AC 2007-2763: A SERVICE LEARNING PROJECT IN DIGITAL MEDIA DESIGNED TO DEVELOP PROFESSIONAL SKILLS

Cher Cornett, East Tennessee State University

Cher Cornett, Associate Professor, is the Director of the Niswonger Digital Media Center at East Tennessee State University. She has worked professionally as a graphic designer and illustrator for over 25 years and has been involved in developing interactive multimedia products for over 16 years, including pioneering work in interactive instructional product design at Florida State University. Prior to coming to ETSU, she coordinated the Interactive Multimedia Masters Degree Program at Southern Illinois University; chaired the Graphic Arts Technology program at State Technical Institute at Memphis where she built one of the first interactive multimedia programs in a 2-year college; and owned and operated CC Design, a design and multimedia studio in Tallahassee, FL. Her research interests include computer-based interactive instruction for K-12, digital storytelling, curriculum design in digital media, and interactive multimedia art.

Cornett has won numerous awards for design, illustration and interactive media, including Best of Show honors in the ADDY competitions. She is a registered Judge for the American Advertising Federation, and serves as a curriculum auditor for the Tennessee Board of Regents.

A Service-Learning Project in Digital Media
Designed to Develop Professional Skills

Abstract

In well-developed instructional programs, professional skills such as business writing, team organization, project management, and oral presentation skills are built into coursework throughout the curriculum. Because of limitations of the classroom environment, these experiences only simulate those encountered in the field, making it difficult for students to appreciate the importance of these skills in their career preparation. In the Digital Media (DIGM) program at East Tennessee State University (ETSU), students often see professional skills aspects of projects in animation, web design, or 3D visualization courses as unnecessary obstacles to learning primary course material. It isn't until they have an opportunity to work in the field that these skills suddenly become relevant. Only then do they understand the consequences of poorly developed professional skills.

Industry advisors for our program emphatically stress the need to help students develop professional skills. Our graduates have been praised for technical and artistic skill, but even though they work in teams, write proposals, and make oral presentations in many of their classes, when it comes to applying these skills on the job they haven't fared as well. In a highly competitive job market, it is often demonstration of these professional skills, combined with an overall professional demeanor, that make or break an applicant's ability to successfully land a good job.

To address this need, a service-learning project designed to give students real world experience was implemented in the fall 2005 *Portfolio Development in Digital Media* class. Using "Maryland's 7 Best Practices for Service Learning" as a guide, the project was developed in collaboration with the Tri-City Metro Advertising Federation (TMAF). Students would compete for the opportunity to produce the promotional campaign for the ADDY Awards Competition[i] for the Tri-Cities (Johnson City, Bristol and Kingsport, TN). Student teams answered a "Request for Proposal" for the project, which was also sent to advertising professionals. Classroom limitations were removed, and real-world consequences and rewards were in effect.

Students were placed in competition with professionals as peers, with the same expectations for performance and delivery. Curricular objectives were achieved by allowing students to apply digital media skills in a professional setting, on a real-world project, that would become a case study for their portfolios. The project provided incentives for a successful proposal in that the proposal chosen was professionally produced and actually used by TMAF. In each year that the project was assigned, one of the student teams designed the winning campaign and was given community recognition for their contribution to their field.

Students met the same criteria as competing professionals for responsibility, professionalism, proposal preparation (including research, creative solution, and adherence to instructions), effectiveness of the "pitch" (persuasive oral communication of ideas), and delivery of product. By working with professionals, they made contacts that could assist them in their careers.

As the case study will show, this was an eye-opening experience for the students and a learning experience for all involved. Students indicated they felt better prepared to meet workplace expectations. It has enhanced the DIGM program's relationship with the advertising community, and has opened opportunities for our students after graduation by creating a greater awareness of our program within the community.

The Service Learning Project

In the extended community of Johnson City, Bristol and Kingsport, Tennessee (commonly referred to as the Tri-Cities), there is a very active advertising community supported by the Tri-City Advertising Federation (TMAF), a local branch of the American Advertising Federation[ii]. Members in this professional organization represent most of the area's advertising agencies, design studios, television and radio stations, newspapers, interactive media developers, corporate in-house media production departments and independent media artists and producers. Each year, TMAF sponsors the local ADDY Awards Competition, the first stage in a 3-tier national competition that recognizes excellence in creativity for advertising and advertising arts. This is an important and very high-profile event in most communities where advertising is produced. Agencies and creative professionals who receive recognition in the ADDY Awards gain status with their clients and within the community as recognized experts in their field. A track record of award-winning work becomes part of a company's marketing and public relations plan helping them attract more business and higher-profile clients. Continuing success in the ADDY competition can have a direct relationship to a company's bottom line.

In the Tri-Cities, planning for this event starts in September with a request for proposal (RFP) for submission of a marketing campaign and event plan. The plan must include a thematic idea for the campaign, and a design and production plan for the collateral materials and media. The RFP usually specifies a Call-for-Entries mailer, broadcast media promotion, an invitation to the Awards Presentation, and an event plan for both the Entry Drop-Off Party and the ADDY Awards Presentation and Exhibition (usually a business-formal or black-tie dinner). Deliverables can include printed materials such as postcards, posters, event invitations, a show book, ads and signage; a website; television and/or radio spots; a video presentation for the event; an exhibition display; and decorations for the awards presentation dinner.

Since the TMAF is a non-profit volunteer-run organization, companies submitting proposals do not expect payment for the plan, or for production of the promotional materials. Benefits to the company whose proposal is selected include positive promotion of the company within the community, with credit lines on all of the work produced, and press releases outlining the company's contribution and service to their professional community. It is also an opportunity to work on a project without creative restrictions, giving the company an opportunity to "show off" their creative abilities. Pro-bono work is often the most creative work in a company portfolio because of the creative freedom allowed. Production costs are paid by the organization, or through vendor donations and sponsorships. Materials produced are eligible for competition in the next year's ADDY Awards and entry fees are paid by the TMAF.

Despite these benefits, this is a pro-bono situation, and most local advertising federations have few, if any, proposal submissions, making it difficult to get the quality of promotion needed to

help make the ADDY events successful. To meet this challenge, the TMAF and East Tennessee State University teamed up to develop a service learning project that would both help the organization, and provide a significant learning experience for students.

Meeting Learning Objectives

In industry advisory board reviews of experiences with recent graduates from the Digital Media Program (fall 2005 and spring 2006 meetings), commendation was extended to the program for the technical and creative abilities demonstrated by our graduates, but a lack of adequate professional skills was noted. The advisors indicated that weak presentation skills, writing skills, communication skills and overall professionalism often were a barrier to our students when they were competing for jobs against other applicants. More attention to development of these skills in the curriculum, and more exposure to the industry via work experiences in the form of internships and real world projects, was strongly recommended in order to better prepare our graduates to perform effectively as professionals, and to give them an edge as they enter the workplace.

Recommendations given by our industry advisors are also supported by a recent poll on public attitudes toward including service-learning as part of student's educational experiences.[1] In this poll "the vast majority of Americans expect schools to provide students with the academic skills they need for success in life, …that success requires more than mastering basic academic subjects." They agree that schools have a clear responsibility to teach students how to use what they learn in the classroom for real-world projects and problems, and to teach habits of good citizenship and community involvement, leadership, and an ability to work with people different from themselves. "They want service-learning in schools if it promotes self confidence and active citizenship (and) they value the role of service-learning in fostering partnerships between schools and communities." (Academy for Educational Development, 2000)

In the portfolio development class, students are expected to develop a portfolio of digital media work that they will use as the primary tool for marketing themselves to potential employers. They are also expected to learn professional practices in the media production industry. The following learning objectives for the course are specific to the development of professional skills:

Students must be able to:
- function productively as a member of a creative team.
- deliver an oral presentation of project work appropriate to a professional environment.
- produce effective and appropriate written communications as part of project planning and organization.
- demonstrate an understanding of legal and ethical standards of the digital media professions.

Students are made aware that success in the workplace often hinges on skills other than technical and creative abilities. The value of the ability to produce well-written proposals, resumes, letters and other professional communications, and to present effective and persuasive oral presentations are emphasized, as is the importance of projecting a professional appearance and attitude. The necessity for networking with the professional community is also discussed.[iii]

As students enter this course, most have worked on team-based projects similar to those they will encounter in industry, but have not had the opportunity to apply their skills toward a real-world assignment in a professional environment. In a classroom simulation students do not face many of the realities of a real-world project. They do not have to present to industry professionals, so do not learn to cope with the stress of working in an unfamiliar situation, and presenting to people they do not know whose responses they can't anticipate. In a class, they may not have to compete to win a bid or award in a proposal situation, so only the project itself is assessed and not other aspects of a successful proposal that may make the difference in a professional setting, such as perceived professionalism as an indication of a team's ability to responsibly meet project demands. Presentations in the classroom tend to be less formal, and students do not take the preparation and delivery of a presentation as seriously as they must as professionals. Other than the assignment of a grade, there are few real consequences to a poorly prepared project and presentation, and few real rewards other than a grade.

Service-learning projects can help instructors meet learning objectives related to development of professional skills. They provide opportunities for students and professionals in a community to work together toward a common goal, provide students with exposure and access to a professional work environment, and provide the professional community with an awareness of curriculum and an opportunity to participate in the development of that curriculum. Students are able to practice professional skills in a real-world situation before they enter the work force, gain confidence through experience, and receive relevant and practical evaluation and an opportunity to reflect on their performance.

When developing a service-learning project, a good model for best practices can be found in "The Maryland Best Practices: An Implementation Guide for School-Based Service-Learning." [2] Though this was developed for a K-12 curriculum, these guidelines seem to work equally well for a college-level curriculum. In this guide, 7 best practices for school-based service learning are identified and listed in order of importance for quality service-learning:

1. Meet a recognized need in the community

2. Achieve curricular objectives through service-learning

3. Reflect throughout the service-learning experience

4. Develop student responsibility

5. Establish community partnerships

6. Plan ahead for service-learning

7. Equip students with knowledge and skills needed for (the) service

The ADDY Campaign project was chosen because it incorporates deliverables requiring a cross-section of skills taught in the Digital Media Program, and could be designed to meet not only the

professional practices learning objectives for the class, but also all of the 7 best practices guidelines for service-learning.

The recognized need in the community

The course instructor (author) is very familiar with the problems many local American Advertising Federation (AAF) organizations have when trying to promote the competition to the community, having been an ADDY competition committee member in three local federations over 17 years, including most recently the TMAF. For the advertising community, the need was already well-established. Clear communication of when the competition will take place, entry rules and guidelines, deadlines, and how to participate are needed so local advertising professionals do not miss the opportunity to compete. In past years, particularly in many of the smaller markets, poor communication due to a lack of volunteers willing to commit the time needed to produce promotional materials has resulted in poor competition participation. This results in diminished recognition for the community regionally and nationally. Since many potential clients for an advertising community are not local, but regional or national, diminished recognition for quality advertising production can result in a decreased ability to attract the more lucrative regional and national accounts. For the local chapter, decreased participation in the competition and ADDY events results in a loss of income needed for other chapter activities, such as funding scholarships, bringing in speakers, and providing other professional benefits to its members.

Curricular objectives achieved through the service-learning project

For the purposes of the class, the students are divided into design teams that will function as small companies that compete with each other to try to win the "bid" for the project.

The ADDY campaign project requires that companies respond to the RFP by sending the ADDY committee chair a letter of intent to participate, followed by a written proposal that includes ideas for the campaign and a description of how it will be implemented, a list of proposed deliverables, qualifications of the group members to perform the work, a production schedule, and cost estimates for the deliverables. The RFP is distributed to student groups and professionals and is open to anyone who wishes to participate. Since this is an actual competitive situation, the ADDY committee (the client) has the option to invite all, or only a few, groups to pitch their proposals in an oral presentation to the committee at a face-to-face meeting. The committee also has the option to accept or reject any or all proposals.

As stated in the RFP (see Appendix 1), "Award of the contract resulting from this RFP will be based upon the most responsive vendor whose offer will be the most advantageous to TMAF in terms of cost, functionality and other factors as specified elsewhere in this RFP. Creativity of concept and integration of the creative concept throughout all materials, balanced with cost, will determine award of the contract."

For the purposes of the class, the committee agreed to let all of the student groups present an initial "practice" pitch where the students would have an opportunity to pitch two ideas and receive feedback from the committee, both on their ideas and on the quality of their written and oral presentations. All of the student groups in the class then present their final proposals to the

committee, and have an opportunity to make their pitch along with any professional groups selected.

For the final pitch, all groups selected present design comprehensives (visual representations of what the final printed pieces will look like), scripts for radio, broadcast, video or live presentation as required, storyboards or other pre-visualizations of video, animation, or motion graphics, and/or other materials that will help illustrate the proposed ideas and persuade the committee to choose their group's proposal.

Students in the class must abide by professional practices expected in the media production industry, helping them by application to develop a better understanding of business practices, and legal and ethical standards of the industry. They must function productively as members of a creative team, prepare and present effective and persuasive written and oral proposals, and produce work that can be included in a professional digital media portfolio. The project also gives the students an opportunity to meet and network with professionals in the community. This meets many of the learning objectives for this class, and puts them in a real-world situation that gives them some practical experience designed to introduce them to experiences they will encounter after they graduate.

Part of the overall evaluation of whether the goals of the project are met include a comparison of the success of the event in years in which service-learning project is implemented to years in which it was not, as determined both by numbers of entries and attendance at the awards presentation, and in surveys of the membership. As the project is continued from year to year, this data will be collected and made available to students.

Opportunities to reflect throughout the service-learning experience

As presented in "Maryland's 7 Best Practices for Service Learning", reflection refers to the process of receiving written or verbal responses from peers (the students) and adults (the instructor, and in service-learning projects, community members involved) at any stage of a project, and allowing time for students to express their thoughts and feelings, ask questions, respond to feedback, and discuss what they have learned. A further definition of reflection as part of the academic process is defined as "deliberate thinking about action with a view to its improvement."(Hatton, Smith. 2006)[3]

In this project, students have opportunities for reflection throughout the process. At any time students can ask questions of their instructor and the committee chair. They also have access to ADDY committee members during the practice proposal for questions, and to receive feedback which can help them develop and improve their proposals and presentation skills. Group leaders keep minutes of their team meetings which are forwarded to the instructor and group members after each meeting to keep everyone informed and on track, and to document discussion. The students each keep diaries of their experiences and impressions as they work on the project and reflect on what they have learned. Video recordings of the practice presentations are made available to help them refine their final presentations. Students also evaluate their peers in the group to assess each member's performance as a team member. In this way, students are learning from and responding to their peers, the instructor, and the community professionals involved in

the project. The goal is to use the reflection process to review decisions made and actions taken throughout the project, and to review and discuss how performance can be improved.

Development of student responsibility

Professional responsibility and accountability are built into the project, and is client-driven (conditions of the RFP), instructor-driven (conditions established for assignment of a grade), and student-driven (established by a group charter).

Deadlines for each stage of the project are absolute and, as expected in real-world professional projects, missing a deadline could result in being disqualified from the process and forfeiture of a group's right to compete. For the purposes of the class, this would result in an automatic fail for the project unless the group followed acceptable professional expectations for arranging an extension.

As part of the group management process, each group creates a charter outlining roles, expectations for group member responsibility, and consequences for failure to perform. The charter is a contract prepared by the group to insure that each member meets obligations in a timely fashion, does not negatively impact the group's performance by not attending meetings, missing individual deadlines or otherwise not producing as a contributing member of the team. All of the group members agree to procedures they will use for communication, making decisions, resolving conflicts, and performing tasks, and all sign the charter indicating agreement to abide by the conditions established by the group. The instructor reviews the charter with the students in the group to make sure it conforms to good practice[iv], and once approved, agrees to abide by the group's charter and uphold consequences for failure to perform as decided by the group. This gives students the power to determine for themselves how they will work together, and to control responsibility to each other.

Establishment of a community partnership

The ADDY project provides a needed service to the professional community that can be ongoing, and gives students an opportunity to interact and network with professionals with which they may be working after they graduate. It also gives the professional community an awareness of the education and specific training students are receiving in the Digital Media program, and an opportunity to influence the direction of that education in order to better prepare our students for professional opportunities within the community.

As a secondary part of the partnership, the project helps the TMAF meet the charge to all local AAF chapters to support education in advertising and advertising related fields.

Planning ahead for service-learning and equipping students with knowledge and skills

Initially, the committee and the instructor start planning for the project a month before the assignment. Since this is intended as an ongoing project, planning for future semesters is now built into the annual planning for the ADDY Awards in the TMAF. Each class experience will be evaluated by the committee and the assignment will be modified as needed to improve the

experience for the students and better meet both the needs of the organization and the class learning objectives.

In class, students are provided with in-class instruction, a textbook, and other resource materials designed to help them prepare proposals and presentations, and learn professional and ethical standards expected in the industry. This will build upon and reinforce previous course work.

How has it worked?

The project was first implemented in fall 2005. The project duration was set at 2 months so students could finish in time to complete other requirements for the class. In-class instruction for portfolio presentation also ran concurrently to the project and students were expected to balance time spent on the project with time spent on their portfolio presentations.

Students were organized into groups of 3-5 members. Each student provided the instructor with a summary of their skillset, and their desired goals for their career. This information was posted on Blackboard (the university's learning system server) so that students could use this information to help them organize themselves into groups based on the skillset distribution needed for the project requirements. Each group then met to choose a project manager, set a schedule for weekly group meetings outside of class, and prepare a group charter.

The instructor acted as the initial client liaison and met individually with each group to answer questions and help with initial brainstorming. Time was allotted during some class meetings to allow the groups to work while the instructor was present. Groups also had the option to invite the instructor to attend additional out-of-class meetings whenever guidance was desired, and to contact the ADDY committee chair for information and feedback when needed. After the practice presentations, students worked directly with the ADDY chair.

Since this was a competitive "bid" situation, groups worked under nondisclosure conditions. For the duration of the project, no group would know what another group was proposing until after final presentations were made to the ADDY committee.

Students were instructed that the group with the winning proposal must agree to provide completed production files for print to the committee within the week it is accepted, with video or animation (which takes longer to produce) to be delivered to the committee by the end of the semester. This was considered to be reasonable since the project was designed to provide completed portfolio pieces for each student.

In this year, only one professional group expressed interest in making a proposal. Rather than answer the RFP, this group chose to submit their ideas to the committee informally. After the students presented their initial ideas, the committee decided that the students were better prepared to make the final presentations and that the professional proposal would not be considered.

The project proceeded for the most part as expected. In the pre-proposal practice presentations to the ADDY committee, each group presented draft proposals for two ideas including a complete

set of comprehensives and presentation materials for the idea determined by the group as the strongest, and a less developed set of materials for the second idea as a back-up proposal for the committee to consider if the first idea was not received well. Presentation of more than one idea is common in the media design industries and was made part of this project so students could experience this, even though in a bid situation presentation of more than one idea might not be expected. The committee gave each group very direct and frank feedback on both ideas, and on their presentation skills and proposal documents. For most of the groups, the more developed idea presented was indicated as the one they should continue to develop for the final presentation. For one group, the committee rejected the first idea and asked the group to go with their second. The students in this group had spent little effort developing their second idea and found themselves working at a competitive disadvantage. The other groups were much farther along in their preparations for the final presentation. Even so, students had been instructed that this could happen and that they must plan for it.

One of the groups suffered from a lack of cooperation between members of the group due to (as recorded in project diaries) frustration with the group leader's lack of respect for group members ideas, lack of adequate record keeping, too few productive meetings, and assignments made that did not take advantage of the student's best skills. This group had a weak charter and the members discovered that they had no power within the group to enforce responsibility. They ultimately ended up with a comparatively weak presentation.

Some unanticipated situations occurred, as often happens in real world situations. First, the ADDY committee had to change the final deadline for submission a few weeks after the RFP was distributed since an earlier mailing date for the Call for Entries was determined to be necessary. This shortened the time for the project by over a week causing the students to have to scramble to meet the adjusted deadlines.

Another occurred after the pre-proposal practice presentations when the committee met to discuss the ideas presented. An idea presented by one of the groups was so popular that the committee was ready to go ahead and decide upon it as the winner. Under ordinary circumstances, this would not have been an issue since the final presentations could still be made and competing groups would still have a chance to change the committee member's minds. The proposed Call for Entries piece, however, required a longer than normal production time to produce and the committee couldn't wait for the final presentations to start production without missing the distribution deadline. They voted to "pre-award" the project to this group and go ahead and start production. This meant that the winning group would have to be notified early so that the production of the camera ready files could be done in time. They were asked not to disclose to any of the other class members that they had already won the bid. This broke with professional and ethical practice, and set up an unfair situation for the class, compromising the instructor's ability to reinforce instruction in this area.

The problem was further complicated by the next unexpected situation. The group that had been chosen decided that they did not need to continue efforts to revise and improve their final presentation since they had already won the bid. They assumed that turning in work a little late wouldn't affect the decision, so chose to work on projects for other classes instead and did not develop some of the promised deliverables in time for the presentation. Neither did they make

the revisions to the proposal that would have been expected for a final presentation. They conducted an unorganized oral presentation, and didn't even dress appropriately for a formal presentation.

On the other hand, the group that had to regroup and develop their second idea—almost from scratch—did a near-perfect presentation, submitting their new idea supported by well-developed materials and a very professional oral presentation. As a result, the committee voted to award the second group with the project. The ADDY committee had to take the loss on the money already spent for production, and the group that had initially been chosen had to be told that the project, for them, was off. As uncomfortable as the situation was for everyone concerned, it did provide some opportunities after the project was over to discuss with the class the ethical issues involved, the importance of professionalism, how making assumptions—and not living up to expectations and commitments—can hurt a professional relationship, and how the quality of a presentation can inspire or weaken confidence in a bidding contractor's ability to perform and help swing the balance of a decision.

These circumstances turned out to be good demonstrations to the class of the kind of "real-world" problems they might be faced with in their professional lives, but were stressful for everyone involved.

A final problem occurred for the ADDY committee. As the end of the semester neared, the winning group promised to finish the final production on the video and web work proposed (a TV promotional spot, a video opener for the Awards Presentation, and a web blast), but with pressure to complete work in all of their classes prior to graduation, they negotiated an extension from the committee to complete the work when the semester was over. After graduation, however, most of the group left town, degree in hand, and the committee was left to make alternate arrangements for completing the work.

The project was continued in the fall 2006 class, incorporating revisions based on the experiences of the previous year. It started earlier in the semester, and the timeline for the project was shortened slightly to accommodate an earlier production schedule and to eliminate the possibility of choosing a "winner" prematurely. The RFP was revised to give the ADDY committee the option to turn the winning proposal over for production to media professionals (members of TMAF who volunteer to help as part of their service to the organization). This took the burden of final production off the students, and shortened the time necessary to complete the project. This gave students time needed to attend to other class work, and took the risk out of the project for the committee. The students were also provided with additional instruction on team management and on preparing charters that were both useful and enforceable. The project still worked to provide a project case study[v] for the student's portfolios, and still provided many students with work that was finished enough for inclusion in their portfolios. All of the students (regardless of which group won the bid) were offered extra credit for the class if they chose to volunteer to help the ADDY committee with the final production.[vi]

In both years, the students in the winning groups were recognized by the ADDY committee in newspaper press releases, and at the ADDY Awards Presentation. Printed samples of the work chosen were made available for student portfolios. Projects produced in the 2006 class were

entered by the Digital Media program in the 2006 Student ADDY Competition where one of the projects received a Silver Award.

After the project was completed in 2006, the instructor met with the ADDY committee to review the process from the past 2 years and to discuss its value, both for the organization, and for the students. The members expressed surprise at the quality of student's ideas and presentations, particularly in 2006, and were happy to see improvement in the presentations from the practice presentation to the final presentation in both years, and improvement from 2005 to 2006. As a result, the committee expressed a desire to continue the project in 2007.

Some of the statements recorded in student's project diaries from both years, and on the 2005 Student Evaluation of Instructor (SAI) include:

> "I did not expect the committee to be so harsh in their comments. Now I know why some of the instructors are so harsh in critique. I'm starting to think we need more criticism of our work (by the instructors) as we go through our other classes."

> "I didn't know the rules would change so much. I'm glad this happened now so I know what to expect when I get out. Sheesh!"

> "I didn't realize how important the presentation part would be. I figured if the work was good, the rest was just crap you had to do but didn't matter all that much. I sure know better now!! I still think we should have gotten the job."

> "I liked the real-world experience. It helped me realize how the real world is managed. You should keep this aspect of the class."

> "I learned a lot about … teamwork."

> "… (though) the project took way too much class time, I feel I'm more prepared for working."

Not all of the student's comments were good. The almost unanimous consensus of students in both classes was that the project took far too long, leaving too little time left in the semester for other work required by the class. This class is taught in the same semester as their advanced (and most time-consuming) classes, putting an additional burden on their time. After trying this for two semesters, the instructor is in agreement. This may not be the best class to in which to assign this project, though plans are to try to modify the project and the class to help make it work better for 2007.

Conclusions

This project was conceived as a way to try to bring the industry and the students together in a meaningful way to help students practice professional skills prior to graduation. This same process can be used across a variety of design-oriented programs where students are learning to

design and produce products and provide creative services to clients, whether it be print and broadcast media design, web design, product design, architecture, 3D visualization, or interior design. Good sources for project opportunities are professional and service organizations, city government, publicly funded government programs, and other non-profit organizations.

This project was a trial run to see how workable it could be within the classroom environment, and as such, has not gone through the rigorous assessment needed to prove the process. Assessment for the project in the first year was anecdotal in nature with too little recorded response from the students and none from the ADDY committee. For the 2006 project, students were asked to submit more detailed responses in their project diaries and a survey was submitted to the ADDY committee to formally evaluate the project. If the project is continued in 2007 as planned, an additional survey will be developed for the students participating in the project. Tools using rubrics for assessment of writing, oral presentation, team skills and ethics were developed by the College of Business and Technology during the 2005-2006 academic year which are now being used throughout the college for overall assessment of learning. Evaluation of student skills in these areas will occur throughout the curriculum and will provide comparison data at the beginning, middle and end of the program. This project will be assessed in the future using these tools. Since this project only occurs in the fall, an opportunity to compare student's professional skills in this class with the students in the spring portfolio class also exists.

From the point of view of many of the students, the instructor, and all of the professionals involved in the project, the experience was valuable. Consequences for poor performance had more impact than just a grade for the students, particularly since they were being observed and evaluated by professionals. Rewards included not only a good grade, but public recognition, professionally produced samples of work for portfolios, positive exposure to professionals with which many will be applying for positions in the industry, paid entry fees for competition, and an experience they can include in resumes (recognitions) and discuss in interviews. The relationship with the Digital Media program at ETSU and the advertising community is providing benefits for both that will hopefully continue.

A new class designed specifically to teach professional practices in Digital Media has been submitted to the curriculum committee. If approved, this class may be able to support this project, or similar service-learning projects, more effectively. By moving professional practice instruction from Portfolio Development to a separate course, students will have a longer time-frame to complete the work without the pressure of having to also create a portfolio in the same class.

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Appendix 1
(Format modified from the original and cover page omitted.)

Request for Proposal

ADDY Awards Competition and Show
Call for Entries, Promotional Materials, and Awards Presentation Materials

Overview of the AAF and the Tri-Cities Metro Advertising Federation

As the "Unifying Voice for Advertising," the American Advertising Federation (AAF), headquartered in Washington, D.C., is the trade association that represents 50,000 professionals in the advertising industry. AAF's 130 corporate members are advertisers, agencies and media companies that comprise the nation's leading brands and corporations. AAF has a national network of 210 ad clubs and connects the industry with an academic base through its 210 college chapters.

The Tri-Cities Metro Advertising Federation (TMAF) is the local AAF chapter for the Johnson City, Bristol, Kingsport area.

AAF Mission

The American Advertising Federation protects and promotes the well-being of advertising. We accomplish this through a unique, nationally coordinated grassroots network of advertisers, agencies, media companies, local advertising clubs and college chapters.

Here's what the AAF does:

- Brings members together to yield creative business solutions.
- Protects and promotes advertising at all levels of government through grassroots activities.
- Educates members on the latest trends in technology, creativity and marketing.
- Provides programs to assist local association volunteer leadership.
- Presents the industry with its future leaders.
- Honors advertising excellence.
- Promotes diversity in advertising by encouraging the recruitment of people of diverse cultures.
- Applies the communication skills of its members to help solve community concerns.

For additional information about AAF and the ADDY competition, visit the following websites.

- http://www.aaf.org/about/index.html
- http://www.aaf.org/about/index.html

Contact Information

Any questions concerning Statement of Work (SOW) requirements must be directed to:

>Cher Cornett, ADDY Committee Liaison
>cornettc@mail.etsu.edu
>423-979-3151

For additional information regarding the TAF and the ADDY Awards:

>Jessica Bland, ADDY Chair
>jessica@corporatepr.com
>423-793-1357

Statement of Work and Deliverables

Project Description
We are looking for a Promotional Theme for the 2006 Tri-Cities Metro Advertising Federation ADDY Awards and promotional materials using a conceptual theme to create excitement and interest in the local ADDY Awards competition, attract entries to the competition, and encourage participation at the Awards Presentation.

Target Audience
Professionals involved in the design and production of advertising and advertising arts, including but not limited to art directors, creative directors, graphic designers, illustrators, photographers, broadcasters, videographers, copy writers, production artists, video effects designers, web designers, animators, musicians, and students involved in the study of advertising and advertising arts.

Required Deliverables

1. A conceptual theme for the 2006 event.
2. A call for entries direct mailer. This can include specialty items as part of the promotion as suggested by the theme.
3. A teaser campaign to create excitement and attract interest. Examples may be a postcard campaign, e-mail advertising, short (5-10 second) TV spots, 10-30 second radio spots, or a form of "guerilla advertising" appropriate to the theme.
4. An opening video or animation for the Awards Presentation. A storyboard will be required.
5. A logo for the 2006 event.
6. A plan for tying the theme into all aspects of the event: the promotion/advertising, and the event itself: display of the show, decorations, presenters, scripting of presentation, and costuming, as applicable.

Optional Deliverables

1. Design and site map for a web site to help promote the 2006 ADDYs and facilitate dissemination of information.

2. A design for the ADDY Gold Award, and Silver Award Certificates.
3. A design for the Invitation and Ticket for the ADDY Awards Presentation Night.
4. A design for the Awards Show presentation (usually a PowerPoint or Video presentation).
5. Cover and page design for the Winners Book, or a design for an on-line Winners Book.
6. A decoration plan to fit the theme for the Awards presentation.
7. A plan for activities to take place during the ADDY Awards Presentation Night to help forward the theme and provide entertainment for attendees.
8. Other materials that support the theme and purpose of the 2006 ADDY Awards.

Assumptions and Agreements

- The written proposal must be completed and submitted to the TMAF committee by **October 6, 2005.**
- Groups submitting proposals will be expected to present their ideas to the committee prior to **October 13, 2006.**
- There is no budget for this project currently approved. Proposals will include estimates for all production costs.
- The Tri-Cities Metro Advertising Federation (TMAF) will appoint one person, with decision making authority, to serve as a project coordinator.
- TMAF will provide appropriate required copy, logos, needed for the successful completion of the project.
- The ADDY Logo must be used on all materials and must follow guidelines as outlined in the ADDY Logo Style Guide: http://www.aaf.org/awards/addys_resources_styleguide.html
- At the conclusion of the project, all materials developed by the winning project team that are actually used for the event will become the property of TMAF.
- Copyright will be transferred to TMAF for all usage related to the 2006 ADDY Awards.
- Credit lines for the team members shall be included on materials developed for the ADDYs.
- The team will be introduced at the 2006 ADDY Awards Presentation.
- TMAF reserves the right to reject any or all offers and discontinue this RFP process without obligation or liability to any potential Vendor. TMAF is not obligated to use any idea that is presented.
- TMAF reserves the right to accept other than the lowest priced offer.
- ALL concept drawings, storyboards, schematics, scripts, composites for materials to be included in the campaign must be approved by the ADDY committee prior to production.
- The ADDY committee will be responsible for final production of materials.

Required Proposal Format
The proposal must contain a (1) Proposal section (2) a Time-Cost section and (3) appropriate visual materials needed to demonstrate proposed ideas (storyboards, mock-ups, scripts, etc.). Appendices can be used for supporting information.

Proposal

In the Proposal section, the vendor should include a complete description of the concept, work to be produced, time-lines, projected required personnel, and schedules for completing the project.

Time-Cost

In the Time-Cost section, the vendor must detail the time and costs for fees and production costs required to complete the project as designed.

Due Dates

A written confirmation of the Vendor's intent to respond to this RFP is required by **September 25, 2006**. All proposals are due by **5:00 pm on October 6, 2006** to The ADDY Committee Liaison or the ADDY Committee Chairperson. Any proposal received at the designated location after the required time and date specified for receipt shall be considered late and non-responsive. Any late proposals will not be evaluated for award.

Letter of Intent to Submit Submission Deadline	**September 29, 2006**
Pre-Proposal Submission Deadline	**October 6, 2006**
Initial pitch to committee must be scheduled prior to:	**October 13, 2006**
Final Proposal Submission Deadline	**October 24, 2006**
Final pitch to committee must be scheduled prior to:	**November 3, 2006**
Award Notification	**November 3, 2006**

Submit Proposal To:

Jessica Bland
ADDY Committee Chairperson
Corporate Image
Bristol, TN
jessica@corporatepr.com

Basis for Award of Contract

Award of the contract resulting from this RFP will be based upon the most responsive Vendor whose offer will be the most advantageous to **TMAF** in terms of cost, functionality and other factors as specified elsewhere in this RFP. Creativity of concept and integration of the creative concept throughout all materials, balanced with cost, will determine award of the contract.

[i] The ADDY Awards are the world's largest advertising competition, and recognizes creative excellence in all forms of advertising from media of all types. It is the only creative awards program administered by the advertising industry for the industry. The competition is in three stages: local, district and national. Winning entries in the local competitions are forwarded to competition at the district level. Wining entries at the district level move on to competition at the national level. At the local level, it is the biggest event and fundraiser for the local advertising federation.

[ii] The American Advertising Federation (AAF), headquartered in Washington, D.C., is the trade association that represents 50,000 professionals in the advertising industry. AAF's 130 corporate members are advertisers, agencies and media companies that comprise the nation's leading brands and corporations. AAF has a national network of 210 ad clubs.

[iii] Assigned reading used to help students prepare proposals, work with clients, and familiarize them with ethical and professional guidelines for working in the design industries is found in the textbook for the course, The Graphic Artists Guild Handbook: Pricing and Ethical Guidelines.[4]

[iv] A lecture on group management and creating group charters is given prior to students preparing the charter. Information provided to the students is from "Managers as Facilitators: A Practical Guide to Getting Work Done in a Changing Workplace." (Weaver, Farrell, 1997)[5].

[v] In this case, a project case study refers to the documentation from concept to completion—including project management documentation, thumbnails, design composites and completed work—that students can use in their portfolios to give potential employers an idea of their thinking process and how they develop a project.

[vi] An explanation of how extra credit operates in this class may be helpful here. In order to encourage students to participate in professional activities outside of the classroom, a number of possible extra credit points (which could amount to up to a letter increase in their grade over the semester) for various activities were made available to students in fall 2006. These activities included, but were not limited to, volunteering to work on public service projects which incorporated use of their digital media skills. Helping the ADDY committee with final production was one of the many opportunities from which they could choose.