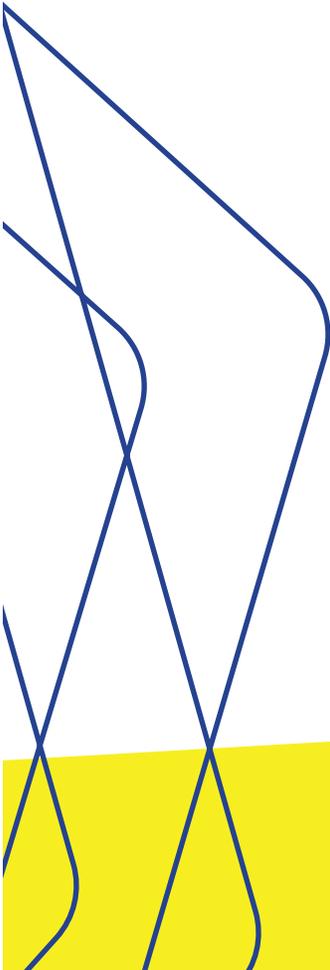
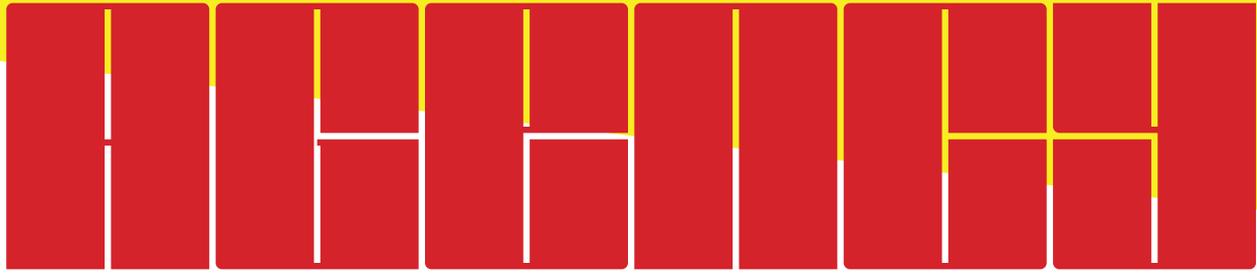


2022 UCDA DESIGN EDUCATION SUMMIT



PROCEEDINGS

MAY 23-24, 2022
EAST TENNESSEE STATE UNIVERSITY
JOHNSON CITY, TENNESSEE



2022 UCDA DESIGN EDUCATION SUMMIT

THE 17TH ANNUAL UCDA DESIGN EDUCATION SUMMIT IS A NATIONAL SUMMIT FOR DESIGN EDUCATORS, CHAIRS, AND STUDENTS, AND CONTINUES AN ONGOING COMMUNITY CREATED SPECIFICALLY FOR GRAPHIC DESIGN EDUCATORS WITH OPPORTUNITIES FOR PROFESSIONAL PARTICIPATION AND DEVELOPMENT.

As we face all possible futures, design educators are expanding the pedagogical methods, institutional norms, and cultural roles of design education. Today's design educators are interpreting, developing, and activating responses within their design courses, research and practice. Design educators are asking how learners will bring their lived experiences, positionality, and plurality into the classroom. They are asking how learners will define equity in historical, cultural, and societal narratives—redefining a professional discourse. They are asking how learners develop an awareness of their material choices and environmental impact. They are asking how learners will act independently, make individual choices and activate their personal agency to effect change in their life and practice.

The **2022 UCDA DESIGN EDUCATION SUMMIT: AGENCY**, seeks research that explores these spaces.

This summit is open to UCDA members and non-members, design educators and practitioners, and students. Included in the summit are the panel discussions, workshops, and paper and poster presentations selected from abstracts submitted through the peer reviewed process.



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**“IT IS THE SUPREME ART OF
THE TEACHER TO AWAKEN JOY
IN CREATIVE EXPRESSION
AND KNOWLEDGE.”**

ALBERT EINSTEIN

UCDA:

**CREATING COMMUNITY FOR
CREATIVE PROFESSIONALS
IN EDUCATION**

PUBLISHED BY

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ARTICLES

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UNIVERSITY & COLLEGE DESIGNERS ASSOCIATION

The University & College Designers Association supports and recognizes all you do to create every day. We know what working in education is about. Our members are designers, design educators, art directors, creative directors, managers, directors of print shops, editors, writers, directors of media services, photographers, and businesses associated with visual communication.

UCDA provides a forum for new ideas, new perspectives on the design industry, professional development opportunities, and access to a large network of generous professionals.

UCDA HOME OFFICE

199 Enon Springs Road West, Suite 400
Smyrna, TN 37167
615-459-4559
info@ucda.com
ucda.com

UCDA DESIGN EDUCATION SUMMIT PROGRAM CHAIRS AND PEER REVIEW PANEL



PROGRAM CHAIR

Johnathon Strube
Assistant Professor
Department of Art & Design
East Tennessee State University



PROGRAM CO-CHAIR

Jenn Stucker
Associate Professor
and Chair of Graphic Design
School of Art
Bowling Green State University

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SPECIAL THANKS

On behalf of the College of Arts and Sciences, it is my pleasure to welcome the University & College Designers Association to the Appalachian Highlands and the campus of East Tennessee State University. I hope the conference provides the opportunity to connect with colleagues, share ideas, and learn new things. Please take time to also explore our beautiful campus and enjoy the amenities that Johnson City and the surrounding region have to offer.

Best wishes,

Dr. Joe Bidwell

Dean
College of Arts and Sciences
East Tennessee State University
Johnson City, Tennessee



EAST TENNESSEE STATE
UNIVERSITY



2022 UCDA DESIGN EDUCATION SUMMIT



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3. **WTF—What The Font. Challenging Dominant Typographic Ideologies in the Classroom.**
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Ryan Slone, University of Arkansas
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Lindsay Buser, Bowling Green State University

01 A Case Study on Community-Based Learning to Activate Agency

Christina Carrasquilla
Arizona State University

Abstract

The increasing number of disciplines that fall under the umbrella of design has resulted in challenges for design education curriculum. While there are many approaches to a solution, it is clear that a more multifaceted academic program is one possibility.

This case study documents the exploration of community-based learning in a junior level course that supports learners focused in multiple design niches, including web design, front-end web development, and user experience. They come together to embrace the plurality of those niches as a community to achieve equity together.

First, a disruption in course structure to shake up expectations—no scheduled modules, readings, due dates... Course content is delivered in the present by reimagining the LMS as the learning environment rather than storage for course materials.

Learners and the instructor navigate together in class—lessons, readings, activities, and assignments. Advancement is comprehension-based for the community. This allows flexibility to spend more or less time on an item without the worry of “keeping on schedule.” Assessment due dates are decided by the community and allow for in class working time.

Second, reframe the societal narrative of “strengths and weakness” to “superpowers.” Students tend to excel at web design or front-end development or user experience, but rarely all. Rather than directing focus to the two areas of “weakness,” it’s focused on the one “superpower.” This starts with an honest and open discussion that acknowledges that we can’t all be good at all the design things and we don’t have to be; we come together to combine our superpowers, like the Avengers.

Ultimately, students are empowered to take control of their learning environment, expectations, and work together. The results are happier students and higher grades.

A case study on community-based learning to activate agency



Graphic Information Technology (GIT) students from the Fulton Schools of Engineering at Arizona State University collaborating in class. 📷 : ASU Photography

Introduction

This case study documents the exploration of creating community-based learning and activating agency in a junior-level course. GIT 337: Web Content Design supports learners who are focused in multiple design niches, specifically web design, front-end web development, and user experience. Rather than separating students into siloed classes or groups, the different niches were embraced. Learners were encouraged to **collaborate**

their expertise with the community to support and benefit from their peers. Additionally, learners were encouraged to choose the attendance **modality** that best suited their needs per class meeting. Lastly, delivery was **democratized**; students voted when to move forward with course materials and even when assignments were due. This investigation was conducted in one course section of in-person students during Spring 2022.



Scan this QR code to view the slide deck presented at the UDCA Educators Summit: Agency. It includes the transcript, image credits, resources, and tools.

[🔗: https://links.asu.edu/community-based-agency](https://links.asu.edu/community-based-agency)

[🖨️: https://www.qr-code-generator.com/](https://www.qr-code-generator.com/)

Context

The academic program that houses the course, Graphic Information Technology (GIT), consists of project-based learning, teamwork, and authentic client experience to create innovative problem solvers, prepared for leading roles and entrepreneurship opportunities in the rapidly evolving design industry. GIT lives at the intersection of design and technology. It is important to note that the emphasis is on technology, which is why the program's home is in the engineering school.

GIT's narrative for a designer includes storytelling, problem solving, visual communication, and delivering the right message, at the right time, in the right place.

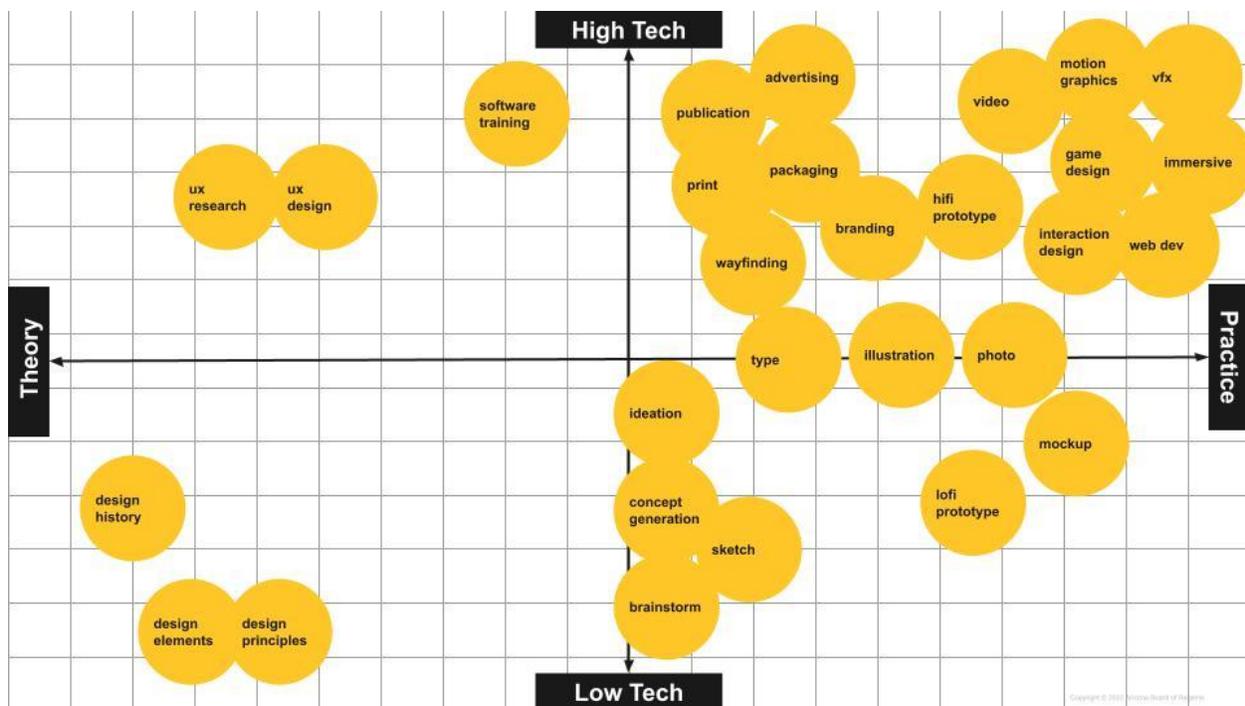
The program's methodology is to provide a diverse core curriculum to give students a general understanding of design and then they customize that with 8 electives for a deeper dive into one or two areas. While many of the students enjoy customizing their degree, there is also specific degrees with pre-determined concentrations. Degrees are available both fully on campus or fully online. The current undergraduate & graduate enrollment is 211 on campus and 635 online (May 2022).

- [BS in Graphic Information Technology](#)
- [BS in Graphic Information Technology \(User Experience concentration\)](#)
- [BS in Graphic Information Technology \(Full Stack Development concentration\)](#)

- [BAS in Graphic Information Technology](#)
- [BAS in Graphic Information Technology \(Internet / Web Development concentration\)](#)
- [4+1 Advanced BS + MS](#)
- [MS in Graphic Information Technology](#)
- [MS in User Experience](#)
- [Concurrent Degree/Graphic Information Technology and Journalism](#)

Motivations

#1: Increase of design disciplines that fall under the umbrella of design



Quadrant matrix of graphic design concepts and practices by Carrasquilla.

There were two main motivations that sparked the exploration of community-based learning and agency.

The first was the increasing number of disciplines that fall under the umbrella of design that has resulted in challenges for design education curriculum.

While there are many approaches to this solution, it was clear that the most viable for the current academic programs was to embrace the increase.

Bring learners together to embrace the plurality of their design niches as a community to achieve equity together.

#2: Challenges of 2020



Photo collage of some key challenges of 2020 including the COVID-19 Pandemic, Black Lives Matter, and political divisiveness. 📷 : <https://unsplash.com/>

The second motivation was literally every moment of 2020-- which has resulted in rethinking almost everything, everyday.

As the world shutdown and emergency teaching disrupted academia, many changes had to be instantly made.

It was overwhelming and exhausting, but also transformative. As all these intense challenges were happening, it was too much to process. All the challenges were critical, all of them needed attention, all of them needed to be addressed to secure a sustainable, successful future.

Is this how students feel every semester? Not comparing the actual challenges of 2020 to a school semester, but rather the intensity of feelings. After all, a big difference is that they chose higher education, this major, these classes.

Thinking of all the course materials and resources provided to students and the pace in which it is delivered-- was there enough time to take it in and digest it or were they just frantically trying to keep up? What critical skills were slipping by? And could this be improved?

After many discussions with colleagues, educators, students, and a little research, a plan was designed.

Note that much of the impactful research was targeted at K-12 education.

Solutions



Based on teaching style, student preference trends, and research, a three prong approach to creating community-based learning and activating agency was launched.

Collaborative Community

1. Create a space to connect
2. Embrace multidisciplinary
3. Agency to engage
4. Reframe the societal narrative to empower learners to lift each other up

To build a collaborative community, a safe space for students to connect was created both inside and outside the classroom. A modular classroom set up as a co-working space is less formal and helps to facilitate discussion in class and Slack was used as a digital connection both during and after class.

It is important to note that Slack had already been adopted university-wide pre-pandemic; although usage was sporadic until the pandemic.

Students were encouraged to talk to each other and to ask questions.

Transparency about the design niches in which each student excelled were championed as a means to lift each other up and in turn be lifted up when roles reversed.

Modality Choice

1. All on campus attendance
2. All online attendance
3. Mixture of on campus and online attendance

Learners were given a choice of modality. Since emergency teaching moved on campus classes to online classes, synchronously via Zoom, traditional on campus learners were exposed to new modalities. Many discovered that they enjoyed synchronous online learning. Throughout the changes in modalities during the pandemic, hi-flex became the modality of choice.

Hi-flex is synchronous learning with students attending either on campus or online. On any given class day, both instructor and students could be attending on campus or online. The instructor would always clarify their own attendance method; however, students did not have to.

As an instructor, this allowed the ability to stay home when exposed to COVID-19 or when small children were on school break but the instructor was not.

As a student, this allowed them to choose what was best for them each day. And while attendance data was not collected, it was almost 100% everyday. Additionally, students would more actively participate on Zoom chat and unmute to ask questions than before.

Democratized Delivery

1. LMS for delivery, not just storage
2. Class agrees when to move onto next topic
3. Vote on due dates
4. Work done in class

Course delivery was democratized. The Canvas course shell was set up to deliver the course content, not just its storage location. Each item of information with text, images, and interactive code examples was added individually to each module and was used as the lecture. At the end of a collection of module items, there was a checkpoint-- an informal, interactive, class quiz. After the checkpoint, it was decided as a class whether to move forward or do some more practice.

Additionally, each student had to physically “mark” the item as done, a tiny action with big responsibility as they are acknowledging their understanding of the materials. This enticed students to attend class (which supports outstanding attendance) or to reach out when they were absent because there is no set schedule to fall back on; it was decided daily.

Assignments were worked on in class; approached together as a group. After a full, in-class work day, the students voted on the due date. Instructor input regarding timeframes for future course materials and assessments was offered, but students made the decision. This action directly affected how students felt about agency and the instructor role as an ally, not an authority figure and is reflected in the results.

This approach also minimized and specified work done outside of class because learners were continuing work already started with a specific milestone to be achieved by the next class. This resulted in higher grades. Often the hardest part of completing an assignment is just getting started, but that was done all together, in class.

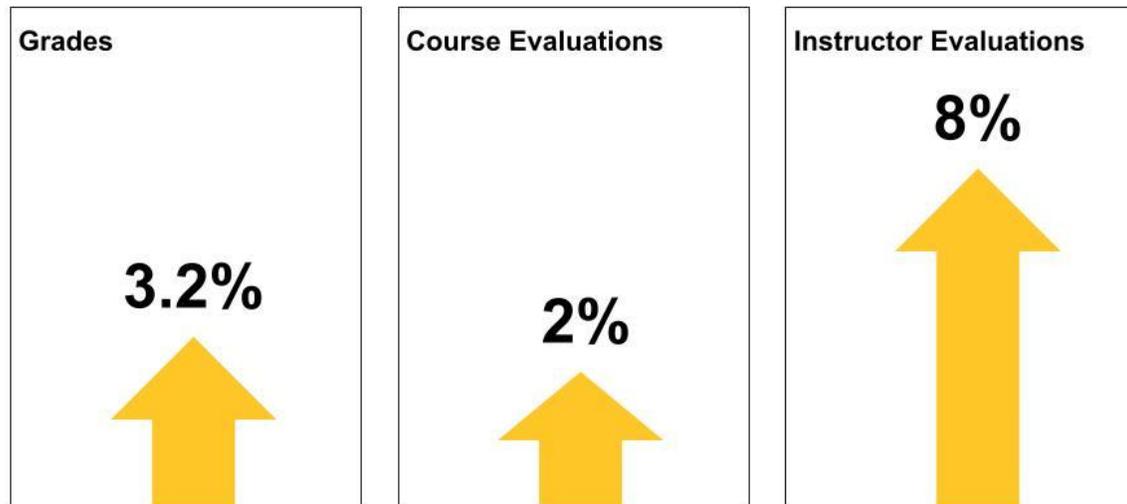
Results

Ultimately, students were empowered to take control of their learning environment, expectations, and work together. The results were happier students and higher grades.

Data

- Grades between Spring 2020 and Spring 2022 increased 3.2%
- Evaluations of the course increased 2%
- And instructor evaluations increased 8%

Results



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The class was anonymously surveyed after final grades were posted to transcripts.

- 100% indicated that they strongly agreed to having agency in regards to pace and due dates.
- 100% strongly agreed or agreed that they were comfortable asking questions in class.
- While 80% strongly agreed or agreed that their engagement in the class was valued by their peers, they 100% strongly agreed that it was valued by the instructor.
- And finally, 80% strongly agreed or agreed that they did better in this course than other courses because of its pacing and due dates.

Results

**100%
Strongly Agree**

In regards to the PACE of the course, I was given agency (had a say).

**100%
Strongly Agree**

In regards to DUE DATES of the course, I was given agency (had a say).

**100%
Strongly Agree/ Agree**

I felt comfortable asking questions in class.

**100%
Strongly Agree**

I felt that my input, questions, and thoughts were valued by the INSTRUCTOR.

**80%
Strongly Agree/ Agree**

I felt that my input, questions, and thoughts were valued by my CLASSMATES.

**80%
Strongly Agree/ Agree**

I feel like I did better in this course than other because of it's format (pacing, due dates).

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Feedback

There were only two students who opted to provide further feedback.

One that thought the community-based and agency approach was beneficial and the other that, in hindsight, felt that as a class they lingered too long on the initial review which didn't leave enough time for the last 2 projects.

"The pace, refresher course, and involvement with in-class activities really helped me grasp more coding concepts, rather than just reading them in a book or watching a video."

"I feel like the review of what was covered in 215 should've gone quicker? I understood everyone else had different comprehension levels and everyone might not remember what they learned, but I felt like the last two website projects were rushed."

Conclusion

Successes

- The students did feel their agency was activated.
- Grades were higher.
- Course reviews were higher.
- Instructor reviews were higher.

Opportunities

- Despite the fact that the students were in control of the course delivery's pacing, in hindsight, some felt that they spent too much time at the start of class which made the end of class too much of a rush.
- Changing a culture takes time and while there was an increased community-based atmosphere, there is still a long way to go.

Citations

Research

: [Strengthening the Case for Community-Based Learning in Teacher Education](#)

: [Community-Based Learning: Engaging Students for Success and Citizenship](#)

: [How to build student agency in your classroom](#)

: [How To Build Student Agency In 2020](#)

: [Hi-flex Teaching Modality](#)

References

: [BS in Graphic Information Technology](#)

: [BS in Graphic Information Technology \(User Experience concentration\)](#)

: [BS in Graphic Information Technology \(Full Stack Development concentration\)](#)

: [BAS in Graphic Information Technology](#)

: [BAS in Graphic Information Technology \(Internet / Web Development concentration\)](#)

: [4+1 Advanced BS + MS](#)

: [MS in Graphic Information Technology](#)

: [MS in User Experience](#)

: [Concurrent Degree/Graphic Information Technology and Journalism](#)

Technologies

: Google Workspace

- Google Docs (paper)
- Google Slides (presentation)
- Google Forms (survey)
- Google Sheets (survey results)

: Canvas (LMS)

: Slack (Communication)

: <https://unsplash.com/> (stock photos)

: <https://giphy.com> (presentation animations)

: <https://www.qr-code-generator.com/> (QR code)

Contact

: christina.carrasquilla@asu.edu

: <https://carrasquilla.design>

: <https://links.asu.edu/community-based-agency> (slide deck)

02 Identity and Design in a Virtual Pandemic Classroom

Abstract

Neil O. Ward
Drake University

In planning a virtual upper-level design course, we thought how can we shift student motivation from extrinsic to intrinsic (agency) and address their mindset issues of being busy, anxious, and over-committed? Our solution was to have students focus on their identity and design for a need they were encountering.

The process went like this. We guided students to discover and acknowledge the many facets of their identity. Identity defined as the memories, experiences, relationships, physical characteristics, and values that create one's sense of self.* Once acknowledged, we had them focus on a facet of their identity and design a project that would solve an issue they were encountering. Students had to find a similar identity group to design, iterate, and test with throughout the process.

By focusing on their identity and connecting with a personal issue, students were self-motivated to solve the problem while quieting the mindset issues and learning how to find their agency to create work long after classroom projects are over.

This presentation will include project visuals, tips, challenges, timelines, and resources used to facilitate this process in the classroom.

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

03 WTF—What The Font Challenging Dominant Typographic Ideologies in the Classroom.

Abstract

Years ago, a well-renowned typographer offered a critique on the rules of typography to a student project. “A good typeface,” he stated, “must be neutral and objective. It should not stand for anything. Its sole purpose is to be functional and universal.”

Dina Benbrahim
University of Arkansas

Ryan Slone
University of Arkansas

Sadly, this is a myth. The notion of objective design has been questioned by feminist designers for being a product of white men who aim to unify the world under limited rules. Feminists argue that this dangerous perspective is shaped by patriarchy, racism, and elitism. In “Made in Patriarchy,” Cheryl Buckley states that “these definitions [...] serve the interests of the dominant group, which attempts to disguise its interests with the mask of universality.”

As educators, we were curious how we might continue to challenge this dominant typographic ideology to offer a more pluralistic approach to students. After all, design education has a critical role in reinventing the canon and we all can (should) participate. As collaborators, we challenged each other to inspire students to activate their agency with type design. We questioned how the idea of play might trigger agency, and speculated about how collaborations might expand upon their ideas of good design.

In our Advanced Typography course at the University of Arkansas, we invited two cohorts of senior design students to conceptualize and design a typeface on Glyphs that aimed to revive a script or serve a social cause. From Hebrew to Vietnamese, reproductive justice to gentrification, students demonstrated personal agency as they designed their typeface, artifacts, and posters. Ultimately, the project culminated in a public risograph-printed poster exhibition, bringing the cohorts together in a celebration of their journey.

Our co-presentation will highlight students’ agency by uncovering their research, process, outcomes, and collaborative show. After hearing their testimonies, we will discuss our pedagogical strategies as educators.

04 Creating a Service-Learning Experience in Design Education

Abstract

Today, “active immersion and involvement” throughout the duration of a course of study, are seen as practices that can drive both professional and academic success (Leal-Rodríguez and Albort-Morant 2017, p. 97). Design schools understand the benefit of using experiential learning throughout the learning process (Daalhuizen & Schoormans, 2018), as the very nature of design education requires active learning strategies (Schön, 1987). Service learning (SL) is a specific form of experiential education that combines academic study with service in the community (AACU.org 2020).

Marie Lee

University of the Pacific

Sacha Joseph-Mathews

University of the Pacific

SL is defined as a teaching and learning strategy that attempts to integrate community service with an academic curriculum (Celio, Durlak, and Dymnicki 2011). This study uses service learning to teach students how to use design as a means of improving the world. Student groups were partnered with social entrepreneurs who use business solutions to address social problem in the developing world. This study explores how collaborative, multidiscipline teams from graphic design and marketing, working synergistically on a service-learning project, can use design to enact social change.

The project sought to create learning opportunities for students that would change perspectives and adjust world views, while simultaneously creating lasting impact within international communities. The study follows a service-learning, experiential project collaboration between an international marketing class and a graphic design class over three years to explore the role of multidisciplinary project teams on design education outcomes. A multi-method approach of analyzing student feedback and grades over a three-year period was used to assess the effectiveness of this approach to design instruction.

Study findings suggest that students rated the project very favorably and appreciated the impact they were making through their work with social entrepreneurs, which they believed also increased their job readiness upon graduation. A model for implementing a multi-disciplinary, semester-long experiential service-learning exercise is proposed.

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CREATING A SERVICE-LEARNING EXPERIENCE IN DESIGN EDUCATION

Marie Anna Lee, MFA and Sacha Joseph Mathews, PhD
University of the Pacific, CA

ABSTRACT

Today, “active immersion and involvement” throughout the duration of a course of study, are seen as practices that can drive both professional and academic success (Leal-Rodríguez and Albort-Morant 2017, p. 97). Design schools understand the benefit of using experiential learning throughout the learning process (Daalhuizen & Schoormans, 2018), as the very nature of design education requires active learning strategies (Schön, 1987). Service learning (SL) is a specific form of experiential education that combines academic study with service in the community (AACU.org 2020).

SL is defined as a teaching and learning strategy that attempts to integrate community service with an academic curriculum (Celio, Durlak, and Dymnicki 2011). This study uses service learning to teach students how to use design as a means of improving the world. Student groups were partnered with social entrepreneurs who use business solutions to address social problems in the developing world. This study explores how collaborative, multi-discipline teams from graphic design and marketing, working

synergistically on a service-learning project, can use design to enact social change.

The project sought to create learning opportunities for students that would change perspectives and adjust world views, while simultaneously creating lasting impact within international communities. The study follows a service-learning experiential project collaboration between an international marketing class and a graphic design class over three years to explore the role of multidisciplinary project teams on design education outcomes. A multi-method approach of analyzing student feedback and grades over a three-year period was used to assess the effectiveness of this approach to design instruction.

Study findings suggest that students rated the project very favorably and appreciated the impact they were making through their work with social entrepreneurs, which they believed also increased their job readiness upon graduation. A model for implementing a multi-disciplinary, semester-long experiential service-learning exercise is proposed.

INTRODUCTION

In a 1994 article entitled “Creating the New American College” Ernest Boyer commented on the importance of service-learning activities in American universities and colleges moving forward. He stated that “Emphasizing service has the potential to enrich learning and renew communities, but will also give new dignity to the scholarship of service (1994, p. A48). He lamented that at the time most of the community involvement was occurring through extra-curricular activities and where there was some academic based community engagement such as internships and co-op programs, most of the learning objectives of these activities tended to focus almost entirely on extending a

student’s professional skills. He was concerned that there was little to no consideration of the importance of community-based service and/or lessons of civic responsibility. Today, in 2022, service learning has come a long way since 1994. Universities and professors are using service learning as a means to not only facilitating community-based projects that impact communities in meaningful and lasting ways. They are also using service learning to bring theory to life, create responsible and thoughtful leaders and develop innovative, creative programs that set their universities and colleges apart from the competition.

Figure 1. Meno Mami / sustainable cosmetics for women undergoing menopause



This study uses service learning to teach students how to apply design as a means of improving the world. Student groups were partnered with social entrepreneurs who use business solutions to address social problems in the developing world. The study explores how collaborative, multi-discipline teams from graphic design and marketing, working synergistically on a service-learning project, can use design to enact social change. Marketing and graphic design students were brought together in a service-learning, experiential, collaborative project for global social entrepreneur clients over a four-month-long semester project.

Three years of projects were examined to explore the role of multidisciplinary project teams on design education outcomes. Communities in Africa, the Caribbean, South America, Europe and Asia were impacted, as the students worked on marketing campaigns and design deliverables for social entrepreneurs working in health (see fig. 1), solar servicing, eco-tourism, education for women and girls,

breast cancer awareness, child abuse (see fig. 2) prevention, music education and female employment (see fig. 3) to name a few of the 13 projects covered over the three years that the study tracked and analyzed service-learning projects. Interviews were conducted with 20 students and 5 entrepreneurs from the various group to assess the impact these projects on their future career plans and business development.

A related paper by the authors was presented at the virtual Design 2022 Conference in Croatia. We note that when compared with the current paper, there are substantial differences. The Design 2022 Conference paper focused on the symbiotic relationship between marketers and designers in an interdisciplinary setting and tracked the 4Cs (communication, collaboration, critical thinking, and creativity) to assess student learning, while the current paper focuses on the service learning component of the project and its impact on students and clients instead.

Figure 2. Create Future Good / child abuse prevention



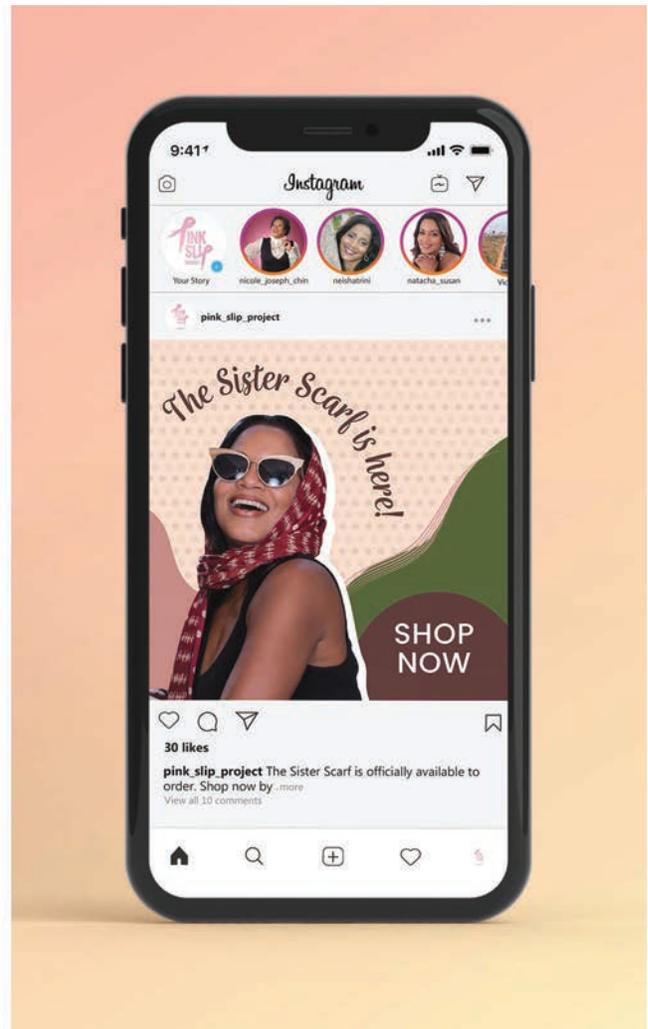


Figure 3. Pink Slip / recovery wear made by women who lost jobs in pandemics

LITERATURE REVIEW

According to Bringle and Hatcher (1996), service learning is “a course-based, credit bearing, educational experience in which students participate in an organized service activity that meets identified community needs and reflects on the service activity in such a way as to gain further understanding of course content, a broader appreciation of the discipline, and an enhanced sense of civic responsibility.” (p. 222). They distinguish service learning from other extracurricular service-related activities, because service learning ensures that “meaningful service activities are related to course material through reflection activities such as directed writings, small group discussions, and in-class presentations”. They differentiate service learning from practica and internships, as they believe “the experiential activity in a service-learning course is not necessarily skill-based within the context of professional education.” (p.

222). Sedlak, Doheny, Panthofer and Anaya (2003) echo this sentiment. They argue that “service learning balances the benefits of the service to the recipient and the benefits of learning to the student” (p.99).

Sedlak et al. (2003) suggest that students engaged in service-learning exercises typically develop critical thinking skills, community engagement perspectives and communication skills. Godfrey, Liles, and Berry (2005) identified three fundamental elements which should be included in any successful service-learning experience. These elements were referred to as the “3 Rs” of service-learning, which include reality, reflection, and reciprocity. They essentially make up the instructional design and processes components of service-learning experiences. Reality speaks to the real-world applicability of theoretical concepts that students are able to bring from in the classroom to the

field (Yorio and Ye 2012). It encapsulates the ability of students to communicate effectively and develop innovative competencies to respond to the changing environment (Govekar & Rishi 2007). Reflection focuses on helping students understand how the experience in the field has changed them as an individuals and Reciprocity focuses on how students have engaged in mutually beneficial exchanges with their communities whilst conducting these service-related activities (Godfrey et al. 2005). It helps them to understand the impact of their work and see community partners as equals, allowing them to move away from more “traditional transactional based academic instruction” and explore social impact and community consequences with greater clarity (Godfrey et al. 2005, p. 317).

In addition to the three Rs, Yorio and Ye (2012) stress the importance of understanding social issues in any service-learning exercise or project. They speak to issues like cultural awareness, ethical reasoning and diversity acceptance as critical foundations to guide decision making in the context of social learning. The importance of understanding social issues in the context of a service-learning exercise/project is echoed by Morgan and Streb (2001). They argue that service-learning projects expose students to people of all racial ethnic and socio-economic backgrounds, thereby forcing students into experiences they may otherwise never have, and the learning and self-reflection that comes about as a result of such diverse interactions is significant.

In design education this idea of the 3 Rs is often used within the classroom environment as students set out to create designs and then return to reflect on what was learned and how new knowledge could be adapted to create and innovate around problem solving. Using this model of the 3 Rs as our foundation, we added the understanding of social issues component and developed a service-learning project within design and business education that was meant to combine service-learning ideals, within a multi-discipline collaborative learning setting. Our goal was to help the students explore how such diverse experiences of working with social enterprises from across the world could affect their post-academic career decisions.

This study examines the experiences of design and marketing students collaborating on service-learning projects with global social entrepreneurs. We integrate the concepts of the 3Rs into a collaboration model where we require several assignments throughout a semester that is focused on this idea of reflection, self-assessment, adapt-

ability based on what reality is calling for, and reciprocity with the communities and organizations they are working with. Once the semester is over, we then collected data from the students regarding their takeaways from the experience and how the students themselves alongside the communities and organizations they worked with have been forever changed.

PROJECT OUTLINE

Service-Learning Project Design: The study tracked projects over a three-year period. Implementation of the projects were divided into three different segments: Pre and Intro, Month 2–3 and Month 4 and Wrap-Up (see fig. 4).

The initial Pre- and Intro phase happened before the start of the semester and during the first month. The clients were drawn from the Pls’ extensive network of social entrepreneurs. The Pls met with the prospective clients via Zoom and outlined expectations and responsibilities as early as a year in advance (see fig. 5). The client was expected to meet with the entire team weekly at a time decided at the beginning of the semester to provide guidance, mentoring and feedback. In return, the students would develop a marketing plan based on the client’s needs and three significant deliverables per one design student.

The project setup started with scheduling the classes concurrently and then synchronizing joint meeting times, joint lectures, and exchange lectures where marketers learned the basics of graphic design and designers learned about marketing.

The Pls introduced the projects to the classes, both separately and jointly. As some projects required some specialized design skills like illustration, web design or UX/UI, graphic designers applied for specific projects and the projects were staffed by designers based on its needs. Designers could veto a project they did were not comfortable working on. The marketers, as they all share a similar skillset, were assigned randomly.

Once teams were formed, communication channels were established among the team and with the client and professors. Weekly team meeting times and weekly meetings with the client were established as well as a virtual drive to share materials. With the guidance from the professors and the social entrepreneur, the team researched the project and its market.

After getting familiar with the project and its needs, the team moved to the intermediate stage where the marketing plan was built and deliverables developed (see



Figure 4. Process Roadmap, Pre and Intro stages

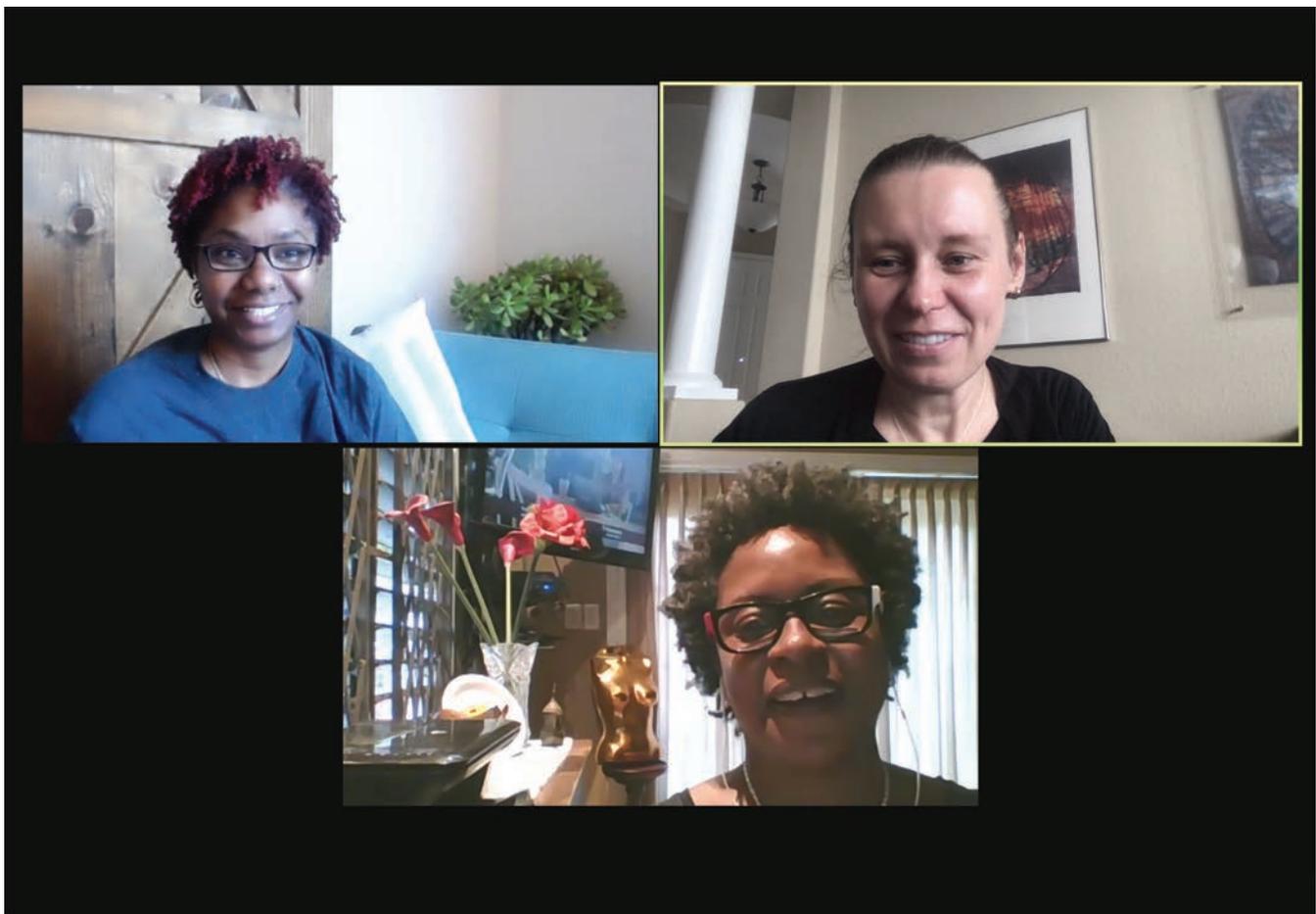


Figure 5. Sacha Joseph-Mathews and Marie Lee on Zoom call with Nicole, a social entrepreneur from Trinidad, setting project expectations

fig. 6). Each step was a separate graded assignment with a specific deadline. Professors provided feedback on each assignment. Based on the research, the project objectives were established and preliminary deliverables supporting the objectives outlined. Statements, creative briefs and de-

sign briefs were developed and shared among the groups. Each designer develops sketches for various deliverables. Based on discussions in class (see fig. 7) and feedback from professors and clients, students collaborate to create a unified visual style that brings all deliverables together.

Figure 6. Development of My Breast Kept Secret book cover from sketches to final mock up





Figure 7. Graphic Design students discussing a project

They refine the compositions and write copy that they then incorporate in the final designs.

In the last weeks of the semester (see fig. 8), designers mock up the deliverables and print them to share at a final critique. The joint team then present the final projects to both of the classes and the clients who often attend virtually (see fig. 9). Students incorporate the feedback to their final marketing plan and deliverables that they submit for grade and that are then given to the social entrepreneurs to use. Students fill out peer evaluations that help

METHODOLOGY

Over the life of this study (a 3 year duration) 54 students participated in 13 projects. Students from the second and third years of the project were invited to zoom with the professors in both group and one on one settings to give feedback. Over Zoom, 20 students were interviewed after their semester long project was completed. Students were

asked about how their experiences impacted their educational journey and influenced their future plans and social entrepreneurs were asked about how working with the students changed their business plans, developments and community outcomes. We had three research question for the students:

- RQ1: What was the biggest takeaway from the project?
- RQ2: Did this collaboration project offer value beyond a classroom setting?
- RQ3: Was this service-learning exercise helpful in preparing them for post-graduation?

RESULTS

In conversations with students, we looked for quotes and responses that reflected the three research questions we proposed for this experiential learning project. In addition to the above-mentioned questions, we also wanted to examine the 3Rs and the social impact component, as well as



Figure 8. Graphic Design students preparing final deliverables for presentation



Figure 9. Presentation to clients and classes: Flip Africa / service connecting temporary workers with employers, providing safe and fair treatment.

the importance of communication and collaboration in the students' final takeaways. Below we will offer quotations from the zoom interviews that stood out as reflective of the framework used and we will also highlight the various discussions that spoke to communication, collaboration, and social impact.

RQ1: What was the biggest takeaway from the project?

Responses : The students often referenced the three Rs when discussing their biggest takeaways from the project. Here is one quote from a student reflecting on the most useful thing he learned:

The most useful thing we learned in international marketing was that we could apply in this project was the differences among countries and conducting business in them. In our case this was in terms of culture, and we had to learn different aspects of culture at Trinidad and Tobago and the difference from other countries and how to best target our clients. This was a big takeaway from the class to learn the differences between countries and how to adapt our marketing style to best achieve your goals.

The two students below discuss how at first they were intimidated by the immense responsibility they had in the project. They also discuss how ultimately; they came to respect and rely on the opinion of their clients and how interaction with these clients / social entrepreneurs changed their perspective. In this conversation we believe reciprocity is being discussed.

In the beginning our group was really nervous to take on the project because it's an actual real-world experience working so closely with the CEOs. We were also concerned because our topic was the breast cancer treatment companion and we didn't know that much about breast cancer so we knew that we would have to do a lot of research regarding that but Nicole (client) was really helpful with us setting us up and giving us direction and where to go and things that we could do for her. So that was really nice.

I think that the biggest challenge was the responsibility we had with Halcian (client) because we knew that any changes that we made to her business would impact directly her life because she was so dependent on that business and we felt like we had to do the best job we could because we knew that the future of the company was kind of "in our own hands" because after the all the Covid restrictions and all the problems she has been facing we knew that pretty much this project was a turning point for her. I think that this responsibility was for sure one of the biggest challenges for us.

The first student is referencing how real-world clients working on real world challenges was new to her. So too was working with a client from a totally different country. The second student discusses how intimidating the project was at first, given the topic they were about to research, but then he explains how much they learned from their client as the semester progressed. He talks about meeting with Halcian, their client, and recognizing the opportunity to impact the client and at the same time have the client Halcian impact him.

These quotes are from students who talk about working on projects that impacted the community. Their big takeaway from the project is:

Working with an actual company who was struggling with real issues and being able to collaborate together and make something great

Help constructing a project for a good cause.

Working with an organization that was looking to educate women in their local community, and being able to have this new experience of working in a larger group than I have in the past.

Creating and being a part of something that will have a real impact.

RQ2: Did this collaboration project offer value beyond a classroom setting?

Response: The student below talks about learning about a budget, but then being forced to work with a client who has very little to no budget.

I think this project is such an eye opener for me because it relates with how human beings and people in the world actually are. For example, we are working on something and everything that we do requires a budget, literally everything, like printing, everything requires at least some pennies on it yet I have to deal with something called no budget. It's a tough one but I'm pretty happy that we went through it.

This student, on the other hand, learns how to communicate with the client and the designers and develop ways of keeping everyone on track.

The most takeaway that I got was having to work with many groups of teams because we had the marketers, the designers and then we had Nicole (client). Halfway through the project we realized that there was a bit of a disconnect. (The marketers kind of knew what we were doing and then there was the designers and then there was Nicole and there was some miscommunication.) Sometimes we'd bring deliverables to Nicole and she wasn't expecting that from us or she was looking for other things that we didn't know that she maybe wanted so the way we helped with that was at the midpoint we had a whole list of deliverables and we did a meeting where we specifically broke down exactly what we would be giving her and how many of each thing and how we were getting all that information to her. So I think that helped just making sure that everyone's on the same page.

Students really value the collaboration itself. They feel working with partners from another discipline makes their experience seem like a real-world experience.

I think it was an amazing opportunity because in most cases you see designers working in marketing firms. They kind of go hand in hand and I think having that experience really puts it in perspective

for the marketers and designers. We were able to get a really good contribution from both sides. It really was a great project.

The best part of the collaboration was working with my team and working with Chui Mamas

I mean our side of the business is research and whatnot and just trying to get them the right information. Those deliverables that they (designers) came up with I think just totally took it to a whole other level so it was a lot of fun working with them. I've never done anything like that for class.

In the below section, students also recognize that whether they are marketers or designers they know they would be working with other disciplines, but never have had the opportunity to apply tier knowledge until now and it is really interesting to see their work come to life.

I really appreciate the collaboration and professionalism from our team and working with the marketing team.

Our cross functional team helped us complete a great project for our non-profit. It was most rewarding to be able to present it to them personally!

RQ3: Was this service-learning exercise helpful in preparing them for post-graduation?

Response: This student talks about a culture of professionalism and having experiences outside of the classroom that prepared them for the world of work.

I agree with Chelby because I've done the same thing with this project and everyone who I've talked about they seem pretty interested because this kind of project is not something that you see every day in university. I like the fact that the professor always made it clear that she wanted professionalism in the first place and it really helped us to understand how this professional environment works and working with clients so I think there were some good takeaways from this project that we could definitely use in our professional life for sure.

Topics such as social, change and collaboration often come up as themes when discussing the value of the project to design education.

Working with Nicole was really, really amazing and it was really making sure that when we asked it's fully transparent what exactly we mean when we're asking something and so I feel that's something that's real world and we can apply that as soon as we get out.

Gaining real world experience that I can use in my career...

It felt like an internship actually. This felt so professional sitting in those meetings. I felt like I was in a market agency.

I've had a few job interviews for this summer and I've mentioned this class in both those interviews and both times the interviewers were like can you explain more about that because that's a really interesting class and they wanted to hear more about that. So I think it definitely would catch the eye of other people in the industry as well so I thought that was really cool.

The students also referenced how much they had to use critical thinking skills to be successful in their projects.

The way our group did it was similar to Christian's (group) so when we had deliverables from Dr. Matthews it was normally about like three to four sections we would have to do so we had like three mini groups within our group that we consistently used so it was like two of us per each group and that made it easier to like split up the work. When we were going back to do revisions we knew who did what section. We also had our own like mini deadlines for Nicole's deliverables. The important thing for the project was to make sure that we're always on top of it and making sure that we're supplementing the work and not pushing things off so we set deadlines for ourselves. For one week we might be focused on doing all the outreach email things and then the next week we did social media so we balanced it that way.

DISCUSSIONS

Overall, the students spoke to how life-changing the service-learning exercise was for them, both in terms of bringing theory into practice and in terms of how it helped them to relate to new communities, new educational frameworks and disciplines. The students valued their interactions with their interdisciplinary colleagues and they basked in their interactions with the communities and the social entrepreneurs. They reflected on how they needed to adapt to the changing environment and innovate to ensure they were meeting the needs of their clients as various realities evolved throughout the semester. They recognized that these realities often required vast communication and critical thinking skills to overcome the never-ending challenges that would present itself in the field. They evolved in their understanding of the need for reciprocity with their peers, their clients and the communities they operated within. They reveled in the idea of community building and saw the impact their work could have on communities across the globe.

The group and one-on-one interviews with the students also revealed that a large majority of them felt that these collaborative interactions that they had with each other, both within their discipline and between disciplines, alongside their interactions with the communities and clients will ultimately shape their career decisions. They generally felt that the service-learning project developed skills sets that ultimately would allow them to perform better on job interviews and be more confident in their day-to-day roles once they are hired.

CONCLUSION

Most of the students came into the project never having either worked with a real client, or a community-based project and none of the students had ever worked as part of a multidisciplinary team. In the end, students came to appreciate the ability to learn from the peers, clients and communities they engaged with. They reflected extensively on the diverse interactions they had in these global communities, and they valued their ability to put theory into practice and learn while doing.

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05 Co-Designing with the Community Archive: Tactics for Student Engagement within the Politics of Display

Ellen Christensen
San Francisco State University

Abstract

The designer-archivist-narrator-activist's task is daunting: "How do we choose what to preserve? Any text, image, threaded conversation, or tweet may be considered a valuable artifact in today's post-truth condition. While the pressure to save and accumulate is immense, so is our need to curate and amplify particular messages." (Soulellis 202) Methods of amplification have shifted with new media fluencies, while the complex power of a curatorial role is being reinvented in response to theoretical frameworks of co-design and decolonization. However, the practice of "making public" what Soulellis termed the "urgent archive" remains a key tactic for political resistance. When design educators are tasked with programming for exhibition-based courses, how do these pedagogical and practical shifts enter into curricular design?

As responsible design educators, we must examine our own power within the classroom, the power of the institution within the community, and the display power of exhibited design. One tactic for addressing implicit power within institutional space is to elevate community narratives of resistance, agency, and activism. However, the complexities of this type of project require a critical approach to our own pedagogical practices to ensure that community narratives are elevated in an ethical manner.

How do we recognize student positionality and encourage student agency in archival engagement while balancing this awareness with respect for the original community storytellers? How do we amplify narratives when students are co-designers and co-authors with community groups? And "how can we understand bodies of text as living things that produce difficult conversations, instead of simply 'content'?" (Killian) This presentation shares a case study of student exhibition co-design with a data visualization and multimedia storytelling collective that advocates for housing and racial justice. Collaborative prototyping, exhibition co-development on Miro, and multiple student-curated narrative pathways through virtual reality exhibitions will be shared as potential pedagogical approaches.

06 Design Thinking: An Essential Tool for Developing Student Self-Authorship

Abstract

Higher education professionals have relied on Marcia Baxter-Magolda's theory of self-authorship as a tool for understanding and measuring student agency since it was developed in 2001. Self-authorship is defined as "the internal capacity to define one's beliefs, identify, and social relations" (Baxter-Magolda, 2008). The theory describes four phases that guide cognitive & social development: Phase 1 – Following formulas, Phase 2 – Crossroads, Phase 3 – Becoming the Author of One's Life, Phase 4 – Internal Foundations. Each phase has its own definition and guidelines to identifying student's developmental levels. The theory of self-authorship has become a great diagnostic tool and theoretical framework for research on student agency. Additional research has been conducted to explore the influence of learning partnerships and other high impact practices on self-authorship. However, there is little research on precise tools or ideas that might be useful to develop agency.

Gabe Dunbar
Bowling Green State University

Design thinking is a creative problem-solving tool that has been applied in a variety of design applications for decades. Its utility in higher education has been debated over the last several years as well. Design thinking has seen a boost in relevancy in higher education due to the emergence of *Designing Your Life* by Bill Burnett and Dave Evans. Burnett & Evans use Design thinking as a framework for individuals to understand tools to unlocking self-authorship and agency. This presentation will overlay design thinking with the theory of self-authorship to provide a roadmap to using design thinking to intentionally empower student agency and self-authorship. Teaching foundations of design thinking will help students understand that developing agency is an iterative process that takes tremendous effort and does not happen quickly. Students must empathize with self and others, define the right problem, ideate possible solutions, prototype, and test. The iterative nature may unlock the key to developing self-authorship and agency.

07 Using Digital Tools and Social Media to Revitalize a Traditional Design Project

Abstract

Paula Curran
American University of Sharjah

As a professor with decades of teaching experience, could I change my teaching tactics to meet the interest of today's students? I will demonstrate this is possible. I revitalized a hand comped assignment that students resisted, to a digital media project they embraced. More importantly, in this reimagined assignment, students met the learning outcomes of creating harmonious and unified typographic compositions using the graphic design principles.

In this introductory graphic design course students learned about typography, by first designing with large letterforms, and progressed to working with body copy. They learned to structure compositions using the grid. When I taught this project in the past, students began by studying typographic anatomy and learned about graphic design principles, such as hierarchy, focal point, direction, balance, etc. They were required to create several dozen marker thumbnails before drawing full-size marker comps and finally, hand comped their 18" x 18" (45 x 45 cm) designs.

Three years ago, I taught this labor-intensive project for the last time. Students were not spending the requisite time. They resisted drawing thumbnails and lacked engagement in critiques. Their marker comps were sloppy and their final hand comped designs were unresolved and poorly executed. Learning outcomes were not met. Students did not understand the importance of developing their hand skills; they had laptops and fabrication labs at their disposal. It was time to change my tactic. At the suggestion of a former colleague, I took this project into the digital realm and onto social media. The learning outcomes remained the same and the project continued its focus on typographic anatomy and the use of the grid.

I reimagined the project so that after a few initial marker thumbnails, students moved to working on the computer. They used Adobe Illustrator to bring their designs to fruition. Each week for four weeks, students were assigned a different anatomical part of a letter to feature. Their designs emphasized one graphic design principle, such as size contrast, asymmetry, etc. Using a variety of typefaces, sizes, and color, they created a 9-square composition—fitting Instagram's layout. Students posted their designs to their Instagram accounts each week. They left comments on classmates' pages. Students and faculty at other universities asked questions and wrote comments. Creating designs over a period of four weeks honed their compositional skills as well as their facility with software tools.

I will present the reimagined project statement and show examples of student process work and their final social media posts, along with posted comments. I will discuss students' enthusiasm for the project and how they met the learning outcomes. Finally, I invite a discussion with attendees about revitalizing traditional projects in their courses. While this reimagined project did not develop hand skills, students learned about typography and the graphic design principles. They developed their compositional skills and use of software tools. They created harmonious and unified typographic compositions and met the course learning outcomes. Moreover, bringing the project to social media and encouraging comments, engaged student's critical thinking.



Using Digital Tools and Social Media to Revitalize a Traditional Design Project

Paula J. Curran, Associate Professor
American University of Sharjah, United Arab Emirates

AS A PROFESSOR with decades of teaching, could I change my teaching tactics to meet the interest of today's students? I revitalized a long-standing hand-comped assignment that recent students resisted, to a digital social media project students embraced. More importantly, in this reimagined assignment, students met the learning outcomes by creating harmonious and unified typographic compositions using the graphic design principles.

I will show former and recent outcomes to this project and discuss how I will adjust it when I will teach this project for a third time, in fall 2022. I began teaching graphic design in 1993, before students used laptops and access to computer labs was limited. Adobe software at the time lacked the comprehensive sophistication of today's programs.

In this sophomore-level introductory course, students learned about typography and the design principles. The learning outcomes of this particular project included demonstrating how individual designs work within a cohesive system; identifying formal characteristics of a variety of typographic families; applying the design principles in a grid system; using reductive design processes; developing a skill for letterform tracing and drawing; and identifying how the use of spot color can enhance a design.

The final outcome was a harmonious and unified 18" square composition, consisting of nine squares. (FIGURES A AND B) Initially, each square contained a letter, number, and an elemental shape—a circle, square, or triangle. Through the reductive process, elements were removed. The final compositions were hand comped in black and white, often employing a spot color.

When I taught this course in the past, students began by studying typographic anatomy and learning graphic design principles, such as hierarchy, focal point, direction, balance, etc. and the historic typographic classifications. Students began by sketching 60 square thumbnails, with each square containing the elements previously mentioned. During the first pin-up critique I would stress creating harmonious compositions using the design principles. Generally, students' first set of sketches lack sophistication. The work gradually improved once students began to embrace the process of refining their work. After additional pin up and desk crits, students selected their strongest sketches to create three, full-size tracings for a final 18" (45 cm x 45 cm) square composition, reducing elements in each square to create a cohesive whole.

This project took about four weeks to complete and required perseverance, tenacity, and determination. Students developed an understanding and use of design principles, the ability to trace letterforms efficiently and comprehended the value of critiques and of refining their designs. Students created their final designs using Plaka[®], colored pencil, or cut paper. In later years, students were encouraged to complete their final designs using Adobe Illustrator[®] (FIGURES C AND D) after completing the required number of thumbnail hand sketches.

As mentioned previously, students were required to create several dozen marker thumbnails before drawing full-size marker comps and hand comping their final 18" x 18" designs. Creating several dozen marker thumbnails is no easy or quick task. When I taught this project in 1993, students produced the required number of sketches, primarily because they had limited access to Adobe Illustrator to quicken the pace. Students used pencils, markers, rulers, T-squares, triangles, French curves, and paper.

When I taught this project in 2019, not surprisingly, students resisted creating dozens of thumbnails, hand sketching and tracing of letterforms. With laptops and fabrication labs at their disposal, they did not understand the value of developing their hand skills. They resisted sketching and found the process challenging. The results were disappointing. It was clear many students did not exert the concentration and effort required. They were simply not engaged.

FIGURES A AND B

Traditionally designed project:
Hand-comped traditional project design,
created from thumbnail sketches, using cut
paper, color pencils, and or Plaka® on
illustration board.



FIGURE A

FIGURE B



I have observed that sketching is a vital path to successful visual thinking. Hand sketching slows the mind, allowing ideas to morph and develop. Keeping a hard copy of one's process work allows one to critically review the work. On the opposite spectrum, using a software program to sketch quickens the pace and multiple revisions are made quickly, without ample time to adequately review and reflect. As a result, computer sketches from beginning design students generally lack resolution and mindful design thinking. When students are inexperienced using the software, their designs are often limited by their competence level, rather than their imagination. As a design educator, I have come to know that the students who embrace the design process—those who persist and improve their sketches and respond positively to criticism are the students who often create the strongest work.

In 2019 I was hired to teach visual communication at the American University of Sharjah (AUS), a small, private institution in the United Arab Emirates. At AUS I was assigned to teach Normative Typographic Principles, a beginning typography course. Similar to students at my previous university, AUS students were admitted to their selected programs based on their grade point average and a competitive portfolio review. This course was a 3-credit course, with 4 student contact hours per week, rather than the 6 contact hours at my previous university.

Because of the limited number of contact hours, I reduced the deliverables from 60 thumbnails to 12 and the nine-square composition to four squares. I encountered the students' resistance to sketching and their general disinterest in the project. They lacked engagement during critiques and many resisted constructive criticism.

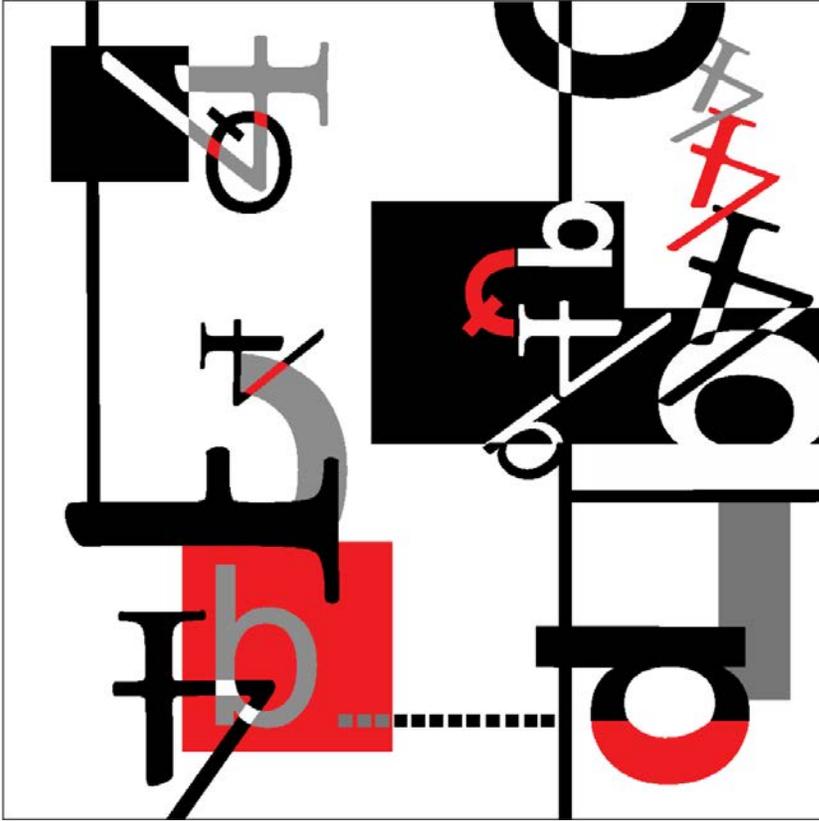
Time to rethink the project: The following fall (2020), at the suggestion of a colleague, I revised the project. The learning outcomes remained the same. With the previous students' resistance to sketching and revising, I decided to require fewer sketches and allow students to quickly move to translating their designs onto their laptops using Adobe Illustrator®. Each week students highlighted one anatomical feature of the letterform in their 9-square compositions—such as serifs, ascenders / descenders, spines, counters, etc. Because sophomore students did not have access to Adobe fonts, I lectured about historical typographic classification, but did not incorporate these into this project. Students created a digital 9-square composition each week and posted their designs to Instagram accounts they created for this purpose.

This first project was assigned with the intention of students creating their designs independently. They worked on this project while working on the second project simultaneously. As a result, they received limited feedback on their first composition.

My expectations of students working independently to produce quality designs were unrealistically optimistic. Many of their designs lacked evidence of the design principles. Asymmetry was lacking and several designs employed monotonous bilateral symmetry. Several compositions incorporated predictable patterns; many designs lacked scale change and several displayed distracting decorative elements such as illustrative textures and cartoon googly eyes elements. (I kid you not.) Many compositions displayed imbalanced color palettes. In general, the designs lacked unity and harmony. Time to reassess. In subsequent weeks I provided more feedback, reviewing student work more frequently.

Despite my disappointment at the unintended outcomes, students enjoyed the project, particularly posting their work to Instagram. They enjoyed providing and receiving feedback from classmates and professionals. This was fall, 2020 and all learning at AUS was conducted online that year. Instagram allowed the students to connect and engage.

As educators we revise projects, assess learning outcomes and expectations, and work the students produce. When I taught the project for the second time in fall, 2021, the learning outcomes remained



FIGURES C AND D
Traditionally designed project:
Final design created in Adobe
Illustrator from thumbnail sketches.

FIGURE C



FIGURE D

the same, continuing to focus on one anatomical part of the letterform each week. Students continued to post their 9-square composition to their Instagram accounts each week. This time, however, I provided more detailed instruction and feedback. At this point, however, students were still completing the project independently and working on the second project at the same time. (FIGURES E, F, G, H)

When I teach it for the third time in fall, 2022, I will further adjust this project. The learning outcomes will remain the same. The primary difference is that the project will not be fast-tracked; we will take about three weeks to complete it. This will allow for class pin-up critiques and in-depth individual feedback. There will be more frequent detailed lectures and discussions designed avoid the unintended results that occurred in 2020. I will emphasize the definitions and use of the design principles and incorporate mini-exercises to assess the students' comprehension. Color will be limited to black and white and one spot color and introduced gradually in subsequent projects. There will be further emphasis on the reductive process.

Will I allow the students to proceed directly to the computer? Not so fast. Students will select and print out elemental shapes and a variety of typefaces in different sizes. They will then cut and arrange them in a square and take a snapshot with their phones. They will then arrange these compositions into a .pdf file and keep a physical record in a binder. While students are not directly sketching, they are creating visual records of their visualizations, a valuable method in the ideation and iterative process. They can then review their work and select their strongest compositions to recreate in Adobe Illustrator.

Finally, at the conclusion of the project, students will be required to write a reflection statement that will include questions such as: "What did you learn about typefaces?" "What did you learn about design?" "At what point did you struggle?" "How did you resolve your challenges?" "Did you put in the requisite time involved to successfully complete this project?" "What will you do differently on your next design project?" Reflective writing requires students to assess their progress and helps them determine their approach for their future work.

I value having revitalized this project because it instills in beginning design students an understanding and appreciation for the design principles and the opportunity to incorporate the principles into their work. They take a deep dive into type anatomy, learning valuable vocabulary and analyzing letterform structures. They develop alternative methods to sketching that allow the ideation iterative process to develop. They increase their Adobe Illustrator skills. Sharing their work publicly, allows students to look and think critically, connect, and engage. Successfully completing this project gives students the basis to advance their skills. Lastly, by revamping this project I found myself relishing teaching students excited to learn.

FIGURE E

Revitalized project created in Adobe Illustrator and posted on Instagram.



FIGURE E

FIGURE F

Revitalized project created in Adobe Illustrator and posted on Instagram.

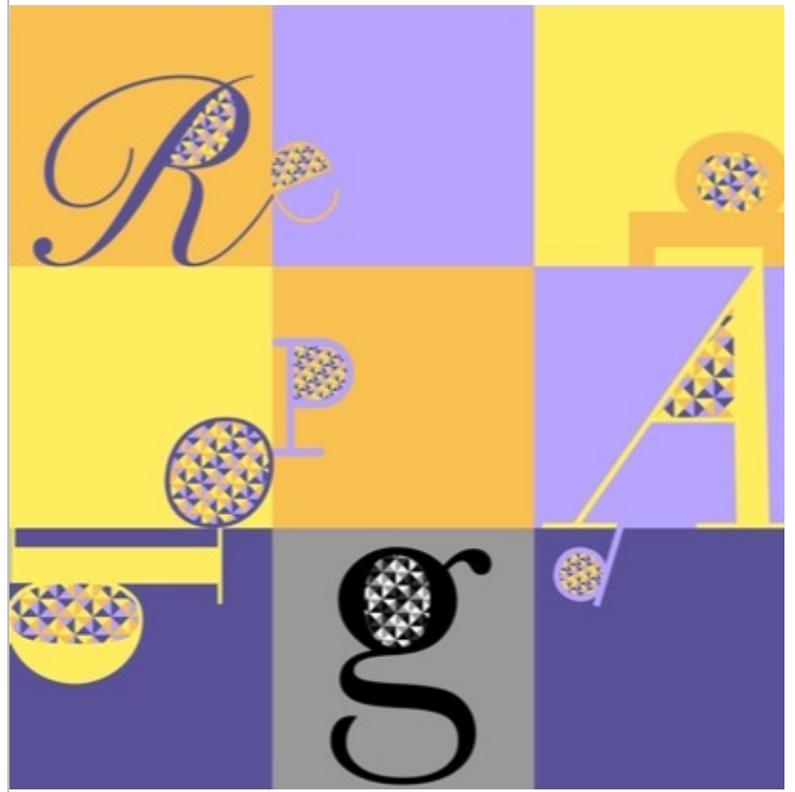


FIGURE F

FIGURE G

Revitalized project created in Adobe Illustrator and posted on Instagram.

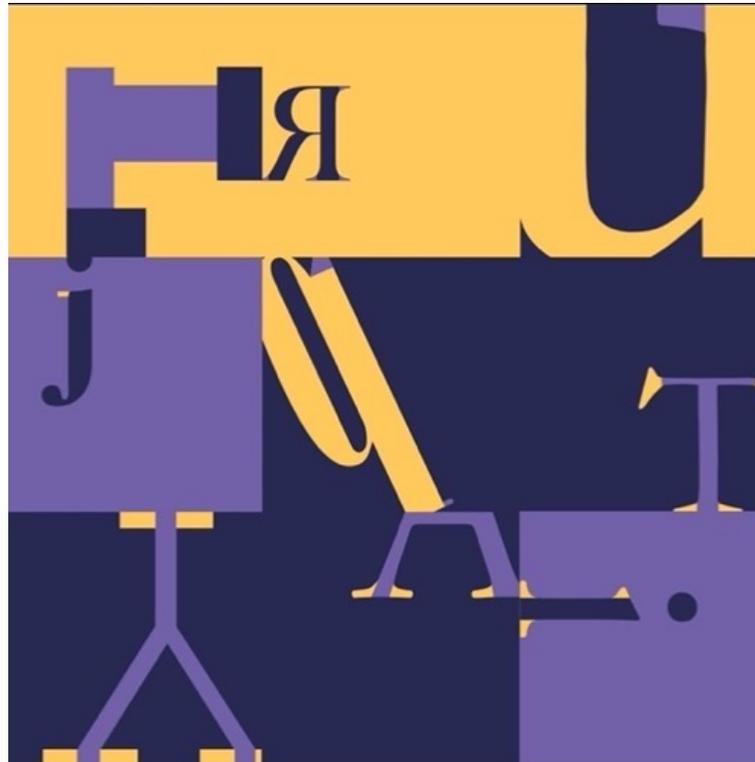


FIGURE G

FIGURE H

Revitalized project created in Adobe Illustrator and posted on Instagram.

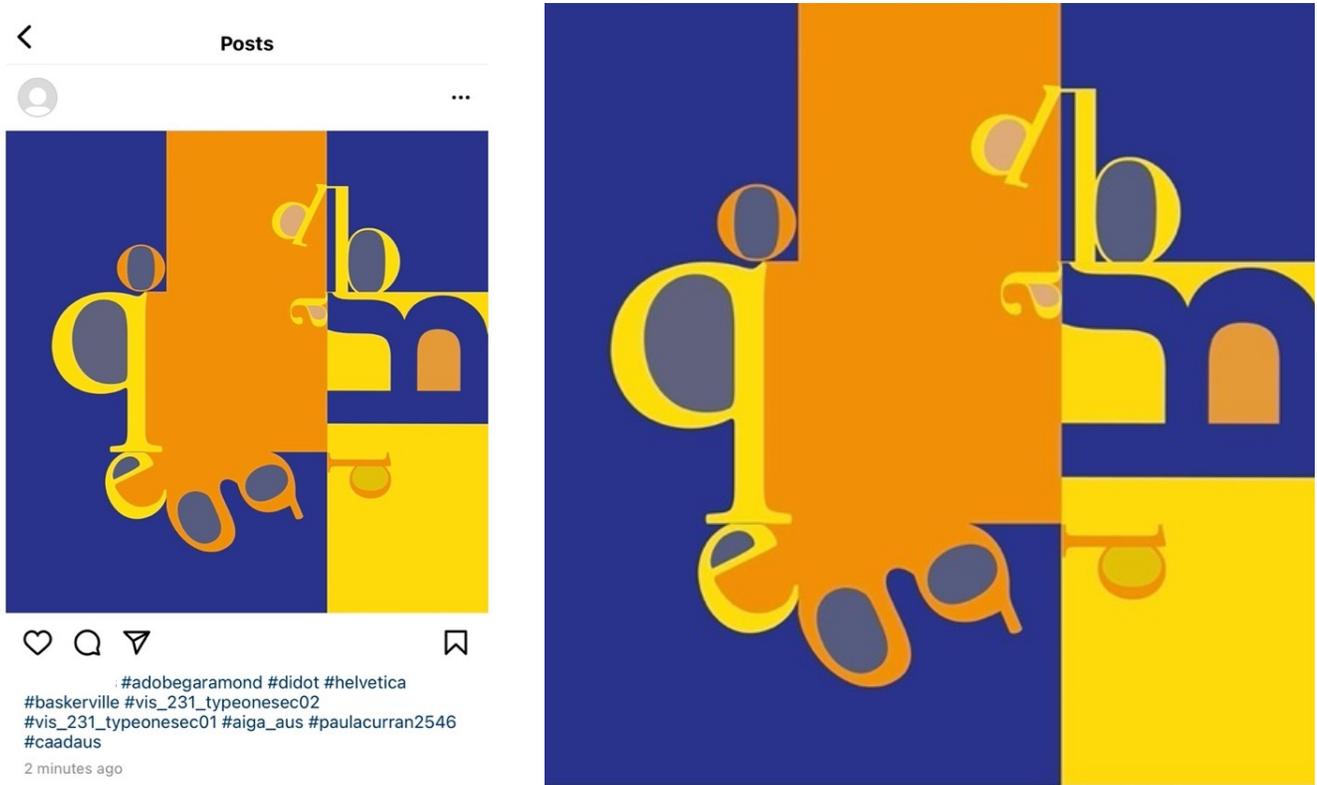


FIGURE H

08 Disseminating Power in the Classroom

Abstract

The default classroom dynamic gives the instructor all of the power over students and their education. Students have little-to-no power over the topics, tools, technology, and skills they learn in the classroom. In addition to the instructor/student power imbalance, power dynamics of race, gender, sexual orientation, ability, religion, socioeconomic status, age, and other societally based power structures show up in the classroom. Additionally, the professional design field is ever-evolving and instructors are increasingly not able to cover all of the skills needed for designers to thrive in all fields of design within a class. Why are we as instructors given the sole power to choose the content to cover in a course? As educators, we must realize our responsibility to break down the power dynamics in the classroom and to give students more access to and control over their design education. This presentation will cover several ways to disseminate power in the classroom, including the democratization of content, choice-based assignments, collaborative reference guides, support for alternative technologies, bonus points, and feedback-responsive course planning. We will cover ways to disseminate power from the instructor to the students through class and project structure. We will discuss how to invite students to take more control over their design education while fostering a creative, collaborative classroom environment.

Calee Cecconi

Minnesota State University, Mankato

09 Engaging Empathy in the Classroom and Community

Abstract

Tackling societal topics in the classroom is a difficult, but necessary, contemporary challenge educators must take on to allow students as designers to understand their power in bringing about social change. When social justice topics are used as a design focus, the resulting works will ask participants to question their own definitions and constructs of societal structures and norms, often resulting in emotional responses. Ideally, social justice design campaigns will trigger a response from the community that results in shifts towards the greater good for all members of society. Part of the challenge of social justice topics in the classroom are the unexpected student connections to the assigned topic.

Andrea Hempstead
Texas A&M University - Corpus Christi

This paper presentation details the pedagogical approach of a service-learning project which incorporated design-thinking and community engagement. This project connected students to community and created societal shifts both inside and outside the classroom. By examining a selection of case studies, the author demonstrates the importance of empathy, on the parts of both instructor and students, when working towards successful social justice project outcomes. Presentation outcomes will outline the project structure, detail the necessary shifts in format and expectations, review student and community outcomes and reveal broader impacts.

Engaging Empathy in the Classroom and Community

Andrea Hempstead

Department of Art + Design, Texas A&M University – Corpus Christi

Keywords: empathy, social justice, service-learning, community, design pedagogy

Abstract

Tackling societal topics in the classroom is a difficult, but necessary, contemporary challenge educators must take on to allow students as designers to understand their power in bringing about social change. When social justice topics are used as a design focus, the resulting works will ask participants to question their own definitions and constructs of societal structures and norms, often resulting in emotional responses. Ideally, social justice design campaigns will trigger a response from the community that results in shifts towards the greater good for all members of society. Part of the challenge of social justice topics in the classroom are the unexpected student connections to the assigned topic.

This paper presentation details the pedagogical approach of a service-learning project which incorporated design-thinking and community engagement. This project connected students to community and created societal shifts both inside and outside the classroom. By examining a selection of case studies, the author demonstrates the importance of empathy, on the parts of both instructor and students, when working towards successful social justice project outcomes. Presentation outcomes will outline the project structure, detail the necessary shifts in format and expectations, review student and community outcomes and reveal broader impacts.

1. Introduction

Students are taught to use an empathetic approach to design, by putting themselves in the shoes of their audience. But what happens when the students are the intended demographic? This project served as a reminder that each student comes to a project with their own lived experiences, and this is what makes us all successful designers. By being able to tap into these, we can imagine the experiences of others, and use them to inform different approaches to design. It is also a reminder that the classroom is a living environment in which each person's experiences must be considered when developing and framing course projects and learning outcomes. Ignorance of the breadth and impact of this project topic, the escalation of harmful masculine norms and the continuum of violence that can result, could have had disastrous results. However, our community partner allowed for flexibility in student approaches. The continuum of violence inherent in this topic allowed students the agency to meet it where they felt comfortable, with the support of the faculty and community partner staff.

1.1 Empathy and Design

Empathy is an important tool for understanding others and their emotions. This is especially true for designers when it comes to our clients and audiences when we "put ourselves in their shoes" to share and understand their experiences. Its importance as a tool in design is undisputed, especially for those who believe in Design Thinking (DT) and designers as practitioners for social justice projects. Empathy is defined as encompassing both cognitive and affective components, where cognitive empathy is the ability to understand other people's perspectives and anticipate their reactions, and affective empathy is the ability to feel an emotional response congruent with the perceived welfare of others (Bove, 2019). If a designer experiences both cognitive and affective empathy, logic would argue that this would be beneficial to the overall outcome of a project. When affective empathy occurs, "there is a merging of the conceptual self and other" (Bove, 2019, p. 33). Empathy-associated helping is no longer selfless. However, as this project showed, and subsequent research confirmed, this is not always the case. "Heightened empathy for a target brings increased personal distress" (Bove, p. 33). This stress can manifest in discomfort, anxiety, guilt, shame, or sadness.

Many researchers acknowledge the difficulty in measuring empathy. Students who were experiencing affective empathy during this project had

both good and bad experiences, depending upon their point of reference to the topic. Those on the more benign end of experiencing harmful masculine behaviors were able to use those experiences as a point of understanding and appreciation for the role their designs may have and an internal drive to impact social change. Those that had more experiences with the harmful end of the continuum of violence had difficulty in approaching the overall topic as it became a trigger for past trauma. In this frame of reference, affective empathy can become harmful in social justice topics. Future studies might be beneficial to determine the appropriate psychical distance between designer and subject matter.

Empathy in the classroom has positive impacts beyond the use of the designer and target demographic. Empathy facilitates social bonding and social support (Bove, 2019). This can be applied to the classroom when the collective empathy that students are experiencing builds the classroom community through a shared experience and understanding, as well as social support that is used in developing design solutions and experienced through peer critiques. Bove's summary of the beneficiaries of empathy lists, 3.2 Service organization as beneficiary, with sub-categories of, 3.2.1 Contributes to service quality, consumer compliance and sales performance; 3.2.2 Promotes forgiveness; and 3.2.4 Enables design thinking (Bove, 2019). It can be argued that this portion of the summary can be applied to the classroom where the institution and instructor are the service and students are the consumer. From, 3.2.1 Contributes to service quality, consumer compliance and sales performance: "Empathetic service personnel are more in tune with the subtle social signals that indicate the customers are in need or in distress, and it is their ability and willingness to take the perspective of customers and respond to them in a sensitive congruent way that leads to positive service quality perceptions" (Bove, 2019, p. 34). Instructors that use empathy towards their students will form a tighter bond, which will ultimately lead to a positive perception of the instructor and course experience. From, 3.2.2 Promotes forgiveness: "An individual will forgive another to the extent that he or she experiences empathy. ... Empathy for service providers or customers facilitates forgiveness following a service failure by reducing attribution of blame" (Bove, 2019, p. 34). This point of the summary is multi-directional in the instructor-student relationship. If empathy is present on both parts of this relationship, perceived offenses in the classroom can be more easily forgiven. From, 3.2.4 Enables design thinking: "Empathy is crucial for successful design thinking for service

innovations” (Bove, 2019, p. 34). This summary point directly relates to service-learning projects conducted in the classroom and the methodology discussed in this paper. Bove’s summary of benefits, 3.3 Society as beneficiary, are relevant to the service-learning classroom, particularly, 3.3.1 Improves moral decision-making and 3.3.2 Reduces prejudice. From, 3.3.1 Improves moral decision-making: “Empathy is a moral emotion, and its presence can enhance an individual’s moral recognition of an ethical situation, especially when one or multiple stakeholders may suffer as a result of a decision” (Bove, 2019, p. 35). From, 3.3.2 Reduces prejudice: “Empathy induced by valuing another’s welfare can reduce prejudice and discrimination toward out-group members.” And “... empathy is an effective technique for prompting more positive responses by the public to those in stigmatized roles affected by a crisis” (Bove, 2019, p. 35). This case of empathy use applies to the designer as well as the effectiveness that resulting designs have in promoting empathy in the community to make social change.

Empathy is difficult to measure but can be a fostered trait. Individuals can be predisposed to empathy through personality traits, cognitive style preference and gender. Empathy traits can attempt to be measured through self-reporting empathy scales. Individuals with visuospatial (right brain) cognitive style preference have been shown to demonstrate a greater willingness to help others than those with verbal cognitive styles. Finally, women show a predisposition for empathy. (Bove, 2019)

2. Methodology

2.1 Project Brief

Students were asked to develop an educational and awareness campaign with and for a local non-profit client that provides services to victims and survivors of abuse and sexual assault. The campaign topic was focused on opening the conversation up around the topic of harmful societal masculine norms. Project deliverables included an awareness poster that utilized augmented reality to further the message and increase engagement. In addition to the poster, students developed an educational brochure, social media graphic post series and a topic awareness button. This student project was completed in the Fall 2021 semester in the Texas A&M University – Corpus Christi Graphic Design Program course, GRDS 3301-B01, Typography II. There were 1 graduate and 16 undergraduate students who participated in this course project.

2.2 Design Thinking Pedagogy

Project methodology centered around a DT approach, as defined by the Stanford Design School, in which students used five modes to reach final project solutions: Empathize, Define, Ideate, Prototype, and Test (Figure 1 and Table 1). Empathy is considered to be ‘the foundation of a human-centered design process.’ In the Empathy mode, students learn

Figure 1

Design Thinking Modes

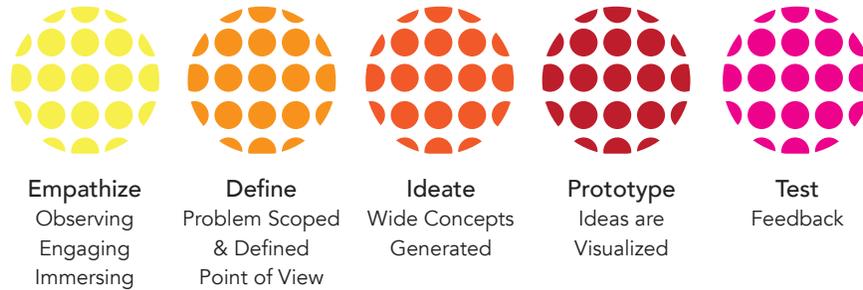


Table 1

DT Modes Applied to the Classroom Project

Modes	Exercise	Method/Tool
Empathize	Client Partner Presentation	Engage
	The Mask You Live In (documentary)	Engage
	TMYLI Reflection Questions	Immerse
Define	Secondary Research	Point of View
		What? How? Why?
		Story Share
Ideate	Concept Development	Word Listing
		Forced Connections
		Visual Thinking
Prototype	Digital + Printed Drafts	Iterative Drafts
Test	Peer, Instructor, Client Review and Critique	Feedback

the values of their users by building empathy by observing, engaging and immersing. In the Defining mode, a deep understanding of the user is developed by analyzing empathy findings, and the core problem is scoped and defined through a Point of View. The third mode is Ideation, where wide concepts are generated. Prototyping and Testing are the fourth and fifth modes in which ideas become visualized and understanding of users is deepened through iterative solutions and feedback. (Stanford Design School, 2011).

2.3 Project Overview

The project kick-off was a combined effort between faculty and the non-profit representatives that worked specifically with educational outreach. The faculty provided a project brief and overview of the expected deliverables and timeline for progress checks and project completion. This timeline included dates for each of the five modes of project completion, allowing for multiple iterations/prototypes and feedback points with both the faculty and client point of contact. The project was completed over the course of a five-week period. As this social justice project impacted high-risk individuals, non-profit representatives served as a knowledge source and point of view for the intended audience as a close point of contact with a demonstrated understanding of victims of the audience experiences. The non-profit representatives were sources of education on the topic of abuse and sexual assault as well as how harmful masculine norms can perpetuate and escalate behaviors on the continuum of violence against women. Representatives explained that as behaviors on the continuum become normalized, individuals may feel emboldened to escalate to the next step of the continuum (**Figure 2**). It was also revealed that male victims of hypermasculinity then exhibit these same behaviors later in life as a learned behavior. So, for this project, an understanding of, and empathy for the victims leads to an understanding of the perpetrators. During the project kickoff meeting, non-profit representatives first acknowledged the difficulty of this topic, its potential to trigger emotions, the availability of campus counseling services, and the services available through the organization. They also acknowledged that,

“Harmful Masculine Norms” does not dictate that all masculinity is harmful. We recognize the many men and non-binary individuals who experience domestic and sexual violence. Men, women,

Figure 2

A Continuum of Violence Against Women



and non-binary individuals are all victimized by harmful masculine norms. We want to acknowledge that men’s involvement in the anti-violence movement is a necessary part of ending gender-based violence and wish to call men into the conversation rather than to call them out and cast blame. We also recognize that each individual’s experiences are unique. We are addressing masculine norms as a societal whole rather than singling out individuals’ behaviors (Purple Door Presentation Notes).

The combination of these acknowledgements helped set a framework for student empathy and agency. Student agency is defined as, “students’ capacity to act in ways that exhibit their own choices in their learning, informed by their beliefs and careful consideration, self-regulation, and self-reflection about their ability to control and take ownership

of their own learning” (Moses et al., 2020, 214). When context is provided, it creates an environment that is conducive to fostering empathy. “People will feel empathy for even an unknown stranger insofar as they perceive the stranger as similar to themselves on attributes unrelated to needs (e.g. age, gender, background and values)” (Bove, 2019, 37).

Client representatives reviewed how hypermasculinity and gender norms are linked to abuse and violence. They identified the primary target audiences for this student social justice educational campaign as male-identified individuals in the Coastal Bend, young college-aged adults, and fathers. The main messages for campaign materials were defined as the following:

- Gender norms and socialization play an important role in the perpetuation of gender-based violence. The goal is to create a campaign that will inspire and encourage men to challenge hypermasculine norms in our society and to stand up for women and other marginalized individuals in order to prevent future violence.
- Defy hypermasculine norms to promote the safety of all genders.
- We want to encourage men to address sexism within their social groups, expand the definitions of masculinity and femininity within themselves, and instill values of healthy masculinity to the next generation through parenting.

Project outcomes and expectations were defined as:

- Use aspects of “hypermasculinity” and “healthy masculinity” to create a campaign that encourages cultural change.
- Use language that calls our audience in and invites them to introspect, rather than calls them out in blame.
- Consider how strict gender roles affect our community and address those issues. ie. Cases of domestic violence, cultural beliefs surrounding gender roles, etc.
- Consider how strict gender norms and hypermasculinity have affected your own life and what message you would like to send your community about the harm (Purple Door Presentation Notes).

As mandatory research, students were asked to watch the documentary, *The Mask You Live In*, (Newsome, 2015) to further their understanding of societal definitions of gender norms and the impact they have on male identity in relation to race, class and circumstance. Empathy can be fostered using vivid imagery and narrative by activating visuospatial cognition (Bove, 2019). Students were asked to consider the following reflection questions after viewing the documentary as an exercise to heighten empathy using DT What and How questions.

- What did you see, think, and feel after watching this documentary?
- In your experience, how is this true for you and for those around you?
- How can you seek to transform social norms that lead to healthy masculinity?

In addition to the knowledge provided in the presentation and documentary, optional resources provided by the client organization to educate students on the topic included Tony Porter's, *A Call to Men* Ted Talk and website, Jackson Katz's Tedx Talk *Violence Against Women – It's a Men's Issue*, Kyle "Guante" Tran Myhre's poetry performance *Action*, and Jason Baldoni's TedWomen Talk *Why I'm Done Trying to Be "Man Enough."* Additionally, the organization provided an open invitation to students to take advantage of the services that they provide, if needed.

As students moved from project define mode to ideation, the class, as a whole, was defining and approaching the problem from many different avenues. Since this topic is so diverse and the client-defined target audiences had a variety of engagement points, it allowed for multiple avenues of messaging to connect with these audiences. These entry points were necessarily broad because this topic had the potential to trigger past and present experiences, anxieties, and emotions. Since our community partner allowed for flexibility in how students approached the topic, and it is important that students put their own health above all else, an understanding was reached and expressed to all students that they meet this topic where they felt comfortable. As a result, some projects approached topic conversations on the more benign end of the continuum, while others dove deeper into more harmful impacts. The continuum of violence inherent in this topic allowed students agency to meet the topic where they felt comfortable, with the support of the faculty and community partner staff.

This flexible project structure allowed for student agency where:

- Instructor and student roles are restructured so students are valued as partners and co-constructors of knowledge
- Students had control and voice over their learning
- Students were encouraged to investigate and allowed personalization of their topic
- Students produced works for a particular audience
- Students were provided opportunities for collaboration, shared knowledge, and shared authority
- Students were able to connect activities to their own lived experiences
- Instructor served as a facilitator rather than a dispenser of knowledge by encouraging the integration of new knowledge with existing knowledge
- Instructor adapted their practice to better support students' learning and achievements (Moses et al., 2020).

During the Ideation, Prototyping, and Testing modes students presented their research and empathic understanding of audience as a support of topic, concept, and approach. This story-telling deepened student empathy, allowed for further exploration and inspiration in the feedback they received from peers, instructor, and clients.

2.4 Student Works

We will discuss three examples in which each student chose to address one of the three client-defined target audiences: male-identified individuals in the Coastal Bend, young college-aged adults, and fathers.

The first student example targets the topic of machismo which is prevalent within the male-identified individuals of the Coastal Bend, and specifically in Corpus Christi, TX, where the population is 63.4% Hispanic (Data USA, 2022).

“The sociocultural scripts of male and female gender role socialization in Hispanics cultures are referred to respectively as machismo and marianismo. The construct of machismo describes beliefs

and expectations regarding the role of men in society; it is a set of values, attitudes, and beliefs about masculinity, or what it is to be a man. Machismo encompasses positive and negative aspects of masculinity, including bravery, honor, dominance, aggression, sexism, sexual prowess, and reserved emotions, among others (Mirandé, 1977; Niemann, 2004). Machismo also includes attitudinal beliefs that consider it appropriate for women to remain in traditional roles, and thus encourages male dominance over women” (Nuñez, 2016).

The student chose to adopt humor to open up the conversation about these potentially harmful attitudes and behaviors by creating the persona of “Mr. Machismo,” a luchador who happily demonstrates that you can perform traditionally female-gendered household tasks, while maintaining your masculinity, all with an impressive mustache. By using the mustache as a symbol of masculinity and modeling the positive qualities of what masculinity can be, this campaign strives to redefine what it is to be a man. The student brochure uses data to demonstrate that men are increasingly taking on more traditional female household tasks and empowers the reader to make this small change by, “being so confident in his own masculinity that he’s not afraid to be feminine” (Figures 3 and 4). In the campaign poster, the student challenges the viewer to, “Be Strong Enough to Redefine Masculinity.” This message speaks to the positive aspects of masculinity and empowers the viewer to reframe what strength and masculinity are by creating a type as image message of a mustache with the words: delicate, nurturing, kind, emotional gentle and soft (Figure 5). These words describe both the mustache and the

Figure 3
 “Mr. Machismo” Campaign Brochure (1of2)



Figure 4
 "Mr. Machismo" Campaign Brochure (2of2)

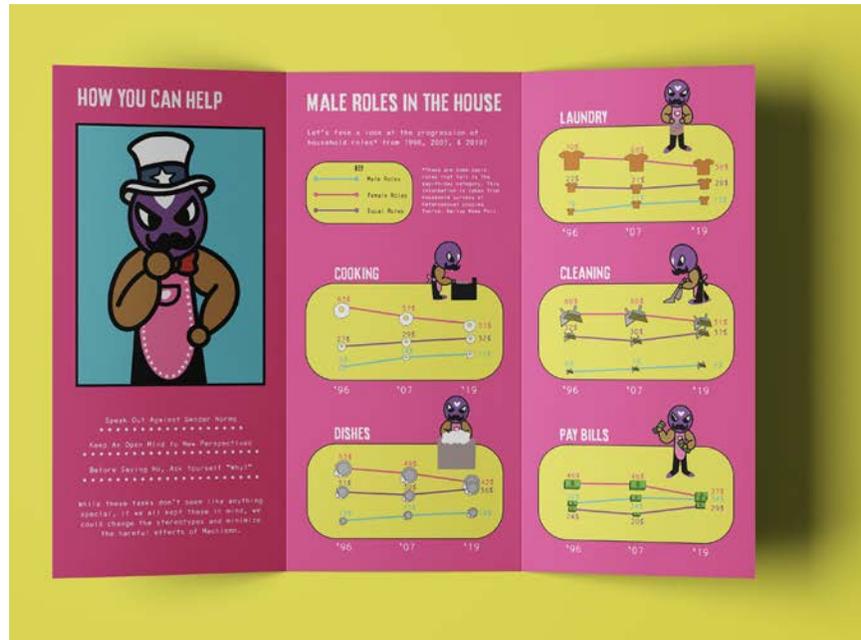


Figure 5
 "Mr. Machismo" Campaign Poster

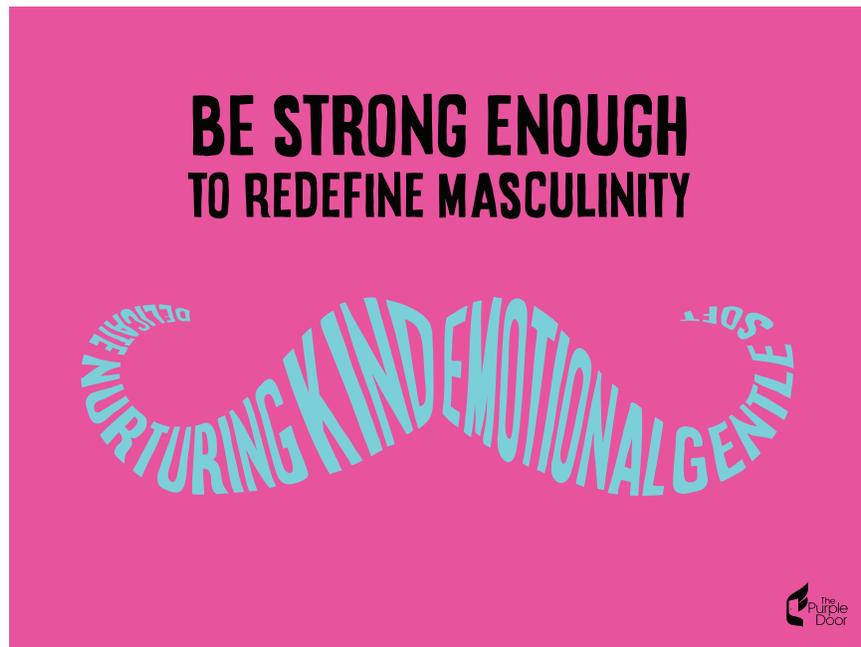
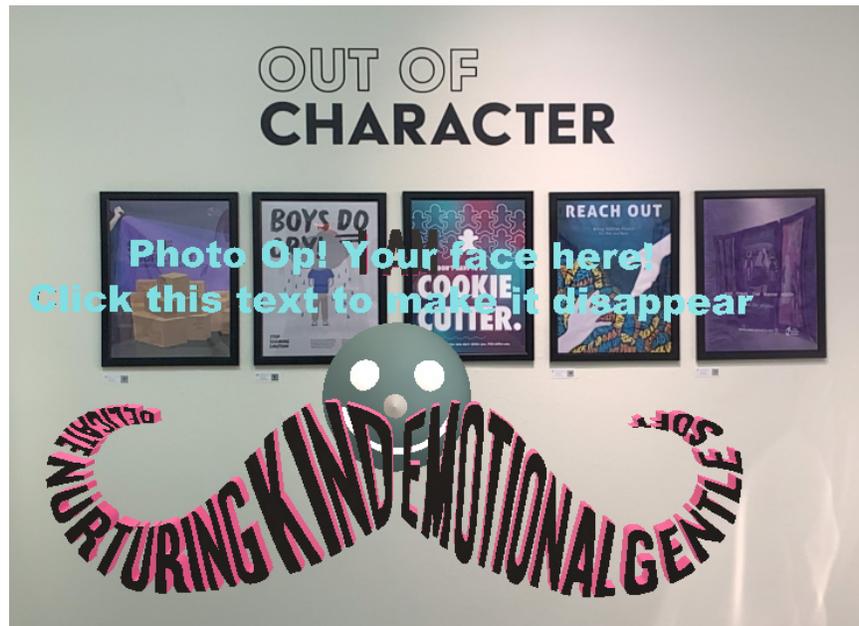


Figure 6
 “Mr. Machismo” Campaign Augmented Reality



man. Finally, the student’s Augmented Reality experience invites the audience to put on a virtual mustache to display, document and share support of these newly defined traits of masculinity (Figure 6).

The second student example explores the topic of male mental health and has a primary target of young college-aged adults, however, is also appropriate for the other two defined project demographics. This student used the metaphor of drowning in male gender stereotypes to illustrate the point that this experience and the expectation of gender norms can be life-threatening in terms of mental health. In both cases, it is necessary to reach out for help in order to survive. In the campaign brochure, the student used mental health statistics to normalize the experience, let men realize that they are not alone, and draw attention to the impacts of not seeking help (Figures 7 and 8). As many people have difficulty seeking mental health help, the poster provides the dual message of “Reach Out,” to impact both the victim of mental health disorders as well as those in their lives (Figure 9). This campaign also alerts others to the impact that words and the verbalization of gender norms can have on others, and in doing so, asks them to consider changing their attitudes and behaviors for the good of all.

Figure 7
 "Reach Out" Campaign Brochure (1of2)

ARE YOU IN THE MAN BOX?

- 1 SELF-SUFFICIENCY & EMOTIONAL CONTROL**
Social expectation that men should not rely on other people, talk about their feelings, or seek physical/emotional help.
- 2 ACTING TOUGH & RISK-TAKING**
Belief that a man must use physical force, take risks, & engage in activities that are not perceived as weak.
- 3 ATTRACTIVENESS**
Relating to men's physical appearance & body image. Associated with dangerous use of steroids and other substances.
- 4 RIGID MASCULINE GENDER ROLES**
The perception that certain activities & duties are either masculine or feminine.
- 5 SUPERIORITY AMONG MEN**
The socially constructed hierarchy of male identity and belief that men must experience feelings of superiority.
- 6 HYPERSEXUALITY**
The belief that a man should not only be unambiguously heterosexual, but also that he should always be ready for sex.
- 7 POWER, AGGRESSION, & CONTROL**
The need for men to hold control and power over women and male peers around them.

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REACH OUT
 Bring mental health to the surface

SUPPORTIVE KIND PATIENT STRONG MINDS TRUSTING AUTHENTIC HEALTHY

Figure 8
 "Reach Out" Campaign Brochure (2of2)

WHAT'S THE IMPACT?

MEN CAN VICTIMIZE
 Intimate Partner Violence (IPV) is the most common form of violence experienced by women. This includes physical, sexual, and emotional abuse and controlling behaviors by an intimate partner.

Men who experience depression, anxiety, substance abuse, ADHD, and personality disorders have a higher risk of IPV against women.

MEN CAN BE VICTIMS
 IPV does NOT only effect women. About 1 in 3 men have experienced sexual violence, physical violence, and/or stalking by an intimate partner in their lifetime.

People with a mental health disorder also have a significantly higher risk of becoming victims of violence compared to the general population.

MENTAL HEALTH STATISTICS

- ANXIETY**: 1 in 5 men will experience anxiety at some point in their lives.
- SCHIZOPHRENIA**: 90% of people diagnosed with schizophrenia by age 30 are men.
- EATING DISORDERS**: 10 million adult men will have an eating disorder in their lifetime.
- SUBSTANCE ABUSE**: 68,000 men in the U.S will die from alcohol-related causes annually.
- DEPRESSION**: While 6 million men suffer from depression per year, only 35% seek treatment.
- 1 IN 9 MEN ARE DIAGNOSED WITH MAJOR DEPRESSIVE DISORDER**
- MEN SEEK HELP AT 1/2 THE RATE OF WOMEN**
- MEN ARE 4X MORE LIKELY TO COMMIT SUICIDE**
- MALE-TYPICAL DEPRESSIVE SYMPTOMS CAN LEAD TO UNDERDIAGNOSIS**

Only 1/4 to 1/3 of all people with a diagnosable mental health disorder will seek help.

Symptoms are not included in the DSM-5 diagnosis for MDD.

Figure 9
"Reach Out" Poster



The third, and final, student example explores the topic of fostering healthy emotions, particularly in males, and has a primary target of fathers. This campaign places "Boys DO Cry!" at the forefront of its messaging along with an illustrated visual of a male whose face is obscured by a rain cloud. This metaphor represents clouds of emotion that

are often overhead and experienced but not seen by others. Clouds hold water until they become too heavy and must be released, in the same way that humans hold in emotions until they cannot be borne any longer. This calls attention to a common practice of telling young men not to cry and instilling stoicism instead of supporting healthy expressions of emotion. The brochure messaging takes an educational approach by defining specific examples of what to do and not do, as well as statistics to demonstrate the harmful impacts continued behaviors can have on boys (Figures 10 and 11). The poster reinforces this message with the call to action, "Stop Shaming Emotion" (Figure 12). The Augmented Reality experience places the audience in the space with a life sized "cloud boy" to reinforce that people and their emotions may not always be seen, but are present, nonetheless (Figure 13).

Final project deliverables engaged the public through both the community partner's educational outreach efforts as well as through a public poster exhibition, facilitated through a collaboration with a local art gallery. The art gallery was able to provide free printing of selected student brochures through a prior established partnership with a local printer. These brochures became part of the exhibition, along with student buttons, as additional points of engagement and furthering of campaign messaging beyond the exhibition. The remainder of brochures, not distributed during the exhibition, were donated to the non-profit agency for use in their educational outreach.

2.5 Social Justice and Design Education

Social justice is defined as, "fair treatment of all people in a society, including respect for the rights of minorities and equitable distribution of resources among members of a community" (Dictionary.com, 2022). In service-learning projects, graphic designers use empathy to impact social, environmental, and ethical dimensions of their designs that address community needs. An emerging paradigm suggests that social justice service-learning is differentiated from traditional service-learning projects by a design-for-justice versus a design-for-charity mindset in which a key step is the designer's critical reflection upon their own power, privilege, and bias. An analysis of service-learning projects has shown positive effects on students' attitude and behaviors regarding social change (Raynate, 2022). Although this was not a planned methodology, students demonstrated three out of four themes that capture

Figure 10
 "Boys DO Cry" Campaign Brochure (1of2)



Figure 11
 "Boys DO Cry" Campaign Brochure (2of2)



Figure 12
"Boys DO Cry" Campaign Poster



Figure 13

"Boys DO Cry" Campaign Augmented Reality



a shift toward reflexivity and acknowledgement of the root causes of injustice found in a design-for-justice mindset, as described in Reynate's model. Prompted by the assigned viewing and reflection questions of the documentary, *The Mask You Live In*, as well as lived experiences, many students made connections to prior experienced inequities. These experiences were verbalized in class discussions and demonstrate the theme of drawing upon prior experience with inequity (Reynate, 2022). The second theme of imitating experienced team members was demonstrated when students interacted with community partners in apprentice-style relationships where these partners are defined as knowledgeable practitioners of the community of practice (Reynate, 2022). Students were able to demonstrate the theme of empathizing with community members in their process and final works, which is another theme important in demonstrating a shift to a design-for-justice mindset (Reynate, 2022). Additionally, this project gave agency to the community it was serving by constructing an inviting framework to open up the conversation around harmful masculine norms, instead of calling out or shaming harmful behaviors outright. This invitation to participate in the conversation was facilitated by a public exhibition of project works in a safe community-building space. Social justice topics have the potential power to connect with students on a personal level, allow them to connect with their communities, and realize the power that design can have to impact equity.

3. Community Outcomes and Broader Impacts

3.1 Community Impact

When we are successful, both inside and outside of the classroom, it is important to stop and reflect as well as celebrate our successes. This is also true for our students. At the end of this project, students participated in a reception of their exhibition at the community gallery. This reception allowed a space for reflection of project outcomes, while also allowing students to see the impact of their designs. Students were recipients of the positive impact received through community support. Community here is defined by classroom, program, university, non-profit client, local community gallery, and targeted audience support and experience of work.

They came together as a student community, and invited their families, friends, and loved ones to the event. Additionally, students were able to see the gratitude of the client, as they came to the event to share in celebrating the final works (Figures 14 and 15). Finally, students were able to see community reactions to their work and overhear conversations, providing a realization of the true impact of their designs. With this final

Figure 14
"Out of Character" Student Public Exhibition



Figure 15
Printed Brochures and Buttons for Student Public Exhibition

connection to community, students were able to see their power as designers in reclaiming and reframing a topic.

3.2 Broader Impacts

Broader impacts of this project include the production of educational materials for the non-profit client, the connections formed between students and community organization, and by extension, the connection between students and mental health resources, and finally the impact of project on community – directly – but continued through an opened-up dialogue.

3.3 Empathy and Agency

As a faculty of both non-traditional students and first-generation students in the context of a Hispanic-Serving Institution (HSI), it is important to use empathy as an instructor and provide opportunities for students to exercise agency in and out of the classroom. This student population has priorities and time allocations, including family and work obligations, that oftentimes supersede the tasks imposed upon them through their educational institution.

Instructor actions for the classroom in controlling time and effort regarding agency, include:

- Acknowledge the whole person
- Incorporating student choice
- Being transparent about grading (Rutherford, 2021).

These metrics provide a guideline as well as a measure for best-practices of providing student agency. To add to this conversation, I would also include that these opportunities would not be present without the use of empathy. Instructor empathy informs the choices, conversations, and flexibility for students, and by extension, their own participation in the choices they make with defined outcomes.

Acknowledging the whole person manifested itself during this project by recognizing student discomfort with the chosen client topic and providing alternatives to allow students to move forward in a productive and mentally safe manner. An additional change to the project included extending deadlines to respond to students' needs for more time to process emotions as well as find comfortable directions. Helping students take

ownership of the topic in a new way empowered them to use experience to make change through their designs. With the onset of the COVID-19 pandemic, mental and emotional challenges were already brought to the surface. Perhaps mental and emotional challenges have been there all along, but the pandemic has amplified them. One could conjecture that it has also made it acceptable to talk about these challenges in addition to allowing a space for healing. As educators, we must create a space where students can bring their whole selves into the classroom.

With every course it is important to incorporate student choice. This starts with faculty understanding that their expectations of outcomes and definitions of success may not always align with those of students. We must learn to not impose our expectations, but instead provide pathways to success that students can take advantage of if they choose. This is not to say that as instructors we should not have standards and expectations. We should certainly have and communicate these to students. Communicating clear project expectations with well-defined rubrics and full transparency of grading allows students a framework to have the agency to make choices. In concert with expectations, it is important to clearly outline consequences for non-compliance for everything that occurs in the classroom, from technology use to attendance, to late assignments. When the classroom is not defined, it limits the students' ability to make informed choices, and therefore limits their agency. While framework is paramount, so is flexibility. Allowing for flexibility and shifts in a course when needed, allows for student growth in both hard and soft classroom skills. Examples of flexibility include the ability to shift mid-semester and respond to student needs of more or less time with projects or concepts, allowing project re-dos to encourage failure and promote the opportunity to learn from failure, as well as provide for the possibility that not every student works at the same pace or has the same ability to commit equal time to coursework.

4. Recommendations

The results of this study do not include the emerging method of structuring a social-justice service-learning project with a design-for-justice mindset. Future iterations of this project model will be modified to include the important step of Reflection (Reynate, 2022).

The author would like to perform quantitative and qualitative research to measure the use of empathy and agency to reinforce the perceived impact of this correlated relationship.

The author acknowledges that the use of empathy may have adversely been affected by the COVID-19 pandemic. "Rising levels of social isolation, materialistic values and self-interest diminish individuals' capacity for empathy, especially empathic concern" (Bove, 2019, p. 39).

5. Conclusion

This project offers insights into creating social justice learning experiences in a framework of agency combined with empathy, that may empower students to connect to community and create social change. Additional results may include shifts in student-designer impact mindset towards the greater good for all members of society. This course topic triggered questions of self and norms, leading to emotional and mental health responses based upon lived experiences. With support, students were empowered to use lived experiences to empathize with others as well as form a connection to the community and service organization. As educators, it is important to acknowledge our roles as facilitators of living classrooms. By using empathy to create opportunities for student-agency, we can develop students that thrive and grow. Perhaps this is a new model for student success, no matter the design outcomes.

The reflection of this project has positioned the author to use this model as a framework for further research into the relationship between empathy and agency in service-learning and social justice projects.

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10 Design Facilitation and Community Engagement for Re-Imagining Health Equity

Abstract

Human-centered design (or “People-centered Design” as we call it at (author’s institution)) is an essential approach in teaching creative, collaborative problem-solving in design education today.

Pamela Napier
Indiana University

This presentation will describe a project situated in the second year of a Visual Communication Design MFA program, where the primary focus is on mastering the skills needed for Design Facilitation—a distinctive capacity necessary for driving and leading participatory design or co-design approaches that are fundamental in peoplecentered design.

This year-long community-engaged research collaboration among Visual Communication Design (VCD) and Religious Studies (RS) students, explored how moral imagination and cultural humility might foster public understanding and commitments to health equity (meaning that everyone has a fair and just opportunity to be as healthy as possible).

During this project, (we) collaborated with 40 students (graduate and undergraduate) and 50 community partners with two goals: 1) Create a suite of clear, accurate, culturally-appropriate brochures and other visuals to increase public awareness and support for (state’s) Medicaid program. 2) Engage diverse local religious communities to listen, learn and visualize how they understand and support health and wellness.

Two VCD graduate students facilitated multiple participatory sessions with health insurers and historically-Black congregations to develop cogent messaging for how to navigate and support people on the (state’s plan). Additionally, they provided training for RS undergraduates, who conducted group interviews and analysis of data to learn how local religious communities understand and support health and wellness. VCD undergraduates then collaborated with RS students to design prototypes for visualizing these diverse expressions of health and wellness and the public messaging around program).

This presentation will highlight the process, products, successes and challenges of this collaboration, paying special attention to learners’ positionality and narratives around equity, specifically when exploring societal health.

11 A Design Case Study: Participatory Design Without Access to Patients

Abstract

“Nothing about us without us” is a popular slogan of patient advocacy groups. It indicates that patient representation and active participation is key when developing valuable solutions to address patient needs. However, what happens when you can’t interact with the patients you’re seeking to collaborate with—for reasons of privacy, safety, etc.? Students of the MS Health Communication Design program at _____ University were challenged with just such a task when, during a pandemic, were asked to work with the a hospital’s S.A.F.E. (Sexual Assault Forensic Examination) Center which focuses on providing forensic examination services to survivors of sexual assault, abuse, domestic violence, and human trafficking. Their mission is to deliver compassionate, comprehensive, expert forensic nursing care in a safe, trusting environment, helping survivors of sexual assault and people in crisis. This case study will demonstrate empathy-driven research techniques that can help to achieve meaningful design solutions when direct patient access is not possible.

Maribeth Kradel-Weitzel
Thomas Jefferson University

12 360° Content: Taking Up Immersive Applications in Fundamental Interactive Media Design

Abstract

Immersive interaction never fails to fascinate young audiences. Today's online media, which is arguably driven by young users, are increasingly populated with self-created, shared 360° hyper-content. Virtual reality (VR) applications, including location-based virtual tours supported by smartphones, apps, and online platforms have greatly enhanced user experiences and emotions.

Nan Hu

Minnesota State University Moorhead

Design students living in a technology-driven era with ubiquitous smart devices are tech-savvy and open to innovative digital media. Introducing immersive interaction and experimenting with VR applications in an interactive media design course intensifies student interest in exploring and identifying interactive creativity through rich media and technologies. Students in the present study developed a virtual campus tour by experimenting with Google Street View to create a series of connected photos in a field (i.e., photo paths) to capture a 360° panoramic scene (i.e., a photosphere). The students then utilized Paneeq.net, an online VR tool kit, to develop an online immersive virtual tour and enhance user experiences in online map navigation.

This valuable teaching report elaborates on a student learning process involving experimentation with immersive tools for interactive online media, which inspires forwardthinking in art-and-design education and encourages future students to explore and manage VR as a design material to solve problems in various disciplines and fields.

360° Content: Taking Up Immersive Applications in Fundamental Interactive Media Design

ABSTRACT

Immersive interaction never fails to fascinate young audiences. Today's online media, which is arguably driven by young users, are increasingly populated with self-created, shared 360° hyper-content. Virtual reality (VR) applications, including location-based virtual tours supported by smartphones, apps, and online platforms have greatly enhanced user experiences and emotions.

Design students living in a technology-driven era with ubiquitous smart devices are tech-savvy and open to innovative digital media. Introducing immersive interaction and experimenting with VR applications in an interactive media design course intensifies student interest in exploring and identifying interactive creativity through rich media and technologies. Students in the present study developed a virtual campus tour by experimenting with Google Street View to create a series of connected photos in a field (i.e., photo paths) to capture a 360° panoramic scene (i.e., a photosphere). The students then utilized Paneek.net, an online VR tool kit, to develop an online immersive virtual tour and enhance user experiences in online map navigation.

This valuable teaching report elaborates on a student learning process involving experimentation with immersive tools for interactive online media, which inspires forward-thinking in art-and-design education and encourages future students to explore and manage VR as a design material to solve problems in various disciplines and fields.

Key words: Immersive, Virtual Reality, interactive design, design education.

INTRODUCTION

Immersive virtual reality (VR) enhances user experience (Park, Shi, & Nam, 2006; Striner et al., 2021). Its increasing applications, whether in games (Grech & Sacco, 2020), education (Jin et al., 2022), or training (Huang, Churches, & Reilly, 2015), never fail to fascinate teenage audiences and young designers. Affordable VR tools, including 360 cameras and smartphone apps for capturing 360° panoramic photos, encourage self-made 360° hyper-content online, leading to the rising popularity of today's immersive applications.

Recent research work has amply demonstrated the creative potential of immersive technology (Tsou et al., 2017; Yang et al., 2018). Integrating immersive media in the college design curriculum can enrich the new media study and pushes the boundaries of creativity in design principles and practices. Given that design students are increasingly becoming more tech-savvy (Fleischmann, 2018) and the recent surge of interest in immersive applications, introducing immersive interaction and experimenting with VR applications in an interactive media design course can attract young design students, open their eyes to new opportunities for creativity, and intensify their interest in exploring and identifying interactive creativity through rich media and technologies.

1. RELATED CONCEPTS AND WORK

1.1 What is immersive VR?

Immersive VR is an emerging technology that immerses users or audience into a virtual world. Despite its wide recognition and usage in various disciplines and “gaining tractions in the consumers’ market”, (Bailey and Bailenson, p 181) immersive VR became entangled in a controversial “label battle” among experts in the field. A few online debates attempted to define the scope of immersive VR, in which some experts argued for the criteria of “real immersion, real-time, real space, and real interaction,” excluding 360 cameras and panoramas in the VR category (Sadagic, 2016). Meanwhile, other scholars referred to seeing through the lens of a video camera as a means of immersive VR, suggesting the view of “capturing panoramic images and videos and then seeing them from any viewpoint in a VR system is a natural extension” (LaValle, 2016, p. 6). Regardless of the different opinions, immersive VR in this paper is considered a virtual 360-degree panoramic environment that provides users with a continuous, noboundary, and interactive visual-navigation experience. Continuity, no-boundary, and interaction are keywords in this case that describe the nature of immersive virtual reality in this paper.

1.2 Online virtual tour

The salient point of immersive VR is that users can take a nonlinear, seamless navigation approach and explore in any direction of the scene to find the needed information through an interactive interface. Head-mounted devices, such as Google Cardboards or Oculus Quest headsets, present users with an “enhanced” immersive environment by completely blocking the users from the rest of the world. A typical online virtual tour—often used on travel websites such as Kayak.com—provides users with a viewport of 360° panoramic scenes with user controls available for navigation (Figure 1).

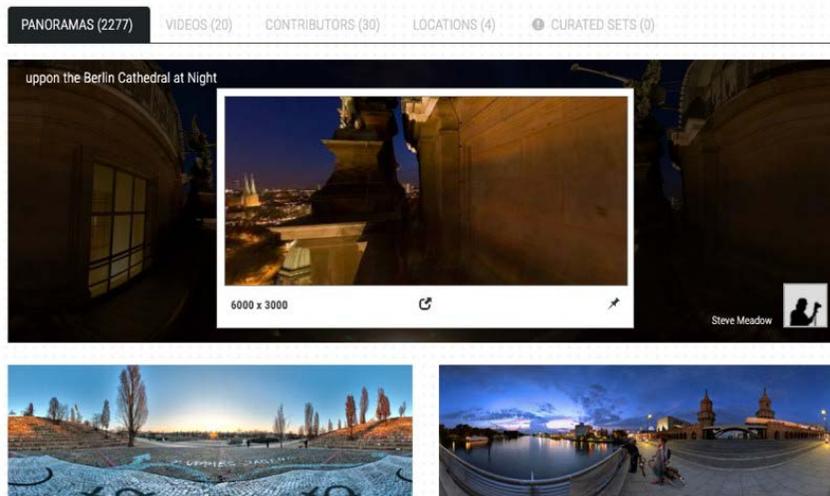


Figure 1. Virtual tour of Berlin. Image sources: 360cities.net linked from Kayak.com.

This online immersive environment is often rendered with 360° photos or videos from a 360 camera or 360 smartphone apps. Online virtual tour software/platforms such as Paneek.net support 360° images and videos to generate 360° panoramic scenes. Through the online virtual tour software/platforms, an immersive scene can be rendered, and the interface elements that assist users’ navigation such as buttons, sounds, labels, and text can be integrated into the 360° scene. Mouse-based interactive attributes, such as dragging, and point-clicking are embedded with the interface elements for interactive

controls. The 360° panoramic scene, once published, allows users to conduct nonlinear navigation in any direction of the scene, providing an immersive experience for users (Napolitano, Scherer, & Glisic, 2017).

1.3 Immersive VR appeals to young users and designers

Immersive VR never fails to fascinate the young audience and designers. Today's online immersive arena, which is arguably driven by young users, has been increasingly populated with self-created, shared 360° hyper-content.

Perhaps the multiplayer games, playful designs, or the child-entic virtual worlds, which engage the younger users (Maloney, Freeman, & Robb, 2021) have planted an earlier interest among the young audience. A number of scholars have investigated the potential of VR based on a known premise that VR appeals to young users. Passig (2007) believes that immersive VR in social games (social VR) simulates emotional and social experiences, with intensified teenagers' emotional and social awareness. Halldorsson et al. (2021) have investigated the positive impact of Immersive VR games on young patients, approving VR-based treatment for children and young people's mental health. As Maloney, Freeman, and Robb (2021) have pointed in their research "Stay Connected in an Immersive World (p. 73), it appears to be true that immersive engagement and interactivity of VR are the main attractions to young users,

In the design community, such interest and enthusiasm to immersive VR drive young designers to bring immersive work to the public and the mainstream constantly. Jaron Lanier (2018), the author of "Dawn of the New Everything," delivered his appreciation through this book for the virtual world that young designers have built. Anil Çamci (2020) also agreed that it was through the work of these young designers that "new immersive media technologies would find their foothold in society" (p. 229). Today, with the design community continuing to show a rising interest in immersive VR (Pitrez, 2021), immersive VR has been increasingly used as a creative design material, for the reason that VR is "an innovative medium that can favor creativity" (p. 30). Immersive VR creativity means it has the potential to address and solve human problems through the design process.

1.4 Integrating immersive media into college design curricula

Despite its history of repeating failure in the commercial sector (Kavanagh, 2016), immersive VR has found a way to succeed in academia (Keighrey, 2017). In the design discipline, immersive VR has been adopted into the design curriculum because it broadens design students' vision, encourages risk-taking, and helps explore creativity beyond traditional design media led by Adobe.

Design students are living in a technology-driven era with smart devices. They are young yet tech-savvy and open to innovative digital media (Fleischmann, 2018). Introducing immersive interaction and experimenting with VR applications in an interactive media design course will intensify student interest in this new emerging dynamic technology. Through a course of study, students can explore and identify interactive creativity through rich media and technologies in a design studio setting. In addition, the immersive VR equipment and resources, previously impeding immersive VR learning due to their unfriendly cost, have become much more affordable, usable, and accessible.

2. TEACHING IMMERSIVE VR

In the School of Media Arts and Design at MSUM, an introductory course for interactive media design is offered to freshman and sophomore students. This course covers the history of interactive media, HTML, basic coding, animation, and emerging media, including interactive, immersive VR. The course has been designed to provide students with hands-on experience in interactive media through projects and assignments. Students become familiar with the process of interactive media work and make an introductory level investigation and learning in immersive VR interaction. This course also qualifies as a prerequisite for students taking the upper-level interactive media course featuring more thorough and advanced VR study.

The highlight of this entry-level interactive media course is to conduct an immersive VR project, which requires students to create an immersive 360° virtual tour on campus. The project aims to help student understand the terminology in immersive VR, explore the online resources for VR applications, and experiment with the process of online immersive VR making for online display. The table below shows the primary content in the design brief of the immersive VR project.

Table 1
Primary content in the design project brief.

Required assignments	Purpose
<ul style="list-style-type: none"> • Taking one exterior 360-degree • Taking three interior 360-degree 	<ul style="list-style-type: none"> • photosphere. To become familiar with the process of taking 360° panoramic photos using Google Street View app. • To build 360 scenes through Paneek.net (online software for 360° content).
<ul style="list-style-type: none"> • Taking one 30 second video 	<ul style="list-style-type: none"> • To add a video component to the immersive VR scene to enhance interaction.
<ul style="list-style-type: none"> • Conducting a virtual tour in Paneek.net 	<ul style="list-style-type: none"> • To understand the process of importing and editing 360 photos to immersive VR senses through the interface of Paneek.net. • To add links, labels, and buttons on each 360° scene to provide users with the integrative controls in Paneek.net to enhance the interaction of the tour navigation.

2.1 Tools

2.1.1 Google Street View app

Instead of using 360° cameras, students can download, install, and use the Google Street View app on their smart phones. The app is a free but powerful tool to obtain 360° panoramas, make photo paths, and connect panoramas. To capture a 360° panoramic photo, student users must stand at one spot and point their phone cameras in multiple yet sequential directions. Each direction is marked with a dot in orange color for alignment (Figure 2). This alignment helps seamlessly connect all photos to form a continuous spherical panorama.



Figure 2.

Aligning a photo in the process of capturing 360° panoramas in Google Street View app. Image source: play.google.com

2.1.2 Online immersive VR software/platform

To conduct the immersive virtual tour, and more importantly, to add interactivity for the users to control the navigation, an online 360 virtual-tour software/platform needs to be utilized.

Many online 360 virtual-tour software programs provide users with 360° photosphere integration. We chose Paneek.net as an online immersive platform due to its optimized usability and more user-friendly settings for a better user experience. The online software imports 360° photospheres and publishes the photosphere as an immersive virtual tour. The site provides a pro (i.e., paid) subscription, with only the basic account being free to users. However, the free account allows access to all the basic tools, such as scenes, labels, links, text, and buttons for the needed interaction and visual assistance for 360° navigation.

2.2 Process

Before starting the project, a lecture was delivered to the class to give students an overview of immersive AR, including the history of immersive VR and its recent applications in various fields. The lecture also includes the terminology closely involved in immersive technology, including Augmented Reality (AR) and Mixed Reality (MR). Some online readings were assigned to facilitate students conducting an active group discussion on this topic during the following class. Students were encouraged to share their experiences with immersive AR products, which elevated the class vibe and intensified students' interest in participating in this topic and project.

After introducing the design brief of the project, a detailed class demo of tool usage was given, which is the key to getting students started in the process. The Google Street View app is integrative and playful. Students taking 360 panoramic photospheres found it to be an engaging and interactive experience. Designing the virtual tour on Paneek.net was conducted in the computer lab. With the instructor's guidance, students experimented with the tools in Paneek.net, generating 360° scenes, adding interactive links and labels, inserting videos, and testing the virtual tour prototypes (Figure 3).



Figure 3.
Students working on the immersive virtual tour project in a design computer lab.

3. OBSERVATION AND EVALUATION

3.1 Multidisciplinary Cohort

It is not surprising to see students from different backgrounds showing enthusiastic interest in Immersive VR. Multidisciplinary or interdisciplinary cohorts are very likely to be found among participants in a course featuring immersive media. Anil Çamcı (2020), a professor in performing arts technology at the University of Michigan discovered that his immersive digital humanity classes were very diverse with students coming from different disciplines. The interactive media design course in the School of Media Arts and Design is not exceptional, enrolling students from multiple majors and areas. Students in graphic design, animation, film, and fine arts have taken this course together. The advantage of interdisciplinary cohorts is obvious. It encourages design thinking and leads students to see problems outside their domains. Expertise from different areas can significantly contribute to a dynamic class critique as students can learn from each different angle and skill perspective. Or, as Çamcı noted, students can “contribute their domain-specific skills to a group project, supplementing the traditional mentor-mentee structure with the peer-to-peer learning experience” (p. 232).

3.2 Measuring the immersive project for an entry level course

Learning immersive media can be a challenge for students. In an entry-level course, most students have little or no experience in interactive media design and immersive VR. The scale of the immersive media project must remain manageable to avoid overwhelming students. The primary goal in the course is to help students become familiar with the process rather than pushing complicated, over-sized work during the earlier stage of VR learning. Errors and frustrations often occur, and COVID-19-related issues could also add extra pressure on both instructors and students. Yet on another hand, some human centered, hybrid design studies, such as user experience design (UX) can help students enhance the usability of the VR work. By nature, an immersive project is a human-centered and service-based design project, which requires hybrid and collaborative endeavors. A real-world VR experience should be built based on the fundamental principles of human-centered interaction (Biermann, Ajisafe, & Yoon, 2022), and a well-planned immersive VR project should be completely functional to users with an intuitive user experience, involving expertise from multiple disciplines, including UI/UX, wayfinding, graphic design, and computer science. For an entry-level immersive VR project, lacking a hybrid design experience may result in usability issues in the final immersive VR prototype of the course.

3.3 Software license

An education license from 360° immersive online software and platforms is not yet reasonably available. Lacking the support for educational purposes could set limits in teaching immersive media with affordable resources. Most online 360° immersive software includes a free subscription, which, however, does not provide some pro features, such as adding customized icons. Still, the free subscription covers most of the attributes and features to meet the needs of the entry-level practice.

4. CONCLUSION AND FUTURE WORK

Most students were passionate about working with immersive VR because it is innovative and dynamic. Students from different majors truly contributed to a fruitful class discussion. However, because of its complicated nature as relatively new technology and design practice, students were challenged by a range of tasks from taking 360° panoramas to using the online immersive software. Yet the usability of the VR equipment has been greatly improved, and the cost is now affordable, resulting in a prosperous 360° hyper-content populated online. Rich tutorials are published on various online video channels, offsetting the students' challenges during learning and doing the immersive work. Most students achieved the goal through the course and developed a basic immersive VR project in this introductory interactive media course.

In addition to learning the immersive VR technology, future work in teaching this project may address the hybrid nature of immersive VR design. Carefully implementing introductory studies and discussions on user-experience design (UX), concepts of wayfinding, and other related disciplines can help students improve the usability of their first Immersive VR project. The author hopes this teaching report can invite some ideas in teaching interactive design and encourage more immersive design experiments in college-level design programs.

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13 Equitable Design Pedagogy: A Case for Object-Based Learning

Abstract

As design educators work to create equitable learning environments, it is imperative we implement pedagogy which centers lived experience and community knowledge production over privileged experience. Traditional pedagogies of design focus on learning through activity such as projects and critique through dialogic exchange. These methods are celebrated for their inclusive nature, yet socioeconomic stratification often shapes inequities in the design learning environment. These strategies can privilege students who already feel comfortable in academic environments or have had access to extracurricular activities such as internships or design conferences, and reinforce a culture of exclusion within our discipline. In these implicitly elitist systems, students who are new to the studio environment tend to remain unengaged within the community of inquirers that is the classroom.

Virginia Patterson
California State University, Fresno

Claire Elestwani
Lamar University

In this paper, we will explore Object-Based Learning (OBL) as a design research method which decenters privileged experiences and recenters student agency and lived experience. Object-Based Learning, the experiential pedagogy of engaging physically with objects through observation and reflection, is prevalent in the disciplines of art history, museum education, and archeology. We will focus on OBL phases of concrete experience, questioning, and communal reflection as methods of design research rooted in learner-constructed meaning and student agency. We will also focus on OBL as an activity that can take place in ordinary built environments with objects encountered in everyday life. Rooted in verbal observation and reflection, OBL can offer an equitable landscape for intellectual risk-taking and surprise, both valuable to the learning and design process.

During our presentation, we will share examples of OBL in the design studio, frameworks for implementing OBL in various studio classes, and the benefits of OBL as a design research method. We will also share qualitative reflections from an OBL activity in a Packaging Design course, and its ability to foster voice and agency.

14 Exploring Motherhood and the Maternal Healthcare Crisis in the United States through Archival Storytelling

Bree McMahon
University of Arkansas

Abstract

Since 2019, the maternal mortality rate in the United States has increased by more than 15%, according to the CDC. In Arkansas, the maternal death rate is the fourth highest in the nation (Health of Women and Children Report). Additionally, Arkansas is ranked #4 on the list of states with most women living in a maternal health care desert, as defined by the March of Dimes. Research suggests that systemic sexism and racism in the healthcare industry, lack of access to health insurance, lack of education, lack of access to pre-and postnatal care, and policies that limit pre-and postnatal care options are all factors that contribute to the problem.

My personal experience during pregnancy, birth, postpartum, and now, motherhood was and continues to be deeply affected by the pandemic but also the systemic maternal health care practices in the United States, and more specifically Arkansas, where I live.

The maternal health system in Arkansas is uniquely in crisis. To better understand this evolution, I conducted an investigation of hundreds of artifacts from a Women's Library archival collection. A broad range of topics was represented to plot the history of maternal care in Arkansas as a way to reveal historical precedent for reform. These artifacts ranging from 1960 to 1980 demonstrate a range of maternal health issues that persist today. As a way to celebrate this collection, the artifacts were translated into experimental prints that represent my personal experiences and transition into motherhood.

This presentation will explore the opportunity for storytelling to share knowledge and shed light on complex systems, often overlooked, disenfranchised or undervalued by the socially dominant. There are few spaces like the maternal care system in the United States that would benefit as enormously through design intervention and consideration. As a designer and educator, I see how design can help untangle the complexities of birth and motherhood and dismantle the systems that perpetuate oppressive and manipulative practices.

15 Chicano Publication Design and its Impact

Abstract

Designers have long discussed their role in shaping the information they are communicating; design holds the power to shape our understanding. On the opposing side sits the objectivity of information through journalism which argues that neutrality is the core principle of ethically disseminating information to the public. This philosophy ignores the degree of separation one must have to report news without bias. Holding these two elements in relationship, our paper demonstrates that community-based independent publications are in a better position to report on issues that directly affect them. This printed ephemera, often ignored in the literature of design history, is how audiences interacted with design on an everyday basis. Based on our analysis of the art, writing, and design of “underground” publications created by Chicano activists, a richer understanding of the politics, labor rights, and social justice issues that existed in the 60s and 70s is revealed. Most importantly their power to mobilize traditionally underrepresented groups toward action. We demonstrate how these independent publications used the visual language of the Chicano community—bright color, bold lettering, iconography, post-revolutionary Mexico declarative text, pop art, and printmaking methods—to directly engage with their audience. By using the visual language of independent newspapers and zines we encourage students to further investigate the design process and outcomes of community-focused publications both within its historical context and contemporary practice.

Alexandria Canchola

Texas A&M University - Corpus Christi

Joshua Duttweiler

Texas A&M University - Corpus Christi

Chicano Publication Design and its Impact

Alexandria Canchola and Joshua Duttweiler
UCDA Design Education Summit: Agency
May 23, 2022

Introduction

Designers have long discussed their role in shaping the information they communicate. Good design looks beyond making; designers must research, cultivate cultural awareness, think in metaphors and symbols, designers must move minds. By contrast, journalism argues that objectivity of information is the core principle of ethically disseminating information to the public. This philosophy, while well intentioned, ignores the degrees of separation one must have to report news without bias.¹ A purposeful separation from a story and its subjects can overlook issues pertaining to marginalized communities, resulting in an unfortunate absence in disseminating their voices through traditional media sources.

Through our research, we discovered that community-based independent publications showcase different ethics and values to highlight the voices of marginalized groups. Based on our analysis of the art, writing, and design of “underground” publications created by Chicano activists in the 1960’s and 1970’s, their intent was to go beyond reporting issues that directly affected their communities and mobilize readers toward action. This printed ephemera, often ignored in the literature of design history, is how audiences interacted with design on an everyday basis to provide a richer and more nuanced understanding of the politics, labor rights, and social justice issues of the time.

As graphic design educators we are interested in the relationship of design and community-based independent publications. We assign projects that challenge students to research, engage, and publish findings on issues directly impacting their lives to demonstrate how design can influence positive societal change. The outlined project functions as a collaboration between several courses including Graphic Design History and Publication Design. The project aims to establish a community of mentorship among students and create awareness and engagement toward local concerns. Students will be better equipped to practice social responsibility in graphic design as they understand the meaningful impact that publications can have on individual and community behavior.

¹ Mosley, Tanya. “The Neutrality vs. Objectivity Game Ends.” Nieman Lab Predictions for Journalism. Nieman Lab, 2021. <https://www.niemanlab.org/2020/01/the-neutrality-vs-objectivity-game-ends/>.

Historical Overview

Time and time again, we witness history repeating itself. Contemporary issues in the United States bear striking resemblance to the social upheaval experienced in the 1960's and 1970's which inspired the nationwide political movements including Chicano, Black Power, Women's Liberation, and Gay Rights movements.² The unpopular war in Vietnam coupled with domestic issues of labor inequality and racial violence were catalysts for a sociopolitical revolution led by active minority groups unified under new radical identities. In result, the Chicano movement emerged as a historic first attempt to shape a unified ideology to serve the interests of the Mexican American working class.³

Independent publications were the primary news source for local communities performing roles of watchdog and informer. They worked to increase and improve communications within the Chicano community and mobilize their readers toward action. The community-based Chicano press encouraged and educated their readers to engage in matters of politics, economics, heritage, history, and customs in order to drive their own political self-determination and economic independence.⁴ These publications called readers to organize and fight for justice; subjectively and passionately focused on local concerns faced by the Chicano community.⁵ Throughout the Chicano movement over 300 publications were designed and distributed, acting as an "internal organ" of communication and motivation for the 150 parallel activist communities across the United States.⁶ ⁷ Supported by the Chicano Press Association, local stories and community concerns were shared with other publications around the United States for consistent

² Ramos Iván A. "Homeboy Beautiful." Essay. In *Axis Mundo: Queer Networks in Chicano L.A.* Los Angeles: ONE National Gay & Lesbian Archives at the USC Libraries, 2017, 113.

³ Muñoz Carlos. *Youth, Identity, Power: The Chicano Movement.* London: Verso, 2007, 26.

⁴ ANDRADE, FRANCISCO MANUEL. "THE HISTORY OF "LA RAZA" NEWSPAPER AND MAGAZINE, AND ITS ROLE IN THE CHICANO COMMUNITY FROM 1967 TO 1977." Order No. 1312637, California State University, Fullerton, 1979, 18-19.

⁵ Rodriguez, Elvia. "Covering the Chicano Movement: Examining Chicano Activism through Chicano, American, African American, and Spanish-Language Periodicals, 1965-1973." Order No. 3610946, University of California, Riverside, 2013, 219-220. <https://manowar.tamucc.edu/login?url=https://www.proquest.com/dissertations-theses/covering-chicano-movement-examining-activism/docview/1500850540/se-2?accountid=7084> (accessed January 18, 2022).

⁶ Rodriguez, Elvia. "Covering the Chicano Movement: Examining Chicano Activism through Chicano, American, African American, and Spanish-Language Periodicals, 1965-1973." Order No. 3610946, University of California, Riverside, 2013, 7-8. <https://manowar.tamucc.edu/login?url=https://www.proquest.com/dissertations-theses/covering-chicano-movement-examining-activism/docview/1500850540/se-2?accountid=7084> (accessed January 18, 2022).

⁷ Estrada, Josue. *Chicano Movements: A Geographic History, Mapping American Social Movements Through the 20th Century.* Retrieved April 5, 2022 from https://depts.washington.edu/moves/Chicano_geography.shtml.

communication and unified support of the cause regardless of location.⁸ The wide variety of communities represented led to a great diversity among publications including the United Farm Workers' *El Malcriado* and *El Cuhamil*, the Brown Beret's *La Causa* and *Regeneration*, independent community publishers such as *Caracol* from San Antonio, and student publications in Southern California such as *La Gente* from UCLA. These publications aimed to be the voice of Chicano people, often correcting disinformation or lack of information in the traditional white press or mass media portrayals of the Mexican American experience.⁹ The publications helped tell the complete story, giving the power of authorship to the people experiencing hardships firsthand.



Figure 1a. *La Gente* UCLA, 1971, Los Angeles, California.



Figure 1b. *El Malcriado*, 1972. Delano, California.

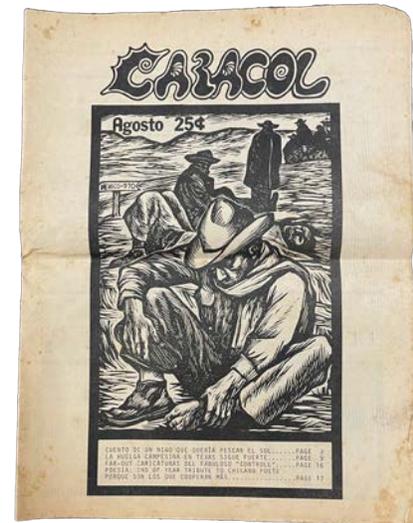


Figure 1c. *Caracol*, 1974. San Antonio, Texas.

Design Analysis

While larger, white-controlled media outlets often failed to report the harsh working conditions, economic inequality, and social oppression facing Mexican Americans in the 1960's and 1970's, independent Chicano publications became a critical outlet for local news and information absent

⁸ Beltran, Francisco. "Voices of the People: The Mexican American Alternative Press in San Diego, 1963-1978." Order No. 13895831, University of California, Santa Barbara, 2019.

<https://manowar.tamucc.edu/login?url=https://www.proquest.com/dissertations-theses/voices-people-mexican-american-alternative-press/docview/2307785614/se-2?accountid=7084>.

⁹ ANDRADE, FRANCISCO MANUEL. "THE HISTORY OF "LA RAZA" NEWSPAPER AND MAGAZINE, AND ITS ROLE IN THE CHICANO COMMUNITY FROM 1967 TO 1977." Order No. 1312637, California State University, Fullerton, 1979, 18-19. <https://manowar.tamucc.edu/login?url=https://www.proquest.com/dissertations-theses/history-la-raza-newspaper-magazine-role-chicano/docview/303019048/se-2?accountid=7084>.

from the national narrative. As this minority group voiced its identity during these decades, new technologies in offset printing enabled diffusion of independent publishing, representing the ideologies of the movements. This empowered passionate activists, artists, editors, and writers to produce independent publications that served as the primary news source for their local Chicano communities.

It was important for Chicanos to find pride in their Mexican heritage, specifically indigenous ancestry, during a time of heightened racial and ethnic discrimination. Aztlán, a mythical and ancestral Mesoamerican region predating colonial dominance and Anglo theft of land, served as a rallying call to embrace this new identity: “la raza” or “the race.”¹⁰ Chicano publications referenced Aztlán in both name and imagery to evoke Chicano identity and pride. Titles such as *Hijas de Cuahuhtémoc* (Long Beach, CA), *El Latino Americano* (San Diego, CA), and *¡Es Tiempo!* (Los Altos Hills, CA) show symbols, graphics, and patterns inspired from Mexican Mesoamerican traditions. They were typically placed near the masthead where readers could quickly identify symbols connected to the Chicano movement. Common in editorial design, covers often displayed their city and country of origin as a location in Aztlán instead of the modern United States. *¡Ahora!* was distributed from Center, Colorado, Aztlán; *Barrio* from Corpus Christi, Tejas, Aztlán; and *Regeneración II* as El Valle, Tejaztlán – a clever Spanish word combination referring to the Rio Grande Valley of Southern Texas.

¹⁰ Fernandez, Julia. "Reimagining the Mexican Revolution in the United Farm Workers' El Malcriado (1965-1966)." ProQuest Dissertations Publishing, 2018.



Figure 2a. *¡Ahora!* 1971. Center, Colorado,



Figure 2b. *El Latino Americano*, 1978. San Diego, California.

Artwork

As illustrated on the covers of these publications, the bond between art and activism were key traits of the Chicano movement. In order to target an audience such as the United Farm Workers (UFW) and allies, publishing with bilingual text and bicultural imagery was critical for engaged readership and relied on cultural specificity, symbols, and visual metaphors to clearly convey a message. Artwork within these publications was additionally blended with Mexican iconography, Catholic religious symbolism, and self-referential pre-Columbian indigenous-inspired motifs, creating a distinct aesthetic to advance the Chicano movement and counteract negative stereotypes present in mainstream media. Printmaking methodologies such as lithography and relief emphasized a graphic style of dynamic linework. The rough, hand-carved illustrative style of black ink on light newsprint is a hallmark of relief printing and creates a stark contrast of positive and negative space, creating readability and demanding attention. This aesthetic is a form of branding, a way to show these publications belonged to *the cause*. “In the process, artists made posters and prints multifunctional, a source of information, reflection, indictment, inspiration, and

beauty.”¹¹ Pictured on the covers of Chicano publications from the 1960’s and 1970’s were scenes of revolution, solidarity, indigeneity of the community, labor, boycotts, and motherhood.



Figure 3. *El Malcriado*. Delano, California.

Technology

As design technology evolved in the 1960's there was a plethora of newly accessible and affordable offset printing and scanning technologies that brought about a rise of independent publishing.¹² These were typically eight-page tabloids designed, written, and edited by ordinary people passionate about exposing and fighting injustice.¹³ These technologies are directly tied to the explosion of DIY publishing from marginalized communities during this time period. An institutionalized design education was no longer necessary to typeset and print; instead activists, many without formal design training, worked to combine text and images into layouts. “Phototype

¹¹ Ramos, E. Carmen and Claudia E. Zapata, Terezita Romo, Tatian Reinoza. ¡Printing The Revolution! The Rise And Impact Of Chicano Graphics, 1965-Now, Edited By E. Carmen Ramos, 129-156. Washington, D.c.: Smithsonian American Art Museum: Princeton: In Association With Princeton University Press, 2020.

¹² McMillian, John Campbell. Smoking Typewriters: The Sixties Underground Press and the Rise of Alternative Media in America. New York: Oxford University Press, 2011, 11.

¹³ ANDRADE, FRANCISCO MANUEL. "THE HISTORY OF "LA RAZA" NEWSPAPER AND MAGAZINE, AND ITS ROLE IN THE CHICANO COMMUNITY FROM 1967 TO 1977." Order No. 1312637, California State University, Fullerton, 1979, 18.

and Letraset (or similar dry transfer lettering) made eye-catching display text easier and cheaper to set. Their manipulability and flexibility meant that they were also more amenable to play and experiment than inherently rigid metal type.”¹⁴ Because of the affordability of offset printing, most Chicano publications were sold for mere cents or freely offered to raise awareness and encourage activism within the movement.¹⁵ In order to remain truly independent and avoid conflicts of interest, advertisements were rarely solicited or published to generate revenue. At the height of distribution, the UFW’s publication *El Malcriado* had a circulation of over 10,000 copies.¹⁶

Branding

The influence of the United Farm Workers (UFW) publications from this period can be seen in the design and visual iconography used to showcase affiliation with the cause. The UFW logo was employed to provide visual consistency and political unity across these wide-spread publishers. *El Malcriado*, the official newspaper of the UFW used an upside-down Aztec pyramid as their logo. “In 1962, Cesar Chávez and his cousin Manuel conceived of the UFW logo as a way to ‘get some color into the movement, to give people something they could identify with’ they chose the Aztec eagle on the Mexican flag as the logo’s main symbol and created a stylized version of it that was easy to reproduce.”¹⁷ The UFW’s recognizable branding was visually sparse and easy to replicate, becoming the unofficial emblem of the Chicano rights movement and a victorious symbol of the union’s successful boycott and legislative efforts. *Nuestra Lucha* (Toledo, OH), *¡Ahora!* (San Diego, California), *¡Es Tiempo!* (Los Altos Hill, California), and *La Lomita* (Robstown, TX) also used a variation of the eagle to visually unify the greater UFW movement and motivate members toward action.¹⁸ We see little change to *El Malcriado*’s masthead over their twelve-year

¹⁴ Smith, Hank. “Periodicals as Collections, No. 4: Counterculture Newspapers and Magazines,” Periodicals as Collections, No. 4: Counterculture Newspapers and Magazines (Letterform Archive, May 20, 2020), <https://letterformarchive.org/news/view/periodicals-as-collections-04>.

¹⁵ ANDRADE, FRANCISCO MANUEL. “THE HISTORY OF “LA RAZA” NEWSPAPER AND MAGAZINE, AND ITS ROLE IN THE CHICANO COMMUNITY FROM 1967 TO 1977.” Order No. 1312637, California State University, Fullerton, 1979, 19.

¹⁶ Rodriguez, Elvia. “Covering the Chicano Movement: Examining Chicano Activism through Chicano, American, African American, and Spanish-Language Periodicals, 1965-1973.” Order No. 3610946, University of California, Riverside, 2013, 22-23. <https://manowar.tamucc.edu/login?url=https://www.proquest.com/dissertations-theses/covering-chicano-movement-examining-activism/docview/1500850540/se-2?accountid=7084> (accessed January 18, 2022).

¹⁷ Noriega, Chon A. Just Another Poster?: Chicano Graphic Arts in California = Sólo Un Cartel Más: Artes Gráficas Chicanas En California. Santa Barbara, CA: University Art Museum, 2002.

¹⁸ ANDRADE, FRANCISCO MANUEL. “THE HISTORY OF “LA RAZA” NEWSPAPER AND MAGAZINE, AND ITS ROLE IN THE CHICANO COMMUNITY FROM 1967 TO 1977.” Order No. 1312637, California State University, Fullerton, 1979, 18-19. <https://manowar.tamucc.edu/login?url=https://www.proquest.com/dissertations-theses/history-la-raza-newspaper-magazine-role-chicano/docview/303019048/se-2?accountid=7084>.

run, with only one rebrand. Their enduring identity contrasted publications who struggled to find their own visual identity. Iterations of *El Cuhamil* (San Juan, Texas), *La Gente* (Los Angeles, California), and *Caracol* (San Antonio, Texas) show evolution in the masthead design over time. A shift from loud, bold, illustrated lettering to simplified typographic forms looked polished but lacked the personality of initial brands. *El Cuhamil* was in constant flux, changing elements of their masthead almost every year.



Figure 4. The Huelga eagle logo of the United Farm Workers. 1962.

Typography and Layout

The publications were not examples of technical acumen but a mastery of engaging with the cause toward action. Intentional design decisions like screaming headlines, shocking images, Chicano symbolism, and bilingual typesetting prompted readers to mobilize and fight injustice. *¡Ahora!* is representative of a strategic design strategy – a publication title in Spanish with bilingual articles to communicate with multiple audiences. Designers for most of these publications were not professionally trained, but learned quickly, refining the publication visuals over time. In a first to last issue comparison of *El Malcriado* (Keene, CA), it's clear the foundations of publication design were slowly introduced, leading to use of a grid, proper typesetting, and a consistent typographical hierarchy. All the publications of this time were designed by small collectives working collaboratively so it's hard to determine if one specific person oversaw layout.¹⁹ *Caracol* (San Antonio, TX) was the only publication we researched that listed the designer alongside traditional roles such as typesetter, illustrator, and editor. In summary, access

¹⁹ McMillian, John Campbell. *Smoking Typewriters: The Sixties Underground Press and the Rise of Alternative Media in America*. New York: Oxford University Press, 2011, 11.

to common tools, a passion for the cause, and the necessity to rapidly spread information inspired teams to successfully publish without traditional design education.

Contemporary Publications

There are several contemporary examples of publications, primarily zines, that have drawn from Chicano independent publications as inspiration. For example, Isabel Ann Castro, co-founder of *St. Sucia*, a Latina/x feminist magazine, describes her experience creating a contemporary publication as a continuation of the Chicano publications from the 1960's, covering topics such as, reproductive justice, education, gender identity, and immigration. We spoke with Claudia Zapata, who created *ChingoZine* as part of a collective with James Huizar and Claudia Aparicio-Gamundi, who described their experience as an opportunity to bring intersectional communities together with an accessible print publication that fits in the size of your back pocket. Zapata commented, "I was just glad that they (audiences) were gaining access to the art." Contemporary zines like these feature a range of topics that cover the Latinx community and are even featured on university course syllabi.²⁰

Classroom Application

As educators in Corpus Christi, Texas at a Hispanic Serving Institution (HSI) and serving a region that is approximately 64% Latinx, we are perfectly positioned to cultivate much-needed research to provide insight into the history and experiences of its Chicano community.

We have created a design project to lead students through the historical and contemporary significance of independent publications by writing and designing their own zine. To start, we provide students with the historical context of these publications, not only through a literature review, but through a demonstration of the design practices utilized during the 1960's and 1970's—breaking down the process of building an independent publication in a memorable and engaging way.

We then provide a definition of zines – a free format that expresses an idea. Zines are affordably printed forms of expression on any subject. Previously known as chapbooks, pamphlets, and

²⁰ Zapata, Claudia. "Don't Mess With Tejanas: Texan Feminist Artists And Zine Publishing As Resistance." *Hemisphere: Visual Cultures Of The Americas* Volume Xii, (2019): 98-104.

flyers, they have existed since people with independent ideas have been interested in sharing thoughts and information via various modes of technology. Raina Lee in “A Personal History of Zines” describes them as a “paper rebellion.” Anyone with a drawing tool and impassioned thoughts can make one. It doesn’t matter if you’re rich or poor, went to art/design school or not, or understand different classifications of typography, anyone can make a zine. Zines are ideally made by someone with something urgent to say that isn’t covered in mainstream media.²¹

We share examples of historic and contemporary zines for students to further demonstrate their range of themes and content. An underground ethos is what has drawn so many marginalized communities to this free and flexible format. For example, punks of the late twentieth century embraced fanzines as a complement to their music. In the ‘80s and ‘90s, zines became synonymous with movements like Queercore and Riot Grrrl. At the heart of the zine-making ethos is subversion, freedom of thought, and a design-it-yourself attitude.²² They are a format to speak openly and frankly about issues that may be otherwise muted or deemed too thorny, such as politics or identity, to create networks and open minds. Despite the eventual appropriation by capitalistic corporations, zines remain a formative and empowering tool for marginalized communities to share information.

We then discuss the process of creating a zine. Zines are historically written, designed, and published by their creators, then reproduced via photocopier and disseminated as grassroots publications. Today in our classroom, we make use of contemporary Risograph printing technology. The Risograph printer looks like a photocopier, but works as a screenprinter; using rich spot colors and stencils to create tactile and vibrant prints. The technology was developed in the 1980’s but has seen a resurgence amongst artists due to its affordability for large quantities of prints, unique visual qualities, and eco-friendly technology.

²¹ Lee, Raina. “A Personal History of Zines.” *Whatcha Mean, What’s a Zine? The Art of Making Zines and Mini-Comics*. Mark Todd and Esther Pearl Watson. Boston: Graphia, 2006. 16-18.

²² Akbari, Rona. “How to Make a Zine.” *The Creative Independent*, November 19, 2018. <https://thecreativeindependent.com/guides/how-to-make-a-zine/>.

We ask students to consider the following:

- Can you work with unconventional tools and materials?
- What images and text will you use?
- What is the purpose of your zine?
- How can design and content work together to communicate the zine's message?

We then breakdown the process of creating the zine through a series of course demonstrations and workshops.

1. Research/Brainstorming
2. Branding
3. Artwork
4. Technology/Authorship
5. Risograph Production
6. Promote & Distribute
7. Bonus: Emerging Technology Collaboration

First, we run students through different brainstorming methods of selecting a topic. We suggest a theme that one could talk about for hours or feel passionate about. Consider the target audience and how to effectively communicate your idea. What information do they need? What actions can they take after viewing the zine? Once a theme or a goal is established, it's time to clarify and design this little labor of love. Then let imagination run wild and see what exciting, novel, or curious ideas support the topic.

Second, we consider what most graphic design students are fairly comfortable with: branding. Students research, brainstorm and ideate how to apply the zine's iconography to their masthead. We discuss the power of iconography to convey meaning. For instance, consider UFW's black eagle icon, one of the most recognizable marks synonymous with social justice action and upward mobility for farm workers.

Assignment: Creating a new symbol for an organization/publishing outlet to transform their identity.

- Develop a process for adding texture to illustrations using brushes and imagery.
- Create a visual library of texture resources.
- Practice using various layer blending modes and filters.

Third, we workshop various methods of creating imagery through three printmaking stations: woodcut, linocut, and screenprinting. Student teams of 3-5 spend approximately one hour at each station to learn process and methodology. We utilize introduction cards as a step-by-step guide. During station rotations, students take notes about how each method works, the materials needed, and whether or not they enjoyed the process. Once complete, students have a chance to discuss which process and prints were most effective. In the next class session, students create a cover for the publication utilizing one of the printmaking techniques.

The fourth part of the project focuses on the relationship between technology and authorship. The Graphic Design History course covers some of the analog methodologies utilized to create publications in the 1960's and 1970's. Students analyze the layout features of Chicano publications and identify visual trends. In a typewriter demonstration, students practice arranging lines of copy in a column to comprehend the historical typesetting processes before creating typeset content using the computer.

The fifth part of the process is risograph production. Having access to a risograph printer has allowed our students to create numerous vibrant colored copies of their zines at minimal cost. It does not require access to restrictive and expensive traditional publication technologies and allows students to maintain authorship and authenticity of their prints. Students experience a sense of accomplishment in creating something tactile and designed for their community. We instruct them to consider the following: What kind of impression do you want to give your readers? How can you effectively communicate your visuals and ideas with intriguing and cohesive design? Think about how fonts, colors, and paper choice affect how your subject is viewed. These stylistic decisions, no matter how small, send messages to your reader—so consider what feels exciting and right for your vision. Students then move on to the exciting part, designing their zine, where all content is laid out and stylized.

Design considerations during the creative process:

- What format will your zine take? Find a template that compliments your goals.
- Will it fit in someone’s pocket, or will it be more substantial?
- Will it be folded, stapled, or bound?
- How will it look? Consider color, font, and other cohesive design elements that will strike a particular mood.
- How will the layout be arranged? Will information and imagery be sectioned or flow organically? Will it have an introduction, a table of contents, page numbers, or any other hallmarks of a traditional publication? Will you work with a partner to ensure design consistency and proper use of text?



Figure 6a. *ADAPT*. Zine by student Colby Gregory. 2022.



Figure 6b. Printing with the Risograph printer at TAMUCC. 2022.

Sixth, students create a promotional advocacy campaign based on their zine and prepare for distribution. We parallel this project by participating in *Zine Fest*, a semi-annual independent art event held in downtown Corpus Christi, Texas. We enjoy celebrating the success of this project by distributing the zines to the community, with whom students have the opportunity to interact and answer questions.

We have participated in this event as both artist-designers and design educators. At the inaugural Zine Fest, on March 2, 2021, we shared the first edition of *Push Notification*. This zine was printed and freely distributed as a community outreach opportunity. The goal was to inform the audience about the state of news and encourage readers to consider their role. The publication received a positive response and we have since created additional projects to continue this important conversation. Participating in community outreach events and sharing our passion projects encourages our students to showcase their work beyond commercial, client-oriented work.

At subsequent events we have hosted zine-making and Riso printing workshops with the Corpus Christi community to promote and support independent artists in the area, including distributing student zines. We demonstrated production methods utilized in creating short-run zines; everything from risograph printing, to folding, scoring, and distributing. Sharing these publications with communities both locally and internationally allows for feelings of empowerment through hands-on learning.²³



Figures 7a-b. Risograph zine making demonstration. Zine Fest 2021. Corpus Christi, Texas.

²³ Redlew, Jason; Brown, William Jonathan; Provost, Joey; and Kawakami, Maiki, "Introduction to Asian American Studies: Final Zine Project (2)" (2020). *Ethnic Studies Student Zines*. 3. <https://digital.sandiego.edu/ethn-zines/3>.



Figures 7c-d. Risograph zine making demonstration. Zine Fest 2021. Corpus Christi, Texas.

Seventh, we additionally implement digital interaction with print work, encouraging students to add augmented reality (AR) content using the free Artivive software. This application superimposes computer-generated video, audio, or animation on a user's view of the real world, typically through a smartphone, thus providing a moment where digital and physical simultaneously interact to expand on the typically fixed medium of print and connect with a digital-forward audience.

Reflection

While zines can be personal, we have learned to avoid making this a requirement of the project. This can expose students to undue pressure and vulnerability, especially students of color. Each student should consider external social and political issues they feel passionate about and should be encouraged to research thoroughly in order to create their zine as an informed author and designer.

Conclusion

As we navigate our present moment of civil and societal unrest in the United States and the ongoing fight for social justice, reviewing parallel moments in history is an opportunity to analyze and learn successful methods of advocacy and activism from past designers. With this knowledge we can educate and inspire others to enact similar practices today. Using the visual language of independent newspapers, we encourage designers, students, and educators to further

investigate the design process and outcomes of community-focused publications; both within a historical context and contemporary practice. Like the independent Chicano publications of the past, contemporary designers can use their skills to advocate for social justice changes today, both within contemporary Latinx communities and beyond.

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16 Debunking the Immunity of Change Within Design Education

Abstract

In 2018 AIGA (Professional Association of Design) and Meredith Davis published one of the most comprehensive briefings on the need for design education to change, titled the AIGA: Design Future Trends.

Herb Vincent Peterson
North Carolina State University

While not a new argument, Davis offers an articulated account for both professionals and students to consider where and what to shift toward as the industry fastly evolves past modernist learning practices. Davis' and AIGA's argument, which also coincides with accreditation bodies such as NASAD (National Association of Schools of Art and Design), sits among a vast amount of literature that supports the need for design education change. In addition, high-visibility design educators such as Norman, Meyer, Kolko, Kelly, and Buchanan argue that design schools seldom accommodate students' skills and knowledge for proficiency in the profession. Additionally, there remains a cyclical debate where many argue the ways and reasons for why design education cannot meet the demands of practice. However, while each approach to considering design education and its needed change helps the design world gain footing, a minimal discussion is centered around teaching praxis. Is it possible that how we teach, where we teach, and why we teach design may be the way we elicit such changes?

This paper presentation aims to thread the state of contemporary communication and graphic design programs, the much-needed avenues of change within them, and our institutions by highlighting successful teaching exemplars and routes where change excelled. Within the presentation, a study of critical pedagogy highlights ways to consider new curricula and posits the following questions: How do design educators who work in siloed, slow-moving bureaucratic institutions promote change within their programs? How do they learn to implement such changes from a practice that inevitably views the argument as unnecessary? How different is this change to their own educational and professional background?

17 **The Most Sensational, Inspirational, Celebrational, Muppetational: Collaboration via Showcraft as a Foundational Practice in Graphic Design Education**

Abstract

Foundations in graphic design education have traditionally borrowed heavily from or been wholly integrated with foundations for studio art practice. This talk explores using network building, research, and collaboration through the lens of event production as an alternative foundation for design education that offers students greater agency from the start of their college careers by giving them a better sense of available paths from design professionals, and discusses lessons learned from integrating event production strategies in more literal and abstract forms into graphic design curricula at higher levels.

Sean Schumacher
Portland State University

18 Love Yourself, Just the Beginning: Adapting Design Education into Life Design Approaches

Abstract

Design education can not only answer to the questions within the realm of design, but also to those like ‘what do you want to do?’, ‘what do you want to be?’, or ‘what do you want to become?’ As a graphic design professor, founding faculty of expressive arts (therapy) minor program, faculty team member of interdisciplinary studies, as well as a community behavioral health service provider, through design, prototyping, Dr. ... have been helping her students to build a campus life, a professional life, and a life they love. She helps her students/ clients to facing their life challenges by guiding them to learn how to think like a designer, in order to figure out what life and (future) career what it is they really want and how to reach them. Designers approach problems in a particularly creative way, we begin by really trying to firstly understand what’s going on and then they define what problem it is we actually need to solve. Once we do this, we use design methods and techniques to generate multiple potential solutions, then we reframe them and use the shortlisted/ better ideas to build small-scale experiments— prototypes, to test those ideas out. From there, we can eventually go ahead and pick our best idea(s), the one(s) that really work for us. Over the years, Dr. ... have collected feedback from both her students and their families, knowing many of them have been continuing to use this process and it really help them to grab more ideas, be more creative, less anxious about the future and become more confident in their ability to build the life they designed. Lastly, please let Dr. ... shows you—love yourself, just the beginning, and it is never too late to design a life you love.

Jing Zhang
Methodist University

19 Manual-verse / Meta-versa : A Sympathetic Merger

Pouya Jahan'shahi
Oklahoma State University

Panel

In the current realm of technology focused industries, academia is under extreme pressure to pursue all paths possible to educate students for a world immersed in technological skills and methods, from preparations for design in a meta-verse, to a never-ending list of software skills. Throughout this endeavor at times traditional such as crafts and manual production-based creativity, has garnered a lower than standard or diminish importance in the academic framework. Furthermore, this preference is especially discriminative and detrimental to students who may come from backgrounds which provided less access to technological resources, than those who may have had fluid access to resources throughout their upbringing.

This paper brings forth and perspective towards alternative methods within a Graduate Graphic Design Program (MFA) merging the high-tech and the low-tech on a creative path forward, with emphasis of collage as a perspective toward research, production, conceptualization, and application of design across various media. Case studies will be provided through examples of graduate students in a three-year MFA program with examples from lesson plans, to exercises, and resulting Thesis projects and exhibits. Showing examples of how these graduates are implement such training for their own students, further emphasizes this as pragmatic approach that is functioning in twenty first century western academia.

20 Design Education in the Age of Metaverse

Abstract

"The COVID-19 pandemic has created the largest disruption of education systems in history, affecting nearly 1.6 billion learners in more than 190 countries and all continents. Closures of schools and other learning spaces have impacted 94 percent of the world's student population, up to 99 percent in low and lower-middle-income countries....On the other hand, this crisis has stimulated innovation within the education sector. We have seen innovative approaches in support of education and training continuity: from radio and television to take-home packages.... The massive efforts made in a short time to respond to the shocks to education systems remind us that change is possible. We should seize the opportunity to find new ways to address the learning crisis and bring about a set of solutions previously considered difficult or impossible to implement."

— The United Nations, Policy Brief: Education during COVID-19 and beyond

CJ Yeh

Fashion Institute of Technology, SUNY

Christie Shin

Fashion Institute of Technology, SUNY

The rapid migration to remote learning has presented difficulties for teachers and learners alike. While educators and students around the world are adapting to changing circumstances quickly, the urgent need for new approaches, methodologies, and pedagogies are undeniable.

According to the State of Remote Learning 2020 Educator Survey conducted by Cerego, nearly 70% of educators felt that student engagement is a challenge outside of the classroom, and 58% reported their students being less engaged in the remote format. Almost 60% of educators have also seen a drop in attendance. Furthermore, 31% of educators have seen a decrease in comprehension, and 28% of respondents weren't even sure if comprehension has changed. Several other survey studies have also reported similar statistics showing two-thirds to three-quarters of teachers believe their students were less engaged during remote instructions, and that engagement declined even further over the course of the semester. A majority of teachers also reported incomplete curriculum coverage and less coverage of new content than usual since switching to remote learning, both of which are detrimental to the quality of education.

Online education does present major logistical challenges especially for educators of college-level design courses, and it also demands radical changes in the way design concepts are being communicated and taught. However, technology-enabled learning has tremendous potential which can make us rethink our education paradigm, expand the impact of what we do as design educators, improve learning outcomes, and help students learn in new ways. We believe every challenge is an opportunity in disguise.

Traditionally, design studio teaching is linked to one-on-one teaching activities and to the exchange of feedback prompting many design educators to think it does not lend itself to online delivery. The goal of this research and ideation project is to study and learn from the many innovative attempts by educational professionals from around the world. At the same time, through a customized design sprint process derived from the design thinking methodology, we explore new ways in which educators can better adapt to the remote learning environment and teach design and other similar creative subjects remotely.

The primary goal of this project is to explore possibilities for a more personalized, flexible, and inclusive design education for a global audience. This project is a part of the MIT AND FIT interdisciplinary workshop sponsored by the Advanced Functional Fabrics of America (AFFOA), and the core methodology used is the Synchronous and Collaborative Remote Experiential Learning (SC-REL™) pedagogy developed by C.J. Yeh and Christie Shin. A digital platform, MIT AND FIT Remote Learning Hub, was designed and developed to support SC-REL™ pedagogy, and this platform was used to facilitate the 2020-2021 MIT AND FIT Workshop which ran remotely from January 4th, 2021, to January 18th, 2021.

21 Expanding Agency and Participation through Multilingual Storytelling, Rhetoric, and Design

Valentina Sierra Niño
University of Florida

Laura Gonzalez
University of Florida

Abstract

Storytelling is an interdisciplinary method for fostering agency across populations and communities (King, 2003). To illustrate the power of stories, designers collaborate with professionals in multiple fields who can bring multiple perspectives to a research project or community initiative. In this presentation, we share preliminary findings from a collaboration between a rhetoric professor and a design master's student who are working with a community organization to collect and share stories of multilingual community members in North Central Florida. We argue that rhetoric and design, as fields interested in meaning making and interpretation, can collaborate to further highlight the importance and multiplicity of language diversity.

After listening to stories from 40 community members who speak multiple languages in North Central Florida, we are designing collages that represent our participants' stories and connections between language, identity, and culture. These collages will be shared with agencies, organizations, businesses, and others seeking to learn more about language diversity and its role in community agency and participation. As we have learned, collages can open possibilities for people who are being translated to renegotiate how they want to be represented through design. In this collaboration process, design plays a central role in facilitating the exploration of visual language and rhetorical means to embody cultural values (Buchanan, 2001). The collage, as a complement to written translations, might work as a window to visualize how some cultural symbols look and communicate cultural nuances underlying the literal translations. In this presentation, we share prototypes of our collages while outlining how interdisciplinary research encourages agency and participation from often ignored and marginalized communities.

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Expanding Agency and Participation through Multilingual Storytelling, Rhetoric, and Design

Valentina Sierra Niño • University of Florida

Laura Gonzales • University of Florida

Introduction

In design, stories can function to inform the process and as inspiration to envision new possibilities (Beckman and Barry 2009). On one hand, the development of stories is a meaning-making process that helps to exteriorize and share people's cultures and identities (Gottschall 2012). On the other, it can also be used to "highlight the fault lines in a system and make visceral cases for change" (Saltmarshe 2018, par. 9). To illustrate the power of stories, designers can collaborate with professionals in multiple fields who bring multiple perspectives to a research project or community initiative.

One of the fields that design easily intersects with is that of rhetoric (Rogal and Sanchez, 2017). Rhetoric scholars are invested in understanding the meaning-making practices of various communities. Rhetoricians acknowledge how stories shape human communication, and how lived experiences influence people's perceptions and interactions. As such, rhetoric and design, as fields interested in meaning-making and interpretation, can collaborate to facilitate encounters where community members use different communication resources to share underlying or alternative meanings that they associate to their lived experiences. This variety of perspectives not only contributes to a better understanding of a research topic but can also expand the possibilities of how we co-create and visualize stories. In design and research processes, enabling inclusive channels of communication is of particular importance when working with marginalized communities and multicultural contexts where there might be language barriers.

Language Access in North Central Florida

Our project intersects rhetoric and design as they are related to issues of language diversity and language access. We conducted this research in North Central Florida, which is a rural area in Florida that hosts a large number of immigrant communities. Although the linguistic diversity of North Central Florida continues to increase, this diversity is not always made visible through formal metrics like the US census. In turn, there is an assumption that community members in this region do not need language access services.

However, in collaboration with multiple organizations in North Central Florida, we have learned that our community members speak a variety of languages, including: Spanish, Mandarin Chinese, Haitian Creole, Arabic, Aymara, Punjabi, Hindi, and many more. In 2022, the Gainesville Immigrant Neighbor Inclusion Initiative Blueprint, produced by a coalition of community organizations in the City of Gainesville and Alachua County, cites that in 2019, there were 14,800 immigrants living in Gainesville, Florida. From 2014 to 2019, the total population of Gainesville increased by 2.8%, and 24.4% of the total population growth in the city was attributable to immigrants. The top five countries of origin for immigrants living in Gainesville include China, Venezuela, Cuba, India, and the Philippines. While there may be an assumption that Spanish is the language other than English most spoken in North Central Florida, there is an increase in other languages spoken within the city of Gainesville.

In collaboration with multiple organizations in our local city, our goal in this project is to make visible—in literal terms—stories of language access. We aim to use design and rhetoric to highlight the experiences of community members who speak languages other than English, and to showcase what language diversity means for the people in this region.

To do this work, we conducted more than 40 interviews with local community members who identify as multilingual. Interview participants were selected in collaboration with a local non-profit organization, the Rural Women's Health Project, who helped us identify immigrant community members who spoke multiple languages and who would be willing to participate in this study. Following the interviews, we analyzed the participants' responses and identified two emerging themes from the interview data. The first theme was related to language barriers. In their interviews, participants shared examples of barriers, obstacles, or discrimination they faced due to speaking a language other than English in their community. The identification of these barriers helped us share this data with our local city to suggest improvements in language justice resources. The second theme was related to language joy. Rather than focusing only on language struggles, participants highlighted how they, as multilingual immigrant community members, experienced and practiced joy and happiness due to their ability to speak multiple languages.

Rather than simply sharing interview quotes, in the spirit of participation and collaboration, we wanted to transform the quotes into visual narratives that told stories of the various languages we documented in our project.

We designed a series of five multilingual postcards with some of the stories that the community members shared with us during the interviews. On one side of each postcard, there is the story in one of the native languages of the participant, and a collage visualizing key aspects of their story (Figure 1). On the other side, the story is in English and the main images of the collage are explained (Figure 2). Every collage has images that are particular to each participant's culture and home country. However, there are two connecting themes across the collages, birds as a metaphor for migration, and plants and landmarks to represent both the land where our participants come from and the current context where they live in North Central Florida.



Figure 1. Front of the Q'anjob'al Postcard



Figure 2. Back of the Q'anjob'al Postcard

Collage as a visual language

Migration not only brings cultural and linguistic diversity, but also different forms of meaning-making and interpretation, and with that, semiotic diversity (Idema 2003). While the multilingual written text was part of the postcards, it was not necessarily the most important part, especially when it came to expanding the conversation with our participants. In each collage, we used images that had personal or cultural meanings for the participants. When we fragmented, edited, and weaved pieces of these images together to create the collages that visually represented parts of their stories, we were able to further explore alternative or underlying meanings in conversation with multilingual community members.

Q'anjob'al

*Abay yulaq b'e hej bay txotx Estados Unidos
ti asan tonwal sqanej heb' cham chi yala'
aton Inglés. Suktaqxa chi ko kankan bay heb'
cham yuj tol kam chi jab'ej.*

English

*Here, when I'm in the street, because of the
English, I'm like mute, like blind. It's like I
can't see or hear anything.*

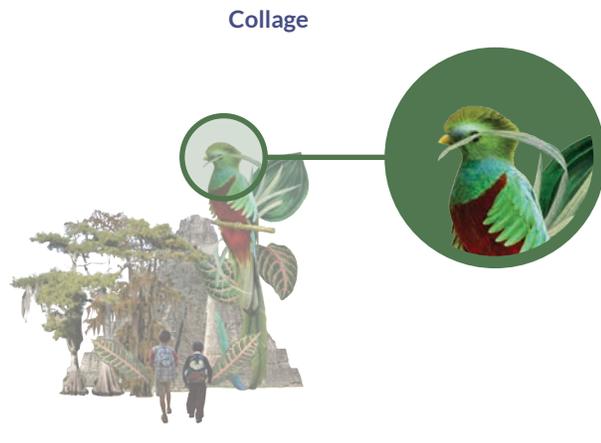


Figure 3. Q'anjob'al Collage. Example of the visualization of an excerpt of the story through the collage. The leaf covering the quetzal's eye, which is a representative bird from Guatemala, symbolizes the participant's feeling of not being able to see when all the information in his surroundings is exclusively in English.

Multiplicity of Interpretations

The collages have an ambiguous quality that gives room to multiple co-existing interpretations. Individuals can read and make sense of the images in the collages in various ways based on their personal experiences and cultural backgrounds. As a result, the collages potentially "carry much information that may not be directly apparent" (Stappers and Sanders 2003, p.85) and that only emerges in conversations around the postcards as a design artifact.

An example of this is the Arabic collage (Figure 4). The bird in this collage is a falcon, the national bird of Saudi Arabia. We decided to represent the falcon as if it's losing its feathers

to suggest that the bird is hurt. The goal was to visualize the following excerpt from the story of one of our participants, who is originally from Saudi Arabia: “We consider it [speaking Arabic] a privilege, so it’s very emotionally harmful to be in a place where your language becomes your obstacle. You feel vulnerable, tied up. You feel that you don’t belong here and you cannot live here.” After seeing the collage, the participant elaborated on the meaning of the falcon related to her culture. She added that the falcon is an animal that represents power, so she interpreted the falling feathers as the falcon losing its power. For another multilingual community member, who was born in Bangladesh, this part of the collage led her to think about her experience shedding off parts of her culture as she moved to the U.S.

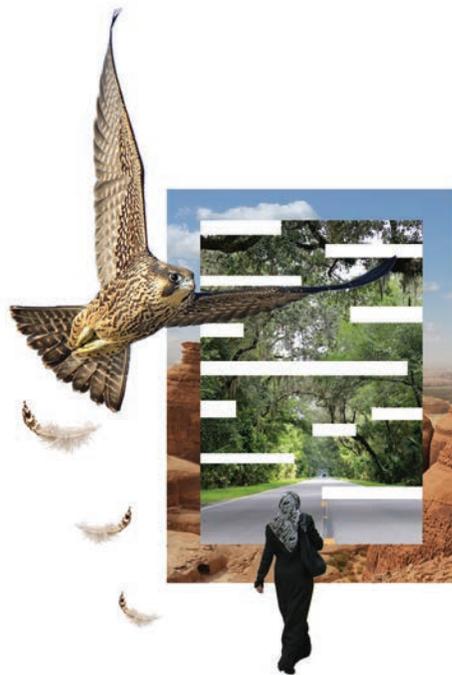


Figure 4. Arabic Collage

Culture, Language, and Representation

Both in the initial interviews and when sharing the collages, the connections between language and other parts of participants' identities such as race or religion were part of the conversations. Language is related to culture and identity, and co-creating the collages can open possibilities for people who are being translated to renegotiate how they want to be represented through design.

For example, the story about Arabic explicitly talked about the connection between the Arabic language and religion: “The Arabic language is linked to our identity and to our religion. We are muslim and it’s a privilege to speak Arabic because you can read the holy

book in the native language in which it was written. You understand it better than those who read the translation, because you cannot translate everything.” One version of the collage included a hoopoe (figure 5) and another one, a falcon (figure 6). The hoopoe is a bird that appears in the Quran, so this collage was more related to the religious dimension of the story. However, the participant preferred to use the falcon as she wanted the message to appeal to a larger audience of Saudi Arabians and not only those who are Muslim. Similarly, in the Haitian Creole postcard, the story relates the lack of language justice with racist assumptions about the Black population in the U.S. When creating this collage, in conversation with the participant from Haiti, it was critical to identify images of people that, from her perspective, included features that signal a Haitian identity.



Figure 5. Arabic Collage with a hoopoe



Figure 6. Arabic Collage with a falcon

Conclusion

Transforming participants' words into collages provides an opportunity for collaboration between multilingual participants, researchers, and designers. Collages, as a form of visual language, can facilitate meaning-making processes with multicultural communities. Moreover, as a complement to written translations, collages might work as a window to visualize how some cultural symbols look and communicate cultural nuances underlying the literal translations.

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22 Acts of Mindfulness: A Case Study Exploring a College Community

Abstract

Teaching students to use design to empower others is a responsibility of every design educator. Educating students to look around in the communities in which they live and see how they can personally be active, positive contributing members of that community is another responsibility. One area I've identified great need for on several college campuses in which I've taught is better access to more mindfulness services to reduce stress and anxiety.

Kimberly Mitchell
University of Tennessee Knoxville

Working together with a mindful coach on our college campus, my second-year graphic design students were grouped together to create a campus-wide advocacy awareness on mindfulness /stress-reduction / positive thinking techniques. Mindfulness, acts of kindness, and positive affirmations were promoted using various unexpected forms and mediums across campus (not a traditional poster campaign). An additional element to the project was that the campaign needed to connect with the community it was addressing and involving others by creating an additional human-centered solution.

The purpose of the project was to just make people think – maybe these messages will connect with someone and make them realize that they have a power to make change in their own life – to be mindful of not only themselves, but the people they are around and the community in which they live - to make them realize they are not alone, and the messages can help give them a sense of peace, and to eventually lead them to services to learn more or to get help.

This presentation shares the project outcomes as well as addresses the strengths and weaknesses of the project itself.

23 **Creating Creators: Building a Campus Product Design Accelerator**

Douglas Thomas
Brigham Young University

Abstract

Most professional interactive design and user experience (UX) design centers on building software products in highly collaborative teams in high-speed technology companies. Traditional design education has often focused on highly polished individual artifacts, leaving students without true-to-industry team experiences. This talk will describe the development of a campus partnership between our Design majors, various Business majors, and Computer Science major to create an on campus student product accelerator. The talk will overview every level of the coordination and collaboration from program-level strategy, to class curriculum, assessment, and student mentoring.

The program currently comprises 17 credit hours over two semesters that helps students get credit for their majors and also take entrepreneurship classes, all while collaborating on the same group projects for all their classes. This allows the students to dedicate more time to teamwork and be more ambitious about their projects—with most students spending 30+ hours a week on this project. Students taking the full program series of classes, took on roles as cofounders, not just design directors; and in doing so, they also led the UX design, interface design, and branding for their teams, in addition to ideation, strategy, and business development. Teams from the program have launched successful businesses; projects from the program have helped every student launch their careers.

24 Expanded Practices: Positionality and Plurality in the Field

Panel Description

At our institution, design education is undergirded by agency, autonomy, positionality, plurality, and community. Faculty and students move beyond the educational studio to co-design in context, giving students an opportunity to experience how design might operate in everyday life, i.e., expanding its potential. Here we ask, how might we design in partnership to foster respectful relationships between the university and the community? It is in this question and this transition from learning and practicing design in an educational (or even professional) setting to designing in context — in the field — that we learn how to meet people where they are. This complexity creates a seismic shift in one's praxis that seeks to redistribute agency among designers and community members. Collaborating with people in context is a way to learn about plurality and further explore positionality, being in the world, real needs, subtle dependencies, unspoken dreams, and obscured obstacles. It is also a way to codesign equitable futures and build a cumulatively respectful, reciprocal, and relational practice.

CHAIR

Maria Rogal

University of Florida

PANELISTS

Samira Shiridevich

University of Florida

POSITIONALITY IN FIELDWORK FRAMEWORKS

This panel brings together four design educators (two faculty and two graduate students), each whose positionality, experience, training, and preparation is different, to unpack aspects of working in context. Panel participants share takeaways from collaborations with people in two organizations who foster equity and belonging in Gainesville's oldest Black neighborhood, in a city where racial economic disparity is one of the highest in the nation. Both initiatives bring together students, faculty, subject matter experts, and community members. Here we unpack transformative and transferable takeaways that sustain our laboratories for relational design.

QUESTIONS

1. How might we address systemic inequities through expanded design practice?
2. How might we build and shape respectful and reciprocal mutually beneficial partnerships?
3. How might we shape students' expectations of working in context?

25 Seeking Allyship to Redefine Agency for International Faculty and Student Success

Panel Description

As international faculty in the United States, we encounter several challenges in understanding the relationship between the academic structure and our Agency as practicing designers and researchers. Most universities continue to use outdated Promotion and Tenure requirements without recognizing international faculties' diverse needs and contexts. The complex and intensely regulated restrictions for employment-based visas, lack of equity, and culturally based representation are seen as significant hurdles for international faculty to thrive and succeed.

CHAIR

Shantanu Suman
Ball State University

PANELISTS

Archana Shekara
Illinois State University

Nikhil Ghodke
Auburn University at Montgomery

Garima Thakur
Portland State University

The panel discussion will address adversities experienced by international design faculty who arrived in the United States to pursue a graduate degree as students and are trying to (re) establish their Agency while navigating through conventional academic structures. We welcome robust discussions in finding new definitions and interpretations to address promotion and tenure requirements, mentorship, and community building.

Discussion Points

- University support for international students on campus and after graduation
- Understanding the restrictions of visa labyrinths for students and faculty
- Redefine Promotion and Tenure language to support international faculty

26 Workshop: Pedagogical Considerations to Engage Mental Health in Creative Classrooms

Workshop Description

Patience Lueth
*Minneapolis College
of Art and Design*

Nancy Nowacek
Stevens Institute of Technology

Designing mental health topics into classroom pedagogy is an act of educator agency and advocacy for students. In 2021, the Mayo Clinic said that a high percentage of college students were reporting anxiety and depression symptoms. The integration of mental health experiences into the higher education art and design classroom, is a critical strategy towards destigmatizing mental health, and giving students agency around their own experiences through creative expression.

This workshop is based on Nowacek's Minneapolis Mental Health Project (MSPMHP), in collaboration with Patience Lueth's foundation art and design studio pilot intervention, at Minneapolis College of Art and Design (MCAD). It addresses the current mental health epidemic amongst college students, and guides participants through a creative exercise and reflection imitating what college students might experience in the classroom as they engage in the topic. The workshop also empowers participants to reflect on their own pedagogical practice, and weave mental health into their creative classrooms.

This workshop will be conducted in 3 parts. In Part I, participants will experience a structured classroom activity, discussion about pedagogic strategies, and structures that support mental health. In Part II, participants will brainstorm and discuss possibilities for introducing mental health into their own teaching and assignments. In Part III, participants will determine next steps to bring mental health into their classroom.

Participants must have a laptop or smartphone. Other necessary materials include a Micron pen or a thin tipped marker, and tracing paper, which can be provided.

27 Interactive Storytelling: Combining Data and Narrative to Elicit Systemic Change

Abstract

Studies, and our current reality, have demonstrated that statistics alone do not change a person's mind, let alone their actions. Stories are generally more impactful, but designers could aid their accessibility and absorption. To create meaningful change, we need to engage our audiences using three essential components: statistics, stories, and straight-forward calls to action. Interactive Storytelling can provide a compelling union of all three.

Andrea Cardinal
Bowling Green State University

Interactive Storytelling is a form of visual communication that combines various media with subtle forms of user interaction to deliver a comprehensive engagement of both qualitative and quantitative data. The effective delivery of factual as well as emotive content allows the user to retain information more profoundly and to engage their reflective level of cognition, thus informing their future actions and beliefs. This presentation will introduce the affordances of Interactive Storytelling, the range of applications for delivery (web-based, app development, and immersive augmented or virtual reality exhibitions), and how these technologies can also increase accessibility for all, particularly disabled participants. I will also outline current community service-learning projects by design students using time-based and UX/UI media to address issues of anti-Black racism within our region. Students learn about the historical and contemporary inequalities through both statistics and stories which have led to disparate outcomes for Black families, while also acknowledging their own biases and developing an anti-racist practice. Attendees will be able to assess if their pedagogical approach would be served by teaching this form of visual communication to drive policy or cultural change in their locales.

Interactive Storytelling: Combining Data & Narrative to Elicit Systemic Change

Andrea Cardinal

Assistant Professor of Graphic Design
Bowling Green State University

Introduction and Content Warnings

I will present some very sobering content alongside some familiar faces; people whose work inspires me to keep moving forward despite great obstacles. Because we have a lot of potential power as designers and educators and we need to be harnessing it for justice.

Please note that I will be referencing the following topics that could be disturbing to participants during this presentation.

I will be showing video clips from an existing interactive storytelling website which recounts a series of extreme weather events that resulted in loss of life and physical destruction of a community. I will also reference acts of racialized terrorism and violence, as well discuss the inexcusable Black infant mortality statistics that exist northwest Ohio.

If these topics are upsetting to you, please take care.

Interactive Storytelling

Interactive Storytelling it is a multi-modal communication tool and I see the potential to use interactive storytelling to elicit policy change, both from the bottom up—by engaging the people, and from the top down—by engaging law makers. So what is it, exactly?

Interactive storytelling, also sometimes called visual storytelling, or interactive documentary form of communication that combines both active and static media as well as sound design with subtle forms of user interaction to engage the participant more profoundly. It doesn't have to be screen based with VR, AR, or sensor-based and micro-computing technologies these experiences can be put into our world more seamlessly.

And because interactive storytelling engages more senses than traditional media forms, it can also reach a wider audience—particularly those with disabilities who are often after-thoughts, or are completely left out of so much of the media landscape today.

Much of my work is focused on getting people to care about societal issues that are complex and structural: particularly racism and disability justice. You might be familiar with the following scenario, maybe even found yourself in a similar situation—You are working on an urgent problem. you have all the data, you have considered all the variables, you have run multiple studies, your research has even discovered possible solutions. But those with the power to implement important and necessary changes lack the will to do so.

In this regard, I am deeply inspired by the life's work of Dr. Donella Meadows. She was also interested in understanding how to get people to care about big important challenges, specifically climate change, and faced the steep uphill battle of getting global governments to heed researchers' warnings and implement their recommendations.

There is too much bad news to justify complacency.

There is too much good news to justify despair.

Dr. Donella Meadows

In 1972 Meadows was commissioned with other leading computational researchers by the Club of Rome to complete computer modeling of the earth's finite resources, rates of consumption and population growth. Their findings were published in the book, *The Limits to Growth*, which I read in undergrad in the early 2000s. In it they predicted, even with advancements of technology, we would run out of fossil fuels and economic collapse would happen around the year 2030. We are on essentially on track with their findings.

But from 1972, and throughout the over-consumption of the 80s, 90s and into the 2000s, Meadows somehow did not descend into despair. Instead, she shifted her focus on why humans can't make the changes we know we need to make. Why can't we face what the data told us about our way of living? Why can't our representative governments implement policy changes which actually protect and improve our lives? This shift in her research became what is now known as systems thinking.

This book, the culmination of her work before her passing, has been essential reading for designers since its publication in 2008. We as Graphic Designers are deeply involved in systems thinking (even if we don't know it as such) as creative communicators, particularly in harnessing leverage points.

Leverage points are defined as “places within a complex system where a small shift in one thing can produce big changes in everything.” They represent an effortless way to cut through or leap over huge obstacles. Leverage points are points of power. I see Interactive Storytelling as one way to manifest leverage points to build political and public will.

The particular interactive storytelling site that I want to share is an excellent example of this form of communication and one of the first which I encountered when learning about this form of media. It was a collaboration between PBS and the Washington Post for the web called *After the Storm*. You can find it at whatcomesafter.org.

This screen-based experience is about a series of tornados that hit Alabama in 2011, the most powerful of which hit near Tuscaloosa, the home of the filmmaker who made this piece. Maybe some of you remember these storms or were affected by them. But if one has no direct ties to Alabama, if we have no idea where Tuscaloosa is, are we likely to provide care to the affected communities if we just hear this reported on the news?

The truth is, we are unlikely to act, to help the people affected by disasters such as these unless we can connect to them in a meaningful way. The site presents the meteorological, statistical data of the storms—winds up to 260 miles per hour, traveling over a distance of 80 miles resulting in the loss of 64 people and injuring more than 1,500. In a matter of moments. The site combines it with the emotive content of what it was like to know the storms were coming, to live through them, and then deal with the aftermath.

This site is narrative in the sense that there is a linear structure, told in chapters, but these can be interacted with non-linearly as well. Once a chapter is selected, users scroll through the content and by this simple act, we initiate most of the animations. The combination of the audio, the visuals, and our modest interaction keeps us engaged. Unlike a video on a website, a news story in the paper, or even a documentary film, the user is neither passive nor captive. They can go at their own pace.

They can focus on one particular section or another. And unlike a text-based news story where we are likely to have a wealth of factual data and are able to read first-person accounts of the event, on this site we are able to also hear the audio of the narrator, who is a survivor. We see his first-person perspective of hiding in a closet as the storm passes, understand his fears, sadness, and heed his warning for future climate crisis. We can confront the experience much more profoundly.

And we all know: stories are stickier than statistics. We can connect to a single human’s experience more than we can if a story is faceless or nameless. Humans connect to narrative, not data. We build empathy for humans, not numbers.

This particular site uses music, voice-over narration, ambient audio, screen capture, video, animations, found and archival news footage, interviews, illustration, photography, infographics, web scripting, and design, in order to create a cohesive and extremely

comprehensive experience for the viewer. And I see the potential of this media for the delivery of quantitative data alongside qualitative content to create points of power and shift systems.

I am working to build collaborations on our campus with other departments to harness these forms of media to advance other research for our region.

Designers are excellent candidates to not only help build the user interfaces of this work, but also as facilitators to manage the creative team alongside the data experts. We are human-centered by nature and we are puzzle makers as well as solvers. To help our students develop these skills, I have structured our two sections of time-based graphic design courses around developing motion graphics and interactive storytelling websites addressing another complicated, urgent problem: racism in northwest Ohio.

We teach our students that they are not merely technicians, although they are learning animation, video editing, and user-interface design software —which are all new to them—but that they are responsible for the careful direction of their viewing public and they need to choose the media to best fit the communication needs.

My other, not so secret aim to develop them as better citizens. My students are majority white women. What kind of white women am I putting into the world? I began confronting my implicit racist biases as a young white woman, living and working in majority-Black Detroit, MI in the early 2000s. And while I've encouraged my students to be empathetic creators since I began teaching in 2008, recently I determined that I couldn't continue to merely imply anti-racism through "community engagement" or "design thinking" projects or by "decolonizing" my syllabi. I've realized that it needs to be explicit. I have to be an unreserved example of a white adult woman, working to confront her biases, moving from passive non-racism to active anti-racism, demonstrating that anti-racism is a practice as much as art-making is a practice.

You cannot change any society unless you take responsibility for it, unless you see yourself as belonging to it and responsible for changing it.

Grace Lee Boggs

If you aren't previously familiar with the work of Grace Lee Boggs, please read her books and watch the documentary made about her called *American Revolutionary* about her life's work in Detroit. I'll be explaining more about how I went through the process of addressing white supremacy within my pedagogy, using the Design Justice Network principles at this workshop later today. The Design Justice Network was also born in

Detroit, largely influenced by the justice-focused philosophies and activism of Jimmy and Grace Lee Boggs.

So, as educators we know that the learning of complex subject matter such as racism is most effective when it is an intentional process of constructing meaning from information and experience.

As designers, our aim is to take complex content and make it compelling for the user, to connect it to their own life's experiences. The combination of data and emotion within these multi-media productions is effective in moving the user to what is known as the reflective level of cognition, which is the most effective state to affect future actions and beliefs. The reflective level of cognition is much deeper than the most base reaction to an experience: the visceral; either we like it or don't. We're attracted or repulsed. It is safe or dangerous. It's at the visceral level that we determine if we think things are beautiful and we tend to believe pretty things work better.

But while an attractively designed advocacy campaign might be viscerally compelling, it might not lead to real substantive action. A user might feel individually moved, but it does little to address systemic inequalities.

At the behavioral level of cognition, there is an ease of use, and because of that effectiveness, there is pleasure derived from the experience. Reading the paper (in print or online) and accruing facts, listening to podcasts, or watching short videos might help us to feel that we've gained important knowledge, but what do we then do with that knowledge?

Through the use of multiple sensory modes in interactive storytelling, we hear a fact through audio, at the same time the infographic animates it, and we have to scroll to reveal the entirety of the data—we have engaged more of the users' faculties and therefore pushed beyond initial impressions. The reflective level is where contemplation, memory, and learning take place. This level is most susceptible to the influences of culture and individual experience. Our memories of this interaction inform future actions and beliefs.

It is here that we engage our critical thinking skills. If we pair this with direct calls to action, we can start to build political will by transforming the public's imagination about our most pressing harms.

This is how I have designed our time-based graphic design courses—to move our students to this reflective level of cognition while struggling through difficult topics—for our students to learn not only industry-standard animation, video editing, and user interface prototyping applications, but also grapple with the statistical data and first-person narratives of the effects of racial terror and violence in our communities, both historic and contemporary, the starkest of which is the Black infant mortality rate.

Black babies in northwest Ohio are three times more likely to die before the age of 1 than are white babies, even when all other factors are equal. While the numbers for infant mortality in our area are improving slightly, the rates of death based on race persist in our communities.

One of the things we consider is the documentary, *Infant Mortality: Black and White in Lucas County*. The first person accounts of loss within this documentary are devastating. For nearly all of my students, this is new and very troubling information. It is my job to help them realize they can transform their despair into action, that they understand the power they have as designers to not only make more people aware, but move them to enact change. Through our 16 weeks I help them understand that they are creating content that can be impactful for a public, but maybe more importantly, for themselves.

We begin by considering static media like an infographic showing the zones of becoming anti-racist. Reading from left to right through concentric circle “zones”, one begins in the fear zone which contains a few statements like “I strive to be comfortable” and “I deny racism is a problem”. Continuing right to the learning zone where one might be able to express, “I am vulnerable about my own biases and knowledge gaps” or “I seek out questions that make me uncomfortable”. Finally into the growth zone where one might then be able to say “I promote and advocate for policies and leaders who are anti-racist” and “I speak out when I see racism in action”.

We then learn how to animate this information, to make them more engaging for the viewer and to exploit the affordances of motion and time. This engages the viewer so they do not merely glance at the words, but to sit with them and absorb them. And in making the animation, the student is absorbing them as well.

After developing their animations, the culmination of the course is an interactive storytelling website in which student teams consider all of the data and narrative we have experienced regarding racism in our communities, to determine what story or stories they would like to tell.

This class decided to take “a day in the life” approach with three family members, entitled *EMBRACE*. The experience begins with the animation of the following text:

Experience, learn, and address the real, serious injustices that are occurring to Black and Brown people in the northwest Ohio area, and across the country, due to racism. Learn more about infant mortality, workplace related racism, and educational racism as you explore each family member’s day.

Users can then navigate to learn more about the mother, a Black pregnant woman, the father, a middle eastern immigrant, or their child, who faces bullying and microaggressions at school. In this video, the user is navigating through the experience of the daughter, Charlotte. The story reveals interactions in her day that are both positive and negative, from bullying experienced on the bus and at lunchtime for the middle eastern meal her dad prepared for her, or the microaggression she suffers from her teacher.

But we also see her interact with her school counselor. where she is able to express her frustration and she is heard and she is believed. And finally at the end of the day she comes together in an embrace with her mom and dad, where she is loved and safe. We are learning about the real and devastating effects of racism, but we also learn what can mitigate its effects while we work to eliminate it from ourselves and our communities.

While data and narrative are essential to move people, they aren't enough —we must also provide access to direct calls to action. The Take Action page on the site provides links to local and national resources on the topics from the piece: Black infant mortality, workplace and educational racism, so people can provide their time or financial resources to organizations who are creating change.

And lastly, the About page contains the credits for the students who built this site. This is a junior/senior level course, so I am quite hands off for much of this work. The students were responsible for all aspects of the development of this site, from the project management, writing, illustrating, animating, compiling quantitative data, the development of infographics, and finally prototyping all of it together in this cohesive manner.

The next steps for this work are to further refine the delivery of the content to the students, ensuring care for all, but primarily my students of color. I plan to incorporate a community partner back in, which was an integral part of the inception of the course, but had to shift because of Covid. And lastly, I want to encourage the students to be even more evocative with their visuals and motion graphics.

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28 Empowering Students to Find and Use Their Many Varied Voices

Gareth Fry
Utah Valley University

Abstract

Graphic design has long been cast in the role of a service industry, and graphic design education as the pipeline through which a continual supply of fresh, eager, and well-trained talent flows. It's one thing to hope these young creatives might see through the culture of dutiful service they inevitably inherit from previous generations of designers, but perhaps it could be expected that the people who provide them with the foundation for their careers will do more than merely train them to repeat, ad nauseam, both the exercises and the mistakes of the past.

Many educators are already heeding the call to include more culture-centric content in their curricula, but there's still room for improvement and the greatest reason we have to be optimistic about triggering a broad shift in design education and the design industry as a whole is our students themselves. They are bright, aware, tenacious, and ready to employ their unique life experiences and perspectives to unpack an array of significant and pressing issues. All they need is the opportunity to find and use their many varied voices and then to be guided in the process of producing both profoundly-meaningful and masterfully-executed work.

This presentation will not only magnify these concepts, but will also highlight several examples of work produced by graphic design students who have chosen to explore topics including political polarization, environmental awareness, wealth inequality, racism, grief, self-healing, body image, femicide, and toxic masculinity. As the evidence demonstrates, addressing cultural and societal issues in classroom projects in no way hinders students from transitioning to roles in professional design. Rather, it helps them to be better prepared to tackle more complex and challenging client projects and to produce thoughtful, authentic work that resonates more soundly with the audiences it is ultimately intended to reach.

29 Exploring Undergraduate Design Research

Abstract

This paper features insights into the curriculum development of a senior-level undergraduate Design Research course. Students are challenged to use and critique a wide range of design research methods throughout the course. Project topics in the course range from data visualization to democratizing graphic design history. Students conduct local graphic design history research and utilize the library's special collections archives to analyze locally designed artifacts. This research results in a collaborative class book, which challenges the students with both writing and editorial design. Unlike most studio-based graphic design courses, writing and research are the focus of the Design Research course. It is essential for visual communicators to have strong writing skills. This course provides a space for students to improve their writing abilities through rounds of peer review and a series of written responses to assigned readings. BFA Graphic Design students are required to take this course the semester before they graduate. One of the greatest assets of Design Research is the final project, which serves as a segue to prepare students for their social design-oriented senior thesis projects with a systematic deep-dive into their chosen topics. This paper shares and explores various outcomes of the Design Research course.

Christina Singer

University of North Carolina at Charlotte

Exploring Undergraduate Design Research

Christina Singer, MFA

University of North Carolina at Charlotte

Introduction

This paper shares insights into the curriculum development of a structured, senior-level undergraduate Design Research course, which University of North Carolina at Charlotte BFA Graphic Design students are required to take the semester before their senior thesis project. I will share course content, results, and resources throughout this paper. Unlike most studio-based graphic design courses, writing and research are the focus of the Design Research course, *ARTG 4182: Design Research*. While prescribed research should be embedded in all graphic design studio coursework, this course provides a unique home for students to dive deeper into design research methods and refine their writing skills. For instance, in my UX/UI design strategies class, I instruct students to write briefs, conduct visual and user research, create personas, benchmark competition, create user journeys, empathy maps, paper prototypes, etc. By focusing on research methods in the design research class, though, students begin to identify when to apply certain methods for different scenarios and form their own research processes.

Course Content and Student Work Results

Course Goals

- To build a strong design research and writing routine as part of the creative process.
- To understand and create design research methodologies.
- To gather and visualize information from research data.
- To develop research skills necessary to create informed, not purely aesthetic, visual designs.
- To collaboratively conduct and analyze historical graphic design research.

Student Learning Outcomes

- Students will demonstrate an ideation and research process that leads to a viable solution for a given design problem.
- Students will write effectively regarding the commercial, civic, and cultural contexts within which they are creators.
- Students will skillfully use visual research to inform design outcomes.
- Students will strategically apply a range of tools and technologies appropriate to the practices and processes of the design profession.
- Students will speak persuasively to present their design research, process, and outcomes.
- Students will collaboratively organize and manage projects according to professional practices.

Research Methods-based In-class Exercises

This section details several of the research methods-based in-class exercises. These typically relate back to ongoing main projects or introduce new research methods that students can incorporate into their process. At the end of this paper, I will share some resources, but one of the main books I consult to build these exercises is *A Designer's Research Manual (2nd edition)*.

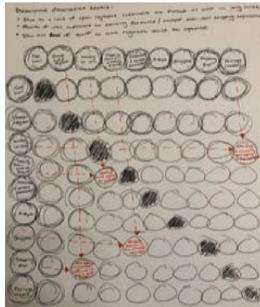


FIGURE 1

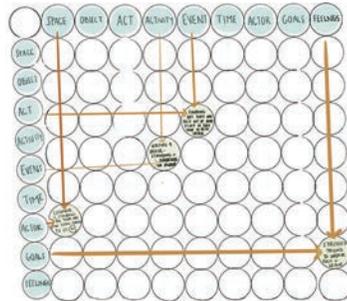


FIGURE 2

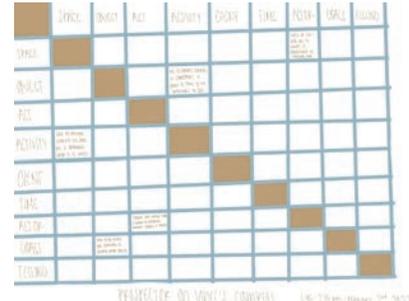


FIGURE 3

For this in-class exercise (**FIGURES 1-3**), students choose a public space to observe and take notes related with the 9 categories of Spradley's Descriptive Observation Matrix: space, object, act, activity, event, time, actor, goals, and feelings. This qualitative anthropological research method touches on behavioral archaeology and helps students identify potential problems and opportunities for design. For example, in the figures above, students observed a Food Lion grocery store and the shopper's experience, a cafe in the library on campus, and a food court on campus. Apart from the matrix, students also collect and submit detailed notes from their time at the site.



FIGURE 4

For this exercise, **FIGURE 4**, students work in small groups to practice creating a communication audit for a company by analyzing the brand's visual language and its competition.

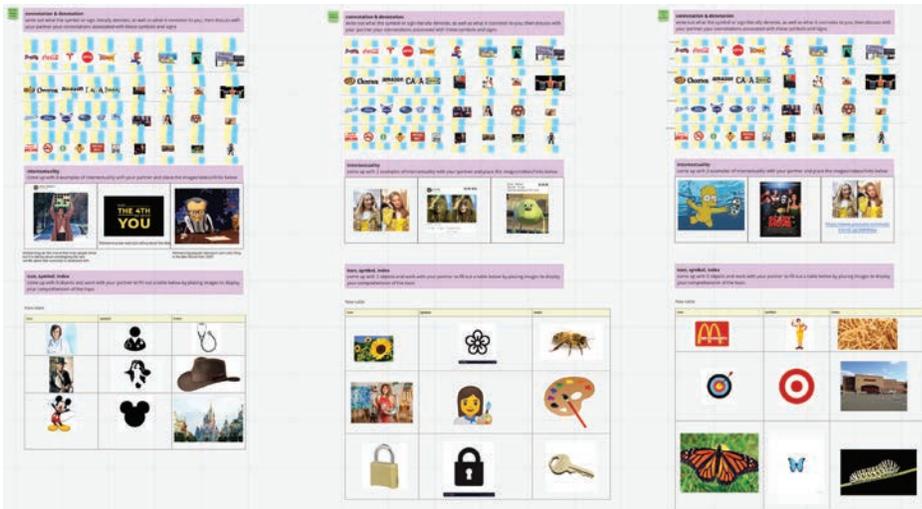


FIGURE 5

For this exercise, **FIGURE 5**, students work individually and together on a semiotics activity that involves sharing different connotations associated with images and brands, sharing memes to display an understanding of intertextuality, and recalling icon, symbol, and index with a sequence of images. Rather than handing out vocabulary lists with these terms, it seems helpful for visual learners to add their own images and thoughts. This exercise is meant to help students interrogate the graphic design artifacts they find and write about for the class book.

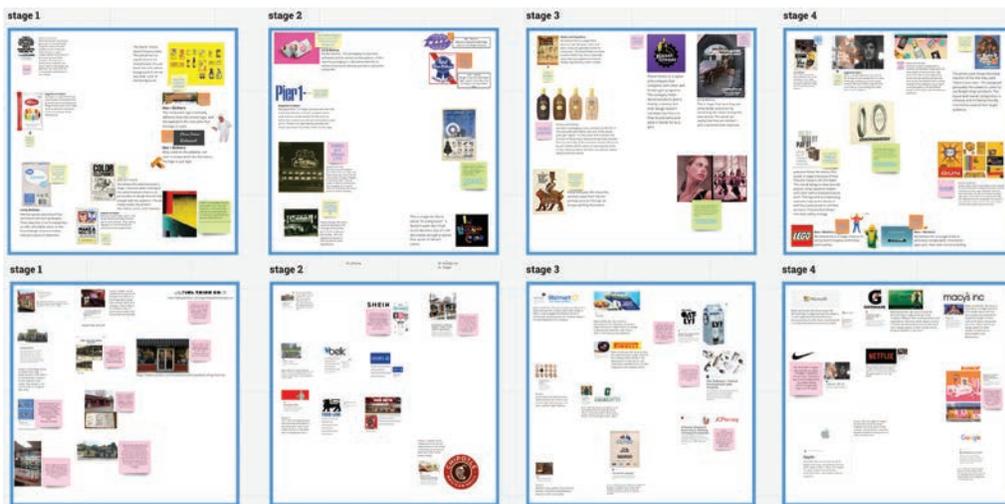


FIGURE 6

For this exercise, **FIGURE 6**, students work in groups to identify and place companies into 4 stages. This references the Danish Design Center's Design Staircase method, which categorizes companies into different stages based on how, if at all, design creates value for companies.



FIGURE 7

For this exercise, **FIGURE 7**, students collectively research fifty different chart types, share real-world applications of various charts, and present some of their favorite findings. Students refer back to this activity throughout their data visualization project.



FIGURE 8

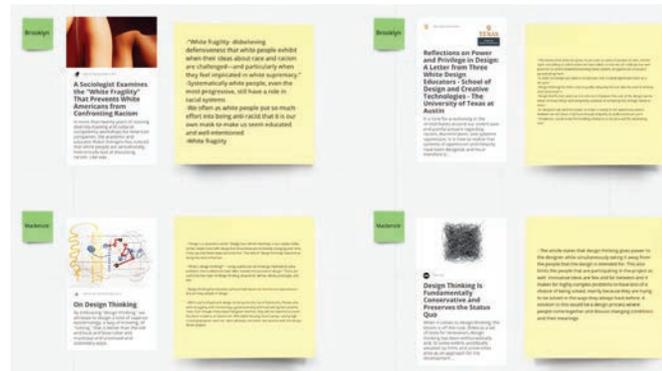


FIGURE 9

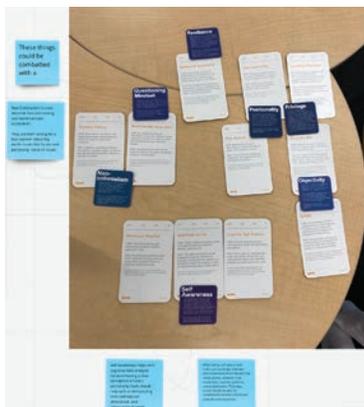


FIGURE 10

For this exercise (**FIGURES 8-10**), students analyze and challenge IDEO design research method cards by juxtaposing them with Lesley-Ann Noel's A Designer's Critical Alphabet cards. To start, students individually read, then discuss as a class, a selection of articles that critique traditional design thinking. For instance, in this small group, students critiqued IDEO's long-range forecasts method with a privilege card, noting that the forecasting can disregard others' perspectives and lead to assumptions given the forecaster's own bias. Students start to understand that all research methods have the potential to be biased.

Readings

The readings and written responses in the course touch on topics of data, democratizing design history, and social design case studies. Just like the in-class exercises, these readings overlap with and coincide with the main projects in this course. The readings touch on qualitative, quantitative, historical, and applied research. The reading assignments shift each semester, but a sample of readings from the course is listed below.

- *Data Humanism, the Revolution will be Visualized* Giorgia Lupi 2017, web: <https://medium.com/@giorgialupi/data-humanism-the-revolution-will-be-visualized-31486a30dbfb>
- *We Need Graphic Design Histories That Look Beyond the Profession* Aggie Toppins 2021, web: <https://eyeondesign.aiga.org/we-need-graphic-design-histories-that-look-beyond-the-profession/>
- *Democratization of Design* Tanaya Lal 2020, PDF download: <https://dl.designresearchsociety.org/pluriversaldesign/pivot2020/shortpapers/2/>
- *There is No Such Thing As Neutral Graphic Design* Ellen Lupton and Lesli Xia 2021, web: <https://eyeondesign.aiga.org/there-is-no-such-thing-as-neutral-graphic-design/>
- *Challenging Our Idea of a 'Successful' Campaign* Diana Haj, Ahmad Courtney, and Chang Ridhi Arun 2021, web: <https://www.ideo.org/perspective/how-the-pandemic-challenged-our-idea-of-a-successful-campaign>

Main Projects



FIGURE 11

The three main projects (**FIGURE 11**) apply concepts and knowledge related to qualitative, quantitative, historical, and applied graphic design research.

One of the main projects focuses on personal qualitative and quantitative data collection and visualization. Students meticulously collect data on 4 topics, one per week, for a month, and then present their work. This project was inspired by the *Dear Data* book and Giorgia Lupi's concept of data humanism.

Several students have mentioned their heightened self-awareness after completing this project, and one student in particular mentioned they gained insight by doing this project in

conjunction with a therapist who helped them identify personal topics to focus on and discuss in therapy. A few topics students explored include: distractions, sleepiness, consumption, posture, personal thoughts, media, notes, boundaries, and habits. A few student work examples from this project are pictured below, *FIGURES 12-14*:

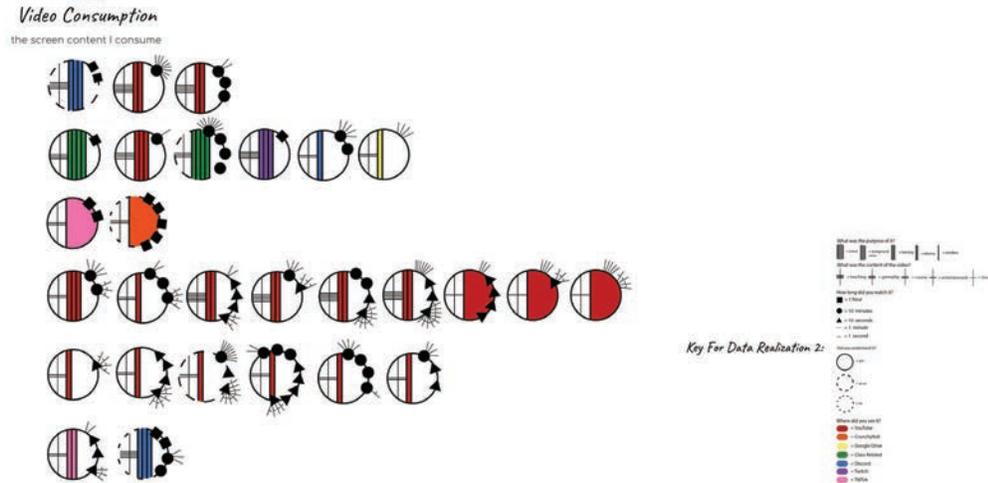


FIGURE 12

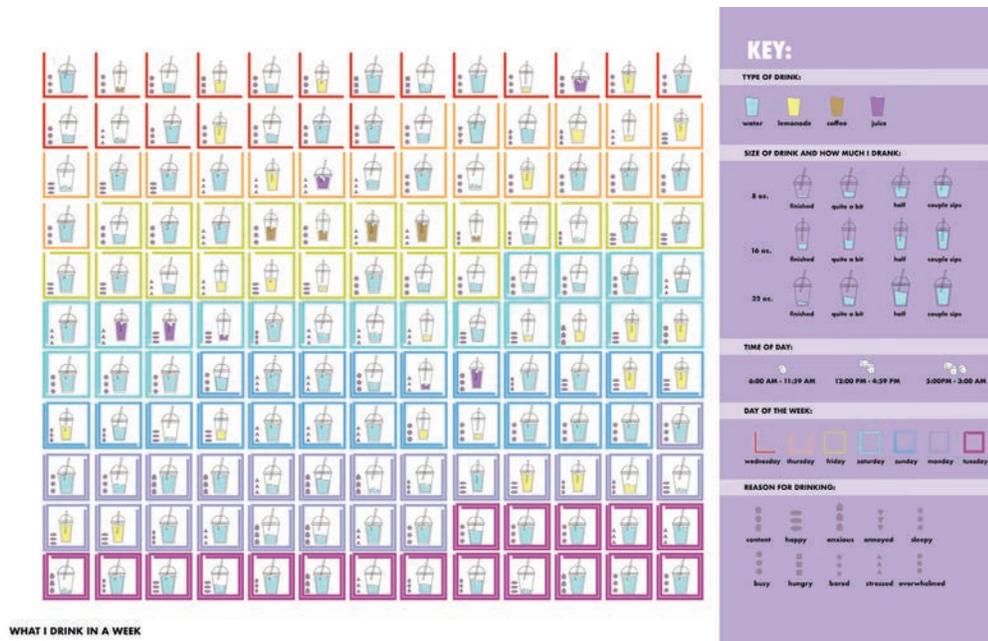


FIGURE 13

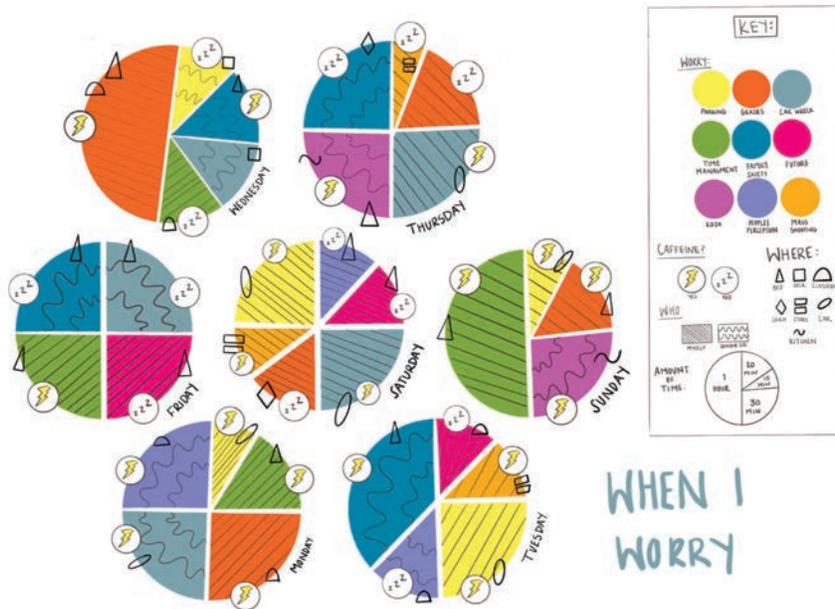


FIGURE 14

Another main project in the course is a collaborative research project exploring local graphic design throughout the history of Charlotte, North Carolina. Students use library archives (FIGURE 15), online databases, and other modes to research and tell a history of graphic design in Charlotte. The more times this project repeats, the more expansive this story gets.



FIGURE 15

This project was inspired by the work being done for the People’s Graphic Design Archive (PGDA), which I learned about at the AIGA DEC SHIFT{ED} online conference in 2021. Students submit their findings from this project to the PGDA and tag our university in their posts. Links to their PGDA posts have been included in the class book.



FIGURE 16

I introduce this project by talking briefly about Charlotte’s Civil Rights Movement and sharing the story of Brooklyn, a black neighborhood full of homes and businesses in what we now know as Uptown Charlotte (FIGURE 16). Brooklyn was completely demolished during the 1960s. Most Charlotteans today don’t know Brooklyn ever existed.



FIGURE 17

Students also learn to carefully handle archive documents in a guided session with a Special Collections librarian (FIGURE 17). The librarian also teaches a full class period on the topics of using primary sources as research and understanding bias in primary documents, as well as a lecture about how what is included in the Special Collections was selected by humans and does not represent everyone equally. By the time the class has a field trip to visit the library, students already have a general idea of their topics of interest, and the librarian brings out documents to help them get started.

For instance, one student was interested in queer design history in Charlotte, and analyzed a 90s print poster from an event called Better Homos & Gardens, the Sinister Wisdom lesbian literary journal from the 70s, and a Charlotte Pride event poster from the 90s.

Throughout this project, students find, analyze, and write about 3 design artifacts from Charlotte's history dating back at least 10 years in order to support the PGDA submission guidelines. Some students choose a theme such as sports, entertainment, advertising, or local businesses, and others find 3 unrelated artifacts to analyze. The whole class creates a timeline in a shared Miro board and their writing goes through multiple rounds of small group peer review. I meet with students regularly to discuss their research and writing, and push them to contextualize their design artifacts.

Students check each other's formatting, APA citations, and writing, as the final book represents the whole class. Some students really get into this project and make phone calls and emails to further investigate stories they have uncovered related to their pieces. Students have visited graveyards and restaurants on their quests around the city. Each semester the students create a new book and add the previous semesters' student findings and PGDA links to the back of the book (*FIGURE 18*).



FIGURE 18

View the Spring 2022 class book (*FIGURE 18*) on Issuu:

<https://issuu.com/csinger/docs/sp22-p2book-pdf-pre-pgda>

The final project of this course prepares students for their senior thesis projects and final semester. For years, UNCC graphic design seniors have generated social design projects related to specific communities in Charlotte. The student can be indirectly associated with the community, but can not be a direct member of said community. This challenges students outside their comfort zones to engage with others.

Below, **FIGURE 22**, is another example of a student's stakeholder mapping for their senior project.

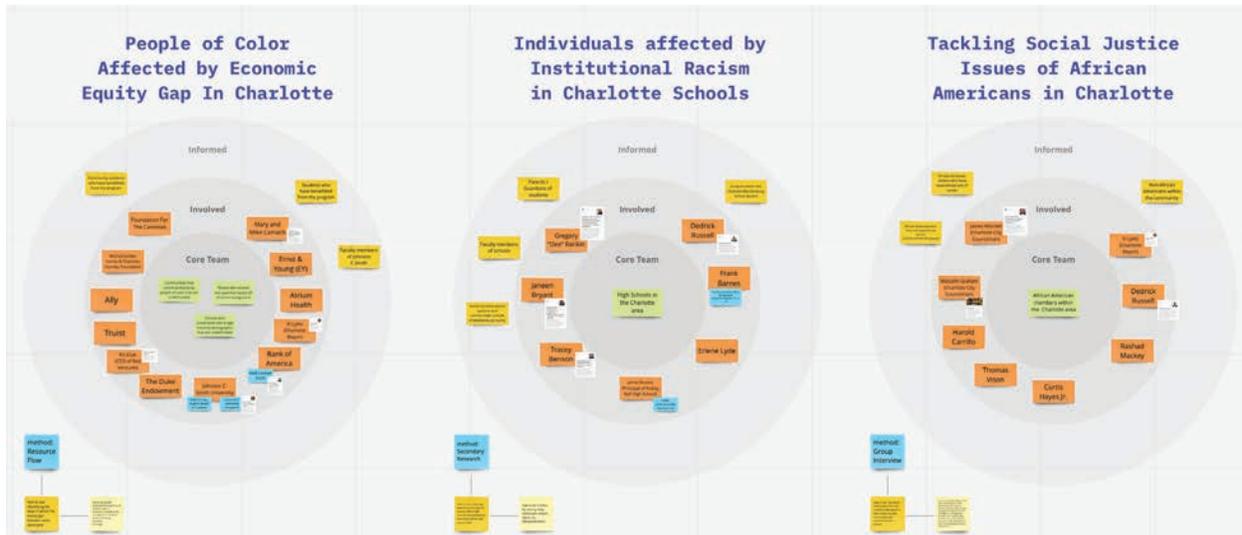


FIGURE 22

Next, students narrow their ideas down to two topics and email 6 stakeholders from each topic in order to seek informational interviews. I make sure to go over professional email etiquette and expectations. Some students get an early start with potential stakeholders by conducting initial interviews on Zoom. This can help them realize if their topics will be achievable or if they will be able to gather the required primary research in the following semester.

Other deliverables for this research project include annotated bibliographies, a write-up of community strengths and weaknesses based on initial research, visual research and benchmarking existing solutions, a written thesis question, a proposal for possible design projects, a list of unanswered questions to research in their final semester, and a 5-minute presentation of their research and project proposal.

Conclusion

This course provides advanced undergraduate graphic design students with a structured framework for understanding design research terms and methods. Upon completing this course, students are equipped to develop their own design research methodologies in the industry. The Design Research course is new and ever-evolving. I plan to upload the project specs for the local design history research project to the AIGA DEC Teaching Resources website in the near future. I encourage design educators to explore this project with their students in different cities and share the results.

Course Resources

The following are some resources I use throughout this course; however, there is currently no textbook required for students to purchase:

- *A Designer's Research Manual, second edition* by Jenn + Ken Visocky O'Grady
- *Critical Alphabet*, Dr. Lesley-Ann Noel <https://criticalalphabet.com/>
- *Doing Visual Ethnography* by Sarah Pink
- *Designing for Social Change* by Andrew Shea
- *Dear Data* by Giorgia Lupi
- *Data Feminism* by Catherine D'Ignazio and Lauren F. Klein
- *Data Design* by Per Mollerup
- *The Wall Street Journal Guide to Information Graphics* by Dona M. Wong
- *Writing for the Design Mind* by Natalia Ilyin
- *The Elements of Style* by William Strunk Jr.
- *IDEO Method Cards*: <https://stoutbooks.com/products/ideo-method-cards-51-ways-to-inspire-design-61457>
- *The People's Graphic Design Archive* web: <https://www.peoples-gdarchive.org/>
- *We Need Graphic Design Histories That Look Beyond the Profession* by Aggie Toppins 2021, web: <https://eyeondesign.aiga.org/we-need-graphic-design-histories-that-look-beyond-the-profession/>
- *Democratization of Design* by Tanaya Lal 2020, PDF download: <https://dl.designresearchsociety.org/pluriversaldesign/pivot2020/shortpapers/2/>
- *There is No Such Thing As Neutral Graphic Design* by Ellen Lupton and Lesli Xia 2021, web: <https://eyeondesign.aiga.org/there-is-no-such-thing-as-neutral-graphic-design/>
- *Data Humanism, the Revolution will be Visualized* by Giorgia Lupi 2017, web: <https://medium.com/@giorgialupi/data-humanism-the-revolution-will-be-visualized-31486a30dbfb>
- *Challenging Our Idea of a 'Successful' Campaign* by Diana Haj, Ahmad Courtney, and Chang Ridhi Arun 2021, web: <https://www.ideo.org/perspective/how-the-pandemic-challenged-our-idea-of-a-successful-campaign>

Additionally, the following are links to some supplementary videos used in this course:

- *Typographics 2019: Who's Bad?* with Jerome Harris: https://www.youtube.com/watch?v=ISJb_nLITk8
- *How we can find ourselves in data*, Giorgia Lupi: https://www.ted.com/talks/giorgia_lupi_how_we_can_find_ourselves_in_data?language=en
- *How I'm fighting bias in algorithms*, Joy Buolamwini: https://www.ted.com/talks/joy_buolamwini_how_i_m_fighting_bias_in_algorithms?language=en
- *Silas Munro on W.E.B. Du Bois's Data Portraits: Visualizing Black America*, Silas Munro: <https://vimeo.com/392174057>

30 Combating a College Town's Economic Loss with Design

Abstract

A case study demonstrating how a graphic design student group partnered with local designers to support its local community's small businesses and nonprofits

Patrick Finley
Virginia Tech

Student participation in their program's graphic design club is a great way of building community amongst the undergraduate classes. Meetings often include fun design-related activities, skill building workshops, and alumni lectures discussing prevalent topics within the profession. Although these activities are good for socialization, they're very inward thinking and only benefit the immediate members. With this in mind, I challenged our student group to think outwardly by providing services to our local community that was still feeling the impacts from Covid-19.

The Covid-19 pandemic brought upon many unforeseeable challenges to our world's economy in the later-months of 2019, and by March 2020, many universities across the United States transitioned to remote learning. This shift impacted everyone involved, including students, educators, but mostly the community's economy where many schools reside. Prior to the pandemic, it was estimated that colleges and universities generated more than half of their community's annual revenue. To put that into perspective, major universities such as Cornell, Virginia Tech, and Oregon State generated \$1.8B, \$1.1B, and \$1B respectively during the 2017-18 fiscal year. With this lost revenue, many businesses shut their doors for good, and the one who survived are barely staying afloat.

To combat our community's economic challenges, our student group organized its first giveback event in which twenty groups consisting of a freshman, sophomore, junior, senior and local design professional partnered with a small business or nonprofit. Our goals for the event were to promote community both within and out of the program, grow our identity on campus, and to promote designing for good.

This case study will discuss how the student group organized its first make-a-thon, collected several thousands of dollars through grants and fundraising efforts, recruitment methods for businesses and design participants, and the event's final outcomes.

31 Publishing To Honor: Exploring the Social Process of Publishing

Abstract

When people think of publishing, they think of inactive objects. Posters, books, magazines, newspapers, online posts etc. Yet exploring publishing from its Latin origin, *publicare*, ‘to make public’ frames a publishing practice to open ended action — an active process between many collaborators, contexts, distribution methods, interactions, performances, all beyond the product which reveals unique, and possibly more effective experiences, interactions, connections, and yes — final products.

Christopher Cote

University of Tennessee Knoxville

Amanda Shimizu

Vanderbilt University

In an elective graphic design class titled ‘Making Public’ at a university, I designed projects that centered students’ perspectives around engaging in projects that enabled students to experiment with the outcomes of publishing through an active process. For this presentation, I will focus on one of the six projects the students completed titled ‘To Honor.’ In this assignment, our class collaborated digitally across states with third-grade poets in a Massachusetts classroom, co-led by a PhD student in Literacy Education. The university design students in my class were asked ‘to honor’ the poetry of these third-graders through designing and experimenting with alternate forms of their developing publishing practice. The outcomes were all disseminated to the public through a variety of forms — stickers, zines, memes, posters, installations in nature, in alternative spaces and worlds such as the lands of Minecraft. Throughout this process my university students interacted with their third-grade poet clients, through text-based discussions on shared Google Slides as well as through shared video diaries. Depending on their assigned third-grade poet, my university graphic design students had to creatively design for topics as sweet as ice cream and as important as gender norms. This required the students to consider how their designs were developed, where their designs were “located” physically and/or digitally, who the audience would be, and what message they sought to communicate not only through the poet’s language, but through their design. Preliminary analysis of the final experimental publishing products found that students relied on different mediums of publishing, depending on the tone and content of the written text. Implications for future practice include finding community partners for design material and creating assignments in which design students experiment with different modalities of publishing.

32 Unity through Diversity

Bridget Murphy
Marymount University

Abstract

Fostering unity through diversity is at the core of our university and transcends our campus environment and pedagogy. For the last two semesters, a key component in my classes is to design for more diverse populations. These opportunities include community needs, Diversity/Equity/Inclusion (DEI), and exploring one's cultural heritage. This presentation will discuss the need for inclusive assignments, demonstrate opportunities for confidence building, and showcase how students brought their lived-experiences and 'not so lived-experiences' into their design solutions and final products.

In the introductory typography course, students are challenged to design logos in collaboration with a community non-profit whose mission is to use the "power of food to create socioeconomic change in low-income communities." By building cultural awareness and partnering directly with the local community, students' creativity shines through in the final design solutions.

The introductory illustration course presents traditional assignments. One project focuses on image-making for Diversity, Equity, and Inclusion; the other spotlights the culture and history of a country, preferably one from their family ancestry. The students question, research, explore, and present their own lived-experiences and cultural identities by leveraging personal and family stories.

My classroom fosters a learning environment to achieve unity through diversity—diversity as a source of strength. I challenge my students to question, explore, and visualize their experiences, cultural identities, and societal changes in creative work. This has been a positive experience. As educators, we should promote and provide safe, inclusive, and supporting environments so our learners may generate creativity and instill pride in their culture(s) and experiences.

Unity through Diversity

**UCDA Design Education Summit Presentation
May 23 – May 25, 2022**

**Bridget Murphy
Professor
Marymount University**

This presentation is to describe a teaching approach that incorporates designing in a cultural, inclusive, and diverse population. Using institutional priorities as the framework for expanding pedagogical methods, my students have brought their lived-experiences and ‘not so lived-experiences’ into their design solutions.

In this presentation, I will:

- ◆ Discuss the need for inclusive assignments;
- ◆ Demonstrate opportunities for confidence building, and;
- ◆ Showcase meaningful student design solutions.

To set the stage, I want to describe Marymount University’s (MU) environment to help you understand our student body.¹

- ◆ Independent, non-profit
- ◆ Founded in 1950 by Religious of the Sacred Heart of Mary (RSHM)
- ◆ Located in Arlington, Virginia (6 miles from Washington D.C.)
- ◆ 2,350 undergraduates and 1,547 graduates
- ◆ Diverse: 45 states and 78 countries
 - ◆ 56% female/43% male (ug data)
 - ◆ 28% other/international
 - ◆ 35% first-generation students (21 data)
 - ◆ 26% Pell Grant recipients
 - ◆ Virginia’s only 4-year Hispanic Serving Institution (HIS)

We are all aware of many, many national environmental, racial, and social justice movements promoting a wide range of issues from Black Lives Matter, voting rights, women’s rights, LGBTQAI+, climate change, and more. Our national design education associations and organizations support these broad movements as demonstrated in American Institute of Graphic Arts’ (AIGA) Diversity, Equity and Inclusion Task Force which “[s]upports the Diversity, Equity and Inclusion Initiative in its mission to encourage diversity in design education, discourse, and practice to strengthen and expand the relevance of design in all areas of society.”² As we know, AIGA is one of our leading voices in the design industry.

University and College Designer Association’s (UCDA) Code of Conduct’s Inclusiveness statement affirms “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.”³

¹ Marymount at a Glance, Marymount University. (n.d.), Accessed 5/13/22. <https://marymount.edu/about-mu/marymount-at-a-glance/>

² National Committees and Task Forces, American Institute of Graphic Arts. (n.d.), Accessed 5/5/22. <https://www.aiga.org/national-committees-task-forces>

³ Code of Conduct, University and College Designer Association. (n.d.), Accessed 5/12/22. <https://www.ucda.com/code-of-conduct/>

And, UCDA'S Diversity and Inclusivity committee's mission is "to support UCDA's inclusiveness statement by providing guidance to other UCDA committees, initiate and promote programming highlighting diverse voices and to grow and ensure an inclusive membership base...."⁴

Central to my pedagogy are community service, diversity, and culture. By accepting our differences and celebrating the individual, we learn to share common experiences. This presentation will focus on how these national movements influence, expand, and affect the classroom in a positive way. As an educator, my goal is to expand my students' acceptance and tolerance of differences, which in return, creates a stronger, better, and more democratic society. It is through diversity that we can create unity.

My teaching objective is to incorporate a variety of assignments that allow students to work with diverse populations through service-learning, exploring current topics, and discovering their own cultures. Through these various assignments, they share their personal experiences and interpretations giving my diverse student body an open and safe forum—the classroom. Ultimately, this leads to an inclusive, tolerant society.

This objective is linked to MU's mission: "Marymount is a comprehensive Catholic university, guided by the traditions of the Religious of the Sacred Heart of Mary, that emphasizes intellectual curiosity, service to others, and a global perspective. A Marymount education is grounded in the liberal arts, promotes career preparation, and provides opportunities for personal and professional growth. A student-centered learning community that values diversity and focuses on the education of the whole person, Marymount guides the intellectual, ethical, and spiritual development of each individual."⁵

At Marymount, we also have a Saints' Center for Service, whose mission is "to fulfill Marymount's commitment of 'Service to Others' by facilitating collaboration between people, organizations, and communities; and providing programs and resources that empower Marymount students and the broader university community to educate and activate towards a more just and equitable world."⁶

We also have a Center for Diversity, Equity and Inclusion whose mission statement is to: "... promote the education of the whole person by working to integrate the diverse lived experience of every member of the campus community. We are committed to promoting equity and inclusion for our diverse community by supporting curricular and co-curricular activities and developing a personal connection with our students."⁷

Fostering unity through diversity is at the core of our university and transcends our campus environment and pedagogy. Marymount has designated service-learning courses which meet

⁴Committees, University and College Designer Association. (n.d.), Accessed 5/12/22. <https://www.ucda.com/ucda-committees/>

⁵ Our Mission, Vision, & Plan, Marymount University. (n.d.), Accessed 5/13/22. <https://marymount.edu/about-mu/our-mission-vision-plan/>

⁶ About the Saints Center for Service, Marymount University. (n.d.), Accessed 5/5/22. <https://marymount.edu/Academics/saints-center-for-service/About-the-SCS/>

⁷ What is Diversity, Equity, and Inclusion, Marymount University. (n.d.), Accessed 5/5/22.

<https://marymount.edu/academics/center-for-diversity-equity-and-inclusion/diversity-equity-and-inclusion/>

curricular objectives and faculty approved outcomes. Also, we have many courses that have a service component which broadens a student's perspective.

One of American Association of Colleges and Universities (AAC&U) eleven High-Impact Practices (HIPs) is Service-Learning, Community-Based Learning. This field-based, experiential learning instructional tool is “based on evidence of significant educational benefits for students who participate in them—including and especially those from demographic groups historically underserved by higher education....These programs model the idea that giving something back to the community is an important college outcome, and that working with community partners is good preparation for citizenship, work, and life.”⁸

In light of these national movements and university priorities, I sought to develop a teaching pedagogy with inclusive assignments that incorporate greater meanings in personal exploration — both personal and community. Students are exposed to greater diversity through their scholarly experiences. Recently in my classes, a key component has been to inspire my students to design for more diverse populations. In these projects, students have not been challenged like this nor had they thought that design could have such a meaningful purpose. These opportunities include addressing community needs through service-learning, exploring Diversity/Equity/Inclusion (DEI), and discovering one's cultural heritage. All three topics will be presented today through project description, student design solutions, and student impact.

According to Fullerton and colleagues, “service-learning practitioners design community engagement activities to affect students in powerful and even transformative ways through their engagement with community partners, and they ground programmatic decisions and pedagogical practices on this intention.”⁹

It is this intentional planning that I share today. The first pedagogical example that I will discuss occurred in the spring 2021 introductory Typography course. Students were challenged to design **logos** in collaboration with a community non-profit, La Cocina VA, who has a partnership with Northern Virginia Family Services' (NVFS) Escala Program. La Cocina VA's mission is “to create opportunities for social and economic change through feeding, educating, and empowering the minds of the community.”¹⁰

Ms. Liga Brige, my contact and the Small Business Counselor, at La Cocina VA, advises aspiring food business entrepreneurs (mainly women and Latinx/Hispanic) through different course formats in the Small Business Culinary Incubator. According to Ms. Brige, one area of need for the entrepreneurs is brand development. Specifically, graphic design products such as logo design, business cards, signage, and website development as well as setting up social media accounts and their management—a tall order for student designers.

⁸ High-Impact Practices, American Association of Colleges and Universities. (n.d.), Accessed 5/5/22.

<https://www.aacu.org/trending-topics/high-impact>

⁹ Fullerton, A., Reitenauer, V. L., & Kerrigan, S. M. “A grateful recollecting: The long-term impacts of service learning on college graduates.” *Journal for Higher Education Outreach and Engagement*, 19(2), (2015): 65-92.

¹⁰ Our Mission, La Cocina VA. (n.d.), Accessed 5/5/22. <https://www.lacocinava.org/our-mission>

After a series of emails, phone conversation, and virtual meetings with the Ms. Brige, we defined a project while setting realistic expectations for sophomore year students. Two entrepreneurs' start-up businesses were chosen: pizzapita24 a food truck and Sugen, a Guatamalan bakery.

The students were challenged to create a logo for one of the entrepreneurs. This was the beginning of a visual their marketing plan. A type-centric logo was required since this was a typography course, but the design project went beyond type. As is typical with a service-learning project, from the start of the planning process to final implementation was very long process.

Here is a synopsis:

1. In early March, the class was introduced to the project expectations. We prepared for client meeting (virtual) by brainstorming and preparing questions. Students were required to research logo samples and uploaded them to Padlet to share.
2. A couple days later, we had a Zoom call with La Cocina VA including community partners: the entrepreneurs and Ms.Brige. Ms.Brige helped translate the entrepreneurs' business descriptions and their initial visions for the logos. One description included using a dolphin to represent 24-hours (dolphins never fully sleep like humans) with the BMW logo. The Sugen bakery entrepreneur requested Queen Victoria's crown with 60s typographic style.

During the meeting, one student took notes to share with the class and some students took their own notes. Questions were asked to the entrepreneurs based on the class preparation discussions.

One inspiring moment is when one of my Latinx/Hispanic student started to translate for the entrepreneurs to help his classmates understand in more depth. He was so proud of being able to help the entrepreneurs and design for La Cocina VA. Later, he told me he lived near the non-profit and his girlfriend had applied for a job with them. He was 'all-in.' Interestingly, he was a business major who wanted to learn as much graphic design as he could since so many job applications asked for Adobe Creative Suite experience.

3. After the first face-to-face virtual meeting, students worked on hand drawn concepts and roughs including type choice(s). Students were assigned additional projects as we continued the revisions. The next review included a computer version for in class feedback. To prepare for the client review, I supplied the students with a template that included logo designs and a brief concept statement.
4. Comprehensives were sent to the to the entrepreneurs to review. After about 10-14 days, we set up another virtual meeting for feedback and to announce the winning logo. During the meeting, every design was discussed – both pros and cons— which was a great experience for the students. Additional edits were completed and the designs were sent back for final review.
5. By now, the semester was ending so I stepped in and adjusted the logos slightly and created b-cards for each entrepreneur. Our Saints' Center for Service paid for the

business card printing. All the digital files were sent to the entrepreneurs for future use.

By the way, my Hispanic student took on a class leadership role throughout the completion of the project.

By building cultural awareness and partnering directly with the local community, my students' creativity shines through in the **final design solutions**. (see Appendix)

I believe the **student impact** is one of the most critical assessments in education. The end of the semester course evaluations were positive. Based on the question: 'What 2-3 things did you find you like the most about this course and find the most useful or valuable for learning?' students answered the following:

- "...the projects we did on type specifically the logo project with real clients..."
- "I really enjoyed the logo making project it was very useful and fun to be able to see what working for a client feels like. I also really appreciated that all the critiques there were - they helped me to really perfect my work."
- "...I really enjoyed this course and it was a great learning experience for me..."

Along with student feedback, my community partner, Ms. Brige from La Cocina VA, stated in a letter: "On behalf of NVFS Escala program, I want to express to you my profound gratitude for your openness and fantastic support in conducting an interactive student-entrepreneur project during the Spring 2021 semester, The work of your students, department and other colleagues from MU involved was truly impressive, creative, inspiring and has been such a valuable help for our 2 senior entrepreneurs recently establishing their businesses. This overall successful cooperation led and encouraged NVFS Escala program to consider receiving graphic design intern from Marymount University in order to continue supporting our aspiring food entrepreneurs with such needed marketing services at the beginning of their entrepreneurial journey."¹¹

In light of the positive feedback from the students' experience along with the community partner demonstrates a successful opportunity for confidence building, the ability to design for a diverse population, and the continued relationship with the non-profit.

My second example, **DEI Icons**, took place in the introductory illustration course (sophomore level). In this course, I assign more traditional assignments. The course begins with general information about what is illustration, the differences between fine arts and illustration, and the illustration design process. The technological skill and concept development levels vary: some have no experience to others with some; no student has strong conceptual nor technological skills. All are beginners which allows me to guide the students to explore new ways to look at the world through illustrating as well as how to be unique and authentic.

I am committed to being an "equity-minded practitioner" by supporting the education of the whole person. I work to inform and integrate the diverse lived experience of my students, and

¹¹ Liga Brige, email letter to author, August 6, 2021

promote equity and inclusion in my curricular planning. Therefore, in one of the first projects assigned in the introductory illustration course students were challenged to represent DEI as individual concepts as well as one icon to represent this concept.

In this illustration project, each student created four icons; one representing each of the core principles of DEI and a master DEI icon. They had to research, conceptualize, sketch ideas, draw/design and produce a series of digital images. Using Marymount’s Center for Diversity, Equity, and Inclusion’s website, students had to align with the following definitions.¹²

Diversity: Individual differences (e.g., personality, prior knowledge, and life experiences) and group/social differences (e.g., race/ethnicity, class, gender, sexual orientation, country of origin, and ability as well as cultural, political, religious, or other affiliations)

Equity: The creation of opportunities for historically underserved populations to have equal access to and participate in educational programs that are capable of closing the achievement gaps in student success and completion

Inclusion: The active, intentional, and ongoing engagement with diversity—in the curriculum, in the co-curriculum, and in communities (intellectual, social, cultural, geographical) with which individuals might connect—in ways that increase awareness, content knowledge, cognitive sophistication, and empathic understanding of the complex ways individuals interact within systems and institutions

The following are examples of the **students’ final DEI icons**. (see Appendix)

This project reinforced diverse perspectives along with the sharing and openness of ideas.

For this project, **student impact** was determined through both the semester’s course evaluation due to a low response rate (45.45%) and through an email request for additional thoughts on this project since there were no specific comments in the evaluations relating to this project.

Overall course evaluations show strong student learning and positive self-evaluation:

- I was challenged to think deeply about the subject matter: 80% Agree-Strongly agree
- I was encouraged to ask my own questions and seek answers: 80% Agree-Strongly agree
- The instructor used teaching methods that helped me learn: 80% Strongly agree

Additional student comments were:

¹² Center for Diversity, Equity, and Inclusion, Marymount University. (n.d.), Accessed 5/5/22.
<https://marymount.edu/academics/center-for-diversity-equity-and-inclusion/>

“For the DEI project, I think that working on the project and really thinking about the meaning/definitions helped to clear up some confusion/misconceptions about them and helped to further correctly understand diversity, equity, and inclusion.”

“Personally, I already knew about DEI work due to the fact that I attended diversity events at my school along with attending [Student Diversity Leadership Conference] (SDLC) in 2019. But, if I didn’t attend those events, I definitely would have learned more about DEI work due to the research we had to do to create our icons.”

The last project, **Travel Poster& Stamps**, spotlights the culture and history of a country, preferably one from a student’s family ancestry. The students question, research, explore, and present their own lived-experiences and ‘not so lived-experiences’ into their design solutions by leveraging personal dreams and family stories.

Associate professor and founding director of Northwestern University’s Center for the Study of Diversity and Democracy (CSDD), Alvin Tillery, Jr. states: “Exploring different cultures and adopting a more cosmopolitan stance allows us to grow as people while interacting with people different than us.”¹³

In this project, students created a travel poster and stamps representing a country or city of their choice (family origin, one you want to research, visit one day, etc.). The illustrations needed to focus on the culture and history of the location so students researched the location to define the content (buildings, icons, customs, colors, etc.).

Curiously, some students decided to choose a location that hoped to visit one-day which gave them the opportunity to dream and create a ‘not so lived-experience’ project. Others chose their heritage. All the projects allowed the students to explore diverse cultures through critiques and presentations.

Some of the stronger **design solutions** are shown here. (see Appendix)

The **student impact** for this project was from both the course evaluations and reaching out to students for more meaningful assessment since there were no specific comments in the evaluations relating to this project.

Student 1: “I did my project on Kingston, Jamaica. Personally, I have no cultural ties to this area, but I simply wanted to put a darkskin woman on the poster because of the lack of representation they get.” (A ‘not so lived-experience’)

“The entire class was a positive experience for me, especially the travel poster. Learning how illustrator works was a bit of a struggle at first but it was nice to see my hard work come together. This class definitely helped me learn illustrator and even for my personal artworks I

¹³ Tillery, Alvin. “How ‘diversity’ has evolved – and why we need to celebrate diversity now more than ever.” Weinberg College of Arts & Sciences. April 28, 2022. <https://news.weinberg.northwestern.edu/2022/04/28/how-diversity-has-evolved-and-why-we-need-to-celebrate-diversity-now-more-than-ever/>

use it. Further, the simulated clients for each project helped me see a clearer path as to what I'd like to do in the future with my graphic design major.”

Student 2: “As for the travel posters/stamps, I honestly enjoyed working on the project. As I mentioned both my parents are from La Paz (although they didn't meet there but instead met here!) And through this project, I was able to study and research a little more about Bolivia and my parents' hometown. Although I've never been (and I would love to go!), I learned about the rich culture that exists, such as the cholas, who are indigenous women, and the type of clothing they wear, such as aguayos, which is a kind of colored shawl used for carrying things or their children on their backs or the fact that, being the highest capital city in the world (one of two capitals in Bolivia), it is actually difficult to breathe up there.

I feel that by doing this project it helped to connect to some of my family's history in a way, kind of like finally picturing a setting for all my family history or connecting the city's growth with my family's timeline. I also found it inspiring because I kept learning new facts that I was able to add to my identity as a Bolivian American. Overall, I think it was a positive experience because I also spent a lot of time with my parents discussing their lives and the rest of my family's history.”

The students questioned, researched, explored, and presented their own experiences and cultural identities by leveraging personal and family stories. Student comments like these are my ‘gold star’ of assessments. If I, as an educator, can allow my students the power to explore, dream, connect, and grow, then I have succeeded.

In summary, I support learners by being intentional and pragmatic, so they may explore life experiences and worldviews different from their own. As educators must keep moving forward creating impact by fostering a learning environment to achieve unity through diversity—diversity as a source of strength. As educators, we should take the opportunity to promote and provide safe, inclusive, and supporting environments so our learners may generate creativity and instill pride in their culture(s), diversity, and experiences. It is through this *Agency*, “[t]hey are asking how learners will act independently, make individual choices and activate their personal agency to effect change in their life and practice.”¹⁴

¹⁴ UCDA Design Education Summit: Call for Abstracts, University and College Designer Association. (n.d.), Accessed 5/12/22. <https://www.ucda.com/call-for-abstracts/>

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MARYMOUNT
SCHOOL OF DESIGN + ART

GRAPHIC & MEDIA DESIGN

UCDA Design Education Summit
May 24, 2022

Bridget Murphy
Unity Through Diversity

1

Today's Outcomes

Presentation objectives:

- ◆ Discuss the need for inclusive assignments;
- ◆ Demonstrate opportunities for confidence building, and;
- ◆ Showcase meaningful student design solutions

2

Marymount at a Glance



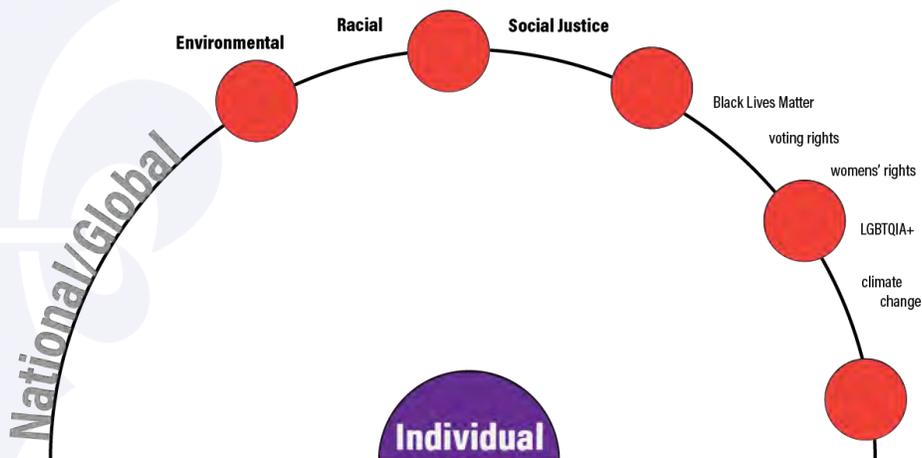
© Luke Morris

- ◆ Independent, non-profit
- ◆ Founded in 1950 by Religious of the Sacred Heart of Mary (RSHM)
- ◆ Located in Arlington, Virginia (6 miles from Washington D.C.)
- ◆ 2,350 undergraduates and 1,547 graduates*
- ◆ Diverse: 45 states and 78 countries
 - ◆ 56% female/43% male**
 - ◆ 28% other/international
 - ◆ 35% first-generation students (21 data)
 - ◆ 26% Pell Grant recipients
 - ◆ Virginia's only 4-year Hispanic Serving Institution (HSI)

* 2020 data. **undergraduate

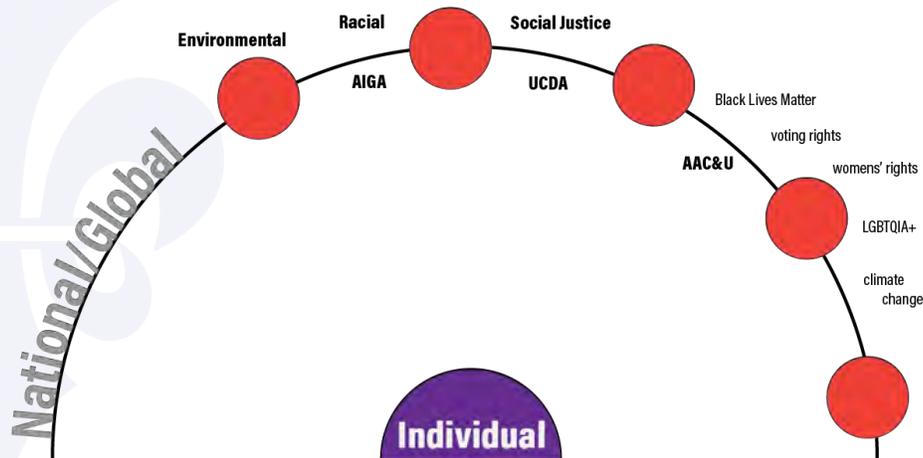
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National: Environmental, Racial, & Social Justice Issues



4

National: Environmental, Racial, & Social Justice Issues



5

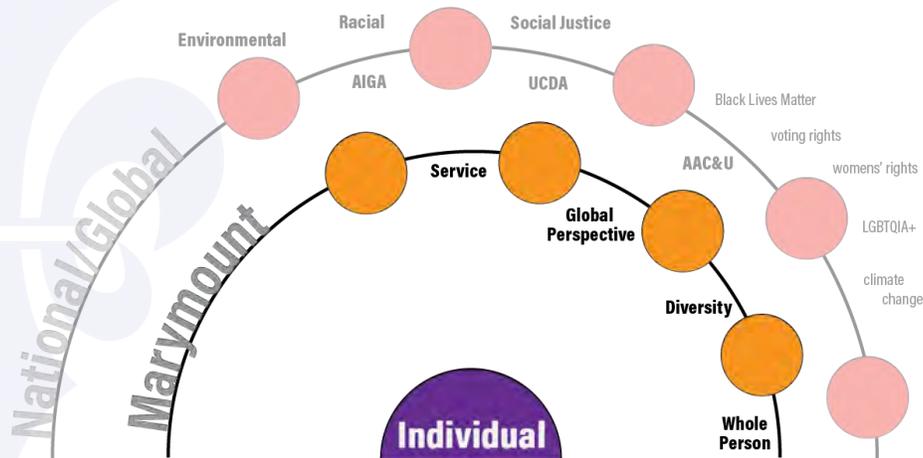
Teaching Objective

As an educator, my

- ◆ Pedagogy focuses on community service, diversity, and culture. By accepting our differences and celebrating the individual, we learn to share common experiences
- ◆ Goal is to expand my students' acceptance and tolerance of differences, which creates a stronger, better, and more democratic society
- ◆ Objective is to incorporate a variety of assignments that allow students to work with diverse populations through service/service-learning, exploring current topics, and discovering their own culture(s)

6

Local: Environmental, Racial, & Social Justice Issues



7

Unity Through Diversity

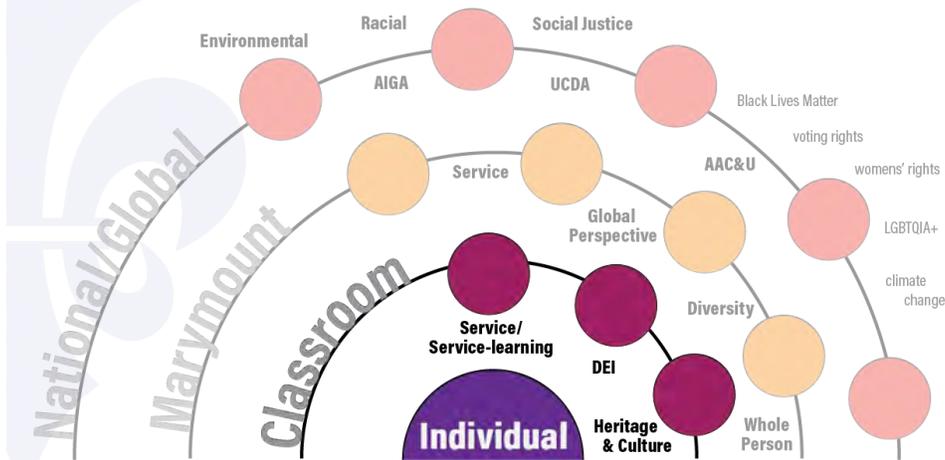
- ◆ Saints' Center for Service:

"to fulfill Marymount's commitment of 'Service to Others' by facilitating collaboration between people, organizations, and communities; and providing programs and resources that empower Marymount students and the broader university community to educate and activate towards a more just and equitable world."
- ◆ Center for Diversity, Equity and Inclusion:

"... promote the education of the whole person by working to integrate the diverse lived experience of every member of the campus community. We are committed to promoting equity and inclusion for our diverse community by supporting curricular and co-curricular activities and developing a personal connection with our students."

8

Home: Environmental, Racial, & Social Justice Issues



9

Unity through Diversity: Service-Learning

“Service-learning practitioners design community engagement activities to affect students in powerful and even transformative ways through their engagement with community partners, and they ground programmatic decisions and pedagogical practices on this intention.”

Fullerton, A., Reitenauer, V. L., & Kerrigan, S. M.
Journal for Higher Education Outreach and Engagement

10

Creating for the Community



Ms. Liga Brige

11

Creating for the Community



La Cochina VA Zoom meetings with community partners and students

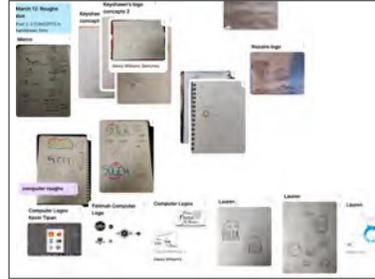
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Creating for the Community: Assignment

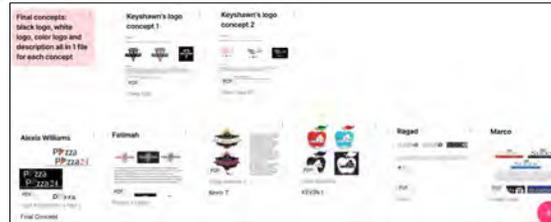
Research



Roughs



1st Comps



13

Creating for the Community



© Fatimah Binsaeed



© Marco Bravo

14

Creating for the Community: Impact

- ◆ Course Evaluation: What 2-3 things did you find you like the most about this course and find the most useful or valuable for learning? demonstrate opportunities for confidence building
 - ◆ "...the projects we did on type specifically the logo project with real clients..."
 - ◆ "I really enjoyed the logo making project it was very useful and fun to be able to see what working for a client feels like. I also really appreciated that all the critiques there were - they helped me to really perfect my work."
 - ◆ "...I really enjoyed this course and it was a great learning experience for me..."

15

Creating for the Community: Impact

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"On behalf of NVFS Escala program, I want to express to you my profound gratitude for your openness and fantastic support in conducting an interactive student-entrepreneur project during the Spring 2021 semester, ... has been such a valuable help for our 2 senior entrepreneurs recently establishing their businesses."

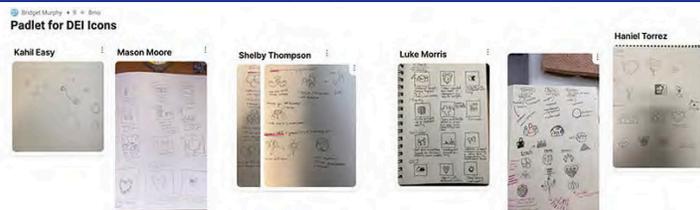
16

Discovering DEI

- ◆ Introductory illustration course
- ◆ “Equity-minded practitioner” by supporting the education of the whole person
- ◆ Inform and integrate the diverse lived experience of my students, and promote equity and inclusion in my curricular planning

17

Discovering DEI



- ◆ **Diversity:** Individual differences (e.g., personality, prior knowledge, and life experiences) and group/social differences (e.g., race/ethnicity, class, gender, sexual orientation, country of origin, and ability as well as cultural, political, religious, or other affiliations)
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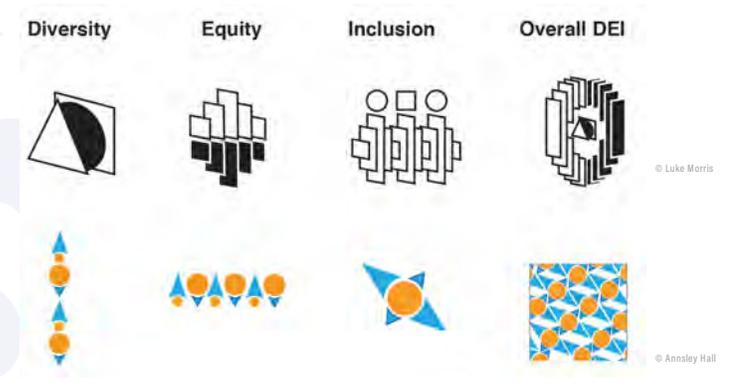
18

Discovering DEI: Student Successes



19

Discovering DEI: Student Successes



20

Discovering DEI: Impact

- ◆ Overall course evaluations show strong student learning and positive self-evaluation:
 - ◆ 80% Agree-Strongly Agree:
 - ◆ I was challenged to think deeply about the subject matter.
 - ◆ I was encouraged to ask my own questions and seek answers.
 - ◆ 80% Strongly Agree:
 - ◆ The instructor used teaching methods that helped me learn.

21

Discovering DEI: Impact

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- ◆ “For the DEI project, I think that working on the project and really thinking about the meaning/definitions helped to clear up some confusion/misconceptions about them and helped to further correctly understand diversity, equity, and inclusion.”
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22

Celebrating Culture

“Exploring different cultures and adopting a more cosmopolitan stance allows us to grow as people while interacting with people different than us.”

*Alvin Tillery, Jr.
Associate Professor
Founding Director of Northwestern University's Center
for the Study of Diversity and Democracy*

23

Celebrating Culture: Student Success



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24

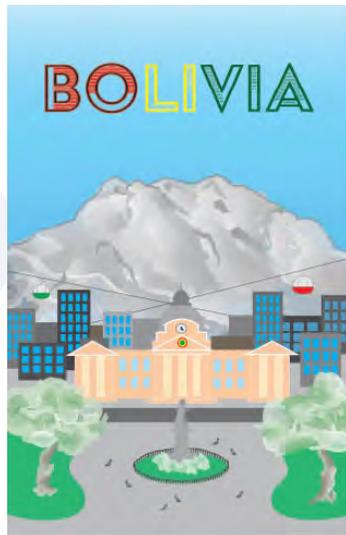
Celebrating Culture: Student Success



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25

Celebrating Culture: Student Success



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26

Celebrating Culture: Impact



"I did my project on Kingston, Jamaica. Personally, I have no cultural ties to this area, but I simply wanted to put a darkskin woman on the poster because of the **lack of representation** they get.

The entire class was a positive experience for me, especially the travel poster....the simulated clients for each project helped me see a clearer path as to what I'd like to do in the future with my graphic design major."

27

Celebrating Culture: Impact



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28

Celebrating Culture: Impact



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Overall, I think it was a positive experience because I also **spent a lot of time with my parents discussing their lives and the rest of my family's history."**



29

In Summary: Agency

As educators, we must:

- ◆ keep moving forward creating impact by fostering a learning environment to achieve unity through diversity—diversity as a source of strength.
- ◆ take the opportunity to promote and provide safe, inclusive, and supporting environments so our learners may generate creativity and instill pride in their culture(s), diversity, and experiences.

30

33 Nurture over Nature: Organizing and Instructing in Design Communities Amidst a Pandemic

Dave Pabellon
Columbia College Chicago

Abstract

In this research presentation, I will make a case for community-building methodologies, historically practiced in grassroots organizing and activism, to be integrated into the design studio classroom environment to combat students' current emotional and psychological tolls due to the pandemic.

I will begin by framing, describing, and showing examples of community-building tools used in one of my contemporary social justice circles, the Design As Protest Collective (DAP Collective).

DAP is an anti-racist, non-hierarchical, action-based collective dedicated to Design Justice in the built environment. We are BIPOC designers mobilizing strategy to dismantle the privilege and power structures that use architecture and design as tools of oppression.

DAP exists to hold our profession(s) accountable for reversing the violence and injustice that architecture, design, and urban planning practices have inflicted upon Black people and communities of color. DAP champions the radical vision of racial, social, and cultural reparation through the process and outcomes of Design Justice.

For context, the timing of my involvement with DAP coincided with my departure from one academic institution to another, an extended shelter in place order, and national social uprisings sparked by the murder of George Floyd. Through all of these tumultuous changes, DAP not only survived but thrived, cultivating more participation and doing so entirely virtually. As a result, the organization was able to gain traction while also holding the capacity to heal its members. These transformative moments reshaped my design education pedagogy and led me to restructure the dynamics of the studios I teach.

I will conclude the presentation by sharing reinterpreted community building exercises and a short list of self-reflection prompts applicable to design educators in their classrooms.

34 **Rewriting the Canon: How a Timeline Project Revision in Design History Challenged Students to Engage in Change**

Abstract

Nikki Arnell
Arkansas State University

History of Graphic Design instruction often occurs in post-secondary schools via a dated text that presents a canon constructed of that publication's time. Even in a Western-based curriculum, the lack of diversity is apparent when those recorded are primarily white males. Though aware of this problem, I did not feel responsible to rewrite the historical record as a studio professor teaching history at a state institution in the U.S. However, after historic events in recent years, I felt empowered to do my part to showcase these problems in the canon. This generation of students was happy to engage in advocacy by challenging the status quo.

I revised the major project in this upper-level class that challenged the canon while also allowing students to learn more rigorous research methods by searching for scholarly sources. This Timeline Project challenges students to create a multi-page PDF that chronologically showcases work, supplementing lectures that describe work by style. In the past, students also researched designers already present in the canon and covered in multiple traditional scholarly sources. In Fall 2021, I challenged students to not only research and choose a designer from an under-represented population that should be in the canon, but also to back up this opinion by finding at least three scholarly sources. Each student added all others' work to their Timeline PDF when finished. At its conclusion, the project also requested students' reactions to how they would use this information in the future.

This activity was a success on many levels. This presentation will share the project itself, including its steps and objectives, examples of student work, and conclusive opinions. I hope that fellow design professors will find inspiration and empowerment to encourage revisions to the present canon via pragmatic methods.

35 Preparing Ethical Designers

Shadrick Addy
The Ohio State University

Victoria Gerson
University of Florida

Abstract

Many graphic design students show immense interest in the role design can play in addressing complex social issues. However, curricula in traditional design programs seldom expose students to social design. Instead, they teach rising designers how to be proficient users of design software and tools and use these proficiencies to support the interest of capitalism and corporations that often value profit over the public good.

Racial inequality, poverty, climate change, and other social issues have historically plagued society, and designers can play a pivotal role in addressing them. When students attempt to explore these topics in their work, they lack guidance and resources. They need to independently investigate or take a special course to learn how to effectively use design for social good. Missing in many design programs is a curriculum structure that prepares designers to be change agents, equipped with the knowledge and skills to address complex social problems.

Traditional design curricula can better prepare students to align their values with their design practice by integrating ethical and social design topics into the classroom. This research presents a historical survey of ethics in graphic design, established models of social design, and strategies for how educators can integrate these topics in our design curricula today.

36 Teaching Information Design as an Agent for Social Change

Abstract

In the past two years, graphic design education faced challenging circumstances. Change became urgent and inevitable. As we slowly return to a new reality, I am having a better picture of the impact that those two years had on my teaching and my research, and more specifically on my Information Design course.

Maria Trevino
University of the Incarnate Word

During the spring of 2020, in less than a week, we redefined our design studios, learned new delivery methods, adapted course content, all with limited resources. Even when I was teaching three different courses, I had more struggles when preparing and teaching Information Design. I had been teaching the course for over ten years but somehow the complexity of the moment was disrupting that course differently from the others.

Information on healthcare, politics and the status of everything became more data driven than ever before. Students in the class were exposed to an overwhelming number of diagrams, maps and charts, presented in static, motion or interactive mode. Polarized opinions on vaccines, government mandates, presidential elections turned our class discussions into debates. Students realized that data visualization had the power to inform as well as misinform audiences about crucial subjects such as health, human rights, or the future of a nation.

The aim of this presentation is to expand on these findings, with student examples of their process and final projects, and present the course under two principles that guided its redesign. First, to understand the power of data visualization as a means to inform as well as misinform audiences and second, to include a call to action as a key element to create social change.

37 Knitting Networks While Sitting in Place

Cameron Neat

*Emily Carr University
of Art and Design*

Leo Vicenti

*Emily Carr University
of Art and Design*

Abstract

In the fall of 2020 as the world settled into lock-down and social isolation appeared to set in, a small group of faculty met to adjust the second year communication design coursework at our university. Tasked with adjusting the curriculum to an online format, we faced uncertainty about the new paradigm along with a renewed sense of responsibility to address social injustice and embedded structural racism—made urgent in light of the uncoverings at the residential schools here in British Columbia and the police violence across North America. We found ourselves asking several key questions. What is foundational to our program today? What does anti-oppressive pedagogy look like? What values are we holding and how can we live them?

While discussing these questions, new practices took shape while an understanding of our limitations, assets and opportunities became clear. Seeking to include more BIPOC and Indigenous voices we took advantage of the ease afforded by online classes for distance collaboration. Reaching out, we created space and funding for workshops by visiting designers from across the continent, enriching our semesters with topic such as Throwing the Bauhaus Under the Bus, Empathy Mapping, Painting the Picture—Accurate Portrayals of Indigenous Representation, and Queering Design Literacy. In addition, we re-situated our curriculum in “Place” and “Community.” Seeking to make relevant the new context of the pandemic by exploring where we are and what it means to be with each other

Unwittingly, what began as a response to immediate circumstances emerged as foundational practices. Over time several guiding principles gained clarity—being local while connecting abroad, sharing our stories while listening to others, practicing collaboration and co-responsibility and valuing progression over perfection. While the work is ongoing, a map has been sketched — one that strives to knit multiple threads together while connecting us to place and each other.

Background and Breakthroughs

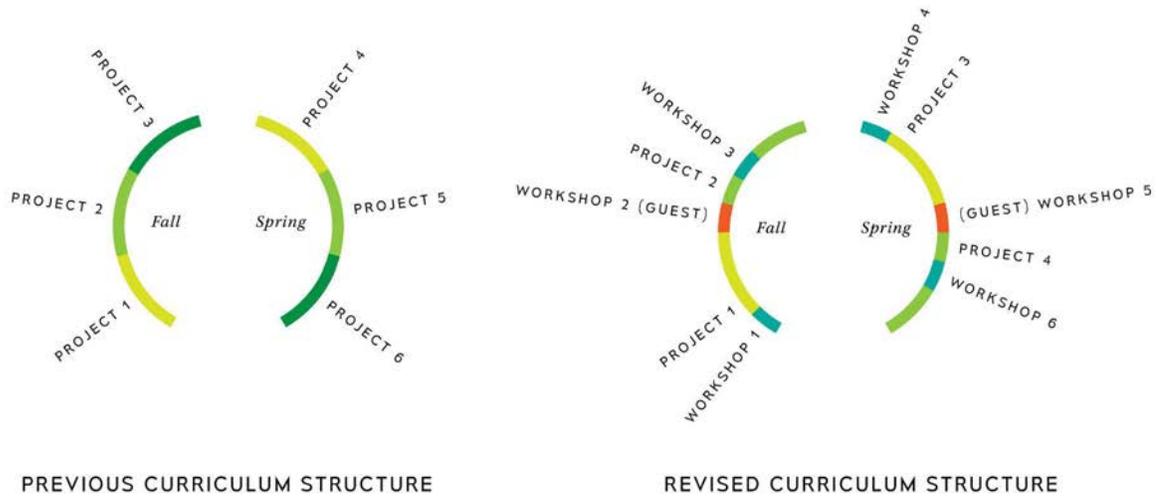
To begin, we first would like to express our gratitude for presenting this paper on ᑕᗪᑦᑲᑦᑲᑦᑲᑦ (Tsalaguwetiyi, eastern Cherokee) land and to extend our thanks to the elders of this nation for the time we spent here. Also, we would like to honor the lives of the enslaved people who lived on this land and whose involuntary labor built the foundations of the settler institutions we were guests at. With this, we acknowledge that the university we represent currently occupies the unceded territory of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ (Tseil-Waututh) Nations.

Our story starts in the summer of 2020 as the world settled into lock-down and universities pivoted to online formats. A small group of faculty at Emily Carr University of Art + Design in Vancouver British Columbia began meeting to plan the fall semester of our second year core studio in communication design. As we worked, events caused us to question how we had thought before and to re-examine the curriculum. Teaching online was new to us and we faced considerable uncertainty about what the format would mean for the learning environment. Additionally, the recent murder of George Floyd by police in the United States and a growing awareness of the legacy of residential schools and systemic racism in Canada called us to confront our own content biases and reimagine our practices. This was made more urgent by a student lead petition circulated at our University that summer calling for an anti-racist community & curriculum, and spelling out a comprehensive action plan.

As we set out we were keenly aware of our limitations. The initial team consisted of just three faculty, all of whom are settlers in Canada and only one of non-European descent. As mentioned, at the time online teaching was new to us and we understood that the coming semester would require a considerable amount of openness and creativity on our part. One of our initial steps was to expand the conversation and include more voices. By looking at the curriculum across the year, rather than on a semester by semester basis, we could plan more holistically and include a larger group of faculty. Through strategic appointments we were able to incorporate greater diversity among the faculty — expanding the team by three more members and including additional BIPOC voices and ultimately indigenous perspectives. This was an important step, as we believe the lived experiences of the faculty is an invaluable component of the curriculum and the greater diversity of perspectives proved a great asset as we moved forward and better represented the diverse community of students at Emily Carr.

As we looked at the curriculum holistically our first concern was for students adjusting to the online format. We wanted to ensure that both students and faculty had space and time to fully engage with the work. Instead of running three projects in a semester, which was our previous structure, we redistributed the learning outcomes and ran only two projects — extending the time to process the projects. However, we still wanted to maintain a steady metabolism of making and we conceived of breaking up the projects with short low-stakes making workshops. This proved to be a key innovation as we realized that with the shift to online teaching we could

inexpensively invite guest designers to our classroom to conduct some of these workshops. Through support from our dean we were able to quickly seize on this opportunity. We reached out to our networks to invite colleagues from across the continent who brought unique perspectives on design - decentering traditional euro-centric perspectives and sharing with our students new voices and methods of practice which we will detail toward the end of this paper.



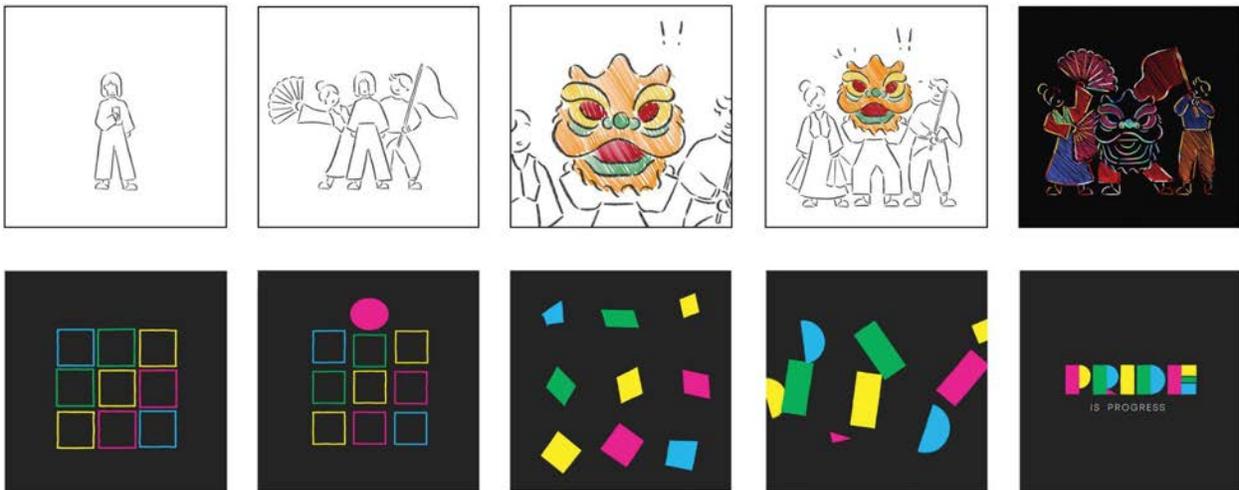
The Projects

As we restructured the curriculum we took the opportunity to re-situate our curriculum in “Place” and “Community”. Drawing from our practices in place-based research, story sharing and community engagement we designed projects that explore where we are and what it means to be with each other at this time. While the technical skills covered in the projects largely remained consistent with our previous curriculum, the methods and contextual framing of the work was re-formulated and re-invented. Below is a short description of the four main projects delivered over the course of the academic year.

Project 1: Movie Poster — For our first project students develop their ability to construct meaning, apply symbiotic principles, ideate and develop an iterative process with images and typography. They start by watching three movies that we selected to represent a diversity of lived experiences. They are then asked to choose one movie to focus on and are guided through a series of ideation and drafting prompts. In the end, they realize a poster that expresses their conceptual understanding of the film.



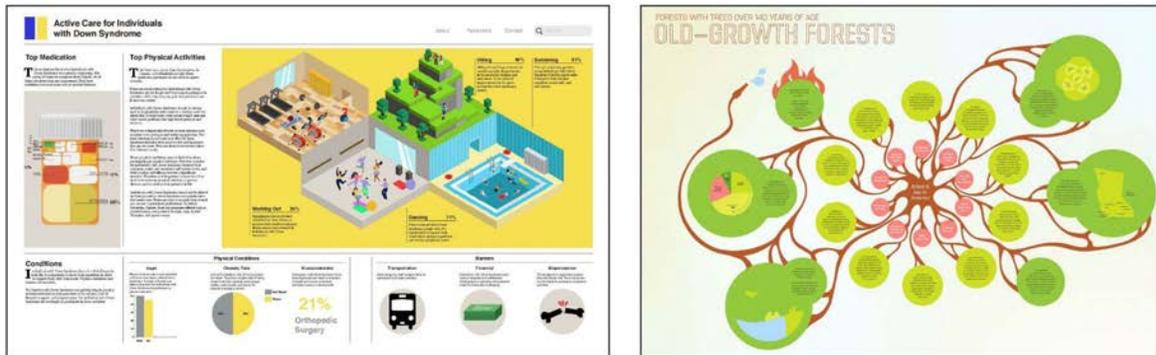
Project 2: Festival Sting — Building on the previous project, students explore the potential of motion and sound in communication design and are introduced to methods of design research and the challenges in designing for diverse communities. Vancouver is a city rich with neighborhood festivals. Each reflecting the unique community that they celebrate. For this project students work in groups to research one neighborhood, its community, and annual festival. They are then directed to create a series of short animations to represent the festival for social media platforms.



Project 3 - Place Based Zine — The Spring semester starts with a project that ground students in place while they explore further methods of design research and expand on their ability to self author, develop systems or narrative structures, design layouts and produce in multiples. The project begins by students re-discovering the place they currently reside. Turning their attention to the neighborhood or city where they are located, they are asked to gather and make a collection of fifty artifacts: ten drawings, ten photographs, ten objects, ten sounds and ten examples of language. Through working with this archive, students position themselves with a point of view and develop content for a small zine that communicates this perspective. To conclude the project, they are directed to produce ten copies of the zine and distribute them to a community of their choice.



Project 4: Knowledge Map — For the final project of the year students explored multiple forms of data and data collection while developing skills in information visualization. To start with they were given a choice of a data set supplied by us. In research groups they were asked to supplement the dataset with additional information they found or collected and create a research presentation. Drawing from this set, they were then directed to parse-out a main story or theme from the data and develop a knowledge map, or information graphic to be displayed online or in an exhibit space.



The Guest Workshops

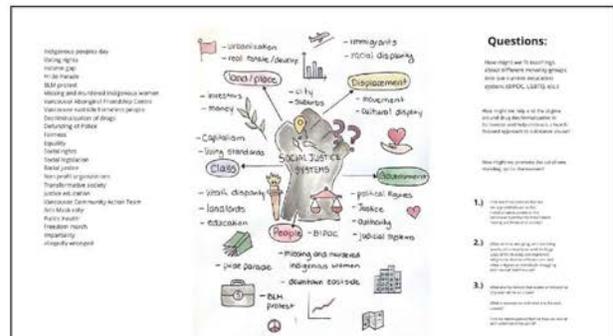
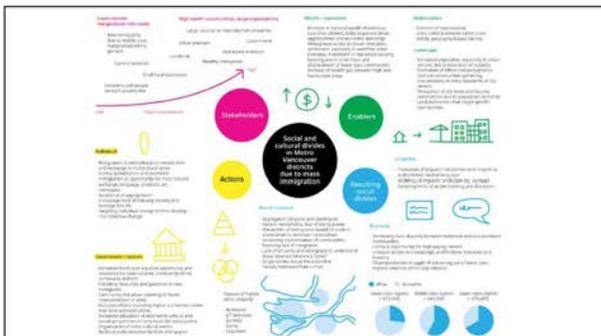
Perhaps the most noteworthy and innovative aspect of the curriculum we developed are the workshops from guest designers that occur each semester. Intentionally envisioned to increase the representation of BIPOC, indigenous and Trans/Queer perspectives in design, we leveraged our networks and invited designers and activists from across North America to work with our students on short week-long projects. To date we have had the privilege of hosting: Ramon Tejada, Assistant Professor at Rhode Island School of Design, Silas Munro, Assistant Professor at Otis College of Art and Design and Advisor and Chair Emeritus at Vermont College of Fine Arts, Sadie Red Wing, Lakota graphic designer and advocate from the Spirit Lake Nation of Fort Totten, North Dakota, and Nicole Killian, Assistant Professor at Virginia Commonwealth

University. These visits have greatly enriched the curriculum and been an incredible growing experience for both faculty and students alike. The following are the workshops we have hosted thus far.

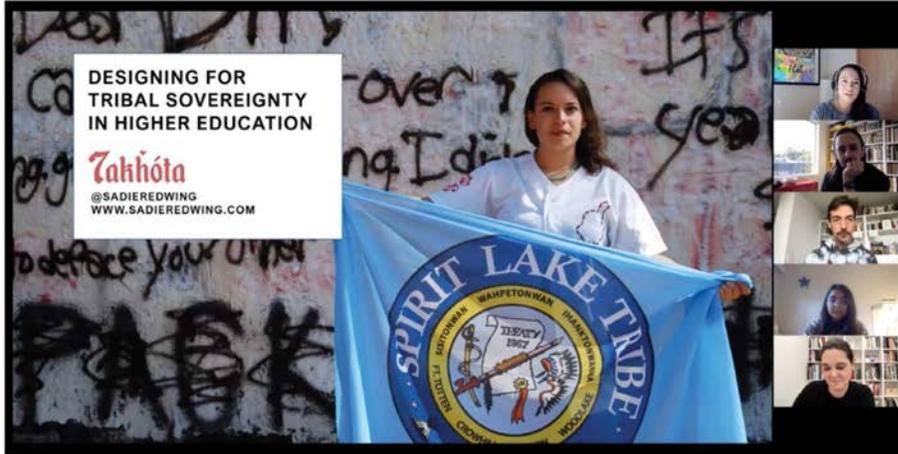
Throw the Bauhaus Under the Bus — with Ramon Tejada. In a series of online sessions, Ramon led us as we made things together. Starting with an object that is reminiscent of a person we know, we were guided to rapidly make several expressive drawings and images with material we had on hand. Drawing from a couple of these images, we then continued the making in three dimensions — exploring materials in small markets. Lastly we were encouraged to find digital tools, such as 3D, AR and VR apps to use as we continue exploring the possibilities of the forms. To conclude the workshop we shared all of our making as short animated GIFs and sent our images to the person who originally inspired the images as a gift.



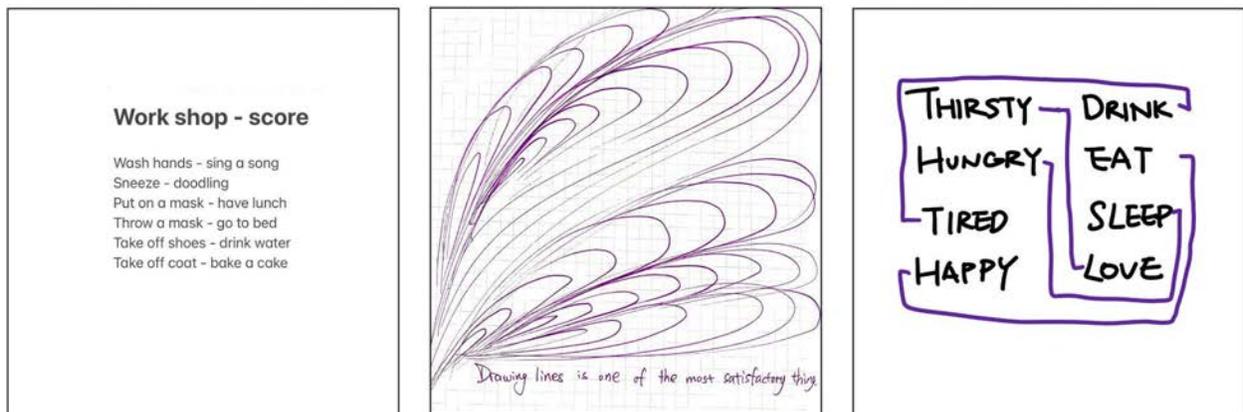
Empathy Maps — with Silas Munro. Silas Introduced us to the research method of empathy mapping — a structured way of identifying the needs, concerns and challenges of communities around a “how may we?” design proposition. In groups, students were given various topics to investigate and develop a “how may we?” question and empathy map for their community.



Paint the Picture — with Sadie Red Wing. After her talk on representations of indigenous culture and sovereignty, Sadie asked us to select one object, media, or experience (story) to share with the group. Then demonstrate with this item how we can “redesign” or “reinvent” the design process to express Indigenous culture.



Openness — with Nicole Killian. Starting with the question of what “Openness” means to us, we were asked to enact these ideas with our bodies. Then we composed a score based on our documentation of our physical expressions. To conclude we were then asked to design an artifact in the form of a caring device which embodied these ideas.



Looking forward

As we have returned to in-person teaching we are expanding on what we’ve built. We’ve found that the extended project schedule results in a greater depth of inquiry, better absorption and transference of learning as well as stronger formal outcomes. The short workshops throughout the semester create a needed mental break and help to scaffold the larger projects. Of the greatest value to us has been the establishment of the guest workshops. Not only are students enriched by the connection to diversity of perspectives and practices, but we as faculty have

benefited greatly by connecting and learning from our guests — making us better teachers and practitioners ourselves. Even as we have returned to campus we are not discarding the technology that has enabled these practices and we plan to grow them as a permanent part of the program. In closing, what began as a response to immediate circumstances unwittingly emerged as foundational practices. Over time, and with reflection, several guiding principles gained clarity — being local while connecting abroad, sharing our stories while listening to others, practicing collaboration and co-responsibility and valuing progression over perfection. While the work is ongoing, a map has been sketched — one that strives to knit multiple threads together while connecting us to place and each other.

38 Graphic Design History + Research + Student Agency

Abstract

Laura Franz
UMass Dartmouth

I encourage students to think about big ideas, to ask hard questions, to explore topics that interest them. Yet their research papers recite strings of facts—name, place/date of birth, education, clients, awards. And they worry about rules—How many pages? How many sources? Are they allowed to use online resources?

This fall we did something new in my history classes. Instead of writing traditional thesis-based papers, students wrote two-part categorical analysis reports. The words “categorical analysis” is intimidating. We called them “the chart project” (a more academic paper) and “the Instagram project” (a more colloquial narrative sharing results of their research).

Starting with Martha Scotford’s essay *Is there a Canon of Graphic Design History?* (1991) we discussed the difference between facts (name, gender, place) and patterns (all the results were men, all but one were European). The most interesting part of Scotford’s research is not the list of names. It is the “what kind of...” question she answered: “what kind of designer is repeatedly highlighted in our history texts?”

Students wrote their own “what kind of...” questions. I thought allowing them to pick their topic would promote student agency. I underestimated how this project would shift their relationship to research. Once students had their questions, they figured out what sources they needed, and wanted sources that were reputable and relevant. After charting their findings and identifying patterns, they simply wrote the number of pages necessary to explain their process and report what they found.

If this abstract is accepted, I will share the assignment files, examples of student questions and some results. I’ll share problems that arose, and what I’ll do differently next time. I’ll also share successes—the moments when students found a pattern they didn’t expect...or understood how their research fit into the history of graphic design

Graphic Design History + Research + Student Agency

Laura E. Franz, Professor, CVPA at UMass Dartmouth

Challenge

I teach Graphic Design History. When I assign traditional, thesis-based research papers, I encourage my students to embrace big ideas, to ask hard questions, to research topics that interest them. Yet every year I get the same questions: How many pages? How many resources? Can sources be online?

And of course the answer is, “It depends.” It depends on your topic, your question, what you found, how you write about it. In the end, even my best students tend to give me a string of facts: name, place/date of birth, education, clients, awards. They don’t feel confident in their roles as research/writer. They don’t know what I want, and they’re doing their best.

Categorical Data Analysis

This year I changed the assignment. I was doing a categorical data analysis project for my own research, and thought doing something similar might be more helpful and interesting for my students than writing a traditional thesis-based paper.

“Categorical Data Analysis” sounds sort of scary. We called it “the chart project” and “the Instagram project.”

We started by reading Martha Scotford’s (1991) “Is There a Canon of Graphic Design History?” In the essay, Scotford starts with asking whose work is included in the top five graphic design history textbooks of the time. She establishes 11 categories for images — related to size, color, repetition — and she collects data on each designer whose work is represented. What’s interesting is that she goes beyond name, date/place of birth, and the usual string of facts. She uses this information to answer the question: *what kind of* designer* is significantly highlighted in the top five graphic design textbooks of the time?

Getting Started: Write a “what kind of” Question

Identifying a “what kind of” question is imperative. It naturally leads to figuring out what categories of data to look for, where to find the data, and what columns to create in the chart. I encouraged students to ask questions related to their own interests.

Some of the questions students asked were:

Related to their place in the field:

What kind of women designers are recognized in textbooks?

What kind of women have made graphic design history?

What sort of things inspire the graphic designers that inspire me?

Related to an interest in Sports:

What kinds of symbolism have been used in Olympic posters?

What kinds of changes have basketball logos gone through?

Designer	Total Images	Total Texts	Total Pages	Total Works	Large Images	Large Texts	Total Images & Texts	Total # of Works	Total # of Texts	Year 1900-1910	Year 1910-1920	Year 1920-1930	Year 1930-1940	Country of Birth
Behrens	15	12	5	2	8	11	3	1	1	1	0	0	0	Germany
Baumgarten	4	4	0	1	4	1	1	0	0	0	0	0	0	Switzerland
Baye	30	40	10	4	17	27	0	6	2	1	0	0	0	Austria/Germany
Biering	10	10	0	1	3	4	1	0	0	0	0	0	0	Great Britain
Boppasund	5	8	3	3	2	5	0	0	1	0	0	0	0	Germany
Behrens	11	17	6	1	6	7	0	0	1	0	0	0	0	Germany
Brandenburg	9	12	3	2	4	9	1	0	1	0	0	0	0	Germany
Bill	15	19	4	3	9	12	0	0	1	0	0	0	0	Switzerland
Bruder	5	9	4	0	2	2	0	0	1	0	0	0	0	Austria
Bruders	10	19	1	0	6	6	1	0	0	0	0	0	0	France
Bradley	14	15	1	0	5	5	1	0	0	0	0	0	0	United States
Brookings	1	3	1	0	1	1	0	0	0	0	0	0	0	Russia/France/U.S.
Claff	1	3	1	0	1	1	0	0	0	0	0	0	0	France
Clay	4	4	0	0	2	2	0	0	0	0	0	0	0	France
Cresswell	10	27	8	6	12	18	7	2	0	0	0	0	0	United States
Chert	11	10	4	1	7	8	2	0	0	0	0	0	0	Russia/France
Cherny & Gelsner	15	15	0	0	5	5	0	0	0	0	0	0	0	France
Sut	2	4	2	1	1	1	0	0	1	0	0	0	0	Great Britain/U.S.
Starr	11	12	1	1	1	2	0	0	0	0	0	0	0	Germany
Studen	5	7	2	0	2	2	0	0	0	0	0	0	0	United States
Grassot	8	10	2	0	0	0	0	0	1	0	0	0	0	United States
Stettin	8	9	1	1	2	3	0	0	0	0	0	0	0	France
Weyland	19	15	0	0	0	0	0	0	0	0	0	0	0	United States
Hoffmann	11	12	1	1	3	4	2	0	0	0	0	0	0	Germany
Hoffmann	12	17	2	1	12	7	0	0	1	0	0	0	0	Switzerland
Holler	7	1	2	2	4	0	0	0	0	0	0	0	0	Germany

Scotford’s chart includes categories such as name, date of birth, and place of birth/significant work. But in the end, she answers the question, “*What kind of* designer is significantly highlighted in the top five graphic design history books?”

* Scotford’s study — like most categorical analyses — is more complex than how I’m presenting it. She also looks at “what kinds of ways are images reproduced in the books?” Many students will naturally look for the data to answer more than one “what kind of” question as part of their research. I didn’t tell them to expect this, as I didn’t want to overwhelm them.

Related to objectification of women:

What kinds of clothing have been highlighted on magazine covers?

What kind of people have been highlighted on movie posters?

Related to professional practice:

What kind of colors have been chosen for the Pantone color of the year from 2000-2021?

What kinds of jobs do Seniors in 2021 want vs. what our teachers wanted when they graduated?

What kinds of skills do professional graphic designers need today vs key moments in history?

What kinds of tools did graphic designers use in 1980s vs today?

Process: The Chart Project

Students (either working independently or in teams) were asked to collect the data required to answer their “what kind of” question, chart the data, look for patterns in the chart, explain why we might be seeing the pattern(s), and write up a research report.

In the research report, students were required to answer/do the following:

What is your “what kind of” question?
(this eventually became the title of the report).

Why did you want to ask this question? What inspired you?

What kinds of information did you need to gather to try and answer this question?

Where did you find the information you needed? Why was this a good source for your research?

What patterns did you find in the data/chart?

Why do you think these patterns emerged?
Think about history/time-frame. What information did you learn in class that might help explain the patterns? If necessary, do a little research to help answer this question (and make sure you cite your sources).

What problems did you have with your study? What would you do differently next time?

Include your chart as an appendix to the report

Process: The Instagram Project

After finishing their research report, students were asked to write a much shorter “report” for the general public. They were asked to choose “something” about their findings (it could be the results or something they learned while researching) to share via Instagram.

Instagram was specifically chosen for two reasons. First, IG only allows a limited number of images (10) to create a visual narrative, and a limited amount of text (2,200 characters, truncated at 125 characters) to explain the findings. This required students to be thoughtful about content.

Second, using IG allowed us to publish their research via a takeover of our graphic design program’s Instagram page (@gd_cvpa_umassd). Knowing their content would reach alumni, faculty, and potentially the general public required students to write for all three audiences.

The Chart Project Case Study One: Lillian Duchesney & Annie Dooley

Name	2nd Edition	6th Edition	Image	Just name drop	talked about their work
Jane Burden	x				
Lillian Duchesney & Annie Dooley	xy	x		2 x	
Louise Fill	x		2	x	
Annie French	x		1	x	
Kate Greenaway	x	x	1	x	
Valentina Grego	x		1		
April Greiman	x		5	x	
Hannah Hoch	x		1 x		
Susan Kane	x	x	2 x		
Jessie M. King	x				
Margret Macdonald Mackintosh	x		1	x	
May Morris	x	x			
Ethel Reed	x		1		
Paula Scher	x		1	x	
Elisa Serrano	x		1		
Elizabeth Shippen Green	x				
Jessie Willou Smith	x			x	
Barbara Stauffacher Solomon	x	x	1	x	
Debra Sussman	x		1	x	
Rosemary Tsai	x		3	x	
Catherine Zask	x	x	3	x	
Lella Vignelli					
Debra Valencia	x	x		x	
Debra Sussman	x		1	x	
Nancy Szeles	x		1	x	
Barbara (Bobbie) Stauffacher Siv	x		2	x	
Gabriela Rodriguez	x		1	x	
May Morris	x			x	
Katherine McCoy	x		1	x	
Elan Lupton	x			x	
Luba Lubina	x		2 x		
Susan Kane	x	x	1 x		
Jessica Helfand	x		1	x	
Kate Greenaway	x	x	1	x	
Kathrine Dreier	x		1 x		
Onelia De Breuille	x			x	
Muriel Cooper	x		2	x	
Jacqueline Casey	x	x	1 x	x	
Irma Boom	x		1	x	

Name	2nd Edition	6th Edition	Image	Just name drop	talked about their work
Jane Burden	x				
Lillian Duchesney & Annie Dooley	xy	x		2 x	
Louise Fill	x		2	x	
Annie French	x		1	x	
Kate Greenaway	x	x	1	x	
Valentina Grego	x		1		
April Greiman	x		5	x	
Hannah Hoch	x		1 x		
Susan Kane	x	x	2 x		
Jessie M. King	x				
Margret Macdonald Mackintosh	x		1	x	
May Morris	x	x			
Ethel Reed	x		1		
Paula Scher	x		1	x	
Elisa Serrano	x		1		
Elizabeth Shippen Green	x			x	
Jessie Willou Smith	x			x	
Barbara Stauffacher Solomon	x	x	1	x	
Debra Sussman	x		1	x	
Rosemary Tsai	x		3	x	
Catherine Zask	x	x	3	x	
Lella Vignelli					
Debra Valencia	x	x		x	
Debra Sussman	x		1	x	
Nancy Szeles	x		1	x	
Barbara (Bobbie) Stauffacher Siv	x		2	x	
Gabriela Rodriguez	x		1	x	
May Morris	x			x	
Katherine McCoy	x		1	x	
Elan Lupton	x			x	
Luba Lubina	x		2 x		
Susan Kane	x	x	1 x		
Jessica Helfand	x		1	x	
Kate Greenaway	x	x	1	x	
Kathrine Dreier	x		1 x		
Onelia De Breuille	x			x	
Muriel Cooper	x		2	x	
Jacqueline Casey	x	x	1 x	x	
Irma Boom	x		1	x	

Their Chart: a Problem with Categories

Lilly and Annie were an amazing team and did thorough, thoughtful work. But there was a problem with their chart.

They intended to collect data in eight categories related to “what kind of women...” but their chart collects data related to “what kinds of ways were women included...?” Thus, they only charted one of the original eight categories. Instead, they kept detailed notes on them.

Possible solution: Add a crit of the charts early on. Identify both common problems and successful set ups.

Their Chart: a Successful Pattern

Lilly and Annie’s chart had a separate column for the 1992 edition and the 2017 edition. This allowed them to see immediately that women included in the earlier edition were removed from the later edition.

Lilly and Annie chose to research “What kind of women designers are recognized in textbooks?” They wanted to know “what women were being honored for their work in graphic design history books” and hoped to see more women being recognized for their contributions in the more recent textbooks.

They chose to use two versions of Meggs’ History of Graphic Design because they thought the data would be more meaningful if they looked at two versions of a single title. They used the 1992 edition and the 2017 edition because those are two I had in my office.

What Patterns did they find?

Seventeen women were “name-dropped” (e.g., mentioned, but not written about) across both editions. Sixteen women were written about (contextualized) across both editions. Thus, of the 33 women included, more than half were only mentioned by name (often in connection to a male graphic designer). The women included were overwhelmingly white, and overwhelmingly well-educated (not self-taught).

Most surprisingly, there were less women (19) included in the 2017 edition than there were in the 1992 edition (21).

When asked to account for the patterns, they were stymied, and said: We expected more women in the more recent book. It’s like there was a quota for how many women could be included.

What problems did they have with their study? What would they do next time?

They had a problem with establishing who to include as a designer since each of them worked through one book separately.

“Sometimes it can be kind of difficult to determine whether someone is an artist or a designer. For example, should a book illustrator be regarded as a designer? ... It probably would have been a good idea for us to determine that together before we began* but we did not really realize what we were really getting into.”

* Lilly and Annie realized this problem early. They didn’t think their data collection was good because of it. They went back, made specific “rules” about who to include, and redid their data collection. The numbers presented across the two books thus represent a consistent analysis.

The Chart Project Case Study Two: Alyxandra Vieira

Alyxandra Vieira

What kind of women have made graphic design history?

What to look for?
 time period profession
 ethnicity location
 education marital status

Sources?
 Orr, Clarissa Campbell. *Women in the Victorian Art World*. Manchester University Press, 1995.
 Goodman, Dena. "On History and Art History (and Women, of Course)." *Eighteenth-Century Studies*, vol. 52, no. 2, 2019, pp. 155–158.
 Thomson, Ellen Mazur. "Alms for Oblivion: The History of Women in Early American Graphic Design." *Design Issues*, vol. 10, no. 2, The MIT Press, 1994, pp. 27–48,

	Race	Time period	education	profession	location	Married status
Anna Maria Sackler	white	1872-1965	School of the Museum of Fine Arts Boston	Book Cover Designer	Boston	none
Frances Flora Bond	White	1812-1878	Miss Linwood's School for young girls Self Taught	Lithographer	NYC	Married
Anna Russell Jones	African American	1902-1995	Pennsylvania Academy of Fine Arts	Graphic Designer	Philadelphia	Married
Ethel Reed	White	1874-1912	Cowles Art School	Advertising Designer	Boston	none
Alice C. Morse	white	1863-1961	Women's School of Art at Cooper Union	Book cover artist	NYC	married
Florence Lundborg	white	1871-1945	Self taught	Advertising Designer	Fans NYC	None
Helen Dryden	white	1882-1972	Pennsylvania Academy of Fine Arts	Industrial Designer	NYC	Divorced
Jessie Wilcox Smith	white	1863-1935	Pennsylvania Academy of Fine Arts	Advertising designer	Philadelphia	none
Elizabeth Colwell	white	1881-1954	School of the Art Institute Chicago	Book Designer	Chicago	Married
Helen Rosen Woodward	je-wah	1882-1960	Self taught	Advertising designer	NYC	Married
Eleanore Abbot	white	1875-1933	Pennsylvania Academy of Fine Arts	Scenic Designer Book Cover Designer	Philadelphia	Married

Alyxandra also wanted to research the inclusion of women in graphic design history. She was interested in looking at similar data, but wanted to find women who were not necessarily in textbooks. So she turned to the library and searched our article/journal/media database.

An unexpected outcome

Alyx found and used an article I assign later in the semester. When it came time to discuss the article, she was the “class expert” because she was already familiar with it.

Her Chart: a Problem with Patterns

Alyx’ chart had a single column for each category. This meant every possible answer was in the same column and patterns could not be readily seen. She had to count and keep track of answers separately. Again, a crit of charts early on would have helped fix this problem.

The Chart Project Case Study Three: Dylan (DK) Kaplowitz

Dylan (DK) Kaplowitz

What Sort of Things Inspire the Graphic Designers That Inspire Me?

Sources?
 Two online interviews each Instagram accounts

Watched, took notes... charted, categorized.

	Aaron Drapkin	Alison Jull	Book Jull	Tim O'Connor	Jason O'Neil	Thomson
Aaron Drapkin	X					
Alison Jull		X				
Book Jull			X			
Tim O'Connor				X		
Jason O'Neil					X	
Thomson						X
Other						
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**The Instagram Project Case Study One:
Lillian Duch-esney & Annie Dooley**

Lilly and Annie wanted to use their Instagram story to “honor the women whose design didn’t make it into both editions of the textbook.” They shared what they found, but used a more narrative approach.

Lillian Duchesney & Annie Dooley

Women were — and weren't — included in two editions of Meggs' A History of Graphic Design
Featuring Paula Scher, April Greiman, Muriel Cooper, Katherine McCoy, and Cipe Pineles.

In this Instagram post we wanted to **honor** the women whose design didn't make it into both editions of the textbook.

original ↓

↑ original

SELF TAUGHT VS EDUCATION
The majority of these women required higher education.

Frances Flora Bond	27%
Anna Russell Stone	73%

SELF TAUGHT VS EDUCATION
The majority of these women required higher education.

Frances Flora Bond	27%
Anna Russell Stone	73%

Alyxandra Vieira

What kind of women have made graphic design history?

I noticed that most of the women started in the **northeast United States**. This made perfect sense after I collected their **active dates** because they aligned with the **industrial revolution**. The industrial revolution was from 1760-1840. The industrial revolution jumpstarted women's role in design due to an **increased need for advertising**.

Problems with Information

Alyx found her voice with this project. But there was a problem with her information when she laid it out for Instagram. She didn't test her layouts on a small, hand-held device. Text was far too small to read. Even though she's had a web typography class and a UX/UI project in her information design class, she didn't make the connection between those classes and this project.

Possible solution: Add a crit of the IG layouts. Identify both common problems and successful set ups.

The Instagram Project Case Study Two: Alyxandra Vieira

Alyx used her images to present information graphics. She used her text to try and explain why patterns in her data occurred.

An unexpected outcome

Alyx explains why so many of the women were educated in the Northeast by connecting it to the industrial revolution and the increased need for advertising. While her answer isn't strictly correct, I can see her trying to make connections between my lectures, the readings, and her research.

Why is this unexpected when I asked students to do it? A always ask students to make connections back to what they are learning in class. They don't always do it.

A Final Case Study: Haley Dunn

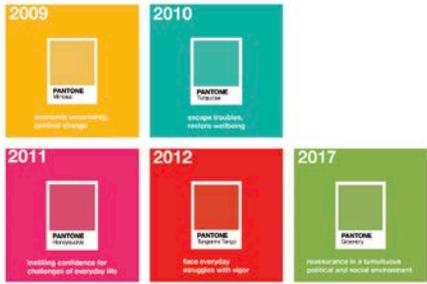
Haley Dunn

What kind of colors have been chosen for the Pantone color of the year from 2000-2021?

Sources?
Pantone website showcasing all past colors of the years
Pantone official press releases

"More practical."

Pantone color of the year: bright colors in hard times



...one trend I noticed was that in years with a negative tone a bright color was selected. These colors include Mimosa (2009), Turquoise (2010), Honeysuckle (2011), Tangerine Tango (2012), and Greenery (2017). I found this trend interesting because it seems like bright colors were chosen to try to bring a more positive light to tougher years. It makes sense that they would want to create a sense of positivity in hard times.

Haley wasn't interested in exploring a "big idea" — she wanted to take a more practical approach and learn more about something tangible in the field of graphic design. She chose color.

An unexpected outcome

Haley could not escape the experience of learning more about a "big idea." In her research, she noticed a pattern:

"...One trend I noticed was that in years with a negative tone a bright color was selected. These colors include Mimosa (2009), Turquoise (2010), Honeysuckle (2011), Tangerine Tango (2012), and Greenery (2017). ... It makes sense that they would want to create a sense of positivity in hard times."

Practicality is not a problem.

I'm an academic. I love to research. I love to write. Many of my students want to *make*. They want to get jobs and see every project as an opportunity to be a better *maker*.

I embraced the "practical approach" as whole-heartedly as the "big idea" approach. I knew students would have a better outcome if they chose their topic. I also know that when they get out into the world, they are more likely to use their research skills to solve practical problems.

What I Learned from this Research Project

Surprisingly, students had more problems with charts and images than they did with the research and writing in this project.

Review the charts early and again at a good "mid-point." Two mini-crits would help catch problems early — and most had the same problems! It would also require students to start earlier — this kind of research can't be done last minute.

Leave enough time at the end of the semester to crit the Instagram project.* Even though it's a writing assignment, it's an excellent opportunity to reinforce UX skills — to make sure students test images on phones, consider what 125 characters will make the most impact as the opening to their text. If well done, the Instagram project becomes a portfolio piece.

Accept Chaos. Everyone will be at slightly different stages, and everyone will be using different resources. Encourage students to run with their ideas, to try new things.

Catch students being successful. They all learn differently. Out of 43 students, only five did not have "success" the way I defined it going into this project. Three students admitted they just didn't do the work they needed to do. Two others have learning differences that made thinking in terms of categories and patterns impossible — they wrote traditional narratives describing what they found out about their topics.

Embrace failure. Things will go wrong. Research is like design. Try, fail, try again. If a student realizes their data set isn't big enough, or there is no pattern to be found, or something else goes wrong, point out it's a opportunity to reflect on what they'd do differently next time — and write it up! Learning is a process, not just an outcome.

* The accompanying assignment sheet is an updated version of the one I gave in Fall 2021. It reflects timing/schedule changes I'll be using in Fall 2022.

Categorical Data Analysis

Laura E. Franz, UMass Dartmouth, AXD 307 History and Context of Graphic Design

Updated version of the actual Fall 2021 assignment.

Can be done as a team (recommended) or independently.

Note: I run this class as a blended class. Lectures are pre-recorded so students can watch them at their own pace and take notes. There are weekly open-note quizzes online to promote watching/note-taking. In-class time is spent on small-group discussions and activities related to theme for the week. This allows me to move from group to group and touch base with them about their research.

PART ONE

“Chart Project”

As a professional graphic designer, you’ll need to do research when taking on new projects or exploring new ideas. There are different kinds of research, this kind – categorical data analysis – is used to answer “what kind of…” questions. The research method can be used to ask bigger, more theoretical questions like Scotford did in “Is there a Canon of Graphic Design History?” or more practical, project-based questions like, “what kinds of colors are used by my client’s competitors in the X industry?”

The purpose of this project is to identify a subject important to you (that relates to the graphic design field), gather data, see patterns in the data, report those patterns and why we might be seeing them (using notes from class or other sources to back up your explanation).

Your job is to:

1. Write a "what kind of..." question related to your interests
 - Must somehow be related to graphic design, must somehow be related to history or different time periods, it can include social issues, it can be inspired by something you’ve read or heard, it can be inspired by a favorite project or class, or something you want to know more about.
2. Identify sources for answering the question
3. Identify what kinds of data to gather from those sources
 - Sources and data go hand in hand... if you can’t find the kind of data you need, look for different kinds of sources
4. Put the data in a chart as you find it
 - having a chart with more kinds of data than you need is better than having to go back and fill in parts of the chart later!
5. Look for patterns
6. Report the patterns
7. Write about WHY we might be seeing the patterns (using research to back up your hypothesis)
8. Report what is problematic about your research (the question, the sources, the "things" you gathered, lack of information, re: why we see the patterns) and what you might do differently next time.

Timeline / due dates:

- Bring your “what kind of...” question to class, week 2.
 - If you do NOT have a question, come anyway, bring your ideas, there will be time to talk with colleagues and with me.
- Your identified sources and a list of the kind of data you’ll gather from them is due at the start of class, week 3.
 - I’ll touch base with each of you in class.
- The start of your chart and the start of your paper is due at the start of class, week 5.
 - Have it printed out so we can hang it on the wall. Don’t worry about how it looks. Focus on the data. This is a quick crit to make sure folks are on the right path.
 - If you’re having problems identifying sources and what to collect from them, use week 4 to catch up! Feel free to check in with me even though nothing is officially “due.”
 - For your paper, write up the following: What is your “what kind of...” question? Why did you ask this question (what inspired you)? What resources are you using? What data are you collecting from the resources? Have this printed out as well and hang it on the wall near your chart.
- A finished (or almost finished) chart is due at the start of class, week 7.
 - Have it printed out so we can hang it on the wall. Again, don’t worry about how it looks. This is a quick crit to help identify anything that needs to be modified to help you see patterns more quickly.
 - If patterns are visible, be ready to point them out to us.
- Your final chart and draft of your final paper and is due at the start of class, week 9.
 - For your final paper, add the following information: what patterns you found, why we might be seeing the patterns (back it up with research), and what problems you had with your research (and what you’d do differently next time).
 - I’ll return your draft to you in week 10, commenting only on missing data or where you could do more research. An updated/final version (edited, spell-checked, and run past the writing center if needed) is due before class, week 12.

PART TWO

“Instagram project”

For your final project, you will take something you learned while doing your chart/research that you want to learn more about and/or want to share with others.

The topic of this project will be different for everyone.

- It can be a pattern in your data or a change through history (supported by your data) you want to learn more about or share with others.
- It can be a person (or object or organization) you discovered while doing your chart/research and you want to learn more about and share with others.

Your job is to:

- Think about your audience(s). You are presenting research, it will be “published” on the GD program Instagram page.
 - One audience is made up of professionals in your field (alumni, faculty, other graphic designers who follow our program)
 - One audience is the more general public, because the post might be shared.
 - While desktop/laptop use for Instagram is increasing, the majority of visitors still use a mobile device (e.g., their phone). Test images on your phone to make sure text and images are readable!
- Do a little more research, as needed, to fill out the story/information you choose to present.
- Write an Instagram post that tells viewers about the pattern/person/organization/thing you researched
 - Use a maximum of 10 images.
 - Images should be square format, and between 320px x 320px (smallest size) and 1080px x 1080px (largest size)
 - Reminder: test images on your phone to make sure text/images are readable.
 - Write a maximum of 2200 characters of text.
 - Use the first 125 characters wisely! That’s all visitors will see if they don’t click “more.”
 - Include your research sources. If possible, include them in your text or images. If not, send them to me separately.
 - Upload all images (as separate pngs, include 1, 2, 3... in their titles) and a text file into the myCourses folder.
 - I'll work with Michelle Bowers to do a CVPA Graphic Design Instagram takeover and post the IG projects after exam day.

Timeline / due dates:

- Your topic/idea is due in class, week 10.
 - If you do NOT have a topic, come anyway, bring your ideas, there will be time to talk with colleagues and with me.
- Instagram post is due at start of class, week 13
 - Have it printed out for a quick crit and feedback on writing
- Final Instagram post is due by scheduled final time (week 15)

Your name

Professor Laura Franz

History of Graphic Design

October x, 2022

Title = Your “what kind of...” question

Sections of the paper

- Where your question came from / why you chose this question
- Your resources
- Kinds of data you gathered (e.g., what’s in the columns of your chart?)
- Your chart (note, if it’s too big to drop into the report here, put it at the end of the report in an appendix. Write something like: See Appendix A for the chart.
- Patterns I noticed
- Possibilities of why these patterns occurred
- Problems with this study / what I might do differently next time

39 Shifting Traditional Processes for Undergraduate Design Admissions

Abstract

The entrance to “design school” or specific design programs involves a problematic admission process. Extensive documentation is needed to prove that applicants have the drive, talent, and skill to succeed in their chosen area of study. Historically, the Graphic Design program at our institution had an admission structure that focused solely on portfolio pieces from foundational classes and several written statements. While giving Graphic Design faculty broad insights into visual and written acuity, this process for admission did not allow for applicants to showcase their lived experiences and journeys toward design. Considering the disadvantages that traditional hierarchical structures and evaluation criteria create for marginalized students, we propose a shift to the BFA admission process that allows applicants to submit work capturing their investigations and perspectives through the lens of their unique understanding.

Dajana Nedic
University of Arkansas

Ryan Slone
University of Arkansas

Working toward creating environments where students can thrive, we as design educators continue to question and decenter our roles as gatekeepers within creative spaces designed for creativity, experimentation, and innovation. We find ourselves asking, “How can design educators shift traditional processes for admission into undergraduate design programs to invite, cultivate, and retain diverse, collaborative, and innovative communities of students?”

As we embark on implementing a new application process into the BFA in Graphic Design at our institution, we intend to streamline the admission journey by incorporating more opportunities for applicants to include and highlight their unique perceptions and lived experiences. Our goal is to document this process to offer more accessibility into Graphic Design and create a more diverse student community.

40 Grafik Justice: Design for Protest

William (Brit) Rowe
Ohio Northern University

Abstract

After the 2020 murder of George Floyd in Minneapolis, people took to the streets to protest the racism embedded in the fabric of the United States. The signs, placards, and banners created for the protests ranged from snarky and funny to poignant and devastating. But, they mostly had one thing in common: They contained strong, sometimes graphic statements against brutality and injustice.

When contemplating a grassroots, student-led protest on campus, the levels of typography and messages ranged wildly. Of particular interest was the juxtaposition between the handdrawn signs created by students and street murals found across the country. This presentation discusses how students explored making impactful and motivating phrases and/or graphics for Grafik Justice, a Black Lives Matter protest on campus. How can graphic designers use their skills and knowledge to draw attention to racism in their local community? How can they help spark curiosity or conversation?

Grafik Justice was a project that identified an urban space and a campus building for its location and event potential. At the onset, a “protest by design” workshop was led by the university’s Black student organization and designer Aaron Scamihorn. Designers worked to inspire introspection with motivating testimonies, typography, and graphics.

Work generated from the workshop was used in Grafik Justice, a powerful, community-based design project that brought the community together. The event included student testimonies and digital projections that inspired the public through a visually dynamic communication method. The projections were designed to provide support for our local Black community, to raise awareness of racism, and to connect to the Black Lives Matter movement.

41 Digging into Sustainability: Creating a Sustainable Design Course from the Ground Up

Melinda Posey
Christian Brothers University

Abstract

How do we foster a sense of ethical sustainability in our design students? This presentation will explore the development of a project-based course digging into the issues of sustainability through a lens of design thinking. Students structure their design challenges around sustainability principles, history, and technologies. The course offers a testing site to consider environmental consequences and seek to find problem-solving alternatives. The projects developed in the course reach out into the greater community creating PSAs for community gardens, augmented reality mapping of sustainability information, exploring eco-friendly packaging materials while creating connections with industry professionals that seek a sustainable path forward.

42 Understanding Past and Future: Bringing Oral History and Creative Storytelling into Graphic Design Classrooms

Abstract

Kerry Jenkins
Young Harris College

Jing Zhang
Methodist University

Prof. _____ and Dr. _____ started their academic friendship 6 years ago on a CAA conference event. They have been working in parallel with a series of (social) practice projects in their design classes—narrative graphics: narrative portrait design, with very geographically-diverse student populations—students from Mexico, Turkey, Spain, Haiti, Peru, Brazil, South Korea, Thailand, Vietnam, Eswatini, and Ghana. Employing an interdisciplinary perspective, this presentation addresses how oral history methodologies and creative storytelling techniques are used in their peer social sciences, in graphic design specifically, and why this can be beneficial for both design education and client research communities.

Prof. _____ and Dr. _____’s narrative graphics include a series of sub-categories—information design, typography design, logo design, digital illustration/ imaging, etc.; among which, ‘narrative portrait design’, is one of the most representative and fundamental practices. The students interview one another, get information on their classmate’s life goals, career plans, hobbies, professional influences, etc., then create portraits in Adobe software to visually express the understandings of their interviewees. This also builds a camaraderie that may not have been as defined previously. This project stresses that the success is really a team effort. It also addresses the lived-experiences, plurality, and cultural aspects in a classroom/ semi-industrial setting.

This presentation will also show their student works—The finished projects show personalities, goals and “favorites” of the students’ classmates. The process of the static works involves conceptual sketches, photographic portraits, and multi-layered Photoshop documents with compositing and composing. The motion graphic works or animation shorts involve the production in After Effects or Animate (and Premiere). An optional side product—graphic recording works, can also be an excellent input on both students’ professional digital portfolio and their online social media promotion pages.

Understanding Past and Future: Bringing Oral History and Creative Storytelling into Graphic Design Classrooms

Kerry Jenkins, MFA
Associate Professor
Division of Fine Arts
Young Harris College (GA)

Jing Zhang, PhD MFA MPhil
Assistant Professor
Division of Fine and Performing Arts
Methodist University (NC)

Abstract:

Prof. Jenkins and Dr. Zhang started their academic friendship 6 years ago on a CAA conference event. They have been working in parallel with a series of (social) practice projects in their design classes—narrative graphics: narrative portrait design, with very geographically-diverse student populations—students from Mexico, Turkey, Spain, Haiti, Peru, Brazil, South Korea, Thailand, Vietnam, Eswatini, and Ghana. Employing an interdisciplinary perspective, this presentation addresses how oral history methodologies and creative storytelling techniques are used in their peer social sciences, in graphic design specifically, and why this can be beneficial for both design education and client research communities.

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This presentation will also show their student works. The finished projects show personalities, goals and "favorites" of the students' classmates. The process of the static works involves conceptual sketches, photographic portraits, and multi-layered Photoshop documents with compositing and composing. The motion graphic works or animation shorts involve the production in After Effects or Animate (and Premiere). An optional side product—graphic recording works—can also be an excellent input on both students' professional digital portfolio and their online social media promotion pages.

This collaborative paper includes descriptions of four separate projects that relate to the abstract. Jenkins teaches the first project and Zhang teaches the other three.

Kerry Jenkins began his graphic design teaching career in 2007 after working as a graphic designer and art director for previous employers and with his own studio. He teaches both traditional and interactive design, with a focus on typography, digital imaging, publication design, and photography.

Project 1: Classmate Storytelling Portrait

I have worked with this project since 2009 and have tried variations over the years, including the final format. This is a sophomore-level project and is part of the first imaging course that focuses on raster imagery.

The students are directed to choose a classmate and create a composite portrait image. Usually, the students pick someone in the same class. But I have had some choose students in other majors. One of the twists here, I believe, is the students must create work they like, but they also need to ensure their classmate approves. This creates kind of an early “designer/client relationship”, and this interaction between classmates helps to instill a teamwork ethic.

The next step is an interview and note taking. The project will be telling a story about this student visually. This requires questions like, “What do you want to do for a career? Who are your fine and graphic art influences? List some interests and favorites, such as hobbies, teams, music, colors. What’s a fun fact others may not know about you?”... etc.

With notes in hand, the students create a new document in Adobe Photoshop with these specifications and instructions:

- 16.25 inches wide x 7.05 inches tall (16” x 6.8” with .125-inch bleed).
- RGB color mode
- 240 ppi (pixels per inch) resolution
- Under the “View” menu, choose “New Guide Layout ...”
- Turn off the checkboxes for “Columns” and “Rows”
- Turn on the checkbox for “Margin” and enter “0.125 in” in each of the four

This creates a format equivalent to wide-screen movies: 2.35:1 ratio. The last three bullets above create ruler guides to indicate that the final image will have a bleed on all four sides. (This is also helpful if the final print is matted and framed.)

I ask for the resolution to be 240 ppi. This makes a multiple-layered document a manageable size for working on older computers. It also prints well on inkjet printers since we aren’t concerned with conventional screening for offset printing. To clarify ...

The formula for conventional offset screening is:

Resolution = 2x LPI (lines per inch screen ruling)

Therefore, 300 dots per inch resolution is requested by print shops as 150 LPI screening is a typical screening value used.

This 16” x 6.8” format also adds the fun aspect of asking the students to imagine their final image is a freeze frame in a movie.

The students should have this file open as they make sketches for their concepts (*Figure 1*). This is a great help for getting the students thinking about the space as well as the image.

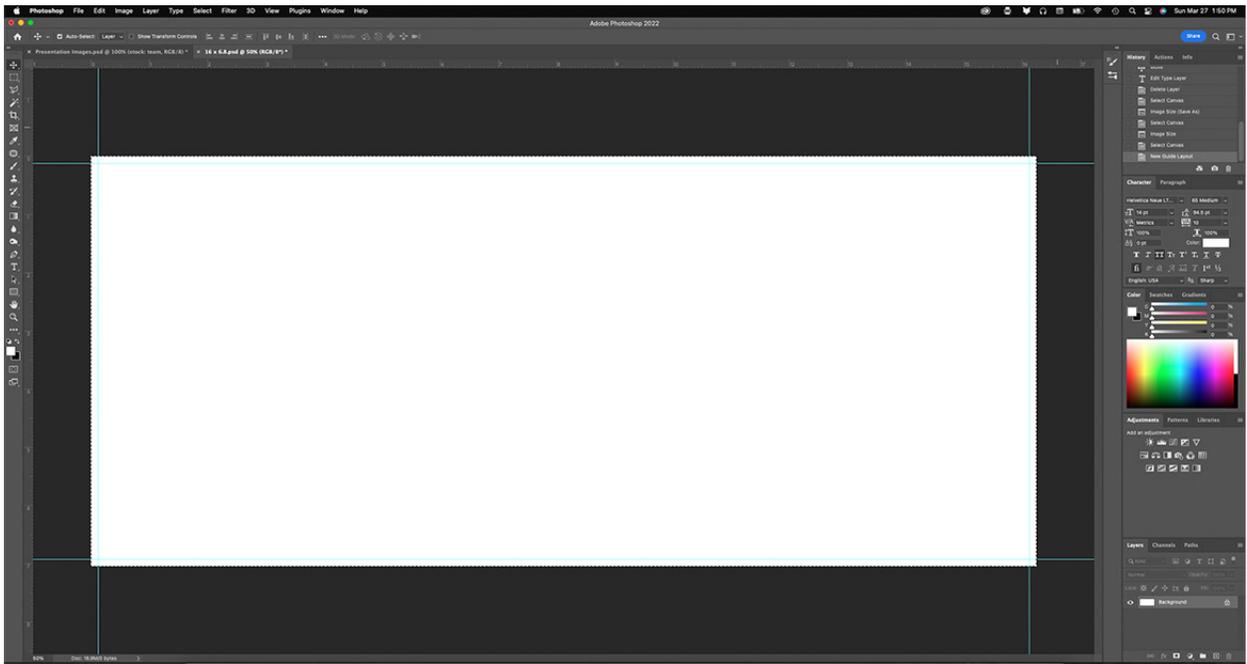


Figure 1

The students are required to shoot a custom portrait of their classmate. Some shoot more than one depending on their concepts. For the composite, they are allowed to add in creative-commons licensed stock imagery as well, but they know I would prefer custom.

My project brief also shows this professional composite image from digital artist and designer, Derek Prospero as an example (Figure 2, © Derek Prospero) ...



Figure 2 (© Derek Prospero)

I suggest head-and-shoulders portraits like this one from Prospero, but have had students shoot full figure, too. Here is an example of a student portrait by Joshua Ryan (*Figure 3*) ...



Figure 3 (Joshua Ryan)

I also suggest to the students that their digital composites can also include traditional illustration or painting if they would like. This is shown (e.g., watercolor, ink in a few of the following final composites with credits (*Figures 4-7*) ...



Figure 4 (Emily Highsmith)



Figure 5 (Doo Lee)



Figure 6 (Michele da Costa)

The calligraphy, from top to bottom, reads:
“Work, Courage, Peace, Persistence, Love, and Expectation”



Figure 7 (Hansel Ong)

Dr. Jing Zhang started her teaching in Sino-Western higher education more than a decade ago, she also has been practicing both traditional and digital creative storytelling, Narrative Medicine¹, and healing graphics (incl. Graphic Medicine²) projects, in her undergraduate classes of Graphic Design, Mass Communication, minor studies, and special topics, as well as in her group workshops and (online) individual sessions, for state hospital and private behavioral health facilities. Please see three project examples listed below ...

Project #2: Existing Stories Adoption

Students are required to review an existing story from classic literature works (poems, fairytales, novels), world-famous video games, or award-winning (animation) films, and make their own adaptation.

Figures 8–9 are two screenshots of the 2D animation video “Wolf at the Door”, created by Christal Chapa, BFA (Bachelor of Fine Arts) with Graphic Design Concentration from University of Texas Rio Grande Valley (UTRGV), based on the story of “Little Red Riding Hood” (pre-17th century European folktales); Figure 10 is a screenshot of the hand-drawn animation work “Wonderment”, created by Jessica Garza, BFA with Graphic Design Concentration from UTRGV, based on the story of the feature-length Chinese animation film “Big Fish & Begonia” (released in the year of 2016, directed by Xuan Liang and Chun Zhang).

Project #3: Narrative Medicine/& Healing Graphics projects

This project will examine the use of visuals in the history and practice of medicine and healthcare, place particular emphasis on creating traditional style comics or digital motion graphics, aim to bring powerful narrative skills of radical listening and creativity—from the humanities and the arts—and will address the stories of all who seek, deliver, and witness healing procedures.

Figure 11 is the cover design for Elisabeth Mendoza’s, BFA with Graphic Design Concentration from UTRGV, graphic journal of “Living with Dyscalculia”, Dyscalculia is a learning difficulty that affects an individual’s ability to do basic arithmetic; Recent graduate of BFA in Graphic Design from Methodist University (MU), Noemí Sáenz, made a series of projects, under the title of “Menstrual Equality Campaign”. See Figure 12 as her poster design, Figure 13 as her sticker panel design, and Figure 14 as the front flat of her cootie catcher game design. She also made a Graphic Recording³ style motion graphic video on her making of her poster.

Project #4: “A Day in the Life as a ...”

There are many “YouTuber” creations under the theme of “A Day in the Life as a ...”. For example, there are more than ten different YouTubers (e.g. chunbuns, CareerFoundry, Mimi michi, etc.) who have created very dynamic videos on “A Day in the Life of a UX Designer”. In this project, students are required to make an (animation) video short to narrate a day in their own life.

Figure 15 is a screenshot of “Heavy Rain and Floods”, an experimental video created by Jingying Zhang, BA (Bachelor of Arts) in Journalism and Communication from Macau University

of Science and Technology (MUST), on her one-day trip to an exhibition at a local museum; Figures 16–17 are screenshots of “Designer Designer Loop”, created by Hannah Minette Santeañez, recent graduate of BFA in Graphic Design from MU, on a day in the life as a Graphic Design student, as well as a part-time Starbucks employee.



Figure 8





Figure 10

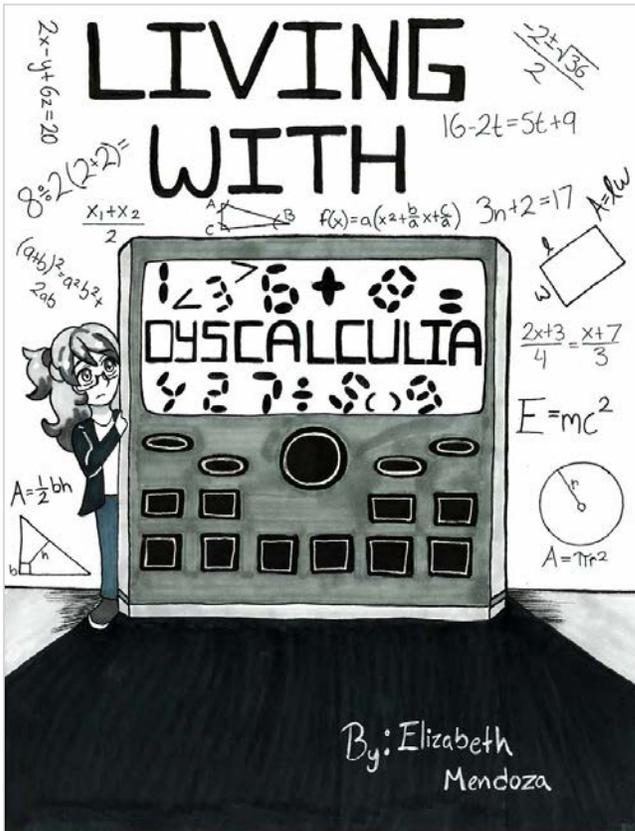


Figure 11

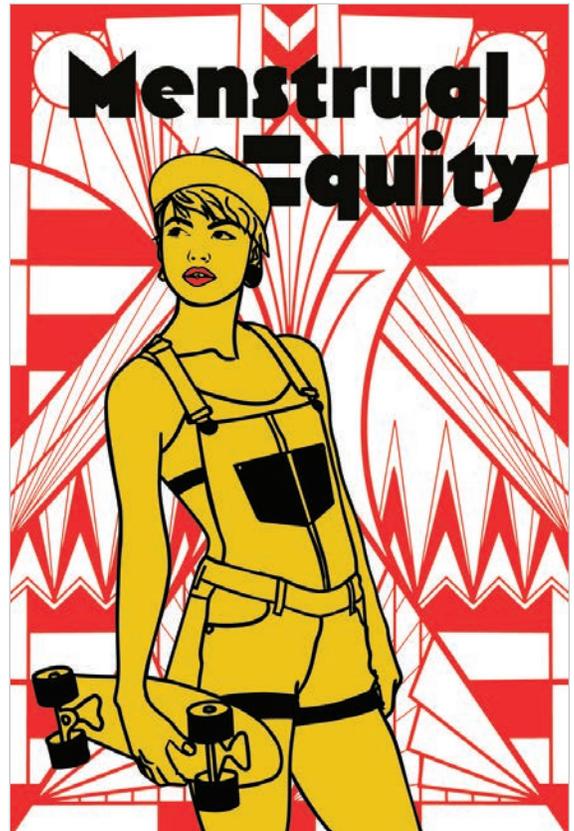


Figure 12

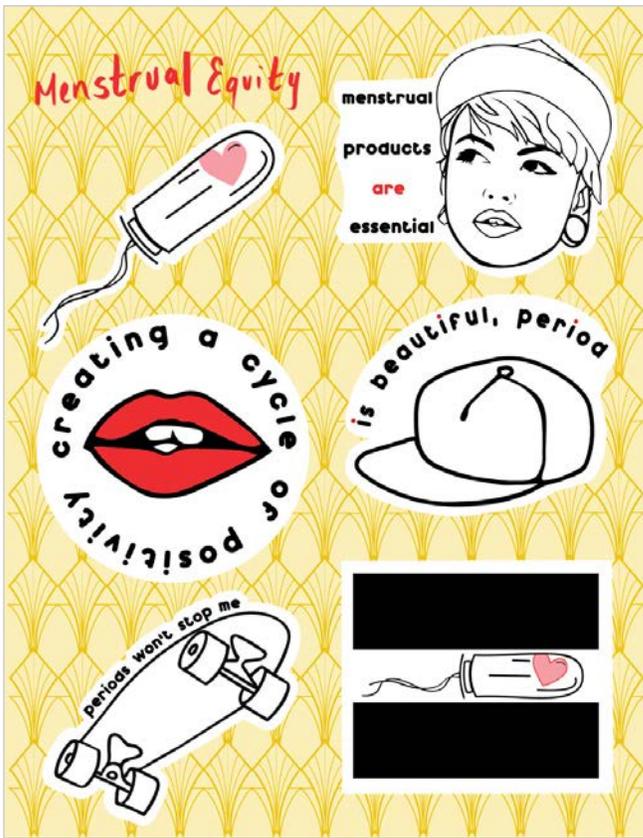


Figure 13

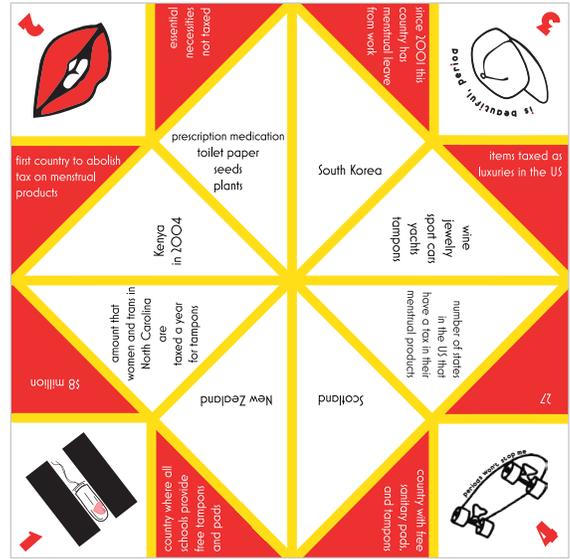


Figure 14



Figure 15

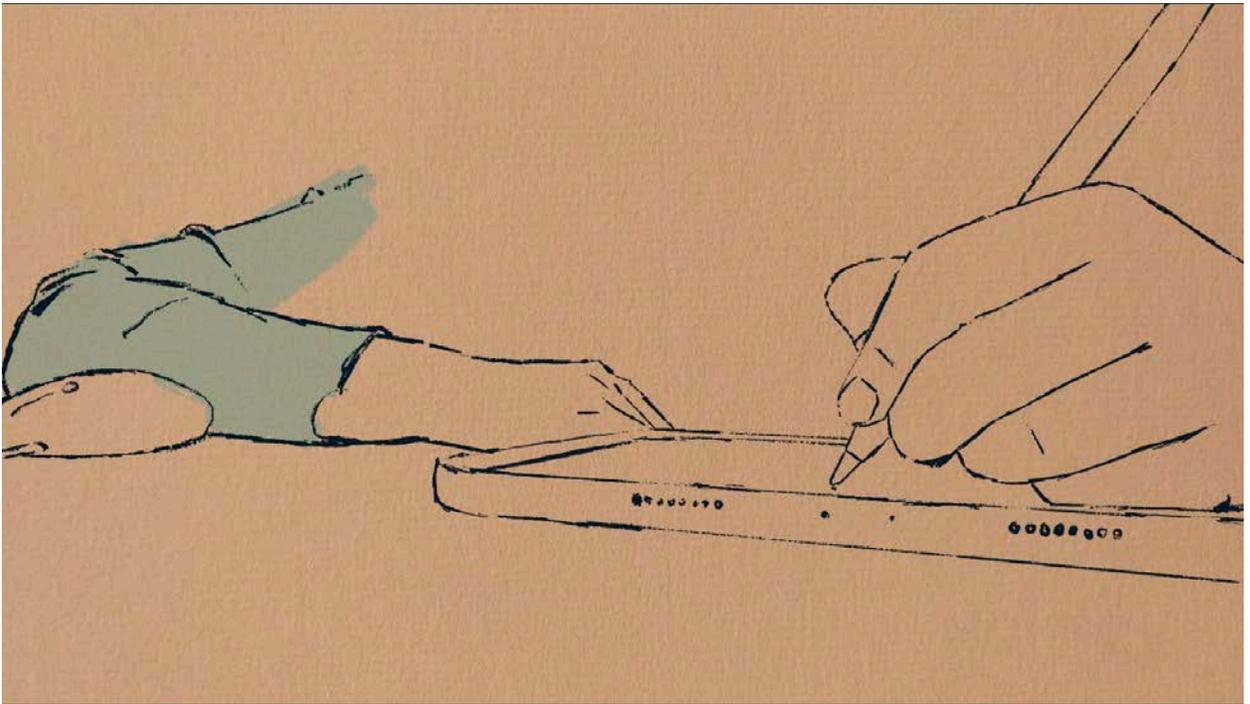


Figure 16

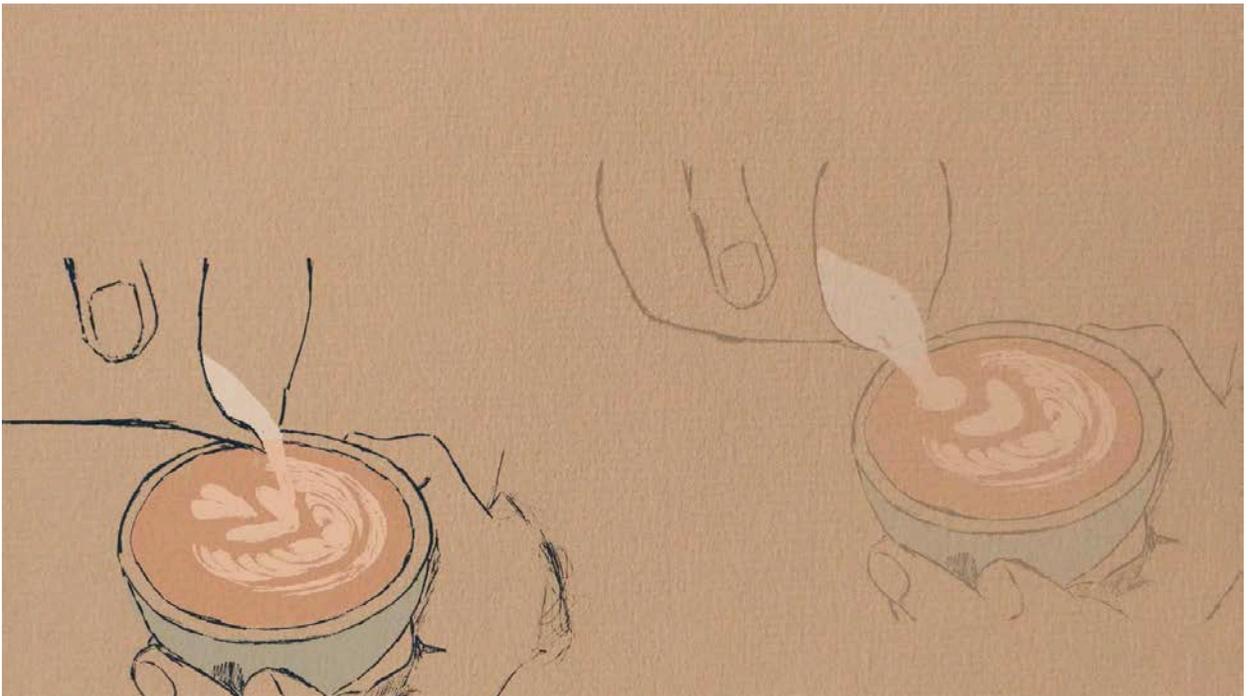


Figure 17

Bibliography

¹ For the definition of “Narrative Medicine”, please reference the Narrative Medicine program page of Bay Path University at <https://www.baypath.edu/academics/graduate-programs/creative-nonfiction-mfa/narrative-medicine-track/> (accessed on June 2, 2022).

² For the definition of “Graphic Medicine”, please reference the book of Graphic Medicine Manifesto, edited by M. K. Czerwiec and Ian Williams, published by Penn State University Press, in 2015.

³ For the definition of “Graphic Recording”, please reference the webpage of <https://www.imagethink.net/what-is-graphic-recording-a-quick-guide/> (accessed on June 2, 2022).

43 Student Agency Ensures Investment in Course Outcomes

Jodi Staniunas Hopper
Mercyhurst University

Abstract

Providing student agency in how they encounter design history is important as they need to own the knowledge. In a recent iteration of my Graphic Design History course, it was clear that the traditional survey approach was not adequately addressing the last 50 years of design, and maybe not even the last 100 years.

I am not interested in trivial pursuit—the who, what, when, where game. I want students to be able to see the spiral of ever repeating design tropes through time and recognize them for just that. And I also want students to own their exploration, focus their interests, and share them with the larger community. And, I thought, I had created the course for that. Mid-terms came and I found out that I hadn't. Rather than stay the course—after all, did they study? Did they even care?—I chose to peel back the veil of course structure and let them shape the course from the mid-term on. What ensued was a pivot in the year of pivots and a collaboration to recreate the course.

The survey course gave way to individual deep dives into designers, both famous and hidden. Students presented lectures on the designers. We collectively discussed which works were “Rock Stars.” They then deconstructed and reconstructed the rock star styles for a boxed food item of their choice. Creating a new piece of art from old inspiration.

This pivot changed the way I tested. This changed the whole approach to history. It made room for less-noted designers to also have their due. In my presentation, I will share a student-driven approach to a Design History course, the presentation model, the visual stylings assignment, test questions, and how student agency changed the course for the good.

Student Agency Ensure Investment in Course Outcomes: Graphic Design History thru the Student Lens

By: Professor Jodi Staniunas Hopper

I am not interested in trivial pursuit —the who, what, when, where game. I want students to be able to see the spiral of ever repeating design tropes through time and recognize them for just that. I want students to own their exploration, focus their interests, and share them with the larger community. — Professor Jodi Staniunas Hopper

At least this is what I had always said I did up until the Fall of 2021 when I caught myself playing trivial pursuit with the result of failing student midterms. It was then that we pivoted. From speed reading the encyclopedia that is the Megg's History of Graphic Design, to deep dives into designers, both famous and hidden. Students went from passive listeners to active presenters. We began really discussing what the stylistic tropes were of the eras and testing became more open ended.

Positive feedback was rampant on the IDEA student evaluation tool administered at the end of the course:

I personally think the pivot to presentations has been helpful for my learning style. I think this approach allowed us to take deep dives into different artists and topics, and it was nice to have visuals of artists' work presented and explained by each other. — Anonymous Student 1

I do think that the switch from reading pages (and pages) of information and then being quizzed to researching one artist/designer and presenting was a breath of fresh air — In terms of the visual styling, this was probably my favorite part of the course. — Anonymous Student 2

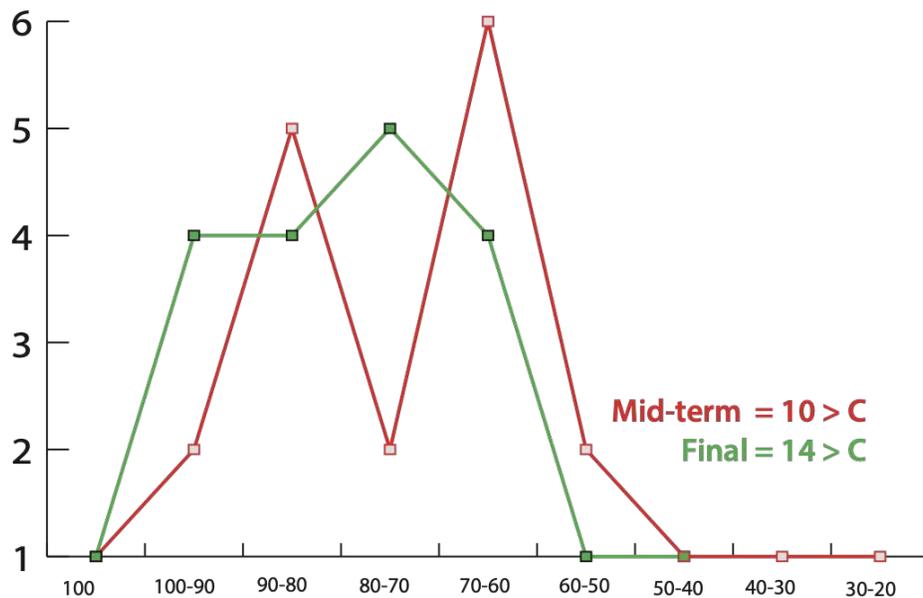
Struggled during the beginning half of the semester with the weekly quizzes. When we transitioned to presentations, I enjoyed the course more and was more successful. I also like doing the visual styling based on our presentation artists. — Anonymous Student 3

So what was so different. Here's the formula:

As the guide on the side, I would create an empty Google slide show with the designers I deemed Important for whatever movement or era we were studying. Students then had an overnight to consider and review the list to make a short list of the designers that interested them. Next class student names were randomly drawn, they could select their designer and then we were off to the races with student edited content regarding each designer. They were responsible for brief biographical information, thorough review of their design work, connecting the work to the tropes or visual styling of the time, and, finally, selecting a "Rock star Piece" that is notable and representative of the time. The final item is to formulate a test question for the final test with regards to their designer.

The results for this change in pedagogy resulted in a 10% increase in the grades. More students were above a "C" with only one still at "A" level. Basically, less students failed because they had control over

how they addressed the material. Testing itself became more responsive to student knowledge and cumulative regarding imagery and motifs. And, 25% more students passed the final than the mid-term. See the line graph below for a representation of the data.



Midterm/Final Test Comparison Graph

More deeply, I was responsible for a general overview that allowed student to formulate the elements of the movements motif so that they might better review their designer's work. The students were responsible for the journey through the players and their work. Some movements are straight presentations, while others are student driven.

As with all pedagogies there is a down side. In this method, it will be hard to cover the quantity that a straight lecture format provides. However, this methodology should provide students with the research foundation and the presentation skill set that they are still developing at this time in their undergraduate careers. This methodology utilizes the Megg's text as it should be; an encyclopedia of populist(among designers) graphic design movements. Rather than a book to be read in one sitting, it is a book to be referenced for specifics on a designer with an overview of the movement.

As part of this course there is an assignment to create works in the style of the design of your choice. This is now limited to the designer they are presenting on. The assignment, known as visual styling seeks to take a boxed food and recreate the front of the box in the style of the time/designer that they have chosen. The evaluation rubric follows:

GRADE MATRIX	Novice	Competent	Proficient	Excelling
Craft 20%	Missing 3 or more elements found under excelling; or poorly rendered	Missing 2 elements found under excelling; or marginally rendered	Missing 1 element found in excelling; still strongly rendered	Pristine rendering; on time with all elements: Final Roughs, Thumbnails, Resources, Presentation notes.
Facility with the Medium 10 %	Materials and typography are not employed in a mvmt conscious way AND Computer usage impedes the design of the assignment.	Materials and typography are not employed in a mvmt conscious way OR Computer usage impedes the design of the assignment.	Materials and typography are mostly used/arranged in a mvmt conscious way; Computer usage as appropriate to the assignment.	Materials and typography are used/arranged in a mvmt conscious way; Computer usage as appropriate to the assignment.
Design Elements & Principles as represented in the Movement Motif 40%	The arrangement and style of the line, form, color, theme, and type needs work to relate to the Artist and mvmt Showing little understanding of the Motif of the mvmt.	Some of the arrangement and style of the line, form, color, theme, and type is related to the Artist and mvmt Showing a nascent understanding of the Motif of the mvmt.	Most of the arrangement and style of the line, form, color, theme, and type is related to the Artist and mvmt Showing a reasonably good understanding of the Motif of the mvmt.	The arrangement and style of the line, form, color, theme, and type is related to the Artist and mvmt Showing an understanding of the Motif of the mvmt.
Presentation 30%	Designer Biography, list of works, samples, and philosophy are incomplete; well as NO presenter notes; NO additional information is included as to how your work reflects the mvmt/ designer.	Designer Biography, list of works, samples, and philosophy need further exploration thru the items included in the slides as well as the presenter notes; NO additional information is included as to how your work reflects the mvmt/ designer.	Designer Biography, list of works, samples, and philosophy are expounded upon thru the items included in the slides as well as the presenter notes; NO additional information is included as to how your work reflects the mvmt/ designer.	Designer Biography, list of works, samples, and philosophy are fully expounded upon thru the items included in the slides as well as the presenter notes; additional information is included as to how your work reflects the mvmt/ designer.

This allows for students to demonstrate their grasp of the movement, understanding of motifs, typographic trends, and design styling.

There are improvements that will be administered at the beginning of this term. This includes how to present. Students know what they need to present but tend to be verbose on the slides themselves. They will need to use presenter notes more thoroughly and minimize the text on screen. In order to evaluate the presentation, one must teach how to properly present. You can't grade what you don't teach.

All-in-all releasing the reigns of the classroom to the students has created a richer ground for discussion with them in the future when reviewing influences on their work.

44 Expanded Discourses: Positionality, Plurality, Reflexivity

Panel Description

CHAIR

Dori Griffin
University of Florida

QUESTIONS

How might we address systemic inequities through expanded design discourses?
How does positionality frame what design is, who practices it, and how it's made and used?
How can a pluralist approach to design discourse enable students' agency?

PANELISTS

Victoria Gerson
University of Florida

Brooke Hull
University of Florida

OUR POSITIONALITY

Panelists engage from a pluralistic framework: three teachers of different experience levels and job titles, working with students in three courses ranging from a high-enrollment, hybrid, introductory design studies course for non-majors to a limited enrollment junior-level studio for graphic design majors.

CLASSROOM FRAMEWORKS

1. design & identity

This course asks how design works in our everyday lives to shape individual and shared human experiences, frame socio-cultural and personal identity, and communicate through visual information, constructed environments, and lived experiences. Via critical discussions, collaborative design thinking, and investigative studio making, we ask three guiding questions: What is design? How does it work? Who is it for?

2. design histories

This course investigates diverse cultural functions and critical definitions of design across places/times. Students actively interrogate and re-write received definitions of design history which exclude globally diverse artifacts, designers, practices, and users. Case studies and critical making activities focus on (1) how design functions within specific (non-universal) contexts and (2) how expanded knowledge of global historical contexts might enrich contemporary design practice.

3. toward social design

In this course, self-reflection is a tool allowing students to bring their whole selves into the classroom. Here, students explore, define, and express their social identities, communities, influences, goals, and visions of the future. They exercise creative freedom and agency to express aspects of their identities through media of their choice. Through this process, students can align identities and values with concrete goals for design practice. This work frames a long-term social design project, where students research and generate design outcomes around a social issue relevant to them.

45 Asking the Right Questions: Podcasting, Embracing Alternative Forms of Scholarship, and Expanding Your Creative Voice

Panel Description

Podcasts are not new, far from it. Yet still, as research and scholarly requirements are paramount to the tenure and promotion process, podcasting is not revered as highly as other forms of publication. Institutions consider the traditional avenues such as peer-reviewed journal articles, creative work, and exhibited work to be a more digestible form of scholarship. But as educators within the ever-changing face of design, we should not cling to mediums that continue to fall out of touch with not only our audiences but our students. We should be reminded, taking cues from the longest-running podcast on the subject, Design Matters.

CHAIR

George Garrastegui, Jr.
NYC College of Technology

PANELISTS

Abby Guido
Temple University

Peter Bella
University of Central Arkansas

Amanda Horton
University of Central Oklahoma

The shift from professional practice to academia poses a challenge for design professionals. While many design faculty members are hired to navigate the nuances of a fast-paced design world, they are often constrained by the ways of their institutions. In many cases, this is due to the lack of expanded outlets available to the design educator, which leads faculty members to come up with alternative ways of adding value to the profession and staying current for the sake of their students.

This panel will explore how podcasting is being used as scholarship. The panelists share how their podcasts are recognized as a scholarly activity and discuss their podcasts' connections to their pedagogical methods. Additionally, the discussion perception of how academia currently views and values podcasting, and share suggestions of the roles design educators play in advancing this conversation. Finally, we will share what other design educators need to know to begin their own podcasts through our own experiences.

The panel includes seasoned podcasters and those new to this form of research. The individual podcasts we produce explore various topics, including design education, design leadership, design agency, design collaboration, and the design process itself.

46 Reproducing Skin Tones Accurately for People of Color from Photography to Printed Media: A Discussion

Panel Description

Print publications have historically faced criticism for inaccurately reproducing skin tones of people of color. As emerging graphics professionals, we approached the problem from all aspects to develop best practices for photographing, editing, and printing images to reproduce skin tones most accurately for people of color.

This discussion will discuss the research process including best practices for photographing, editing, and printing full color and black and white images of people of color using various print output methods:

Questions the panel will address:

1. What is one of the biggest challenges faced when conducting this research process?
2. What were the challenges of creating a photography setup that accommodated the different skin tones?
3. What went into the manipulation of the images?
4. How did the manipulation affect the output of the photos?
5. How did the process change with color versus black and white output?
6. What output methods produced the most accurate end results?
7. What affect did the type of media being printed on affect the result?
8. After this research process, how would the group go back and adjust their processes?

CHAIR

Rion Huffman

Pittsburg State University

PANELISTS

Andrea Kent

Pittsburg State University

Kamryn Kelley

Pittsburg State University

Brianna Bunkelman

Pittsburg State University

Jourdan Bridgette

Pittsburg State University

Abby Rogers

Pittsburg State University

Kyle Carr

Pittsburg State University

47 Using the Design Justice Network framework to Re-Consider Design Pedagogy

Andrea Cardinal
Bowling Green State University

Workshop Description

With nodes across the globe, the Design Justice Network is a growing international community of people and organizations committed to readjusting power inequities in the design process and to center people who are too often marginalized, overlooked, or harmed by altruistic practitioners.

During this interactive workshop, we will examine the history of the Design Justice Network and explore the 10 principles of Design Justice through collaborative activities. Led by an Assistant Professor of Graphic Design and Design Justice Network member, attendees will learn a set of straight-forward tools to analyze a recent or future project to more meaningfully incorporate the principles into their work—both as practitioners and educators.

The workshop facilitator used this framework recently to analyze her own design pedagogy, particularly in time-based media and UX/UI courses, to determine how to not only deliver concrete skills in those areas of practice more effectively but to also develop a conceptual framework to address one area within the Matrix of Domination: racism within our northwest Ohio community. As design educators, we are responsible for cultivating humans who are cognizant of how they replicate biases within the interlocking systems of structural inequality (which include white supremacy, heteropatriarchy, capitalism, ableism, and settler colonialism). We must minimize the harms perpetuated by well-meaning design professors, professionals, and students when working to make our communities more just.

Materials Provided

Printed & Digital copies of the Analytical Framework for maximum accessibility

Materials Needed

- 4 colors of post-it notes
- sharpies
- masking tape

Poster 01 **The Crooked Beat: Building Beloved Community through Disability Justice and Punk Rock**

Andrea Cardinal
Bowling Green State University

Poster Abstract

I am in the process of building a radical, beloved community space that is access-centered and meant to 'grow our souls' through immersive experiences of music and art. This space will be explicitly anti-racist, queer, all-ages, and disability justice-focused. Our ambitious aim is to create the "most disability-friendly community art space in the nation," building a citizen-led movement that extends current initiatives of our city's Office of Disability.

Their mission is to make our mid-sized Midwestern town the "most disability-friendly city in the nation" and are currently supporting significant organizational changes within our cultural institutions. Our initiative intends to extend their mission through a bottom-up exploration of the needs and desires of the disability community through independent music, experimental and experiential art-making, and justice-focused workshops that build political power from within a community that prioritizes care. We have three main areas of focus:

Music & Performance Venue

Featuring independent and experimental music, focusing on the needs of the disability community as makers and attendees, but that is open to all.

Artist Studio & Exhibition Gallery

Ensuring not only physical accessibility but also ensuring the emotional accessibility for all. This space is in direct opposition to facilities that use "warehousing" of disabled participants away from the "general" public, even when pursuing creative activities.

Community-led Programming

Open rooms for community-led programming, mutual-aid society needs, lending libraries of a variety of items, music and performance practice, lessons, recording and experimentation.

Initial research projects include experimentation of the built environment, speculative architecture and development of self-marketing, publishing and documentation of events.

THE CROOKED BEAT

Building Below

Can an Ohio Museum Become the Most Accessible Institution in the U.S.?

ARTnews Est. 1902

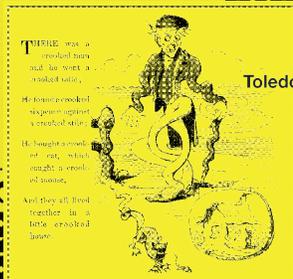
ricky walker jr.



Toledo creates Mayor's Office on Disability

10 PRINCIPLES OF DISABILITY JUSTICE

1. UNIVERSALITY: All people have the right to full participation in society.
2. EQUAL OPPORTUNITY: All people have the right to equal opportunities in all areas of life.
3. SELF-DIRECTION: All people have the right to make their own choices and decisions.
4. FULL PARTICIPATION: All people have the right to be fully involved in all aspects of society.
5. RESPECT: All people have the right to be treated with respect and dignity.
6. ACCEPTANCE: All people have the right to be accepted and valued for who they are.
7. ACCESSIBILITY: All people have the right to be able to access all services and facilities.
8. SUPPORT: All people have the right to receive the support they need to live their lives.
9. EMPLOYMENT: All people have the right to be employed and to contribute to society.
10. POLICY: All people have the right to be included in the development of public policy.



There was a crooked man and he went a crooked mile. He found a crooked sixpence upon a crooked stile. He bought a crooked cat that ate a crooked mouse. And then all three lived together in a hole crooked deep.



Ability Center's goal: Make Toledo nation's most disability-friendly city

Seeking out a rhythm that can take the pressure on
Stepping in and out of that crooked crooked beat

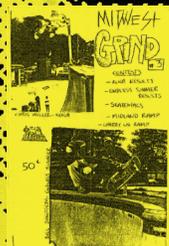


the only way to survive

is by taking care of one another



grace lee boggs



OKED BEAT

oved Community through Disability Justice and Punk Rock

PRESENTER

ANDREA CARDINAL
assistant professor graphic design
bowling green state university

we are in the process of building a radical, beloved community space that is access-centered and meant to 'grow our souls' through immersive experiences of music and art. This space will be explicitly anti-racist, queer, all- ages, and disability justice-focused. Our ambitious aim is to create the "most disability-friendly community art space in the nation," building a citizen-led movement that extends current initiatives of Toledo, Ohio's Office of Disability.

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MUSIC & PERFORMANCE VENUE

Featuring independent and experimental music, focusing on the needs of the disability community as makers and attendees, but that is open to all.

Attending concerts is a luxury.
Many disabled people cannot attend concerts at all due to inaccessibility, such as strobe lights, long lines, or other medical concerns. If more artists committed to accessibility, more disabled fans would have access to live music!

Artist Studio & Exhibition Gallery

Ensuring not only physical accessibility but also ensuring the emotional accessibility for all. This space is in direct opposition to facilities that use "warehousing" of disabled participants away from the "general" public, even when pursuing creative activities.

WAREHOUSING IS THE CONCEPT OF PLACING DISABLED PEOPLE WITH CARE NEEDS INTO FACILITIES OFTEN FAR AWAY FROM CITIES, TOWNS, FRIENDS AND FAMILIES.

COMMUNITY-LED PROGRAMMING



Open rooms for community-led programming, mutual-aid society needs, lending libraries of a variety of items, music and performance practice, lessons, recording and experimentation. Initial research projects include experimentation of the built environment, speculative architecture and development of self-marketing, publishing and documentation of events.



DEDICATED TO DANIEL R. CARDINAL
lost too soon to disabled neglect and abuse.

Poster 02 EUREKA! a Celebration of Diversity and Inclusion

Lorrie Frear

Rochester Institute of Technology

Poster Abstract

EUREKA! is an annual event open to all students at my institution who are interested in using their varied skills to initiate social change. Each year, a different community organization in our geographic area is selected to serve as the client/partner. (These community organizations have included the YMCA, Lifespan, a large community-wide foodbank, a refugee organization, a veterans outreach center, and a local city park). This community partner presents the EUREKA! staff with a list of challenges or opportunities that could benefit from new perspectives. In a 48 hour timeframe, interdisciplinary, multi-level student teams collaborate with stakeholders of the community organization to propose solutions to the prompt. The event concludes with digital presentations to a panel of experts from the community organization who select one or more proposals for implementation. Student teams then continue working with the community organization to see their concepts through to execution.

EUREKA! is a celebration of diversity on all levels.

Selected students represent a wide range of disciplines, educational levels (from first year undergraduates to graduate students, international experience and perspectives, and diversity in cultural backgrounds, and racial, ethnic, and gender identities. The participants bring this richness to their teams and to the project. In addition, EUREKA! breaks down barriers and negative perceptions that students may have about the surrounding community by providing first-hand exposure and experience working with stakeholders. From the EUREKA! experience, students apply design thinking strategies, learn how to work collaboratively, make new friends, and actively help the community in the process. It is a win-win for everyone.

EUREKA! Brings Diversity Into Focus

EUREKA! is an annual event open to all students at my institution who are interested in using their varied skills to initiate social change. Each year, a different community organization in our geographic area is selected to serve as the client/partner. This community partner presents the EUREKA! staff with a list of challenges or opportunities that could benefit from new perspectives. In a 48 hour timeframe, interdisciplinary, multi-level student teams collaborate with stakeholders of the community organization to propose solutions to the prompt. The event concludes with digital presentations to a panel of experts from the community organization who select one or more proposals for implementation. Student teams then continue working with the community organization to see their concepts through to execution.

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The EUREKA! Process

Each year, a different community partner is selected for EUREKA! by EUREKA! staff. A prompt or series of prompts are created for participants to address during the 48 hour event. The event is promoted to all Rochester Institute of Technology students via social media, email, presentations to classes, and word of mouth by past participants. Students apply for participation and select their prompt choices via an online form. EUREKA! staff select students for participation and create multi-level, interdisciplinary teams. Students meet with the community partner on Thursday evening to meet and greet. Friday is dedicated to work on site with stakeholders and brainstorming ideas. Saturday, teams focus on their concepts to present digitally to the client and a panel of judges on Saturday evening. This panel selects one or more concepts to go forward to implementation.

We currently have five teams implementing their solutions for the Friends of Washington Grove Park on a volunteer basis. The goal is to have funding or academic support for this effort for future events.

Community Partner

Friends of Washington Grove Park
 Rochester, NY

This is an Old Growth Forest located in the heart of the City of Rochester

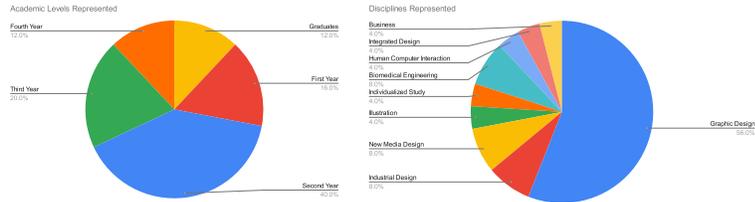
Date of Event

October 21-23, 2021

Websites

Friends of Washington Grove
<https://friendsofwashingtongrove.org>

EUREKA!
<https://eureka.cad.rit.edu>



Teams & Paths



Team Ziggy's Minions
 Physical & Social Topography



Team FunGuyz
 Network and Outreach



Team No Barriers
 Curating the Forest



Alumni Facilitators
 Alumni Volunteers



Team Backyardagains
 Curating the Forest



Team Shark Tank
 Human-Made Assets



Team Alvin and the Chipmunks
 Physical & Social Topography



Team Moss Mentality
 Forest Bathing

Poster 03 Social Agency as a Graphic Design Capstone Experience

Poster Abstract

The COVID-19 pandemic has created challenges for many aspects of society, including social services that provide critical support for communities. Academia has also been affected with students often feeling isolated and disconnected from their environments. This poster examines what happens when a graphic design capstone class is redesigned to create an opportunity for students to work with local non-profits, as opposed to creating self-driven work. Students were challenged with activating their personal agency to affect change in their local communities by providing pro-bono design services to organizations that normally would not be able to work with a professional graphic designer to further their mission. The class allowed students to see the potential impact of graphic design and how their personal choices could change the lives of others. The motto of the university these students attend is non ministrari sed ministrare, or “not to be served, but to serve”. Empowering students to see how their personal actions had consequences and helped facilitate social agency was service to both themselves and the non-profits they worked with.

Melissa Gamez

Queens University of Charlotte

Social Agency as a Graphic

The COVID-19 pandemic has created challenges for many aspects of society, including social services that provide critical support for communities. Academia has also been affected with students often feeling isolated and disconnected from their environments. This poster examines what happens when a graphic design capstone class is redesigned to create an opportunity for students to work with local nonprofits, as opposed to creating self-driven work. Students were challenged with **activating their personal agency** to affect change in their local communities by **providing pro-bono design services** to organizations that normally would not be able to work with a professional graphic designer to further their mission. The class allowed students to see the potential impact of graphic design and how their **personal choices could change the lives of others**. The motto of the university these students attend is *non ministrari sed ministrare*, or "not to be served, but to serve". Empowering students to see how their personal actions had consequences and helped facilitate social agency was service to both themselves and the non-profits they worked with.

PROJECT OBJECTIVE: Use your amazing design skills to support a local nonprofit that is trying to make a difference in our community. Research the nonprofit and the issue they are tackling to identify and then create deliverables that will support their mission.

"I felt empowered and accomplished being able to design for a local nonprofit."

"I enjoy giving back to the community and this assignment allowed me to work for something I believe in."

"I believe that nonprofits are a key part of pushing for more equity in our society. I further believe that we'll all benefit from strengthening our weakest links. So, therefore, being a part of improving equity in our society is a very important drive for my design work."

"I'm a person who thrives off of working in person with other people. I was able to meet with my client multiple times to get feedback in person, and I believe this made me feel more connected to how my work impacts the world as well as made me more excited about the collaboration with the client."

ORGANIZATION: Charlotte Wildlife Stewards

MISSION: To create, preserve, and protect wildlife through education, engagement, and enjoyment.

STUDENT: Ida Osterman

DELIVERABLES: Logo, Website



original



ORGANIZATION: Life Connections

MISSION: To keep kids out of jail and provide them with programs and services designed to develop them.

STUDENT: Diana Hernandez Gomez

DELIVERABLES: Brochure, Tri-Fold

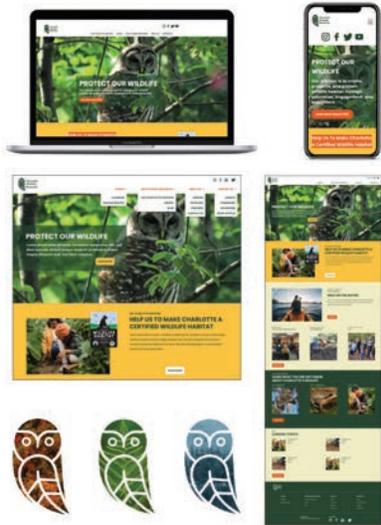


Design Capstone Experience

Melissa Gamez GDN 450 Senior Capstone I - Mentored Project FA21 Queens University of Charlotte

Life Stewards

Protect wildlife habitats through education,

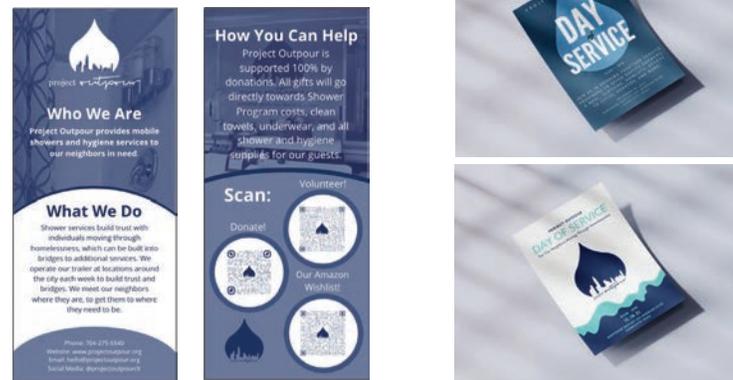


ORGANIZATION: Project Outpour

MISSION: To provide mobile shower access to persons moving through homelessness, alleviate suffering, and promote holistic health and dignity.

STUDENT: Belle Desdin

DELIVERABLES: Brochures, Flyer Templates

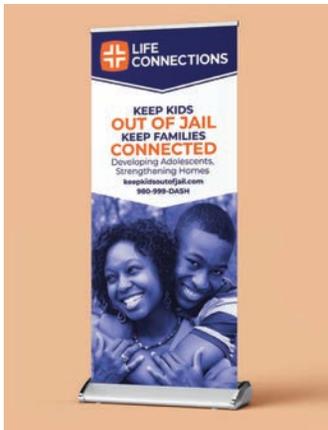


ons

and to keep families connected by providing
top adolescents and strengthen homes.

z

d Display Board, Retractable Banner

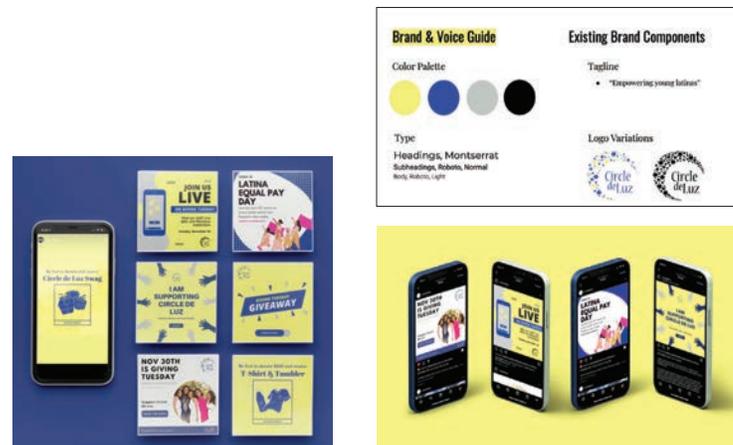


ORGANIZATION: Circle de Luz

MISSION: To empower and transform young Latinas through extensive mentoring, holistic programming, and scholarship funds for further education.

STUDENT: Melany Hernandez

DELIVERABLES: Brand Guide, Social Media Content and Campaigns



Poster 04 Expanded Histories via Design-Writing-Research Processes

Poster Abstract

Dori Griffin
University of Florida

The iterative process of writing echoes design practice, research, and education in some ways. This poster documents the process of interrogating received disciplinary histories in order to expand these narratives radically. Working within a design-writing-research framework, this process relies in part on steps familiar to designers: problem identification, contextualization, and the cyclical process of iteration, making, and testing. As design develops a disciplinary literature of its own, designers can bring visual ways of knowing and learning to the process of writing our own radically diverse, and often previously unknown, histories. We can leverage tools seemingly alien to a more traditional or canonical scholarly writing process: sketching, informal peer critique, images as texts in their own right, and social/popular media texts, images, and discussions. This poster takes as its case study my recent book *Type Specimens: A Visual History of Typesetting & Printing* (Bloomsbury Academic, 2022). The book frames a global narrative, seeking to expand notions of what design is, who practices it, and how its success might be evaluated. Visualizing the book's complex production process offers concrete insight into how design discourses can evolve in response to positionality, plurality, and the pursuit of redefined disciplinary narratives. Prioritizing process over outcome, the poster explores how radically inclusive design histories might come into being.

Poster 05 Honoring Diversity in Photography and Print

Poster Abstract

Reproducing skin tones accurately for people of color from photography to printed media

Rion Huffman
Pittsburg State University

Andrea Kent
Pittsburg State University

Kamryn Kelley
Pittsburg State University

Brianna Bunkelman
Pittsburg State University

Jourdan Bridgette
Pittsburg State University

Abby Rogers
Pittsburg State University

Kyle Carr
Pittsburg State University

Have skin tones been historically misrepresented in portrait photography and printing? This is the research question that will be answered with this poster. This project will assess the history behind the processes involved in portraying skin tones in portrait photography and printing. This will entail a three-part process, input, manipulation, and output. Students will take portraits of individuals with various skin tones in a controlled setting, then manipulate those skin tones for accuracy in software and retain the settings for comparisons; finally, the images will be output and controlled for color accuracy. The result will yield a process for photographers and printers to follow to control color accuracy from input through output.

Poster 06 Designing The Educational Pathways of the Future

Poster Abstract

As discipline boundaries dissolve, the models for assessment of teaching and learning of art and design education are in flux. The value of overly-taxonomic approaches and single-pathway curricular plans are being questioned, giving rise to greater ownership for students to craft an educational experience by, for, and with them. At this 4-year art college, our model is moving towards one wherein students are provided with direct, customizable views into their potential learning experiences. Through our interactive outcomes mapping, faculty are able to trace the relationships of their classes to other curricular and co-curricular programs, better advising their students and strengthening programmatic assessment. This poster will illustrate how the college has pursued this, from workshopping outcomes to curriculum mapping to designing interactive visualizations that serve student, faculty, and administrator needs.

Patience Lueth

Minneapolis College of Art and Design

This poster session begins to answer these questions: How do administrators and faculty provide a tool for students to visualize their educational path through the lens of institutional, curricular, co-curricular, program, and course learning outcomes? How can this approach to outcomes mapping assist with learning outcomes assessment? How is this information useful to the development of a program and amplify the value of learning outcomes? And finally, how is our institution using this information to develop and strengthen their academic and non-academic programs? We hope to give participants a visual of these answers and method of outcomes mapping, but also dialogue on how other methods might be useful in their institutional structure and culture. We also anticipate a robust conversation on how learning outcomes development and mapping might be essential or not, to the development of any their educational program.

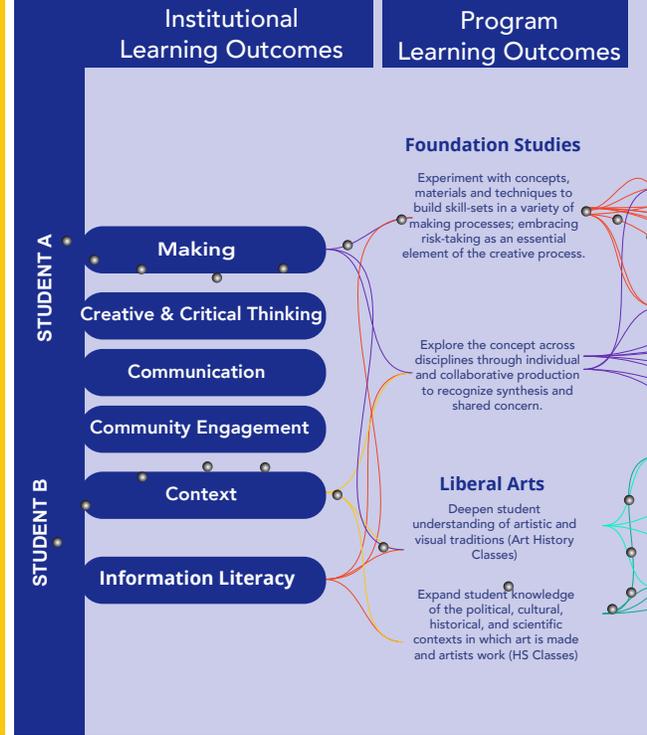
Momentum

Designing the Educational pathways of the future

By Patience Lueth, Ph.D.
MINNEAPOLIS
COLLEGE OF ART and DESIGN

Abstract As discipline boundaries dissolve, the models for assessment of teaching and learning of art and design education are in flux. The value of overly-taxonomic approaches and single-pathway curricular plans are being questioned, giving rise to greater ownership for students to craft an educational experience in collaboration with educators. At this 4-year art college, our model is moving towards one wherein students are provided with direct, customizable views into their potential learning experiences. Through our interactive outcomes mapping, faculty are able to trace the relationships of their classes to other curricular and co-curricular programs, better advising their students and strengthening programmatic assessment. This poster illustrates how the college has pursued this, from workshoping outcomes, to curriculum mapping, to designing interactive visualizations that serve student, faculty, and administrator needs.

Creating Methods to Visualize Pathways



Critical Components in Our Process

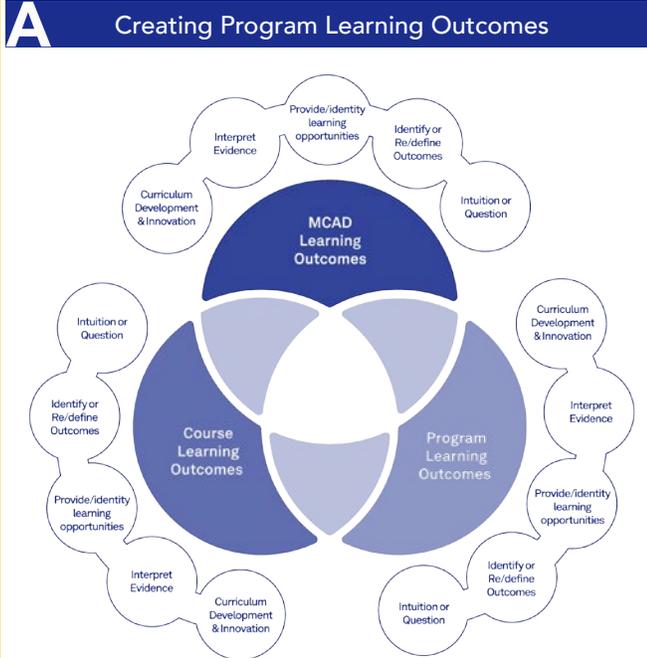
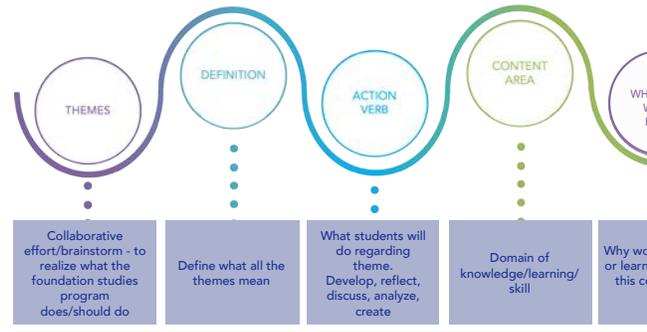


Fig. 1. Diagram by Eleanor Fuchs (MCAD Director of Institutional Research and Effectiveness; Design by MCAD Design Works)

Identifying what the value of learning outcomes are to this institution jumpstarted a journey of collaboration within and between departments. All outcomes begin to align with the institutional learning outcomes (ILOs). The program learning outcomes (PLOs) are what are normally seen by students as they are searching for the program that would fit their interests, or disciplines they would like to explore.

B Creating Program Learning Outcomes



C Curriculum mapping

Novice: Students are introduced to skills; performance expected at the introductory level for the program. (enter 1)

Developing: Students' skills have advanced from introductory level, but do not yet meet program-level learning outcomes. (enter 2)

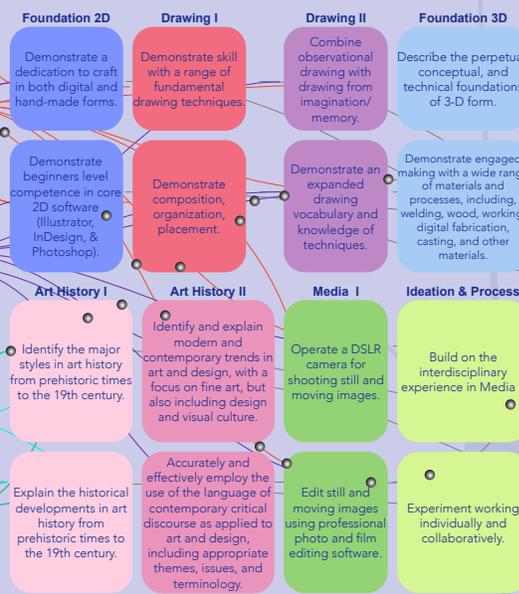
Competent: Students' skills meet the program-level learning outcomes. (enter 3)

P- Primary in Course
S - Secondary in Course

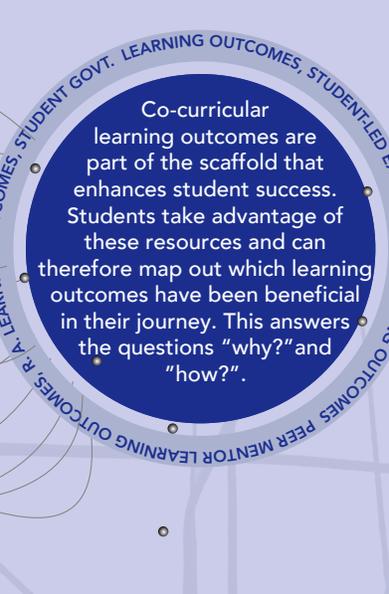
			Demonstrate	
Explore the concept across disciplines through individual and collaborative production to recognize synthesis and shared concern.			P	P
Experiment with concepts, materials and techniques to build skill-sets in a variety of making processes; embracing risk-taking as an essential element of the creative process.			P	P
Recognize formal affective qualities of the work that they produce as reflected through decisions and judgments in its development.			P	P
Clearly communicate their intentions, ideas, and processes for creating their work and discussing/critiquing others' work in visual, written and oral formats.			P	P

Ways- An Example From the Foundation Studies Program

Course Learning Outcomes



Co-curricular Learning Outcomes



Majors

- Animation
- Comic Art
- Drawing and Painting
- Entrepreneurial Studies
- Filmmaking
- Fine Arts Studio
- Furniture Design
- Graphic Design
- Illustration
- Photography
- Print Paper Book
- Product Design
- Sculpture
- Web & Multimedia Environments

Learning Outcomes



PEER MENTORING
The peer mentor program pairs first-year students with a mentor and a small cohort of fellow students to aid in the transition to college or a new semester. The Program offers support for study skills, time management, transitioning to college and more.

STUDENT-LED EXHIBITS
With ever-rotating, professionally curated shows, MCAD's exhibition spaces provide a great source of inspiration. For students, they also provide an opportunity to show work to the public. Many gallery spaces and walls are available for students to reserve.

STUDENT UNION
MCAD's Student Union (SU) enables students to participate in college governance through discussion, collaboration, and communication.

RESIDENT ASSISTANT
Each building has a Resident Assistant to assist residents and organize social and informational meetings

- ### DEPARTMENTS
- MEDIA CENTER
 - SERVICE BUREAU
 - LEARNING CENTER
 - STUDENT COUNSELING
 - ACADEMIC SERVICES
 - STUDENT AFFAIRS
 - BUSINESS OFFICE
 - ACADEMIC AFFAIRS
 - PRESIDENT'S OFFICE

Google Sheets as a tool

	Course Learning Outcomes			
Dedication to craft in both digital and hand-made forms.	P	P	P	S
Demonstrate beginners level competence in core 2D software (Illustrator, InDesign, & Photoshop).	P	P	P	S
Master key terminology of color theory and be able to communicate this in both written and oral form.	P	P	P	P
Cite and show an understanding of the two key issues of a life in design and art: the infinite complexities of reflected and projected light.	P	P	P	P
Emerge with a better understanding of potential directions in their educational career at MCAD.	P	P	P	X

Google Sheets is used as a collaborative tool that maps the alignment of the course learning outcomes with the program learning outcomes. Each outcome is assigned a value depending on the how advanced a student will be by the end of the course, regarding content and skill.

References:
<https://www.mcad.edu/>

Poster 07 Utilizing Placemaking & Identity in Academic Spaces to Encourage Creative Community and Collegial Unity

Brianna O'Neal
Liberty University

Stacy Cannon
Liberty University

Poster Abstract

During a period of seven years, our academic school was divided, recomposed, and relocated several times. At the conclusion of this restructure, the new facilities, while impressive, were housed within an expanse of concrete floors and gray walls. Inaccurate wayfinding and an overall lack of visual cohesion made it difficult for current and potential students to navigate the space. Research shows that student recruitment and growth at institutions is directly impacted by the environmental design of academic spaces (McDonald). Therefore, at the request of the Dean and with financial support from the Center for Research and Scholarship, a team of faculty, undergraduate, and graduate design students were assembled to conduct a research-based exploration of identity and placemaking for the new school.

The primary goal of this expansive project was to create a sense of visual and collegial unity within the school and its five departments utilizing environmental graphic design while improving navigation of facilities and ultimately increasing student growth and retention. Additionally, these goals needed to be realized within the context of the larger university brand system. Through a hybrid course composed of graduate and undergraduate students, the following was accomplished:

- Case study to showcase over a years-worth of research and project development
- Project proposal presented to Departmental Chairs, the Dean, University Marketing and the Provost
- Cohesive brand schema for the school and its five departments
- Concepts for wayfinding to improve navigation of facilities
- Graphics to enliven environmental spaces
- Proposals for installations and custom art pieces to showcase unique departmental distinctives

This poster will showcase the multi-year process from conception to final execution of the project with guiding research illuminated throughout. The complex web of collaboration between student participants and university stakeholders will be presented. Additionally, the poster will detail how the project continues to produce many positive outcomes for our school, our department, and our students.

Poster 08 Corrosive by Design: Are Sedentary Classroom Environments and Forward Head Posture Corroding Focus and Creativity Among Design Students and Faculty?

Poster Abstract

Lindsey Peterson
Grand Valley State University

The field of design often requires a high engagement with technology for long durations of time. This engagement can result in sedentary behavior and looking down at devices, fostering what is referred to as forward head posture or “tech-neck.” Existing research has explored the harmful effects of sedentary behavior, as well as the impacts of “tech-neck,” on one’s physical and mental health. Recent research has begun to investigate these effects specifically among University and College students.

When I consider this research within the Design and Studio Pedagogy framework, I wonder how the dual-impact of sedentary behavior, combined with forward head posture, might affect design students’ ability to engage, learn, and have prolific creative output? I wonder if design pedagogy can facilitate higher levels of engagement and creativity by evaluating the physical part of learning? I wonder how design pedagogy might foster spatial environments that are more considerate of learners’ mental, physical, and overall health?

This poster seeks to explore these questions by summarizing a mixed-method, pilot investigation consisting of literature reviews and an introspective case study. The case study features personal data collection, analysis, and visualization, along with secondary research findings over a semester’s duration. The reflective case study approach is an entry point to this in-progress project, providing a foundational framework for future observation and data collection in collaboration with undergraduate design students and faculty.

Corrosive by Design?

Lindsey Peterson
Graphic Design + User Experience
Grand Valley State University
Assistant Professor

UCDA Design Education
Summit 2022: Agency
East Tennessee State University

Are Sedentary Classroom Environments & Forward Head Posture Corroding Focus & Creativity Among Design Students?

Abstract

The field of design often requires a high engagement with technology for long durations of time. This engagement can result in sedentary behavior and looking down at devices, fostering what is referred to as forward head posture or "tech-neck." Existing research has explored the harmful effects of sedentary behavior, as well as the impacts of "tech-neck," on one's physical and mental health. Recent research has begun to investigate these effects specifically among University and College students.

This poster seeks to summarize a mixed-method investigation consisting of literature reviews and an introspective case study. The case study features personal data collection, analysis, and visualization, along with secondary research findings over a semester's duration. The reflective case study is an entry point to this in-progress project, providing a foundational framework for future observation and data collection in collaboration with undergraduate design students and faculty.

Questions How might the dual-impact of **sedentary behavior, combined with forward head posture, affect** design students' ability to engage, learn, and have prolific **creative output**?

Can design pedagogy facilitate higher levels of student engagement and creativity by **evaluating the physical part of learning**?

How might design pedagogy **foster spatial environments that are more considerate of learners'** mental, physical, and overall health?

Methods

Phase 1: Winter 2022-Present

- Literature Review
- Introspective Case Study

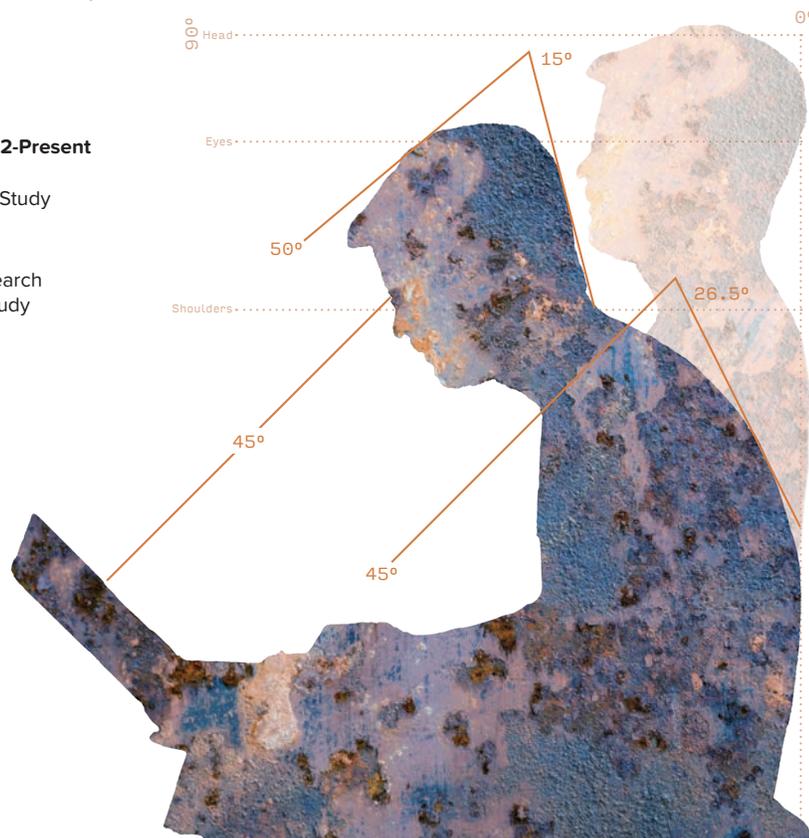
Phase 2: Fall 2022

- Observational Research
- Classroom Case Study

Can you imagine carrying a small child on your shoulders for 10–15 hours?

While using a laptop or scrolling on a smartphone, 45° is the most common angle for a person to hold their head. This angle adds roughly 49lbs of weight – the essential equivalent to carrying a small child. Everyday we engage with devices in a way that negatively impact our overall well-being (both mentally and physically). This project seeks to explore the depths of these effects, specifically on graphic design students.

cor • rode
to destroy or weaken something gradually.



Corrosive by Design?

UCDA Design Education Summit 2022: Agency East Tennessee State University

Lindsey Peterson
Graphic Design + User Experience Grand Valley State University Assistant Professor

Literature Review In Progress

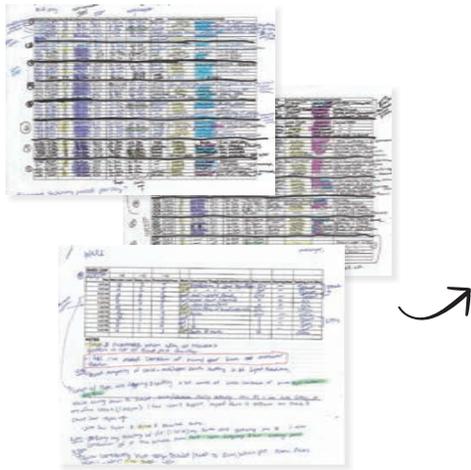
Reviewing existing research on effects of sedentary behavior and tech-neck on college students. Investigating the influence on creative output, learning experience, and overall well-being.

Research reveals that **sedentary behavior has direct links to depression, fatigue, and lack of alertness, along with many physical health issues** such as diabetes, cardiovascular disease, and some cancers. Studies reveal that one should move for 3-5 minutes for every 30-60 minutes of sitting to break up sedentary behavior and reap health benefits. In a 2.5 hour studio class, this equates to roughly 7-13 minutes of movement throughout the class period.

It has been discovered that an average college student spends 8-10 hrs a day on a smartphone (this time does not include laptop, tablet, or computer usage). An average college student is estimated to spend 2-5 hours a day on a computer. One could argue that design students spend more time than this – studies do not specifically look into design student device usage; therefore, there is opportunity for further investigation. **If looking at the average college student's device usage, it is estimated that a college student is spending 10-15 hours a day on a device.** Phone usage requires looking down, fostering tech-neck. While there is opportunity for ergonomic computer usage for laptops and monitors, these options are not widely available during college courses – resulting in further tech-neck engagement. The longer a person spends looking down at a device, the further forward their head posture leans, generating greater stress and discomfort to their neck and back, which negatively influences one's mental and physical health.

Introspective Case Study Completed

Tracked 80 Days
16 weeks | M-F only



Methods Throughout the Winter 2022 semester, I collected personal data for 16 weeks, Monday-Friday – equaling 80 days total. I collected quantitative data using a wearable FitBit device, my phone, and work laptop. I collected qualitative data each day, hourly.

Quantitative Data	Qualitative Data
Daily Recorded: <ul style="list-style-type: none"> Laptop screen time Phone screen time Number of steps (per day & per hour) Longest consecutive stationary period Daily stationary time Active minutes 	Hourly Recorded: <ul style="list-style-type: none"> Notated if consciously thought about physical pain or discomfort Sitting or standing Physical activity Motivation, stress, and focus levels Moods & emotions Work location

**Used FitBit and Apple devices for data retrieval.*

Insights

60 of 80 Days

I noted neck discomfort and/or a headache, at some point in the day.

That is a lot

Exercised 30%

of the time. 24 of 80 days I recorded exercising, involving physical activity for 20 minutes or more (walking, running, weight training, etc.)

o

I noted that I considered exercising an additional 17 days (or 21%), however did not due to busyness or tiredness.

I thought I was more active.

1,187 Active Minutes

in 80 days, averaging 14 minutes a day, which is less than half of the recommended 30-60 minutes of daily activity. Active minutes are defined by heart rate zones above resting range (over 100bpm).

Spent 79% of time sitting

247.5 hours sitting, compared to 53.5 hours standing at a desk were recorded.

Reflections

This was a very enlightening experience. Through this personal data collection, I found that narratives I told myself, versus the reality, were quite different. For example, I thought I used my standing desk regularly (I probably would have said I used it over half of the time). In reality, I barely used it. This is intriguing because I am aware of the necessity and benefits of standing while working and movement breaks. **However, my data reveals that I stood little and moved even less during average working hours.**

Before even looking at my data, I knew I had a lot of neck discomfort and tension headaches this semester. However, the number of days I documented at least one of these discomforts (at some point in the day) is rather startling. This number also has direct relationship to the amount of days I noted feeling tired – 38 of the 80 days. **Every day that I recorded feeling tired coincided with experiencing neck discomfort or a headache.** The majority of these days I spent sitting while working.

Another pattern that emerged from the data was the number of times I notated discomfort I experienced while using the instructor's station in the Graphic Design classroom. Throughout the semester, I noted several instances when using the classroom instructor station that I became consciously aware of poor posture and tech-neck. Additionally, I noted several times that I felt I was not listening well to students and/or felt unmotivated due to discomfort in neck, back, or shoulders.

This study helped me to challenge my own assumptions, more deeply understand the effects of these issues, refine topic investigation, and pose new questions – all of which I plan to use and implement during Phase 2 of this project, which is observing undergraduate graphic design students in classroom settings.

How might we better engage the physical part of learning and teaching to foster more considerate environments for our students as well as ourselves?

Next Steps:

- Summer 2022:**
- Finalize Literature Review
 - Prepare Observational Research

- Fall 2022:**
- Conduct Observational Research in Graphic Design Classrooms
 - Analyze Data

- Winter 2023:**
- Design Data Visualization
 - Write Report of Findings

Poster 09 **Bridging Silos: Why Designers and Entrepreneurs Should Collaborate Through Experiential Learning**

Poster Abstract

Design education is never limited to just the classroom, and experiential learning opportunities often involve collaborations within the local community through external partnerships. But what if design educators looked across their own institutions to find valuable collaboration partners?

Megan Rhee
University of Baltimore

Often in-classroom opportunities for collaboration and professional team development can feel forced, while external collaborations can sometimes forgo the academic rigors of a course project. By looking across the academic silos, we have found a working partnership that benefits students in different schools and provides valuable real-world applications within the constructs of a classroom learning environment. Our Master of Arts students within our College of Arts and Sciences complete a capstone course in which teams work to analyze audience, implement design thinking, and write and design a visual plan to supporting emerging businesses. The businesses, and thus our clients and collaborators, are students in an entrepreneurship program in the School of Business who are working to bring their emerging business plans to functional enterprises. Through this faculty-directed collaboration, students in both programs learn to transform concepts into realities and communicate visually and verbally the needs of a business to reach a target audience. Students also learn to collaborate across disciplines, which sets them up for real-world success.

This case-study style poster will discuss the collaboration's structure and process, as well as highlight student works and successes from both programs. It will show a successful model of bridging academic silos and present a template for collaboration that could be replicated at other institutions.

BRIDGING SILOS.

Why designers and entrepreneurs should collaborate through experiential learning.

Design education is never limited to just the classroom, and experiential learning opportunities often involve collaborations within the local community through external partnerships. **But what if design educators looked across their own institutions to find valuable collaboration partners?**

THE CHALLENGES

Our Master of Arts (MA) in Integrated Design students within our Yale Gordon College of Arts and Sciences at The University of Baltimore complete a capstone course in which they are assigned to teams and work to meet the program learning outcomes of effectively communicating to specific audiences through both visual and verbal means and integrating writing and design in professional communication. We attempted made-up-businesses and external collaborations with local non-profits, but the team developments felt forced, and the external collaborations often overlooked the academic rigors of a course project. The following challenges made us look across our own University for a better solution.

1. FINDING MEANING

Employers are looking for designers who are problem solvers and have a solid understanding of process. Make believe clients and fake businesses without potential for real-world application can make a classroom project feel like a classroom project. While class-based case studies are valuable ways to teach students, getting outside of our silo and *doing* what we've been teaching over the course of their master's degree would have far deeper impact.

Entrepreneurship students actively working to launch new businesses are often solely responsible for all of their start-up needs. Entrepreneurs will eventually need to trust their business concept to others to grow and succeed, but students don't often get experience in hiring agencies to conduct market research on their behalf or trust their business concept to other professionals in a low-risk way from the classroom.

2. GAINING EXPERIENCE

Studies show that having an internship experience often leads to full-time job prospects and higher pay. Completing internships can increase job offers and employers identify internship experience as a differentiator when choosing between two equally qualified applicants.

As our University of Baltimore demographic skews beyond the traditional college age*, experiential learning through internships can be a real challenge for our students who are working full time in unrelated fields in addition to pursuing their degree, not to mention challenges of supporting families or managing an ongoing public health crisis.

3. BRIDGING TRADITIONAL SILOS

We recognized silos – groups working as autonomous units, which can stifle creativity, innovation, and general work-life satisfaction – in both the academic and professional sense. Professionally designers are often left out of the business conversations and seen as only able to contribute to the visual needs of a company. Creatives, with their understanding of audiences, mediums and communication, should contribute significantly at the business table, but can be intimidated to do so.

Academically, our distinct colleges and unique programs don't share a building, budget or resources and are often "pitted against" each other in the grand sense.

*Only 14% of The University's student population is defined as traditional college age
Average undergraduate age: 28 Average graduate age: 33

OUR SOLUTION

We looked beyond our silo and found a working partnership that benefits students in different schools and provides valuable real-world applications within the constructs of a classroom learning environment. In their final capstone course, MA students are now assigned to small teams of designers and partnered with a student in the entrepreneurship program. These clients are working to bring their emerging business to functional enterprises through the support of the Center for Entrepreneurship and Innovation (CEI) in the Merrick School of Business.

Our partnership began with an RFP that serves as the foundation of the collaboration. Clients respond to the RFP in the fall semester indicating their interest in participating in the spring collaboration. Faculty from both colleges meet and review the applications and assign clients to design teams of 3-4 students. Clients provide all business materials to their design teams and spend one class session early in the semester meeting with their teams to answer questions and provide insights. Design teams research, write and design a process and style guide for their client, while design faculty serve as art directors and liaisons between teams and client. Clients are invited back into the process about six weeks into the semester to review progress and provide feedback. This builds investment from the client and brings practical client experience to the design teams. Design teams research, write and design full documents on their research and brand development. They then pitch their solutions to the clients, faculty and administration from both schools and outside guests at the culmination of the semester. Design teams provide documentation and logo files to the client and gain substantial portfolio pieces for themselves.

This collaboration allows us to give students real-life experience working in teams, with a client and faculty art director, eliminating the traditional perceived "menial work" of an internship while building a solid portfolio piece focused on a client that can be taken to a job interview and shared with thoughtful understanding of process. The process also provides Entrepreneurship students with the opportunity to trust someone else with their business model.

RECOMMENDATIONS

Cross-disciplinary collaborations across institutional silos are often overlooked but can benefit designers and entrepreneurs by providing professional experiences that can't be easily replicated in a single class experience.

- **CONSIDER PROGRAM LEARNING GOALS.**
Consider your student demographics and review class learning objectives. See where an internal collaboration might be beneficial to classroom project work.
- **NOTICE MORE BROADLY.**
Look outside of your silo to find partnerships.
- **SPEND TIME MAKING CONNECTIONS.**
Set meetings outside of your silo. Attend talks and events in hosted programs and colleges. Review University-wide communication and watch for potential partnerships.
- **TALK ABOUT WHAT YOU WANT TO DO AND WHY.**
Consider the benefits to all audiences. Don't be afraid to hear *no*. Keep asking for opportunities to partner.
- **ESTABLISH A PROCESS.**
Once you've found a potential partner, spend time establishing a working process for the collaboration ahead of times. Setting expectations and outcomes will make things more smooth. Revisit often and adjust as needed.

MEGAN RHEE, ASSISTANT PROFESSOR
Klein Family School of Communications Design,
The University of Baltimore

SAMPLES OF CROSS-DISCIPLINARY

SAFEPL8

Client: Nikita Madison
Design Team: Ashley Bair, Greenaugh, Brianna Martin, Rebecca Sum, and Malik Whatley

- Starting Materials:
- SafePL8 name
 - Draft Business Plan

Collaboration:

- SafePL8 is an online safe haven for high quality, allergen-free food shopping. And an educational hub for food allergy information.
- Originally named SafePL8te, the design team tested the name with the target market and successfully pitched the client to move forward with SafePL8, highlighting the eight prominent food allergies.
- The design team research the target market, competition and ways to measure business success.
- The final abstract design strategy was centered on creating recognizable symbols for the top eight food allergies that could easily be understood.
- The client used the branding materials in a pitch competition that helped secure needed seed money to develop the business further.



HEARTist Development

Client: Samantha Mellerson
Design Team: Maria Ahmad, Alec Wilson, Ilse Genovese & Dan Losapio

- Starting Materials:
- 1-page business summary

Collaboration:

- HEARTist Development had little more than a business concept to up-cycle shipping containers to create unique living and working spaces at the start of the collaboration.
- Through extensive research the design team determined that a market and audience for such a business existed and pitched a fully developed concept that would consult, locate, build and customize shipping containers for clients.
- Final design solutions focused on bold color to emphasize the organizations modern approach.

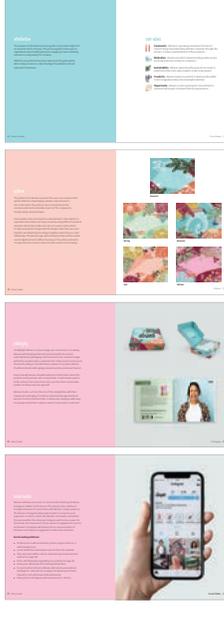
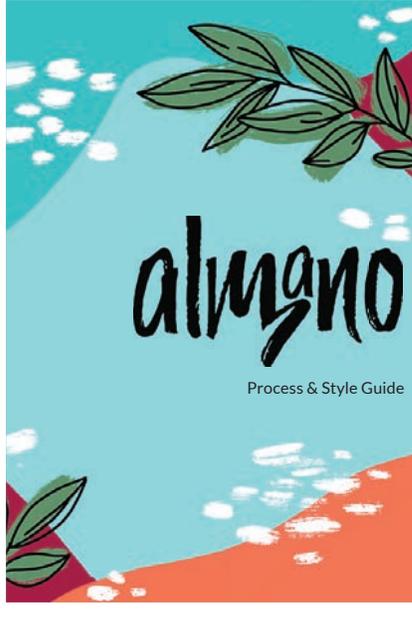


PARTICIPANT FEEDBACK

"The opportunity to closely collaborate with other designers in was very valuable, because I was able to learn from their perspective. This project is great practice for working on a team with an external client."

NETT SMITH, MASTER OF ARTS IN INTEGRATED DESIGN

MULTIDISCIPLINARY COLLABORATIVE STUDENT WORK



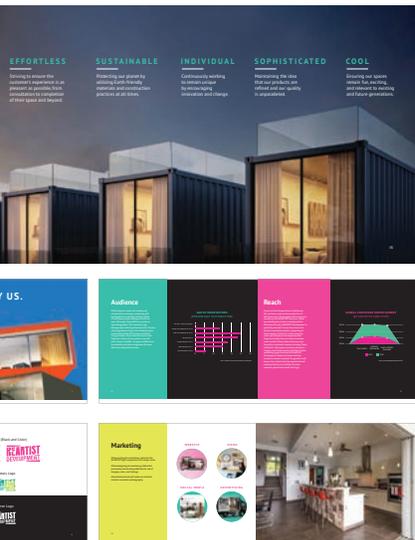
ALMANO
 Client: Torianne Montes-Schiff
 Design Team: Margret Delariarte, Jose Rodriguez Guevara & Erica Tituana

Starting Materials:

- pitch presentation
- investment summary
- logo concept

Collaboration:

- Almano is a subscription box of local handmade goods designed to connect customers to an underinvested community of artisans.
- The design team researched subscription based services and determined core values for the company. Based on that research, they wrote mission and vision statements for the business and developed a comprehensive branding package.
- Almano's final logo conveys a handmade and natural concept to support the brand. The abstract shapes and bright colors represent the community of artisans that make up Almano.



AMJ
 Client: Melvin Clark III
 Design Team: Carrie Epps-Carey, Yvonne Eder & Alison Maynard

Starting Materials:

- pitch presentation
- executive summary
- prototype product
- logo concept

Collaboration:

- AMJ was presented as a prototype cut-resistant glove for recreational anglers.
- The team researched and presented core values, potential challenges and recommendations for successful launch of the product.
- The design team put a focus on clean curves, traditional and modern typography, and edgy graphics, to pay homage to heritage brands and meld them with 21st century aesthetics, bringing a level of sophistication to the brand and supporting materials.

the program specialties. This al client.”

“As a startup, you never really know if your concept is clear. I was pleased to see they under-stood and absolutely nailed it.”

REBECCA THOMPSON, CEO CRATE, CRAFT & CO., CLIENT 2021

“Working with the Masters students gives our entrepreneurs access to innovative problem solving and illustrates the power of collaborating across disciplines.”

HENRY MORTIMER, DIRECTOR, CEI, UNIVERSITY OF BALTIMORE

Poster 10 D4D Lab: Horizontal Design Methods

Poster Abstract

Maria Rogal
University of Florida

In this poster I articulate the key aspects and interactions necessary for designers to integrate a horizontal design methodology (HDM) into their practice. HDM centers equitable engagement within the participatory process and is equally useful for designers as it is for other qualitative researchers. It is a methodology whereby all participants (designers, collaborators, subject matter experts) negotiate a path to walk together, one based on understanding and, if possible, meeting the motivations, needs, and potential of the collective.

Over fifteen years ago, I began a multidisciplinary, intercultural, and international collaboration grounded in HDM. Our point of departure was respect for all participants and an equitable valuing of what everyone brought to the table. This required decentering learned hierarchies and suspending disbelief in some cases. My initial collaboration drew heavily from the philosophical, theoretical, and logistical underpinnings embodied in grassroots development but further influenced by selected Indigenous Research Methods and values within the Indigenous communities where I was invited to work. They were further realized and refined in the field, working with project collaborators and subject matter experts in two Mexican states.

HDM was intrinsic to my practice and informed all participatory design. It reinforces the need for fieldwork within any kind of community design engagement and therefore prioritizes it within the design process. Significantly, while HDM requires respect and reciprocity, among other things, it aims to acknowledge discursive tension, power, and dynamics which affect and influence working together—indeed affect all we experience. This encourages dialogue amongst participants. My goal with this poster is to articulate the dynamics, influences, and interactions between actors in context (entrepreneurs, designers, and subject matter experts) and other contextual considerations, for example dependencies and drivers within the local community or broader economy.

Poster 11 Connectivity Through Community Asset Mapping

Samira Shiridevich
University of Florida

Poster Abstract

My poster visualizes a horizontal, iterative project between me (an Iranian graphic designer and educator) and students/staff at Project YouthBuild. Project YouthBuild is a Gainesville, Florida branch of a national AmeriCorps organization devoted to high school degree completion and career training for youth forced out of public schools. Our project seeks to facilitate sustainable communication and collaboration between local East Gainesville community members and Project YouthBuild students, whose campus is in East Gainesville. My goal is to provide resources for PYB students as they establish reciprocal, respectful relationships within the larger community, particularly with elderly residents neighboring the PYB property.

In this project, I am co-designing and producing an interactive game to be used in PYB's Community Asset Mapping process, following Youth Led Engagement and Asset Based Community Development models. The question here is "what are the best ways to find a hidden wealth of knowledge in vulnerable communities and visualize them to make a social change?" To find the answer, I am leading co-design workshops around conversational trust-building, radical mapping, and serious games. My emergent solution builds on horizontal problem-solving across multiple disciplines and areas of expertise, including PYB students' expertise as youth who are actively engaged in their communities as students, volunteers, and everyday residents.

Poster 12 Thanks for Masking

Poster Abstract

a•gen•cy = action or intervention, especially such as to produce a particular effect

Jenn Stucker
Bowling Green State University

The purpose of this poster is to share an end-of-semester project, or intervention, that reflects the human experience and response to the COVID-19 pandemic positively.

Lindsay Buser
Bowling Green State University

As students, faculty, and staff returned to in-person classes on our campus in the Fall of 2021, the “return to normal” was met with a campus mask mandate. While wearing masks has been inconvenient and, at times, annoying, the campus compliance with the mandate was thankfully uneventful. The frustration of mask-wearing easily permeates any conversation or experience, and we wondered how we could shift toward positive conversations to sustain compliance. While the need for mask-wearing results in declining cases of COVID over time, how can a graduate-level design course provide unexpected extrinsic motivation to support the need for continued compliance more immediately?

The BGMVPs project aimed to support the campus community by positively reinforcing mask-wearing and thanking them for masking during the Fall 2021 semester. Although masks have become an uncomfortable part of the daily routine, many community members can benefit from being acknowledged for their dedication to continuing to mask-up. The project is a multi-sensory experience of a campus-wide discovery of tokens that lead to a digital website and (limited amounts of) free Starbucks for the campus community, which provides appreciation and encouragement for their inconvenience. BGMVPs utilizes a website, Instagram, campus photos, animated gifs, good vibes playlists, recycling, and laser-cut physical tokens to thank campus stakeholders for the good work they have been doing all semester long.

We appreciate you. Thanks for masking!



www.bgmvps.com

THANKS FOR MASKING

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We appreciate you. Thanks for masking!

PRESENTERS

JENN STUCKER // ASSOCIATE PROFESSOR
GRAPHIC DESIGN + INTEGRATIVE DESIGN

LINDSY BUSER // GRADUATE STUDENT
MASTER OF DESIGN :: INTEGRATIVE DESIGN

DSGN 5020 GRADUATE STUDENT COLLABORATORS

TODD CALLAWAY // ARCHITECTURE

PRACHEE KAPOOR // ARCHITECTURE

IRENE MARTIN // INTEGRATIVE DESIGN

ALEXA MCLAUGHLIN // INTEGRATIVE DESIGN

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BOWLING GREEN STATE UNIVERSITY



University & College Designers Association

199 Enon Springs Road West, Suite 400
Smyrna, Tennessee 37167

615-459-4559
info@ucda.com