



BERBAKTI: Jurnal Pengabdian Kepada Masyarakat

Vol. 4 No. 2, Sep 2026, pp. 269–278

e-ISSN 2987-033X, <https://doi.org/10.30822/5757>

Open Access: <https://journal.unwira.ac.id/index.php/BERBAKTI>

Strengthening Graphic Design Competency among Vocational High School Students through Integrated Visual Communication Principles: A Community Service Workshop at SMK Teknologi Plus Padang

Dian Fitriarni Sari¹ , Muhammad Syukri Erwin^{2*}, Well Victory³

Deby Gemysa Faradiba⁴, Nurkemala Sari⁵

^{1,2,3,4,5} Indonesian Institute of the Arts Padangpanjang, Indonesia

e-mail: msyukrierwin@gmail.com^{2*}

ARTICLE INFO

Article history:

Received: Jul 23, 2026

Revised: Sep 02, 2026

Accepted: Sep 02, 2026

Keywords: graphic design; visual communication skills; digital media



Copyright of the article is reserved by the authors. This article is an open-access article under the [Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License](https://creativecommons.org/licenses/by-nc-sa/4.0/).

ABSTRACT

The rapid development of digital media has transformed the way information is produced, distributed, and consumed, making visual communication skills increasingly important for vocational high school students. However, students at SMK Teknologi Plus Padang still experience limitations in understanding fundamental graphic design principles, such as composition, typography, color, visual hierarchy, and effective message delivery. This condition affects their ability to create informative, attractive, and responsible digital content. Therefore, strengthening graphic design competency is needed to improve students' visual literacy and creativity. This community service activity addressed the problem of how graphic design skills among vocational high school students can be improved through a participatory and practice-based learning approach. The objective of this activity was to enhance students' graphic design competency through an integrated visual communication workshop. The activity was conducted using participatory methods consisting of introductory discussions, demonstrations, guided design practices, mentoring, and presentations of students' design works. The materials covered basic visual communication principles, including layout composition, typography, color application, information hierarchy, and visual messaging strategies. The results indicated that participants showed improved understanding and confidence in developing graphic design works. Students were able to organize visual elements more effectively, produce clearer messages, and create more communicative designs. This activity contributed to strengthening visual literacy, digital creativity, and practical design skills that can support academic activities and creative entrepreneurship. However, the activity was limited by the workshop duration and the number of participants involved. Future programs are recommended to provide continuous training, portfolio development, and advanced design projects to achieve sustainable improvement in students' graphic design competencies.

INTRODUCTION

The rapid development of digital technology and new media has significantly transformed the way information is produced, distributed, and consumed in contemporary society. The transition from conventional media to digital platforms has created a communication environment in which individuals are no longer positioned solely as receivers of information but also as active producers and distributors of digital content (Putri et al., 2024). Digitalization has expanded the forms of information presentation and encouraged communication that is increasingly interactive, dynamic, and accessible across multiple platforms. Zhang & Rungsuk (2024) explain that digital media has shifted information consumption patterns from passive and linear processes toward more selective and participatory interactions, while Li (2022) emphasizes that internet-based technologies have transformed artistic production, dissemination processes, audience experiences, and aesthetic perceptions. These transformations demonstrate that digital environments have fundamentally changed the way people communicate and engage with information.

This shift has significant implications for visual communication practices. As digital platforms increasingly rely on visual-based content, the ability to understand, interpret, and produce effective visual messages has become an essential competency, particularly for younger generations who actively participate in digital environments. Visual communication is no longer limited to aesthetic representation but has become a strategic process of organizing information, constructing meaning, and influencing audience interpretation. Therefore, educational institutions, especially vocational schools, need to equip students with visual communication competencies that enable them to become not only consumers of digital content but also responsible creators of meaningful and communicative visual messages. In this context, graphic design education plays an important role in developing students' creativity, visual literacy, and practical skills required in contemporary digital and creative industries.

Within this changing communication landscape, graphic design should not be understood merely as the technical ability to operate design software or manipulate images. Rather, it represents a broader visual communication competence involving creativity, message organization, visual sensitivity, and consideration of audience need. Graphic design utilizes elements such as typography, color, images, shapes, composition, and layout to communicate information effectively. Tiawan et al. (2020) describe graphic design as a field of visual communication concerned with arranging visual elements in accordance with specific communication objectives. From a broader visual literacy perspective, Simon et al. (2022) demonstrate that visual communication involves interconnected competencies in both the produce and respond domains. The former concerns the ability to construct and create visual representations, while the latter concerns the ability to understand, interpret, and respond to visual information. Their findings suggest that visual communication should therefore be developed as a multidimensional competence rather than reduced to technical production skills. Consequently, graphic design education should equip students not only with the ability to create attractive visual products but also with the capacity to understand how visual elements influence meaning, perception, and communication.

The increasing dominance of visual content in digital media also presents significant challenges, particularly regarding the spread of visual misinformation. Young people are continuously exposed to large volumes of images, videos, advertisements, and social media content that vary in terms of accuracy, quality, purpose, and credibility. Manipulated images, misleading videos, decontextualized visuals, and other forms of inaccurate digital content can influence how audiences interpret information and construct perceptions of reality. Aljalabneh (2024) highlights that visual misinformation has become increasingly prevalent on social media and that visual content can significantly influence memory, perception, and public opinion. Therefore, visual media literacy is essential to develop individuals' ability to critically evaluate visual information, examine its context, identify potential manipulation, and assess its credibility.

For vocational high school students who actively interact with digital platforms, this challenge is particularly relevant because they are not only consumers of visual information but

also potential creators of digital content. Without adequate visual communication competence, students may produce visual materials that are aesthetically attractive but lack clarity, accuracy, and responsible messaging. Therefore, graphic design education should integrate technical skills with visual literacy to enable students to understand how visual elements communicate meaning and influence audience interpretation.

Furthermore, digital literacy among young people should not only focus on avoiding harmful digital practices but also encourage productive and creative participation in digital environments. [Lisnawita et al. \(2020\)](#) emphasize the importance of directing students toward constructive uses of technology through creative activities. In this context, strengthening graphic design competency becomes an important approach to developing students' ability to create informative, educational, and ethically communicated visual messages. Therefore, the graphic design workshop at SMK Teknologi Plus Padang was designed not only to improve students' technical design abilities but also to strengthen their awareness of responsible visual communication in the digital era.

This issue is particularly relevant in vocational education, where learning is expected to develop competencies that are applicable, industry-oriented, and responsive to changing professional demands. In Indonesia, vocational high schools have a strategic role in preparing students with practical competencies that support employment opportunities, further education, and entrepreneurship. The development of vocational competencies is also aligned with national efforts to strengthen the connection between education and industry through competency-based learning and industry-oriented training ([Widaningrum et al., 2025](#)).

Within the context of the creative economy, graphic design has become an increasingly important competency due to its application in advertising, digital marketing, social media content production, branding, and corporate identity development. [Putra et al. \(2025\)](#) argue that graphic design skills are essential in the digital era because they support various creative industry activities. Their graphic design training program at SMK Sjakhyakirti demonstrated that integrating conceptual understanding with technical skills could improve students' design concepts, software proficiency, creativity, collaboration, and awareness of design ethics. Similarly, [Syahputra et al. \(2025\)](#) highlight that graphic design competencies have economic potential by supporting branding activities, digital marketing, portfolio development, career readiness, and entrepreneurial opportunities.

The relevance of graphic design competency is further strengthened by the growth of Indonesia's creative economy, where digital creativity and visual communication skills are increasingly required across various sectors ([Hakim et al., 2026](#)). Government initiatives, including the development of the creative economy through Presidential Regulation No. 28 of 2023, emphasize the importance of strengthening creative capabilities and innovation-based economic activities. Therefore, developing graphic design skills among vocational students is not only related to technical mastery but also contributes to their ability to participate in the creative economy, produce responsible digital content, and adapt to future professional demands. In this context, the graphic design competency workshop at SMK Teknologi Plus Padang represents an effort to strengthen students' practical abilities while preparing them for academic, creative, and entrepreneurial opportunities.

Previous community service activities have demonstrated various approaches to strengthening graphic design skills among students, particularly through accessible digital design platforms such as Canva. [Tiawan et al. \(2020\)](#) conducted Canva-based graphic design training for vocational high school students through lectures, question-and-answer sessions, and direct practice. The activity introduced participants to the creation of posters, curriculum vitae, infographics, logos, and social media content, and the evaluation showed improvements in participants' understanding and ability to produce basic visual materials. However, the activity primarily emphasized the introduction of Canva features and the production of various design outputs, while deeper discussion of visual communication principles and the relationship between design elements and message effectiveness remained limited.

[Aprilia et al. \(2024\)](#) implemented Canva training for vocational students using a participatory workshop approach combined with individual communication assistance.

Participants were introduced to basic graphic design concepts and Canva features before developing motivational slogans and poetry posters. The activity generated high enthusiasm and active participation among students. Nevertheless, the program focused mainly on creating specific visual products and did not extensively explore how students could apply design principles, visual hierarchy, and audience considerations in broader communication contexts.

Similarly, [Wijaya et al. \(2024\)](#) conducted poster design training using Canva and reported that 88.9% of participants were motivated to continue learning the application. This finding indicates that Canva-based training can increase students' interest and accessibility in learning graphic design. However, the evaluation primarily highlighted participant motivation and application interest rather than comprehensive assessment of visual communication competency development.

These previous activities demonstrate that Canva provides an effective and accessible medium for introducing graphic design skills to students with diverse levels of digital experience. Therefore, Canva was also utilized in this community service activity because its user-friendly interface enables participants to focus on fundamental visual communication principles rather than being constrained by complex technical processes. However, this activity differs from previous programs by positioning Canva not only as a design application but also as a medium for developing visual literacy, communication awareness, and responsible digital content creation. Thus, this activity extends previous approaches by integrating technical design practice with visual communication principles, audience awareness, and creative problem-solving skills.

More recent community service programs have moved toward more structured and project-oriented approaches in graphic design training. [Azhari & Mutawalli \(2025\)](#) employed a participatory and project-based learning approach in Canva training for vocational students majoring in Visual Communication Design. The training involved problem identification, pre-tests, material presentations, direct practice, post-tests, and evaluation of students' design works. The results showed an improvement in participants' learning outcomes, with average scores increasing from 47 to 81, along with the production of independent visual works such as posters and certificates. Similarly, [Junaedi et al. \(2025\)](#) implemented project-based Canva training for vocational students and reported an increase in overall graphic design skills from 45% to 85%, particularly in Canva proficiency and design creativity.

These findings indicate that graphic design training can achieve better learning outcomes when participants are actively involved in practical projects rather than only receiving application demonstrations. Project-oriented activities provide opportunities for students to apply design concepts, solve visual communication problems, make creative decisions, receive feedback, and refine their works through an iterative process. Therefore, this community service activity adopted a participatory and practice-based approach because graphic design competency requires direct experience in transforming ideas into structured and meaningful visual messages.

Although previous project-based training programs have demonstrated positive impacts on students' technical abilities and creativity, most activities have focused primarily on improving software skills and producing visual outputs. Limited attention has been given to integrating technical design skills with visual literacy, audience awareness, and responsible digital content creation. Thus, this activity extends previous approaches by positioning graphic design not only as a technical production skill but also as a visual communication competency that enables students to create informative, ethical, and meaningful digital content ([Leiwakabessy et al., 2026](#)).

Despite previous contributions, there remains a need for a more integrated approach that connects technical graphic design skills with visual communication, visual literacy, and responsible participation in digital environments. The ability to create posters, logos, or social media content does not necessarily ensure that students understand how visual messages construct meaning, influence audiences, or communicate information responsibly. [Simon et al. \(2022\)](#) emphasize that visual communication involves both the production and interpretation of visual messages, while [Aljalabneh \(2024\)](#) highlights the importance of critically engaging with visual information in environments affected by misinformation and manipulation. Therefore, this community service activity integrates technical graphic design skills with fundamental visual communication principles, visual literacy, responsible digital content creation, and awareness of

the practical and economic potential of design. Rather than positioning students merely as users of design applications, the activity encourages them to become visual communicators who understand the relationship between visual elements, communication objectives, messages, and audiences.

Based on the identified needs, the problem formulation addressed in this community service activity is as follows: 1). How can graphic design competency among vocational high school students at SMK Teknologi Plus Padang be strengthened through a participatory and practice-based workshop approach? 2). How can visual communication principles be integrated into graphic design training to improve students' ability to create clear, structured, and meaningful visual messages? 3). How can graphic design training contribute to improving students' creativity, confidence, and awareness of responsible digital content production? The activity aimed to strengthen students' understanding of visual communication principles, improve their ability to produce clear and structured visual works, develop creativity and confidence, and foster awareness of responsible digital content production. It also sought to broaden students' understanding of the practical use of graphic design skills for academic activities, school publications, community engagement, portfolio development, and creative entrepreneurship.

METHODS

This community service activity was designed as a participatory and practice-based graphic design workshop aimed at strengthening students' conceptual understanding and practical skills in visual communication. The activity was conducted at SMK Teknologi Plus Padang, Padang City, on February 9–10, 2026. The participants consisted of 15 vocational high school students from SMK Teknologi Plus Padang. Participants were selected through coordination with the school management and supervising teachers based on several criteria, including students' interest in graphic design, willingness to participate in the workshop activities, availability during the implementation period, and basic access to digital devices required for design practices. The number of participants was determined based on the capacity of intensive mentoring activities, allowing facilitators to provide direct guidance, feedback, and evaluation during the design process. The participants represented the targeted student group who required further development in visual communication and graphic design competencies.

Before the activity was conducted, institutional permission was obtained from SMK Teknologi Plus Padang. Participants were informed about the objectives, procedures, and documentation requirements of the activity, and consent was obtained for the use of activity documentation and participants' design works for academic reporting purposes while maintaining participant privacy. The workshop was developed based on experiential learning and constructivist learning principles, in which students actively construct knowledge through direct experience, reflection, feedback, and improvement of their design works (Parilah et al., 2025; Sulistianingsih et al., 2024). The learning process involved conceptual explanation, demonstration, guided practice, mentoring, and presentation sessions. The workshop materials covered fundamental graphic design and visual communication principles, including: 1). Idea development; 2). Typography; 3). Color principles; 4). Composition; 5). Layout and information hierarchy; 6). Visual messaging strategies.

Through this participatory and practice-based approach, students were encouraged to actively engage in the design process rather than merely receive theoretical explanations. The learning approach was designed based on experiential learning principles, where participants developed competencies through direct experience, reflection, feedback, and improvement of their visual works. The implementation of the activity consisted of several sequential stages, including needs identification, program preparation, coordination with the partner school, workshop implementation, guided design practice, presentation of participants' works, and evaluation. The initial needs identification was conducted through discussions with the school representatives and informal assessment of students' previous experiences with digital design activities. This stage was used to identify participants' learning needs, level of familiarity with graphic design applications, and challenges in applying visual communication principles (Barus et al., 2023).

The workshop implementation included conceptual explanations, demonstrations, guided exercises, independent design development, and presentation sessions. During the practical sessions, participants were guided through the design process, starting from identifying communication objectives, developing visual concepts, selecting appropriate design elements, organizing typography, color, composition, and information hierarchy, until producing final visual works. Data collection and evaluation were conducted using qualitative instruments consisting of structured observation checklists, documentation of activity processes, and assessment rubrics for participants' design works. The observations were conducted by the community service team during workshop activities to evaluate participant engagement, design decision-making processes, and application of visual communication principles. The design works were evaluated using a rubric covering six criteria: (1) clarity of visual message, (2) layout organization, (3) typography application, (4) color selection, (5) visual hierarchy, and (6) creativity and overall communicative quality. The assessment was conducted by the workshop facilitators based on the established criteria, with discussions among team members to maintain consistency in evaluation.

RESULTS AND DISCUSSION

Based on initial observation and discussions with teachers at SMK Teknologi Plus Padang, participants had basic familiarity with digital design applications; however, their understanding of graphic design as a visual communication process was still limited. Most participants associated graphic design primarily with the technical operation of software rather than with the process of organizing visual messages based on communication objectives. This condition affected their initial design works, particularly in terms of information hierarchy, typography selection, color composition, and layout organization.

Table 1. Main Findings of the Graphic Design Competency Workshop

Aspect	Main Findings	Observed Indicators	Implications
Conceptual understanding	Participants developed a broader understanding of graphic design as visual communication rather than merely software operation	Participants began considering typography, color, composition, information hierarchy, message, and audience	Strengthened understanding of the communicative function of graphic design
Practical skills	Participants demonstrated better organization of visual elements in their design works	More structured layouts, improved typography consistency, more appropriate color selection, and clearer visual messages	Improved ability to produce more communicative and functional visual works
Confidence and professional attitudes	Participants became more confident in presenting ideas and responding to feedback	Greater willingness to explain design decisions, receive criticism, revise works, and provide peer feedback	Development of critical thinking, collaboration, and professional attitudes
Institutional and social potential	Participants' competencies can support school publications and other creative activities	Potential application in posters, promotional materials, digital content, campaigns, and portfolios	Graphic design skills may contribute to school communication, portfolios, and future creative entrepreneurship

The workshop was designed to address these conditions through a participatory and practice-based approach. Instead of focusing only on software tutorials, the activity introduced participants

to fundamental visual communication principles, followed by demonstrations, guided practices, mentoring, and presentation of design works. This approach allowed students to directly experience the process of transforming ideas into structured visual messages.

The first important finding concerned participants' conceptual understanding of graphic design. At the beginning of the activity, some participants tended to perceive graphic design primarily as a technical activity involving the use of digital applications. During the workshop, this perspective gradually expanded as participants were introduced to graphic design as a process of organizing visual messages according to specific communication purposes and audiences. Participants began to recognize that typography, color, composition, layout, and information hierarchy are not merely decorative elements but contribute directly to message clarity and audience interpretation. This finding is consistent with [Simon et al. \(2022\)](#), who emphasize that visual communication competence involves not only producing visual representations but also understanding and responding to visual information. Therefore, the workshop contributed to shifting participants' orientation from simply creating aesthetically attractive designs toward considering how visual elements function together to communicate information effectively.



Figure 1. Workshop and graphic design practice activities at SMK Teknologi Plus Padang

The development of practical graphic design skills was evident throughout the workshop process. Participants were guided through a structured design workflow consisting of understanding visual communication concepts, developing ideas, formulating visual concepts, organizing design elements, applying typography and color principles, refining layouts, and presenting their design decisions. Figure 3 illustrates the implementation process, including material delivery sessions, demonstrations, guided design practices, and mentoring activities during the development of participants' visual works. Based on direct observation using an activity observation checklist and facilitator notes, the majority of participants demonstrated increasing ability to apply fundamental graphic design principles during the practice sessions. Participants gradually showed better understanding in organizing layouts, selecting appropriate typography, applying color combinations, and arranging information based on visual priorities rather than relying solely on decorative preferences. The mentoring process also encouraged participants to discuss their design choices, receive feedback, and revise their works according to visual communication objectives.



Figure 2. Graphic Design Process and Facilitator's Explanation of Creative Brief Preparation

The improvement observed during the activity was influenced by the practice-based learning approach, which allowed participants to experience the complete design process from idea development to visual execution. Rather than only receiving explanations about design principles, students actively applied concepts through demonstrations, exercises, discussions, and feedback sessions. This approach helped participants understand the relationship between design elements and communication effectiveness.

These findings are consistent with previous community service activities demonstrating that direct and project-oriented graphic design training can strengthen students' practical competencies. [Junaedi et al. \(2025\)](#) showed that project-based graphic design training improved students' technical skills and creativity, while [Azhari & Mutawalli \(2025\)](#) found that project-oriented activities enabled participants to transform conceptual knowledge into tangible visual products. However, this activity further emphasizes the learning process by integrating technical practice with visual communication principles, enabling students to understand not only how to create designs but also why specific visual decisions are made.

Beyond technical improvement, the workshop also influenced participants' confidence and professional attitudes. During the early stages, some participants were reluctant to explain their design concepts or receive criticism. Through presentation sessions and peer discussions, participants gradually became more open to feedback and more capable of explaining the reasons behind their design decisions. This improvement occurred because the participatory approach created an interactive learning environment where students were positioned as active creators rather than passive recipients. The opportunity to discuss, revise, and present their works encouraged critical thinking, collaboration, and professional communication skills.

The activity also generated potential institutional benefits for SMK Teknologi Plus Padang. The competencies developed through the workshop can support school communication needs, including event posters, promotional materials, digital publications, and other visual content. Furthermore, students' design works can become initial portfolio materials that support future involvement in creative industries. Despite these contributions, several limitations should be acknowledged. The workshop was conducted within a limited period, which restricted opportunities for advanced design exploration and long-term mentoring. In addition, the evaluation was primarily based on observation, documentation, and analysis of design outputs; therefore, future activities should incorporate more structured quantitative evaluation instruments to measure competency improvement. Future community service programs should consider continuous mentoring, portfolio development, collaboration with creative industry practitioners, and wider participant involvement. Such approaches may strengthen the sustainability of graphic design competency development among vocational students ([Sulistianingsih et al., 2024](#)).

CONCLUSION

The graphic design competency workshop at SMK Teknologi Plus Padang provides scientific contributions by demonstrating an integrated approach to graphic design training that combines technical skills, visual communication principles, and responsible digital content production. Unlike conventional design training that primarily emphasizes software operation, this activity highlights the importance of developing students' visual literacy, understanding of design elements, and ability to construct meaningful visual messages. The results provide empirical evidence that participatory and practice-based learning approaches can support the development of graphic design competencies among vocational students by connecting theoretical understanding with direct creative practices.

From a practical perspective, this activity contributed to improving students' ability to apply fundamental visual communication principles, including typography, color selection, composition, layout organization, and information hierarchy. Participants demonstrated increased confidence and creativity in producing visual works that were clearer, more structured, and more communicative. The competencies developed through this workshop have practical relevance for supporting school publications, promotional media, academic assignments, portfolio development, and potential involvement in creative industry activities. For the partner school, the

program also provides a foundation for strengthening students' digital creativity and preparing them with relevant competencies for future educational and professional contexts.

The implications of this activity indicate that graphic design education for vocational students should not only focus on technical application skills but also incorporate communication objectives, audience understanding, and ethical considerations in digital media production. Sustainable programs are recommended to include continuous mentoring, advanced portfolio development, collaborative projects with creative industries, and broader participant involvement to strengthen long-term competency development.

REFERENCES

- Aljalabneh, A. A. (2024). Visual Media Literacy: Educational Strategies to Combat Image and Video Disinformation on Social Media. *Frontiers in Communication*, 9. <https://doi.org/10.3389/fcomm.2024.1490798>
- Aprilia, D. N., Setiawan, D., & Farhanto, G. (2024). Empowering SMKS Nusantara Banyuwangi Students through Canva Training to Improve Graphic Design Skills. *GANDRUNG: Jurnal Pengabdian Kepada Masyarakat*, 5(2), 1733–1739. <https://doi.org/10.36526/gandrung.v5i2.4024>
- Azhari, M. M., & Mutawalli, L. (2025). Pelatihan Desain Grafis Berbasis Canva untuk Siswa Desain Komunikasi Visual (DKV) SMK Islam Ad-Duha. *JPEMAS: Jurnal Pengabdian Kepada Masyarakat*, 4(1), 41–45. <https://doi.org/10.71456/ad.v3i3.1324>
- Barus, I., Fami, A., & Rahayu, K. S. (2023). Cultural Heritage Digitization Of Borobudur Area Tourism: A Project-Based Learning. *JADECS (Journal of Art, Design, Art Education & Culture Studies)*, 8(1), 14–27.
- Hakim, Margolang, Tarigan, Ain, Damanik, & Zahra. (2026). Pelatihan Motion Graphics Berbasis Canva Untuk Meningkatkan Daya Saing Kreatif Siswa SMK Azizi. *Sevaka: Hasil Kegiatan Layanan Masyarakat*, 3(4), 123–132. <https://doi.org/10.62027/sevaka.v3i4.625>
- Huda, A., Febrianti, W., Irfan, D., & Sukmawati, M. (2026). Effectiveness of Digital Graphic Design Printing Module with Project-Based Learning-Flipped Classroom Approach for Vocational High School Students in West Sumatra. *International Journal on Informatics Visualization*, 10 (2), 529–535. www.joiv.org/index.php/joiv
- Junaedi, Rossi Kurniawan Maranto, A. R., Hermawan, A., & Halim Wijaya, A. (2025). Peningkatan Keterampilan Desain Grafis Siswa SMK melalui Pelatihan Berbasis Proyek Menggunakan Platform Canva: Pendekatan Pengabdian kepada Masyarakat. *Abdi Dharma*, 5(1), 129–138. <https://doi.org/10.31253/ad.v5i1.3641>
- Leiwakabessy, J., Nanlohy, L., Suitela, K., Lurkey, T., & Lerebulan, B. (2026). Peningkatan Literasi Desain Grafis Melalui Pelatihan Canva Bertema "Makariki Digital" pada Siswa SMK Negeri 4 Maluku Tengah. *Jurnal Informasi Pengabdian Masyarakat*, 4, 163–173. <https://doi.org/10.47861/jipm-nalanda.v4i1.2264>
- Li, P. (2022). Interpretation of Online Artworks of Digital Art Design in the New Media Environment. *Journal of Environmental and Public Health*, 2022. <https://doi.org/10.1155/2022/9566844>
- Lisnawita, L., FC, L. L. Van, & Musfawati. (2020). Pelatihan Desain Grafis Untuk Meningkatkan Kreatifitas Siswa. *Dinamisia: Jurnal Pengabdian Kepada Masyarakat*, 4(2), 231–235. <https://doi.org/10.31849/dinamisia.v4i2.3406>
- Parilah, P., Saputra, S. A., Wibowo, W. A., Pisriwati, S. A., & Siswanto, D. H. (2025). Participatory training for digital empowerment: Developing graphic design skills with Canva. *Dedicated: Journal of Community Services (Pengabdian Kepada Masyarakat)*, 3(2), 335–344. <https://doi.org/10.17509/dedicated.v3i2.89512>
- Putra, A. A., Umilizah, N., Octavia, P., Rudiansyah, & Lambardo, F. (2025). Basic Graphic Design Training for High School Students (SMK Sjakhyakirti). *JARDIRA – Jurnal Pengabdian Digital Dan Rekayasa Informatika*, 1, 27–35. <https://doi.org/10.65917/jardira.v1i1.11>

- Putri, I. A., Dwijayanti, I., & Lestari, A. B. (2024). Peningkatan Profesionalisme Mahasiswa PPG Melalui Pemanfaatan Aplikasi Canva dalam Pembuatan Bahan Ajar. *Jurnal Ilmiah Profesi Pendidikan*, 9(4), 2917–2922. <https://doi.org/10.29303/jipp.v9i4.2631>
- Simon, T., Biró, I., & Kárpáti, A. (2022). Developmental Assessment of Visual Communication Skills in Primary Education. *Journal of Intelligence*, 10(3). <https://doi.org/10.3390/jintelligence10030045>
- Sulistianingsih, N., Hasbullah, H., & Martono, G. H. (2024). Pengabdian kepada Masyarakat untuk Peningkatan Kemampuan Komunikasi Visual melalui Pelatihan Canva. *JPPM (Jurnal Pengabdian Dan Pemberdayaan Masyarakat)*, 8(3), 447. <https://doi.org/10.30595/jppm.v8i3.21795>
- Syahputra, A., Maulida, R., Thanri, Y. Y., & Situmeang, D. J. (2025). Peningkatan Kemampuan Desain Komunikasi Visual pada Siswa SMK melalui Pelatihan Desain Grafis dan Digital Marketing. *ORAHUA: Jurnal Pengabdian Kepada Masyarakat*, 2(02), 144–150. <https://doi.org/10.70404/orahua.v2i02.133>
- Tiawan, Musawarman, Sakinah, L., Rahmawati, N., & Salman, H. (2020). Pelatihan Desain Grafis Menggunakan Aplikasi Canva Tingkat SMK di SMKN 1 Gunung Putri Bogor. *BERNAS: Jurnal Pengabdian Kepada Masyarakat*, 1(4), 476–480. <https://doi.org/10.31949/jb.v1i4.417>
- Widaningrum, A. H., Fitriani, I. M., Ratnasari, N., Darmawan, K., Zamzami, M. R. A., Hasan, I., Nadifah, D., & Rahma, N. (2025). Workshop Desain Grafis dengan Canva Solusi Kreatif untuk Siswa Pesantren dalam Menguasai Konten Promosi Digital di Tengah Keterbatasan Akses Teknologi. *I-Com: Indonesian Community Journal*, 5(2), 1048–1055. <https://doi.org/10.70609/i-com.v5i2.7466>
- Wijaya, H., Kusuma, E. D., & Kusuma, L. W. (2024). Pelatihan Desain Poster dengan Canva pada SMA Maria Mediatrix. *Abdi Dharma*, 4(2), 155–164. <https://doi.org/10.31253/ad.v4i2.3103>
- Zhang, X., & Rungsuk, A. (2024). The Influence of Digital Media Art on Graphic Design Under New Media Era. *The Journal of Sirindhornparithat*, 25.