

DO GOOD WORK: BUILDING A COLLABORATIVE
NETWORK FOR GRAPHIC DESIGNERS AND
NONPROFIT ORGANIZATIONS

by

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DEDICATION

This thesis is dedicated with much respect to my loving wife Irene Soto Rivera for her unwavering faith in me and enduring devotion to me and my education.

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Special thanks to my mother, Zoila Clowers, and my brother, Marcelo Rivera. My mother has been a source of strength and my brother is someone I admire for his intellect and fortitude. My brother was the first to recognize my talent for visual art and my mother fostered that talent. Without them, I may have never realized a career in design.

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“We should be ready to commit ourselves to
reach the most appropriate solution,
the one that solves the problem...
for the benefit of everyone.”

—Massimo Vignelli

CHAPTER I.

Introduction

A. Defining Cause-Based Communication Design

Cause-based communication design can help inspire compassion for our fellow human beings and channel charitable impulses; employing the skill sets of designers to promote beneficial social change is a growing movement in the communication design field, as reflected by the creation of the Design for Good initiative, a movement to ignite, accelerate and amplify design-driven social change, by AIGA, the professional association for design. As Ric Grefé, executive director of AIGA, has stated,

If designers are involved in projects that affect the community and are seen as conveners of groups that can solve difficult community problems, then they are going to be standing shoulder-to-shoulder with attorneys, with accountants, with community leaders who observe the way a designer addresses a problem and the effectiveness of bringing creativity when you're dealing with any kind of a problem and at many dimensions. (Design for Good)

Cause-based design has the power to create impact locally and nationally by engaging communities and individuals to take action on socially-based issues; New York based Sterling Brand's president of design and co-founder/chair of the School of Visual Arts' Master's of Branding program Debbie Millman upholds this thinking, stating, "We all have an obligation to this effort. We all have an obligation to move our culture forward with design for good and with good design" (Design for Good).

Cause-based communication design can help nonprofit organizations extend the reach of their messages and increase volunteer involvement and monetary donations. For example, during the summer of 2014 the ALS Association's "Ice Bucket Challenge" raised almost \$100 million in donations for the organization (Munk). The "challenge" was for an individual to remain still while that person was doused with a bucket of ice-cold water and the response to the challenge was overwhelmingly successful, with over 2.4 million videos posted to Facebook and 3.7 million videos uploaded to Instagram (Townsend). Donations came from current donors who give on a regular basis, and from more than 450,000 new donors from all over the world (Munk) including United States President Barack Obama. This happened due in part to the communication of the need for charity; "People gave because demand was created, or stimulated by the massive engines of the national media" (Pallotta, 110–111).

As part of an effective communication strategy, nonprofits need strong branding like any other business, in order to "... [stand] out in a densely crowded marketplace. People fall in love with brands, trust them, and believe in their superiority. How a brand is perceived affects its success, regardless of whether it's a start-up, a nonprofit, or a product" (Wheeler, 2). Nonprofit organizations benefit from cause-based communication design that motivates current and potential donors to give to a particular goal or purpose, such as homelessness or child hunger. Cause-based design is some of the most powerful communication consumers see; as an example, consider the emotions tapped into by advertisements showing human suffering or animal neglect. Cause-based communication design not only brings attention to important communal concerns, it also increases consumer brand loyalty to commercial products and services, as "consumers are increasingly favoring [commercial brands] which identify themselves with a relevant non-

commercial cause” (Thompson, 15), such as Toms Shoes. Toms Shoes matches every pair of shoes sold with a new pair of shoes for a child in need, with their One for One program (About TOMS). This kind of consumer-focused product brings attention to need-based causes.

The need for nonprofits to acquire design services from well-trained and qualified professionals is a valuable and essential endeavor for the community at large. Design work can raise awareness of social issues within a community to better serve those in need. It can also involve the community through volunteer work, and/or through in-kind or monetary donations. Additionally, working at a nonprofit may assist recent design graduates with employment.

B. Low Employment Among Recent Graphic Design Graduates

Graphic design employment statistics, compared to the number of graphic design BFA graduates per year, show that as many as 75% or 3 out of 4 recent graduates will not be hired as designers in a very competitive market and that this issue has persisted for at least a decade. Recent reports on graduation numbers of graphic design students (Bachelor’s Degrees Conferred by Postsecondary Institutions, by Field of Study: Selected Years, 2011–12 and College Source Online) and available graphic design jobs (U.S. Bureau of Labor Statistics) from 2012 support estimates of a 2005 AIGA.com article on students entering the design field, which found that “... schools could be releasing as many as 40,000 students [annually] (with and without degrees) into a field supporting around 200,000 practitioners (not including interactive designers).” Additionally, nonprofit organizations struggle with communicating their messages to the public, especially without the help of communication design professionals. As Massimo Vignelli, recipient of the first Presidential Design Award, stated, “It became apparent that a great amount of effort and

talent had been applied to the design programs of a broad spectrum of institutions, but that even a greater amount of waste resulted from a lack of design coordination and consistency” (Landry, 4).

C. Opportunity for Design Collaborations Between Designers and Nonprofits

Nonprofit organizations rely on external funding from donors, who scrutinize how donations are spent. This leads to a nonprofit culture where “[it] is sacrilegious to question the importance of [economic] efficiency,” according to the president of Advertising for Humanity, Dan Pallotta (10). In interviews with nonprofit leaders and established design professionals, they agreed that nonprofit organizations are often required to budget for only the “essentials,” such as overhead spending for operations costs and appropriate salaries, while design budgets are seen as unnecessary and are frowned upon by donors and stakeholders. This practice forces many nonprofit leaders to create design collateral internally, such as brochures, letterhead, and websites, or to seek out pro bono design work or design work at a reduced rate from designers. As one surveyed nonprofit director explained, “It would be awesome to have someone generate materials for us... [but] it’s usually easier for me to just create materials for us.” This often leads to a disjointed visual brand, as design work is performed by different designers on ad hoc bases instead of by one designer over a sustained time period providing a cohesive look to design materials.

There is evidence from the research that young designers are interested in opportunities to assist nonprofit organizations with their design and communications goals. In the surveys conducted during preliminary research, one young designer commented, “I love the causes that nonprofits promote and I would love to be a part of that.” The current group of young designers entering the work force is among the most socially conscious generations in several decades.

According to *Inc. Magazine*, “61 percent [of Generation Y] feel personally responsible to make a difference in the world” (Economy). This generation is already mentally poised to help nonprofits, and nonprofits would benefit from their skills.

D. The Value of Design for Nonprofit Organizations

Cause-based communication design can result in an increased awareness of nonprofit initiatives. Nonprofit organizations require “results that are clearly measurable, by popular response, by government statistics, monetary returns in fund-raising, or by the volume of public, political or media debate generated” (Thompson, 15). Design is an integral part of any organization’s communication strategy, providing much needed exposure and visibility to the general public. In that effort of effective communication, the designer must “discover a means of communication between himself and the spectator. . . one which translates abstract ideas into visual form” (Rand, 13). Design work helps create demand, and that demand translates into donations and volunteers, as Dan Pallota explains: “People will give money to charity. They will give more money if you market to them” (106). However, convincing nonprofits to invest their resources in design is not an “easy sell” for nonprofits or their stakeholders.

E. Thesis Description

This thesis will explore the problems of (1) low employment among recent communication design graduates (young designers) and (2) nonprofit organizations needing dedicated and consistent design work. In response, it will propose a network for young designers and nonprofits to form collaborations to assist each other in their professional goals. In order to provide professional design guidance, knowledge, mentorship, and to serve as a connection to the design

industry for both young designers and nonprofits, established design professionals (design mentors) will be an essential third party of the proposed network. The objectives of bringing these three constituencies together are threefold: to provide quality portfolio pieces, professional experience, and knowledge for young designers to bolster their future employment opportunities; to produce cohesive and effective communication design for the nonprofits; and to give design mentors a chance to give back to the community and to preview an unproven young designer's abilities.

CHAPTER II.

Statement of Problem

A. Definition of Problems

1. Employment Outlook for Recent Graphic Design Graduates

The National Center for Educational Statistics (Bachelor's Degrees Conferred by Postsecondary Institutions, by Field of Study: Selected Years, 2011–12) reports that in 2011–12 a total of 95,797 students were awarded Bachelor's degrees in the “visual and performing arts” fields of study. A search on College Source Online—a database of nearly 80,000 digital college catalogs—indicates that approximately 840 institutions in the United States offer degrees in Commercial and Advertising Art, Design and Visual Communications (general), Graphic Communications (general), or Graphic Design. If one estimates that each of the programs at those institutions graduate conservatively 50 graphic design students per year, those numbers reveal that about 40,000 students are awarded Communication Design (or similarly titled) Bachelor's degrees each year. The Bureau of Labor Statistics, in a 2012 report, showed 259,500 graphic design positions in the U.S. (jobs available and currently occupied) with a 7% growth over the next 10 years, which would equal approximately 18,000 new jobs (1,800 jobs per year) by the year 2022. Compare that to the estimated 40,000 graduates entering the market on a yearly basis. Even if only 10% of the estimated graduate numbers are taken into consideration at 4,000, there is not enough job growth to employ them in an already flooded market. Furthermore, these numbers do not include people with degrees other than graphic design, Associate's degrees, or self-taught designers. There is a problem with getting new graduates into a market that is teeming with job seekers. How does

a young designer go about finding meaningful work that yields professional level portfolio pieces and professional design knowledge to help earn a salaried position in the design industry?

2. Need for Dedicated Graphic Design Work within Nonprofit Organizations

Nonprofits have been trying for decades to implement great design into their workflows, because "... we live in a culture where social issues, as much as commercial products, require effective communications" (Thomson, 10). Design professionals can assist nonprofits with design strategies and projects to help deliver messages. Milton Glaser, the only graphic designer to earn a National Medal of Arts, expresses his thoughts on the role of designers: "Graphic designers know how to communicate. We've had experience that has trained us for a role in culture" (228). Yet nonprofits often "... rely heavily on the donated time of ... designers" (Design for Good) and have little to no assistance after the initial design work has been completed, which is especially critical in cases where creative work requires continued guidance such as running a campaign in traditional print or via mobile social media. In one example of a design project that suffered from the designer's limited time commitment, "... after the volunteer had built what [the nonprofit] considered an 'amazing prototype' it died on the shelf. Internal resources and commitment need to be devoted to any kind of technology project to see it through ..." (Akin). Nonprofits can benefit from design work, but appear to require longer time commitments from designers to complete design work, and to implement and execute those projects.

B. Hypothesis

A way to alleviate the imbalance between the high number of graphic design graduates, the low number of available design positions, and to address the need for dedicated design work

in the nonprofit sector may lie in linking nonprofits eager to get design help with enthusiastic young designers, and pairing those designers with design mentors for design guidance. The proposed network partners young designers with nonprofits in agreements to create and execute the communication design needs of the nonprofit. Through mentorship and guidance, design mentors commit to assist these young designers in developing solutions for the communication needs of nonprofits. This structure would allow young designers an additional pathway into the design industry, and would provide better communications for the nonprofit industry. Also, this collaboration might aid in positioning some of these young designers to obtain a competitive design job opening by providing quality, professional level portfolio pieces showing critical thinking skills, possibly find future employment in nonprofits that need sustained design support, or to gain business knowledge in order to operate a freelance career.

C. Anticipated Outcomes

The ultimate goal of this thesis is to build a collaborative network called Do Good Work directed at young designers, nonprofits, and design mentors to create meaningful design projects to serve the three constituencies and their communities. This thesis will propose the network described above and develop tools in order to guide them in forming these collaborations. A preliminary step in the research for this thesis was to assess whether designing a guidebook, a book of information on a given topic, would be an effective tool for establishing the Do Good Work collaborative network described above. Nonprofit leaders from around the United States, young designers in different markets, and design mentors from across Texas were contacted to participate in research for this project. The input gathered via surveys and follow-up interviews

with the aforementioned groups indicated that a guidebook would be an effective tool with which to promote the Do Good Work collaborative network and establish standards for successful partnerships.

In order to be successful, the guide should serve as an introduction to and reference for the Do Good Work collaborative network (1) to make each member of the partnership feel personally responsible for the success of the collaboration, and (2) for young designers to take their roles seriously and professionally to reassure nonprofit leaders. It should be used to help set standards for success and remind all parties involved of their responsibilities during the partnership. The guidebook should also assist with answering questions as to how the collaboration works, as a support tool for the Do Good Work collaborative network. The objectives of bringing these three constituencies together remains to provide quality portfolio pieces and professional experience for the young designers, to produce cohesive and effective communication design for nonprofits, and to give design mentors another avenue to support community-based projects and test the design process and work ethic of young designers.

CHAPTER III.

Exploratory Research

A. Methodologies

The design process for this thesis follows Hugh Dubberly's *A Model of The Creative Process* (2009), which is comprised of three research phases: exploratory research, generative research, and evaluative research. During the exploratory research phase, representatives of the three constituencies (young designers, nonprofit leaders, and design mentors) were surveyed and interviewed to establish the project's focus and direction. The generative research phase involves designing a network for the collaboration, and creating a guidebook as a tool for participants. In the course of evaluative research, these same stakeholders will evaluate the design solution for its effectiveness of execution, in order to assess its benefits to all parties involved. Dorothy Deasy's "Non-Assumptive Research" and Eric Zimmerman's "Play as Research" methods from *Design Research: Methods and Perspectives* (2003) will be used as supplementary approaches to design research and development, drawing upon methods such as ethnographic research, observations, direct questioning, and the iterative design process.

B. Surveys & Interviews Overview

In the course of preliminary research, representatives from each of the three constituencies for the project were surveyed and interviewed: young designers who are entering the job market, leaders of nonprofit organizations that have benefited from designers in the past, and design mentors who could act as design advisors for the young designers. One-on-one and group interviews were conducted with the three constituencies. A group of young designers was

surveyed individually and interviewed as a group; they also participated in a design research kit.

Nonprofit leaders and design mentors were surveyed and phone interviewed individually. A small group of professional designers were presented with information and research progress; this group provided feedback and suggestions throughout the research process. Audio recordings of all interviews were collected for reference during the review and writing processes.

The following is a generalized list of observations gained from surveys (see Appendix for survey questions) and interviews of young designers, nonprofit leaders, and design mentors:

- Young designers and recent design graduates need assistance with finding design jobs.
- Workshops are needed for young designers to further their professional design skills.
- Nonprofits need greater assistance with design and design services.
- Workshops are needed to train nonprofit leaders in the design process and design project management.
- Most design mentors surveyed like to give back to nonprofits and assist young designers through mentoring.

These observations confirmed the existence of the problems this thesis project intends to address, and will contribute to the development of the collaboration network. What follows is a summary of the opinions and concerns voiced about each member in the collaborative triad.

1. Young Designers

Recently graduated or soon to be graduated young designers representing three levels of experience were surveyed and interviewed: those with no internship experience, those currently participating in an internship, and those who had completed one or more internships. In interviews, young designers reported feeling accomplished in their design abilities because they

had won design awards and completed or almost completed undergraduate studies in the field of Communication Design. Young designers bring fresh, new ideas on design because of their connections to popular culture and new technologies; as one design mentor commented, “We ask interns and junior level designers to share the blogs and websites they visit most often. It helps to keep the senior level designers up to date with what [technology and culture] is new and popular. It helps keep us current.” The research showed that approximately 36% of young designers surveyed were very eager and ambitious to do cause-based design work. Some young designers earn unique opportunities because of their academic accomplishments and desires to work for nonprofit organizations, such as one who reported, “The people I worked with [at the nonprofit] allowed me to really take ownership of my internship.”

a. Interest in the Proposed Collaborative Network

Young designers were asked, “Did you consider working for a nonprofit for professional experience [in design]?” and some of them responded with: “I wanted to earn professional experience at a professional design agency,” “I wanted to work with paying clients because those are harder to please,” and “I did not consider working for a nonprofit because I would not progress in design.” Yet, other comments from young designers about nonprofit organizations revealed a desire to work with nonprofits. One young designer commented on a positive experience working at a nonprofit, where “there were not a lot of resources at our disposal, [so] there was a lot of expectations put on the interns. This responsibility gave the interns a sense of importance.”

Over 45% of the young designers in the survey had either interned for nonprofit organizations or were interested in the possible experience that nonprofit work could provide.

Comments from the surveys included: “I wanted to participate on projects that mattered,” and “I have always believed in the causes behind nonprofits and think it would be very rewarding to have the opportunity to work on such a project.”

One of the benefits of working on socially-based causes is the potential of improved mental health, as individuals express a sense of purpose, accomplishment, and giving back to society. According to a study on the health benefits of social cause–driven work by researchers at the University of Exeter Medical School, “Volunteers commonly cite altruistic motives, such as ‘giving something back’ to their communities, or supporting an organization or charity that has supported them. ... Volunteers reported lower levels of depression, increased life satisfaction and enhanced well-being” (Wood). However, there are other areas of apprehension from young designers about how nonprofits handle design projects and guidance from design mentors. Young designers are eager to gain design experience through nonprofit design work but express unease.

b. Concerns

Over 50% of recent design graduates interviewed voiced concerns about the abilities of nonprofit organizations to provide professional design experience, project management skills, and monetary compensation. Just over 40% of the young designers surveyed listed the creative director or owner as their direct supervisor during internships. This means that almost 60% of the young designers surveyed are supervised by other design members of an office, and do not receive feedback and mentorship from the most senior design members of that office. This reveals the important need for design mentors to help guide a young designer through professional design processes, which will give the nonprofit leaders confidence in a young designer’s abilities.

Although young designers were not directly questioned about how they expected to be mentored, they expressed the need for design mentors to be an information source and an intellectual guide; the young designers did not identify being a protégé as among their career goals. Young designers desire respect of their time and design knowledge, require the guidance of design mentors, and express doubt as to whether nonprofits have the ability to provide professional experiences.

2. Nonprofit Leaders

Nonprofit leaders were contacted and sent surveys asking about their experiences working with designers or design companies. Cause-based organizations were selected that demonstrated good branding practices (consistent use of logo, colors, and typography) or successful campaign design (an example would be a sustained message to a target audience across various print media). This is important because these nonprofits exhibit experience working with designers and have seen how design has an impact on a nonprofit organization's mission. Research revealed that nonprofit organizations enjoy the benefits of design to help deliver their messages, but are apprehensive of hiring young designers and what design solutions are produced by them.

a. Interest in the Proposed Collaborative Network

During the surveys and interviews, the nonprofit leaders seemed to be the most skeptical of the collaboration, although they did show some interest in the possibilities of the success of the network. Nonprofit leaders had some positive outlooks with the possibility of working with young designers, stating that “[We would have] more appealing collaterals,” and “New ideas!” 80% of nonprofit leaders surveyed are interested in hiring young designers to complete design projects but nonprofit leaders have several reservations. Nonprofit leaders enjoy proper design

solutions to their communication needs and are willing to hire young designers that provide fresh new ideas if they possess good design abilities.

b. Concerns

When nonprofit leaders were asked in the survey, “If your staff accepted a design intern, would your organization find value in that intern being mentored by an established designer from the design community?” 80% answered yes. This indicates that a large majority of nonprofits would be interested in participating in the proposed collaboration. However, surveys of nonprofit leaders revealed overwhelming concern on their parts that young designers may lack experience and need better people skills, better articulation skills, and more professional values; the young designers are perceived by nonprofit leaders as unreliable and unprofessional. Nonprofit leaders have a list of concerns about hiring young designers that include their lack of: reliability, skills, experiences, meeting deadlines, communication skills, and project management skills. Given the apprehensions on the part of nonprofit leaders about working with young designers, the vetting process for young designers and the Do Good Work collaborative network will be certain to address these concerns, and assure nonprofit leaders of the proficiency and professionalism of the design work they will receive from young designers.

In the one-on-one interviews conducted with nonprofit leaders, interviewees mentioned that when nonprofits have design work donated, small nonprofits end up with design collateral or campaigns that do not have a cohesive look or brand. Other concerns raised by nonprofit leaders were that any design work that “looks good” or has a polished, professional look is perceived as wasteful or extravagant by donors and stakeholders, even when that work is donated. The priority given to programming and overhead expenses makes contributors and nonprofit

stakeholders reluctant to spend money on design work. However, nonprofits need to institute realistic project parameters and allow time for design research and development. Additionally, nonprofit stakeholders need to be identified at the beginning of the design process, since the failure to establish decision makers within the nonprofit can provide obstacles to the young designer's design research, and design solution or strategy. Nonprofit leaders require greater time commitments from dedicated young designers to design and implement well-researched design projects that serve nonprofit donors, stakeholders, and the community.

3. Design Mentors

The design mentors were chosen based on their experience and the excellence of their work, established through peer recognition such as inclusion in industry magazine *Communication Arts*, the leading trade journal for visual communications, and the largest creative magazine in the world. These professionals provide internships to design students, and regularly participate in judging student and professional design competitions. This group was the most critical of the proposed collaboration. However, they were also the most receptive to its potential.

a. Interest in the Proposed Collaborative Network

The design mentors surveyed were enthusiastic about working with nonprofits with 90% of all design mentors surveyed listing "helping those in need" as a favorite outcome of nonprofit work and 80% of design mentors rating their personal satisfaction of nonprofit work at medium to high. When the design mentors were asked, "Would you mentor a young designer interning or working for a nonprofit?" 90% replied yes, as long as the young designer is passionate about design and learning. However, the surveys and interviews conducted with design mentors

revealed concerns about the abilities of nonprofit leaders to manage designers and design projects, or to understand how to properly manage their own brand, due to lack of experience in these areas; this is especially a concern with smaller nonprofits, which have very limited budgets and therefore greater struggles with hiring designers. Design mentors regularly assist young designers through internships, and enjoy aiding nonprofits in need of design help but are troubled with young designers' professionalism and nonprofits' design management skills.

b. Concerns

Surveys and interviews revealed relatively few potential challenges regarding the role of the design mentors in this proposed collaborative network. By far the largest concern from nonprofit leadership was the design mentors' abilities to mentor young designers. In interviews, all three constituencies (young designers, nonprofit leaders, and design mentors) expressed the need for the design mentors to have a nurturing spirit, and felt that some design professionals just may not be "good" or effective as design mentors. Also, there was some debate among the design mentors on how to best mentor: as a source for career guidance and counseling, as an information source (supplying formal and informal expectations of how the design profession functions), as a protégé (treating the designer as a friend and providing information about the design community), or as an intellectual guide (providing constructive feedback and criticism).

During interviews, design mentors were very critical of young designers' "hard skills" or abilities to manage and produce design collateral, meet deadlines, work independently, and stay on task. All of the design mentors interviewed expressed unease with the possibility of nonprofit leaders "taking advantage" of designers donating their time, the nonprofits' ability to manage a design professional, nonprofits having too many stakeholders or decision makers, or the nonprofit

organizations not understanding the full value of the design projects produced. Also, design mentors had concerns that young designers may be preoccupied with creating something “cool,” which may be off-target or off-market, rather than solving the real problem. Moreover, design mentors thought that working independently was a challenge for young designers, who need to be able to think more agilely. Lastly, they stated that young designers need to better understand real-world time constraints of deadlines, and how to understand and leverage branding to deliver client messages. Design mentors expect young designers to be reliable and to conduct themselves professionally, and also expect nonprofits to properly manage young designers and design projects, and allow the young designers to conduct relevant and useful research.

4. Collaborative Network as a Whole

One area of agreement among all three constituencies was that all parties in the proposed Do Good Work collaborative network should be vetted in some way to verify the qualifications of each. In addition, the three constituencies each valued receiving professional courtesy from one another, and they all required clear communication between one another. They all stated that trust and respect need to be established between the young designers and design mentors. Many of those interviewed agreed that all parties should meet regularly and that evaluations of all the parties at the end of a collaboration would be beneficial for the success and growth of future collaborations.

An unexpected revelation of the research gathered from young designers and design mentors was the need to create workshops to benefit young designers and nonprofits to address some of the concerns stated above. Workshops for young designers would provide instruction in print file preparation, contract writing for designers, and advanced Adobe InDesign skills (the

design industry standard desktop publishing application). Workshops for nonprofits would include how to manage a design project, and how to ensure branding standards in an organization. It is important to note here that earlier observations of concern from nonprofit leadership and design mentors are generalizations of some young designers, not all young designers, and that many young designers are quite proficient in the everyday functions of a professional setting.

C. Comparative Audit

There are many examples to draw from for this thesis. Internships in professional markets are long-practiced efforts to help train individuals lacking professional experience. Many educational institutions assist students effectively and successfully with locating qualified internships. Another model is mentorship programs, which pair young designers with design mentors. Since this thesis project combines aspects of both internship and mentorship programs, examples of both will be discussed below, and will be examined, compared, and contrasted for best practices, and to identify problems within standard practices.

100% of the young designers and 100% of the design mentors surveyed agreed that young designers look to internships for much needed professional design experience. This exposure can offer many of the benefits of professional design experience, including: working with a team, project management skills, collateral design, networking, and client interaction. A 2011 article from the *New York Times* explains some benefits of nonprofit work in terms of résumé building, stating, “Recent graduates might seek unpaid internships to [gain experience]... People working in technology, marketing, design, communications, event planning and various forms of consultant work can reap concrete career benefits” (Leland). The Do Good Work collaborative network proposed in this thesis can help young designers by providing them with those very

experiences. This project will differ from traditional internships by pairing young designers seeking professional experience with nonprofits that need assistance with design projects. This collaboration will aid young designers in gaining their desired professional experience, and that experience will provide young designers those “concrete career benefits” as outlined in the *New York Times* article; one of the young designers interviewed wrote this about interning for a

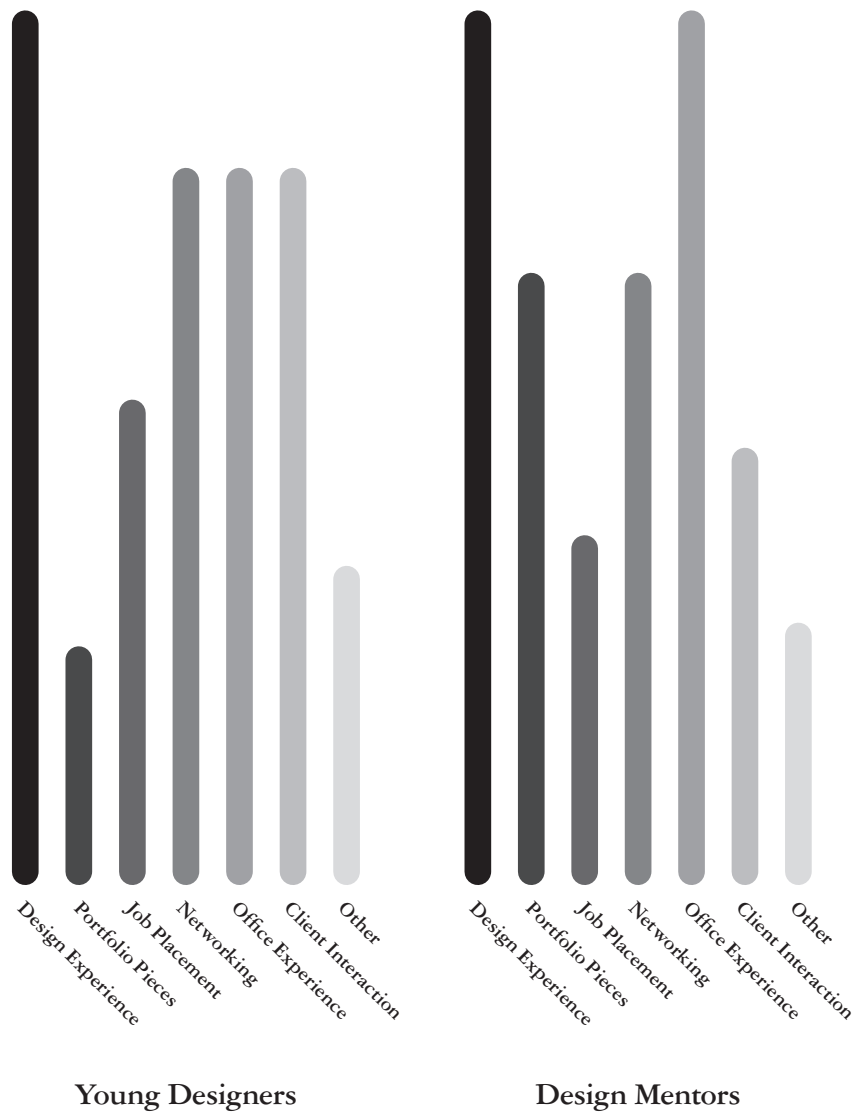


Figure 3.1 The Importance of What Internships Have to Offer from the Views of Young Designers & Design Mentors.

nonprofit, “The [nonprofit] I worked with allowed me to really take ownership of my internship and therefore, I was able to learn about things that I felt I wasn’t getting enough of in the classroom.”

The young designers surveyed and interviewed explained that they entered the job market with little to no professional design work in their portfolios because their portfolios were filled with class projects from undergraduate studies. Even when portfolios do include professional work, many do not display in-depth or extensive projects such as complete organization branding systems, or extensive book layout and design. Design mentors look for these kinds of projects in portfolios, according to David Airey, who says that potential employers “... want to see your logo work... applied to something, inventively, progressively, interestingly. Show how the work goes deep. How you use it to create a rich brand world.” 70% of the design mentors surveyed look for professional work in the portfolios of young designers. Additionally, nearly 30% of the young designers surveyed and 100% of those interviewed desire to have professional work in their portfolios. They seek professional experience from internships and expect portfolio pieces from those endeavors. During the group interview of young designers, they expressed their disappointment in the lack of portfolio work opportunities they were provided during internships.

1. Internship Program

An undergraduate internship coordinator was interviewed about the successes and challenges students encounter with the internship experience. Many students have communicated to the coordinator about the various costs associated with engaging in an internship. Some students decide to enroll in and pay for the internship as an academic course to earn credit towards graduation. Other students participate in internships without expectations of a university course credit but still face extra strain on their finances due to the added costs of increased driving and

possibly missing paid work time. Students generally have to pay for transportation to and from the design office where they intern, and many design internships are unpaid. Some internships offer compensation but they customarily pay low wages. The coordinator did mention that she encourages design companies interested in hiring interns to offer some form of compensation.

The coordinator explained how design companies and students are vetted to participate in the internship program. Design offices must demonstrate proven design work through awards and successful case studies. The internship must take place at the design office and not have the intern work remotely, for example from the student's home. The design office is expected to expose the student to the design profession for a minimum of 140 hours. For the student to be accepted in the program, portfolio work is examined by the coordinator, and the student's design experience is analyzed. Recommendations from faculty members are requested to help determine the student's abilities. When the coordinator was asked about students not being committed to an internship, for instance failing to show up for work, she asserted, "That usually doesn't happen. [Students] take internships a lot more seriously than they will [their] classes." The reason for such dedication may be the impact design work experience has on a student's education and there is a direct correlation between performance and a student's course grade. The internships assign the grade for the student at the end of the internship. The coordinator voiced what she considers some of the direct benefits for students participating in an internship: a great trial run on the job search, exposure to the interview process, networking, referrals for job placement, and portfolio reviews.

2. Mentorship Programs

Different mentorship programs from markets around the United States were researched for their organization and effectiveness. Those mentorship programs appear to be mostly directed

towards young designers including current students and recent graduates. Many of the programs send out notifications asking potential mentors and potential mentees to fill out applications to be considered for inclusion in the program. Some programs ask for design work samples from the young designers during the application process. The mentorship program applications are free for members and some charge a small fee for nonmembers. Once both mentors and mentees have been accepted for inclusion, the program directors and their committees pair a mentor and mentee together. Both parties are informed of the expectations of the program and best practices for a successful mentorship collaboration. The programs run an average of three months, usually during the summer. One organization offers three total scholarship opportunities for the potential 60 mentee participants. Some programs offer professional development workshops for the mentees.

Potential problems within the program formation or with the participants were sought after in the surveys. When asked what was the worst part of the program, those surveyed reported that difficulties can arise in pairing mentors with mentees (schedules of the two parties do not always work together), and managing expectations of those involved. When asked, “What do you do if the mentor and the mentee do not get along?” The directors had mostly favorable feedback about the programs and there were little to no negative experiences. Those surveyed had no problems finding enough participants for the programs and most had to start waiting lists for the large number of respondents. However, the programs do encounter mentees that become disinterested or stop attending meetings with mentors. The directors either remove the participant from the program and replace that mentee with someone from their waiting lists, or the mentor/mentee pairing is dissolved—the latter rarely happens. Successes are measured through mentors returning multiple years to engage new mentees, projects developed through the

collaboration, or feedback from evaluation forms. The directors expressed the need for more mentor resources to better handle collaboration expectations, more resources for providing more events, and the need to make existing programs larger to serve more students, but directors do not want to lose the personal attention from the program the mentors and the mentees currently enjoy.

The mentorship and internship programs have many similarities. They both serve young designers and accommodate large numbers of participants. This is important for this thesis because this thesis seeks to assist more young designers with professional design work experience and mentorship opportunities. This research helps to focus efforts on the formation of the guide, and how to better prepare the three constituencies (young designers, nonprofit leaders, and design mentors) for the Do Good Work collaborative network.

D. Design Principles for Collaborative Network

The three constituencies showed both interest and concerns about the proposed Do Good Work collaborative network. Based upon the research findings earlier in this chapter, this thesis has established several design principles for the network to follow:

- Promote respect between the partners (based on surveys and interviews)
- Address nonprofits' concerns about young designers' abilities
(based on surveys and interviews)
- Define expectations and responsibilities of all parties (based on comparative audit)
- Offer young designers the opportunity to gain professional experience and meaningful design opportunities (based on comparative audit)
- Offer nonprofit organizations cohesive and effective communication design solutions
(based on surveys and interviews)

- Offer tools in support of the network such as the guidebook and workshops
(based on surveys and interviews)
- Offer design mentors other opportunities to mentor young designers and philanthropic endeavors (based on surveys)
- Address the need to verify the capabilities and dedications between the partners
(based on surveys and interviews)
- Set up an evaluation system to measure successes and failures (based on comparative audit)

These design principles will guide an effective formation of the collaborative network and support tools such as the guidebook and workshops by addressing the concerns and expectations for the three constituencies.

CHAPTER IV.

Generative Research

A. Design and Structure of the Do Good Work Network

The Do Good Work collaborative network will serve as a catalyst for change through cause-based design, and will set specifications for successful partnerships between designers and nonprofits. Combining the best practices of mentorship and internship programs, and the design principles established through primary research with the three constituencies, this network provides a unique formation for these three constituencies to follow. The title of the collaborative network, Do Good Work, is meant as a double entendre wherein do good work can be read as

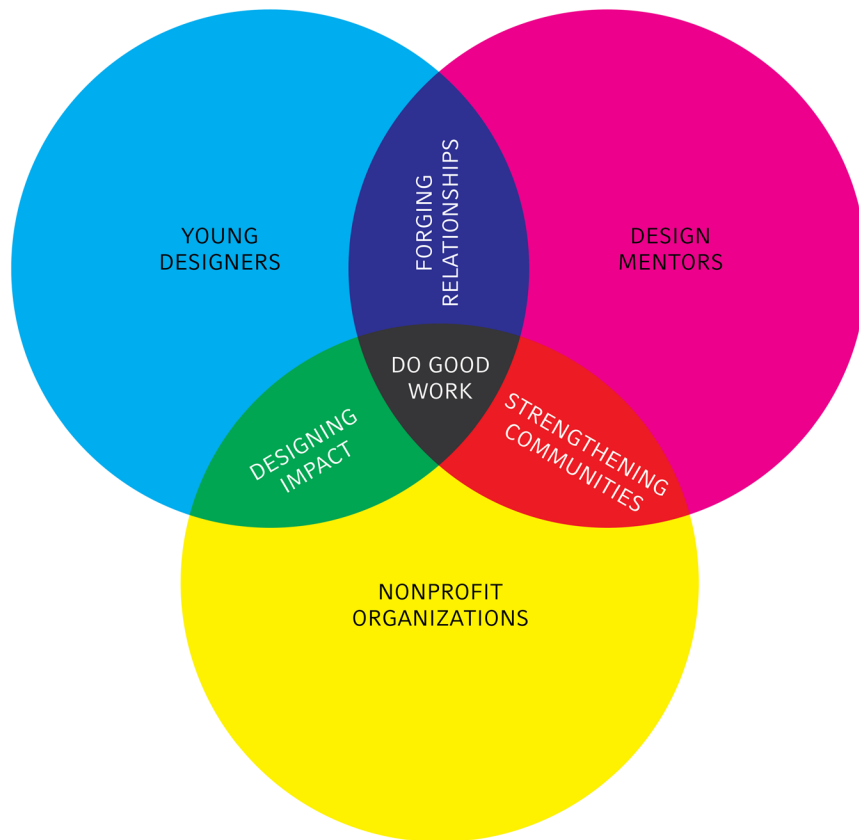


Figure 4.1 Proposed Collaboration.

producing high quality design work, and “do-good” work as in acting virtuously, especially when helping those in need. This Do Good Work collaborative network is formed to give a young designer the opportunity to address an existing problem or issue within a nonprofit organization, by implementing impactful design thinking and process which can translate to an in-depth design project for a young designer’s portfolio. Additionally, design mentors are partnered with young designers to guide the young designers through the research and development process to properly distill design solutions for the nonprofit organizations. The three constituents need to respect each others’ expertise and knowledge within their given industries and shall be vetted for quality experience and work ethic through a central organization (to be discussed in more detail in section four of this chapter). Expectations will be established so that each party understands the demands of the project and what is required from each participant. This portion of the collaboration is a necessity because of the concerns raised by young designers, nonprofit leaders, and design mentors in the surveys and interviews about each other and how each should conduct themselves during a project. The roles of the three constituencies need to be clearly defined to help provide guidelines for the Do Good Work collaborative network to produce the best possible design outcomes. These role descriptions should help the participants better understand the expectations of each other and what is required to complete the collaboration for the benefit of all involved, including the stakeholders and clientele of the nonprofit organizations.

1. Young Designer

The young designer will immerse herself in all aspects of the nonprofit in order to better understand the organization and the services they provide. The young designer will conduct in-depth and investigative research to use design as a mode of inquiry and problem-seeking. The

young designer will develop a plan of design inquiry and creative practice in a social, community-based context to think critically about the purpose and uses of design problem-solving, and engage in a reflective design practice in order to facilitate solutions and enable positive social change.

The young designer should seek advice not only from the design mentor but also from the nonprofit personnel she works with every day. The nonprofit staff has valuable insights that will serve any designer/client relationship. Collaborating with those in the office environment is expected and necessary to problem-solving endeavors on the design level. The young designer is expected to conduct herself in a professional manner in all aspects of administration, client communications, and design mentor interactions. This includes:

- Arriving on time to the nonprofit office, all meetings, and other appointments, prepared to work
- Arriving at the nonprofit office, meetings, and other appointments in attire representative of the professional environment
- Completing all assignments issued by nonprofit and mentor, and meeting all deadlines
- Asking for help when needed
- Realizing that some design projects may have very tight deadlines, which will require excellent time management skills

2. Nonprofit Organization

The nonprofit may ask the young designer to participate in functions around the office such as organization events, paperwork, answering phones, or assisting in other daily office functions. The nonprofit should not expect the young designer to perform menial labor as a regular job

capacity such as, “gopher” or errand runner, rubbish removal, or general office maintenance unless all members of staff regularly participate in similar office upkeep, for example removal of one’s own trash. A workspace and access to regular office equipment is expected from the nonprofit for the young designer’s use. It is recommended that regular meetings or in-office evaluations be conducted between the nonprofit and the designer to assure timely project completion. Nonprofits must demonstrate that they value the collaboration by committing resources (staff time, office space) to working with the young designer.

3. Design Mentor

The design mentor is asked to assist the young designer by offering suggestions from her years of experience. The design mentor is to serve as a consultant to the designer first and the nonprofit secondarily. The nonprofit organization leadership should not supersede the young designer by contacting the design mentor for design needs. The young designer should be contacted first with any design related questions.

4. Central Organization

In order to provide institutional support for the Do Good Work collaborative network proposed in this thesis, this “big picture” idea needs a strong central organization to run and organize all aspects of the Do Good Work collaborative network. Professional and academic organizations that might be able to adopt this thesis idea and establish the first trial partnership will be explored. This core organization should handle all aspects of the network including those beyond the scope of tools like the guidebook, such as the vetting of the three constituents, organization of the specifics needed for each guide, a kickoff meeting, and possibly a program

completion celebration to honor the successes of the Do Good Work collaborative network. The prime organizations that could benefit from these collaborative networks are AIGA chapters, as this project engages members at several levels and the community at large beyond the design community. This project also serves the AIGA Design for Good Initiative, hence its success would serve the AIGA organization on a national scale. As part of future research, a partnership with an individual AIGA chapter to launch a pilot program will be pursued. All information and tools gained from the formation of this program would be shared with any and all chapters or universities that are interested in conducting the program in their communities.

B. Design of Tools for Collaborative Networks

1. The Guidebook

In response to research on the Do Good Work collaboration network, a guidebook was determined to be an effective tool to support the collaborations because the three constituencies would have a point of reference during initial formations or during pilot programs. A group of professional designers were presented with early research results from the three constituencies, and the idea of a guidebook. Through brainstorming sessions and design explorations, the group of designers agreed that the guidebook would be a viable direction for tool exploration in support of the Do Good Work collaborative network. The content included in the guidebook reinforces professional design standards and design thinking in support of research findings to assure each participant has a mutual understanding of professional practice standards. This preliminary approach will help form possible future electronic iterations such as a website or mobile application. These explorations are discussed in the “Additional Collaborative Network Tools” section of chapter five.

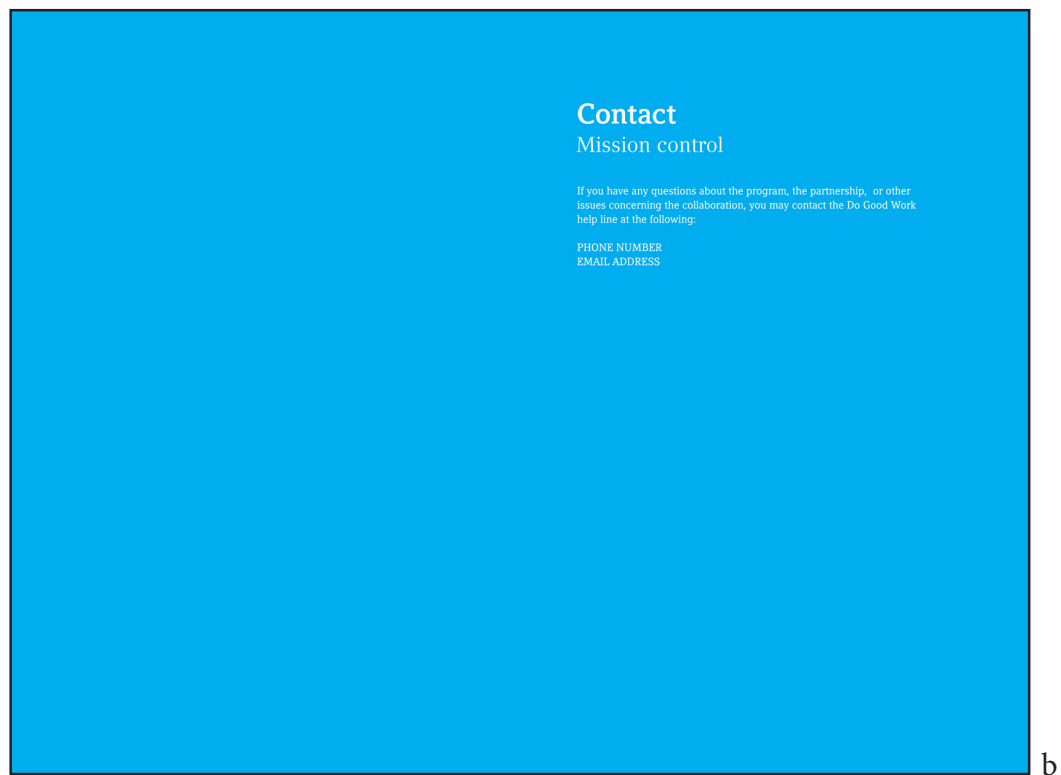


Figure 4.2 *Do Good Work* Guidebook Spreads.
(a) cover, (b) inside cover

Contents

- Welcome to Collaboration**
A co-op for good design
- Expectations**
The benefits of teamwork
- Bios**
Here's the team
- Project Parameters**
It's all about the work
- Project Timeline**
The low down on the big picture
- Contract**
The work ain't done 'til the paperwork's finished
- Workshops**
Time to do some learnin'
- Evaluations**
How'd it go
- Contact**
Mission control
- Notes**

c

Welcome to Collaboration
A partnership for good design

Get ready to create *Do Good Work*: a partnership that brings together nonprofits and designers to produce work that directly and indirectly benefits everyone. The work achieved through this collaboration should yield insights to benefit the nonprofit in order to help them reach their goals and serve their communities more effectively. Also, this partnership assists young designers in gaining valuable professional work, and experience to highlight their abilities. Lastly, this cooperation allows established designers the philanthropic opportunity to work with nonprofits and to mentor an emerging designer.

"We should be ready to commit ourselves to reach the most appropriate solution, the one that solves the problem... for the benefit of everyone."

—massimo vignelli

910

d

Figure 4.2 *Do Good Work* Guidebook Spreads.
(c) table of contents, (d) welcome to collaboration



Figure 4.2 *Do Good Work* Guidebook Spreads.
(e) expectations, (f) bios

4. Estimates
If this form is used for an estimate or assignment confirmation, the fees and expenses shown are minimum estimates only. Final fees and expenses shall be shown when invoice is rendered. The Nonprofit's approval shall be obtained via written letter, email, text or orally for any increases in fees or expenses that exceed the original estimate by 10% or more.

5. Expenses
The Nonprofit will reimburse the Designer, in accordance with Nonprofit policy, for all reasonable expenses incurred by the Designer in performing services pursuant to this Collaboration, if the Designer receives written consent from an authorized agent of the Nonprofit prior to incurring such expenses and submits receipts for such expenses to the Nonprofit in accordance with Nonprofit policy.

6. Cancellation and Termination
In the event of cancellation of this Collaboration, ownership of all copyrights and the original artwork shall be retained by the Designer if the Nonprofit initiates the cancellation, and ownership of all copyrights and the original artwork shall be retained by the Nonprofit if the Designer initiates the cancellation. Upon cancellation, all rights to the art revert to the Designer if the Nonprofit initiates cancellation. In the event the Designer initiates cancellation and all rights to art remain the property of the Nonprofit, and all original art must be returned to the rightful owner, including sketches, comps, or other preliminary materials.

7. Ownership, Return and Display of Artwork
The Designer retains ownership of all original artwork, whether preliminary or final, and the Nonprofit shall return such artwork within 30 days of use unless indicated otherwise below: The Nonprofit is granted exclusive use of the Project designed by the Designer. The Designer is granted all permission to display all work, in part or in whole, through any personal portfolio or exhibition in print or digital.

8. Credit Lines
Designer, Consultant, and any other creators shall receive a credit line with any editorial usage and on digital or printed media.

9. Releases
Nonprofit shall indemnify Designer and Consultant against all claims and expenses, including reasonable attorney's fees, due to uses for which no release was requested in writing or for uses that exceed authority granted by a release.

10. Modifications
Modification of the Collaboration must be written, and Nonprofit shall pay fees or expenses that were orally authorized in order to progress promptly with the work.

11. Uniform Commercial Code
The above terms incorporate Article 2 of the Uniform Commercial Code.

12. Code of Fair Practice
The Nonprofit and Designer agree to comply with the provisions of the Code of Fair Practice.

13. Warranty of Originality
Designer warrants and represents that, to the best of her knowledge, the work assigned hereunder is original and has not been previously published, or that consent to use has been obtained on an unlimited basis; that all work or portions thereof obtained through the undersigned from third parties is original or, if previously published, that consent to use has been obtained on an unlimited basis; that the Artist has full authority to make this agreement; and that the work prepared by the Artist does not contain any scandalous, libelous, or unlawful matter. This warranty does not extend to any uses that the Nonprofit or others may make of the Artist's product that may infringe on the rights of others. Nonprofit expressly agrees that it will hold the Artist harmless for all liability caused by the Nonprofit's use of the Artist's product to the extent such use infringes on the rights of others.

14. Limitation of Liability
Client agrees that it shall not hold Designer, Consultant, or her agents or employees liable for any incidental or consequential damages that arise from Designer's failure to perform any aspect of the Project in a timely manner, regardless of whether such failure was caused by intentional or negligent acts or omissions of Designer or a third party.

g

Notes

h

Figure 4.2 *Do Good Work* Guidebook Spreads.
(g) contract, (h) notes

Originally, the formation of the guide was to be separated into three books, one for each party: young designers, nonprofits, and design mentors. After further examination of the surveys, interviews, design research kit, and brainstorming sessions with a group of professional designers, the guide was consolidated into one book to reduce printing costs and alleviate possible confusion. This book contains reference material for how the Do Good Work collaborative network will be conducted and what is expected from each constituent, as outlined in the previous subsections. An explanation of the Do Good Work collaborative network will inform the three constituencies about the goals for the participants. Standards will be set for the potential participants and explained in the guidebook in order to vet them and insure each person is dedicated to the Do Good Work collaborative network. Project parameters and timelines will be established and explained in the guidebook to assure the participants understand the needs of the project research and development, and time constraints. To further establish the need for dedicated members, standardized contracts from the *Graphic Artists Guild Handbook Pricing & Ethical Guidelines* (2013) will be incorporated and explained in the guidebook to clearly outline the expectations of all the participants. The content for the guide is as follows:

- Welcome Message and Description of Program
- Expectations of Each Participant
- Biographies of Each Participant
- Projects Parameters and Timelines
- Contract for Each Party to Sign
- Evaluation Links to SurveyMonkey
- Contact Info for Do Good Work

Following the design principles outlined in chapter three, this content will reinforce the need for the three constituencies to respect each others' expertise, boost confidence in young designers' commitment and professionalism, and outline expectations and responsibilities for the three participants of the Do Good Work collaborative network.

In response to the concerns voiced during the preliminary research phase, this collaboration guidebook will have a positive impact by providing organization and confidence for designer and nonprofit partnerships that are marred with uncertainty and skepticism; "a {young designer} involves a lot of hand holding that we don't necessarily have time for," "{We've had} bad experiences with designers in the past," and "Cost of hiring {a designer is a concern because} we're a small nonprofit with a limited budget" are some observations nonprofit leaders wrote about working with designers. Young designers wrote, "[Nonprofits] don't exactly attract the best and brightest of the field," "To me, [working for a nonprofit] wasn't even a consideration," and "I didn't hope or plan to work on any nonprofit projects." The Do Good Work collaborative network and other tools will help to alleviate these tensions by offering a framework of expectations for the three constituencies that are vetted for their high-quality work ethics and skills.

The preliminary design of the collaboration guide requires consideration of design elements including typefaces and colors, determining the editorial voice of the guide, writing the content, and organizing the flow of content to facilitate readers in understanding and finding information within the guide. The guidebook is intended to be distributed digitally, so it can be made widely available to be downloaded and printed. This will allow for ease of printing and binding by the participants if they wish to have a hard-copy of the document.

The *Do Good Work* guidebook design met with some criticism from the young designers and the design mentors on color use and some type setting. Concerns over the way colors are used was expressed, particularly when magenta is placed on large areas of yellow and cyan on large areas of magenta, and viewed digitally. The colors are described as having a “visual vibration.” Visual vibration is a term used to define the effect of color intensity combined with color value that changes the viewer’s perception of color hues. This phenomenon is intensified when complementary colors of equal value are placed next to or on top of each other, resulting in color combinations that are difficult for some people to read. Reducing the amount of color used will be explored in future design iterations, in order to make the guidebook more reader-friendly and to improve legibility both on-screen and in print.

2. Workshops

To address the research that revealed the need for more training of the young designers and to help inform the nonprofits about design management, the development of workshops can be explored as another tool for the Do Good Work collaborative network in future research. These workshops will assist in the collaboration by delivering common and proven design practices to those that may need more exposure to design education. Some workshops that might be developed include:

- Interview Preparation for Young Designers
- Résumé Writing for Designers
- Design Project Management
- Print Production Files Preparation
- Contract Writing for Designers

- How to Conduct Yourself During an Internship
- Deadline Expectations (Case Studies from Design Mentors)
- Nonprofit Success Stories (Case Studies from Design Mentors)
- Advanced Adobe InDesign Skills
- Legal Issues for Designers
- How to Conduct a Successful Design Presentation

The Do Good Work organization will implement these workshops either weekly or biweekly.

Testing the frequency of workshops would begin on a weekly basis; if this proves to be too challenging due to schedules then there will be biweekly options. Additionally, there will be a benefit to gathering several young designers as a group, as it will give them the opportunity to start connecting and identifying with one another and to form valuable networks among themselves.

The Do Good Work idea and tools are free to: share (copy and redistribute the material in any medium or format), and adapt (remix, transform, and build upon the material for any purpose, even commercially). Under the following terms: Attribution (users must give appropriate credit, provide a link to the license, and indicate if changes were made. Users may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use) and no additional restrictions (users may not apply legal terms or technological measures that legally restrict others from doing anything the license permits). Users do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give users all of the permissions necessary for intended use. For example, other rights such as publicity, privacy, or moral rights may limit how users implement the material (Creative Commons Legal Code).

CHAPTER V.

Evaluative Research

A. Network Outcomes and Future Research

The research participants from the three constituencies were asked to evaluate the Do Good Work collaborative network, assessing all aspects of the network from the collaboration structure to the proposed tools. Feedback from the nonprofit leaders was requested but was not received. Since the nonprofit leaders were the most skeptical of the three groups about the effectiveness of the network, their feedback about the Do Good Work collaborative network is critical to assessing the viability of the project. Future research will continue to seek data from nonprofit leaders to further enhance the network's impact and effectiveness. In her 2014 article in the *Harvard Business Review*, Jeneanne Rae observes "business managers everywhere are starting to understand that the strategic use of design is making a difference in achieving outsized business results," and "design is a highly influential force that, when effectively integrated with strategy, marketing, and so forth, can help the company stay out in front of its competitors by staying close to customers." There is confident hope in nonprofit leaders seeing the benefits of what this collaboration has to offer, and how it can help nonprofit organizations, their clientele, and the community at large.

Young designers replied with positive feedback about the Do Good Work collaborative network and the guidebook as a representation of tools to be developed. The young designers were skeptical when they were introduced to the collaboration idea but were also intrigued by the possibilities. Some of the young designers' comments were, "everything looks awesome!" and

“I think you did a great job with [collaboration]! I tried to read through [the guide] from the viewpoint of everyone that would be looking at it and didn’t have too many questions. It walked me through everything smoothly.” The young designers seem to be more confident about the formation of the Do Good Work collaborative network than they were during the evaluative research stage and how this thesis idea can help young designers. With affirmative feedback like “potentially good portfolio work,” “learn from experienced designers,” and “networking opportunities” the young designers show zealous attitudes towards how they can benefit from the Do Good Work collaborative networks.

The design mentors, who have been positive about the proposed network from the preliminary research phase, provided crucial criticism. Design mentors commented on the Do Good Work collaborative network and guidebook: “This is a solid framework for the bigger picture,” and “[The *Do Good Work* guide] is a terrific idea and the structure of the network is good.” Even though the design mentors remain excited about the network and the idea, they emphasize that the presentation or marketing of the idea is critical. These cautions are helpful in that nonprofit leaders will need solid communications and convincing on the Do Good Work collaborative network to overcoming the nonprofit leaders’ reservations about working with young designers, and their reluctance to invest in design.

B. Arguments for Paying Young Designers

Since many traditional internships and mentorship programs are unpaid, many young designers have financial concerns and, “It can be argued that unpaid internships hurt the younger interns... if the younger interns cannot afford to work for free (socioeconomically disadvantaged)” (Pologeorgis). Surveyed and interviewed young designers mentioned the financial strains of

taking on an unpaid internship. Many young designers are paying university internship tuition fees for credit towards graduation (“The university asked me to pay for a full 3 credit hours of services”), working a paid job outside the design industry, and taking on the extra expenses of transportation. The possibility of missing out on paid work due to scheduling conflicts between their paid jobs and their internships can be sources of distraction for the young designers. These issues might attribute to the perceived unreliability of young designers because they could be distracted by balancing paid work time with unpaid internship experience time.

During the recession, some companies took advantage of students’ needs for real world experience, exploiting internships for free labor and, “... cycling through interns without any intent to hire them on a full-time basis” (Pologeorgis). However, students are beginning to rebel against unpaid internships. For example, a New York University sophomore is requesting that the NYU Wasserman Center for Career Development extract unlawful internships that are unpaid from the nyu-csm.symplicity.com/students website (Griffie). Additionally, a recent study shows paying interns can actually make them more employable, stating that, “Students who had any history of a paid internship were far more likely (63%) to secure employment,” and the study further claims that students with paid internships on their résumés were paid on average about \$16,000 more per year (Burger). In the surveys, when nonprofit leaders were asked, “How interested would your office be in the possibility of locating external funds or grants to pay for a design intern?” 80% replied that they are interested.

1. Available Nonprofit Funding Sources to Pay for Design Work

According to the National Center for Charitable Statistics, sponsor donations from “individuals, foundations, bequests, and corporations reached \$316.23 billion in 2012,” providing

direct funding for all things associated with a nonprofit, from support of a specific program to everyday needs of an organization like office supplies (Quick Facts About Nonprofits). Classy, a fundraising and marketing agency for nonprofits, says about corporate sponsorships, “Many nonprofits have effectively leveraged corporate sponsorships to increase revenue and develop relationships with well-heeled prospects” (Gauss). However, Classy warns about a possible problem with corporate sponsorship, that an ill-formed partnership can diminish a nonprofit organization’s public support, and an article from the Stanford Social Innovative Review cautions, “Ethical challenges arise at all levels in all types of organizations—for-profit, nonprofit, and government—and involve a complex relationship between individual character and cultural influences” (Rhode). Also, some larger corporations such as The Coca-Cola Company require an onerous application process in order for nonprofits to receive funding (Coca-Cola Journey). There may be other avenues for fund raising that might be easier to obtain for a nonprofit.

2. Alternative Nonprofit Funding Resources

Other potential funding sources include individual donations, support from foundations, and crowdfunding. Donations for nonprofits can come from foundations, which provided \$50.9 billion of charitable giving in 2012, or from crowdfunding sites like Kickstarter.com (Quick Facts About Nonprofits). Kickstarter.com reports that since their inception in 2009, “8.4 million people have pledged more than \$1.7 billion, funding 83,000 creative projects.” Additionally, Kickstarter reports that in the past year 1,715 design projects were funded on their site and those design projects raised \$96.7 million. There are several crowdfunding sites that help nonprofits raise money, some examples being razoo.com, causes.com, startsomegood.com, and crowdrise.com.

Raising money to pay the young designer a proposed stipend can be explored through the avenues mentioned above. This will help to reassure the nonprofit of the young designer's dedication to the collaboration and give the nonprofit a sense of ownership and dedication to the collaboration as well. Nonprofits do not always see design as a necessary expense. Demonstrating to nonprofits that good design will result in tangible benefits—worth investing in—will be showcased through case studies of successful design projects completed for other nonprofit organizations. There are many sources for successful examples of nonprofit projects to access such as AIGA's Design for Good, or the design mentors can possibly share case studies from their work experiences.

C. Future Development

1. Additional Collaborative Network Tools

As support to the Do Good Work collaborative network, other tools will be taken under consideration. Tools could range from small to massive in scale, from involving individuals to larger numbers of people. The possibilities range from printed collateral, such as posters or brochures promoting the collaborative network, to a mobile application to help the constituencies track research and research results, to presenting results at conferences or even a Do Good Work Collaborative Network Conference.

In surveys 100% of nonprofit leaders and 70% of design mentors are interested in seeing an online resource for seeking young designers. However there are some reservations about how those young designers are allowed to use the resource, and the resource would need to prequalify “viable candidates,” and include online portfolios, and personal recommendations. Also, this

electronic resource could serve more capacities such as providing the contents of the preliminary *Do Good Work* guidebook on the site from biographies to contractual agreements. This would facilitate easy archiving and case studies of successes and failures. Online tools to support the Do Good Work collaborative network will be explored in future research. The possibilities are numerous and deserve exploration for effectiveness.

2. Further Research in Other Markets

The majority of survey and interview participants for this thesis came from Texas. This initial research into the problem had a total of 38 participants: 11 young designers, 5 nonprofit leaders, 16 design mentors, 5 mentorship program directors, and 1 internship program coordinator. Some individuals live and work in other states including California, Connecticut, District of Columbia, Illinois, Missouri, New York, and Pennsylvania. Future research will be expanded to a national scope, surveying and interviewing students from other universities with communication design or graphic design programs, nonprofit organizations with measured design and campaign accomplishments, potential design mentors that demonstrate successful careers, and other mentorship and internship programs. This will give the thesis research a much broader base and a broader view on the subjects covered. Possible continued development of this proposed Do Good Work collaborative network could be explored to better assist with job placement and professional portfolio projects for more young designers in other design fields such as environmental graphic design or interactive design, and there might be the possibility of geographical expansion.

CHAPTER VI.

Conclusion

The research conducted for this thesis found that young designers need more support with gaining professional experience beyond the traditional internship, and more opportunities to create professional-level portfolio pieces. Nonprofits consistently need assistance with design work, and more positive experiences with designers. The Do Good Work collaborative network proposed in this thesis is intended to benefit young designers in order for them to gain more design positions in design offices and in-house positions at corporations through showcasing Do Good Work collaborative network projects. Nonprofits can gain much needed sustained design attention from a young designer who can offer professional solutions to the nonprofits' design problems. Design mentors achieve another avenue for philanthropic endeavors, and obtain the opportunity to test the abilities of young designers.

Research for this thesis, at the beginning, revealed some concerns about the formation of this Do Good Work collaborative network from all three constituencies of young designers, nonprofit leaders, and design mentors. After conducting surveys, interviews, and design research kits, the three constituencies were enthusiastic about the feasibility of the thesis idea and the Do Good Work collaborative network and tools. Some skepticism still remains among the nonprofit leaders. In surveys, nonprofit leaders answered the yes or sometimes to working with design professionals, and they showed apprehension to hiring young designers for design projects due to the young designers perceived inexperience. Additionally, nonprofit leaders cited bad experiences with designers and high design fees among problems of working with designers. However, research shows well-thought out design projects increase organizations' visibility among target

audiences, and that young designers are eager to work with nonprofits and that they bring fresh ideas “to the table” or design solutions to a plethora of challenges.

Former president of AIGA National and current Program Director for Education and Activation at IBM, Doug Powell said about working with nonprofits, “It doesn’t matter how you choose to get involved. It only matters that you act” (Design for Good). Do Good Work will enable young designers and design mentors to act, by engaging in meaningful work that benefits the nonprofit sector. It is important that nonprofits understand the value of investing in design and that they receive design work that their organizations need to aid success. The Do Good Work collaborative network endeavors to influence and change nonprofit attitudes on the value and impact design work can have for a nonprofit organization. AIGA executive director Richard Grefé noted about young designers, “The profession thrives on the creativity and perspectives of young designers from diverse backgrounds, particularly those committed to making a real difference in the human experience, using creativity to defeat habit.” Young designers can provide fresh perspectives for nonprofit design needed through properly conducted design research guided by experienced design mentors.

The Do Good Work collaborative network is expected to be built upon and grow as a network. The network will offer open-source tools (such as the guidebook) that can be adopted and improved upon by network members or those interested in starting their own networks. Cohorts of young designers will become alumni who may return to serve as design mentors. Nonprofit organizations that benefit from the network may become advocates for it, encouraging other nonprofits to participate, and positive experiences among design mentors may inspire them to look to Do Good Work to seek out future employees. As George Washington Carver said,

“Coming together is a beginning, keeping together is a process, working together is success.”

My sincere hope is that this idea helps build a network of designers and nonprofits working together to form partnerships and cross collaborations for the benefit of everyone.

APPENDIX SECTION

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APPENDIX A: EVALUATING INTERNSHIPS (DESIGN MENTORS)

SURVEY QUESTIONS

Q1: How many interns do you accept per year?

- 1 internship
- 2 internships
- 3 or more internships

Q2: When do you accept interns?

- Before they graduate
- After they graduate
- At either interval

Q3: Does your office interview the interns to make a selection, or do you select your interns through another method? For example: through faculty or personal recommendations.

Q4: Would you find value in locating interns through an online network of qualified candidates?

Q5: What are the benefits of an internship in your office? Please mark all that apply.

- Design Experience
- Portfolio Pieces
- Job Placement
- Networking
- Office Experience
- Client Interaction
- Other (please specify)

Q6: How do you feel exposure to an internship prepares interns for a future in the design field?

Q7: How much client interaction does the intern have during the internship?

- None (example: receive project instructions from supervisor and turn in completed project with no client contact)
- Some (example: presenting final project to client but no up front interaction)
- A lot (example: meet with client at the beginning of a project, have contact with the client during the process, and presentation of final project to client)

Q8: What is the job title of the direct supervisor for the intern?

Q9: What kinds of projects do you assign to interns? Please mark all that apply.

- For clients

Hypothetical
For studio needs
Personal to the intern
Other (please specify)

Q10: How many pro bono projects does your office take on per year?

Q11: Do you assign nonprofit or pro bono projects to interns? Please explain your answer.

Q12: How important is participating in nonprofit work to you personally?

Indifferent
Unimportant
Important
Very Important

Q13: Rate the level of personal satisfaction you receive from working on nonprofit projects.

None
Low
Medium
High

Q14: What are your favorite outcomes of nonprofit work (please mark all that apply):

Helping Those in Need
Greater Design Freedom
Networking Opportunities
Mailing Lists
Philanthropic Publicity
Other (please specify)

Q15: Would you mentor a young designer interning or working for a nonprofit?

Please explain your answer.

Q16: Would you assign an intern in your office to work directly with a nonprofit that approaches your office for work? Please explain your answer.

Q17: If an intern in your office shows significant proficiency in their abilities, is an offer for employment extended?

Q18: To assist your interns in the job search, do you provide interns with any to the following (please mark all that apply):

Letters of recommendation
Verbal recommendations
Personal recommendations

Job leads
One-on-one portfolio reviews
Personal advice
Other assistance (please specify)

Q19: How important are the following items to you when hiring an entry level designer?

Experience (like an internship)
Strong Portfolio
Design Philosophy
Client Experience

APPENDIX B: EVALUATING INTERNSHIPS (NONPROFIT LEADERS)
SURVEY QUESTIONS

Q1: Do you work with design professionals to create items like logos, brochures, event materials, etc.?

- Yes
- No
- Sometimes

Q2: If not, why do you not use design professionals? Please mark all that apply.

- Design fees outside budget
- Designers not needed
- We have a designer in-house
- A non-design staff member is responsible
- Bad experiences with designers in the past
- Other (please specify)

Q3: Have you considered hiring design interns for your organization's design needs?

- Yes
- No

Q4: What benefits would you expect from hiring a design intern?

Q5: What reservations might you have hiring a temporary design intern?

Q6: How many design interns would you consider accepting throughout the year?

- 1
- 2
- 3 or more

Q7: When would you accept design interns?

- Before graduation
- After graduation
- At either interval

Q8: Would your organization find value in locating interns through an online network of qualified candidates?

- Yes
- No
- Yes with some provisions like portfolios or recommendations.
Please list provisions below.

Q9: If your staff accepted a design intern, would your organization find value in that intern being mentored by an established designer from the design community?

Q10: How interested would your office be in the possibility of locating external funds or grants to pay for a design intern?

Indifferent

Uninterested

Interested

Very Interested

Q11: What would be the length of an internship opportunity that your organization would be interested in? Please mark all that apply.

1–2 months

3–4 months

5–6 months

7–12 months

Other (please specify)

Q12: How do you feel exposure to an internship in a nonprofit organization will prepare emerging designers for a future in the design field?

Q13: What is the title of the direct supervisor who might oversee the design intern?

Q14: Does your organization find value in research and development of design projects?
Please explain your answer.

Q15: Would the stakeholders of your organization be open to the design intern experimenting to solve problems in new ways?

APPENDIX C: EVALUATING INTERNSHIPS (YOUNG DESIGNERS)
SURVEY QUESTIONS

Q1: How many internships did you participate in?

- 1 internship
- 2 or more internships

Q2: When did you participate in your internship?

- Before graduation
- After graduation
- Before and after graduation

Q3: How prepared do you feel you were for the internship in terms of professional design knowledge?

Q4: Did you get an internship at an office of your choosing or did you accept the first available opportunity?

Q5: Did you expect to get a paid internship?

- Yes
- No

Q6: If paid, was the pay what you expected, higher, or lower than anticipated?

- Expected
- Higher
- Lower

Q7: Was your internship schedule regular or irregular in terms of days per week?

- 1–2 of the same days (example: work schedule was every Monday and Tuesday)
- 1–2 alternating days (example: work schedule was Monday and Tuesday one week, then Tuesday and Friday the next)
- 3–4 of the same days (example: work schedule was every Tuesday–Friday)
- 3–4 alternating days (example: work schedule was Monday–Thursday one week, then Tuesday–Friday the next)
- more than 4 days

Q8: How many hours per week were you expected to work?

- 10–20
- 20–30
- 30–40
- more than 40

Q9: What was the length of your internship? Please answer in months or weeks.

Q10: What did you expect to gain from your experience with an internship?

Please mark all that apply.

- Design Experience
- Portfolio Pieces
- Job Placement
- Networking
- Office Experience
- Client Interaction
- Other (please specify)

Q11: How do you feel your exposure to an internship prepared you for a future in the design field?

Q12: Please explain what the expectations of you were when participating in the internship. What did the university and the design office expect of you?

Q13: Did you consider working for a nonprofit for professional experience as opposed to working for a design office? Please explain your answer.

Q14: Did you hope to work on nonprofit projects in the agency setting?
Please explain your answer.

Q15: What kinds of projects did you expect to work on? Please mark all that apply.

- For clients
- Hypothetical
- For studio needs
- Personal
- Other (please specify)

Q16: How much client interaction did you expect during your internship?

None (example: receive project instructions from supervisor and turn in completed project with no client contact)

Some (example: presenting final project to client but no up front interaction)

A lot (example: meet with client at the beginning of a project, have contact with the client during the process, and presentation of final project to client)

Q17: During your internship, would you prefer to be involved in initial client research, as opposed to receiving the project brief after research has been completed?

Yes, I prefer to participate in client research before forming the project brief.

No, I prefer to receive the project brief after research has been completed.

Indifferent, neither was a consideration. I was happy to work on any project at any stage.

Q18: Who was your direct supervisor in the design office for the projects worked on?
Person's position not her/his name.

Q19: Whom else did you have significant contact with in the firm or agency setting, i.e. copywriter, production artist, account executives, other employees of the firm?

Copywriter

Production artist

Account executive

Other designers (besides your supervisor and creative director)

Other office employees (please specify)

Q20: Some agencies focus on commercial clients (marketing and selling products), while others focus on cultural clients (such as museums, schools, and nonprofits). Will this play a role in your decision about where you want to work? Please explain.

Q21: Did your internship experience lead to full-time employment at your internship location or other design office?

Yes

No

APPENDIX D: EVALUATING MENTORSHIP PROGRAMS SURVEY QUESTIONS

- Q1: What are the worst and best things said about the program, the mentors, and the mentees?
- Q2: How are the mentors and mentees vetted?
- Q3: What do you do if the mentor and the mentee do not get along?
- Q4: Has the program experienced problems with finding enough participants and if yes, how has the program felt with this issue? Are potential participants turned away for any reasons?
- Q5: What would you say are the direct benefits the mentors can expect from participating in this initiative?
- Q6: What happens if the mentees don't show up or stop showing up for the scheduled events?
- Q7: How are successes and failures measured?
- Q8: Has your board considered helping nonprofits through these collaborations?
- Q9: What would you change about this mentorship program?
- Q10: Is there any information you would like to add to this survey?

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