**
- 3 Re-design the ads (that do not contain products or messages that directly conflict with their values) into socially responsible ads. This project allows students to make judgement calls on their own values when choosing ads.**
- 4 Students will give a 10 minute class presentation on analysis and re-design of existing advertisements.**
- 5 Have students write a one page summary on what they learned.**

about the readings:

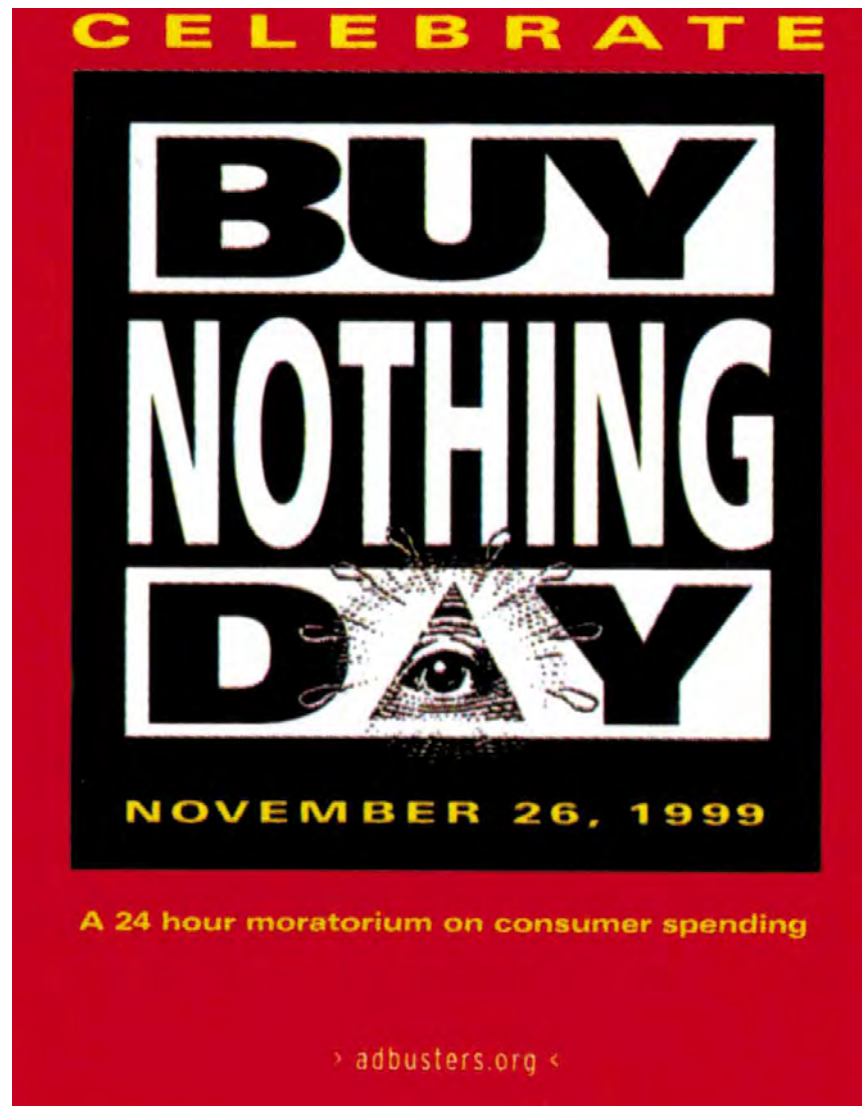
The recommended readings for this project are aimed to inform the students that influential design exists, how it exists and include a few professional opinions on how to handle it. The readings should accompany the analysis and re-interpretations project in order to further enlighten students on social impact through advertising.

recommended readings:

- 1 Photography, Morality, and Benetton, Tibor Kalman, Looking Closer II, p230-232
- 2 Tibor Kalman on Social Responsibility, Interview by Steven Heller, Design Dialogs, p191-196
- 3 Food for Thought, Like Apples, Grows on Trees, Veronique Vienne, Design Culture, p282-284



'Buy Nothing Day' poster template,
found in Adbusters magazine, 1999



category explanation:

Socially influential design can range from the very obvious to small personal discriminations. Individual morals will vary, but the point of this project is not about conforming to the same beliefs, but rather to introduce the students to the different levels of social conflict in advertising. Students will become aware and will form their own beliefs for future projects. Listed below are the four different categories of advertising having social implications. Have students find one or more ads that fit into each of these categories to analyze.

four questionable actions:

1 Direct Message:

In advertising the message can have direct impact by portraying poor morals, behavior or lifestyle. The questionable message could also be advertising a product that is related or unrelated to conflicting personal beliefs.

examples: (note: fashion ads with too thin models)

2 Direct Product:

In advertising the product can have direct social impact. This is very obvious when selling alcohol or cigarettes but can arise in other products as well. These questionable actions all emerge from your own personal morals.

examples: cigarette advertisements, alcohol advertisements

3 Indirect Message:

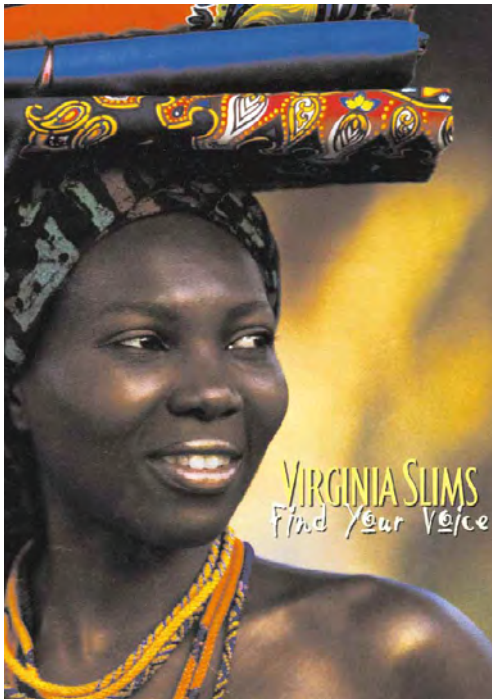
In advertising the message can have indirect social impact. This is a very hard area to decipher and varies greatly from designer to designer. There are some messages such as sexual discrimination and rebellious lifestyles that are often purposely used in advertising. Often these indirect messages have nothing to do with the product they are selling.

examples: using sex to sell cars, clothing and alcohol, selling clothing with models that look like heroin addicts or anorexic, selling cars through a pimp lifestyle

4 Indirect Product:

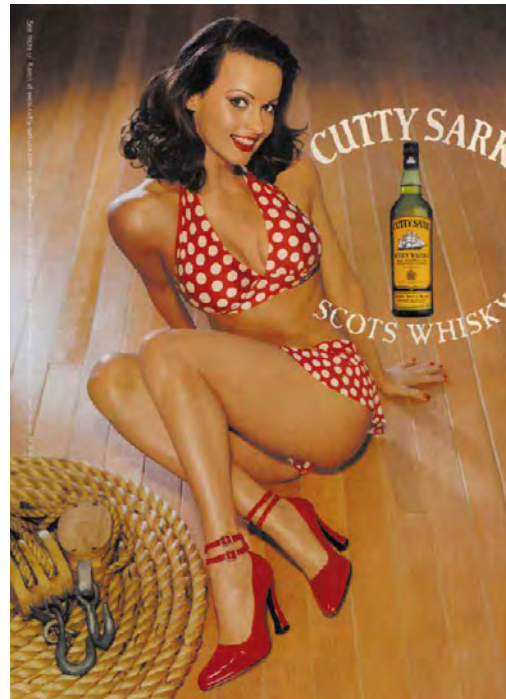
In advertising the product can have indirect social implications. This is a very touchy area because the product itself is not irresponsible, or doesn't seem irresponsible, yet it has connections to social harm. Advertising for products that have indirect questionable actions becomes a judgment call. For example what happens when the parent company is Phillip Morris? Or what if a designer is working for an art museum which is funded by corrupt corporate dollars. The question to ask is where do you draw the line?

examples: advertising for Kraft foods (part of the Phillip Morris Family), advertising for GAP or Nike (children working in factories in third world countries), Land Developers (destroying the environment), McDonalds (selling an unhealthy lifestyle and devastating the rain forests)

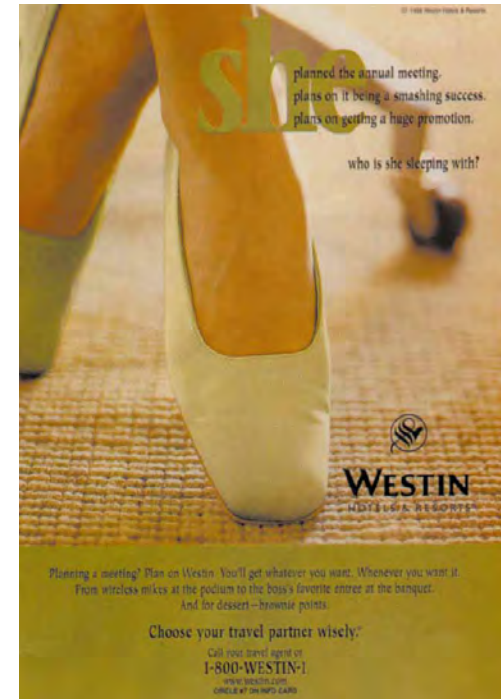


analysis of advertising with social impact:

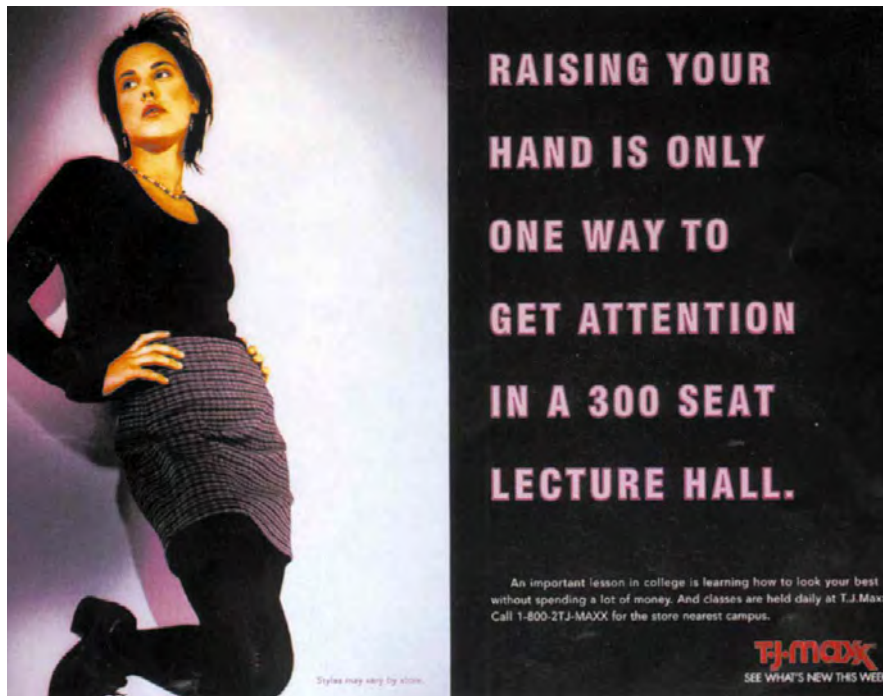
- 1 Virginia Slims Ad, Newsweek Magazine**
Direct Product: selling cigarettes



- 2 Cutty Sark Whisky Ad, Maxim Magazine, Newsweek Magazine**
Direct Product: selling alcohol (notice this ad is also a direct message)



- 3 Westin Hotels Ad, Meetings and Conventions Magazine**
Direct Message: women achieve success through sex (the wording makes it have a direct message)



- 4 TJ Max Ad, Poster ad appearing on college campuses
 Direct Message: message is that women can only be noticed for their looks



- 5 Car Ad, Newsweek Magazine
 Indirect Product: cars effect the environment by depletion of resources and air pollution

"It's the most remarkable desert site I've ever seen. None of the others are in the same league with Stone Canyon."

Greg Morrison
Golf Course Designer

Custom luxury homesites from the mid-1920s to significantly over \$1 million. Golf club memberships available. For information and to make an appointment to tour, please call 800-896-8177 or 918-831-0330. In Phoenix, call 482-468-7535.

STONE CANYON

943 West Vistaque Highlands Drive • Oro Valley, Arizona 85737 • Fax/voice: 520-219-6000 • www.stonecanyon.com

Under the express terms of its disclosure to members and based on all material conditions and terms, this Federal or State agency has judged the equity or value of the property. This is not an offering in any state where prohibited by law. Printed and subject to change. All rights reserved. Developed by Stone Canyon, L.L.C.

6 Stone Canyon Ad, Newsweek Magazine
Indirect Product: land developers depletion of limited western water resource by building golf courses

Case Study #32

The MGM Grand Casino Hotel in Las Vegas is a virtual city within a city. With 3,034 rooms, a 17,157' hotel arena, 15 restaurants, a 3M, 000 square foot conference center and a store-alone theme park, purchasing network like a never-ending job. Management wanted a better method of sourcing and bidding to generate hard and soft cost savings while increasing productivity. Enter PurchasePro.com.

Since installing the PurchasePro.com system, MGM Grand has exceeded management's expectations. Each buyer averages time savings of 1.5 to 2 hours per day. The ability to extract food pricing to their internal management system saves an additional 6 to 8 hours per week, per buyer. And, during a comparison test, cost savings of more than 20% were realized on some items due to the discovery of new vendors.

ACM Credit buys everything from light bulbs to laptops. If we can help MGM Grand realize these results, imagine what we can do for your company.

PURCHASEPRO.COM

For more information, contact us at 877-776-4343 or visit us on the web at: www.purchasepro.com

7 PurchasePro.com Ad, Newsweek
Indirect Product: PurchasePro works for MGM, therefore is paid for by gambling dollars (but this could only be objectionable if you are anti-gambling)

GRABS THE ROAD

tighter than leather pants on a rock star.

Test drive the Oldsmobile Alero and take off with \$50 towards FREE music from CDNOW. Start connecting to the road. Start connecting to new music. But please, no air guitar while you're driving. For details see ALERO.COM.

CDNOW
Your Music. Your Style.

ALERO Oldsmobile.

*Customers need download certificate by April 15. Must test drive Alero certificate submitted by April 22. Must redeem certificate by September 30/02. Must be 18 with valid driver's license.

8 Oldsmobile Ad, Newsweek Magazine
Indirect Message: using sex to sell a car



9 Perri Ellis Ad, Wallpaper Magazine
Indirect Message: exploiting female body to sell men's cloths



10 Etienne Perret Ad, Wedding Dresses Magazine
Indirect Message saying you buy love with expensive jewelry

PROJECT TWO: POSTER DESIGN TECHNIQUES

project description:

In this project you will learn about six techniques commonly used in socially centered poster campaigns; shock, fact, irony, emotion, instruction and coding. This project requires you to apply three out of six design techniques to the assigned social cause in order for you to discover how different techniques, with the same information, will help a campaign. With this knowledge, you will then be able to apply any one, or several, of these techniques commonly used in socially centered poster campaigns in the future.

recommended readings:

- 1 **The Conceptual Image, Meggs, A History of Graphic Design, p410-414**
- 2 **From the Poster of Protest to the Poster of Liberation, David Kunzel, Graphic Design in America, p179-191**
- 3 **Sisterserpent, a radical feminist art collective, Victor Margolin, Design Culture, p269-270**
- 4 **Poster: Advertisement, art, political artifact, commodity, Susan Sontag, Looking Closer 3, p196-197, 200-205, 213-218**
- 5 **Graphic Agitation, Liz McQuiston, p10, 42, 99-100, 106, 142-144, 168-171, 204-205**
- 6 **Adbusters Magazine No. 27, p32-33**

Power makes a difference. It changes lives. It changes minds, it changes the world. Barbara Kruger

project requirements:

- 1 **Complete assigned readings for class discussions on articles**
- 2 **Research assigned cause in order to find facts and information**
- 3 **Design one poster for three techniques of your choice for the cause assigned to you.**
- 4 **Posters will be 20" x 24", one sided, full color.**
- 5 **All 3 posters will be based on the same cause and hold the same supplied information, but apply a different technique.**
- 6 **Poster techniques are: shock, fact, irony, emotion, instruction and coding.**
- 7 **10 minute class presentation on development of design techniques and final poster design**
- 8 **Write a one page summary**

PROJECT 2: POSTER DESIGN TECHNIQUES

This project teaches students useful design techniques while applying those techniques to a particular social cause. The nature of the project will be to develop the student's design skills while working for a social cause. The professor shall assign one cause to the class. (Recommended social causes; the AIDS crisis, racism, teenage pregnancy, homelessness, etc.) The cause should be well known for easy access to facts and information. Have students research the topic as they read and discuss the articles and learn the techniques. Once students have finished initial sketches for all six techniques they will narrow down and finalize three out of the six techniques. All three techniques will be applied using the same information and poster size in order to show students how each technique varies the poster's result.

project two description:

Through this project students will learn about the different techniques commonly used in socially centered poster campaigns. This project will examine six prominent ways you can design posters for a social cause; shock, fact, irony, emotion, instruction and coding. This project requires students to apply three out of six design techniques to one assigned social cause in order to discover how different techniques will help a campaign. With this knowledge, students will then be able to apply any one, or several, of these techniques commonly used in socially centered poster campaigns.

project requirements:

- 1 Have students research an assigned cause for factual information to be used in the posters.**
- 2 Design one poster for three techniques of the students choice for the assigned cause.**
- 3 Posters will be 20" x 24", one sided, two colors.**
- 4 All 3 posters will be based on the same cause and hold the same supplied information but apply a different technique.**
- 5 Poster techniques are: shock, fact, irony, emotion, instruction and coding.**
- 6 Students give a 10 minute class presentation on development of design techniques and final poster design for the mid-semester review.**
- 7 Students write a one page summary.**



about the readings:

Readings for the poster technique project will expose students to the reasons why posters are an effective medium in designing for social causes. The readings will pertain to why and how posters have been used in the past. The readings will give many pertinent examples of social campaigns which employ the six techniques; shock, fact, irony, emotion, instruction and coding. Some articles will look at what individuals or groups are doing to help social causes through poster design. Other readings pertain to the historical impact of the poster on social causes. Students will learn from the readings and accompanying examples prior to working on the techniques.

recommended readings:

- 1 **The Conceptual Image, Meggs, A History of Graphic Design, p410-414**
- 2 **From the Poster of Protest to the Poster of Liberation, David Kunzel, Graphic Design in America, p179-191**
- 3 **Sisterserpent, a Radical Feminist Art Collective, Victor Margolin, Design Culture, p269-270**
- 4 **Poster: Advertisement, Art, Political Artifact, Commodity, Susan Sontag, Looking Closer 3, p196-197, 200-205, 213-218**
- 5 **Graphic Agitation, Liz McQuiston, p10, 42, 99-100, 106, 142-144, 168-171, 204-205**
- 6 **Adbusters Magazine No. 27, p32-33**

six poster techniques

1 shock:

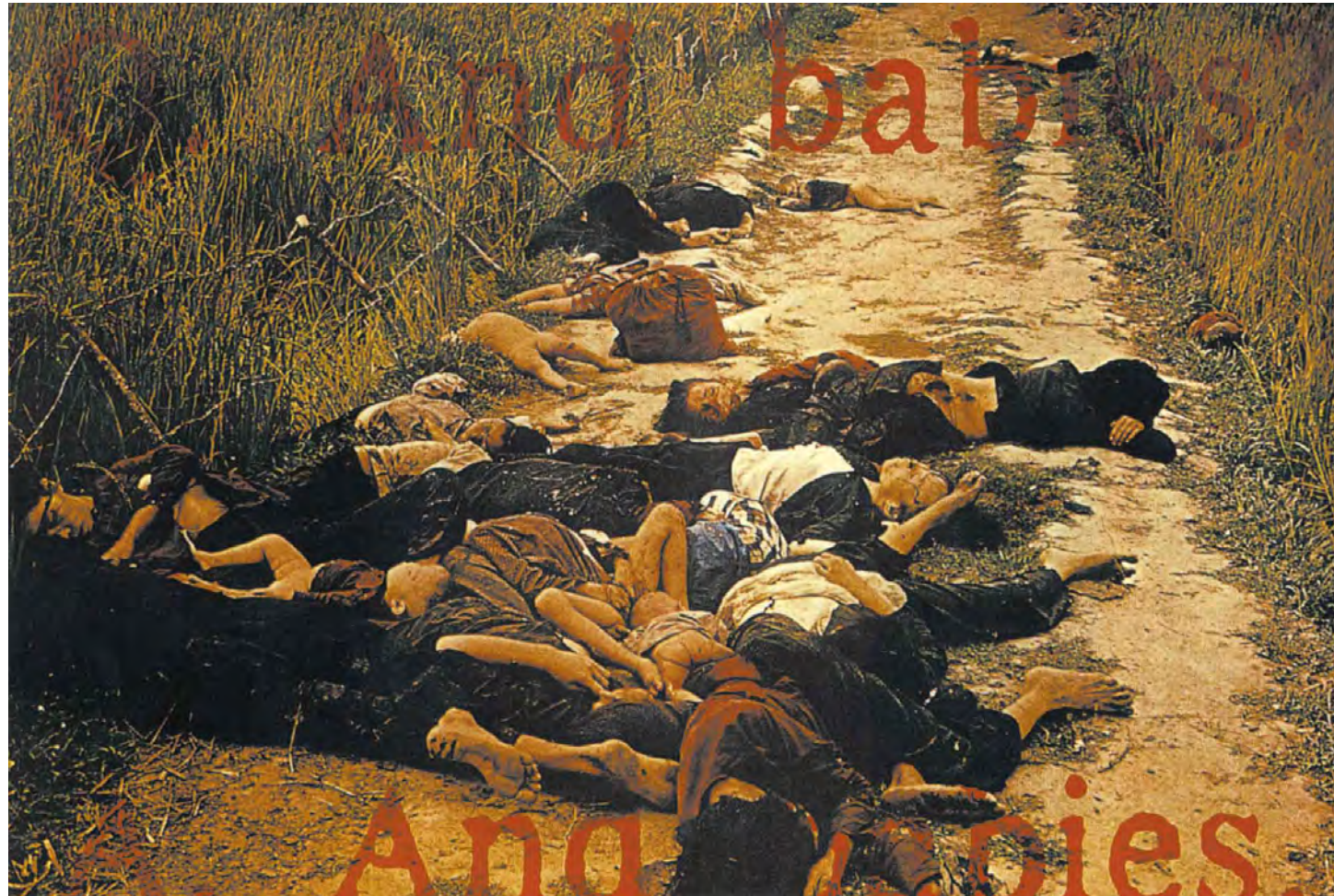
The purpose of shock is to prompt the viewer into action. Often, the nature of the social cause is so shocking that all the designer needs to do is show the truth. Shock includes visual imagery and language that is often aggressive, disgusting or angering.

examples: 'Q: And babies?' Vietnam protest poster, 'Abolish Torture' Amnesty Int'l (p10), 'Skin care by Heroin' ad

2 emotion:

The technique of emotion aims to pull at the viewers heart strings. Emotion uses imagery and language that is saddening in order to push the viewer into action. Designers often direct emotional posters towards specific audiences. For example if the cause is anti-fur then the designer can aim the poster to animal lovers by showing an abused or dead animal.

examples: 'We may not have homes, but we have names' billboard, 'Hiroshima appeals' poster

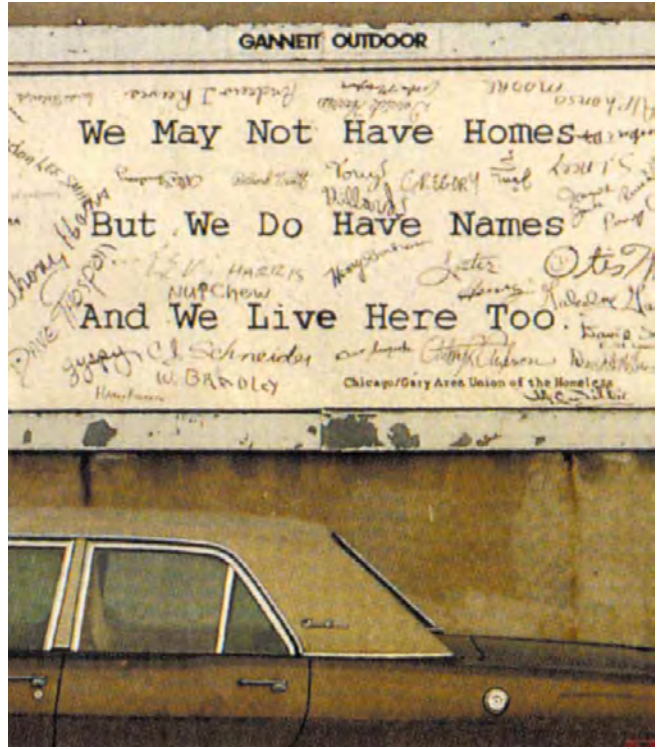


shock



SKIN CARE BY HEROIN.

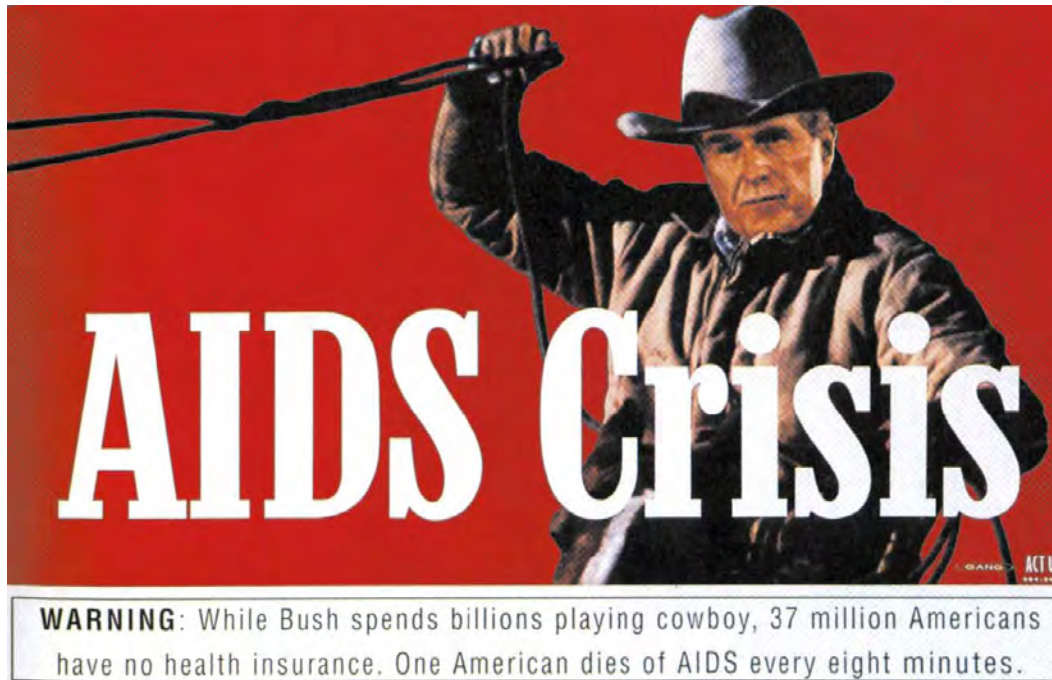
Take heroin and before long you'll start looking ill, losing weight and feeling like death. So, if you're offered heroin, you know what to say. **HEROIN SCREWS YOU UP.** shock



emotion



emotion



fact

3 fact:

If the cause has powerful enough statistics, often designers will use the blatant truth in order to get the message out. If the language is strong enough, the rest of the poster can ride on the power of the words. Facts are often alarming, saddening and painful in order to prompt the viewer into action. Posters with facts can be purely typographical or can be combined with imagery.

examples: 'AIDS crisis' poster, 'One child a day' gun control poster



fact



instruction



instruction

4 instruction:

A poster employing a call to action is the most basic technique in social awareness design. The designer is simply stating what the viewer should do. If the cause is well known and if the audience understands the instructions, the technique can be effective.

examples: 'Stop the Burning' poster, 'Get Out' domestic violence poster, 'Act Now' poster (p24)

5 coding:

Coding is a technique used to target a specific audience that already understands the cause. In fact, the audience might be deeply involved in the cause. In the past coding has been employed in poster designs in order to escape governmental persecution or public disapproval. An example is this Polish poster which made a statement against the government, yet could not be banned since the message was disguised as a theater poster. This technique was highly used during the Polish revolutions of the 60s and 70s and is still effective today.

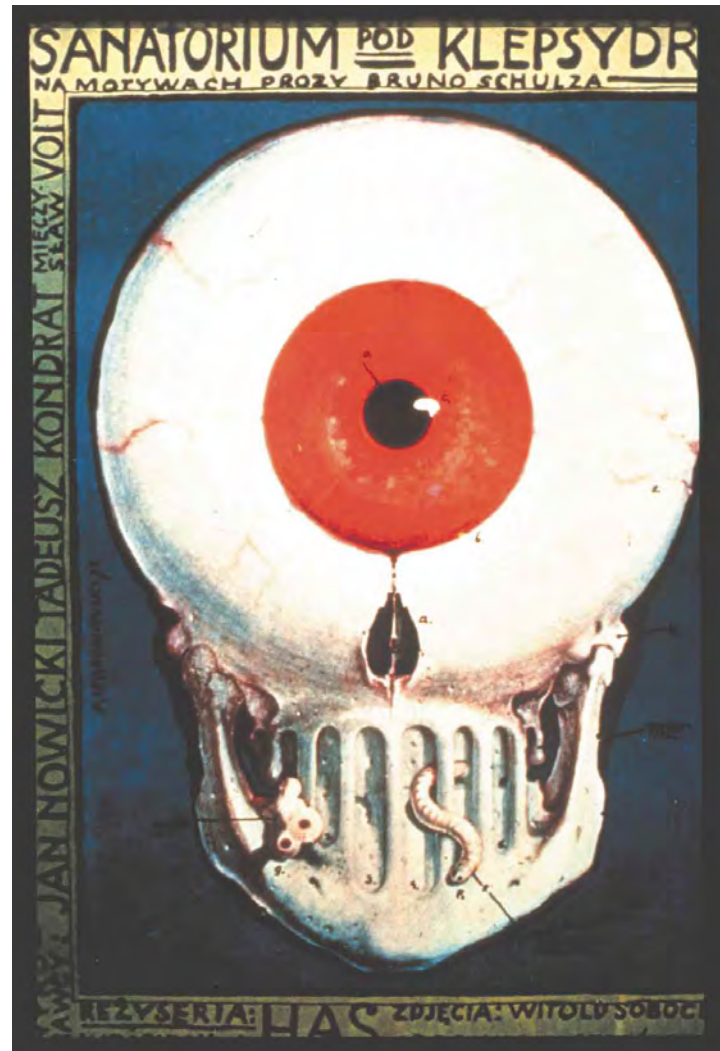
examples: *Polish theater poster, 'Choice' Gilbert paper brochure*

6 irony:

Often the technique of irony is applied through humor, but it can also cause other emotions. Irony may grab the viewers attention because it causes them to think and take a second look before fully understanding the message. Messages that cause the viewer to think are often more likely to be remembered. The Guerrilla Girls have become famous for their use of irony.

examples: *'Do women have to be naked to get in the Met?' bus billboard, 'AIDS' crisis (p48)*

Note: Often social awareness posters will combine two or more of the techniques. Many examples which cross over categories exist.



coding



coding



irony

Guerrilla Girls bus billboard, 'Do women have to be naked to get in the Met?', 80s

'Choice', Gilbert Paper Exquisite Corpse, Katherine McCoy, 1993

Polish Theater / protest poster of Polish government, Poland, 1970s

PROJECT THREE: PROFESSIONAL INTERVIEW

project description:

In this project you will contact and interview a local graphic designer in order to discover professional and realistic views on the role of social responsibility in the design industry. The choice of social responsibility that each designer takes is a personal one. Through this project you will learn what one

designer has to say on the subject, positive or negative, and present your findings to the class. Observe how each interview varies amongst your peers in order to fully learn about the role social responsibility plays in your profession.

Are you making the impact on society
– or individuals – that you hoped you
would make? Steven Heller

recommended readings:

- 1 Barbara Kruger, Smashing the myths, interview by Steven Heller, Design Culture, p270-276

project requirements:

- 1 **Complete assigned readings for and be prepared for class discussions**
- 2 **Prepare 5-8 brief, clear and appropriate interview questions pertaining to the subject of social consciousness in design.**
- 3 **Contact a local designer for an interview**
- 4 **Conduct your brief interview via telephone, e-mail or in person.**
- 5 **10 minute presentation on your interview findings to the class**
- 6 **Write a one page summary and overview on your classmate's presentations in order to compare and contrast the wide range of professional views on this subject.**

PROJECT THREE: PROFESSIONAL INTERVIEW

The goal of the professional interview is for students to contact professionals and learn about professional opinion on the role of social responsibility in design. Students will prepare questions relating to the topic, then interview a local designer. In this project students will come back with a variety of answers, ranging from positive to negative beliefs. Students will present their findings to the class in order to inform the other students about the ranging views from professionals on the topic of social awareness in graphic design.

Billboard for AIGA Las Vegas conference, inspired by a quote from Tibor Kalman, Jonathan Barnbrook, 1999



project three description:

In this project students will contact and interview a local graphic designer in order to discover professional and realistic views on the role of social responsibility in the design industry. The choice of social responsibility that each designer takes is a personal one. Through this project you will learn what one designer has to say on the subject. Also, you should observe how each interview varies amongst your peers in order to fully learn about the role social responsibility plays in your profession.

project requirements:

- 1 **Have students prepare 5-8 brief, clear and appropriate interview questions pertaining to the subject of social consciousness in design.**
- 2 **Contact a local graphic designer or design firm for an interview.**
- 3 **Students can conduct the interview via telephone, e-mail or in person.**
- 4 **Give a 10 minute presentation on your interview findings to the class.**
- 5 **Write a one page summary and overview of all presentations in order to compare and contrast the professional views on the subject.**

about the readings:

The reading assigned for the interview project acts as a bridge between the poster technique project and the personal social cause project. The recommended reading is not to be used as sample interview questions. Instead, the article informs students about a graphic designer's personal career choices relating to social responsibility. The reading is an interview conducted between two professional designer's and shows the students an example of what can be learned from a simple interview.

recommended reading:

- 1 Barbara Kruger, Smashing the Myths, interview by Steven Heller, Design Culture, p270-276

about the interview process:

Students should be encourage to contact a local designer or design firm. The aim of the interview project is for students to learn from a current design professional. Due to the personal nature of the topic, answers will vary from interview to interview. Thus, it is important for the students to present their information to the entire class, in order for the class to learn from the wide range of interviews.

sample interview:

Here is a sample interview questionnaire students can use in their professional interview. Students can either be assigned to write their own questions, or follow the sample provided. Questions should be brief and to the point, yet gather a wide range of information about the role of social responsibility in the graphic design profession. Five to eight questions is adequate. Students can conduct the interview in person, phone or e-mail.

Dear Ben Day,

I am a senior graphic design student at ASU. Currently, I am taking a class on the role of social consciousness in the graphic design profession. I am contacting you because, as a professional designer, I am interested in your opinion of social responsibility in graphic design.

Please take a few minutes to answer the questions below. My class assignment is to present the information I gather from a professional designer on March 11th so I would greatly appreciate it if you could reply by next week.

- 1 *Do you and/or your firm choose to work on any non-profit or charitable work?*
- 2 *Is there any kind of charitable work you would like to work on?*
- 3 *What type of projects (non-charitable) does your firm usually work on?*
- 4 *Do you feel that the design industry should have a social responsibility?*
- 5 *Should there be a separation between a designer's personal beliefs and the work they do for clients?*
- 6 *Have you ever had a conflict of interests or beliefs on a design project?*

Thank you! I truly appreciate your time and help.

Sincerely, Julie Ruin

PROJECT FOUR: SOCIAL ISSUE CAMPAIGN

Pro bono work must not be viewed merely as conscience - soothing 'charity work', but rather as a commitment. Steven Heller

project description for students:

In this project you will be able to apply all that you have learned towards a cause that is important to you. The point of social responsibility is not only that as designers we have skills that help social causes, but that we should choose to apply those skills to social responsibility throughout our careers. The choice of personal responsibility will vary from person to person but each designer can make the decision to benefit a personal interests through design.

project requirements:

- 1 Complete assigned readings for class discussions
- 2 Search for social, political, cultural, environmental causes that are important to you. Try to find a local cause, but any cause will be appropriate.
- 3 Choose the cause you have the most passion for and research it. Contact the organization and obtain materials about the cause.
- 4 Find audience, research audience, develop message
- 5 Design the cause campaign. The campaign includes; a poster (11 x 17, 4 color), one full page magazine ad and one direct mail flyer (the flyer will be asking for donations for the cause, it must be two color and include a return envelope), plus any additional applications of your choice
- 6 Write a one page summary on what you learned

recommended readings:

- 1 Guerrilla graphics, Steven Heller, Looking Closer I, p181-183
- 2 Design for good cause, HOW Magazine, p16,18
- 3 What Publico? Whose Bono?, Dugald Stermer, Design Culture, p277-279
- 4 Adbusters Magazine No. 27, p42-47

PROJECT FOUR: SOCIAL ISSUE CAMPAIGN

This is a large design project due at the end of the course. Throughout the class, students will have learned about design's connection to social responsibility. They will have formed an understanding of what compels designers to work on social issues. Students will also learn actual design techniques that can be applied towards a social campaign of their own interest. At this point students are asked to find an issue they feel passionate about and apply their design skills. Essentially, the aim of this class is to expose students to the different professional

options and hopefully inspire them into participating in social awareness. This project gives the students the chance to find a passion, work for the cause, and also develop a portfolio piece. At the end of the project the students may find the chance to post their campaign.

project four description:

In this project students will be able to apply what was learned towards a cause that they find personally important. The point of social responsibility is not only that as designers we have skills that help social causes, but that we should choose to apply those skills to social responsibility throughout our careers. The choice of personal responsibility will vary person to person but each designer can make the decision to benefit a personal interests through design. You can encourage students to find a local issue because it may give them a chance to post their campaign locally.

project requirements:

- 1 Search for social, political, cultural, environmental causes that are important to students.
- 2 Have students choose the cause they have the most passion for and research it. Contact the organization and obtain materials about the cause.
- 3 Students will select an audience to research.
- 4 Students will develop a message or statement.
- 5 Design the campaign. The campaign includes; a poster (11 x 17, 4 color), one full page magazine ad and one direct mail flyer (the flyer will ask for donations for the cause, it must be two color and include a returnable reply card.) Students may design additional applications of their choice.
- 6 Students write a one page summary on what was learned.

about the readings:

The recommended readings for this project are aimed to interest students in a dedication to a personal social cause. The readings will accompany the projects, as well as be given prior to the project assignment. The readings will be used to generate discussion on personal choices in socially responsible career decisions.

recommended readings:

- 1 Guerrilla Graphics, Steven Heller, Looking Closer I, p181-183
- 2 Design for Good Cause, HOW Magazine, p16,18
- 3 What Publico? Whose Bono?, Dugald Stermer, Design Culture, p277-279
- 4 Adbusters Magazine No. 27, p42-47

PROJECT FIVE: MANIFESTO

project description:

Through this project you and your classmates will develop and write a design manifesto. Throughout the semester you have learned from professional designers about their passion for social responsibility in design. Now, this project provides you with the chance to voice your own opinions and passions for social consciousness in design. Search to find what is important to you and write a manifesto you desire to follow.

project requirements: *(individual)*

- 1 Read assigned materials pertaining to the 'First Things First' Manifesto and professional responsibility to social awareness.
- 2 Develop and write your own manifesto.
- 3 Design an identity for your manifesto.
- 4 10 minute class presentation on manifesto
- 5 Write a one page summary on what you learned and justifying what you wrote in your manifesto.

recommended readings:

- 1 There is such a thing as society, Andrew Howard, Looking Closer II, p195-200
- 2 Adbusters Magazine No. 28, p6-7
- 3 An interview with Kalle Lasn, Graphis Magazine No. 325, p100-105
- 4 Eye Magazine No. 33, p26-27
- 5 Adbusters Magazine No. 27, p50-57
- 6 Here are some things we must do, Ken Garland, Looking Closer II, p187-192
- 7 Emigre Magazine No. 52, p2-5
- 8 Emigre Magazine No. 53, readers response to First Things First
- 9 Saving Advertising, Emigre Magazine No. 53, p16-20
- 10 A manifesto with ten footnotes, Michael Bierut, ID Magazine, April/May 2000, p76-79
- 11 Eye Magazine No. 35, p8-9

Here is the challenge – how to achieve the objectivity and consistency of professionalism without stripping oneself of personal convictions. Katherine McCoy

PROJECT FIVE: MANIFESTO

Through this project students will develop and write a **design** manifesto relative to their stance on social responsibility. Students have learned from a wide range of professionals on the topic of social responsibility in graphic design. Now, it is time for the students to gather and **formulate their own beliefs** on the topic of social consciousness and write them down into a personal or team manifesto.

what is a manifesto:

By definition a manifesto is a public declaration of principles or intentions. This type of statement acts as a set of rules or guidelines to which any person can choose to set up and follow. Generally, the declaration sets a goal of betterment. If there is a desired outcome in which dedication and change are required, a manifesto can be a helpful initiative. When making a manifesto one should find a purpose and set the necessary guidelines to accomplish the goal. The document is often signed, by an individual or many, as a written agreement to be completed through the determined guidelines.

possibilities:

There are two options for this project; either the class can be broken up into teams, in order to develop a student manifesto, or, each student can develop their own personalized manifesto. Each option has its benefits.

(option a) As a team, students will learn to work in groups and formulate a solid manifesto that supports and cooperates with all views within their group.

(option b) Each student will develop a personalized manifesto. This option allows students to really mold all that they have learned and connect it to their personal beliefs. The personal manifesto should be very specific and detail the exact ways the student will act upon social responsibility in their careers. With an individual manifesto, students will carry with them some very defined priorities as they enter their future professions.

project five description:

Through this project students will develop and write (and gain signatures, if applicable) for a design manifesto. Throughout the semester students have learned from professional designers about their passion for social responsibility in design. Now, this project allows students the chance to voice your own opinions and passions for social consciousness in design.

project requirements: *(option a: team)*

- 1 Read assigned materials pertaining to the 'First Things First' Manifesto and professional responsibility.
- 2 In a team of 3 students, develop and write your own version of the manifesto which will comply with all of the team members beliefs.
- 3 Design an identity and promotional materials for your manifesto.
- 4 Students will obtain supporting signatures throughout the college.
- 5 Teams will give a 20 minute presentation to the class on the manifesto.
- 6 Write a one page summary on what was learned.

project requirements: *(option b: individual)*

- 1 Read assigned materials pertaining to the 'First Things First' Manifesto and professional responsibility to social awareness.
- 2 Each student will develop and write their own version of a manifesto.
- 3 Design an identity for manifesto.
- 4 10 minute class presentation on manifesto
- 5 Write a one page summary on what was learned



about the readings:

The recommended readings for this project are assigned in order to inform the students of the First Things First Manifesto 2000 on an in-depth level. The readings explore the history of the manifesto, including the original from 1964. Some readings include the public reaction to the 2000 manifesto, as both positive and negative letters to the editor. Just as the readings vary, each student's manifesto will vary in strictness, ethics and type of responsibility. The readings should be assigned prior to and accompanying the project as to induce discussion about personal beliefs towards a design manifesto. The readings, as well as the entire semester's readings, discussions and projects, will guide the students towards defining their own personal beliefs on social consciousness in design. The students are asked to come to their own conclusions and formulate a manifesto that they can carry with them into their new careers.

recommended readings:

- 1 **There is such a thing as society, Andrew Howard, Looking Closer II, p195-200**
- 2 **Adbusters Magazine No. 28, p6-7**
- 3 **An interview with Kalle Lasn, Graphis Magazine No. 325, p100-105**
- 4 **Eye Magazine No. 33, p26-27**
- 5 **Adbusters Magazine No. 27, p50-57**
- 6 **Here are some things we must do, Ken Garland, Looking Closer II, p187-192**
- 7 **Emigre Magazine No. 52, p2-5**
- 8 **Emigre Magazine No. 53, readers response**
- 9 **Saving Advertising, Emigre Magazine No. 53, p16-20**
- 10 **A manifesto with ten footnotes, Michael Bierut, ID Magazine, April/May 2000, p76-79**
- 11 **Eye Magazine No. 35, p8-9**

FIRST THINGS FIRST MANIFESTO 2000

We, the undersigned, are graphic designers, art directors and visual communicators who have been raised in a world in which the techniques and apparatus of advertising have persistently been presented to us as the most lucrative, effective and desirable use of our talents. Many design teachers and mentors promote this belief; the market rewards it; a tide of books and publications reinforces it.

Encouraged in this direction, designers then apply their skill and imagination to sell dog biscuits, designer coffee, diamonds, detergents, hair gel, cigarettes, credit cards, sneakers, butt toners, light beer and heavy-duty recreational vehicles. Commercial work has always paid the bills, but many graphic designers have now let it become, in large measure, what graphic designers do. This, in turn, is how the world perceives design. The profession's time and energy is used up manufacturing demand for things that are inessential at best.

Many of us have grown increasingly uncomfortable with this view of design. Designers who devote their efforts primarily to advertising, marketing and brand development are supporting and implicitly endorsing, a mental environment so saturated with commercial messages that it is changing the very way citizen-consumers speak, think, feel, respond and interact. To some extent we are all helping draft a reductive and immeasurably harmful code of public discourse.

There are pursuits more worthy of our problem-solving skills. Unprecedented environmental, social and cultural crises demand our attention. Many cultural interventions, social marketing campaigns, books, magazines, exhibitions, educational tools, television programs, films, charitable causes and other information design projects urgently require our expertise and help.

We propose a reversal of priorities in favor of more useful, lasting and democratic forms of communication – a mindshift away from product marketing and toward the exploration and production of a new kind of meaning. The scope of debate is shrinking; it must expand. Consumerism is running uncontested; it must be challenged by other perspectives expressed, in part, through the visual languages and resources of design.

In 1964, 22 visual communicators signed the original call for our skills to be put to worthwhile use. With the explosive growth of global commercial culture, their message has only grown more urgent. Today, we renew their manifesto in expectation that no more decades will pass before it is taken to heart.

Jonathan Barnbrook, Nick Bell, Andrew Blauvelt, Hans Bockting, Irma Boom, Sheila Levrant de Bretteville, Max Bruinsma, Sian Cook, Linda van Deursen, Chris Dixon, William Drenttel, Gert Dumbar, Simon Esterson, Vince Frost, Ken Garland, Milton Glaser, Jessica Helfand, Steven Heller, Andrew Howard, Tibor Kalman, Jeffery Keedy, Zuzana Licko, Ellen Lupton, Katherine McCoy, Armand Mevis, J. Abbott Miller, Rick Poynor, Lucienne Roberts, Erik Spiekermann, Jan van Toorn, Teal Triggs, Rudy VanderLans, Bob Wilkinson

two example manifestoes: option a: team

A Student Design Manifesto:

As students entering into the design profession, we proclaim this manifesto as a statement of our united beliefs in the influential role graphic design has upon society. Due to our profession's powerful role, we will choose to make each design and career decision a conscious one. We will consider the audience, the product, the message and the outcome of each project we take on. As professionals, we will reject work that has direct social and environmental harm and we will make the conscious effort not to convey irresponsible messages through product advertising. By following our manifesto, we will clean up the ills occurring in the design profession by refusing socially irresponsible products and messages.

Signed, The Graphic Design Class of 2000

option b: individual

A Designer's Personal Manifesto:

As a professional designer, I will make career and design decisions that comply with my ethics and morals. First, I will research all companies and products before I work on them in order to fully understand and believe in them. Second, I will never take a job that I am morally opposed to including: sexism and misrepresentation of women, racism, animal cruelty, advertising directed towards children under twelve and overly gross capitalism. Third, I will make effort to be environmentally minded by using environmentally safe and recyclable products as often as possible, and I will recycle paper waste materials in my studio. Finally, I will design or work for at least one non-profit or social cause campaign of my choice each year. By following this manifesto I will feel good about my contribution as a designer and I will have a clean conscience about the effect my work has upon the public.

Signed, Julie Ruin