

er Designer





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◀ Harvard in winter. Photograph by Denis Tangney Jr.

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UCDA FOUNDATION
The UCDA Foundation (UCDAF) provides support that enables UCDA to accomplish far more than it can alone. UCDAF funds special initiatives and programming and expands organizational opportunities to increase awareness of UCDA, its members, and the role they play in promoting education.

UCDA, the only design association created specifically for educational institutions, inspires designers and design educators working in North America and around the world. UCDA recognizes, rewards, and values its members by providing quality, relevant, and focused programming and networking opportunities in intimate and engaging environments.

Your tax deductible donation will help to strengthen the position of designers and design educators as key players in the world of higher education. The UCDA Foundation is a 501(c)3 non-profit charity. Learn more at ucda.com.

INCLUSIVENESS
UCDA strives to be an inclusive organization, as we value the multitude of different voices, opinions, experiences, and identities of our members and members of the greater design community.

We respect, honor, and welcome participation and involvement of all members, inclusive of all aspects of individual and group identity and experience. Our commitment is woven into our decisions, programs, and actions.

CODE OF CONDUCT
All UCDA attendees, speakers, sponsors, and volunteers at any of our programs (conference, summits, workshops, etc.) are required to agree with the following anti-harassment policy. Organizers will enforce this code throughout the events. We expect cooperation from all participants to help ensure a safe environment for everybody.

ANTI-HARASSMENT POLICY (Condensed Version)
UCDA programs are dedicated to providing a harassment-free experience for everyone, regardless of gender, age, sexual orientation, disability, physical appearance, body size, race, religion, or any other personal identity. We do not tolerate harassment of program participants in any form. Program participants violating these rules may be sanctioned or expelled from the event without a refund at the discretion of the conference organizers.

Turntable and Vinyl Records

PHOTO BY PXEL66, ISTOCKPHOTO

A TURNTABLE IS THE CIRCULAR ROTATING PLATFORM OF A PHONOGRAPH (also known as record player or gramophone), a device for playing sound recordings.

A phonograph record, or simply a record, is an analog sound storage medium in the form of a flat disc with an inscribed, modulated spiral groove. At first, the discs were commonly made from shellac, with earlier records having a fine abrasive filler mixed in. Starting in the 1940s polyvinyl chloride became common, hence the name vinyl. In the mid-2000s, gradually, records made of any material began to be called vinyl records, or simply vinyl.

The record was the primary medium used for music reproduction throughout the 20th century. It had co-existed with the phonograph cylinder from the late 1880s and had effectively superseded it by around 1912. Records retained the largest market share even when new formats such as the compact cassette were mass-marketed. By the 1980s, digital media, in the form of the compact disc, had gained a larger market share, and the record left the mainstream in 1991. Since the 1990s, records continue to be manufactured and sold on a smaller scale, and during the 1990s and early 2000s were commonly used by disc jockeys, especially in dance music genres. They were also listened to by a growing number of audiophiles. The phonograph record has made a niche resurgence as a format for rock music in the early 21st century—9.2 million records were sold in the U.S. in 2014, a 260% increase since 2009.



PANTONE Color of the Year 2021

PANTONE ULTIMATE GRAY AND ILLUMINATING, TWO independent colors that highlight how different elements come together to support one another, best express the mood for Pantone Color of the Year 2021. Practical and rock solid but at the same time warming and optimistic, the union of PANTONE 17-5104 Ultimate Gray and PANTONE 13-0647 Illuminating is one of strength and positivity. It is a story of color that encapsulates deeper feelings of thoughtfulness with the promise of something sunny and friendly.

As people look for ways to fortify themselves with energy, clarity, and hope to overcome the continuing uncertainty, spirited and emboldening shades satisfy our quest for vitality. Illuminating is a bright and cheerful yellow sparkling with vivacity, a warming yellow shade imbued with solar power. Ultimate Gray is emblematic of solid and dependable elements which are everlasting and provide a firm foundation. The colors of pebbles on the beach and natural elements whose weathered appearance highlights an ability to stand the test of time, Ultimate Gray quietly assures, encouraging feelings of composure, steadiness, and resilience.

Source: PANTONE



Choosing the right paper and print process

THERE IS NO ONE WAY TO MAKE—no one style, point of view, tool, reason, palette or philosophy. That’s because...there is no one maker. These different points of view exist all at once, all part of the graphic conversation we have through our work.

This is the beauty of making. We share our point of view, you share yours. We contrast, we riff, we come together. Our work speaks for us.

So, how do you choose the right paper and print process to use to

communicate your work? This isn’t easy to answer, but visit the link below for a list of things to consider including touch, embodied cognition, and message.

Learn more from our friends at Mohawk at tinyurl.com/ucda-choice.

Difficult Person Test

PEOPLE LOVE TAKING PERSONALITY TESTS, AND IT’S perhaps because, deep down, they help them feel good about themselves. They serve as reminders that there are light and shadow sides of a person—so even if you aren’t feeling great that day, you can still appreciate the positive bits of yourself.

If you’re down for some hard-hitting truths, though, IDRLabs’ new assessment called the Difficult Person Test lets you know if it’s you, not them.

Chelsea Sleep, Ph.D., and her coworkers at the University of Georgia believe they have found the seven universally consistent factors that make a person difficult: callousness (a lack of empathy or concern for others); grandiosity (a high sense of self-importance and entitlement); aggressiveness (rudeness and hostility); suspicion (having a mistrusting nature); manipulateness (the tendency to exploit people for self-gain); dominance (the inclination to put on airs of superiority); and risk-taking (the need to behave riskily to seek sensations).

You’ll be asked to rank how much you agree or disagree with 35 statements, and from there, you’ll be shown a

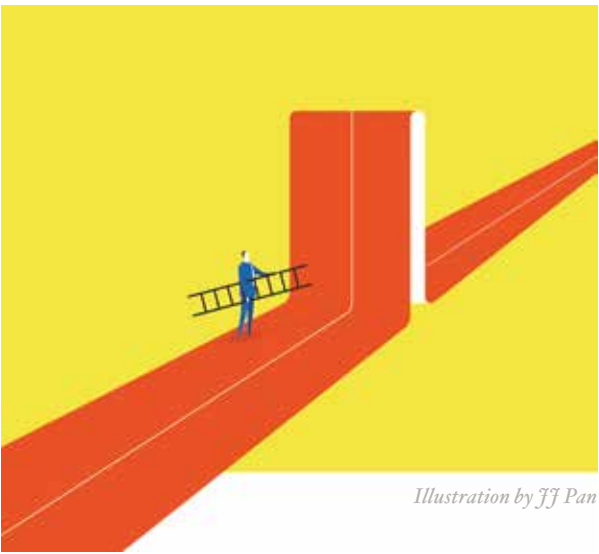


Illustration by JJ Pan

chart with traits you present more of, and the percentage of difficulty that others might face when hanging out with you.

While the results are probably going to sting, you can use the feedback to overcome some of your issues in social settings, such as within the workplace.

Take the test at tinyurl.com/ucda-test

Have a news item you’d like to share? Have you read a good book or blog lately? Would you like to see your work featured in Designer? How about an office or department profile? Your contributions and feedback are welcome. Let us know what you think. designer@ucda.com

TikTok is quickly taking over Instagram as a go-to for design inspiration

CAN’T TURN TO THE GREAT OUTDOORS for fresh ideas to use in your next project? Try TikTok.

With most of the world stuck at home, the video-sharing social network is fast becoming mobile users’ source for design and architecture inspiration, ArchDaily’s Kaley Overstreet reports. To date, videos with #design have been viewed 4.5 billion times, while #architecture clips have been watched nearly 990 million times.

The most popular design discipline on the platform appears to be fashion, with related videos amassing 47.6 billion views. This is followed by interior design, with #InteriorDesign and #homedesign posts garnering 4.3 billion and 394.4 million views

respectively, #GraphicDesign (3.2 billion views), and #logodesign (366.7 million views).

But why TikTok instead of Instagram? Well, Overstreet surmises that its content does more good than simply serving as visual fodder. Instead of the usual photoshopped buildings, users also get a snapshot of the design process, and can learn more about a place’s history through animated editing and narrations. These bite-sized videos are packaged in a format many wish schools had taught them in.

Not to mention, TikTok is an abundant source for trend-spotting and DIY tutorials for things you can easily make at home.

Source: DesignTaxi



Photo by Anatoliy Sizov

IN MEMORIAM

UCDA mourns the loss of three emeritus members

Warren C. Pray

April 16, 1947 - June 7, 2019

WARREN PRAY WAS AN EMERITUS member of UCDA and served as conference chair in 1981 and as president in 1984.

Warren's journey in life was full and blessed. After graduating from Junction City High School in 1965, he attended Kansas State University and earned his Master's Degree while working as a graphic designer with the Extension Service at KSU. Warren was incredibly devoted to the University and to KSU athletics. His working career also included retail sales, teaching art, Director of Communications at the National 4-H Council in Chevy Chase, Maryland. His ultimate blessing was joining Edward Jones in 1992 and opening an Edward Jones branch office in Shawnee, Kansas. During his 22 years as a financial advisor, Warren valued his clients, co-workers, and the friendships he developed.

Among Warren's many community activities, he served as president of the Shawnee Chamber of Commerce and was a leader in chartering the Shawnee Rotary Club. He had a love of meeting people, sharing with them, and being a very trusted friend.

Dale Rosenbach

April 11, 1947 - July 3, 2019

DALE ROSENBACH WAS AN EMERITUS member of UCDA and served as conference chair in 1978 and as president in 1983.

Dale lived in Des Moines, Iowa, briefly in his youth. He later moved to Denver, where he would eventually graduate from Abraham Lincoln High School. He then graduated from the Denver Institute of Art where he was later inducted to the institute's hall of fame. After accepting the position of Art Director at Colorado State University, Dale moved to Fort Collins, Colorado. He spent the majority of his career at CSU in the design department. He started an internship program while he was there helping his students to build their portfolios. After retiring from CSU, Dale taught at Front Range Community College for a few years before ultimately retiring to his mountain home.

Dale's strength and courage were surpassed only by his kindness and loving heart. He was an inspiration and a guide toward how to become a better person. His generous gift of himself was a true treasure and he will be missed by those who knew him.

Rex Wickland

January 16, 1942 - October 17, 2020

REX WICKLAND WAS AN EMERITUS member of UCDA and a member since 1973. He most recently attended the UCDA Design Conference in Grand Rapids in 2018.

Rex grew up in Chicago and had fond memories of the Uptown neighborhood. Rex was an accomplished designer and graphic artist. He worked for Northern Illinois University, Northwestern University, University of Wisconsin-Platteville, and the Kohler Arts Center. His retirement job was as receptionist and secretary for a Verona, Wisconsin, probate research firm, where his graphic talents were put to use creating artistic genealogical charts.

Rex and his wife Julie loved to travel, and went to Africa, Vietnam, Cambodia, Ireland, Italy, and the Netherlands.

Living for decades in the Westmoreland neighborhood of Madison, Wisconsin, they were regulars at their local village bar, where many an afternoon included watching *Jeopardy*.

Rex was thoughtful, friendly and kind. He loved animals, classic cars, Southern cooking, his iPhone, and puns.

Virtual
UCDA Design
Conference

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- How to be an artist, according to Georgia O'Keeffe
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Typeface designed for visually impaired readers
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[UCDA]

- UCDA Creative Summit
March 23-25 (online)
➤ ucda.com/events/62
- UCDA Design Education Summit
May 25-26
➤ ucda.com/events/63
- UCDA Design Conference
October 2-5 (Denver, CO)
➤ ucda.com/events/64

[ONLINE LEARNING]

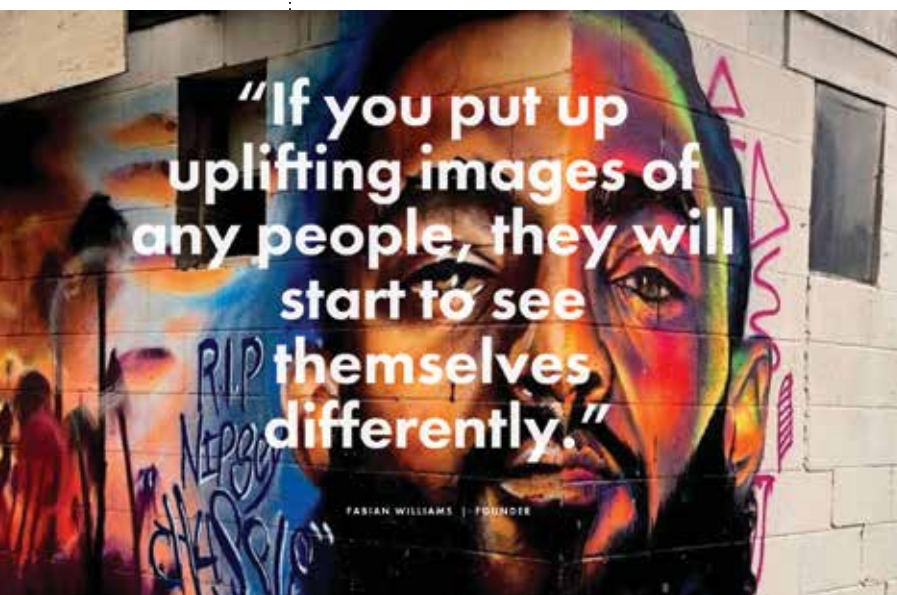
- ucda.com/online-learning/
- UCDA Essential Series Webinars (live and on-demand)
- Creative Conversations
- Elevating Black Design Voices
- UCDA Member Panel
- Find Your Artistic Voice

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Fabian Williams

2020 UCDA Foundation Krider Prize for Creativity Recipient

PHOTOS COURTESY OF FABIAN WILLIAMS



Created in 2009, the UCDA Foundation Krider Prize for Creativity honors creativity wherever it may be found. Recognizing that designers draw their inspiration and influences from a broad range of fields and experiences, the Krider Prize provides access for UCDA members to a variety of creative people and organizations. The Prize encourages participation from local to global arenas and provides wider public recognition of UCDA and its members.

THE 2020 UCDA FOUNDATION KRIDER PRIZE FOR Creativity was awarded to Fabian Williams, co-founder of BLOOM, an artist born and raised in Fayetteville, North Carolina, now living in Atlanta, Georgia.

BLOOM started as an idea from Fabian and writer Elisa Smith several years ago. After years of producing murals by Fabian in the city of Atlanta, and developing a body of work focused on social and political issues, a narrative was established for the need for public work that focused on people of color. And now, communities of color are being hit hardest by the coronavirus pandemic—Native Americans, Latinos and African Americans. Fabian and other artists have revisited their murals and masking them in hopes of spreading public health information about COVID-19.

The mission of BLOOM is to make Atlanta into an International Arts Tourism Destination by transforming underserved communities to be self sustainable by creating hubs that improve the quality of life for community members using local partnerships and resources.

Fabian is a contemporary artist, activist and professional weirdo based in Atlanta and has been featured in *The Guardian*, *BBC*, *L.A. Times*, *New York Times*, *Playboy*, *Atlanta Journal Constitution*, *SB Nation*, *Bloomberg*, *The Root* and various media outlets for his bold work and P-32 space modulator laser sharp wit. Before he became a full time artist, he worked as a lowly designer and/or hard-hearted art director in the advertising industry for such brands as Nike, American Express, Pennzoil, and Verizon where he learned the dark arts of persuasion. His latest project was co-creating The #Kaepernickbowl during Superbowl 53.

Fabian was presented the award during the Virtual UCDA Design Conference on October 13, 2020.



UCDA Design Awards

Judges select their top picks from the 2020 UCDA Design Awards

ARTWORK IMAGES COURTESY OF WINNING INSTITUTIONS

UCDA Design Awards chair:
Matt Krob
(Director, Design Services, Saint Louis University)

UCDA Design Awards co-chair:
Nikhil Ghodke
(Assistant Professor, Department of Fine Art, Auburn University at Montgomery)

THE UCDA DESIGN AWARDS RECOGNIZES the best of the exceptional design and creative work done by communication professionals to promote educational institutions (secondary, vocational, or higher education) and supports the exchange of ideas and information relating to the unique role of these creatives.

The 50th Annual UCDA Design Awards featured 7 Gold awards, 14 Silver awards, and 160 Awards of Excellence from among all entries submitted.















These annual awards honor the best work in educational design—in print and digital, illustration, photography, and student competitions. These coveted awards are judged by a hand-picked panel of peer jurors composed of designers, design educators, photographers, and illustrators working in or doing a significant portion of their work for educational institutions—they understand the environments in which you create.

The judges (right) in each competition, each selected a piece to highlight as their Judges Choice Award, and together they selected the Best in Show Award.

Thanks to our partnership with Canto, you can view all the 2020 winners online at ucda.canto.com/v/2020designawardsshow.

You may enter the 2021 UCDA Design Awards starting on January 1, 2021 at ucda.com.



photography			print		
					
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BEST OF SHOW

IN-HOUSE DIGITAL

UNIVERSITY OF CENTRAL FLORIDA
UCF Marketing Multimedia Team



UCF MARCHING KNIGHTS CELEBRATE 40 YEARS



UCF'S INCLUSIVE EDUCATION SERVICES PROGRAM FIRST CLASS GRADUATES



UCF YEAR-IN-REVIEW 2019



STAY SAFE, KNIGHTS



UCF FIGHT SONG: CHARGE ON!



IS IT FINALLY TIME TO PASS THE EQUAL RIGHTS AMENDMENT?

JUDGES CHOICE PHOTOGRAPHY

ARTS AND CULTURE
UTAH VALLEY UNIVERSITY
Dancer in Smoke



"It's a mesmerizing shot that has many layers to keep viewers coming back to it. The smoke is almost like a Rorschach test to see what figures and faces you can make out."



GLENN ASAKAWA
UNIVERSITY OF COLORADO BOULDER

PEOPLE AND PORTRAITS
UTAH VALLEY UNIVERSITY
Black Student Union Portrait Series



"Portraits are a large part of what university photographers shoot, so finding ways to keep them fresh can be challenging. This set of portraits is so well done both technically and creatively. The photographer utilized texture and mood so expertly. The set also has a wonderful mix of calm in the first three and motion in the next three images."



SUSAN MCSPADDEN
JOHNSON COUNTY COMMUNITY COLLEGE



ATHLETICS
UTAH VALLEY UNIVERSITY
Rodeo Cowboys



"This one is my favorite thanks to the lighting, the composition, layering, body language, and documentary style."



CYDNEY SCOTT
BOSTON UNIVERSITY

JUDGES CHOICE ILLUSTRATION

ARTS AND CULTURE
FASHION INSTITUTE OF TECHNOLOGY
Wearable Art Paper Doll Foldout



"I really like the idea of using paper dolls to connect information to real personalities behind the scenes at FIT. What a fun idea and great execution."



SOOJIN BUZELLI
PLANSPONSOR



NEWS AND EDITORIAL
SOTHEBY'S INSTITUTE OF ART
American Dream circa 2019

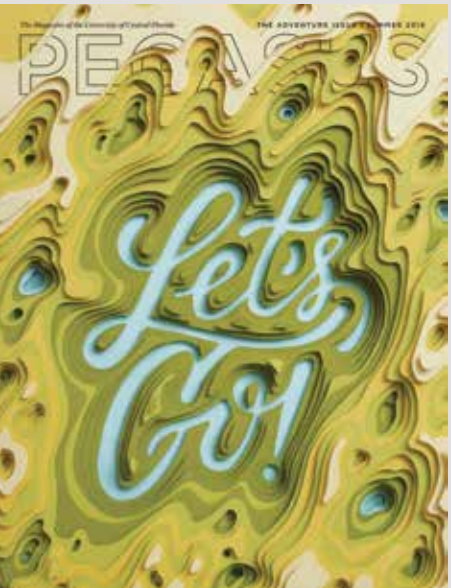


"That's some good storytelling. There is a definite mood created but enough space for me to craft the narrative from an economy of visual hints and signs provided."



CORA LYNN DEIBLER
UNIVERSITY OF CONNECTICUT

OTHER ILLUSTRATION
UNIVERSITY OF CENTRAL FLORIDA
Let's Go!



"The cover illustration for Pegasus magazine was innovative and did a terrific job at communicating an overall theme for the issue. It is cover illustration at its best—conveying a concept with stunning visuals. It kept me looking and thinking—who wouldn't want that?!"



PAMELA FOGG
PAMELA FOGG DESIGN

OTHER STUDENT

ROCHESTER INSTITUTE OF TECHNOLOGY, SCHOOL OF DESIGN

Elysium



“Elysium tackles the urgent, imperative and global topic of protecting the Amazon rainforest. The collaborative group began with a clear concept, and grounded their work in research and inquiry, including results from a survey they developed. The two resulting web-based interactive applications demonstrate an impactful humanistic digital approach to inspire care and thought towards the environment.”



KELLY SALCHOW MACARTHUR
MICHIGAN STATE UNIVERSITY

OTHER STUDENT

ENDICOTT COLLEGE

Portfolio Book



“The development of a strong illustrative voice often takes years for an illustrator to develop. Gabriela Guerrero has achieved it in her short university career. She describes her work well when she says it’s full of ‘sweetness and emotion’. It really is! Her portfolio’s range of conceptual ideas, beautifully rendered illustrations, and sweet and dynamic color palette portrays an illustrator who has found confidence in her style.”



DENISE BOSLER
UNIVERSITY OF CONNECTICUT

“The work really was just the complete package—very professionally executed. The concepts were extremely well done. The color palettes were subtle and worked individually and as a group. Overall it has a way of making the complex scenes seem simple. Which is very difficult to do.”



KEVIN SMITH
AUBURN UNIVERSITY

BOOK

SWARTHMORE COLLEGE

Friends, Peace and Sanctuary Book



“Overall excellence; the kind of project you look at and have “design envy” (as in, I wish I had thought of that...).”



FRANK BASEMAN
BASEMAN DESIGN ASSOCIATES

IN-HOUSE PRINT

BOSTON UNIVERSITY

The Campaign for Boston University: Annual Report 2019



“Attempts to continue a theme throughout a piece can sometimes lead to monotony, but that is not the case with this extremely captivating composition. One could have absolutely no interest or connection with Boston University, and yet this piece draws you into an experience. In the end, isn’t that the goal of great design?”



LADONNA CHERRY
GEORGIA INSTITUTE OF TECHNOLOGY

DEVELOPMENT INFORMATION - FUNDRAISING

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

MIT Top Donor Milestone Gift

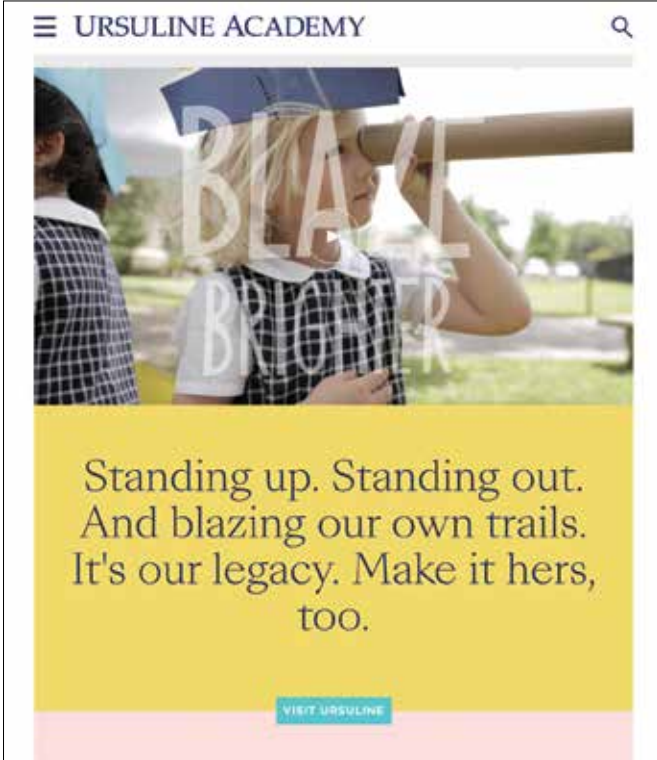


“This piece is memorable, simple in concept, complex in execution, and just beautifully done. Everything from the booklet, to the enclosure and the finishing in the packaging conveys itself as a precious and valuable gift.”



MICHAEL HUTZEL
FOXFUEL CREATIVE

WEBSITE - RECRUITMENT
URSULINE ACADEMY OF NEW ORLEANS
Blaze Brighter Admissions Microsite



"Being a primary learning institution, Ursuline Academy of New Orleans was a bit different than usual, and their recruitment site stood out as a special experience within their category. Typography, color, illustration, photography, video—every element is superbly produced and tastefully combined to create an engaging whole. Substantive content balancing its focus between outcomes and student life, and a large collection of individual student stories, is consistently served and not overshadowed by the design."



MARK CLIFTON
EMORY UNIVERSITY

OTHER DIGITAL
ROCHESTER INSTITUTE OF TECHNOLOGY
Ex-Out



"I applaud the RIT team for creating an ambitious campaign, brand, and series of tools and resources. Buoyed by a beautiful and perfectly designed brand system, integrating content strategy that I wish more people would use (brief, direct, and human), and fully developed to be utilized across a wide range of media including digital, this work inspires and encourages connection and communication."



TRACEY HALVORSEN
CREATE VELOCITY

ONLINE MAGAZINE
BOSTON UNIVERSITY
Bostonia - Boston University's Alumni Magazine



"A beautiful digital publication experience, executed at a high level both visually and in terms of user experience. Sets the bar high for all higher ed digital magazines and news experiences."



SARAH OLDENBURG
UNIVERSITY OF CALIFORNIA

VIDEO
UNIVERSITY OF CALIFORNIA, OFFICE OF THE PRESIDENT
Fig. 1 by University of California



"I loved the use of mixed media within the Fig. 1 videos. The combination of video, animation and sound design kept me engaged as a viewer and was a great way to showcase the research being presented."



LISA CRAWFORD
WILLIAM & MARY

VIDEO
UTAH VALLEY UNIVERSITY
Come As You Are | Recruitment Video



"I thought this was a great combination of a wonderful music track, an edit that went along with it, and some beautifully shot footage that all came together in a very, very dynamic way. The video possesses an awesome voiceover, and it made the place look engaging, exciting, and interesting—particularly if you are a non-traditional student—it promoted that aspect of their university really well. I learned they have a great culinary arts program, and who knew that rodeo was a major."



JEFF BAGLEY
UNIVERSITY OF UTAH

"There's a bravery represented in this spot. The University chose to spend very little time showing classrooms or the campus. Instead, they depicted a mindset that they hoped to inspire in their students. At a time when kids are so focused on SAT scores and entrance essays, I'm sure 'Come as you are' is a pretty compelling and inspirational message—at Utah Valley University you aren't defined by your current state, but can make yourself into what you want to be. This piece stands apart."



ROSS BRADLEY
RODGERS TOWNSEND

Together

Milton Glaser's unseen final logo could be his best ever

BY DANIEL PIPER

THE DESIGNER WAS WORKING ON A RESPONSE TO COVID-19. Milton Glaser, the celebrated graphic designer who died at age 91 in June 2020 and honorary member of UCDA, was working on a brand new project in his final weeks, according to the *New York Times*. The design was conceived as a response to the coronavirus pandemic.

"I'm actually developing something I haven't shown to anyone," Glaser told the *New York Times* in one of his last ever interviews. "It is simply a treatment of the word Together." The design features letters of various fonts and sizes containing stripes of several colors, with each letter touching.

Jeremy Elias of the *New York Times* emailed Glaser in May to ask whether "some form of artistic expression," similar to the designer's famous I ♥ NY logo, could help to galvanise the ailing city during COVID-19. Instead of a mere email response, Elias was stunned to receive a FaceTime call from Glaser himself, in which the designer described his unfinished 'Together' project.

Glaser told Elias he had no idea if the new logo would become as iconic as I ♥ NY, but was committed to continuing working on the design, which he hoped to distribute to school students across the city of New York. He also explained why the logo makes no explicit reference to New York itself: "I want this identity to be adapted by others who are not New Yorkers. This is of course a world problem, not a New York problem."

While we'll never know what Glaser's finished design would have looked like, the work-in-progress is already an uplifting and striking typographical design that we'd love to see take off like I ♥ NY.

From the I ♥ NY logo to his famous 1967 poster of Bob Dylan, Glaser's iconic output has made him one of the most celebrated graphic designers in the United States. Since his death on June 26, 2020, Artists and designers across the world have paid tribute to Glaser and his profound impact on the world of graphic design.



Milton Glaser's unfinished final project (Image credit: Milton Glaser)

Switch-off

How to switch-off after work and boost your productivity

BY MICHAEL JOHNSON
PHOTO BY USTEM GURLER

IN THE MODERN WORKING WORLD, PEOPLE WEAR THE overworking habits like a badge of honor; however, your knack for staying in the office (or at your home laptop) until 9 p.m. and answering your emails late into the night does not make you a good employee. Research has shown that a happy employee is an efficient employee, and those that have perfected the art of a suitable work-life balance are 28% more productive than those who haven't. A willingness to work all hours of the day and not draw a sharp distinction between your work life and your personal life can have a detrimental effect on your well-being, and impact your performance in a negative way.

The ideal way to stay productive is to make the most of your time in the office or online and to draw a line between your time in the workplace and your time outside of it. Here's your brief guide to switching-off after the working day ends, and boosting your productivity as a result.

9 TO 5 MEANS 9 TO 5
The most important way to keep a good line between work and personal life is to ensure you have a disciplined schedule and a firm cut-off point for when it is no longer acceptable to continue working. If you have standard US office hours of 9 a.m. to 5 p.m., then those are the hours you should be working, no more. Set a timer on your email account to make sure notifications are switched-off once you leave the office, and be firm with colleagues about when it is acceptable to discuss work. The important thing is to be assertive.

HOW TO TRANSITION FROM WORK TO PLAY
Switching-off after a busy day at work is easier said than done, so make sure that you have some tried and tested activities in place to do once you clock out, in order to ease your brain into a post-work mode. The best time to do this is during your commute home or during your first hour after work, and the best activity is a solitary one. You could



try reading a book, or better yet, playing some online games to ease your mind. With the accessibility of online games and casino games, in particular, being more accessible than ever, simply popping open your laptop on the bus ride home and playing some table games at William Hill is an example of an easy way to erase the stresses of the day and get into a post-work state of mind. Working your post-work activity into your daily schedule is key, so make sure to keep at it until it feels like second nature.

MAINTAINING A HEALTHY WORK-LIFE BALANCE
The internet giant Google has invested serious resources into establishing a work-life balance for their employees and has found that the happiest and most useful workers are the ones that can maintain that balance effortlessly. It usually takes a few weeks to be able to get into the habit of forgetting about work once your paid hours are over, so commitment and plenty of tried and tested activities are the ultimate way to go.

With hard work and exhaustion acquiring a position as a kind of status symbol, it's more important than ever to remember that your real life is more important and that you should work to live, rather than living to work.



WHAT DOES DIVERSITY MEAN IN HIGHER EDUCATION?

And how do we visually articulate it?

by Ella Rue

Photograph by Enviromantic

DIVERSITY HAS LONG BEEN A 'GO-TO' TERM ON UNIVERSITY CAMPUSES ACROSS THE COUNTRY. TO SOME SCHOOLS, DIVERSITY SEEMS TO COME NATURALLY SIMPLY DUE TO A CAMPUS'S RESPECTIVE DEMOGRAPHIC. BUT ASK DIFFERENT PEOPLE WHAT DIVERSITY MEANS, AND ANSWERS WILL USUALLY VARY.

Diversity can include race, ethnicity, gender, religion, sexual orientation, geographical representation, political beliefs and more. However, studies also show race, gender and sexual orientation are nearly always the top three concerns for those working in the field. But inclusion is equally important. Race and ethnicity are important, but it's imperative to not stop there. Sexual orientation, choice of pronouns, where a person came from, all of these are part of what makes up a persons' identity.

In the wake of the rise of so many student and community protests in addition to the growing activism regarding students of color and minorities feeling unwelcome, universities have intensified their efforts to address topics of diversity. Dr. Barbara

Feldman, founding partner of Feldman, Easo and Associates, a consultant firm comprised of college and university administrators specializing in diversity and inclusion says: "The future will be ever more diverse and preparing students to incorporate diverse perspectives into their lives and careers will enhance both their contributions to the world as well as enrich their own experiences." (Additional information can be found at feldmaneaso.com)

Diversity is typically considered as "the condition of having or being composed of differing elements: variety especially. The inclusion of different types of people (such as people of different races or cultures) in a group or organization programs intended to promote diversity in schools."

Marketing and communications offices use what resources they have to promote more of what they want. Designers are continuously being asked to visually represent their institution in a realistic manner. The ‘client’ wants their publication request or their website design to accurately reflect their student body. Stock photos are usually reserved for last resort when it comes to representing the student body. So before the design process even starts the university must first make diversity and inclusion a top priority. Once this is established the marketing team can then visually articulate designs that honestly reflect their campus community.

PRIORITIZING DIVERSITY AND INCLUSION

Prioritizing diversity and inclusion in higher education provides advancement opportunity for underrepresented communities.

HIRE STRONG ADVISORS

Many minority students will need help planning for academic success. Lacking a family member who can show them how to successfully navigate the college application, major selection and class scheduling labyrinth, these students need clear guidance on course selection, study habits, and managing their finances. Recruiting and hiring well-versed counselors is a must, and these advisors should represent a diverse

cross-section of the campus community. It’s imperative that prospective students see themselves when looking at the campus and reviewing the institution’s collateral.

RECRUIT DIVERSE EMPLOYEES

To have a diverse faculty and staff on campus, institutions need to use gender-neutral job descriptions, promote on social media, and offer interviews by video conference for those who live far from campus. Organizations should recognize the need for hires of varying backgrounds, as doing so will better equip the university to serve all students.

PROVIDE EDUCATION AND TRAINING

Offer training at freshman orientation regarding cross-cultural sensitivity, unconscious bias, and LGBTQ respect.

ASSESS REGULARLY

Send surveys and create forums for employees and students to express concerns. This will allow employees and students the opportunity to voice constructive criticism and offer tips for future improvement. Surveys can result in tangible changes, including increased research opportunities for undergraduates, improved career and academic advising, and changes to new student orientation.

Diversity promotes personal growth and a healthy society. Diversity challenges stereotyped preconceptions; it encourages

critical thinking; and it helps students learn to communicate effectively with people with different backgrounds than their own

HOW TO PROMOTE DIVERSITY AND INCLUSION AT A UNIVERSITY

A top-down, systemic, business-led approach to diversity and inclusion must be adopted and strictly adhered to. It’s imperative that this comes from the top. The president and his or her cabinet must first set this as a key priority. They must communicate that prioritizing diversity will ultimately increase a diverse representation in all areas of an institution from upper administration leadership to faculty, to senior staff to support staff. The entire campus community should represent diversity and inclusion before they can successfully claim to adhere to holding diversity and inclusion as a top priority. Strengthen inclusion. Enable equality of opportunity through fairness and transparency. Lastly, share with transparency, to both campus community and the external community.

PUT YOUR MONEY WHERE YOUR MOUTH IS

Make financial support and resources a priority and available to target diverse populations of students and future employees. Provide child care options or expand existing

offerings to support students, faculty, and staff with families. Create marketing materials that better and authentically represent diversity at your campus.

Once this is done a conversation can be had about successfully designing for a diverse population.

DESIGNING FOR DIVERSITY AND INCLUSION

Much in the same way that the campus should consist of a diverse population marketing collateral should in turn similarly reflect the diversity of the campus community. A commitment should be made to showcase people of all races and genders, differently abled people, and LGBTQ people. Historically marketers want the iconic ‘beauty shot’ to represent their institution. But imagine the powerfully inclusive message that would be sent to a differently abled potential student to see on the cover of a viewbook a student navigating a campus in a wheelchair, or the message of a group of wildly diverse students huddled in the library, amongst their books, studying together. Ultimately, all marketing materials should honestly mirror the institution which reinforces that the campus must first embrace diversity before it can reflect it.

ULTIMATELY, ALL MARKETING MATERIALS SHOULD HONESTLY MIRROR THE INSTITUTION WHICH REINFORCES THAT THE CAMPUS MUST FIRST EMBRACE DIVERSITY BEFORE IT CAN REFLECT IT.



Design for complexity means to design within tremendous uncertainty during events requiring one to shift and pivot continually. Teaching under such conditions can be unnerving for educators and overwhelming for students. Focusing on the wicked problem of Food Insecurity, senior-level undergraduate students taking the studio course Design for Complexity in the Graphic Design program at the University of Arkansas addressed this complex issue both on campus and in Northwest Arkansas. Partnering with the Jane B. Gearheart Full Circle Food Pantry on campus, students conducted research and created design interventions suggesting possible solutions. Throughout the semester, they interviewed stakeholders and volunteered with several community organizations that address food insecurity at various levels. These organizations include a community farm, an organization focusing on food accessibility, and a waste management organization.

While inquiring how design students can partner mindfully with non-designers across campus and in the community, they can embrace complex design problems to create artifacts and foster communication, understanding, and mutually beneficial outcomes. During the course, the food pantry staff and our students collaboratively participated in design charrettes and prototype tests where they relied on the stakeholder's expertise and experiences to guide the outcomes. As students grappled with the complexity of food cycles, economic disparity, and inequitable systems, they questioned the complexity of their relationships with multiple collaborators. Through documentation and feedback from students and their collaborators, I aim to demonstrate the potential for service-learning, interdisciplinary collaboration, and co-design, serving to enhance learning outcomes and prepare students to confront complex problems in the world.

REFLECTION 1:

Embrace Complexity

During the planning phase of this course, we avoided setting strict rules and focused on a more responsive approach. We designed the course to allow for some murkiness—some complexity!—and for our students to embrace unknown factors that come with experiencing uncertainty and discomfort. We constructed this course around the research and making process of human-centered design, while leaving space for flexibility, pivoting, and critical reflection. During the course, we anticipated obstacles like poor communication with collaborators and mismanagement of multiple stakeholders; however, we did not expect a global pandemic. We later joked that the universe was handing us exactly what we deserved for creating a course called Design for Complexity. After all, this course was an opportunity for students to apply what they were learning and respond to significant shifts in real-time. This experience was also an opportunity for us as instructors to take stock and change in meaningful ways. Staying present within this moment was a reminder that, as educators, we should not shy away from addressing complex social, political, economical issues in our design courses. We should continually evaluate our approaches in relation to current events, especially in times of crisis.

Given that all design problems are complex problems, we need to address them systemically by acknowledging the overlapping systems and their roots. To simplify or clean up these problems for students is a real disservice—it undermines their critical thinking skills and does not prepare them for what they will encounter in their daily lives. In design, we tend to focus on solving problems by providing solutions. However, when dealing with complex social, economic, and cultural issues, we must focus on responding to those problems and provide flexible interventions. Throughout this course, we channeled the thought of not knowing what is at the end of the path before starting the journey. We minimized the sense of control during the research and making process by observing, asking questions, and consciously responding to new information. In her critical feminist design manifesto, Marie Louise Juul Søndergaard calls this “Staying with trouble.”

“As solutionism either invents problems or ignores the complexity of problems, and since today's solutions will be tomorrow's problems, the critical-feminist designer should not design solutions but rather respond to trouble. Responding to trouble includes caring for the other, shifting perspectives,

Design for complexity: Co-designing to address food insecurity with campus collaborators

by Ali Place and Dajana Nedic
Photographs by Aki Yoko

and engaging in negotiations and argumentations. It includes not giving answers to open questions but engaging in conflict and conversations.”

As active participants in these conversations that are often rooted in complex economic, political, and social systems, we are better equipped to ask questions and unpack overarching concepts. The topic of food insecurity is one with many questions but few answers. In Northwest Arkansas, the rate of those who are food insecure is somewhere between 11 and 18%. On the University of Arkansas campus, that rate is over 30%. Rather than assigning students the impossible task of resolving the crisis, we positioned their role as investigators and advocates. Working in small groups, they developed “how might we” questions serving as the foundation for their research and investigation. We asked them to focus on the systemic origins of the problem, and most importantly, the human impact. No matter how complex a problem is, the most critical takeaway for students is that they can still intervene to impact people's lives positively. Allowing students to take on complex design problems enables them to see the importance of small, incremental change when working within complex systems, and to develop relationships that encourage them to keep going when the process gets messy.

REFLECTION 2:

Engage with people, not problems

To gain insight into food insecurity at a broader scale, students in the course briefly conducted secondary research. Our partnership with the Jane B. Gearheart Full Circle Food Pantry on the University of Arkansas campus served as a vital resource during the semester. Initially, students relied on their expertise and experience to understand the issue on the University of Arkansas's campus, and later partnered with them as co-designers to create impactful interventions for their patrons. In their initial meeting with the food pantry representatives, students worked to identify the food pantry's primary obstacles and pain points. Location and eligibility were top concerns as most students, staff, and faculty were not familiar with its presence or visitor requirements on campus. Other concerns stemmed from the stigma of frequenting a food pantry and fitting the definition of someone who is food insecure. In addition to research, much of the student's investigation centered on the relationships they built with community members. We invited several community organizations into these conversations to learn about the actions taken to combating food insecurity at the local level. We were fortunate to collaborate with organizations such as Food Loops; a food waste management company, Seeds That Feed; an organization that brings excess produce to communities in need, and Tri Cycle Farms; a community farm that focuses on food education and food recovery.

One of the primary ethical concerns raised in service-learning is that classes that engage with communities for one short semester seem to leave as quickly as they arrive. So how can students build trust and lasting relationships in one semester?

The short answer is—they can't. However, as educators, we can structure projects and design interactions that allow for deeper engagement that fosters trust, no matter how limited we may be in our opportunities to do so. A key consideration for students to build sustainable relationships with community members is cultural competence—the ability to communicate and interact with people across different cultures. Many universities offer courses relating to cultural competence, and some even require it before students can engage in service-learning. While the University of Arkansas does not, we created space where students can develop their cultural competence through an ad hoc approach to discussions and self-reflection. Cultural competence requires more than just becoming culturally aware or practicing tolerance. It requires students to unpack their privilege and power, understand the histories, cultures, languages, and traditions of a community; and engage in ongoing reflection relating to their worldview. Without cultural competence, service-learning can be profoundly harmful and disrespectful to communities. It has the power to perpetuate the white savior stereotype where designers swoop into a community as the hero problem-solvers and then leave without returning. Building trust and lasting relationships mean entering communities with humility and grace, centering community members' experiences and voices, creating shared goals and mutually beneficial outcomes, and staying committed throughout the process.

REFLECTION 3:

Get out of the studio (as much as possible)

When investigating complex systems, it's difficult for students to comprehend the myriad of nuanced experiences people have within those systems. While students are sitting in a white-walled studio full of cork boards and projectors, they can only make educated guesses about how one might “solve” a problem. Real and lasting learning occurs at points of connection, where one can observe and build knowledge from personal experience, whether it be with people, in specific places, or in our case, among chickens. In collaboration with local community members, we spent a day volunteering at Tri Cycle Farms, cleaning up the property, digging irrigation ditches, and feeding chickens. Students had the opportunity to walk the grounds, understand the history of the farm, and contribute to the daily tasks of upkeep on this small farm. This experience gave students an immersive connection to their surroundings, and it was a great motivator for them to serve their community.

Taking on complexity as an overarching topic requires that you exit the comfort of your personal space, the studio, and your assumptions, to explore the specific systems that operate within that complexity. This exploration offers students critical points of reference, allowing them to connect the dots of complex issues personally and tangibly. When dealing with complexity, it is all too easy to get stuck in the realm of big picture ideas and abstractions. These immersive experiences helped students conduct their primary research and develop prototype tests. Through interviews and online

surveys with campus stakeholders and food pantry clients, students observed daily activities at the food pantry and gained insights about various viewpoints across campus. With this information, they developed and administered prototype tests with target audience participants and the food pantry representatives. Getting out of the studio and immersing within the complex system serves to make the abstract tangible and the universal personal.

REFLECTION 4:

Design with, not for

Service-learning that is ethical and mutually beneficial must inherently be rooted in principles and methods of co-design. Co-design is a natural antithesis to the so-called “designer as expert” problem. We may be experts in our craft, but as outsiders to a community, we can never be experts in someone else's experience. To center their voices and their experiences, community members must have agency and ownership in the design process. Early on in the process, we invited employees and student volunteers from the campus food pantry to participate in design charrettes with the students' small groups. Students led the charrettes, selecting research methods that supported their “how might we” research questions or designed their own methods in some cases.

The design charrettes achieved two essential objectives. First, they allowed students to listen. They engaged in deep and meaningful conversations with community stakeholders about how best to serve their target audiences and received critical feedback regarding their ideas. And second, they allowed students to explore the space where speculative design intersects with feasible design. Speculative design is a natural ally to designing for complexity because intervening in complex systems requires planning for both present and future conditions. But for speculative design to be meaningful in service-learning, it must also be rooted in outcomes that are feasible for community members to adopt.

In addition to co-designing, designing for complexity requires methods that address the unpredictability and messiness of complex systems. In this course, we relied on traditional design and research methods, such as affinity diagramming and stakeholder mapping, as well as some new and non-traditional methods. Upon identifying a target audience, students created a spectrum of user personas based on David Rose's *Audience Receptivity Gradient*. This gradient identifies audiences along a spectrum from not ready to know, not ready to hold an opinion, ready to hold an opinion, ready to act, and ready to advocate. This method allows students to see nuances in their target audience and to design for them with more precision and empathy. Students also developed Dual Journey Maps where they outlined two opposing user journeys, one in which their design outcome was successful, and one in which it failed. This practice allowed students to anticipate problems that could arise and develop responsive interventions.

REFLECTION 5:

Pause and reflect

Another critical component of service-learning is the essential act of self-reflection. Designing for complex systems means you must continuously be zooming in and out, bouncing from individual experiences to structural realities. In this course, zooming out also meant looking backward, forward, and inward. Students paused for reflection twice during the semester—once at the mid-point after conducting the design charrettes, and once at the end of the semester, after pitching their final design interventions. The midpoint reflection opened up space for students to pivot if they gained new knowledge through the design charrettes and wished to implement it. We found that some students who decided early on to utilize a specific approach, ultimately reconsidered their strategy once they stopped to inquire about their process and the information gathered before moving forward. The end-of-semester reflection asked students to examine their assumptions about the project, opportunities for growth, and the impact of their work. Many reported this experience as eye-opening, confusing, and realistic to how they might encounter problems outside of the studio. We also asked our client to participate in this opportunity for reflection, to solicit feedback and learn what we could do better next time. They expressed their gratitude for the collaborative experience and were impressed by the various approaches presented by the students.

REFLECTION 6:

Be ready to pivot and adapt

Finally, our last reflection relates to the complexities of service-learning and the challenges that arose in March 2020. When the university shut down due to COVID-19, our courses went fully remote. We had to cancel our plan for ending the semester with an in-person exhibition of the students' projects. As we pivoted, the students' ideas for displaying their design prototypes and presenting their interventions had to change. What resulted was a shift towards showcasing their research on their portfolio websites. While this was not a preferable outcome, it allowed students to showcase their research and interventions in a more accessible format.

Global pandemic or not, co-designing with communities is not a linear process. What we continually reminded our students throughout the process is: when things get messy, keep going. Despite their confusion, frustration, and overwhelm, they stayed committed to their clients' needs and were responsive to the challenges that arose. By allowing them to practice resiliency, curiosity, and commitment in a classroom environment, we hoped to inspire them to take on messy and complicated social issues in their careers, rather than shy away from them because they feel ill-equipped. By pairing service learning with human-centered design in this course, students leveraged experiential learning to engage with complexity in their processes and outcomes and demonstrate their resilience as collaborators and creatives.

HOW TO BUILD A BUSINESS RELATIONSHIP

Maybe you're in this situation: You know you need to build business relationships.

Maybe you want to do it better.

Maybe you want to learn this skill for your freelance business, your part-time business, or your 9-5 job.

Relationship building is both a science and an art. It requires some focus. It requires being genuine. It requires an understanding of people—which you have even if you don't think you do. And above all, it requires a true desire to help people.

Build a Strong Business Relationship

In addition to providing my own experience in this article, I asked some business leaders for advice on what makes a great work relationship.

The advice is in. Here's how to build a strong business relationship.

Trust is something that will make or break any relationship. Once trust is lost, it's very difficult to repair.

Be honest with your clients, your employees, and your community. If something goes wrong, tell them why and that you will work to fix it. The worst thing you can do is tell a lie about something. Be as honest as possible.

Check in Frequently

When you build a business relationship, check in with them frequently. Let's say you're building a relationship with a potential client. Check in with them once a month or so to offer them a helpful tip, or maybe you just posted a new article that can be helpful for them. Ask them how things are going.

Build Real Trust with Real Value

Keith Wolf, managing director of Murray Resources, says one way to build trust is to provide value.

He says, "If you come across a lead or connection that someone in your network could find valuable, offer to make an introduction. If you find an interesting article relevant to their work or industry, let them know and send it along. Offering value to your network when there's no immediate gain for you builds trust—and if it translates into future reciprocity, that's a happy bonus."

Acknowledge Career Milestones

Wolf has some advice here. He says a great way to stay in touch with your network is to acknowledge important career milestones or company achievements.

“A simple way to do this is by setting up Google Alerts for your closest contacts,” he says. “When they earn a promotion, speak at a conference, or get published on a major website, send them a note of congratulations to let them know you value them. This is a small way to make a big impact on the strength and longevity of your relationships. LinkedIn also makes it easy to stay in the loop, by providing status updates when your network changes jobs and/or is in the news.”

Community Involvement Goes a Long Way in Business

Investing in your community can build relationships, all while helping others. While you may be active in local community building efforts, if you want to start, now is the time.

Whether that means volunteering, giving talks about your area of expertise in business, or doing some pro bono work that you’d normally get paid for in your day job or freelance business, find a way to get involved.

For example, if you own a small business, give employees time to volunteer every other Friday afternoon for the cause of their choice. Your employees will be happy they can take time to volunteer, your partners will see this as a positive thing, and your community will be better for it.

And, if you reach out to people who you’ve never met, who are also community-minded, they will be much more likely to respond to you if you talk about your community service connection.

In addition, you can apply what you learn from serving the community in your career. You’ll gain a new perspective and new way of thinking.

“...you can apply what you learn from serving the community in your career. You’ll gain a new perspective and new way of thinking.”

Corporate Philanthropy and Responsibility

David E. Rudolph, founder and managing partner at D. Ericson & Associates Public Relations in Detroit, says he learned the impact of community involvement at his first public relations/community relations job for the Detroit Pistons. While there, he saw how the team owner, William Davidson, had a strong interest in corporate philanthropy and responsibility. The practice of community involvement stuck with him.

“One of the best pieces of advice I can offer to any business owner is to become a ‘servant leader,’” he says.

“My strongest relationships have been cultivated with my involvement in non-profit organizations, where I have served on boards, and where I have met other business leaders I would normally not come into contact with in line of business.”

“My volunteer servant leadership work has helped me build a personal brand of caring about my community in such a way that it attracts others to invite me to help on other projects. Through that engagement I often get business I was not even soliciting.

“Deep connections are built with a deep commitment to your business that is always looking to give back to the community that supports your business.”

Show Up, Show Interest, and Contribute

Imagine you’re back in college. Showing up was a big part of whether or not you earned a good grade in a class (maybe that was just me).

It’s the same in business. Michael Facchinello, head of new markets for Clique Studios, says showing up and contributing is a huge part of making a business relationship work in the long term.

“Show up, show interest and contribute (contribute ideas, help, and encouragement),” he says. “I like to figure out how to help somebody I’m trying to build a relationship with and then provide that help without their asking. People tend to want to work with people who help them. I also figure out how to align my interests to those I’m trying to build relationships with so we can work toward that shared interest together.”

Mutually Beneficial Relationships

I faced a problem in the beginning of my career. I pitched to busy marketers at companies asking for interviews for blog articles. I didn’t always get a response. The problem with my emails? Too one-sided.

When you reach out to someone and ask them for something—let’s say such as five minutes of their time to talk about the content services you provide—find the benefit for the both of you.

Help People in Need in Business

Cassy Aite, life-long entrepreneur and CEO at Hoppier, says the best relationships she’s built happen when she helps someone in need.

“I spend a certain part of my day reading through LinkedIn and one of my decisions is to go out of my way to help others,” she says. “If someone has a question or a doubt or just needs an opinion on something that I am knowledgeable about, I usually spend just a few minutes writing a response, but what I get in return is amazing.

I’ve gotten connection requests, hundreds of thank-you messages, collaboration offers and much more. I’ve started applying this method outside of social media, too.”

Aite says she also helps people out in conferences and meetings.

“Even if the person listening to you may not work with you in the future, someone else will overhear the conversation and remember your name,” she says. “To sum up, being unselfishly helpful to others is the best way to build strong relationships in business.”

Ask Questions

If you want to make a real connection, you need to learn about the person.

Kimberly Ihekwoaba, multimedia storyteller, says, “When you are in any social scenario, approach people with these three mantras: connect, learn, and add value. Don’t meet people with the expectation of gaining a customer, meet people on the basis of honing a connection, learning about the individual—their values, dreams, and business.”

“Additionally, find ways on how you can add value. It does not have to come only from a business approach. It could be as simple as recommending a TV show to watch online, or a nice place to go out for dinner. Lastly, be intentional with giving referrals and making out time to spend with the individual.

Let the Person Tell Their Story

When I ask questions about someone, I am trying to learn more about them—and I am genuinely interested in what they say. So if someone tells me they love to surf, I want to know what it is about surfing they love.

To add to Kimberly’s advice, let the person tell their story to you. This will build trust. And could even turn the relationship into a real friendship.

Go Out of Your Way to Help People

You will naturally build connections when you make an effort to help people where you can.

People will appreciate your help. And will remember you for it. Not everyone takes time out of their day to help people—especially to help people who have no direct relationship to their business.

“Be ready and willing to work together. I think this is true of the best relationships in business.”

Nothing Can Be One-Sided

Deborah Sweeney, CEO of MyCorporation.com, says this perfectly.

“I believe one of the keys to forming these relationships and maintaining them is to find ways that the partnership can be of mutual benefit to both parties,” she says. “Be ready and willing to work together. I think this is true of the best relationships in business. It cannot be one-sided with one party getting all the benefits. Otherwise, this relationship will fizzle out fast and your company may start to develop a poor reputation for taking without giving back.”

Build Relationships in Person

Ryan Reger, author of Streams of Income, says, “Business is all about relationships and the best and fastest way to build relationships is meeting people in person—at conferences or over coffee or a meal.”

We live in a world where technology dominates our lives. And it’s getting worse (or better) depending on who you ask. Between the never-ending emails and the streams of social media feeds, something simple you can do to build relationships is to meet them in person. [COVID-19 note: when it is safe to do so.]

A Note on Technology

With that said, technology helps us build stronger relationships that we might otherwise not have been able to do before email. Some people have had very strong phone relationships without ever meeting. Many relationships are done via email and phone and can create a very strong bond—something that would have been more difficult years ago.

But if it’s possible (and you don’t need to fly across the country) this in-person meeting can even make you stand out from the crowd. Instead of an email, offer to go to coffee.

“...technology helps us build stronger relationships that we might otherwise not have been able to do...”

Brand Yourself

One last tip.

I could argue this is one of the most overlooked ways to build a relationship—at least when it comes to the beginning of building relationships. Who you are online plays a large role in whether or not someone trusts you.

When you are trying to stand out from the noise, you’ve got to brand yourself—especially as a freelancer.

When you cold email someone, for example, they’ll want to know who you are—they’ll want some kind of social proof.

Build a Website

A website is a great way to establish your brand and provide that social proof. Adding your website into your signature will help the person understand who you are and be more willing to email you back.

Of course, your website will need to be engaging. Your credibility is determined by how your website looks. Researchers from Stanford found that 75 percent of people determine a business’ credibility based on the look of its website.

Relationships: What We’ve Learned

Based on all of the advice, I conclude that there is no right way to build a business relationship. But there a few things that stick out:

- Trust is everything. Always establish trust in the relationship.
- Get involved in your community. You’ll meet people you would have never met otherwise. Most importantly, it’s your responsibility either as a business owner, employee, or freelancer to get involved in the community.
- Provide real value. Be helpful where you can.
- Figure out how a potential partnership will benefit both you and the other person.

Business relationships are so important when it comes to the building blocks of work. That includes things like creating a partnership, getting a job, and just simply having a meaningful work experience—all of those things involve solid business relationships.

Conclusion

Maybe you want to increase leads.

Maybe you want to learn something.

Maybe you want to charge more for your work.

Use these methods to build strong business relationships. You are already a good person. And you do good work. Your business relationships will help you be even better—you’ll create better things, help more people, and learn how to do even better work.



I know, I know. Another article on how to critique.

Over the past few years, I have been experimenting with various critique styles in my graphic design courses to build students' design confidence, engagement, and perceived value of feedback. Previously, I used a classic critique style where we assemble in a large group and all the students pin up and present their work. Many times students started out with "It's not where I wanted it to be" or just plainly "here's my work." We discuss the "good" ones, while each student would talk more about their work — *sometimes talking about their concept* — then move to discuss the "bad" ones. If this went beyond 15-20 minutes I could see the students' eyes glaze over, participation would wane, and my voice would be the only one giving feedback.

The consequence of this style of critique were student comments at the end of the semester including "I felt the professor was trying to make me design like him," "The professor didn't let me express myself," etc. All comments that educators have read at some point and felt [Insert emotion of your choice. I know this has happened to you]. All we want to do is help our students get better; why don't they understand that [*written with a hint of sarcasm and earnest*]? This was the impetus for experimenting with more effective ways to help students engage with and understand the value and power of critique.

As I write this there are many art and design professors shifting the language from critique to feedback. I hear this small shift improves students' perceptions of the value of critique and results in more active and engaged participation.

I have established a unique toolbox of design critique styles that I use depending on course level and student need. My favorite being post it note critiques—a topic for another article. I think all educators have this toolbox, but let me share the styles that worked well over the 2020 spring semester teaching an upper-level graphic design course with thirteen students.



HELPING STUDENTS REALIZE THE VALUE OF CRITIQUE/FEEDBACK

SUBJECTIVE VS OBJECTIVE: THE ETERNAL BATTLE WITH DESIGN CRITIQUES

by Neil Ward
Illustrations by BadBrother



To give some context to the course, the project we were working on was a brand identity for the University & College Designers Association's 2020 UCDA Design Educator Summit (DES) with the theme of human and centered. Students were to engage in research, create a logo, and develop it into a brand identity style guide.

After the project brief was introduced in class, students researched UCDA, past identities of the UCDA DES, other academic conferences with the same theme, and created a visual thesaurus around the theme of human and centered. Students looked through books for inspiration such as *Logo Modernism* by Taschen and *Logo, Design, Love* by David Airey. We looked at Pentagram's website and the blog *Under Consideration: Brand New* for excellent identity systems and current trends in branding. To gain insight into what an attendee would expect or would like to see in the identity/brand, students created a survey and sent it to past attendees of the DES.

INDIVIDUAL CRITIQUE

From the research, students created ten hand drawn sketches. A small number I know, but I framed it as bringing ten distinct ideas to class not just ten sketches of one visual with slight refinements. For this initial critique we met one-on-one. I felt it was important to do this at the beginning to discuss which idea was the strongest and most in line with attendee expectation and student research. This conversation framed which direction the student was most interested in pursuing to refine their idea for the next ten sketches due the following class.

SMALL GROUP CRITIQUE: 2-3 STUDENTS

Next class we met in small groups of two to three students to critique their work. With such a small group it relieved some of the pressure and anxiety of speaking in front of the whole class. However, I let students know that discomfort and not knowing where to go next are normal emotions to feel during a critique (presenting work or giving feedback) and to embrace it, as they are exactly where they need to be.

Before starting the critique, I begin talking about the difference between objective and subjective comments. Subjective comments indicate personal feelings ("I don't like..." or "I really like...") and can be received as a personal attack on work or empty praise. These comments have the potential to allow a student to feel finished and not progress to the next iteration or shut down their creativity; neither are helpful. Objective comments indicate thought independent of feelings and can be received as constructive and helpful. When a student responds to another student's work I encourage them to start out with "I think this is effective/not effective because (insert design vocabulary and reiteration of concept)." These comments have the potential to give students insight into why their work is or is not effectively communicating and leaves space to dig a little deeper into the concept and offer comments on how to strengthen it.

Each student presents their work by articulating the concepts and showing their sketches. For the students that are viewing the work I ask them to keep in mind the concept and do their best to objectively look at the work and provide comments. Typically the first comment is "I really like..." To which I interrupt and say "I think this is effective because [insert design vocabulary]" to reinforce objective feedback and design principles. This is a mindset shift for students and requires patience and tenacity on the educator's part until it becomes second nature.

When we shift to what is not effective, I ask the group what the student could do to make their work more effectively convey their concept using the phrase "I think this could be more effective by [insert design vocabulary]." This helps to keep students engaged and present in critique and helps to support their classmate with possible directions and materials to try. This can also benefit the group as a whole, if there is feedback that might apply to their own work or spark some creativity.

At this point the concept behind their identities are narrowed down to one or two ideas. Based on the feedback students receive they refine their idea and visuals throughout the next ten sketches.

SMALL GROUP CRITIQUE: 2-3 STUDENTS TAKE 2

Shuffling up students in the next class, we meet again in small groups of two to three to receive feedback from fresh eyes. Repeating the format from the previous critique helps to build comfort and confidence as we focus on how well (or not well) the concept is communicating through the *formal elements* of design. Be patient and wait for students to speak. They know their vocabulary they just need the space to build their confidence to articulate it. Based on the feedback during this critique students digitize their work and engage in ten more sketches.

WHOLE CLASS CRITIQUE

I found that there was some excitement around the anticipation of meeting as a group to look at everyone's work. Up until this point they have only seen work from classmates they were in small group critique with or those that they sit next to.

In preparation for the group critique I asked the students to isolate their logo on a tabloid sized page and print it out large and the size of a dime. Once the work is pinned up on the wall, I ask students to spend five or so minutes getting up close to look at their classmates' work and to think about what is and what is not effective about each one.

Before beginning the critique, I talk about how important it is to get as much feedback from as many perspectives as possible. Borrowing from Communication Theory, I point out that our identities¹—the memories, experiences, relationships, physical characteristics, and values that create one's sense of self—along with our socially constructed reality² our daily interactions with others and life experiences—develop each of our perspectives on how we receive and communicate information. Since we all have different perspectives, based on our past and current experiences and interactions, each student brings a broad and sometimes conflicting perspective when reviewing work for clarity and concept.

I point out that students will always receive conflicting feedback on their work. But, understanding and valuing how your work is communicating to a broad audience is crucial to build creative confidence in articulating their concept. Which leads into what feedback to adopt/try based on concept, demographic, skill level, and available resources.

I had each student articulate their concept and briefly explain the formal elements. I also left space for students to ask for specific feedback on a specific area or problem of their work. The group was encouraged to provide feedback using the phrase "I think this is effective/not effective because



[insert design vocabulary].” Having an almost finished piece of work vs. many initial sketches on the wall in a group critique helped to maintain student participation and engagement.

Based on feedback from this critique session students move to their final ten sketches for next class, bringing the total number to fifty. Mostly at this point students are smoothing out an arc of a line, finding or editing just the right typeface, or exploring the right shade of a color.

With each critique session, I encouraged students to speak first about their classmates’ work. Helping to democratize the power and value of critique. If student comments were incomplete or needed more explanation I would offer my voice as guidance. If all the issues were not addressed with the work during the initial round of feedback, I would then address the issues.

INDIVIDUAL CRITIQUE

We met one-on-one during the next critique. The logos were almost finished and some students even moved ahead and incorporated them into mockups. We discuss small tweaks and refinements such as kerning, spacing between type and image, and enhancing contrast for a 3-D effect to perfect them. This was the last time students would have a scheduled feedback session before they moved on to create the brand standard guide.

Final project reflections mentioned how helpful the individual and small group critiques were along with the extended timeline for this project:

“For me personally, it was group discussions and critiques. I can generate ideas on my own, but I’ve never been through a discussion with a person or group of people and not left with something new to work with. Especially during the first project—all the time that we spent sketching and meeting up and then sketching some more and meeting up again was great. I know I would have eventually come up with something worthwhile on my own, but the final piece that I managed to put together was an order of magnitude better thanks to hearing input from the rest of the class.”

—Hunter Beyer

“Our class and small group critiques were crucial to allowing for success in my first project. They also pushed me as a designer to critically look at my peer’s work as well as my own. It can be difficult to articulate what I want to say about design, so with each critique session I began to feel more confident in this part of the design process”

—Katie Segler

“I really gained a lot to my thought and design process by having small critiques. When it was Professor Ward and one or two other students I found it less intimidating and I was able to receive more in-depth critiques of my work which was more beneficial to my design process.”

—Wren Kress



ADAPTING TO ONLINE LEARNING

We utilized Blackboard for the semester as our Learning Management System to conduct class. We were able to shift what we had done in person—one-on-one, peer to peer, small group, and class wide critique methods—to virtual by using the Breakout Group function within the Blackboard Collaborate Ultra feature. For example, we reminded students of the expectations of critique, set a time limit, and split the students up into groups of three in the Breakout Groups. We were able to move between the Breakout Groups as Instructors adding in our comments or just listening in on the rich dialogue. At the end of the time we brought everyone back into the main course room and asked for a few share outs of their ideas, the feedback, and next steps they will take with their work. These methods can be easily adapted to other platforms like Zoom, FaceTime, or Messenger Rooms within Facebook.

CONCLUSION

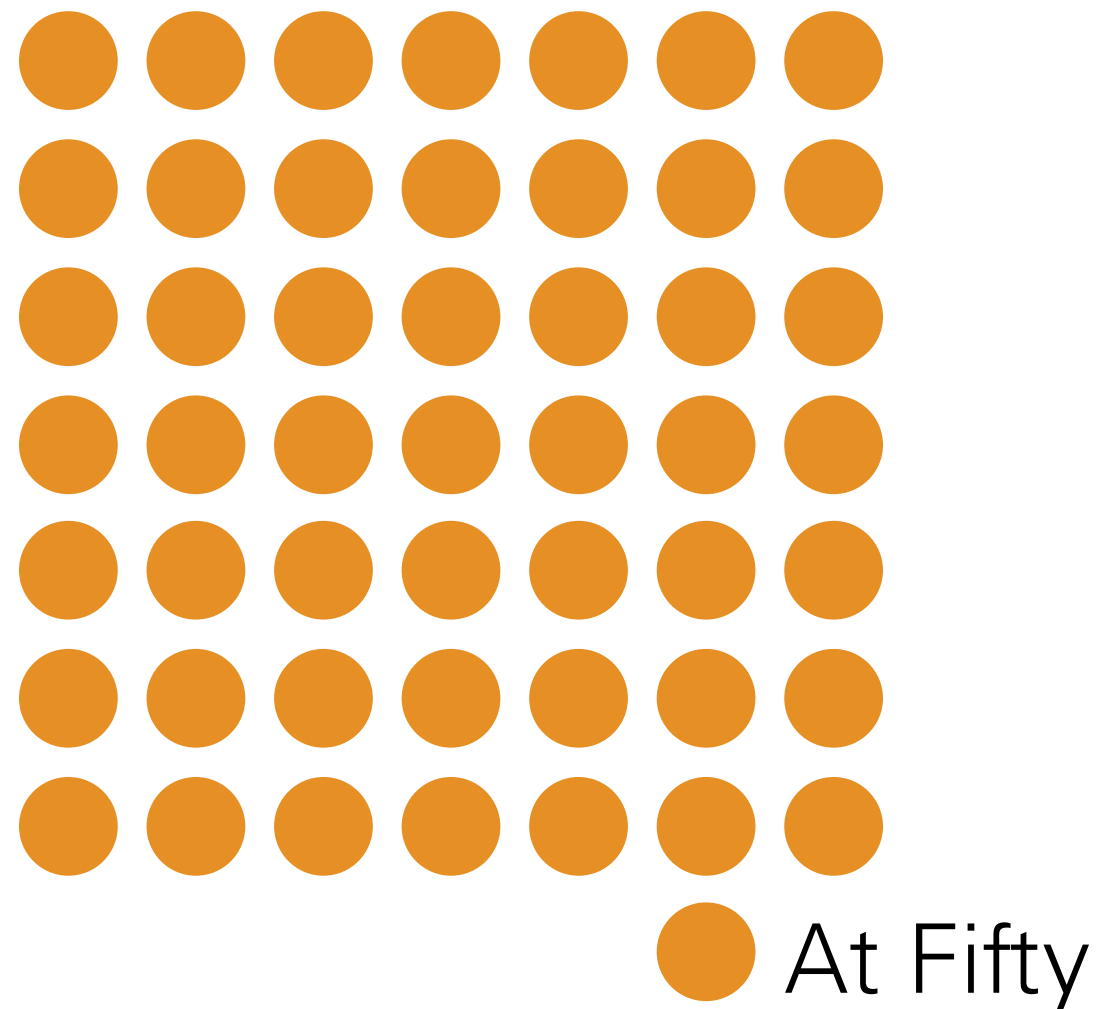
By varying the size of critique groups and connecting it with identity we created a low-risk low-pressure critique environment that helped to minimize student anxiety. By minimizing student anxiety we were able to get them into a habit of contributing objective feedback and using design vocabulary without the fear of being wrong.

Whether in person or through a computer screen the frequency of critiques and the expected amount of work for each helped students to become more comfortable with failure. Helping students to become more adaptable and flexible with the iteration of an idea along with the value of objective feedback from those with diverse perspectives.

I hope that sharing this critique success sheds some light on reinforcing the value of feedback and how to build design confidence for long-term impact on student learning.

¹ <https://www.psychologytoday.com/us/basics/identity>

² Berger, Peter L., and Thomas Luckmann. *The Social Construction of Reality*. Anchor, 1967.



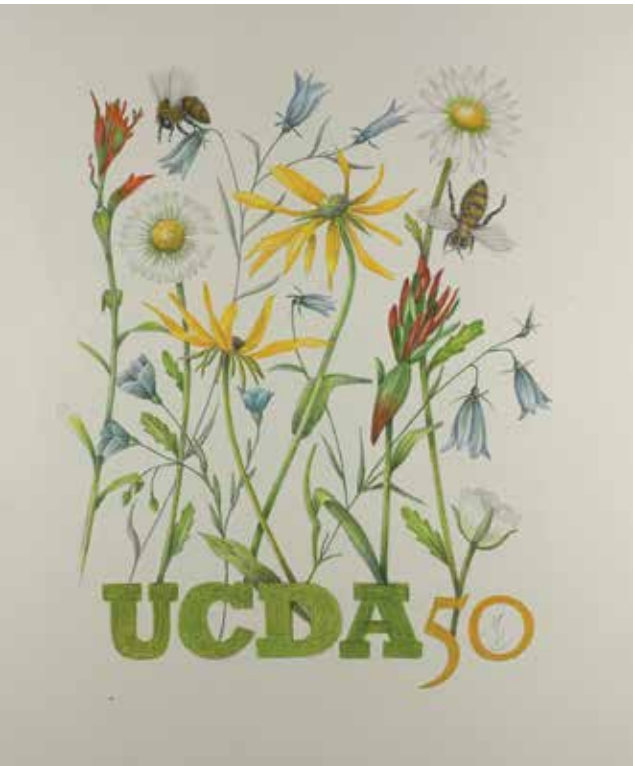
Frank Baseman
 Michael Campbell
 Karen Chrisman
 Randy Clark
 Kris Fitzgerald
 Domenica Genovese
 Milton Glaser
 Gary Golightly
 Marty Gregg
 Hayes Henderson
 Matt Krob
 Nick Mendoza
 Globe at MICA
 Jim Olvera
 John Plunkett
 Chris St. Cyr
 Winston Vanderhoof
 Tom Varisco
 Bob Winward
 Susan Younger
 Jody Zamirowski

The University & College Designers Association celebrates a milestone anniversary in 2020. As part of our 50th anniversary celebration we reached out to our honorary and emeritus members and memorable speakers and friends. We asked this talented group to create an interpretation of the number 50 for our “At Fifty” project where we explore and interpret the number 50 from many possible angles: collections, lists, numerology, myths, sports, music, design, typography, art, or nature. Special thanks to all those who participated.

There are 50 states in the United States of America. It's the atomic number of tin. A Canadian brand of beer is called 50 Ale. In cricket one day internationals, each side may bat for 50 overs. Golden anniversary, half a dollar, a half century. 50 goals in 50 games is a milestone NHL achievement, first set by Maurice "Rocket" Richard in the 1944-45 season. It is also the speed at which the bomb-rigged bus must not fall below in the action movie *Speed* with Sandra Bullock and Keanu Reeves. ●



Frank Baseman



Michael Campbell



Kris Fitzgerald



Karen Chrisman



Hayes Henderson



Jim Olvera



Robert Winward

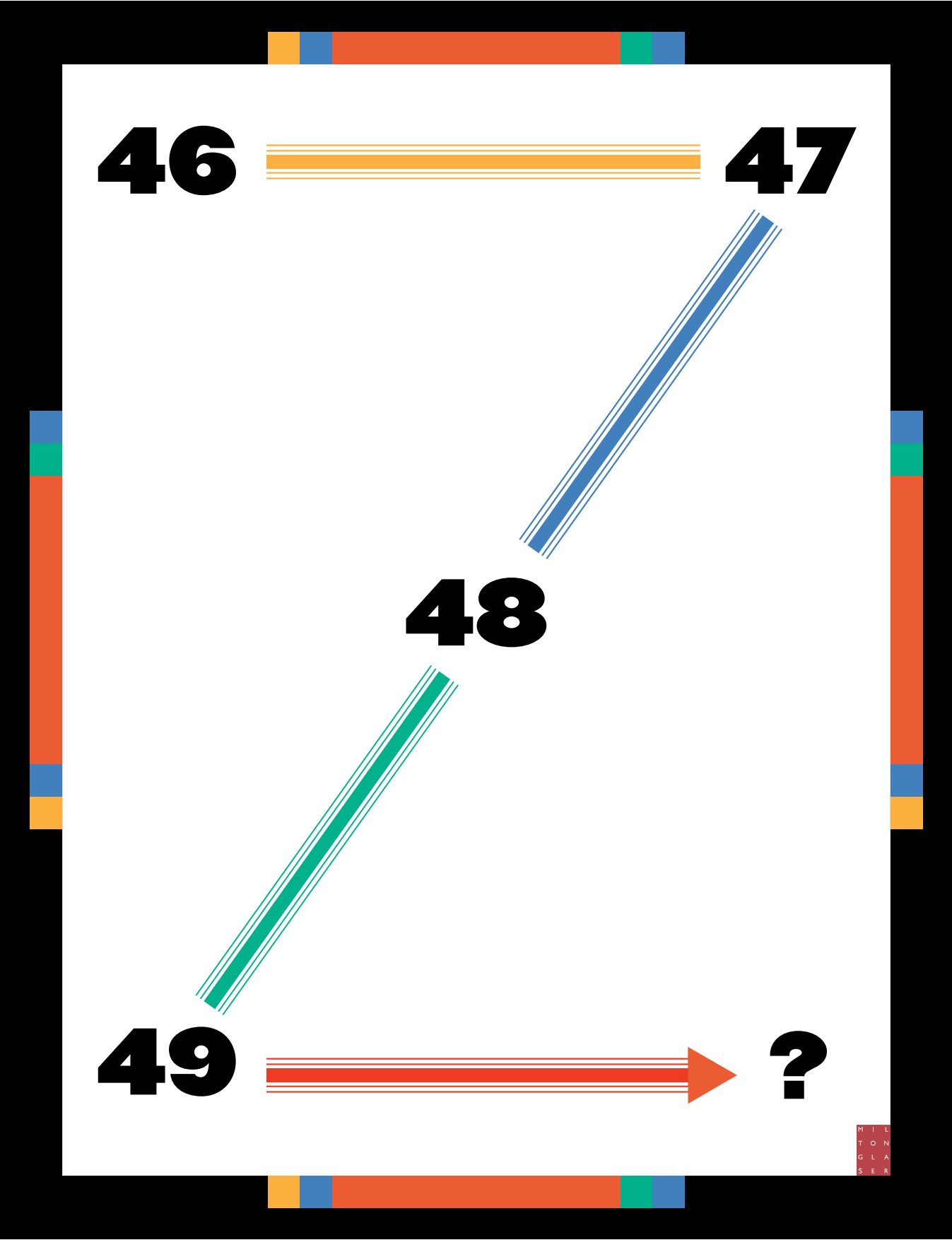


Nick Mendoza



Chris St. Cyr (see animation at ucda.com/atfifty)





Milton Glaser



Globe at MICA

FIFTY WORDS DESIGNERS WANT TO HEAR: WE'LL WRITE TO FIT THE DESIGN. IT'S PERFECT, DON'T CHANGE A THING! THE FOCUS GROUP LOVES IT. MAKE THE LOGO SMALLER. GREAT USE OF WHITE SPACE! OUR BUDGET WAS INCREASED. NO HURRY. THE DESIGN WORKS! **YOUR WORK GOT IN UCDA!** WE WANT YOU TO DECIDE. YOU JUST GOT A RAISE!

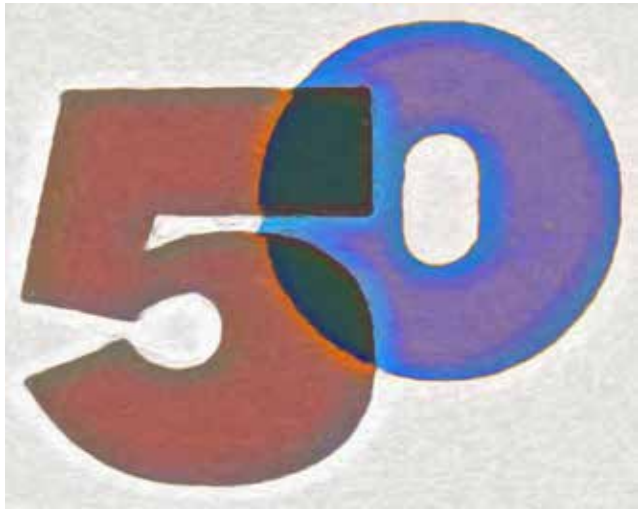
Domenica Genovese



Tom Varisco



Tom Varisco (see animation at ucda.com/atfifty)



Jody Zamirowski



John Plunkett



Susan Younger



Matt Krob



[illegible]

Online Portfolio

Seven best tips for creating an online design portfolio

BY EDEN SPIVAK

PHOTOGRAPH BY MARTA ORTIZ

“SO, TELL ME ABOUT YOURSELF,” SAID THE BLANK SCREEN to the designer embarking on their portfolio website. Indeed, creating an online design portfolio comes with its share of big life questions. It’s your chance to tell the world who you are as a creative, delving into your projects, passions, experiences, and expertise—so the stakes are high for getting it right. Not to mention, it’s what gets you hired (or commissioned).

To help you make the right calls when crafting your shiny new online presence, we compiled a list of the seven most important things to keep in mind for flaunting your work professionally—and in style:

01. A PORTFOLIO IS JUST LIKE ANY OTHER DESIGN PROJECT

A common mistake in portfolio building is to “let the work speak for itself.” But a good portfolio is more than just a showcase of your past work. Your portfolio as a whole should culminate in an experience that tells a story, just like any other of your design projects.

Try to put that story into words by deciding on the mood that you want to convey, or the feeling you wish to evoke. Search for website design inspiration, browse websites by graphic designers and other creatives whose work you like and look into top design portfolio templates, taking note of interesting ideas or web design trends that can make your portfolio stand out.

When designing your online portfolio, remember that your website is often your visitors’ first impression of you and your work. Go for an engaging and sophisticated website that speaks volumes about your design skills by applying your web design capabilities and personal sense of style.

And while it goes without saying these days, just a friendly reminder to take equal care of the mobile version of your site. Many people will view your portfolio website from their mobile phones, so make sure you’ve devoted time to perfecting their user experience, too.

02. IT’S ALL ABOUT THE PRESENTATION

Rather than uploading a few exported files, bring your work to life with visuals that show the bigger picture. Take the time to set up a photoshoot of your projects. This is especially relevant for industrial design portfolios, but is also good practice for illustrations and other graphic design works. Think of your color palette, props, and settings by creating interesting pictures that capture the essence of your work.

Extend the same sense of style created in the work into the surrounding environment. You can casually position your stationary design next to a steaming latte with green ferns in the background, or catch the last rays of golden-hour sun gently falling on your hand lettering pieces.

In cases when photoshoots are out of the question, mockups can also achieve satisfactory results. But don’t take mockups as a given—make sure to customize them in accordance with the rest of your project’s look-and-feel. Remember that you’re not the only designer who has access to downloadable mockups, so shake things up by adding your personal aesthetics, making them your own.

03. QUALITY OVER QUANTITY

Cramming everything you’ve ever done into your personal portfolio may be tempting, but most employers would advise you against it. Pick only your absolute best pieces to show, trusting them to shine bright and impress site visitors. We recommend no more than a total of six to ten projects.



TAILOR YOUR PORTFOLIO TO THE JOB YOU WANT, KEEPING IN MIND THAT THE WORK YOU SHOW IS MOST LIKELY THE KIND OF WORK THAT YOU'LL BE HIRED TO DO MORE OF IN THE FUTURE.

Showcasing a limited amount of projects allows you to present each one thoroughly, including all the relevant details and clearly explaining their backstory. Go beyond finished pieces alone by creating case studies, walking visitors through your design process - from the initial objective to the final results. While this is especially common in UX designer's portfolios, it could also be beneficial in other areas of design. You can include work-in-progress pics, preliminary drafts or anything else that can contextualize the work and add to your visitors' understanding of the project.

Showing too many projects can make your portfolio inconsistent in its level of work. It can also deter potential employers by including too much work from too many unrelated fields. Tailor your portfolio to the job you want, keeping in mind that the work you show is most likely the kind of work that you'll be hired to do more of in the future.

04. BUILD A WEBSITE THAT'S EASY TO MAINTAIN

Your portfolio website is meant to stay with you for the long run, and you don't want to start it from scratch every couple of years. On the other hand, you also need to keep it fresh with new content and styles every once in a while, to best reflect your creative development.

Build an online portfolio that'll be easy to get back to for updates and revisions down the line. Make your portfolio website easy to maintain by saving your font and color themes, your page layouts and other presets.

If you're building your website on Wix, we recommend saving your themes on the Editor as you go. You might also want to check out the Wix Pro Gallery for easily customizable and modifiable image display.

05. DON'T OVERLOOK WRITTEN COPY

Text is just as much a part of your portfolio as are your visuals. Expertly craft the written copy on your portfolio in order to amplify your message, keeping your writing style in tune with the general vibe of your site. Don't forget to double check for spelling mistakes and typos, ensuring a professional and presentable website.

As for the text itself, be sure to add your name and specialty straight on the top fold of your homepage. This way, visitors will know who you are and what you do immediately upon entering the site. For each of your project pages, add a title and a short textual description that explains the reasoning behind your design and puts it into context.

In your 'About' page, keep the same writing style as in the rest of the site to convey important information about yourself. This information can include your field of work, your education, any exhibitions you've taken part in, impressive clients (which can also be shown in a client list) and your contact details. In addition, you can also add your design resume to your site, either directly on the page or as a downloadable file.

06. GIVE CREDIT WHERE CREDIT IS DUE

Acknowledging the hard work of everyone involved in your projects by giving them their well-deserved credit is a common courtesy you shouldn't neglect. And from a less altruistic standpoint, it highlights the fact that you're a great team player.

Make sure to mention by name those who helped make your work possible in collaborative projects, and add photo credits for pictures that you didn't take. Additionally, explain what your part was in projects where your contribution was more limited. Remember that it doesn't detract from your role in the project - it simply explains it better.

07. GET FOUND ON GOOGLE SEARCH RESULTS

Your beautiful work deserves to be seen online—and the best way to go about it is by upping your SEO game (or 'Search Engine Optimization'). By following a set of simple rules, you can work towards improving your design portfolio's ranking on Google search results.

Some of the best practices for improving your portfolio's SEO are filling in metadata for your images and pages, choosing a good domain name, and making sure you use strategic keywords that Google will associate with your site.

Zoom Hacks

Ten Zoom meeting hacks you may not know

BY COLLEEN O'CONNOR
PHOTOGRAPHY BY DMITRIY BURLAKOV

FUN WITH BACKGROUNDS

Okay, you knew this one. Zooms can be a fun peek into co-workers' homes, but that may not be appropriate for every call. If you're concerned about your real background, consider a virtual one. They can be very professional if you choose a neutral image—maybe even use a picture of your office! Save fun virtual backgrounds like a beach or city skyline for your happy hours.

INTEGRATE WITH SLACK

Slack is an essential tool for PR pros when WFH. Did you know there's a Zoom/Slack integration? You can start meetings right from Slack, just type in "/zoom" in your company channel to share a meeting link. Users will be reminded 10 minutes before the meeting starts.

BREAKOUT ROOMS?

Yes, Zoom has breakout rooms. They're perfect if during a large brainstorm if a few people want to break away and report back to the entire team. It's almost the same thing as a smaller in-person meeting, and it's very useful for spontaneous collaboration.

ANNOTATE YOUR MEETINGS

If the presenter is sharing their screen, Zoom has a feature much like a built-in whiteboard. The presenter can virtually mark up the board like you would on an actual whiteboard. This is perfect for meetings for everyone's ideas to be shared.

USE THE SPACEBAR TO MUTE AND UNMUTE

Background noise can be distracting and annoying to other meeting attendees. Instead of clicking on the microphone every time you want to speak, just hit that spacebar for a faster response.

MINIMIZE YOUR AUDIO ECHO

Do you feel like your computer gives off a lot of echo when you speak? Place a towel down under your computer when you are on video calls and it will absorb all the sound echoes.

USE A BEAUTY FILTER

Have a new biz meeting scheduled and want to look presentable with no makeup or a DIY haircut? One of the least known features on Zoom is called 'touch up.' This feature will even out your skin and improve your lighting. It's a great hack for improving your overall appearance on camera.

THE WAITING GAME

An awkward thing is being in a Zoom meeting where no one is speaking. If you're the meeting organizer, enable a waiting room. Attendees can sign into a meeting early but the call will not begin until the organizer hits start.

PROTECT YOUR CALL

We've all heard about Zoom-bombing. With so many people using it, there have been reports of hackers and unwelcome intrusions into meetings. Create a unique password and share only with team members attending the meeting. Remember you can lock your meeting, and use that waiting room! It's also a good idea to make sure that only the host can share their screen.

ADD A MASCOT TO YOUR NEXT HAPPY HOUR!

Virtual happy hours are meant for blowing off steam and enjoying time with co-workers. Why not add excitement next time with a baby goat or other animal? Many animal sanctuaries and businesses offer up a goat, donkey, or llama to make a cameo in your next Zoom meeting for an inexpensive cost. It would make for a memorable happy hour or "morning zoo" coffee break!

A few months ago, how many Zoom meetings had you attended? Chances are, they've doubled or tripled recently due our new way of working. PR pros and others are using Zoom and its competitors—Hangouts, MS Teams, and others—to check in with teammates and host new business meetings, weekly calls with clients, and media interviews. While a calendar that's chock-full of virtual meetings may seem overwhelming, check out a few tips and hacks that not everyone knows.



Coffee Bean, Carrot, or Egg?

BY LIBBY REIMER

BEING ARTISTS, WE ARE ALL VISUAL LEARNERS. IN undergrad, professors used metaphors to explain life lessons, especially ones that we would be facing after college. I forgot about his particular life lesson until one professor reminded me of it during a heart-to-heart talk in my first semester. I was trying to balance the overflowing plate that I seemed to keep piling regardless of the amount. Hearing it again flipped a switch, and it set a staple for how I wanted to teach and design, along with what I should teach my students to strive to be. Coffee bean, carrot, or egg? I wanted to explain to my students where I was coming from with upcoming projects for the year since we were still new to the teaching relationship. My classes were presented with the question, “would you rather be a coffee bean, carrot, or egg?” I did not give them any pretext, and I wanted to know what they would say. There was a wide variety of responses and the reasons were interesting, but the majority of them had to do with the shape, color, and taste. Responses that were more surface-related than conceptually related, after the discussion, I asked a follow-up question, “what happens when they are placed in boiling water?”

During the faculty retreat at the beginning of the year, Professor of Business, Dr. Karen Baehler, approached me about doing a possible collaboration project with her entrepreneur class. She had thrown the idea of *Shark Tank*. Other university and college business courses had done similar projects, but she wanted to do something different with it, which was to include branding.

I was on board right away, and the project Shark Pool was created. I presented to Dr. Baehler the idea that her students would higher my design students as their startup companies. Therefore, they could learn how to be a freelancer and go through the proper paperwork. At the end of the semester, we wanted to gather designers and personal business panel for the students to present their company and the designs. I thought this would be an excellent way to introduce the students to a real-life scenario. My class consisted of mostly seniors, and from what I gathered, they had never done a project of this nature. I wanted to have them go through the learning experience of the possible boiling water of graphic design, which at some point, all designers go through.

I was able to acquire successful business personnel for the entrepreneur panel. For my design students, I had two of my MFA classmates with incredible resumes and portfolios and a marketing director, who has done it all. All the judges had a different perspective in their specialty and brought excellent diverse expertise to the panel.

Dr. Baehler’s students worked on their part of the project all semester, which worked out great. Once my class joined her students, they had a good foundation for their company, which made it feasible for my students. Each entrepreneur group hired a design student to do their branding for their new startup company. In the first meeting, the students had a packet they had to fill out, to help the design students build a persona and

create a SWOT analysis. They also had to ask questions concerning the client’s needs and what attributes they thought set their company apart from the rest. The majority of the students are athletes. In return, all the companies had something related to sports and sports gear. The design students also had to fill out an estimate form and eventually involve comparing and contrast to see how they can work in a time frame.

After they gathered all the marketing documents, each student had to create style boards to present to their client to help visualize the direction they wanted to go. After the style was chosen, the students began on their sketches. They met with their client a least once a week to ensure changes were met, and a log was kept as if they were getting paid by the hour.

When it came to the presentation day, students had a 15 minute window to pitch their idea and receive feedback, so each company got 30 minutes total to cover both design and business. The entrepreneur students went first, followed by the design students.

I thought the presentations we great! There were a few typical hiccups with students, but other than that, they all responded well and were respectful when they were put into the boiling water. Many business students, professionals, and professors commented on how they had no idea the work and thinking in branding a company. Each side of the panel all learned a little more about each other and found new interests and respect.

In conclusion, when coffee beans, carrots, and eggs are put into boiling water situations, they all react differently. If you are an egg, you become a hard-boiled egg, which can make an unhealthy environment to be around and difficult to work with others. If you are a carrot, you get all mushy and fall apart. You become unreliable and just all over the place. You want to be the coffee bean. When coffee beans are put into boiling water, what happens? Coffee is made! Although caffeine is essential, a coffee bean changes its surroundings without changing its form. As people, we want to be the coffee bean. How we handle situations, whether it be school, work, and personal all affect the people who surround us. Being a positive influence is hard under challenging situations, and you want to make sure you do not change who you are in the process. Be the change while not changing yourself.

The students learned areas that they need to work on, good and bad. There were a few that did not like the project due to the outcome and ones that enjoyed it. For a few of the students, it was like a light bulb went on, and having them second semester, I felt like they were more eager to learn and were not scared to step out of their comfort zones. As a first-year instructor is was humbling to witness the student’s transformation.



“Shazam” for colors

Pantone’s new Color Match Card is a total game-changer

BY DANIEL PIPER

PANTONE, EVERYONE’S FAVORITE COLOR EXPERT, HAS LAUNCHED a brand new digital platform as well as a “revolutionary” Color Match Card, which can identify and match colors in real life.

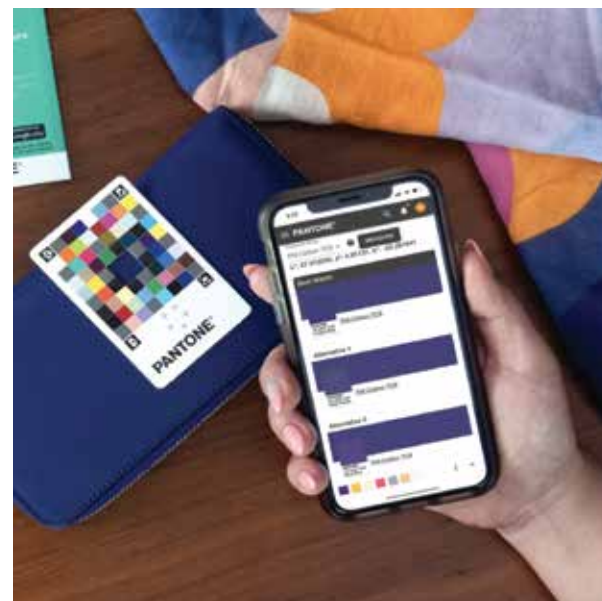
Like some sort of Shazam for colors, or even a real-life eyedropper tool (other Photoshop actions are available), the credit card-sized Pantone Color Match Card can match colors to those in Pantone’s huge color library, and save them to the Pantone Connect app.

All you have to do is place the card (which contains a hole) over the desired color, and take a photo of it using the app. Pantone Connect will then identify the color—so you can finally leave those hefty Pantone swatches at home.

According to a press release from Pantone, the company devised the system to close the gap between the physical and digital for designers, and to help them adapt to “what a changed workflow looks like post-COVID.” Indeed, in a new normal of remote working and virtual meetings, if Pantone’s Color Match Card is accurate, it could be a godsend for digital artists when it comes to color communication from afar.

Accompanying the new card is Pantone Connect, which the company calls “a designer’s platform of Pantone Color Libraries” and includes the Pantone Connect app as well as an Adobe Creative Cloud extension. This allows Pantone’s color libraries to be used with Photoshop, Illustrator and InDesign.

While it sounds like an ingenious idea, time will tell whether Pantone’s new invention will become one of the most essential graphic design tools for digital artists.



Pantone’s Color Match Card in action (Image credit: Pantone)



◀ Loaf. Bread and photos by Liz Chrisman. “When UCDA pivots to virtual, you make a celebratory sourdough loaf emblazoned with the 50th anniversary logo. Happy golden year, @ucdapics.”

Liz is the director of photography at Arkansas Tech University. You can follow Liz on Instagram at @liz_chrisman





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