SAME DIFFERENCE

BGSU

PROCEEDINGS

UCDA design education summit
BGSU / bowling green state university
may 22 + 23, 2023

SAME
DIFFERENCE

18th annual
UCDA design education summit

The 18th 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 We are educators and designers, collective and individual, common and uncommon, and average and extraordinary. We are the past and future, poised at the forefront of pedagogy, research, and practices to establish preconditions of equitable, just, and inclusive futures that support our sameness and differences.

The 2023 UCDA Design Education Summit: SAME/DIFFERENCE, will highlight research and pedagogical approaches that explore accessibility, disability justice, belonging, and inclusivity toward integrative systemic change.

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.
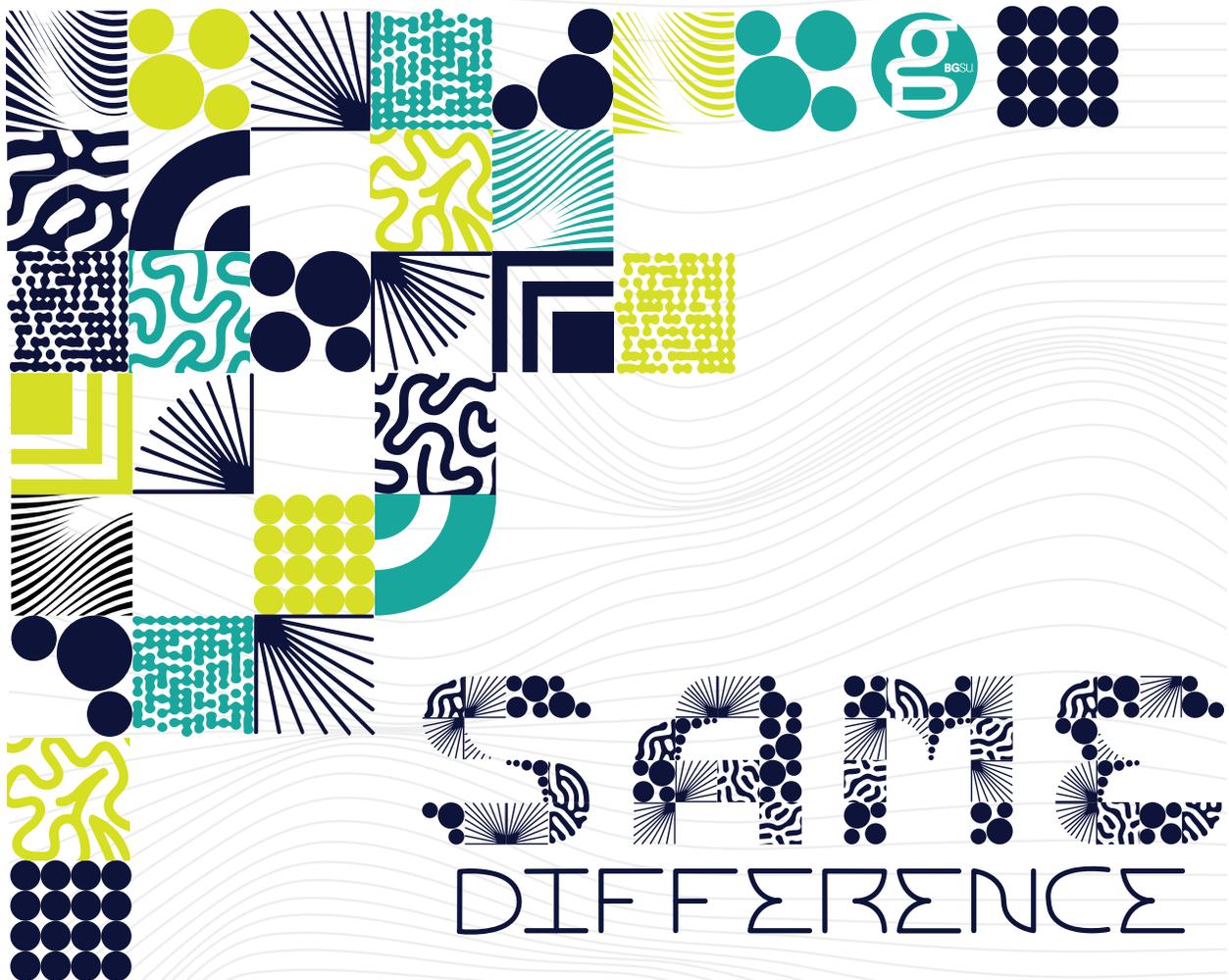
POST
/ucda.fb

TWEET
@ucda
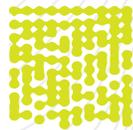#ucda
#ucda2023

CAPTURE
@ucdapics
#ucda
#ucda2023

CONNECT
ucda.com
info@ucda.com

UCDA EVENTS
App available
through the App
Store or Google Play

SAME DIFFERENCE

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.

BGSU

UCDA:
CONNECTING,
INSPIRING,
AND SUPPORTING
A CREATIVE
COMMUNITY
IN EDUCATION

UCDA design education summit
program chairs and peer-review panel

PROGRAM CHAIRS

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

Christina Carrasquilla
PROGRAM CO-CHAIR
Associate Teaching Professor
+ Graduate Chair
Graphic Information Technology

SPECIAL THANKS

Welcome to the UCDA Design Education Summit at Bowling Green State University! It's an honor and pleasure to be the site of this year's conference—the theme of which, Same/Difference, aligns so well with BGSU's mission to be a public university for the public good. Like the UCDA, we at BGSU recognize the importance of centering diverse perspectives and experiences as we strive to create a more inclusive and equitable society.

Coinciding with this conference is the **Destroy the Gap** exhibition in the BGSU Fine Arts Center Galleries. I encourage you to visit this exhibition of 24 contemporary artists who identify as disabled, care workers, or allies. This artwork, which explores accessibility, disability justice, belonging, and inclusion, will inspire your work here at the UCDA Design Education Summit and beyond.

Best wishes,

Ellen Schendel
Dean, College of Arts and Sciences
Bowling Green State University
Bowling Green, Ohio

Arizona State University
PEER REVIEW PANEL

Anne Berry
Cleveland State University

Michael Clayton
University of the Incarnate Word

Sharmia Crawford
The Art Institutes

Michelle Fehler
Arizona State University

Taekyeom Lee
University of Wisconsin-Madison

Kelly Leslie
The University of Arizona

Vinicius Lima
Grand Valley State University

Lindsay Masten
Yavapai College

Kimberly Mitchell
University of Tennessee

Terresa Moses
University of Minnesota

Hyena Nam
Grand View University

Shawn Simmons
Milwaukee Institute of Art and Design

Christina Singer
University of North Carolina Charlotte

Kruttika Susarla
Washington University

Natalie Tyree
Western Kentucky University

Melanie Uribe
Southern Connecticut State University

Lori Young
Bowling Green State University

Jing Zhang
Methodist University

Anna Zykicz
Libera Accademia delle Belle Arti (Brescia, Italy)

2023 UCDA design education summit
PAPERS, ABSTRACTS, AND POSTERS

Provided papers/posters are highlighted in teal.

1. **Less as More: Creating a Meaningful BA Design Curriculum**
   John Smith, Chicago State University

2. **The Graphic Enneagram**
   Christina Singer, North Carolina State University

3. **What Ungrading is Teaching Me About My Own Bias and the Evaluation of Creativity.**
   Megan Rhee, University of Baltimore

4. **Building The Crooked Beat on Crip Time**
   Andrea Cardinal, Bowling Green State University

5. **Prioritizing Inclusivity in the Student Experience through Collaboration, Visual Initiatives, and Informed Decision-Making**
   Rebecca Tegtmeyer, Michigan State University
   Erica Hooker, Michigan State University

6. **Color Vision Deficiency: Looking at the Design World Differently**
   Michael Clayton, University of the Incarnate Word

7. **A Course That Offers A More Inclusive Retelling of Graphic Design History**
   Danielle Currier, Endicott College

8. **Designing Third Place**
   Gabe Dunbar, Bowling Green State University
   Kayla Ballinger, Bowling Green State University
   Adrienne Ausdenmoore, Bowling Green State University

9. **Breaking Tradition, Building Belonging: Social-Emotional Strategies in a First-Year Foundations Program**
   Nancy Nowacek, Stevens Institute of Technology
   Patience Lueth, Minneapolis College of Art and Design

10. **Rethinking Target Audiences**
    Shawn Simmons, Milwaukee Institute of Art & Design

11. **Introducing a Design Education Journal**
    Dr. Kyra Whitehead, Wenzhou-Kean University

12. **Driven by Innovation: Developing AR Enhanced Design Curriculum**
    Wujun Wang, Central Connecticut State Universit

13. **Going the Shortest Distance: Designing Research Frameworks for Reducing Translation Time in a Multicultural, Language Tool**
    Sanda Katila, Kent State University

14. **Translating the Technical: Engaging Students in Web Accessibility**
    Julie Sayo, University of Maryland, Baltimore County

15. **The Disinformation Campaign: An Experiment in Brand Identity That's So Good That It's Bad**
    Lisa Fontaine, Iowa State University

16. **Campaigns for Social Good**
    Summer Doll-Myers, Kutztown University

17. **Between Practice, Pedagogy, and Place: How Auto-Ethnographic Reflection Can Guide Design Educators in a Divided Country**
    Johnathon Strube, East Tennessee State University
    Dave Pabellon, Columbia College Chicago

18. **Engineering Moments That Matter**
    Jessica Hawkins, Centenary College of Louisiana

19. **Spatial Narratives of the City: Growing the Local Living Archive through Student Story Mapping**
    Ellen Christensen, San Francisco State University

01 Less as More: Creating a Meaningful BA Design Curriculum

John Smith
Chicago State University

Abstract

Design education discourse emphasizes the BFA Degree, described in the NASAD 2022-23 Handbook as the "professional undergraduate degree…structured to provide in-depth formal education that will prepare students for entry into professional practice." Design educators and institutions are strongly encouraged to teach a BFA, preparing students for design industry.

In contrast, NASAD defines the BA Degree as "significantly different from professional undergraduate design curricula in purpose, structure, content, and results…not preparation for entry into professional design practice…does not develop the full range of competencies…not necessarily preparation for eventual career in design."

So, what purpose and meaning can a BA Design education provide?

This paper will introduce an ongoing attempt to create a meaningful, inclusive BA Design curriculum at a predominantly black institution (PBI) institution. The presentation will share curriculum structure and student projects, encouraging positive dialog about how a BA Degree can create relevant education, preparing students with skills to participate, create, and succeed.

The BA degree has fewer credits for teaching technology and production skills at the core of most BFA curricula. Instead of seeing this as a deficit, the BA Degree can become an exciting opportunity to explore design as a social and community action, introducing design for creative and meaningful engagement in society. A BA curriculum can encourage students to develop voice, understand their own interests and goals, create connections to audience and community, and use design skills and processes for positive, meaningful work.

The BA curriculum, with less need to prepare students to enter a market-driven, historically noninclusive industry, can support and celebrate student differences, providing opportunity to explore different ways to activate as designers. Students learn to strategize, propose, and create projects that that connect with their own experiences, goals, and vision; moving society toward a more equitable, just, and inclusive future.

02 The Graphic Enneagram

Christina Singer
University of North Carolina
at Charlotte

Abstract

This pedagogy paper disseminates the research, outcomes, and resources related to a graphic design project that focusses on self-awareness, acceptance, and growth. The project being examined utilizes the ancient and complex system of the Enneagram, which is a powerful tool that aids in team building, strengthening relationships, and belonging. An oversimplified summary of the Enneagram is that every human can be categorized into one of nine persona types that are depicted on the symbol of the Enneagram; however, everyone can and will likely manifest behaviors from all nine persona types throughout their lives while always returning to a home base persona type. Each of the nine persona types on the Enneagram symbol are intricately interconnected—we are all linked amidst our human complexities.

Just as empathy is frequently at the forefront of good design, this project encourages students to empathize with each other as they learn more about each other and themselves while they work on their graphic Enneagram visualizations. Students are tasked with researching and representing each of the nine enneagram persona types as a cohesive visual system—utilizing Gestalt design principles—and contextualizing their pieces for real-world application. Research for this project typically involves readings, discussions, interviews, self-reflection, and listening to and analyzing music. This project has inspired diverse ways of visualizing the Enneagram system. Given how polarized the world has become, the Enneagram and this design project have the capacity to bring people together as they explore their humanity. Students have responded passionately to learning about this system, and they have the ability to take this knowledge into their future workplaces and relationships.

The Graphic Enneagram

Christina Singer, MFA | *University of North Carolina at Charlotte*

Introduction The Enneagram is a personality typing system that dates back to antiquity, and has been used as a tool to aid in self-awareness by various cultures and religious groups around the world. The system consists of nine types, and is profoundly complex. This short pedagogy paper examines the learning and visual outcomes of a graphic design project that asks students to research and visualize each of the nine types of the Enneagram in a cohesive visual system within a real-world context they establish.

Project Scope & Details The student works shared in this paper are the results from three semesters. The project spans three weeks at the start of the semester in a junior-level graphic design course. At this point in their academic journey, students are in the beginning phase of their graphic design program-specific coursework. One of the goals of this project is to foster a culture of respect, understanding, and belonging in the studio as students become more self-aware by studying the Enneagram and learning about each other. The Enneagram teaches us how we respond to stress, how we show up when we are at our healthiest, and how we can impact others around us.

The medium, size, and visual outcomes are largely open-ended. Students start the project on day one by taking the Essential Enneagram Paragraph test from the book *The Essential Enneagram: The Definitive Personality Test and Self-Discovery Guide* by David Daniels and Virgina Price. The test is only meant to direct students as they begin to figure out which type they are within the system. The students then read about the Enneagram system and each type in more detail on the The Enneagram Institute website.

After the first day, students have an idea of the system and begin to research what type they might be. For homework on day one of the assignment, students research and sketch three concepts of how they might visualize the system based on their initial research. On day two of the assignment, students share ideas and narrow down their concepts to begin working on their graphic Enneagram visualizations.

Observations Students are typically initially hesitant to commit themselves to one type in the Enneagram system. It is important to note and explain to students that while they can only be one type, and that type never changes, everyone will experience the qualities of each type at some point in their life. Some students will not commit to one type, and that is ok. It can take years to decide which type you are. Your type is your home base. It is the place you always return to, and who you are at your core being.

Outcomes Below is a selection of final works from the graphic Enneagram project:

Example 1: *This student designed numerals for each type and created an interactive activity worksheet, which was used during critique, such that each student had to walk around and find a student from each type of the Enneagram to color in their numeral.*

Example 2: This student designed characters and playing cards for each Enneagram type.

Example 3: This student designed and constructed a booklet for the class, illustrating someone in the class from each Enneagram type on the respective pages.

Example 4: This student designed a motion graphic with characters representing each Enneagram type. The next project in the course was a product, package, and brading project that the student extended the Enneagram work into with a 3D model and print of one of the characters, as well as a branded package for the character (below).
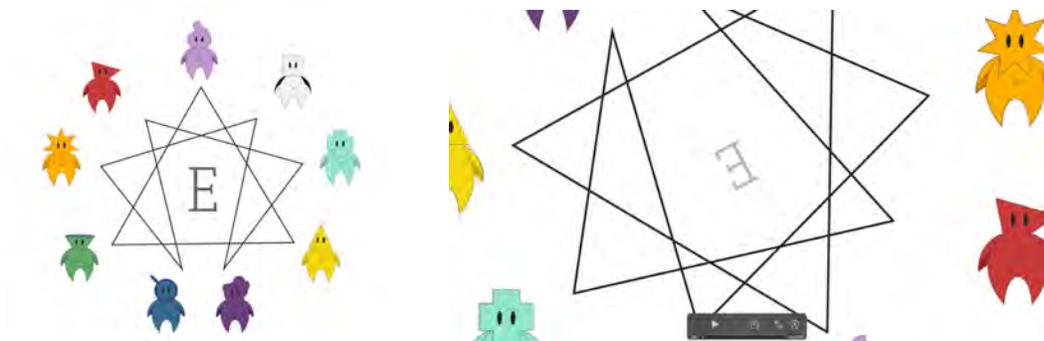
Example 5: *This student created digital collages for each Enneagram type for an Enneagram coach's Instagram account.*

Example 6: *This student designed an Enneagram facts carousel for an Instagram account.*
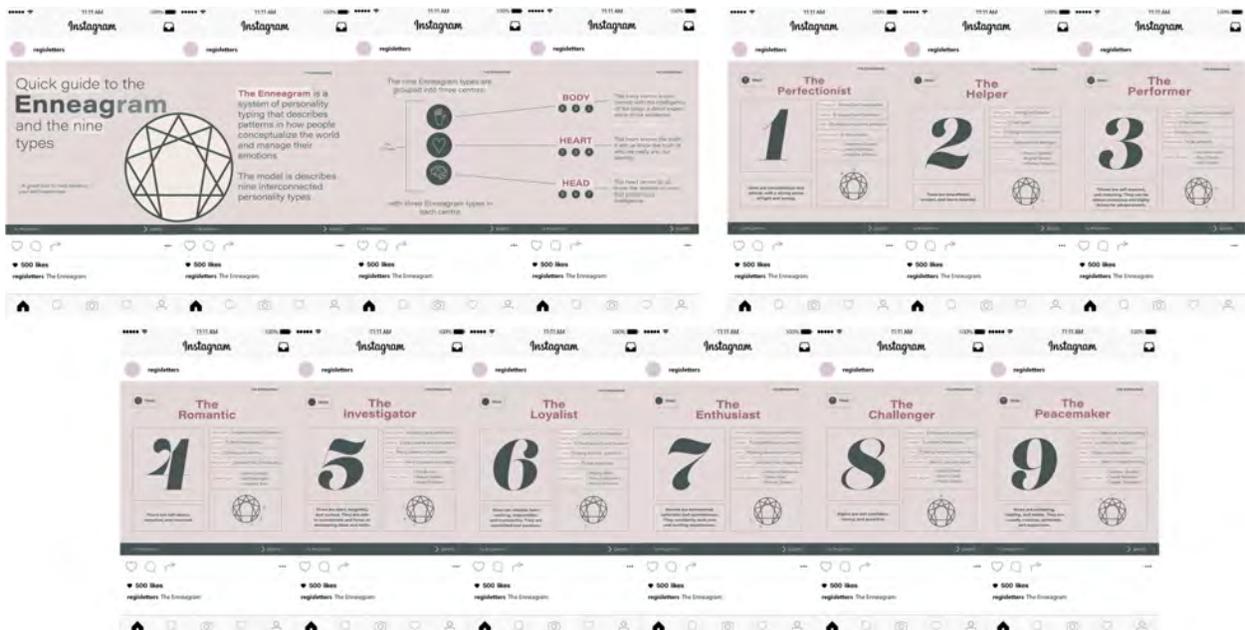
Conclusion After completing this project, many students are more self-aware and conscious of each other's needs and ways of expressing themselves. This knowledge is also meant for professional and personal development, which extends beyond the classroom. The Enneagram is a great tool for team building within the workplace, and also within families. It is a tool that humanizes us in a socio-politically polarized era.

If we know someone's stress indicators based on their Enneagram type, we can detect changes in behavior and be there for each other in ways we previously were unaware of. Mental health challenges are ever-present in our design classrooms, and the graphic Enneagram project is just one example of a tool we can insert into the stressful academic setting. What are some other methods you use in your pedagogical practice to aid in self-awareness and foster mental health and belonging in the studio?

Resources Below are some resources that I use with students throughout this project:

- The *Atlas* album by Sleeping at Last (music by Ryan O'Neal, Enneagram types soundtracks). This music typically sparks more conversations while students listen in the classroom and analyze the lyrics as part of their research.
- The *Sleeping at Last Podcast* with Ryan O'Neal, in which he explains how he created the songs from the *Atlas* album by interviewing and recording sounds from people who belong to each Enneagram type.
- *The Enneagram of Belonging: A Compassionate Journey of Self-Acceptance* a recommended book by Christopher L. Heuertz
- The Enneagram Institute website for initial research (EnneagramInstitute.com)
- The Paragraph test from the book *The Essential Enneagram: The Definitive Personality Test and Self-Discovery Guide* by David N. Daniels & Virginia Price

Disclaimer I am not formally certified to teach the Enneagram. I utilize the Enneagram as a tool in the design classroom, and approach its complexity from a growth mindset. I learn with my students. I am an Enneagram type eight.

To collaborate or share ideas, questions, or thoughts, please feel free to reach out: csinger3@charlotte.edu

03 What Ungrading is Teaching Me About My Own Bias and the Evaluation of Creativity.

Megan Rhee
University of Baltimore

Abstract

Over the course of the pandemic, I found students starting the semester by asking "what does it take to get an A?" and one even asked, "If I just want a C, what do I need to do?" Hearing my students verbalize the "points game" over learning, creative exploration, and risk-taking had me at my wits end. I was doing the work of developing assignments with detailed criteria and rubrics which seemed to only reinforce the need to achieve a specific letter grade, and, at times, churn out relatively similar works. I was spending hours providing post-project feedback, which seemed mostly ignored in the learning process as applied to the subsequent work.

So what happens when we take grades, at least partly, off the table?

In this presentation, I'll present some of the research that led me to explore alternative ways of evaluation. I'll discuss my own experiences with ungrading and how the process opened my eyes to my own bias in the evaluation process. I'll share how I've used alternative methods for evaluation and why I plan to continue to ungrade in the future. Additionally, I'll share student feedback and results from courses with non-traditional grading and will invite discussion on how we might challenge our own bias in grading and draw out more creativity and risk-taking from our students.

What ungrading is teaching me about my own bias and the evaluation of creativity.

Megan Rhee, MFA
Assistant Professor, University of Baltimore

Introduction

Growing up grades mattered to me. They mattered a lot.

I was an excellent student from elementary school all the way through my MFA. Grades were important to who I was. And when I began teaching, they felt like *the* most important thing. To move from being graded to being the grader was exciting and I saw it as a great responsibility.

And so, I spent hours pouring over assignments, providing written and verbal feedback, determining distinguishing elements that would set one student's work apart from another. But some students didn't seem to care about or implement my poured-over and time-intensive feedback. And to my great surprise, some of my students didn't even care about grades.

So, I crafted rubrics and more rigid assessments. Thinking that maybe if students could see exactly what it would take to earn an "A," they'd be motivated to do so. But there weren't real changes in student work, learning or performance. Simply, I now had a detailed justification of the grade I had assigned and felt that I needed to spend a little less time on intensive written feedback on every single assignment.

Grading had also become a chore. I'd drag my feet every time I needed to assess work, wondering if my students would even read the comments, let alone implement them. As someone who had never formally been introduced to the word *pedagogy* in school, I started to think more and more about the process of learning and the value of grades in my classroom.

As we entered the pandemic and everything was upended, I had one class in particular that brazenly asked me on Zoom during the first week to outline exactly what they would need to do - how many assignments, at how much effort, how many hours per week - to get a B. Not even an A. One student even asked for clarification on getting a C. They didn't care about learning, they cared about checking the box.

And I no longer wanted to be a "check the box" professor.

My shift to ungrading first came through a conversation with a colleague in a different college who's teaching and understanding of pedagogy I had come to admire. As I shared my frustrations with her about grades and feeling like it was a check the box requirement and how student motivation felt diminishing, she simply said, "you should look into ungrading," and walked away.

And so I did. And it has slowly changed my understanding of myself and my students and the way I approach assessment and evaluation in my classrooms. To be clear, I'm not an expert in pedagogy, nor ungrading. I'm barely a novice. But I have found this shift in assessment is leading me and my students more towards deeper learning and experimentation and further away from grading and formalized evaluation. Also, I am still required by my University to submit at least final grades in the traditional letterform standard.

How grading was enforcing my own implicit biases

I recently went to an "implicit bias in the classroom" workshop and was relieved that early on the facilitator reminded us that it's human to have implicit bias which are the result of limited cognitive capacity. The National Institutes of Health defines implicit bias "a form of bias that occurs automatically and unintentionally, that nevertheless affects judgments, decisions and behaviors." Over time and with the goal of survival, our brains associate things from sources such as our family of origin, religious upbringings, age and regionality to name a few factors, and create unconscious neural pathways that develop into implicit biases.

As I began to consider my own implicit, unintentional preferences from my background and experiences, I could see how it was having an impact on my evaluation of creativity in my classroom. That workshop reaffirmed my belief that bias can't be accounted for unless we acknowledge it and so I'd like to acknowledge the creation of some of my own biases that I've uncovered particularly in the areas of teaching and learning. So, to name a few:

- I only remember one faculty of color in my entire educational journey.
- All of my design instruction came from white faculty.
- Grids and minimalism were the gold standard.
- I learned design history from *Meggs*.

My personal preferences fall in line with that background and, as I began to acknowledge my own privilege and lived experiences I saw that through my upbringing, I was afforded the privilege to focus on learning.

In her book, *Ungrading: Why Rating Students Undermines Learning (and What to Do Instead)*, Susan D. Blum, professor of anthropology at the University of Notre Dame writes:

> Students who have "excellent conventional academic preparation,and socioeconomic privilege and racial privilege and linguistic privilege, are very familiar with how schools work, because schools basically reflect the dominant culture." High-achieving students know how those structures work -- the "hidden curriculum" is available to them (Blum, 2020).

I had privilege to know the hidden curriculums and to be a part of the dominant culture. My bias assumed that everyone approached school and grades with that same lens.

And so I looked broader and tried to see the lens in which many of my students were viewing the classroom from. The University of Baltimore is an urban campus spread over roughly 47 acres in the heart of Baltimore's Mt Vernon neighborhood. It is a minority-serving institution with a high age diversity. Only 14% of our student population is defined as the traditional college age of 18-21. Our average undergraduate is 28 and our average graduate student is 33. I've had students get married or divorced and have children in the middle of a semester. I've seen students buy first homes and while others face the brink of homelessness. I've had parents bring kids to class or miss class due to childcare responsibilities. I have students working full time and many piecing together multiple part time jobs to pay for school and life.

Me and my structures and motivations were not the same as it was for many of my students.

That bias workshop also pointed out that two of the effects of implicit bias are "overlooking" and "passing by." As I looked deeper into the learning in my classrooms, I discovered that my assessments looked for "visually pleasing" work or "professional presentation" or even "identifiable grid structure" and allowed me to reward points for pleasing me and my aesthetic.

I built in points for "participation" overlooking that people learn and engage in very different ways and at different times and that participation is essentially an invisible criteria often with moving goal posts. I was passing by work without really considering or

assessing the amount of time put into the project and I wasn't looking at each student's starting point or end goal in the class.

My bias had me believe grades were important; that they were motivating and that my structure of grading was fair and equitable. And I was slowly awakening to the untruth I had crafted in my mind that grades equaled learning.

Alfie Kohn writes in "The Trouble with Rubrics," "Research shows three reliable effects when students are graded: They tend to think less deeply, avoid taking risks, and lose interest in the learning itself" (Kohn, 2006).

My experiences led me to see those three effects - lack of deep thinking, risk avoidance and general disinterest - taking hold in my own classroom. And so I decided to jump feet first into ungrading.

What is ungrading?

"Ungrading is a concept that has stubbornly resisted definition," Robert Talbert wrote in an April 2022 article in *Inside Higher Ed* and I've come to find that to be generally true so let me present to you a couple of definitions. (Talbert)

Jesse Stommel, faculty at the University of Denver, and truly an expert on ungrading says, "I've repeatedly defined upgrading as 'raising an eyebrow at grades as a systemic practice, distinct from simply 'not grading.' The word is a present participle, an ongoing process, not a static set of practices" (Stommel, 2023).

Trying to define the word, Duke University's Learning Innovation Center states:

> Ungrading is a practice which eliminates or greatly minimizes the use of assigned points or letter grades in a course, focusing instead on providing frequent and detailed feedback to students on their work, in relation to the course learning goals. Ungrading is a form of "grading for growth," in that the primary purpose of the assessment is to help students learn and improve their knowledge and skills, rather than to create a summative score that students use to compare themselves against an external credential (Kenyon, 2022)

Baylor University's Academy for Teaching & Learning believes, "Ungrading is a classroom paradigm shift that places the focus of education back on what is being learned and why, rather than what is being produced and for whom. Grading necessitates students prove themselves. Ungrading emboldens students to improve" (*Ungrading*, n.d.).

For me, ungrading has become a process of identifying my own bias in the evaluation of creativity and looking for ways to support learning by emboldening students to take active risks in the classroom.

Ungrading asked me to consider:
- Where is my bias at play in evaluation?
- What does the grade mean?
- What do students get from grades that are helpful to them?
- Is grading the only way for students to get that meaning?

Instead of creating increasingly elaborate assessment models, ungrading forces me to act out my belief that students are the best experts in their own learning.

How I've implemented ungrading.

Implementation of upgrading has had a learning curve for me. By my nature as the high-achieving student I have always been, I reverted to old patterns and started by looking for the checklist on how to ungrade… the rubric to de-center grades in my classroom… the step-by-step guide to allow students to grade themselves and free me of that obligation.

And I quickly saw, with some relief, there is no one way, no right way, no specific way to ungrade. And that *any* efforts to reassess assessment and check my bias in my classroom would be a successful move towards ungrading.

So, I've implemented ungrading in my classroom in several ways that I'd like to share with you.

First, I've used specifications grading. This approach is where I don't give points for work but either mark it as satisfactory or give detailed feedback on how it could be improved in a second attempt. In my class we focused on feedback loops and revision through the process of development and critique, often spending at least 2-3 class periods on providing feedback per project. Students submit process work along with final assignments. I provide feedback and a satisfactory/unsatisfactory notation in the LMS gradebook. At the end of the semester, students submit either a written or audio self-evaluation discussing their starting goals, what they've achieved, what they are most proud of and what they could continue to learn and grow in moving forward. They self-assign a final letter grade.

The second ungrading method I've implemented is labor-based or contract-grading. In this approach, I actively acknowledge that grading tends to emphasize efficiency and

students are not equally trained to be efficient when they enter our program or this particular class. And so in this model, in the early weeks of class, I negotiate with students the amount of time they would spend outside of class to work over the course of the semester on their various projects. Students were then asked to track their time and report it weekly. We re-evaluated the contract at the midterm and at the end of the semester, we tallied up the hours worked towards the course and applied it to the contract to assign grades. Projects varied in total number and were at varying levels of sophistication, but students took risks and engaged in works they said they never would have taken on before. It also brought in an opportunity for students to learn about time-tracking and led to discussions about how to streamline tasks or increase efficiencies; real world skills for designers.

Peer review is another important strategy in moving towards upgrading. In a capstone, full-semester team project, I utilize formal and informal peer review. Formally, I require each person to submit a review of their own contributions to the project and a review of each of the members of their team. More informally, I frequently ask project teams how they're working together and what they think is the strongest solution, concept, or layout that a teammate has presented that week. Peer review is pretty much the only factor in final grades for this course.

Another approach that has helped me to create a classroom that encourages risks and helps remind my students that grades aren't our focus has been to give assignment choice. For each project, I propose two or three opportunities for students to select from. Some are individual works and some are group-focused projects, but providing choice taps into student autonomy and purpose, both of which have been suggested in Daniel Pink's book *Drive: the surprising truth about what motivates us*, as keys to motivating someone to learn.

And lastly, my student submissions have become heavily focused on process work. Process documentation shows a lot about a student's actual learning and understanding. Having them capture images and screen grabs allows me to see *their* process and engage them in discussion about *their* work. I'm able to point to places where they could deepen their creativity, push to learn a new skill and become more efficient in future work. Process work also allows me to see the various starting points and always shows me that more effort has gone into many of the works than I would have expected. Students are asked to submit writing or narration of the evolution of each work from initial introduction to completion. They can write or provide a short video talking to me about the work. And it is generally informal, but always enlightening.

What I've learned.

As I've started to ungrading this year, I've learned a few things:

- Grades never encouraged my students to take active risks and to learn through trial and error. Previously, there was no room for failure in my classroom.
- Grades were really ways to please me and my preferences and reinforcing my aesthetic preferences and my understanding of primarily Eurocentric design.
- Grades aren't given in the real world. Goal setting and self evaluation are requirements in life.
- Self-evaluation is a skill and not everyone enters my classroom with equal abilities to self-assess. Teaching how to self assess is something I can do within my classroom space.
- My bias still exists. But my biases and my assumptions are almost always checked and challenged by what students submit about themselves and their work in their self-assessments.
- Ungrading requires deeper thinking about class structure. Providing structure is one of the main strategies of inclusive teaching. Continual assessment of class structure, assignments and evaluation are required.
- If you implement this, students will be anxious. Students are conditioned to expect grades. So not having them can raise anxiety more than having them. It can especially raise anxiety for students of color, as well as neurodivergent and queer students who specifically face systemic oppressions and have had to "learn the rules" more than other students. Trust and conversations are important in this process.
- Ungrading doesn't mean less time. It just means different time.

Why I'll continue.

I no longer control or dictate what good design is. My aesthetic is less imposed on my students, allowing more creativity and experimentation.

Self-evaluation is a required skill in the workforce and one I can help support and structure in my classroom space to help students achieve more when they leave. Speaking about their own strengths and weaknesses, as well as opportunities for growth, are more important than saying they earned an "A" in my class.

While I still grade, I now feel more free to move past a rubric and past written feedback that isn't valuable. I now feel like I have real conversations with students about their goals, their accomplishments, their future areas of growth and what they're proud of. I am better able to empathize with the starting points of each student in a class and now

focus on goal setting and achieving, as well as self-assessment to lead to final outcomes.

Ungrading has allowed me to become more a member of the creative community in my classroom, not just a judge or evaluator. I'm part of the audience, not *the* audience. I've seen students share more in critique and stop looking to me to provide a check the box solution to complete their work.

Removing emphasis on grades and putting ownership and responsibility in the hands of my students has produced more unique, thoughtful and creative work.

And mostly, to boil it down to four great reasons summed up by Blum in her book *Ungrading*, I'll continue to ungrade because I've come to agree that:

- Grading requires uniformity. Creativity and design is not uniform. And neither are my students.
- Grades don't provide adequate information.
- Grades are arbitrary and inconsistent.
- Grades don't truly motivate students.

You should look into ungrading.

Regan A.R. Gurung, associate vice provost and executive director of the Center for Teaching and Learning at Oregon State University suggests that before "taking the plunge" into ungrading professors should engage in some reflection.

"There are a lot of problems with grades. Which one are you trying to solve? Are you trying to solve pressure? Are you trying to solve reliability? Are you trying to solve bias?" (Talbert, 2022).

Self-reflection is important. Starting small is good. Acknowledging that there's no one way to do this is valuable. So if you find that grades are limiting learning in your creative spaces, I'll model my wise colleague and simply say:

You should look into ungrading.

Resources

Blum, S.D., Kohn, A., & Saffel, T. (2020) *Ungrading : Why Rating Students Undermines Learning (and What to Do Instead)*. West Virginia University Press.

Kenyon, A. (2022, September 21). *What is Ungrading?* Duke Learning Innovation. https://learninginnovation.duke.edu/blog/2022/09/what-is-ungrading/

Kohn, A. (2006). Speaking My Mind: The Trouble with Rubrics. *English Journal, 95(4)*. https://doi.org/10.2307/30047080

National Institutes of Health. (2022, June 3). *Implicit Bias | SWD at NIH*. Diversity.nih.gov. https://diversity.nih.gov/sociocultural-factors/implicit-bias

Pink, D.H. (2009). *Drive: the surprising truth about what motivates us.* Riverhead Books.

Stommel, Jesse. (2023) https://www.jessestommel.com

Supiano, B. (2022, April 29). The Unintended Consequences of "Ungrading": Does getting rid of grades make things worse for disadvantaged students? *The Chronicle of Higher Education*, *68*(18), 46.

Talbert, R. (n.d.). A professor shares the benefits and drawbacks of ungrading (opinion). *Inside Higher Ed | Higher Education News, Events and Jobs.* https://www.insidehighered.com/advice/2022/04/27/professor-shares-benefits-and-drawbacks-ungrading-opinion

Ungrading. (n.d.). Academy for Teaching and Learning | Baylor University. https://www.baylor.edu/atl/index.php?id=984862

04 Building The Crooked Beat on Crip Time

Andrea Cardinal
Bowling Green State University

Abstract

'Crip Time' is a concept that refers to the lived realities of disabled, chronically ill, and neurodivergent folks and how our experiences of time differ from able-bodyminded people. "Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds."
— Dr. Alison Kafer

For the past year and a half, I have been working to build a radical beloved community space in my city called The Crooked Beat. TCB will be 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.

While we have been successful in our initial proof-of-concept meetings with significant anchor institutions and disability-focused stakeholders, the implementation of the idea has been slowed primarily by access to capital as well as the reality of navigating this work as disabled people during a debilitating pandemic. This presentation will introduce participants to the concepts of crip time, mutual aid, and disability justice as they pertain to the making of The Crooked Beat. I will detail the inspiration for this endeavor, our timeline so far, and how our disabilities impact the progression of the idea and the expectations of others. The presentation will also feature our coalition's early initiatives involving the design of our marketing, publishing, and documentation practices and resources for best practices on building a disability-focused DIY space.

Building The Crooked Beat on Crip Time

Andrea Cardinal

Assistant Professor of Graphic Design

Bowling Green State University

Introduction and Content Warnings

This paper will discuss disability, including abuse and neglect, which is not uncommon for disabled people to experience. I will also mention suicidality. Nothing will be described in detail, and the paper will focus on the possibilities of what we can build together to eliminate these harms.

Stepping In and Out of that Crooked Crooked Beat

The idea for The Crooked Beat, a community art space and music venue that centers on disability, came from three areas of my life:

1. The artist space I currently co-direct in Detroit, MI, called Talking Dolls.
2. My experiences as a young metalhead in Flint, Michigan, in the 1980s and 1990s.
3. My personal experiences with disability, presently in Toledo, Ohio.

It was also inspired by memes! In the summer of 2020, at the beginning of the Covid-19 pandemic, I began organizing with disability justice activists in Detroit regarding qualified immunity and disability rights. One of our elders, who is a wheelchair user, was arrested while peacefully protesting water shutoffs in 2014. Detroit police improperly detained him, transporting him in a police van instead of a handicapped-accessible vehicle. Baba suffered further injuries, disabling him more significantly.

Despite the organizer's best efforts, the 5th Circuit court deemed that police use of force supersedes disabled citizens' rights should the police employ that force against a disabled person. The 6th circuit court of Appeals reaffirmed this decision in 2021 ("Jones v. City of Detroit, No. 21-1055 (6th Cir. 2021) :: Justia").

Qualified Immunity supersedes the Americans with Disabilities Act. Police can violate your civil rights as a disabled person *without penalty*.

This work taught me the difference between *disability rights* and *disability justice*. We may have laws intended to protect disabled people, but if those laws are not enforced and can be eliminated when violence is enacted by law enforcement, then we do not have justice. In one of our early organizing calls, we had the honor of learning directly about Disability Justice as a concept from the social justice engineer, educator, organizer, attorney, and artist TL (also referred to as Talila A. Lewis).

TL insisted that we understand the distinction between rights and justice, instructing us not to conflate the two. TL's work in this sphere continues to be essential—each year, TL offers an updated definition of ableism on www.talilalewis.com/blog (Lewis). With TL's direction, I was determined to learn more about the history of Disability Justice and the performance project Sins Invalid, who coined the term in 2005 ("10 Principles of Disability Justice — Sins Invalid"). I started following more Disability Justice organizers and artists' social media accounts and blogs, as well as other accounts dedicated to radical care and beloved community. Through these accounts and their memes, I learned about the concept of warehousing—where disabled people are still kept away from their community even though "ugly laws" and institutionalization have fallen out of favor (Schweik). People with "profound" or complex disabilities are typically hidden from society—especially those with developmental or cognitive disabilities. I better understood just how much I didn't know through these media accounts.

Talking Dolls

Prior to the Covid pandemic and the uprisings of 2020, my work had already been dedicated to community power-building through direct action issued from my studio in Detroit. Talking Dolls is a collective in a light industrial building on the city's east side, occupying a roughly 7,000 sq. ft. building. We founded Talking Dolls in 2011, and it is run by myself, Andrea Cardinal, Wes Taylor, and Ron Watters. We have artist studios, a wood and metal shop, and the only Black-owned automatic screen printing press in the state of Michigan. Ron runs his screen printing business, One Custom City, from within the space. We also recently renovated the front room of the building to be a gallery and community space. This white cube is programmed throughout the year with emerging artists, designers, and architects' work, primarily from the people who participate in our Incubator Residency program, which is in its 11th year now. My current role at Talking Dolls is Gallery Director and Social Media Manager ("Talking Dolls").

We are also home to a Banner Lending Library, which offers banners and posters that users can check out for actions and returned for later use. We have roughly a dozen

that I've produced over the years, but the very first banners were a series of four large vertical banners, approximately 4' x 7', with the following words by Assata Shakur:

IT IS OUR DUTY TO FIGHT

IT IS OUR DUTY TO WIN

WE MUST LOVE EACH OTHER
AND SUPPORT EACH OTHER

WE HAVE NOTHING TO LOSE BUT OUR CHAINS

To support the library, I began designing and facilitating workshops where I taught the skills to construct hand-painted banners and screen-printed posters for community needs. The largest banners produced during these workshops were 10' x 4', built-in coalition with two dozen other organizations for direct actions against an announcement by GM that they intended to close 5 North American plants, one of which is within the city limits of Detroit ("GM to Halt Production at 5 Plants in U.S. and Canada, Cutting up to 14K Jobs - CBS News"). Those banners, which read Detroit Demands A Green New Deal, have been carried at several actions, but the initial protest that inspired the build was successful (Cardinal). GM decided not to close those plants because of the outcry from their workers and the public working in solidarity (LaReau).

SURVEILLANCE AIN'T SAFETY

In 2019, the School for Poetic Computation did a residency at Talking Dolls, during which I facilitated an art build in support of the Detroit Community Technology Project regarding the city's "Project Greenlight" facial recognition program ("A Critical Summary of Detroit's Project Green Light and Its Greater Context | Detroit Community Technology Project"). The footage captured by the cameras is run through facial recognition software and then compared with the State of Michigan's ID database to scan the faces of anyone walking by a participating business that has a camera with a blinking green light outside their building ("Project Green Light Detroit | City of Detroit"). One major problem with this program is that facial recognition software is notoriously bad at recognizing Black faces (Grother et al.). In 2020, a man was falsely identified as a suspect in a theft from a participating store and was arrested at his home in front of his family and held for 30 hours before being released on bond (Marini). Community groups responded with convenings and direct actions against the program, declaring *surveillance ain't safety*. In fact, there is little evidence that programs like Project Green Light do anything to curtail crime at all ("Tracked and Traced: Does Project Green Light in Detroit Reduce Crime? | Pulitzer Center").

Because the pandemic has made the art build gatherings less safe for our community, the Talking Dolls Directors re-designed the delivery of the workshop experience for the Detroit Sidewalk Festival in the summer of 2021, held outside with pre-printed modular components ("Featured Artists — Sidewalk Festival"). I designed different elements using Assata's words from the library's original and most popular banners, allowing festival-goers to assemble them on the canvas color of their choice in compositions they designed themselves, which we then heat-pressed into place. The Sidewalk Festival event was the first time that I had designed this type of participatory experience, and it is something that we are continuing to develop further.

PUNK ROCK & HEAVY METAL
The second influence on the idea for The Crooked Beat was my childhood experiences of music subcultures, specifically punk and metal. Much of my personal ethos of collectivism, community, and joy was informed by my growing up with a mom who loved early heavy metal and an older sister who loved the thrash and death metal of her time. I followed in their footsteps and started attending independent music shows at an all-ages community space downtown Flint called the Local 432—a play on the fact that so many of our parents belonged to UAW Locals as GM factory workers. My father, grandfathers, grandmothers, aunts, and uncles all worked for GM plants in Flint and were proud United Auto Workers union members.

Flint Local 432 is now one of Michigan's longest-running independent music venues, earning several grants recently to keep programming going (Simpson-Mersha). In addition to learning about music and activism in the space, it is also where I became enamored with graphic design. I wanted to know how the flyers, records, tapes, CDs, and merch were all produced. I was so curious about the rich symbology that underground music contains—and in the pre-internet era in which I was learning about the genres, it required a friend to decode.

I'm still a fan and was excited when in 2020, a movie about the Detroit Hardcore punk scene was released called Dope, Hookers, and Pavement (Dope, Hookers and Pavement: The Real and Imagined History of Detroit Hardcore). There were many overlaps between the Detroit and Flint music scenes, much of which happened just before my time. The documentary refers to the bands as belonging to Detroit, but one of the most influential bands came from the Toledo, Ohio, area, with some of the most pivotal shows featured in the film happening in Toledo. While most of those shows in the 1981-1982 era occurred at a venue in Detroit called The Crooked Beat.

That venue was named for a Clash song by the same name, which a Mother Goose Nursery Rhyme inspired called The Crooked Man, about a disabled man living his life with his cat in his house. The Clash song is about music and dancing away the pressures and violence of everyday life. For these reasons, this was the right name for our endeavors: to build the next incarnation of a venue that also addresses disability.

Know Your Place

Many of those pressures we all feel, and so much of the oppression that happens, are because people are expected to know their place depending on their race, class, gender, sexuality, and of course, disability.

I am disabled, though my disabilities are largely invisible to a casual observer. Since becoming more disabled at age 35 about eight years ago, I have never felt the know your place more than from the doctors who diagnosed and were "treating" me for my chronic pain and fatigue illness. The healthcare industry broadly, and a few doctors specifically, have verbally, emotionally, and financially abused me while I sought care. My existence during this pandemic continues to be precarious. Before the pandemic, I already had many Long Covid symptoms, as I suffer from a similar post-viral illness. And after family members were not honest with me about their symptoms during the holiday season in December of 2022, I contracted Covid-19, despite extraordinary efforts to keep myself safe from it for nearly three years. Since this infection, I have developed additional chronic symptoms and received an official diagnosis of yet another chronic condition with few effective treatments, called POTS.

Being immunocompromised, particularly as an educator teaching in non-ventilated classrooms where we weren't allowed to require masks last year, I am always at considerable risk for further exacerbation of my disabilities. My ability to work, drive, and participate in day-to-day activities is threatened. I know I am not alone in being forced to take these risks because conservative estimates indicate that 1 in 4 adults in the United States have a disability. Here disability is defined as when "a person's body, mind, and/or emotional functions intersect with a physical or social environment that results in a limitation in activities or restrictions in full participation for the person" ("Disability, Health Equity & COVID-19").

That means we are only "disabled" by the physical and psychic structures of our culture. Which also means that we can re-design them. We must study the common barriers which limit inclusion and participation for roughly a quarter of the population. And while they are not always "disabling," it is estimated that roughly half the US population has a chronic condition of some kind like asthma, heart disease, or arthritis. Over 27% have more than one ("Prevalence of Multiple Chronic Conditions Among US Adults, 2018"). Maybe you are just learning right now that you are a part of this population. Welcome!

Should you live long enough, you will become disabled.

Maybe you are not presently represented by these numbers. But should you live long enough, you will become disabled. In the disability community, we do not like the term "able-bodied" or even non-disabled. Instead, we prefer "not-yet-disabled" to refer to people who aren't experiencing it *yet*. Disability can come at any moment; for many different reasons.

Disability has been such a part of my life that I wasn't entirely cognizant of it—my younger brother is deaf in his right ear from having spinal meningitis as an infant. My mom has Multiple Sclerosis and uses a wheelchair. My grandmother, father, two aunts, and an uncle all had or have a genetic eye condition called Sorsby's Fundus Dystrophy which causes blindness in middle age.

My father, Daniel Cardinal, lost nearly all of his vision between the ages of 47 and 50. We were close before that but became much closer as his vision declined. Needing a caregiver, he married a person he depended on for his physical and medical well-being. At age 58, he died unexpectedly from a cardiac arrest caused by an untreated UTI, which resulted in him to become septic. *His death was entirely preventable*. It was a direct result of her physical abuse and neglect. He was isolated from us and was unable to advocate or care for himself, and I lost him when I was 28.

This is not uncommon. A survey conducted by the Spectrum Institute Disability and Abuse Project found that 70% of respondents with disabilities experienced some form of abuse by an intimate partner, family member, caregiver, acquaintance, or stranger ("Domestic Violence and People with Disabilities").

Beloved Community

Shortly after losing my dad, I moved from Detroit to Toledo to start my family. Toledo is another small, industrialized city about an hour south of Detroit and 2 hours south of Flint. Recently, my new home city created an Office of Disability. Their mission is to make Toledo the "most disability friendly city in the US" and have launched initiatives with some of our anchor institutions—The Toledo Museum of Art and the Metroparks in particular ("'Nothing for Us, without Us.' - Toledo City Paper") ("Accessibility | Metroparks Toledo") (Solomon).

These are vitally important endeavors, and I am proud to live somewhere where disability is taken seriously. With The Crooked Beat, we aim to extend the city's initiative from the bottom up amongst those of us who are multiply-marginalized outside those institutions. I want to strengthen our art and music community by prioritizing disability alongside accessibility to joy. I want to build beloved community—which is how we will survive. It is how we will keep us safe. We can recognize that there are real, dangerous harms perpetuated, but we can bring attention to them through joyful interventions in our beloved community.

Beloved community, a concept popularized by Rev Dr. Martin Luther King, Jr, was written about extensively by the late Detroit-based philosopher Grace Lee Boggs ("The Beloved Community of Martin Luther King - YES! Magazine"). It encompasses organizing not only against the injustices we suffer but activism FOR what we want to see in the world. Boggs writes:

..King had a vision of people at the grassroots and community level participating in creating new values, truths, relationships, and infrastructures as the foundation for a new society. He called for programs that would involve young people in "self-transforming and structure-transforming" direct actions "in our dying cities."

We aim to create a space that provides a joyful community for all members, disabled and the not-yet-disabled. We are building a radical beloved community to grow our souls through immersive experiences of art and music. This space will be explicitly anti-racist, queer, all-ages, and disability justice-focused. By offering both virtual and in-person attendance for the music venue portion, we hope to attract independent, experimental music to Toledo again while prioritizing the needs of the disability community as makers and attendees, but that is open to all.

Using my experience as a gallery and studio co-director, I hope to create a space for all makers, ensuring not only physical accessibility but also ensuring emotional accessibility for all. This space will directly oppose facilities that use "warehousing" of disabled participants away from the general public, even when pursuing creative activities. And lastly, we are looking to find a home in a multi-use space to support community initiatives and needs, particularly for mutual aid and lending libraries (books, but also art, banners, posters, etc.) We want to respond to the needs identified by our community.

We Are Your Feared Present And Your Inevitable Future - Mia Mingus
The founding members of The Crooked Beat are myself, Andrea Cardinal, Ricky Walker, Jr., and Kelly McGilvery. We have been working on launching our first events since last summer, 2022. I have been developing strategies to build our membership to determine our organizational structure. We launched our social media, but the website and Ko-Fi funding campaign are still in development. I am actively seeking mentorship regarding scholarship and fundraising to build this initiative as I pursue my academic career goals.

But what I desperately need is guidance on how to balance this work as a disabled person. This is one of my most serious challenges. My disability is dynamic, which means the symptoms I experience shift from day to day. I am unable to maintain a high level of activity consistently without flaring up. I feel like I have the flu every day; I am in constant pain, and the fatigue is debilitating. By the end of most days, I have a loss of language comprehension due to cognitive load overwhelm.

But the pain and fatigue are *excruciating* when I am in a flare-up. It also affects me severely cognitively; typically, my perception of reality is skewed. Writhing pain and anguish. All systems are affected. Gastrointestinal "stress." Exacerbated dizziness, especially when standing. Increased (decreased?) shortness of breath. Blurred vision. None of these symptoms are obvious, though—What you might see is just me lying in

bed while I suffer. I will never be able to accurately describe what I experience to anyone who does not live with chronic illness. Words cannot do it justice and so few people can believe it.

The overwhelming majority of my energy is spent on teaching during the academic year, which means I have little left over for myself or my family, let alone outside research to earn tenure. *I desperately need a break.* There needs to be more structural support in academia for people like me who need TIME accommodations, not just physical or infrastructural support. I do not need the university to buy me a chair, which they will keep should I ever leave. I NEED TIME. Everything I do requires more time.

Crip Time
Crip time is a concept arising from disabled experience that addresses how disabled/chronically ill and neurodivergent people experience time (and space) differently than able-bodyminded folk. Researcher Alison Kafer coined the term, which refers to the flexible standard as an accommodation for a person with a disability. Or the extra time needed to accomplish something because of added work due to disability (Kafer).

In June of 2022, Darla Schumm made this plea in her op-ed for Inside Higher Ed. in response to the available accommodations because of Covid-19 (Schumm). She says:

What I am rarely asked during these...conversations is how I manage the day-to-day demands of teaching, researching, writing, and publishing as a blind person. It used to perplex me that no one ever asked about this. Then I realized that no one knew to ask. It does not occur to people with able bodies and minds that not all bodies and minds are able or that some are disabled in ways that make doing the work of the academy akin to physical and mental gymnastics.

The question I most want to hear from curious observers is: What professional and personal costs did you (and other colleagues with disabilities) pay to demonstrate your worthiness in an ableist system that does not pause to consider that bodies function in multiple and varied ways?

The costs in this last academic year have been many. I maintained my full teaching load and presented at multiple conferences even though traveling is incredibly hard on my body. I organized the Destroy the Gap exhibition for BGSU in the Dorothy Uber Bryan Gallery about the lived experiences of disabled people (Dupont) (McGilvery). I'm proud of all I have accomplished, but it wasn't without significant sacrifices from myself and my family.

In November 2022 and March 2023, I was treated for suicidal ideation. I am constantly negotiating a precarious imbalance between work and life. What sustains me is the support from the disability and queer communities. My beloved communities.

I want to conclude with the words of this acupuncturist, a graphic designer from Chicago, Chiara Francesca, of whom I am a big fan ("Chiara Acu"):

We can use death and decay for growth. We can use our tired or disabled bodies, and the experience they bring, to create new paradigms. In many ways the "perfect" able-body is what white supremacy and capitalism wants us to be so that we can be efficient laborers.

The sick body, the disabled body, the traumatized body, is a body that cannot play into racial capitalism. It is a body that refuses collaboration with systems of oppression. It is a revolutionary state on its own.

This piece also brings to mind the words of writer Toni Cade Bambara, "the role of the artist is to make the revolution irresistible." For me, the revolution is creating and fortifying those beloved community spaces. Creating the things we need that render the old systems obsolete. With The Crooked Beat, we hope to create a space where our body-minds are exalted through music, art, care, and love. I need this now more than ever, but I also need a lot of help to make it a reality.

The only way to survive is by taking care of one another.

—**Grace Lee Boggs**

Works Cited

Simpson-Mersha, Isis. "Flint Local 432 Awarded $20,000 Grant, Plans to Add More Artists and Events to Lineup - Mlive.Com." Mlive, 23 Feb. 2022, https://www.mlive.com/news/flint/2022/02/flint-local-432-awarded-20000-grant-plans-to-add-more-artists-and-events-to-lineup.html.

"10 Principles of Disability Justice — Sins Invalid." Sins Invalid, Sins Invalid, 17 Sept. 2015, https://www.sinsinvalid.org/blog/10-principles-of-disability-justice.

"A Critical Summary of Detroit's Project Green Light and Its Greater Context | Detroit Community Technology Project." Technology Rooted in Community Needs | Detroit Community Technology Project, https://detroitcommunitytech.org/?q=content/critical-summary-detroit%E2%80%99s-project-green-light-and-its-greater-context. Accessed 11 June 2023.

"Accessibility | Metroparks Toledo." Metroparks Toledo, https://www.facebook.com/MetroparksToledo/, https://metroparkstoledo.com/about/accessibility/. Accessed 12 June 2023.

Cardinal, Andrea. "Making Banners, Making Demands." The Detroit Socialist, Medium.com, 2019, https://detroitsocialist.com/making-banners-making-demands-e9c968881f02.

"Chiara Acu." Chiara Acu, https://www.chiaraacu.com/. Accessed 12 June 2023.

"Disability, Health Equity & COVID-19." NIHCM, https://nihcm.org/publications/disability-health-equity. Accessed 12 June 2023.

"Domestic Violence and People with Disabilities." The Nation's Leading Grassroots Voice on Domestic Violence, https://ncadv.org/blog/posts/domestic-violence-and-people-with-disabilities#:~:text=A%20survey%20conducted%20by%20the,Of%20those%20... Accessed 12 June 2023.

Dope, Hookers and Pavement: The Real and Imagined History of Detroit Hardcore. 2021.

Dupont, David. "'Destroy the Gap' Art Exhibit at BGSU Expresses the Lived Experiences of People with Disabilities – BG Independent News." BG Independent News – Free Independent News in Bowling Green, 11 May 2023, https://bgindependentmedia.org/destroy-the-gap-art-exhibit-at-bgsu-expresses-the-lived-experiences-of-people-with-disabilities/?fbclid=IwAR3aOgWLv3CSrkC318Kc50t8K9eg5ZxZQMTVB1fQCqWAyRgz0-TsKcrXwNg.

"Featured Artists — Sidewalk Festival." Sidewalk Festival, 2021, https://www.sidewalkfestival.com/artists.

"GM to Halt Production at 5 Plants in U.S. and Canada, Cutting up to 14K Jobs - CBS News." CBS News - Breaking News, 24/7 Live Streaming News & Top Stories, CBS News, 26 Nov. 2018, https://www.cbsnews.com/news/gm-to-close-canadian-plant-and-may-shed-more-jobs/.

Grother, Patrick, et al. "Face Recognition Vendor Test (FRVT) Part 3: Demographic Effects." National Institute of Standards and Technology, 2019.

"Jones v. City of Detroit, No. 21-1055 (6th Cir. 2021) :: Justia." Justia Law, https://law.justia.com/cases/federal/appellate-courts/ca6/21-1055/21-1055-2021-12-21.html. Accessed 11 June 2023.

Kafer, Alison. Feminist, Queer, Crip. Indiana University Press, 2013.

LaReau, Jamie L. "GM Expected to Start White-Collar Job Layoffs Monday." Detroit Free Press, Detroit Free Press, 1 Feb. 2019, https://www.freep.com/story/money/cars/general-motors/2019/02/01/gm-layoffs-2019-workers/2743506002/.

Lewis, Talila. "TALILA A. LEWIS - TL's BLOG." TALILA A. LEWIS, https://www.talilalewis.com/blog. Accessed 11 June 2023.

Marini, Miriam. "Man Sues Detroit Police for Wrongful Arrest from Faulty Facial Recognition." Detroit Free Press, Detroit Free Press, 13 Apr. 2021, https://www.freep.com/story/news/local/michigan/2021/04/13/detroit-police-wrongful-arrest-faulty-facial-recognition/7207135002/.

McGilvery, Kelly. "Destroy the Gap Demonstrates What's Possible." Toledo City Paper, 18 May 2023, https://toledocitypaper.com/art-to-heart/destroy-the-gap-demonstrates-whats-possible/.

"'Nothing for Us, without Us.' - Toledo City Paper." Toledo City Paper - Toledo's Entertainment Source, https://www.facebook.com/toledocitypaper/, 1 Mar. 2023, https://toledocitypaper.com/the-city/nothing-for-us-without-us/#:~:text=In%202022%2C%20the%20Ability%20Center,over%20more%20than%20a%20century.

"Prevalence of Multiple Chronic Conditions Among US Adults, 2018." Centers for Disease Control and Prevention, https://www.cdc.gov/pcd/issues/2020/20_0130.htm. Accessed 12 June 2023.

"Project Green Light Detroit | City of Detroit." City of Detroit, https://detroitmi.gov/departments/police-department/project-green-light-detroit. Accessed 11 June 2023.

Schumm, Darla. "Adopt 'crip Time' to Make Higher Ed More Inclusive (Opinion)." Inside Higher Ed | Higher Education News, Events and Jobs, https://www.insidehighered.com/views/2022/06/27/adopt-crip-time-make-higher-ed-more-inclusive-opinion. Accessed 12 June 2023.

Schweik, Susan M. The Ugly Laws. NYU Press, 2010.

Solomon, Tessa. "The Toledo Museum of Art Launches Major Accessibility Initiative – ARTnews.Com." ARTnews.Com, ARTnews.com, 16 Feb. 2021, https://www.artnews.com/art-news/news/toledo-museum-of-art-accessibility-initiative-1234583747/.

"Talking Dolls." Talking Dolls, https://talkingdollsdetroit.com/. Accessed 12 June 2023.

"The Beloved Community of Martin Luther King - YES! Magazine." YES! Magazine, https://www.yesmagazine.org/issue/hope-conspiracy/2004/05/21/the-beloved-community-of-martin-luther-king. Accessed 12 June 2023.

"Tracked and Traced: Does Project Green Light in Detroit Reduce Crime? | Pulitzer Center." Pulitzer Center, https://pulitzercenter.org/stories/tracked-and-traced-does-project-green-light-detroit-reduce-crime. Accessed 11 June 2023.

05 Prioritizing Inclusivity in the Student Experience through Collaboration, Visual Initiatives, and Informed Decision-Making

Rebecca Tegtmeyer
Michigan State University

Erica Hooker
Michigan State University

Abstract

Our students face many challenges when navigating the academic institutions in which they participate. Everything from managing and meeting parental and departmental expectations, achieving their "time to degree", working and paying for required materials, balancing coursework, and communicating with faculty and staff, let alone planning for their future in a comfortable career. Not to mention students are doing all of this within the short recommended timeframe of four-years. These examples are just scratching the surface of the challenges our students face in their years of higher education.

As educators, one an associate chairperson/graphic design professor and one an academic advisor, we are working together to prioritize a "student-centric" model (versus faculty-centric) in addressing these challenges to redesign the student experience. We assist in overseeing a department with more than 700 undergraduates and seven degree-programs (Graphic Design, Art History, Studio Art, Apparel and Textile Design) within a Research I institution. Working collaboratively and taking a user-experience-design-driven approach, we have changed policies, initiated processes, scheduled courses, and planned for curriculum development.

For our presentation, we propose to summarize the current landscape of students in higher education and the issues and historical contexts with a "faculty-centric" model. We will justify the need for educators, administrators, and advisors to reevaluate their roles and reconsider their agency in prioritizing inclusivity that can shift integrative systemic changes. The presentation will also emphasize the need for more design educators to take on administrative positions within their programs and institutions. We will highlight how design skills, strategies, and values contribute greatly "to ensuring a vibrant, sustainable, diverse, inclusive, and equitable future" for students in design and beyond.

06 Color Vision Deficiency: Looking at the Design World Differently

Michael Clayton
University of the Incarnate Word

Abstract

Color Vision Deficiency (CVD) - also known as color blindness - represents a group of conditions that affect the perception of color. This inability to distinguish certain shades of color does not mean that people cannot see colors altogether, we just have a harder time differentiating between them.

You read that correctly. I am a graphic design educator with a color vision deficiency.

As designers, we need to be knowledgeable on this topic so that we can be understanding and accepting of other individuals that might see and experience color differently in life and in the products that we make.

As educators, we must be aware of how to teach and implement aspects of CVD into our curriculum as to be inclusive of both the students that we teach and ultimately the products that they design and produce. In this presentation, attendees will learn 1) about color vision deficiency, 2) how I (and others) navigate the world of color, 3) how CVD can affect aspects of the design process and how to plan for it, and 4) simple strategies that have been developed to accommodate and include students and colleagues with CVD.

As a bonus, I will also share the results of a 2021 study that I participated in (as a person with CVD) where test subjects were given special color-correcting lenses and assessed over a 12- month period to record improved color vision.

07 A Course That Offers a More Inclusive Retelling of Graphic Design History

Danielle Currier
Endicott College

Abstract

This lecture course offers a more inclusive retelling of graphic design history that celebrates previously overlooked key figures and movements, and their struggle to be recognized, breaking through societal limitations, racial inequity, and gender & sexual norming. Too often, what has been taught as graphic design history has been viewed, filtered, and told through the lens of a few privileged design historians. A more inclusive look at the people and events that have shaped the evolution of modern graphic design means examining today's existing systemic inequalities and measuring our progress over time. We will examine and reflect on how this influences contemporary thinking, more adequately preparing tomorrow's creatives to not just be better designers, but better people as well.

Woven throughout this course, alongside the discussion of art and design movements and those who have been traditionally recognized, we will focus on the achievements of often marginalized designers and movements as a way to address decolonized, gendered and queer design histories. The first week of the course will examine different perspectives in design/ art history and raise these very issues. In addition, two weeks will be exclusively devoted to women in design during the Bauhaus and the 1930-1960s Editorial Design period, one week devoted to racial equality in design during the Civil Rights Movement and one week devoted to LGBTQ+ equality beginning in the 1980s. These focal weeks are specifically planned during time periods of great change, challenging the prevailing beliefs and institutions of that time.

These goals will be addressed by sharing course readings/video resources, Q&A discussion and assignments. Student examples will also be shared during the presentation. This will be a very practical approach to the teaching of this course with many examples.

08 Designing Third Place

Gabe Dunbar
Bowling Green State University

Kayla Ballinger
Bowling Green State University

Adrienne Ausdenmoore
Bowling Green State University

Abstract

January 2023, our institution opened a new center on campus. Our vision for the center is to become a third place for students. In his book The Great Good Place, Ray Oldenburg (1989) suggests that third places are places besides home and work, that serve as important spaces for community, democracy, and establishing feelings of a sense of belonging. The UCDA theme SAME/DIFFERENCE looks for research and practice focused on several areas including belonging. This presentation seeks to explore the philosophy of third place and offer our design strategy from conception to implementation and how we attempted to design the spirit of third place in a physical environment with a focus on student's sense of belonging and inclusion when in the space. We will share details of the two-year design process, lessons learned from the initial semester of the center, how students did and didn't utilize the space, and how we achieved third place ideals as well as how we fell short.

Our overall vision for the center as third place for students was not just a place to go when needing a particular service, but another home away from home on campus. In all our designs and messaging, we wanted to ensure that all were welcome and there was no hierarchy or prerequisites. A space that facilitates and fosters broader, more creative interaction including playful community building. We also wanted it to function as a dedicated space for coaching, workshops, and programming with campus partners. We aligned the design of the space with the eight characteristics of third place extrapolated from Oldenburg (1989). Third place is defined by:

1. Neutral ground
2. A leveling place
3. Conversation as the main activity
4. Accessible and accommodating
5. The regulars
6. A low profile
7. A playful mood
8. A home away from home

09 Breaking Tradition, Building Belonging: Social-Emotional Strategies in a First-Year Foundations Program

Nancy Nowacek
Stevens Institute of Technology

Patience Lueth
Minneapolis College of Art and Design

Abstract

"First Year Experience: Communities of Practice" (FYE) is a new two-semester course to address the social-emotional gaps that students typically experience when they come to college at a 4-year private art and design school. This high-impact course aims to increase first-year student retention by providing students with often unknown or unused resources and methods that support student success. Most importantly, the course is structured to provide first-year, first-semester students with a sense of belonging. 68 out of 210 students voluntarily enrolled in this pilot course for Fall 2022. These 68 students were organized into 6 sections all following the same syllabus, meeting concurrently, and periodically together, during the same class block every Monday morning.

The first semester's focus is personal introspection—who am I, where am I, how am I feeling?— and integration into their immediate college community. These are not typical concerns for academic foundations program curricula. The second-semester curriculum focuses on building community between students and that in which the college is situated to expand students' sense of rootedness. Community outreach in the second semester is also designed to disrupt the common 'town-gown' barriers that exist between academic institutions and the communities within which they reside. The second-semester curriculum marks another dramatic rethinking of the roles and responsibilities that a foundations program has to first-year students.

This presentation shares strategies to support student emotional literacy, overcome common experiences of isolation and loneliness during the first year and integrate students into their local community. These ways include faculty development, and student social-emotional development, as well as opportunities to engage with others outside of the immediate school community, building proximal connections and interest-based connections, both.

Introduction

Communities of Practice

The First Year Experience: Communities of Practice, is a new course part of the extensive re-imagining of the Minneapolis College of Art and Design (MCAD) first-year Foundation Studies program. First-year courses focusing on student success are not new to Higher education and are recognized as high-impact practices (HIP's) by the American Association of Colleges and Universities (AAC&U, 2023). The history of FYE is rooted in the civil rights movement, where college campuses experienced social unrest (Freer, 2016). FYE courses then addressed both curricular and co-curricular initiatives on campus. Currently, many FYE programs offer a variety of engagement opportunities for students, from orientation to resources and social engagement to service learning.

At MCAD, as of the Fall 2021, the first-year program was elevated to the status of a department. One of the charges for the director is to re-envision its curriculum to reflect the demographics of Minneapolis (a curriculum that speaks to Black and Indigenous students while also serving suburban and rural students) and the rich tradition of MCAD as an urban college. MCAD is close to the heart of Minneapolis, 3 blocks away from the George Floyd murder, a neighborhood called the Whittier Neighborhood, with residents who are Somali migrants, unhoused residents, and next door to the Minneapolis Institute of Art and Children's Theater. Therefore MCAD and its surrounding area present a space for the impact of the arts to be felt.

The MCAD First Year Experience (FYE) is a two-semester, 1-credit course explicitly designed to assist students in their transition to college. The course broadly aims for student success by providing social support (Saltzman, Hansel, & Bordick, 2020), and tools to address well-being and mental health: emotional literacy, understanding self, and building community inside and outside of MCAD. The Healthy Minds Study (2021), by the Healthy Minds Network revealed that the number of students at MCAD who have anxiety, mental health, and other psychological issues exceeds the national average by 10%-20%. FYE embeds opportunities to address these specific needs.

The two semesters of FYE are designed to help students overcome social isolation and loneliness—factors that contribute to anxiety and overall mental health—through course outcomes such as:
- Fostering community through active engagement and collaboration with peers and mentors
- Reflecting on themselves and their experiences
- Seeing themselves as connected to diverse communities
- Defining a work/life balance (Lueth, 2022)

The first semester's focus is personal introspection. Students ask: *Who am I? Where am I? How am I feeling*? as a means to integrate into their immediate college community. These are not typical concerns for Art and Design Foundations program curricula. Encouraging students to continually ask these questions helps students to develop Emotional Literacy.

Emotional literacy is "the ability to identify, understand, and respond to emotions in oneself and others in a healthy manner." (Joseph, Strain, & Ostrosky, 2005). Emotions affect our "ability to pay attention, decision-making, relationships, physical and mental health, and performance and creativity" (Rim, 2020); therefore, identifying and responding to emotions is a critical cornerstone of life. Learning that the average adult can only identify three emotions—happy, sad, and angry (Brown, 2021) was a watershed moment: how can students reach positive well-being if they don't have the language to identify their feelings?

Building Emotional Literacy

To address student Emotional Literacy (EL) we designed an hour-long workshop for the FYE faculty. This session introduced key concepts of Mental Health, Mental Illness, Emotional Literacy, and Emotional Intelligence. We examined Brown's 13 relational groupings of 87 emotions with a focus on the 'First Year 5'—the five of Brown's categories we identified that first-year art & design school students are most likely to experience. We explored ways to help students build Emotional Literacy by normalizing all emotions, exposing students to the names and definitions of emotions, and self-reflection on emotions by creating a mindfulness practice in the classroom. Mindfulness practices—even short 3-minute guided meditations—give students a regular opportunity to sit with and observe their thoughts and feelings, building emotional recognition and awareness over time.

As a faculty group, we also discussed ways to conduct class conversations and brainstorm choices and actions for responding to different emotions. We identified a selection of concrete classroom actions: reading excerpts from *Atlas of the Heart,* integrating short introductions to emotional clusters in the fall semester with handouts for students, mindfulness practices, allowing students to make notes afterward in sketchbook/notebook, and occasional 5-10 minute conversations/brainstorming sessions for addressing different emotions.

Fostering EL in first-year students is the cornerstone of the fall FYE experience. Nowacek led a student EL session via Zoom for all FYE students who were seated in the school cafeteria (Figure 1). Nowacek introduced students to definitions of mental health and the comparative definitions of feelings and emotions. With this information, students were asked to count all the feelings they could name in one minute. The maximum count was seventeen. Students were then asked which of those feelings they had been experiencing most regularly. Stress, anxiety, loneliness, and excitement emerged from the group of sixty-eight.

Next, students were introduced to Brown's 13 categories (Brown, 2021) and by the 'First Year 5'. Students were offered a set of practices to use during the semester: examine the differences between similar feelings, take 2-3 minutes a day to tease out what they're feeling, talk about their feelings with friends, classmates, and professors, to seek out MCAD resources if their feelings become a little 'extra'. The session ended with a 5-minute Emotional Awareness meditation from the Positive Psychology Toolkit (Pennock and Neuhouse, 2020).

A survey was sent to students after this session (Figure 2). The response rate was 30%. From these responses, 70% had never encountered the term 'Emotional Literacy'. From the session, 60% responded they learned to distinguish emotions, 50% reported learning about emotions, and 40% reported learning the importance of paying attention to emotions. Students commented, "I have been using this information to understand why I might be feeling these types of emotions and what are some alternative emotions I might feel instead," and "I'm learning that it's not bad to feel the way I feel. and to accept that other people may be in the wrong sometimes and it's not always my fault."

Figure 1. Emotional Literacy Session in Cafe
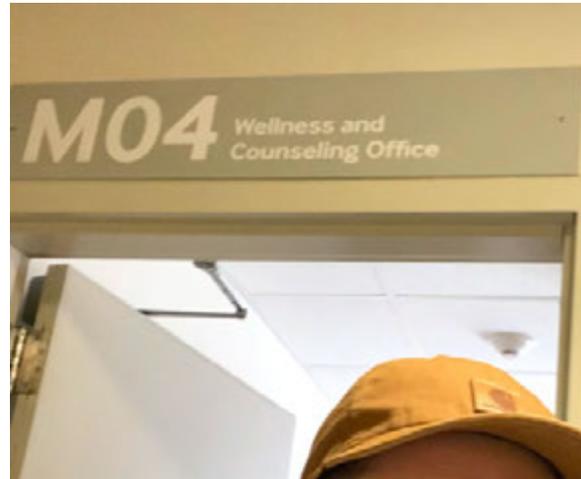
Figure 2. Partial Selfie: Visit to Student SCS

Immediately following the EL session, students were walked to Student Counseling Services (SCS) and introduced to the staff. MCAD SCS "provide(s) campus wellness programs to promote student physical, emotional, and mental wellbeing" (MCAD Student Counseling Services, 2023). Every concept or skill introduced throughout the course was paired with an introduction to an MCAD resource like this. Likewise, a creative assignment was paired with every new concept and experience. In this case, students were asked to take a self-portrait or a group portrait in the SCS office and with SCS staff.

This content and pedagogical approach pose an assessment question: how should we grade students on participation in an experience like the EL session, the trip to SCS, and SCS portraiture? What function might grading students in this context serve? We approached grading as an opportunity to reflect student investment in the course content through their embodied participation. If students were present and participated in an activity, session, or exercise, they received an A. We wanted to focus students on presence and participation over excellence. However, after this first year, this form of grading—according to the LMS— is imperfect feedback for students in this context. We are searching for a more suitable form in future iterations.

FYE Spring Semester

The second-semester curriculum focuses on expanding students' sense of community beyond MCAD walls to deepen their sense of place and rootedness. This semester's activities addressed MCADs broader community context—an aspect of first-year education often neglected. Orienting students to the world outside of MCAD helps students experience how art, design, and entrepreneurship can be valuable to community and in community.

These outcomes include:
- Develop critical discourse skills through critiques and discussions.
- Apply leadership skills through cultivating responsibility to self and others.
- Student collaboration through site investigation
- Engage in community discourse/initiative/research to develop a sense of responsibility for others.
(Lueth, 2022)

Community Engagement

Community engagement is a critical piece of the spring semester. The original and ongoing goal for the FYE community engagement component is a four-week creative engagement with a cohort of older adults. This cohort could consist of cultural, residential, or interest-specific communities. Our reasons for seeking communities of older adults are four-fold:
- College is often a 'super-siloed' time of life: students primarily interact with other people of their own age.
- College is also often an insular experience consisting primarily of the immediate collegiate community.
- Younger and older adults experience similar levels of loneliness (Ernst, Niederer, Werner, Czaja, Mikton, Ong, Rosen, Brähler, & Beutel, 2022).
- Interacting with older adults can provide a set of experiences and perspectives of the world that can aid younger adults in expanding their own perspectives.

By bringing these two groups together, we hope to build awareness, understanding, and ultimately relationships between generations who understand one another the least but have much in common.

We began this aspect of curricular planning in May 2022. As our search for partner communities of older adults extended through summer and late fall, we had to adjust. Our second plan was to identify volunteering opportunities for students in the Whittier community surrounding MCAD. Volunteering in a Whitter neighborhood organization could provide students an additional grounding in their school experience while also bridging the common 'town-gown' gap that can occur between institutions of higher education and their local community.

Adaptation and flexibility continued to be critical to this pilot spring semester. Research and development of student volunteering opportunities continued into the beginning of the Spring semester without resolution. So instead of volunteering, we reconceived 'community engagement' as exploring

the Whittier neighborhood around MCAD. We realized that introducing students to the Whittier neighborhood was a necessary step in our process of understanding MCAD's neighbors and potential volunteering opportunities. The Result was an assignment called "Community Engagement in which students explored the question: Who are the people in your neighborhood?" Students were assigned unfamiliar locations around the Whittier neighborhood to research.

To prepare for their site visits, students performed online research. Also, faculty and students discussed visual placemaking and documentation. Students were asked to reflect on questions about community: "What is community to you?", "When have you felt like you were a part of a community?" "What communities do you consider yourself to be a part of?" "How will you know when you are part of the Whittier community?" "What are your expectations of the Whittier community?" Once at their sites, students sat, observed, sketched, and/or took photos. Despite snow and February temperatures, students spent 45 minutes to an hour experiencing their site's sensory information and happenings.

The school's staff archivist presented to the entire FYE cohort to bring students' fieldwork full circle. He provided the historical and geographic context of MCAD in the Whittier neighborhood. Students learned about MCAD's history, its buildings, and the land it sits on. During the presentation, he discussed the relationship of MCAD's locality in the context of the neighborhood's history through maps and a walk around the school's perimeter (Figure 3 & 4). The idea of 'place and placemaking' became an important discussion point, spurring questions about MCADs belonging and ultimately their belonging to the community.

Figure 3. Investigating historical maps

Figure 4. Historical tour of MCAD with staff archivist

Students processed and shared their experiences in two ways: They participated in the co-creation of large collaborative drawings (60"x60") made in groups of four to six students (Figure 5). These drawings integrated individual and group student experiences into a single visual landscape (Figure 6). Students

also co-created short films that synthesized their individual identities and community identities, expressing their experiences within MCAD and outside MCAD in the Whittier community. The opportunity for collaborative work opened doors to have rich conversations about student experiences and needs. The 2 exercises gave students the opportunity to develop ideas together, disagree and/or agree and tap into resources that were previously introduced.

Figure 5. Collaboration on 60"x60" drawings

Figure 6. 60"x60" drawing

Reflections

The FYE curriculum pilot was an intensive experience for faculty and students alike. Piloting a curriculum required faculty to be fully present for the 2.5-hour class session every week and weekly meetings outside of class during the first semester to assess and adapt the curriculum on the fly.

Community engagement is slow and steady work and necessitates constant communication, especially with over-extended nonprofits. It requires multiple emails and phone calls to decide upon meeting times—which may take weeks or months—and even more time to build trust and align goals. Our outreach to community organizations—for older adults and the Whittier neighborhood—extended far beyond our estimations. We had hoped to build meaningful connections in three to five months. However, productive connections are only beginning to emerge twelve months later.

Furthermore, we learned that the logistics of working with many of the Whittier-based nonprofits were irreconcilable with the constraints of the semester. Most organizations require volunteer training, background checks, and multi-week commitments. Those organizations equipped for 'drop-in' volunteering often lack a regular schedule of opportunities, nor can they accommodate seventy-five students (the first FYE cohort) at a time. Though our intentions were good, we found that they were misaligned with the scale and needs of the community.

Though we did not meet our original goals for the spring semester, we found benefit and beauty in the small steps that were realized. The smaller achievements that define this FYE year provide our starting place for next year. Now in planning for the 23-24 school year, we are excited to build on all the learnings from this pilot year.

Successes

Emotional Literacy workshop: The emotional literacy workshop allowed students language and strategies to focus on their own and others' emotions. Over the course of the semester, students were able to describe their emotions and develop the language needed to engage in conversations surrounding this topic. Access to the language needed to express emotions and needs was priceless.

Reflection exercises: Group reflections encouraged open dialogue between students and between students and faculty. When conflicts arose, faculty could engage students in productive conversations that resulted in significant learning moments.

Collaborative work: The large drawing collaboration allowed students to express their feelings about the spaces they visited. Collaboration is never without conflict. This drawing project required students to negotiate the content of their drawings, which ranged from emergent themes and concepts to literal spaces and images. Work in Emotional Literacy increased student capacity to converse about emotions and experiences and arrive at suitable resolutions.

Improvements

Less talk, more doing: Students indicated that they learned and focused better when "presentations" by guest speakers and faculty were paired with activities, especially those that addressed their deep need to make art. In the future, we plan to condense presentation times, intentionally giving students space for more time to integrate their practice.

Grading strategies: Although our goal was to grade using similar methods (with learning outcomes in mind and also using our Learning Management System–Canvas–to track whether students were achieving learning outcomes), we ended up agreeing that participation was the main determinant of their grade. We plan to continue to refine the learning outcomes per assignment and document student achievement qualitatively and quantitatively. We are working with the MCAD's Department of Online Learning to develop a grading workshop to give faculty a step-by-step method to use the grading rubrics on Canvas.

Volunteer opportunities: In the future, volunteerism will be introduced early in the fall semester to serve as a cohort bonding activity and an introduction to MCAD's neighborhood.

We are excited to build and expand on the legacies that initiated the First Year curriculum movement. The potentials of the embedded expressive and change-making opportunities in Art and Design education are limitless. We expect that the programs and partnerships we pilot this coming year will find success but also require iteration.

Emotional Literacy

We plan to continue to use Brown's categories, list of emotions, and definitions. Faculty will be asked to alternate check-ins/check-outs and 3-5 minute meditations throughout the school year. The syllabus will also include opportunities in assignments for students to reflect and express their emotions.

Community Engagement

We are excited to have initiated a partnership with the local nonprofit Loaves and Fishes (L&F). Working with donated food alone, L&F provides 4 million meals to hungry Minneapolis residents yearly. Their commissary kitchen, a 15-minute walk from the MCAD campus, will be the site of a community-building volunteering session for MCAD FYE students in the first month of school. Students will help prepare meals for an hour.

To truly break with curricular traditions and build belonging among first-year students is a multi-year process. Creating a new kind of lived student experience in which students engage with and reflect on support resources, their emotions, and their relationship to community takes a village and several years. To build a first-year curriculum that speaks to and supports students' multiple identities and needs in a post-pandemic world, we—like all good designers—prize iteration over perfection. We look forward to sharing future outcomes.

Bibliography

Abrams, Dominic. "Intergroup and Intragroup Dimensions of COVID-19: A Social Identity Perspective on Social Fragmentation and Unity." *Group Processes & Intergroup Relations*, vol. 24, no. 2, 2021, https://doi.org/o1rg0/.101.71177/71/3163688443300220983440.

American Association of Colleges and Universities. (2023). *High-Impact Practices*. Retrieved July 25, 2022, from https://www.aacu.org/trending-topics/high-impact

Bosak, Susan V. "Benefits of Intergenerational Connections ." *Benefits of Intergenerational Connections*, https://legacyproject.org/guides/intergenbenefits.html

Brown, B. (2021). *Atlas of the Heart*. Random House.

Ernst, M., Niederer, D., Werner, A. M., Czaja, S. J., Mikton, C., Ong, A. D., Rosen, T., Brähler, E., & Beutel, M. E. (2022). Loneliness before and during the COVID-19 pandemic: A systematic review with meta-analysis. *American Psychologist*, 77(5), 660–677.

Freer, S. (2016). The First-Year Experience Movement: History, Practice, and Implications for Student Development Professionals. *Growth: The Journal of the Association for Christians in Higher Education*, *15*(15), 14-23. https://pillars.taylor.edu/acsd_growth/vol15/iss15/3

The Healthy Minds Network (2021). Minneapolis College of Art and Design: Healthy Minds Study - Student Survey. The Healthy Minds Network. https://healthymindsnetwork.org/hms/

Joseph, G., Strain, P. & Ostrosky, M. M. (2005). *Fostering emotional literacy in young children: Labeling emotions.* What Works Briefs, Center on the Social and Emotional Foundations for Early Learning. Accessed from http://csefel.vanderbilt.edu/briefs/wwb21.pdf; Accessed on 05042023 from https://preventexpulsion.org/glossary/emotional-literacy/

Minahan, Jessica. "Building Positive Relationships with Students Struggling with Mental Health." *The Phi Delta Kappan*, Vol. 100, Mar. 2019, pp. 56–59., https://www.jstor.org/stable/10.2307/26614905.

 Minneapolis College of Art and Design (n.d.). *Welcome to the Student Counseling and Wellness Center*. Student Counseling and Wellness. Retrieved May 3, 2023, from https://intranet.mcad.edu/department/student-counseling-and-wellness

Minneapolis College of Art and Design (2022). *First Year Experience: Communities of practice [class syllabus]*. Minneapolis, Minnesota: Patience Lueth

Positive Psychology. (2023, April 7). *Emotional Intelligence*. https://positivepsychology.com/category/emotional-intelligence/

Rim, C. (2020, April 24). *Brené Brown and Marc Brackett On Emotional Intelligence During A Pandemic*. Forbes.
https://www.forbes.com/sites/christopherrim/2020/04/24/bren-brown-and-marc-brackett-on-emotional-intelligence-during-a-pandemic/?sh=10cabf27c0ae

Saltzman, L. Y., Hansel, T. C., & Bordnick, P. S. (2020). Loneliness, isolation, and social support factors in post-COVID-19 mental health. *Psychological trauma : theory, research, practice and policy*, *12*(S1), S55–S57. https://doi.org/10.1037/tra0000703

Williams, Sue E., and Bonnie, Braun. "Loneliness and Social Isolation—a Private Problem, a Public Issue." *Journal of Family & Consumer Sciences*, vol. 111, no. 1, 2019, pp. 7–14., https://doi.org/10.14307/jfcs111.1.7.

10 Rethinking Target Audiences

Shawn Simmons
Milwaukee Institute of Art & Design

Abstract

One of the courses at my institution, Information Design and Research Methods, approaches both the issue of how to design data effectively and how to do so for specific target audiences. This is a required course at the beginning of the Junior year, and is often the first time our students design projects meant to appeal to demographics other than their own. We do a very "light" research of targets, with a focus on gender, age and class, but explain that most companies/brands get into far more detailed demographic research (which students do eventually practice in their Senior project). This class is meant to explore how different demographics find different visuals appealing, and most of our students find this very valuable and eye-opening.

However, some students struggle with this concept. As we all know, modern students are very conscious of stereotypes and sensitive to issues that appear to isolate groups. Many of our students use they/them pronouns and identify as non-binary or gender fluid. This young demographic itself is clearly growing into a strong and influential one, that will certainly be relevant for future marketing/design strategic plans, and could possibly change how the industry moves forward. The concerns faculty face are: how do we teach demographics and prepare students for the inevitable expectations of the traditional graphic design field, while also respecting and understanding their collective goal of breaking stereotypes, and considering future modes of communication.

This presentation will consider these issues, including thoughts from various students, faculty, Equity staff, and designers in the field. I hope to explore how other schools are approaching this, what 'research' might look like in the future, what might happen to graphic design if we start to shift away from demographic research, and whether or not it will be relevant in the future.

11 Introducing a Design Education Journal

Dr. Kyra Whitehead
Wenzhou-Kean University

Abstract

This presentation is a synopsis of a design education journal, introduced by the journal's Editor-In-Chief. Our journal is dedicated to bringing together design educators to share in a rich scholarly exchange that emboldens the practice of design and design education. The journal lends itself to practical use in the classroom, as a tangible interchange of educational tools.

As an open access, double-blind peer-reviewed, scholarly journal, our mission is to ensure the publication of high-quality research that inspires design educators to deepen their practice from an informed standpoint. The journal offers a venue for educators to enhance teaching techniques and break through instructional limitations by exchanging insight through classroom experience and design research. Our journal is defined by accessibility, tangibility, practicality, and expansion, as we generate a growing community of design educators committed to evolving in their field.

During this presentation, then, participants will learn about the submission process, potential submission topics, and other ways to become involved with our journal to join the everexpanding conversation around design education. Participants will also be asked to share related topics of interest and brainstorm ideas for promotion.

12 Driven by Innovation:
Developing AR Enhanced Design Curriculum

Wujun Wang
Central Connecticut State University

Abstract

Pushing boundaries as a means to discover innovation is an oft-used method in design education. Such an approach, arguably referred to as "design thinking," enables design students to innovate and unlock their creative potential outside the orbit of design.

Although seemingly foreign to major design practices, especially 2-d print and web, augmented reality (AR) is an emerging digital territory worth exploring. Despite recent stories of its success in large disciplines, AR remains relatively new in many design programs at universities. However, in a tech-driven culture, should design education respond to the emergence of AR and consolidate it into academic curricula or dismiss it as a tech gimmick that will soon fade away? Does AR indeed open the gate to a new dimension in which students may explore new creative possibilities for visual communication and make design a more inclusive approach? Beyond that, does the market, particularly the design market, recognize the power of AR such that an AR-enhanced design curriculum promotes the likelihood of a future career and may drive student enrollment?

This presentation shares my research that addresses the questions raised above. Information retrieved from related research about AR, a recent survey in the professional field, and real-world cases of using AR for visual communication paints a clear picture of the justifications and potential strategies for integrating AR into the curriculum to further empower student learners through university-level design education.

13 Going the Shortest Distance: Designing Research Frameworks for Reducing Translation Time in a Multicultural, Language Tool

Sanda Katila
Kent State University

Abstract

In the last decade, the Bhutanese refugees have established both thriving communities and presented new communication challenges facing healthcare and first responders in Akron, Ohio. "As many as 5,000 Nepalis, who held onto their culture during centuries in Bhutan and decades in refugee camps in Nepal, have made their way here during the last decade." (Huff Post, 2018). US immigrants who speak a language other than Spanish or English are the most vulnerable populations experiencing health disparities with less access to healthcare. (Chang, 2019). One barrier to healthcare is language identification. Problems can arise when a healthcare worker identifies the incorrect language, resulting in the wrong translator being called, increasing the potential for harm, as it delays the time it takes for the non-English speaking patient to receive the appropriate care.

This paper is a result of an interdisciplinary collaboration to create a framework answering the question: How might we streamline or shorten the time for the intake process for non-English speaking patients by developing a digital minority language identification tool for healthcare providers? The paper describes the design process, framework, qualitative study, and results of prototype testing. The design research framework includes five phases: (1) Initiation/Kickoff (2) Building Prototype (3) Qualitative interviews to inform the design and establish context/workflow (4) Refining the design of the STREAM™ tool (5) Testing STREAM™ tool; Funding and Dissemination of Findings. [3] The quantitative methodology used was a thinkaloud protocol that asks participants to verbalize their inner thoughts to the researcher while performing and describing tasks in real-time. The study shows participants found the tool valuable and would use it in their workplace. Dominant themes emerged, including providing a link to interpreter service; possible phone integration into the tool; and preference for visual clarity and removal of all unnecessary elements that don't facilitate use.

Key Words: healthcare design, refugee healthcare, language identifier, research, design education

The 18th Annual UCDA Design Education Summit

Original Paper

Sanda Katila, MFA, Kent State University, Rebecca Meehan, Ph.D, Kent State University, Nichole Egbert, Ph.D., Kent State University, Qiang Guan, Ph.D., Kent State University, Manisha Kumari, B.S. and Joel Davidson, M.D. Akron Children's Hospital

Going the Shortest Distance: Designing research frameworks for reducing translation time in a multicultural, language tool

Abstract

This paper is a result of an interdisciplinary collaboration to create a framework answering the question: How might we streamline or shorten the time for the intake process for non-English speaking patients by developing a digital language identification tool for healthcare providers? The paper describes the design process, framework, qualitative study, and results of prototype testing. The design research framework includes five phases: (1) Initiation/Kickoff (2) Building Prototype (3) Qualitative interviews to inform the design and establish context/workflow (4) Refining the design of the STREAM™ tool (5) Testing STREAM™ tool; Funding and Dissemination of Findings. [3] The quantitative methodology used was the think-aloud protocol that asks participants to verbalize their inner thoughts to the researcher while performing and describing tasks in real time. The study shows participants found the tool valuable and would use it in their workplace. Dominant themes emerged, including providing a link to interpreter service; possible phone integration into the tool; and preference for visual clarity and removal of all unnecessary elements that don't facilitate use.

Keywords: healthcare design; refugee healthcare; language identifier; research; design education

Introduction

1. Introduction to STREAM™

This paper is a result of an ongoing collaboration between Visual Communication Design, Communication Studies, Health Informatics, and Computer Science to create a framework that answers the question: How might we streamline or shorten the time for the intake process for non-English speaking patients or patients whose language is unknown, and their families by developing a digital language identification tool for healthcare providers? [1] Since October 2001, more than

895,000 refugees have settled in the US. [2] In general, immigrants have less access to healthcare resources. The team created a design research framework consisting of six phases: (1) Initiation/Kickoff (2) Building a prototype (3) Qualitative interviews to inform the design and establish context/workflow (4) Refining the design of the STREAM™ tool (5) Testing STREAM™ tool; and (6) Funding and dissemination of findings.

The Department of Homeland Security (DHS) has made provisions for individuals with limited English proficiency (LEP) by providing newcomers to the U.S. with visual language identification cards, posters, and booklets listing 70 languages. [4] However, if a person is illiterate or does not have such a card (e.g., poster, booklet, or identification card) in an emergency or healthcare situation, this resource is limited and does not adequately address the language identification issue. The language identifier tool described in this paper provides greater flexibility in these kinds of situations. Our team created a tool called STREAM™ which listens to the spoken word, then uses this audio to run through its algorithm and identify what language is being spoken. At that point, an interpreter service can be called with greater accuracy than without using the STREAM tool. This process will be more time-efficient and save money for the interpreter service and the first responders or health care staff using the service. Moreover, the tool is addressing rather uncommon languages.

The Akron, Ohio area has a community of newcomers or refugees from Bhutan and Nepal who moved to the area about five years ago, and their spoken language of Bhutanese/ Nepali has been difficult for local healthcare workers and first responders to quickly identify so that they can attend to their health care and service needs. First responders addressing a health care issue would try to leverage any person who can assist with translation to address the immediate situation and then to help the patient move on throughout the next stages of care. For example, when a Bhutanese family walks into an Akron Children's Hospital emergency room, the intake department must quickly identify which of the 19 potential Bhutanese dialects the person is speaking and call an interpreter to assist that family. Presently, this process involves an "educated guess" as to which interpreter is needed. [5] According to the U.S. Bureau of Labor Statistics, Occupational Employment and Wages for May 2020, interpreter services range from $27– 47 dollars an hour in the Akron area. If the wrong interpreter arrives, the intake staff must call in another translator to help the family in hopes that this time, they have the correct translator for the waiting family. The process is costly, both in time and money, not to mention frustrating for the families waiting with a sick child to receive medical attention. This paper will describe the design process beginning with team assembly, defining the problems and challenges facing the Bhutanese families living in Akron, and the medical community that serves them. Furthermore, it will outline a process for design research framework, methodologies, and the collection of qualitative data and user testing by colleagues from interrelated fields: Visual Communication Design, Communication Studies, Health Informatics, Computer Science, and Pediatric Medicine, all leading to the development of a

simple "black box" prototype, which when developed further, may be applied to first responder environments.

2. Background and Significance

[6] Since October 2001, more than 895,000 refugees have settled in the US. [7] In general, immigrants have less access to healthcare resources, are lower in socioeconomic status, and are more likely to suffer from stigma and marginalization. Though the future of refugee resettlement programs is uncertain due to recent global and political pressures, efficient transitioning of current newcomers into our local healthcare system can improve their physical, psychological, and social health outcomes, as well as reduce healthcare costs for everyone.
[8] In Summit County (Ohio) in particular, the county's large public agencies spent a combined $865,000 on translation services annually. These local healthcare agencies invest a great deal of money on translation, spending more than the "Medicaid reimbursement rate for medical services rendered." However, these interpreter costs do not ensure that the correct interpreter is called, increasing costs and potential for harm. [9] To decrease this strain on refugees and the healthcare system, staff must be trained in cultural competency and increase the accessibility and accuracy of translation services.

3. Problem We Are Solving

In cases where non-English (or non-native area) speakers, typically refugees or newcomers to the region, seek medical care (e.g., in a walk-in clinic, scheduled visit, emergency department visit, or calling 911), health care staff members and first responders must immediately identify the patient's language so the appropriate interpreter can be connected. Even when the healthcare provider has interpreter services to assist newcomers in their interactions with healthcare providers, staff members or first responders (including police, firemen, EMT, or homeland security officers) performing intake functions must still identify which language the patient is speaking and communicate what the next steps are for coordinating their care or helping to address their emergency.

This challenge was initially identified by Dr. Joel Davidson, a pediatrician at Akron Children's Hospital (ACH) who provides primary care to children of refugee families who have recently arrived in the Akron area, many of whom do not speak English. During initial discussions with the team members from Kent State University, Dr. Davidson identified four languages of primary importance to his staff and patient population (Nepali, Karen, Burmese, and Swahili). Our goal for this project was to develop a solution that meets the needs of Dr. Davidson's clinic and ACH, and then, using this prototype/proof of concept, further, develop the tool to include other languages to bring to other healthcare organizations and first responder groups that serve multi-lingual and diverse patient populations.

4. Prototype Solution: STREAM™

"STREAM™ (Smart Translation Enabling and Aiding Multicultural populations) STREAM™ is a cloud-based, "software as a service" (SAAS) model, allowing for automatic online updates. End users bookmark the URL website for STREAM™ on their mobile phone, tablet, or computer and keep it accessible whenever needed. STREAM™ SAAS is pictured in Figure 1. STREAM™ has been trained to "listen" to the initial phrases spoken in a certain language (in this case a newcomer's spoken language) and then display the correct language to the healthcare staff member or first responder and the patient. Once there is a confirmation between the patient and the health /emergency staff member, an interpreter can be called to help with the medical situation. This process can also help direct patients as to where they should go next.

5. Our Goal

The goal of our project is to develop a digital language identifier to shorten the time it takes for first responders/ health care professionals to call the appropriate interpreter for non-English speaking patients or those whose language was unknown so that the intake process or emergency can be addressed with greater efficiency. Potential end-users include first responders and health care professionals, and new refugee communities, including the Bhutanese/Nepali community.

6. Creating a Team

This project began with three colleagues with a mutual interest in healthcare communication coming together to address a problem. Dr. Joel Davidson first brought up the topic of Bhutanese refugees in Akron and the difficulty in addressing the language barriers to Dr. Nichole Egbert and Dr. Rebecca Meehan. The two started meeting to discuss how they could address this problem. After gathering information from the Summit County Public Health Refugee Task Force and the International Institute of Akron, Ohio, they determined that a digital tool might address the dilemma. The task was trying to narrow down the problem to solve. It was determined in the initial stages of the research that the digital tool would most likely require a visual specialist who could address the human-centered design aspects of the interface, optimize the user experience, and help to make the tool intuitive, usable, and user-friendly. As such, they recruited a visual designer/researcher, Professor Katila, with a background in human-centered design and healthcare research in visual communication design. Finally, after several searches for the right computer science programmer, Dr. Meehan reached out to Dr. Qiang Guan who was the perfect person to make the "black box" prototype we needed. Dr. Guan had the background and the interest in working with languages and audio and created the prototype we envisioned. Later, Dr. Guan brought his graduate assistant, Ms. Manisha Kumar, to assist in training the AI and preparing the prototype for testing. The six have been working together for over three years now, each contributing to the project from their respective disciplines.

7. Potential Impact of STREAM™ on students, design discipline, and the broader community

This project is a collaborative effort among three CCI units (Communication Studies, School of Information, and Visual Communication Design), the Department of Computer Science at Kent State, and Akron Children's Hospital, and provides a model of how interdisciplinary partnerships can address social problems in our community. It will help to inform graduate assistants in applied research and give them a valuable opportunity to participate in this collaborative partnership. The resulting product can improve healthcare processes for a vulnerable population in our communities. The team will share the results of the project with appropriate audiences and take our "proof of concept" for testing on a larger scale and in different healthcare contexts, as appropriate. The team aims to work with healthcare providers, social service organizations, public health groups, and first responders, including police, fire, EMTs, and homeland security.

Methods

Outcomes and Measures of STREAM™

Based on our team discussions with stakeholders, the following outcomes were identified as valuable for the STREAM solution. We will seek to measure our progress in components of these areas in the eventual full STREAM™ product. Before we can proceed with evaluating these areas, it is necessary to get user feedback on the prototype for necessary changes in this early formative stage. This paper reports the findings of the first stage of evaluation: a user feedback study.

1. Reduced wait time (time between a patient arriving and the correct interpreter being called)

2. Reduced cost through reduced staff time in communicating with a patient

3. Higher patient satisfaction

4. Higher staff satisfaction

5. Improved coordination of services

6. Greater accuracy over time as the algorithm and tool is refined

Design Research Framework

Our team created a design research framework consisting of five phases: (1) Initiation/Kickoff (2) Building Prototype (3) Qualitative interviews to inform the design and establish context/workflow (4) Refining the design of the STREAM™ tool (5) Testing STREAM™ tool; Funding and Dissemination of Findings. The following briefly describes those steps.

Phase 1; Initiation/Kickoff

Phase 1 required us to identify and understand the problem. To that end, the first step was for our team to hold a series of meetings with stakeholders at Akron Children's Hospital and the International Institute of Akron. This involved discussing potential solutions with research colleagues and a literature review to learn more about the issue and current solutions. Once the problem was identified and a possible solution emerged, our team sought funding from the College of Communication and Information (CCI) to build a prototype and secured IRB approval for informed consent for the testing phases of the project.

Phase 2; Building Prototype

Phase 2 involved the creation of the prototype computational model, to "listen" to the spoken words in different languages and then identify that language to the end-user and the health care or first responder working with them. Led by Dr. Qiang Guan and his associate, Ms. Manisha Kumari, the team developed an algorithm to take the spoken, health-care-specific Nepali phrases (Fig. 3) and through a machine learning algorithm identified the Nepali language. We continued to refine the model by suggesting a rank order display of languages, center right, (Fig. 4) parse out the percentage of each language as is often the case with non-English speaking, "broken" form of a language, or one that combines both Nepali and English or Nepali and another language.

Phase 3; User Feedback Study: A Think Aloud Protocol to inform the design and establish context/workflow

In this phase, the team collected and analyzed the initial qualitative interviews with healthcare providers and first responders. The team interviewed these stakeholders (through one-on-one interviews) regarding how they currently address situations in which a patient or person presents to them with healthcare needs, who is speaking a language they do not recognize. The team created a contextual workflow for how the STREAM™ tool should be positioned by learning how these stakeholders interact with families with limited English proficiency. The team collected data for baseline values for a) whether the solution worked, b) how much time it took, c) data from the think-aloud protocol when observing the tool in use, and d) other feedback from stakeholders around their experience of using the STREAM™ tool. We plan to refine the STREAM™ tool by implementing design modifications based on study findings. We then plan to communicate findings in papers and presentations to stakeholders along the way and to further refine the tool for optimal use.

Phase 4; Refining the design of the STREAM™ tool

Phase four will require redesigning the prototype interface based on qualitative and user research feedback research and new testing for refined feedback on usability and overall use. This process will be repeated to have iterations of the tool, get user feedback, and iterate the prototype again among potential end-users.

Phase 4; Refining the design of the STREAM™ tool

Phase five will consist of analyzing new qualitative data and writing a report to our university funders. After that, the team plans to write a grant for external funding (e.g. NIH) and expand testing to other sites and/or other environments (e.g. police and fire departments/ emergency departments).

Methodologies and Processes for Phase 3

[10] The quantitative methodology used to collect data for user testing in Phase 3 utilized the think-aloud protocol. Think-aloud methods ask participants to verbalize their inner thoughts aloud to the researcher while performing a task and describe what they are thinking about that task in real-time. [11] Although this process of collecting inner thoughts is sometimes described as fragmented or "elliptical," meaning usually not verbalized in complete sentences, it has been shown that the interviewer can usually piece together those fragments to form coherent thoughts, shown to be effective in collecting data. This method provides a basis for investigating complex task performance's mental processes and can provide rich data on cognitive processes.

[12] For the user interface, the designer began the prototype design using the iterative design methodology where an initial design was created with the expectation that after the completion of the initial user study, [13] feedback would be collected through the think-aloud protocol providing feedback for the next iteration in the process. The think-aloud protocol is shown to be highly effective in usability studies because it is inexpensive, requires a small number of participants, and maybe learned and administered quickly, which made it an ideal methodology for the first draft prototype testing.

Statistical Analysis

Phase 3: Prototype Testing and Outcomes Report

User Study: The team began prototype testing by creating user study questions to be asked of target market stakeholders, including first responders and healthcare staff. The purpose of the user study was to collect feedback from the initial STREAM™ prototype. Before conducting the study, a consent form and an email message were drafted inviting the participant to attend. The COVID-19 pandemic issues of 2020/2021 prevented the team from conducting face-to-face interviews, so the interviews were conducted over a Zoom (online meeting platform) video call. The team solicited five participants--two nurses and three police officers who work or have worked with non-English speaking populations. Two of the police officers specifically worked in the Bhutanese neighborhood where STREAM™ could be used. Interview Strategies: During the interview, participants were asked about their work and how often they encounter non-English speaking patients/clients, or people whose language they could not identify. Participants were then asked to view the prototype video and "think aloud" by telling the researchers what they thought about the language identifier, its design, layout, and functionality. The researchers then asked participants what they liked and didn't like about the service and interface, and what they would change.

Interviews were approached with a natural flow of thoughts from the participants. The researchers asked carefully prompted questions to elicit natural thought patterns from the interviewee. Appendix A. Data was collected through videotaping and analyzed by grouping common response themes. A review of the videotapes

reveals natural verbal and non-verbal responses towards areas of clear approval, disapproval, and areas of confusion. Toward the end of the session, participants were asked to reiterate their summaries and speak freely about the interface and how it may be used in their workplace. The researchers prompted the participants to elaborate on ambiguous or curtailed responses to elicit more specific answers and get to the root of the thought meant to convey clear meaning. Furthermore, researchers parsed out the sentences to gather granular feedback, especially for areas of concern where confusion occurred. Though non-verbal responses were not codified, the researcher made notes of inferences implied through facial gestures and body language that assisted in quantifying the responses.

The objective for the 20-minute user study was three-fold: A Day in a life: Tell us a little bit about what it's like to work in your job. What is your process for dealing with a non-English speaking person or someone whose language they could not identify? Overall concept: What is your overall reaction to the concept of a STREAM™ device? Is this solution viable in your world? How likely would you use it? Suggestions: If it is a viable solution, what would you change about it? Long-range strategy: Collect thoughts about how this application may link to other internal systems such as calling an interpreter or some other aspect of their work.

Evaluation Outcomes

11 participants participated in the study interviews. Demographic rules included (1) librarian (4) nurses, (4) police officers, (1) paramedic, and (1) pharmacy technician.

All but one participant served between 17–34 years in their jobs. The Pharmacy Technician served 5 years in their role.

5 out of 11 participants 45.5% encountered NES persons on a daily or weekly basis. 6 or 54.5%. participants encountered NES persons infrequently, once, or twice a month.

When asked how they resolved the situation, we received a range of responses. 5 participants or 45.5% said they talk to a translator on the phone at some time of language assistance phone service where the service is paid for by their employer. One participant, who in addition to policing worked in an educational setting had 10 interpreters on the premises who may be access to their jobs. 6 or 54.5% of participants said they relied on using gestures, guessing, and using bystanders such as somebody's aunt, grandmother, or other people who may be in their support system.

With respect to viewing the prototype, when asked if the prototype made sense, 50% of the participants said "yes." The other 50% experienced uncertainty about what they were seeing. One person asked if the service could actually translate the language being uncertain about what they were looking at on the screen. One person thought that the language display was just one of those languages and not a combination of all five. Two participants or 18.18%. had to have the interface

explained before they understood it. One participant commented that the first responder would still have to say something to the NES person before they would begin speaking into the device and two participants from the police force said their employer does not allow phones on the calls and that using personal devices may be perceived as a liability and would therefore not be likely to be used.

When asked what they liked about the prototype, 27.3% said it looked simple and easy to use. 27.3% said they like the quick response and that the language is identified quickly. 18.2% said that they like the multiple languages shown. One participant said the record/stop button make sense and one person said the prototype looks "amazing" and that it was a "wonderful tool." That same person said that it would "empower both the first responders and speakers" in an emergency.

When asked what they would change about the interface, there were two answers that had the highest number of responses: One specifically about the sound wave icon and the other about the overall design of the prototype.

With respect to the sound wave icon, 8 or 72.7% of participants said it was unnecessary to use the interface. When further prompted, they said it was because it was too prominent and detracted from the language results. That same participant also wanted to do if the sound wave will disappear after the results were displayed. Additionally, the same group thought that reducing the language results to only 3 top languages is sufficient. 5 languages is too many.

With respect to corporate identity or corporate sponsorship, only 18.2% thought that it may be necessary to use identification in the top corner. The other participants did not respond one way or another.

Additionally, when asked what they would change about the prototype, the second highest answer was given by 6 participants or 54.5%. When asked what they would change about the interface, they said that in an emergency, when seconds courts, they needed to have the interface simpler and more "user friendly." This answer was also accompanied by suggestions on how to do that; don't make the interface "cartoony". Make the interface bigger, and easier to read. Use color coding to indicate which language is the most prominent. One participant said that it may be useful to have the color intensity or color hue vary after 5 seconds of recording, 10 seconds, and so on indicating that longer speaking time may yield more definitive results. Additional single responses included a one-time suggestion to change the interface such that the interface provides an audio result. One participant wanted to know what to do with the language results. What are the next steps? Can the message be forwarded to someone? Can the recording be saved? One person had no idea of what to change. Three out of 11 participants or 27.3% suggested designing the interface to link directly to a translator so that the language identifier loop and translation service are completed in one step.

When asked if this service would help them in their jobs, 100% of the participants said "yes". And, when asked how likely is it that they would use this service, the reply was also 100%.

Discussion

The results of the user test revealed commonalities across participants regarding the prototype's functionality and design. The overarching theme in the responses revealed users prefer visual clarity through the removal of all unnecessary words, buttons, or graphics that don't facilitate use.

The user study raised questions on how our team may improve the current model and prepare for the next round of testing. One area of improvement may be in interfacing the language identifier with the online interpreter services. This development will require discussion with one or more providers of interpreter services to gauge interest.

Another potential development would be to link the language identifier tool with the existing telephone system to increase convenience and facilitate workflow. Further discussion with stakeholders regarding this issue will be also necessary before this function can be considered in the next prototype.

Privacy is another area of concern that may be specific to each user industry. For the healthcare industry protected health information must be safeguarded, including voice recordings. Future research should investigate the potential benefits and drawbacks of collecting and protecting voice data and recordings.

Finally, user test participants mentioned social workers as a population that may benefit from using this language identifier tool.

One participant in the user study, a nurse, wondered if an audio recording may be incorporated into the patient workflow as part of the medical records, which may be accessed by healthcare professionals later. The tool is not intended for that particular purpose and has the potential for privacy and security of information issues or HIPAA (Health Insurance Portability and Accountability Act). The team will examine with suggestions further by exploring the types of information that the participant wanted to gather. For example, perhaps she was interested in capturing the patient's preferred spoken language as a piece of structured data. We will look at the workflow processes of stakeholder groups and may consider future iterations and testing along these lines.

Several police officers informed us that police officers are not issued work phones and often use their own phones during their shifts. As a result, if STREAM™ needed to be accessed on a portable device (e.g. mobile phone), they said that many officers would not download this to their phone because of liability issues, which may be a barrier to use on private mobile phones. It was suggested that fire/EMS

professionals may be more likely to download the service for access on a company-issued tablet.

Comparison with Prior Work

Digital solutions to language-based healthcare obstacles are increasing in various contexts globally. For example, several teams have focused on digital tools to facilitate the collection of patient histories when patients have limited language skills (Furaijat et al., 2019; Muller et al., 2020). In many areas of the world, refugees are in dire need of culturally similar interpreter access and compassionate healthcare (Patel et al., 2021). Our language identifier and other m-health tools can expedite an integrated, patient-centered healthcare process (Loomis et al., 2019). Similar to the work of Thonon et al. (2021), we intend to expand our language identifier to additional languages and obtain funding for a randomized controlled trial to test its usability in hospitals and other social service settings.

Conclusions

This paper represents a strategy for designing a research framework with an interdisciplinary team to address complex applied problems. It demonstrates the steps involved in researching a challenge in the community, listening to stakeholders, defining the problem to solve, bringing together an interdisciplinary team to solve the problem, building a prototype of the technical solution, evaluating the prototype with end-users, and working to move forward in evolving the solution based on feedback from users.

Acknowledgments

References

1. By the Numbers: The United States of Refugees. Smithsonian Magazine. Available online: https://www.smithson ianmag.com/history/by-numbers-united-states-refugees-180962487/ (Accessed on 15-06-2021).

2. Philbrick, A. M., Wicks, C. M., Harris, I. M., Shaft, G. M., & Van Vooren, J. S. (2017). Make Refugee Health Care Great [Again]. American Journal of public health, 107(5), 656–658. Available online:

   https://doi.org/10.2105/AJPH.2017.303740 (accessed on 17-06-2021).

3. Nielson, J. N. (2012, January 15). Thinking Aloud: The #1 Usability Tool. Log in Search Nielsen Norman Group LogoNielsen Norman Group. Available online: https://www.nngroup.com/articles/thinking-aloud-the-1-usability-

tool/ (Accessed on 24-05-2021).

4. U.S. Department of Homeland Security. (2020, August 24). Language Access at the https://www.pbs.org/video/episode-1-0g0ukj/ el-qTrackId=2aa346c26e434395b98a4ced9870b2cd&elq=2d7377bc3b9c40af9 acca0a38fbee264&elqaid=3867&elqat=1&elqCampaignId=2037Department of Homeland Security. Available online: https://Www.Dhs.Gov/Language-Access. https://www.dhs.gov/language-access (Accessed on 02-06-2021)

5. U.S. Bureau of Labor Statistics. (2020, May). Occupational Employment and Wages, May 2020 27–3091 Interpreters and Translators. Occupational Employment and Wage Statistics. Available online: https://www.bls.gov/oes/current/oes273091.htm (Accessed on 02-06-2021).

6. Alpert, M. A. (2017, April). By the Numbers: The United States of Refugees. Smithsonian Magazine. Available online: https://www.smithsonianmag.com/history/by-numbers-united-states-refugees-180962487/ (Accessed on 02-06-2021).

7. Costabile, M. F., Fogli, D., Mussio, P., & Piccinno, A. (2007). Visual Interactive Systems for End-User Development: A Mod-el-Based Design Methodology. IEEE Transactions on Systems, Man, and Cybernetics - Part A: Systems and Humans, 37(6), 1029–1046. Available online: https://doi.org/10.1109/tsmca.2007.904776 (Accessed on 24-05-2021).

8. Summit County Public Health. (2016, December). 2016 Summit County Community Health Assessment. Available online: https://www.scph.org/sites/default/files/editor/RPT/CHA121616_upd061 8.pdf (Accessed on 15-06-2021).

9. Summit County Public Health. (2016, December). 2016 Summit County Community Health Assessment. Available online: https://www.scph.org/sites/default/files/editor/RPT/CHA121616_upd061 8.pdf (Accessed on 15-06-2021).

10. Nielson, J. N. (2012, January 15). Thinking Aloud: The #1 Usability Tool. Log in Search Nielsen Norman Group LogoNielsen Norman Group. Available online: https://www.nngroup.com/articles/thinking-aloud-the-1-usability-tool/ (Accessed on 24-05-2021).

11. Vygotsky, L. S., & Kozulin, A. (2012). Thought and Language, revised and expanded edition (The MIT Press) (revised and expanded edition). The MIT Press.

12. Nielson, J. N. (1993, November 1). Iterative User Interface Design. Available online: Https://Www.Nngroup.Com/Articles/Iterative Design/. https://www.nngroup.com/articles/iterative-design/ (Accessed on 24-05-2021).

13. Nielson, J. N. (2012, January 15). Thinking Aloud: The #1 Usability Tool. Log in Search Nielsen Norman Group LogoNielsen Norman Group. Available online: https://www.nngroup.com/articles/thinking-aloud-the-1-usability-tool/ (Accessed on 24-05-2021).

Figures
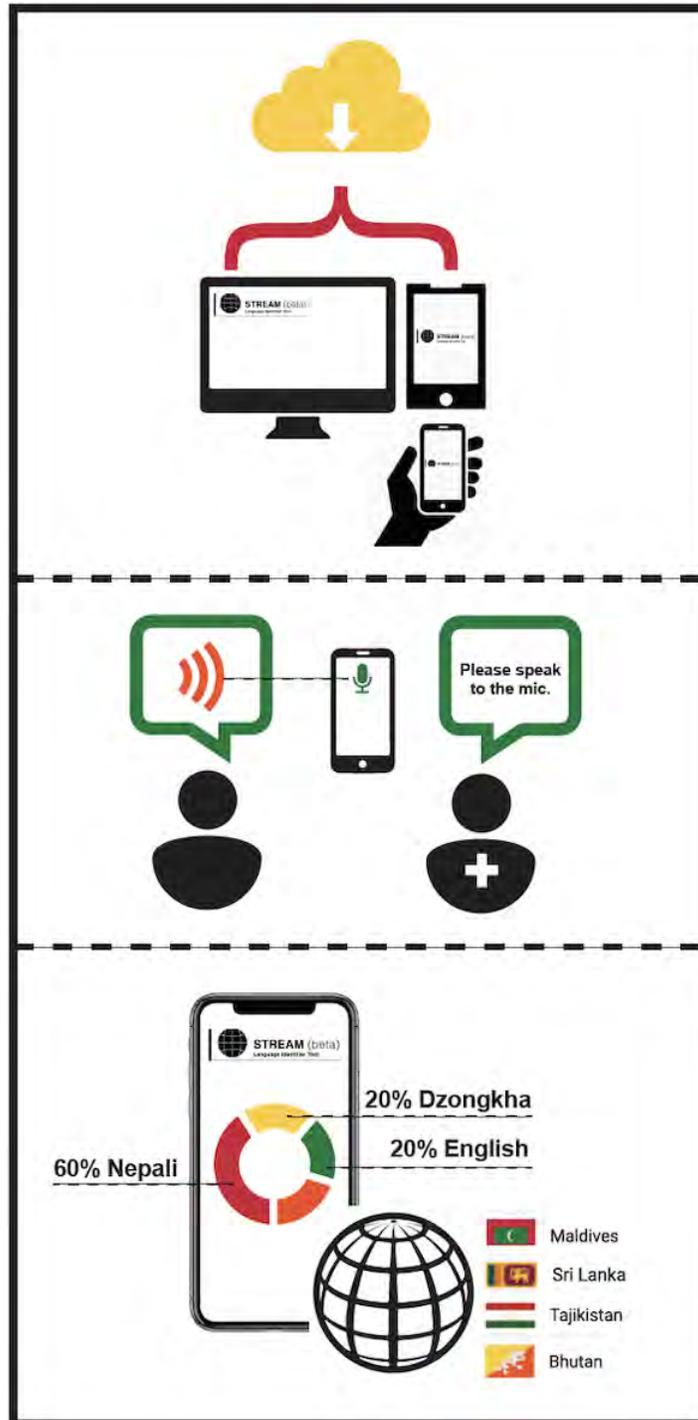
Figure 1. Prototype of STREAM™ Web Service (SWS)
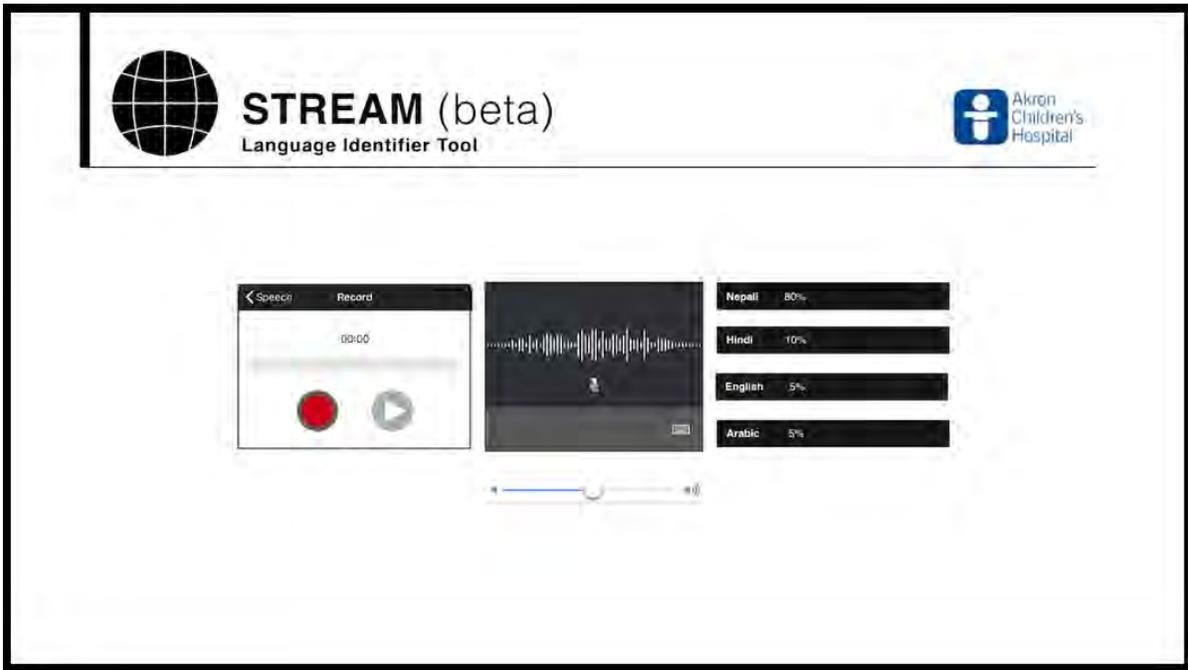
Figure 2. Prototype of Stream Interface

233	room	233)	कोठा	
234	Office	234)	कार्यालय (अफिस)	
235	parking	235)	गाडी राख्नु (पार्किङ)	
236	parking lot	236)	गाडी राख्ने ठाउं (पार्किंग लट)	
237	hh	237)	मलाई याद छैन मैले कहाँ गाडी राखें	
238	Where did we park?	238)	हामीले कहाँ गाडी ?	
239	cancer	239)	क्यान्सर	
240	heart doctor	240)	हृदय चिकित्सक (मुटुको डाक्टर)	
241	G tube	241)	खाना लाउने पाइप (जी ट्यूब)	
242	I need somene now	242)	मलाई अहिले नै कोही चहियो (मलाई अहिले कसैको	
243	He needs someone now	243)	उसलाई अहिले नै कोही चहियो (उसलाई अहिले कसै	
244	We are ready to be seen now	244)	हामी अब भेट्नलाई तयार छौं	
245	Did you forget about us?	245)	के तपाइँले हाम्रो बारेमा बिर्सनुभयो ?	
246	I think you forgot about us	246)	मलाई लाग्छ तपाइँले हाम्रो बारेमा बिर्सनुभयो	
247	We have been sitting for a long time	247)	हामी लामो समय देखि बसिरहेका छौं	
248	No one is taking care of us	248)	कसैले हाम्रो हेरचार (वास्था) गरिरहेको छैन)	
249	Where is the nurse?	249)	नर्स कहाँ छ?	
250	ID (Identification)	250)	परिचय कार्ड (आईडी)	
251	I have identification	251)	म सँग परिचय कार्ड (आईडी) छ	
252	We have identification	252)	हामी सँग परिचय कार्ड (आईडी) छ	
253	Our driver brought us here	253)	हाम्रो चालकले (ड्राइवरले) हामीलाई यहाँ ल्याएको हो	
254				

Figure 3. Health-care-specific Nepali phrases
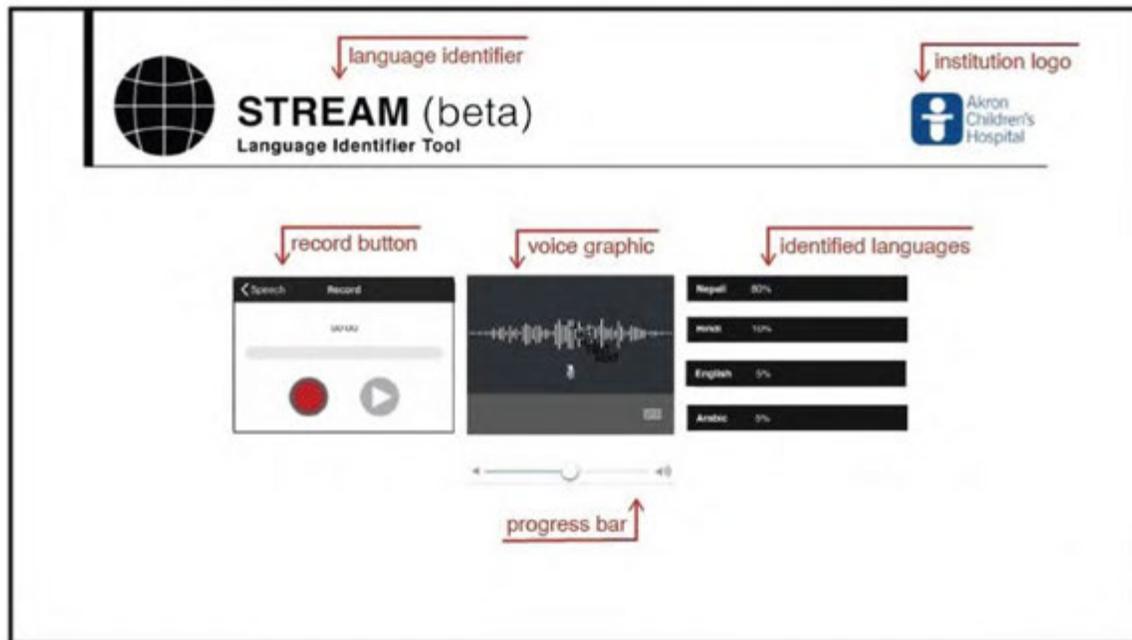
Figure 4. STREAM prototype identifiers

14 Translating the Technical: Engaging Students in Web Accessibility

Julie Sayo
University of Maryland,
Baltimore County

Abstract

Web accessibility is no longer a task delegated to developers, designers should also be aware of the guidelines and requirements in order to design a more inclusive web experience. Student designers should learn Web Content Accessibility Guidelines (WCAG) in the course of their education and incorporate them early in their workflows. Accessibility should not be an afterthought or an add-on at the end of a design process, rather it should be one of the earlier considerations that designers take when beginning a web project.

WCAG serves as a framework to remedy non-compliant websites and web experiences however they are written in very specific technical terms intended to be used as a reference for web developers. The guidelines can be difficult to understand at times and not all recommendations are relevant to designers. Some elements of accessibility are in tension with formal design techniques. How can students reconcile these tensions and explore ways to meet technical requirements while working within the constraints of a constantly changing web landscape? This presentation will discuss three activities for digital design students that translate technical guidelines into hands-on activities, engaging students with the kinds of considerations that are necessary to design for users with varying needs.

Translating the Technical: Engaging Students in Web Accessibility

Julie Sayo
Assistant Professor in Design, University of Maryland, Baltimore County

Intro

Web Content Accessibility Guidelines (WCAG) is a set of guidelines written by a working group consisting of World Wide Web Consortium (WC3) members, web developers, and accessibility advocates. The WC3 is responsible for setting standards used on the world wide web. Currently, WCAG 2.1 is the accepted standard. The WCAG writing group provides layers of guidance to help understand and navigate the specifications, these include: principles, guidelines, success criterion and sufficient and advisory techniques.[1] It is important for students to have both the theoretical and practical approaches for understanding this document in order to integrate it into their design processes.

At the highest level, WCAG addresses 4 principles of accessibility. The principles can be easily remembered with the acronym POUR: perceivable, operable, understandable and robust (POUR). Understanding these principles of accessibility goes a long way in designing accessible user experiences. Even though not all of the principles apply to visual designers, it is critical that designers are aware of them when creating web experiences.

The perceivable principle states that information or interface components must be easily perceived or understood by users. This means no hidden buttons and ensuring that visual elements have a high enough color contrast in order to be seen by users. The operable principle ensures that components and navigation are functional, faulty or solely decorative elements that can be misconstrued as navigation are misleading for users. The understandable principle is concerned with clarity and questions whether an interface is easy to understand and therefore use. The last principle, robust, states that the web experience should be developed in a way that can be interpreted or used by varying users, including assistive technologies such as screen readers.

---

[1] "Web Content Accessibility Guidelines (WCAG) 2.0."

Below each principle there are 10-15 guidelines to ensure a web experience meets testing criteria. Each guideline has a testable success criteria to meet conformance. There are 3 levels of criteria that a design can pass: A, AA, and AAA. Level A conformance is the minimum acceptable level that content is accessible to users, while AAA is the highest level of conformance. AA conformance is suggested for most websites since AAA conformance is often not applicable to content on websites.

In recent years, resources specifically for designers have been more readily available. The W3C created a web page *Designing for Web Accessibility* which outlines 10 actionable guidelines for designers to follow in interface designs.[2] These concepts are easy to understand and the site provides examples of how to implement the standards.

Principles Not Checklists

Accessibility advocates call for designers to help solve potential problems earlier in the design process. Understanding that WCAG 2.1 are principles to consider at the beginning of a project instead of a checklist to at the end of a project shifts the importance of accessibility as something to be addressed at the end of a design process to something that is the responsibility of all designers and developers involved in a product.

Understanding the document alone can be a cumbersome task, so at what point should students, in the course of their education, encounter these requirements? Unlike design principles, some of WCAG 2.1 principles are not relevant to designers. Reading the entire document might be excessive for most design students but there are underlying principles that are important to understand. Key among them are the four principles of accessibility (POUR) and ensuring that whenever something is shown visually on a website, alternatives are also provided. Alternative content can be conveyed through alt or descriptive text or by adding audio descriptions or closed captioning to visual content.

---

[2] Initiative (WAI), "Designing for Web Accessibility – Tips for Getting Started."

Embedding WCAG Guidelines in Class Activities

The three activities discussed in this paper teach WCAG through hands-on activities that are completed before larger projects. Each activity targets specific guidelines from WCAG and teaches students how to come up with creative solutions to meet each guideline.

Minimum Color Contrast Requirements

Success Criterion 1.4.3 Contrast Minimum for level AA conformance states that the minimum contrast between text and background should be 4.5:1 with the exception of large text (defined by WCAG as 8 points or larger), solely decorative objects or buttons. This success guideline is under the perceivable principle and addresses the guideline to "make it easier for users to see and hear content including separating foreground from background."[3]

Teaching students to calculate contrast levels is an unrealistic task since there are many plugins and resources available to determine if a color palette meets the minimum color contrast. Websites such as Adobe Color or Cooolers can quickly check color contrast. For class, students used the Contrast plugin available from the Figma community. Unlike color palette generators which show small color swatches out of context and have an accessibility check after a palette has been generated, the Contrast plugin allows users to to check colors in use within a file. If color contrast between background and texts meets conformance, the plugin describes which level it meets. Colors that do not meet conformance can be adjusted with the plugin running and as color is changed, the plugin can determine at which point of adjustment a color meets contrasts guidelines. Being able to see when a color passes minimum color contrast is important for students as they can understand how subtle differences can affect minimum contrast.

For this activity, students use The People's Graphic Design Archive to reference a print poster. Using archives as color inspiration students create a color palette from their chosen poster and create swatches in their Figma file. Then, students test various combinations from their color palettes to see if they meet minimum contrast requirements. After adjusting their colors to meet contrast

---

[3] "Understanding Success Criterion 1.4.3: Contrast (Minimum) | WAI | W3C."

requirements, the last step is for students to apply their newly created color palettes to basic UI components. The UI components are provided to the students since the purpose of the activity is to learn about color contrast and how print colors differ from web colors. This last step of applying the colors to a UI allowed students to see how their color choices could work for the screen. Lastly, students discussed anything they found to be surprising about color for the web. Some students were surprised that certain colors that they might not have chosen to go with each other, passed the contrast requirements.

Fig. 1. Selected poster from the People's Graphic Design Archive, and colors palettes generated from the posters next to adjusted color palettes. Rebekah Jones ART336, FA22.
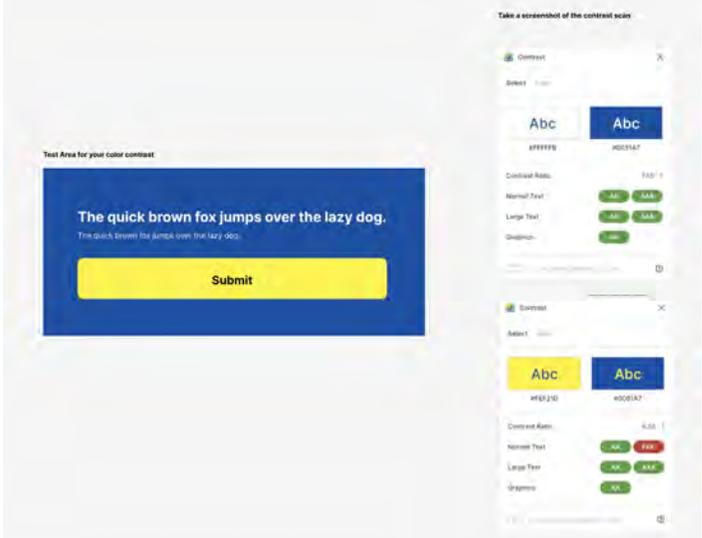

Fig. 2. Screenshots of Contrast plugin and UI element used to test for color requirements.
Rebekah Jones ART336, FA22.
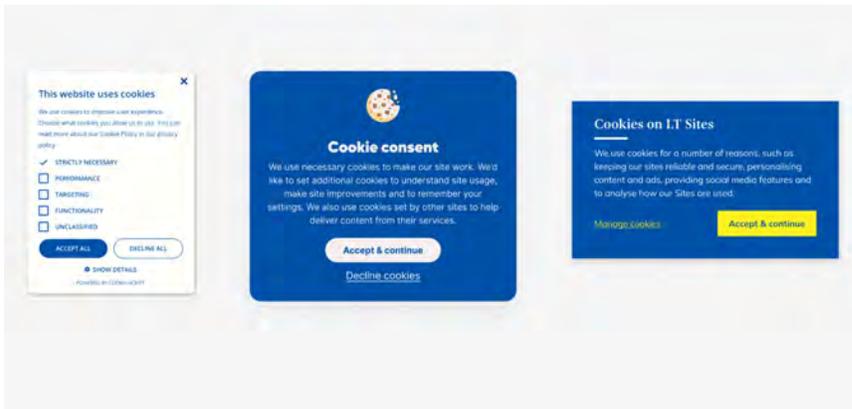
Fig. 3 The last step of this activity, applying newly generated color palettes to provided UI components.
Rebekah Jones ART336, FA22.

Paper Prototypes

For this activity, students learn about success criterion 2.5.5 which addresses target sizes for pointer inputs stating that input areas should be at least 44 x 44px. The overarching principle seeks to ensure operable navigation and the guideline states that input modalities should "make it easier for users to operate functionality through various inputs beyond keyboard."[4]

This guideline is intended to address desktop or larger screen web experiences but I've found that students do not translate this idea well when it comes to designing for mobile. Designing on screen can sometimes be misleading when it comes to seeing the actual size of the screen students are working on. Especially when learning new software, for example, switching from XD to Figma, students can miss small details like canvas size while working on their projects while zoomed in at a particular screen.

Printing prototypes is one way to help students understand the scale at which they are working. Prototypes are platform-neutral so the focus for designers is on the interaction between user and product. Paper prototypes show scale for digital design. Having something to hold and interact with physically teaches appropriate scale and spacing. The process of cutting or drawing various components also helps students understand how different elements interact on a screen.

---

[4] "Understanding Success Criterion 2.5.5: Target Size | WAI | W3C."

For this activity, students were provided with a recipe from a website that they needed to translate into a mobile experience. The recipe contained multiple elements which also reinforced learning HTML & CSS previously covered in the course, these included: ordered and unordered lists, video, images, and pagination.

Students created wireframe sketches first to explore multiple layouts then decided on a layout with their groups that they could prototype. Mobile paper templates at scale were provided to students and they were tasked with coming up with ways to make their prototype interactive. Students used post-it notes to create overlays, and additional sheets of paper to extend their paper canvas to create long scrolling experiences. Students could easily group components together and they were able to understand the importance of grouping elements in order to create a clear relationship between content. Using a tactile experience reinforced concepts design and UX concepts like proximity, grouping, and the importance of hierarchy. Students are also able to think through scroll interactions and see an entire screen and how it interacts with the frame of a device.

The activity also gave students the opportunity to discuss how different people with different hand mobility interact with interfaces. This came up naturally and was not part of the initial discussion we had in class.

Fig 4. Students were tasked with creating multiple wireframes and then selecting a layout to prototype with their group.
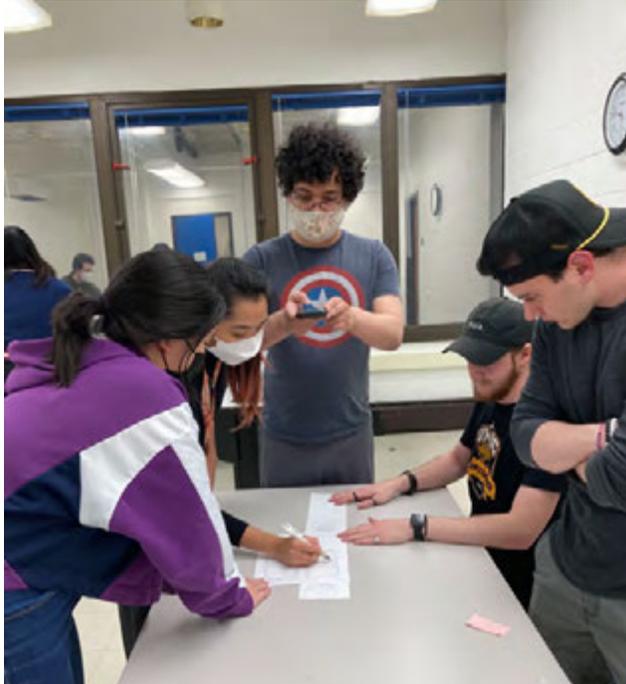
Fig. 5. Working in groups, students were tasked with creating paper prototypes.
Sam Chalungsooth, Brenden Thompson, Nic Caddeo, Joyce Koo, Destiny Tran. ART336 FA22

Learning Alt Text

The last activity we cover is related to alt text. This activity targets success criteria 1.1.1 with regards to non-text content and the perceivable principle. This addresses the text alternative guideline which states to "provide text alternatives for any non-text content so that it can be changed into other forms people need, such as large print, braille, speech, symbols or simpler language."[5]

When asked about accessibility, students often state that alt text is one way to make accessible web experiences. However, graphic designers are rarely involved with writing alt-text. Designers are responsible, at times, for choosing photography for web experiences and images selected convey a certain aesthetic or mood. As such, designers should also be equipped with the necessary skills to translate those visuals using alt text.

Students come to class with varying levels of skills in HTML. Although we go over how to include alt text in image tags, I know it doesn't stick. I use a basic example in the beginning, to make it obvious what alt text is, something like "Cat sitting in a field of grass." By the time students submit their

[5] "Understanding Success Criterion 1.1.1: Non-Text Content | WAI | W3C."

projects, the alt text often does not change and it is clear that students are copying their image tags and not updating alt text.

To prepare for this activity, students first read *How to write an image description* by Alex Chen. The article provides a basic formula to follow when writing alt text.[6] Not only does the author provide this helpful foundation for alt text, he also provides compelling reasons for why it is necessary to include image descriptions. "Additionally, image descriptions are a gesture of care and an essential part of accessibility. Without them, content would be completely unavailable to Blind/low vision folks. By writing image descriptions, we show support of cross-disability solidarity and cross-movement solidarity."[7]

Fig. 6. From Alex Chen's *How to write an image description,* the object + action + context formula is a simple way to remember what to include in alt text or image descriptions.

After this reading and discussion, students work through the *Alt Text as Poetry* workbook. The workbook has four sections which include: warm-up writing, understanding subjectivity and audience, identifying structure, length & priorities and lastly, a portion about identity & representation. Students are encouraged to describe not only what they see but how they believe it should be experienced and read by a screen reader. The activity encourages students to be more expressive and playful in their writing in order to convey the feelings of an image into alt text.

---

[6] Chen, Alex "How to Write an Image Description."
[7] Ibid.

Student Outcomes

At the end of the semester, students were asked to reflect on skills they learned in class. 5 out of 19 students noted in their response that accessibility was a major concept that was learned from our class. As a result of the activities, students learned about the technical aspects of meeting WCAG requirements and how to:

- Adapt color used in print to from color for the web
- Build empathy through tactile learning experience of paper prototyping
- Use writing as a way to convey non-text content

Conclusion

In teaching web accessibility, I hope that students walk away with a holistic understanding of web accessibility principles. Encouraging students to be mindful of accessibility early in their design process should not be treated as a hindrance to design, rather these constraints should be addressed creatively and with a spirit of curiosity. Instead of viewing the WCAG principles as things a student can and cannot do, they should be engaged with the same kind of design thinking process that generates creative design solutions.

References

"Alt Text as Poetry," February 13, 2021. https://alt-text-as-poetry.net.

Chen, Alex. "How to Write an Image Description." Medium, September 4, 2021.
https://uxdesign.cc/how-to-write-an-image-description-2f30d3bf5546.

Initiative (WAI), W3C Web Accessibility. "Designing for Web Accessibility – Tips for Getting Started." Web Accessibility Initiative (WAI), March 28, 2023. https://www.w3.org/WAI/tips/designing/.

"My Website Is a Shifting House next to a River of Knowledge. What Could Yours Be?" Accessed May 20, 2023.
https://thecreativeindependent.com/essays/laurel-schwulst-my-website-is-a-shifting-house-next-to-a-river-of-knowledge-what-could-yours-be/.

National Institutes of Health (NIH). "National Institutes of Health (NIH)." Accessed May 20, 2023. https://www.nih.gov/.

"Provide Buttons with a Large Target Size - Access Guide." Accessed May 20, 2023.
https://www.accessguide.io/guide/large-target-size.

"Understanding Success Criterion 1.1.1: Non-Text Content | WAI | W3C." Accessed June 9, 2023.
https://www.w3.org/WAI/WCAG21/Understanding/non-text-content.html.

"Understanding Success Criterion 1.4.3: Contrast (Minimum) | WAI | W3C." Accessed June 9, 2023.
https://www.w3.org/WAI/WCAG21/Understanding/contrast-minimum.

"Understanding Success Criterion 2.5.5: Target Size | WAI | W3C." Accessed May 19, 2023.
https://www.w3.org/WAI/WCAG21/Understanding/target-size.html#examples.

Walther, Kendra, and Richard E. Ladner. "Broadening Participation by Teaching Accessibility: Strategies for Incorporating Accessibility into Computing Education." *Communications of the ACM* 64, no. 10 (October 2021): 19–21. https://dl.acm.org/doi/10.1145/3481356.

"Web Content Accessibility Guidelines (WCAG) 2.0." Accessed March 28, 2023. https://www.w3.org/TR/WCAG20/

15   The Disinformation Campaign: An Experiment in Brand Identity That's So Good That It's Bad

Lisa Fontaine
Iowa State University

Abstract

We live in a culture that is increasingly vulnerable to dishonest persuasion, usually thrust upon us via social and broadcast media. As consumers of persuasive information, it's hard to recognize an intentionally dishonest message meant to confuse us or distort facts.

This case study presents a graphic design curricular experiment in which the students invent horrible, dishonest clients that want help exploiting the human weaknesses that make us vulnerable to climate change denial (ex. greed, fear of change, conspiracy theories, skepticism toward science). These unethical clients use a technique called astroturfing to manipulate the audience through their disinformation messages about climate and other ecological realities.

In the **Disinformation Campaign** studio assignment, each student's critical examination of branding involves the satirical design and development of an intentionally dishonest marketing campaign. These disinformation campaigns will instill or reinforce skepticism about climate change and other ecological realities.

Students are asked to consider how their client would benefit financially if widespread skepticism of climate change science was able to overpower current or proposed ecological initiatives or regulations. This greedy motivation then becomes a driving force behind the student's "over-the-top" satirical concept.

The invented (and dishonest) client expects a beautiful marketing campaign that will effectively sow distrust in climate change science. How can a designer accomplish this if they abhor the dishonesty of the message?! In this project, Students are confronted with an uncomfortable reality: Brand identity can be so powerful that it can give a positive image to a terrible message; thus, it's possible for our beautiful creations to work against society. While the students' disinformation campaigns are overtly disingenuous, this isn't far from the real-world dilemma they may someday face when asked to make a bad company or product look good.

16 Campaigns for Social Good

Summer Doll-Myers
Kutztown University

Abstract

Stop telling them about the problems of the world. Show them how to make a change. **Start the change.** The world of advertising has moved beyond a "hard sell" of products, services and organizations. Storytelling was once the way a brand or nonprofit organization, setting itself apart from competitors. Agencies would craft elaborate stories that would make consumer fall in love, get angry, laugh themselves to tears, or break their hearts all in the name of a brand. It worked. It was effective. But consumers are no longer passive audiences — they want to be part of the narrative–the change.

"77% of people globally believe global brands have a greater ability to create positive change than the government does. —Daryl Lee, Global CEO, McCann Worldgroup

The pandemic and the Black Lives Matter movement impacted us all. Brands being the root of positive change is more important now than five years ago.

Brands would routinely co-opt messaging about the environment, or racism, or LGBTQ+ to paint themselves in a better light without actually sacrificing anything to truly help positively transform said cause. Bianca Guimaraes, founding partner and ECD Mischief

The challenge continues for brands to use creative problem-solving to make, do or invent something that attracts attention but creates positive change. Identify a problem; answer it. Students are up for the challenge of finding a social or business problem and solving it to better the world. They are required to create a campaign deck and present how the problem and solution would roll out on behalf of a brand or a group of their choosing. They aim to "save the world through advertising."

The process and several student examples will be shown.

17 Between Practice, Pedagogy, and Place: How Auto-Ethnographic Reflection Can Guide Design Educators in a Divided Country

Johnathon Strube
East Tennessee State University

Dave Pabellon
Columbia College Chicago

Abstract

Two design educators, initially based in the same metropolis, contrast experiences transitioning from private practice to education using auto-ethnographic reflection to understand how social and cultural context can affect pedagogical impact. As their academic careers have evolved, they reflect on how their practice and pedagogy have addressed the need to challenge theoretical design concepts, mediate cultural differences, navigate institutional systems, work through political differences, and reframe a design philosophy due to changing geographical environments.

In the United States, graphic design education grapples with professional grooming and free thinking. Yet, outside of institutional accreditation, there is no standard for student preparation or professional certification. Thus, individual educators define course curricula based on professional practice, research interests, or lived experiences—preparing designers with various skill sets, understandings, and influences.

This research uses qualitative classroom case studies and quantitative institutional statistics to illuminate these contrasts. The results expose micro and macro relationships, such as one-on-one mentoring versus classroom transaction; education as customer service versus exploratory access; design history craft versus design history context; practical methodologies versus analytical criticism; guided ingenuity versus stylistic mimicry; and hardware-centered tutorial learning versus experimental curiosity.

This work is reflective and will contribute to understanding the evolution of graphic design education in the United States. As institutions emerge from a global pandemic and reflect cultural divisions, individual educators will redefine the value of design education within our society. The challenge is to understand and leverage the nuance of voice—faculty and students alike—can connect our spaces, places, and people.

Between Practice, Pedagogy, and Place:

How Auto-Ethnographic Reflection Can Guide Design Educators in a Divided Country

Dave Pabellon
Assistant Professor, Graphic Design
Columbia College Chicago

Jonathon Strube
Assistant Professor, Graphic Design
East Tennessee State University

**Northern
Illinois University**

S T A

**University of Illinois
at Chicago**

Dave Pabellon: After graduate school, I had all intentions of returning to California's Bay Area to pursue studio opportunities in the tech market. Still, my connections from my MFA program, particularly concerning civic engagement and design activism, kept me here. Bonus: I accepted a position to work with Faust Associates, a studio that balanced a portfolio that included Fortune 500 clients and the non-profit sector. In addition to a wide range of clientele, Faust supported and gave me space and autonomy to pursue and explore non-client work, such as adjunct-ing at my alma mater UIC ('11–'14), after-work hours, and doing guest lectures and art residencies.

After nearly a decade at Faust, I left the city for the nearby suburbs and accepted a position at a local liberal arts college. The shift was jarring, from a predominantly studio practice with a sprinkling of academia to a primarily academic workplace with smaller freelance windows. The most significant transition was going from a business-oriented sector to another, which unexpectedly depended more on nurture and guidance. I accepted a tenure track position at Dominican University ('15–'20), a Hispanic Serving Institution in River Forest, Illinois. In many ways, it was a homecoming for me. My family and I moved back into my childhood home, and neighbors and friends I had not seen in decades were around every corner. It was comfortable. From the surroundings to the leisurely 3.35-mile bike ride through the Frank Lloyd Wright scattered homes. As smooth as the move was, I knew work challenges were on the horizon. The governor at the time, Bruce Rauner, refused to release a budget for over two years,

JS: I took a non-traditional path into the graphic design practice profession. My undergraduate degree is in History from Northern Illinois University. This degree and working for the university newspaper moved me into visual journalism as an editorial designer. From there, I landed my first gig as an editorial designer for the Chicago Sun-Times News Group. After watching the fall of traditional editorial design and the transition to online publishing, I pursued an MFA, which I received in Visual Communication from Northern Illinois University. These experiences helped me focus my graduate study on humanity-centered design—using narrative to consider how graphic design can record or reflect the human condition.

During my graduate study, I assisted Rick Valicenti with Thirst's Moving Design initiative, attended Firebelly Design's Firebelly University, and founded the social design studio Tilt Shift. From there, I launched my social design studio, Heart Giants—which works with not-for-profit or mission-driven organizations. This work further transformed my perspective and defined graphic design beyond client service.

Next, I was appointed an Instructor of Visual Communication at Northern Illinois University from 2012–2019—pairing external studio explorations with the curriculum and creating projects that led students beyond the client-centered curriculum. NIU is located 60 miles west of Chicago—with approximately 9.5 million people, Chicago is a leading design city. It possesses industry-leading practitioners,

University
of Nebraska Omaha

Dominican
University

**Columbia
College Chicago**

**East Tennessee
State University**

endangering many Dominican students who depended on the MAP grants for financial aid. In addition, the institution's financial health and commitment to the visual arts were questionable, as art department peers took early retirement buyouts without replenishing their tenure track lines. These strains were already difficult for me, my students, and the institution, then the Spring of 2020 hit ...

COVID and the sequential shutdown exponentially heightened these stresses. Like students reconsidering their higher education journey, I had to decide whether to fight or flight. I was fortunate enough to be invited to apply and accepted a tenure track position at Columbia College Chicago, a creative college in Chicago's South Loop neighborhood. My faculty peers in art and design jumped from 5 to over 100 overnight. Then Summer of 2020 hit ...

My love for teaching was constant throughout these challenges and kept me returning to work in graphic design academia. However, how and what I taught demanded retooling. These changes centered around recontextualizing design history, developing and nurturing curiosity in the classroom, prioritizing the lived experience, and emphasizing knowledge over know-how.

studios, firms, and companies. As a result, students around Chicago generally have refined visual and cultural acuity when they enter the university. In this way, NIU represents the "blue" qualities found in Illinois.

During this time (2017–2019), Dave and I served on the Board of Directors at the Society of Typographic Arts. The STA is a professional organization dedicated to the art and craft of typography. The STA is only in Chicago and was a spin-off of an original AIGA chapter.

In 2019, I decided to leave NIU, and I was appointed Assistant Professor of Graphic Design at the University of Nebraska at Omaha. With approximately one million people in the city and surrounding communities, Omaha depends on advertising for small businesses or regional industries, such as agriculture. Many clients or small businesses need education on the role and practice of design. Design is associated with artifacts or aesthetic treatment. Thus, students are less exposed to conceptually refined visual artifacts, mainly consumer products. Most of their previous experience centers on technological products (computers) or production methods (printing). For example, some may have used Photoshop in high school to create images for screen printing.

In 2021, I was appointed Assistant Professor of Graphic Design at East Tennessee State University. ETSU is located in Johnson City, Tennessee. Situated in the southeast, it has uniquely regional (Bible belt) quirks, similar to Omaha regarding design industry exposure.

DP: History allows recognition and gives validation to moments in time, but what if you're never recognized? This notion sparked At the start of every class I lead I conduct a check-in, or temperature check question, in which each student and myself are encouraged to answer. The prompts are often related to the topic in class but can veer towards the mundane, or even the nonsensical. It's a way to create connectivity but also recognize and validate one another.

One day in one of my sections of GD2: Semiotics we were delving into understanding and crafting our own icons and what it means to be iconic, or to epitomize something or a subject. My prompt for the class that day was "Who or what do you consider iconic?" Repsonses started off pretty predictable, lauded athletes, celebrities, historical/political figures, even an author or two. But midway through the shares a student challenged the prompt, "I don't." When I asked to elaborate they shared "I don't believe in, or consider, icons. The idea of putting someone on a podium and declaring them the best is subjective and pointless." That moment and response forever transformed the way I viewed design history and design labor.

Spanning undergraduate education, professional practice, graduate school, and now academia I accumulated a short list of pinnacle graphic designers. I don't know why I always referenced them, it was subconscious. Maybe I thought it was a special list because I was a designer who had mentors who were eclectic, part west coast modernism, international/Swiss/Yale lineages, and backpack rap street artisans.

JS: To recontextualize design history, we must teach students to extract meaning from historical narratives. When I studied history, I learned that historical narratives come from observing and understanding human relationships within social or cultural structures. These narratives are commonly known as historiographies. Historians use historiographies to interpret the collective experience of people. One great way to explore and understand historiographies is to work with an oral history archive. Using an oral history archive allows designers to interpret the words of individuals or groups of individuals to extract meaning. From this meaning, communication can be crafted that is representational and authentic to an individual story or collective themes.

An example of this approach was creating a small poster exhibition project where NIU Vis Com students partnered with NIU's Center for Latino and Latin American Studies. As noted, with NIU's proximity to Chicago, it has a rich history of documented and undocumented Latinx students and community members. Thus CLAAS created the most extensive digital Latinx oral history archive in Illinois. This archive is a resource for anyone wanting to understand the lives of Latinx people living in northern Illinois during the twenty-first century. Students interacted with the archive, listened to interviews, extracted themes, interpreted value, and created posters to promote access to or participation in the archive. As the archive is a living resource, continued participation is necessary. (left)

I took the list with me into higher education and would clumsily teach History of Graphic Design for a few years, I am not an art historian. And would expand the cannon by adding a special lecture here and there. But there was definitely some idolizing and iconosizing. This particular student's response made me rethink this list. I still love the designers on this list but I refer to them as references now, associated to a period of time, with context. The way we teach history of graphic design shouldn't be delivered the same as art history, where the beautiful and precious static artifact is valued, disvalued, or debated by a certain few. Rather, can we imagine graphic design as a verb, a living organism within a biosphere, a dynamic action, as labor, as a laborer, as attached to a worker and delivered and consumed by many. It's value will fluctuate depending on the context. If we can teach a malleable design history where the context, the viewer's included, is considered I believe we can imagine a more inclusive study, one struck of tiers of importance or value.

Thirty design students created thirty unique posters displayed in the center as a conversational promotion. Prints were also placed in the university library and around campus to raise awareness. All students, faculty, and community participants gathered to celebrate the launch of the research archive and examine the various visual interpretations. (right)

Beyond the anecdotal, why does this matter? Communication provides meaning through personal understanding—focusing effect on our lives. And design history is much more than the artifacts designers create. So I think design educators can consider design history beyond the neatly structured canon reflective of industry-specific objects or practices. Design educators can help students understand that examining and interpreting history, in and of itself, can be a method for understanding and constructing work.

When design educators engage with history, we can connect learners with narratives. Learning from individual and collective experiences can lead students to pursue similar research independently and even construct their own collective narratives. Personal histories are a starting point that can move discussions toward understanding how the design profession fits into the plurality of our world. And thus, personal differences are vital, and separations will enrich our world.

DP: A pandemic, social uprising, polarizing national political debates, and steady incremental increases in costs of higher education make a collective trauma that young people have never faced before. To have them voluntarily show up and learn from me and my colleagues is a gift. To share my gratitude and combat these insecurities, I prioritize dedicating time, energy, and projects into understanding each student's interests and experiences. If a student entrusts me with the glimps into their life, I try my best to secure and encourage a sense of value in those experiences and have them better articulate and communicate their story with others.
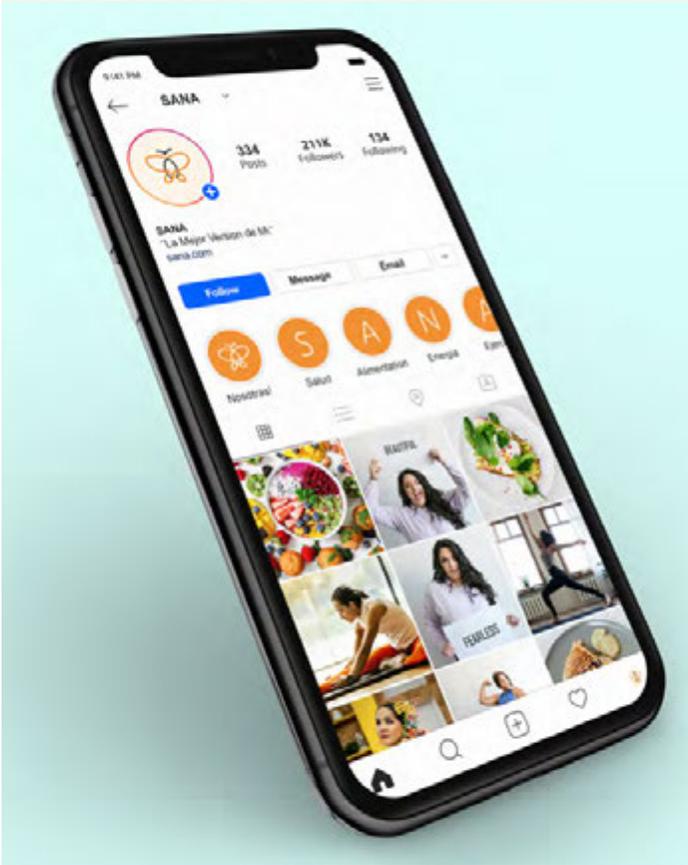
JS: When valuing the lived experience within the design classroom, I think observational research. Research where students become empathetic to content issues, people, or conditions. This is not a novel approach within the design industry. However, in design education, educators often do not facilitate projects where students can do observational research. When educators do, the projects are often user-centered, but they can also be cross-disciplinary and content-rich projects.

For example, I worked with NIU students on a project in 2019 where students were asked to create a promotional system for a play—poster, tickets, and a playbill cover. The objective of this project was to allow students to engage in the primary-research technique of observation. To begin, students were briefed by a collaborator and the director of the play, Bethany Mangum-Oles. The play was Bent, written by Martin Sherman. This work interprets the Nazi criminalization of homosexual men following their arrest and internment in concentration work camps—exposing an often unknown layer of Nazi intolerance. These men were interned before the Jews and often imprisoned beyond the liberation from concentration camps.

Through this process, students gain fundamental reference points in developing their conceptual interpretation. Still, students also get to see the joy and pleasure that other creative peers bring to developing their own craft. This contemporary performance expanded the

SANA

I always find it amazingly ironic, and many times painful, teaching the idea of targeted "audiences" and "personas" to students that have difficulties in understanding and accepting themselves. I feel like the "fake it until you make it" mantra in combination with the tireless grind culture the design profession enables is how we, society, fall prey to imposter syndrome.

If they can be secure in themself, represent themself, understand how their identity impacts others, then finally they can design for self. Once personal value is established I believe designers are better suited to relate-to, and design-for, others.

conversation on sexuality and gender norms—casting men in female roles and women to portray Nazi guards. Likewise, the design students provide support to the acting students and raise the level of concentration in their creative development process.
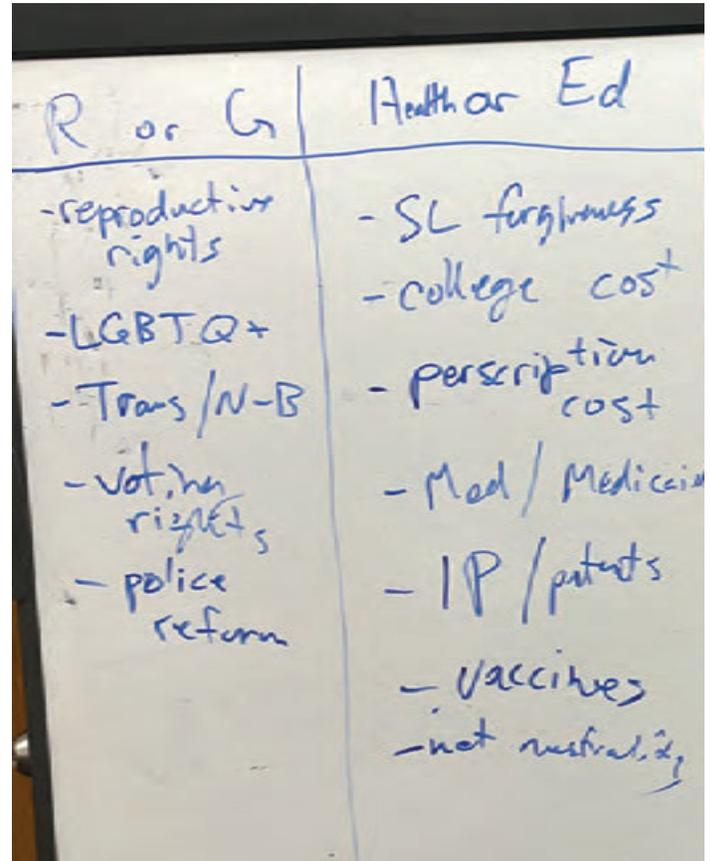
But, observing play rehearsal was only part of the research. Students were also guided to think about the larger historical context in which the story takes place. First, they met with costume and set designers to understand how themes from the play would be conceptualized and presented through clothing and environment. Then, they met with a historical expert to learn about the symbology used to mark interned prisoners. The pink triangle, which marked homosexual prisoners, became a vital narrative element in understanding individual identity. Prisoners marked with a pink triangle were "worse" than the prisoners marked with a yellow star. Today, we know that the LGBTQ+ community has reclaimed the pink triangle as a symbol of power.

Beyond observational research for the students, when educators engage in this process, they have a unique opportunity to watch an educator from a different field lead and shape their students' success. Also, when complex cultural topics are explored from a multiplicity of perspectives, nuanced and objective conversations can take place.

DP: For me, graphic design is most engaging and interesting when cross-referencing of disciplines are involved not self reference to the pracitce. And, again for me, the more distant the cross reference to graphic design the better. This is why I'm not entirely interested in pinterest boards of similar or like minded projects that I'm working on or assigned to. When design constantly references or is informed by designs of the past, where's the innovation? So what if the type face, color, or photostyling changes and more trendsetting or contemporary? In the end the final product becomes a refresh of what's been done. Or worse a straight lift. To combat that I encourage students to add layers to their work that speak to their interests and endeavors that aren't related to graphic design as a means to find an authentic voice that resonates with them directly, not their feed.

JS: Personal agency is the primary factor a graphic design student must develop. In this approach, theories, principles, processes, methods, and activities should aim to support this outcome. To do this, design educators must cultivate opportunities for students to create work reflecting their experience, intellect, sensibilities, and values. Or, more simply stated, design educators can guide students to develop design intentions. Intentions that activate material elements to express visual and intellectual agency.

However, graphic design students are not creating individual expressions—quite the opposite. Instead, students use their agency to clarify literal and metaphorical meanings in their work and practice. Their lived experience is an intellectual constant that allows them to engage with lived human experience by being curious; defining problems; thinking critically; collaborating with people; and engaging in cultural dialogue.

For example, students at East Tennessee State University were challenged to create an organization or movement based on a social issue that they identified with. They defined a topic from four content areas: Racial or Gender In/Equality; Health or Education In/Equality; Housing or Food In/Security; and Climate or Ecological In/Security. Each project was conducted individually, and students developed a communication system containing a poster system, a brochure system, and a promotional website. An example here presents the Trans Safety Network, an organization created to support trans-gender youth.

Looking back at my career and methods of making, I realize now that I have been, and continue to be heavily influenced by my immigrants parents that came to the states from the Phillippines in the 70s with very little. My interests in green design and exploration in unique form and structure had much to do with my parents frugality. Make do with less and make something out of nothing were values instilled in my household because we were always thinking about the literal value of things. When spray mount was too expensive my mom taught me how to make this rice based adhesive with water and just a small amount of starch. When foam core was out of the budget I remember prioritizing which projects I wanted to keep in my physical portfolio and remount my projects on those presentation boards. Green design was a fancy synonym for the way I was raised on a budget.

My former principal Bob Faust, guided me to embrace and design from these frugal immigrant instincts as a means to innovate and change the norm.

As an instructor I try to do the same by getting to know my student's, their lives, their jobs, their hobbies, their side hustles, and passions. And encourage them as lenses that will enrich their projects, their methodologies, and their

Their positionality and curiosities define the content and context of their design practice. Material skill no longer represents the contemporary graphic designer. Instead, their work is an extension of their humanity. Humanity developed through vocational study combined with personal experience. Thus, contemporary graphic designers are practitioners, not merely service providers. Designers can now create a practice that does not rely on a service model. But instead, it can be built around individual missions, products, or systems defined by human interest.

Students need to think about their interconnected nature and build communication systems. Their interconnected system should reflect a holistic communicative agenda. An agenda that considers the desired effect of the medium spaces—but do not let the medium determine the impact.

All graphic design has an experiential intention. Designers are more than problem solvers, yet intentional communicators. Communicators conceptualize, prototype, and build systems that move others to thought, emotion, or action. Therefore, all designs hope to evoke an experience. An experience that will connect humanity and gather people around issues that define our daily struggles.

DP: To have knowledge is to know, to know is to understand, and to understand you must be willing to intentionally listen. The field of graphic design has always had a little sibling complex in comparison to our licensed family members in architecture and engineering. In the '90s we advocated to be seen as graphic design with a capital D, with authority, with a firmness. But what if we were best suited and more valuable as a lower case d all along?

I had a contact in my network who cringed whenever being referenced to as a vendor and not a partner on a design project. He would take it personal and sometimes rev up the design jargon to reestablish a grasp, a hold, on the relationship. That's hard to unlearn.

One of the odd benefits of the pandemic was gaining a heightened sense of gratitude when being a benefactor of a once foreseen simple task, such as getting a meal sent to your house. Being isolated, but safe, in the coziness of your own home and having the ability to ping a business to manage the logistics of sourcing, preparing, and delivering a warm meal to your home was a sense of entitlement I had rarely considered. But as those deliveries piled up and the numbers of deaths rose throughout the world it reminded me of the inequities we live with. Pairing that realization with the passive but apparent dependence of automation I became very sensitive to how these very real trends could effect the next generation of students.

JS: Design students want to use their skills to take on complex social problems and shift cultural paradigms. For example, students in an advanced Vis Com course at Northern Illinois University were asked if they would like to work on a socially-driven topic and project. I was met with a unanimous "YES." All students in the class wanted to participate in a project that they felt was "socially relevant" and dealt with "real life" content.

As 2018 was a mid-term election year, and one perceived of having great consequence, I presented students data from the United States Census Bureau. This data clearly displayed that their social demographic, voters aged 18–29, were the least likely to participate in the upcoming election. I asked them a simple question—WHY?

Students started out by completing assumptive research and writing down their perceived theories. Then they prioritized their findings to frame research questions. Finally, they used their mobile devices as research tools to record interviews guided by a shared questionnaire. Then they pooled the data as a group and developed an individual hypothesis to test through a design prototype. These prototypes considered a digital, analog, and experiential. The solutions were varied, but reinforced that students are engaged in socially-focused projects.

Design students preferred a project that had a holistically collaborative process. Through each process phase, students worked directly with their colleagues to brain-
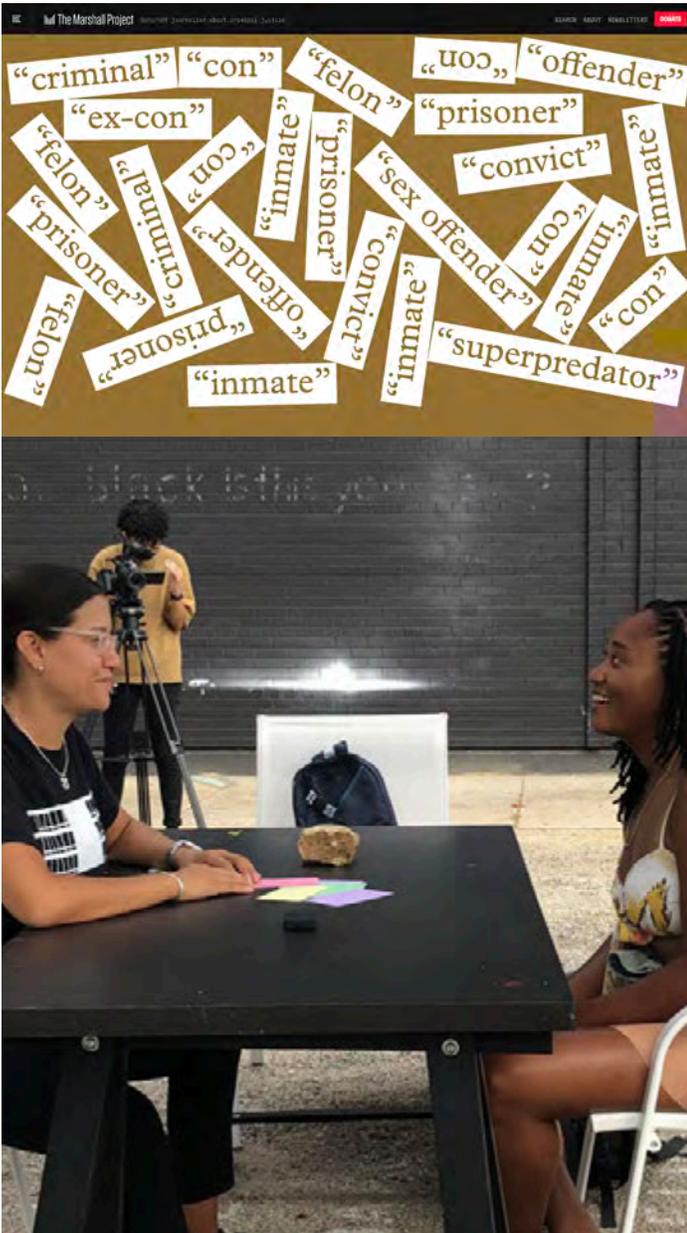
If automation continues to rise in lock step with the evaporation of the middle class, what will graphic design look like in the future? We can't be more robotic than robots so what if we become better listeners, more open-minded, become more balanced, more even keeled, and more relatable? Can graphic design not only survive but thrive by embracing the vendor/service label? Can we look towards soft skills, like listening, loving, embracing, and welcoming to combat the alternative, automation.
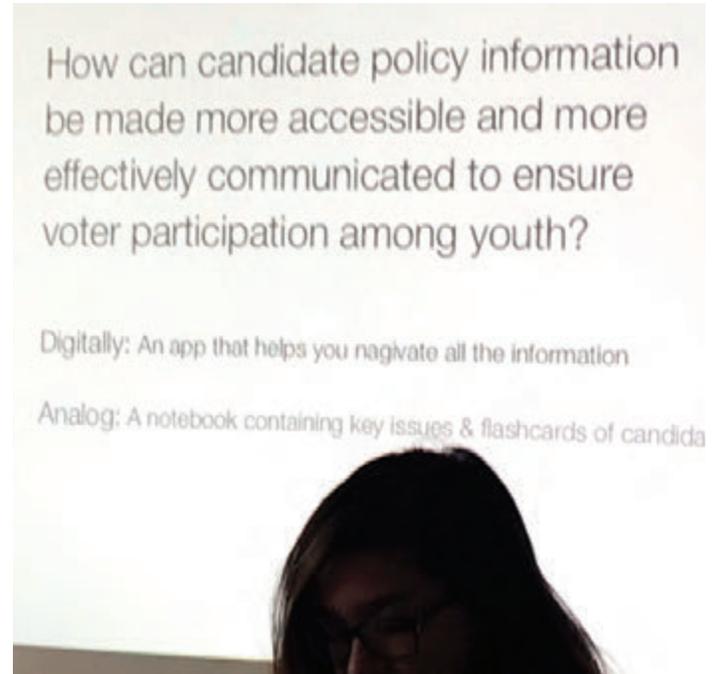
storm, workshop, identify and create possible solutions. Through each phase of the design process, students were dependent on each other.

Design students want to be involved and use their education in real-time to relate to larger systemic issues. They do not want to see their time in the classroom as idle and spent on abstract exercises but as tangible experiences that apply to their future.

Design students were engaged by information that was real, accessible and that could serve them as a design student, but importantly as a human—even if their project was not a "success."

Design students are capable of doing ethnographic research and investigative work. Initially, students were apprehensive about conducting one-on-one interviews. Specifically, they needed to be more apprehensive about the effort and engagement necessary to capture a critical mass of feedback. Although, once students gained momentum in the interview process, they found it to be enlightening in understanding the problem and the resulting design work.

Design students saw that their personal mobile devices could empower them. They were empowered by the concept that they were equipped with "tools" to conduct and record interviews. It also changed how they perceived the application of media produced by their device. They saw the device could help them record and produce thematic content to support their overall design process.

They learned that understanding comes from listening. And that listening closely can be a vital first step toward developing simple solutions to complex problems.

Humanity & Spirituality

University of Nebraska-Lincoln

Dominican University

Columbia College Chicago

East Tennessee State University

JS: Design is not math—there is often no clear answer. The answer is not A, B, C, D, or E, it's a parallelogram. It's often something unrelated or not yet defined. And that is also the result we arrived at when reflecting on our teaching journeys. We thought that moving to academic institutions would be a linear path. That teaching design would be a continuous net gain. Yet, it remains recursive and iterative.

As Dave and I have made our way through our careers as Graphic Design professors at different institutions, we shared stories. We commiserated about both the positives and negatives of our environments. Often times we would talk about the perceived deficiency or the idiosyncratic qualities of our student bodies. We would lament the perspectives of particular students, colleagues, or institutions.

Overall, we have realized that regardless of place, we teach people. We teach to humanity and spirituality, not place or region, or demographic. We have found that we cannot dictate our future capability or that of our students. What we can teach is a perspective that allows students to consider the future role of design. Specifically, teaching them to consider design as a practice that produces more than artifacts. This practice produces a future world they want to be a part of.

18 Engineering Moments That Matter

Jessica Hawkins
Centenary College of Louisiana

Abstract

Creating memorable, meaningful experiences—ones that foster belonging and inclusivity while celebrating the unique experiences of each student—is a goal shared by most educators. However, attempting to engineer every course session, every assignment to bear that load is overwhelming to say the least. As educators swamped with planning, assessments, advising, and more, we're often surviving class period to class period. At the end of the semester, learning objectives have (hopefully) been achieved, but what will stick with the students? What will last?

To get at this dilemma, I turned to Chip and Dan Heath's book, The Power of Moments. According to the authors, studies have found that people seem to rate an experience based on two key moments: (1) the best or worst moment, known as the "peak"; and (2) the ending. Psychologists call it the "peak-end rule." When we assess our experiences, we don't average our minute-by-minute sensations. Rather, we tend to remember flagship moments: the peaks, the pits, and the transitions.

So how can we fight the flatness? The Heath brothers' research suggests that we can engineer peak moments within our courses by leveraging these defining elements: elevation, insight, pride, and connection.

Part literature review and part experiment, this paper will explore the validity of engineering specific moments to create a sense of belonging in the classroom, drawing in part on my own intentional implementation of the four elements above in an upper-level design class. Both qualitative and quantitative measures of students' experience will be used to evaluate the effectiveness of these interventions.

19 Spatial Narratives of the City: Growing the Local Living Archive through Student Story Mapping

Ellen Christensen
San Francisco State University

Abstract

Augmented reality, GIS, and immersive multimodal forms of visual storytelling are providing new opportunities for the classroom to empower students as dynamic storytellers. "Stories, like maps, are a method for documenting and explaining, for meaningfully abstracting our experiences, for communicating and sharing, and for asserting a particular worldview." (Roth 83) This presentation shares a case study of an experimental Visual Storytelling course that tasked students with activating, interpreting, and geolocating source materials from a labor archive containing International Typographic Union papers as well as media and sound recordings from 20th to 21st century workers.

As part of the course scope, students explored and discussed the narrative potential of historic labor materials—many of which commemorate pivotal labor landmarks and sites of social protest, strikes, and activism that have shaped our city. Students were then asked to bring these labor landmarks to life through embodied "story mapping." Students visited, interpreted, and added their own contemporary perspectives to historical sites of labor upheaval, engaging with these sites through observational research, documentation, intervention, and dissemination through social media.

Each of the students chose a different labor landmark to activate and add to a collaborative story map of the narrative history of the city and its communities. Through this process of research, collaboration, and site-specific intervention, students were encouraged to act as designer-author-cartographers contributing to and co-creating a "living archive" of the city as a narrative network. By encouraging multiple narrative approaches and methods of navigation, students are given agency to create meaning and message from the source materials. This project intends to shift the narrative focus of classroom exploration from the elite institution out into the broader community, in order to examine historic practices of power, resistance, agency, and activism—and to give students a narrative voice in the co-creation of their own spatialized environment.

20 Confessions of an Immigrant Design Educator Teaching Critical Graphic Design

Astha Thakkar
University of West Georgia

Abstract

In the book *The Reader* (2009) design researcher Ramia Maze suggests three possible forms of criticality in design. The first has to do with a critical attitude toward a designer's own practice. The second form is "the building of a meta-level or disciplinary discourse". In the third kind of criticality, designers *address pressing issues in society.* This presentation aims to address these three modes of criticality, both in the classroom and in my own design practice.

The meaning of the word 'critical' in relation to graphic design remains unclear to me. Criticality in its many forms is intrinsic to graphic design. As a design practitioner I often struggled to match the ambitions of my political, social and cultural research with its visual output. My students also struggled with similar issues, especially post-pandemic. We all witnessed a shift in our classrooms. Students wanted to engage more deeply in projects that made a greater social impact; they were asking tough questions. This made me rethink my entire approach towards teaching design.

I decided to show up as my whole self in the classroom. As a woman of color. As an immigrant with a culturally diverse background and as someone who struggled to express themselves fully in their second language. When I began sharing my own messy creative process with students, I saw a major shift in the classroom. In this session I'll showcase design prompts, in-class exercises, analog methods of ideation and experimental teaching methods.

As with anything, growing these skills is a process. I am certainly still working to improve.

21 There's (Too Many) Apps for That

Patrick Finley
Virginia Tech

Abstract

Over the past two decades, Americans have used their smartphones for various nontraditional phone activities, such as looking for a job, finding a date, or ordering delivery. These activities have been made possible through third-party software applications (apps) housed in Apple's App Store - a digital library that's inaugural 2009 marketing campaign touted in saying that no matter the user's interest, "there's an app for that."

To date, the App Store has over two-million apps, with original concepts rarely being introduced due to what seems to be an impossible task of developing innovative products unique to the current market. This has been especially problematic for the Interaction Design curriculum in higher education, which has continued to churn out projects, including plant growth trackers, refrigerator inventory apps, campus budget apps, and pet profile apps. In the 2019 Adobe Design Achievement Awards student competition, for example, over twenty-five percent of the Digital Media and Experience (interaction) entries included those of the aforementioned projects. This percentage of reoccurring projects indicates the need for implementing new topics and project briefs to Interaction Design curricula.

This presentation offers solutions to the redundancies observed in student work by discussing three Interaction Design topic suggestions, including 1.) annual events, 2.) digitation of physical tasks, and 3.) digital components as an extension of physical products. Each brief will include the overview, project's parameters, process, research, and outcomes that will be shown as selected work from introductory and advanced Interaction Design courses over the past seven years. These works have been recognized by companies such as Amazon, ESPN, and NASA, and hope to provide design educators with a framework to implement into their Interaction Design curricula.

22 Diversity in Design Education: Supporting Black, Brown & Latinx Students By Evaluating Course & Program Student Learning Objectives

Eleni Stamoulis
University of Baltimore

Megan Rhee
University of Baltimore

Abstract

Black, Brown, Latinx, and people of color are underrepresented in the design industry, especially in relation to the reported demographics of the labor force. Recent events such as the COVID-19 Pandemic and prominence of the Black Lives Matter movement have brought a reckoning to many fields about diversity, including the design field. While efforts in recent years have been made to address this issue, there's still a large amount of work to be done to overcome the white supremacist norms that are embedded in our field, as well as within the educational system.

While student learning objectives (SLOs) are not inherently racist, it is important to consider how teaching practices and materials may contribute to systemic racism and how we might create more inclusive, culturally responsive learning environments for all students. Through surveys of design students and focus groups with students/designers of color, a tool for design educators has been developed to reexamine learning outcomes as a way to embed diversity, equity, and inclusion more intentionally throughout their programs and courses. This tool can be used to regularly review and reflect on one's own teaching practices, raising awareness of potential bias and bringing awareness to outdated, non-inclusive language.

This presentation will share the newly developed tool, initial implementation at one institution and invite feedback for its improvement and future distribution.

23 Two Case Studies on Accessibility, Diversity, Equity, and Inclusion for Design Projects in Education.

John Baljkas
Conestoga College

Abstract

This presentation details two case studies for design projects at the post-secondary level. The case studies introduce and examine topics of accessibility, diversity, equity, and inclusion in design curriculum and their implementation for live clients. Each case study defines the projects' parameters, audiences, processes, tools, final designs, assessments, and take-aways for both faculty and students.

The first case study is a 'poster' series for use in public elementary schools (kindergarten to grade eight) that challenge various concepts of learned bias. The teams consisted of three to four design students, who conducted research at two different elementary schools speaking to principles, teachers, and librarians. Design students also met with the client, as well as education specialists at various stages in the process. Design students produced concepts and presentations for feedback, and final designs for implementation. [Note: This client project ran for multiple years prior to Covid-19.]

The second case study engaged a client that made accessible products for people with guide dogs. The project was a collaboration of students in the same peer group and was completed during remote learning due to Covid-19. Students were previously introduced to concepts and best-practices for accessible design. This project and client re-enforced many accessible design concepts as the design had to be accessible, and the client was also legally blind. Students engaged in creating design briefs, client meetings and presentations, and revisions with the requirement to respond to feedback, and update designs to meet accessibility needs.

The combination of talent and ideas, as well as the exposure to diverse teams with real client challenges, offers students essential skills for success in the field of design. The goal of these projects in design education is to create a better understanding of accessibility, diversity, equity, and inclusion to inform our process and consider future design decisions with greater empathy and understanding.

24 BIG Emotions and the Storms Within Us: How to Process and Find of Sense of Belonging Through Visualization

Shannon McCarthy
Eastern Kentucky University

Abstract

Some days feel stormy, a day that can be marked by turmoil, rage, and wildness– BIG emotions that can be challenging to pinpoint and process. This presentation will dissect a recent self-published book that speaks to children about their BIG emotions and how to work with them. Though simple in word this book provides a healthy message not only to young readers but also a gateway for educators on exploring emotional outlets. The book focuses on using sensory and cognitive behavioral cues in which children can easily visualize and begin to instill into a coping and healing process. As educators we are exposed to a variety of emotions within the classroom but as designers have not been given the proper training on how to work with a classroom of individual emotions. This presentation will provide creative exercises inspired from the book that can be introduced into the classroom to help students process their emotions and form a sense of belonging and understanding.

25 The Graphic Design Classroom as a Catalyst for Designing Future

Mehrdad Sedaghat-Baghbani
Florida Atlantic University

Abstract

Having a logical and possible image of the future keeps us safe from natural disasters and leads us to welcome new opportunities. Through design thinking and speculative design, we can propose future scenarios that we prefer rather than one we just encounter. Benjamin Bratton writes that "Speculative design confronts an uncertain and ambiguous future and seeks to give it shape."

Design is a future-oriented discipline that goes beyond traditional realms of production and communication. It is expected that design plays a greater role of socio-technical intervention. Synchronizing design students and the educational system with these emerging demands has always been one of the main challenges of design educators. According to Dunne and Raby in their book "Speculative Everything", designers should not just address issues of today, but also take a look into the future and ask, "How can we address future challenges with design?" In design education, it is vital to bring future thinking into class projects not only to introduce students to larger disciplinary conversations but also to provide them with critical tools to map a satisfying picture of the future as designer citizens. But it is important to understand that speculative design is not a prediction of the future. Rather, it creates a narrative of possible future realities that help us question the possible implications for all aspects of society.

In the course of an exercise in problem-solving and macro approaches to projects in an undergraduate level visual design course at a public university, students were asked to speculate about a product of the future by analyzing a current advanced technology. By studying the path of emergence and the development of that technology to date, they were able to speculate about the direction of this progress over a period of twenty years. Being careful to avoid temptations for fantasy, they were able to envision a future that is plausible and probable, but not impossible. In a four-week long project, the outcomes were various future products for society that were presented as prototypes and posters by the students in the class.

This presentation addresses the methods and processes we used to design the future as a Graphic Design class project, and it showcases several student projects in order to have a better understanding of the process.

Keywords:
Speculative Design, Critical Design, Future Design, Design Thinking, Transition Design

26 AMPED: How Educators are Using Podcasts to Advocate for Systemic Change

CHAIR
Kaleena Sales
Tennessee State University

PANELISTS
Eric Benson
*University of Illinois
at Urbana-Champaign*

George Garrastegui Jr.
NYC College of Technology

Panel Description

As many design educators do the necessary work to revise pedagogical practices to shape a more diverse and equitable future, some are reaching outside of classrooms (and academia altogether) to expand narratives and include new and underrepresented voices. Podcasts have opened the door for deep conversations surrounding complex and difficult topics, including racism, sustainability, and other systemic issues. This platform has broken down silos and allowed listeners to hear first-hand accounts from designers within marginalized communities, and people on the front lines of our industry's most pressing issues. This panel will explore the ways in which podcasts have been used to 1) expand narratives and increase representation in an industry consumed by Eurocentric standards and homogenous workplaces 2) engage with researchers and change-agents who are working with designers to forge new paths. Each panelist will reflect on thier experience as design educators who use podcasts to advocate for change. Collectively, the panel seeks to address the following questions: How can design educators expand our platform to give voice to the powerless and underrepresented? How can podcasts help those within academia better understand the structural and systemic challenges within the industry?

Kaleena and Omari are co-hosts of Design Observer's *The Design of Business | The Business of Design* minisodes podcast where they discuss the intersection of identity, culture, and design. George Garrastegui Jr. is host of Works in Process podcast, where he engages with a diverse group of design leaders about their creative process in various cross-sectors of the industry. Eric Benson is host of Climify podcast, where he speaks with climate and sustainability experts to help inform design educators about climate science.

27 Shaping Interactions

Shaza Jendi
University of Florida

Marjan Khatibi
Nicholls State University

Samira Shiridevich
University of North Carolina at Charlotte

Workshop Description

Today media impacts public beliefs and opinions in a way that shapes our interactions. Our workshop "Shaping interactions" focuses on the effect of media in building our perceptions. The focus will be the negative portrayal of media towards the Middle East. As a group of three designers, and educators from the Middle East, we see how the media influences interactions and relationships between people in a way that makes Middle East residents feel unwelcomed and unwanted in American society. In the United States, the media reflects what it calls the "facts and truths" of the Middle East, which we, as people from the Middle East, believe is not a pure reflection. Media portrays the information in a way that barricades your own judgment or interest in knowing more about the topic. We are investigating our influence on publicizing and disseminating ideas that need to be seen by the mass audience. The question is whether or not the media can control public opinion, which leads to shaping society. The workshop will focus on three topics; human rights, faith, and education; where participants will work together on reflecting on the information they have heard/seen about the middle east through international media in distinct aspects. Each group will be asked to gather information about a topic from different media platforms and look into its credibility and word choice.

In the second section, participants will work on concluding what they learn throughout the workshop about the effect of media on Middle Eastern issues in one sentence. Then, they will print the sentences on tote bags using patterns and letters in Farsi, Arabic, and English provided by the workshop's organizers. These reusable tote bags will be participants' media to raise awareness about the possible misleading by western media about issues in the Middle East.

Materials needed: Printer, projector, laptops.
Materials needed for participants: laptops, papers, pencils.
Materials provided: Tote bag, fabric markers, cut-out letters, fabric stamp pad, pencils, and sticky notes.

Shaping Interactions

Samira Shiridevich, Assistant Professor, University of North Carolina at Charlotte
sshiride@charlotte.edu

Marjan Khatibi, Assistant Professor, San Jose State University
mkhatibi@ucsc.edu

Shaza Jendi, Visiting Assistant Professor, University of Florida
shaza95je@gmail.com

Abstract

Today media impacts public beliefs and opinions in a way that shapes our interactions. Our workshop, "Shaping Interactions," focuses on the effect of media in building our perceptions. The focus will be the negative portrayal of media towards the Middle East. Media portrays the information in a way that barricades your judgment or interest in knowing more about the topic. We are investigating our influence on publicizing and disseminating ideas that need to be seen by the mass audience. The question is whether or not the media can control public opinion, which leads to shaping society. The workshop will focus on three topics; human rights, faith, and education; where participants will work together on reflecting on the information they have heard/seen about the Middle East through international media in distinct aspects. Each group will be asked to gather information about a topic from different media platforms and look into its credibility and word choice.

In the second section, participants will work on concluding what they learn throughout the workshop about the effect of media on Middle Eastern issues in one sentence. Then, they will print the sentences on tote bags using patterns and letters in Farsi, Arabic, and English provided by the workshop's organizers. These reusable tote bags will be participants' media to raise awareness about the possible misleading by Western media about issues in the Middle East.

Keywords: Media Influence, Middle East, Critical Thinking, Cultural Awareness

Introduction

It is clear how the media affects our daily lives. From social media platforms to television news programs, we are regularly flooded with information that shapes our perceptions. The media significantly impacts people's thoughts and feelings in today's linked world. However, media coverage of the Middle East often amplifies stereotypes, biases, and misrepresentations, giving the region and its people an incorrect perception and affecting how individuals from the Middle East are viewed,

causing them to appear marginalized and feel excluded and unwelcome in American society. As Middle Eastern designers and educators, we have seen how inaccurate media portrayals influence our interactions with others in American society. We have held a workshop on "Shaping Interactions" to discuss the influence of the media on the public's opinions and raise awareness of the need for a more honest representation of the Middle East to address this issue.

We understand the negative impacts of media representations that don't accurately reflect our region since our experiences and cultural backgrounds are deeply anchored in the Middle East. Media outlets frequently portray what they call "facts and truths" regarding the Middle East, yet these accounts are hardly impartial or thorough. Instead, they often create a narrative that solidifies preconceptions and prevents sincere comprehension and empathy.

Goals and objectives
We aim to study our agency in promoting ideas that contradict the misleading portrayals that frequently appear in Western media through the "Shaping Interactions" workshop. We aim to examine the media's influence on public opinion and question whether it can impact societal interactions and relations. We seek to analyze how media coverage influences the general view of the Middle East by concentrating on Human rights, Faith, and Education.

This workshop aims to further our understanding of the Middle East and the vast range of cultures, values, and experiences. We want to challenge the media's widespread narratives to promote critical thinking, empathy, and cultural understanding. Working together may bridge the gap between cultures and foster a more inclusive and educated global conversation by reshaping interactions and perspectives.

- Foster Cross-Cultural Understanding and Critical Thinking
- Reflecting Media Influence on Public Opinion
- Inspire Action and Positive Change Through Design

Methodology
The "Shaping Interactions" workshop examines the influence of media on the formation of viewpoints, emphasizing a negative representation of the Middle East. We are a group of three Middle Eastern designers and educators who have personally seen how media impact affects interpersonal connections, leading Middle Easterners to frequently feel excluded and unwanted in American society. The media's portrayal of the Middle East has been closely scrutinized due to its potential for bias and inaccuracy. People find it challenging to make decisions due to the

Middle East's frequent representation in the media. It encourages a lack of genuine curiosity in discovering more about the particulars of the area.

The workshop uses a collaborative style to include participants in this exploration actively. Each group of participants is assigned to look deeper into a specific subject through various news sources. The reliability of the sources and the language used in reporting will be scrutinized to judge the objectivity and accuracy of the data presented. Participants learn more about how the media shapes public opinions of the Middle East through their participation in this process. The second part of the workshop requires participants to sum up their knowledge into one sentence that effectively highlights the impact of media on Middle Eastern issues. These phrases are illustrated on reusable tote bags to raise awareness of potential misinformation spread by Western media. The Farsi, Arabic, and English patterns and typography provided by the workshop's organizers allow participants to produce compelling designs highlighting the need for a more in-depth comprehension of Middle Eastern concerns.

In the "Shaping Interactions" session, we want to encourage critical thinking and raise understanding of different cultures. We want to bridge the gap between societies and promote a more inclusive and educated global conversation by challenging the media's prevalent narratives. This effort is crucial for fostering empathy and tearing down the walls that prevent the Middle East and other parts of the world from truly understanding one another.

Understanding the Middle East
The Middle East is at the crossroads of Europe, Asia, and Africa, home to various countries with distinct cultures, languages, religions, and histories. The term "Middle East" generally includes countries such as Saudi Arabia, Iran, Iraq, Syria, Lebanon, Jordan, Israel, Palestine, Egypt, Turkey, and several others (Migiro, 2018). The Middle East has various landscapes, including deserts, mountains, fertile river valleys, and coastal areas. The region has a history and culture that spans thousands of years, with significant contributions to human civilization in areas such as agriculture, trade, philosophy, mathematics, and literature (A History of the Ancient Middle East, 2019).

The Middle East has been a political and economic development center throughout history. It has witnessed the rise and fall of various empires and civilizations, including the ancient Egyptians, Assyrians, Babylonians, Persians, Greeks, Romans, and Islamic caliphates. Over the past few years, the region has faced multiple challenges, including political instability, conflicts, and socioeconomic disparities that affected the region significantly. The diversity within the Middle East is reflected in its languages and cultures. Arabic is the most widely spoken language in the area.

However, other languages such as Persian (Farsi), Hebrew, Kurdish, and various dialects are also spoken. The cultures in the Middle East are incredibly diverse, influenced by ancient traditions, tribal customs, and the intermingling of different ethnicities (Culture: A Rich Mosaic, n.d.).

It is crucial to approach the Middle East with an understanding that it needs to be more unified and generalized. Each country within the region has its unique history, culture, and socio-political dynamics. Stereotypes and generalizations about the Middle East can lead to misunderstandings and hinder genuine engagement and appreciation for its diverse societies and global contributions.

Stereotypes and Media Misrepresentation
One of the most prevalent stereotypes of the Middle East is the link between the region and terrorism. Media portrayals and political rhetoric have often linked acts of terrorism with the entire Middle East, disregarding the complex political landscape and diverse opinions within the region. It is crucial to differentiate between the actions of specific individuals or groups and the broader population.

Another stereotype is the perception that women in the Middle East are universally oppressed and cannot make decisions. It is essential to acknowledge the range of experiences and viewpoints among people, even while it is true that the region's laws and societal norms limit the rights and freedoms of women. In the Middle East, many women actively challenge conventional norms and strive for positive change in their regions, frequently with the help of their families and communities.

Furthermore, the Middle East is sometimes depicted as a backward and closed-minded society, resistant to progress and modernity. This stereotype must acknowledge the region's rich history, cultural achievements, vibrant contemporary arts, and intellectual scene. Contributions from the Middle East in science, literature, cinema, and technology should be noticed or downplayed. Today, multiple women in the Middle East are in leadership positions, causing a massive change in the workforce and communities.

Media Influence and its Consequences
Today's media influence public opinion and the perceptions and interactions of society. Misleading portrayals of the Middle East in the media reflect on people's interactions and prevent meaningful engagement with the region. Middle Eastern immigrants can see how this translates and is reflected in the West.

Examining Media Examples
To illustrate the extent of media misrepresentation, let us examine a few examples. Coca-Cola's 2013 Super Bowl ad drew criticism from the Middle Eastern community

for perpetuating racist stereotypes by portraying Arabs as backward and foolish. Furthermore, movies often depict Middle Eastern characters as terrorists, violent, uneducated, and illiterate, reinforcing negative stereotypes.

Iran, in particular, has been consistently portrayed as the "opponent" in media coverage. While it is essential to acknowledge the actions of the Iranian government, it is equally crucial to recognize that the Iranian people strive for progress and deserve recognition and appreciation beyond the government's actions. The complexity of the situation in Iran is often oversimplified, leading to a one-dimensional portrayal that fails to capture the nuanced reality.

The Role of the Morality Police in Iran
To delve deeper into the complexities of media representation, we explore the role of the morality police in Iran. The morality police, known as "Gasht-e Ershad," enforce Islamic codes of conduct and maintain public order. While their stated purpose is to uphold religious and moral standards, their actions have been criticized for excessive force, intrusiveness, and violations of individual rights.

It is important to recognize that the presence and actions of the morality police are intertwined with politics, religion, and societal norms in Iran. Their role and impact on individuals' lives vary, with some supporting their activities as necessary for maintaining social order, while others view them as an infringement on personal freedoms. By understanding the complexity of this issue, we can challenge simplistic narratives and promote a more nuanced understanding of Iranian society.

Analyzing Media Coverage and its Limitations
In recent months, protests against the morality police in Iran have gained momentum, with the tragic death of Mahsa Amini becoming a symbol of resistance. However, media coverage, such as The New York Times article, published an article about the abolition of the morality police. It oversimplified the situation and undermined the ongoing activism and demands for broader social and political change in Iran. The article's lack of contextual understanding and potential discrediting of the movement caused confusion, particularly among non-Iranians, and negatively impacted the significance of the protests and the ongoing struggle for change.

Other areas of the world are also subject to media misinformation. For instance, while the media have reported statements from the Taliban suggesting that they would allow Afghan girls to attend school, there have indeed been reports and evidence indicating restrictions and challenges for their education in certain areas under Taliban control.

Media outlets must provide accurate and comprehensive coverage that portrays the complexities of social movements, emphasizes underlying issues, and supports demands for justice, equality, and human rights.

The Power of Design in Challenging Stereotypes

As designers, we can challenge media-driven stereotypes and promote accurate representations of the Middle East. In our workshop, participants formed diverse groups to envision how they would wish the media to cover news in the future. By collaboratively designing and printing messages on tote bags using fabric markers, cut-out letters, and patterns provided by the workshop organizers, participants can raise awareness about the influence of media on society and foster positive interactions.

Workshop

When the media fails to portray reality accurately, designers can be essential in spreading the truth and bringing attention to critical social issues. To effectively communicate complicated ideas, designers can construct compelling visual narratives, produce powerful voices and bridge the gap between reality and how it is perceived in the media.

Steps

- Form groups of three people, ensuring diversity within the groups. (1 min)
- Within your group, discuss and answer the following question: **How would you wish the media to cover news in 10 years?** (5 min)
- Use sticky notes to write down your ideas and share your sticky notes, ensuring that all ideas are visible. (2 min)
- Using the brainstorming results, come up with an answer to the question. (5 min)
- Print your message on the tote bags using the provided materials.

  Note: tote bags will work as a medium to raise awareness about the role of media and its influence on society and our interactions.

  Reflection: at the end of the workshop, participants reflect on the process, their interactions with the topic, any change in their perceptions about the Middle East, how they would react to the news after, and how they see the role of designers in this critical issue.

Conclusion

Media misrepresentation and perpetuation of stereotypes have significant consequences, particularly in regions like the Middle East. Through our workshop,

"Shaping Interactions," we aim to explore the influence of media on public perceptions and challenge the negative narratives that hinder meaningful interactions. Media is the main source of information that people rely on to get real and honest news. The effect of biased information and misrepresentations of cultures and societies plays a huge role in multicultural human interaction.

By understanding the complexities of the Middle East, analyzing media coverage, and utilizing the power of design, we can work towards a more accurate and inclusive representation of the region, fostering understanding, empathy, and authentic connections.
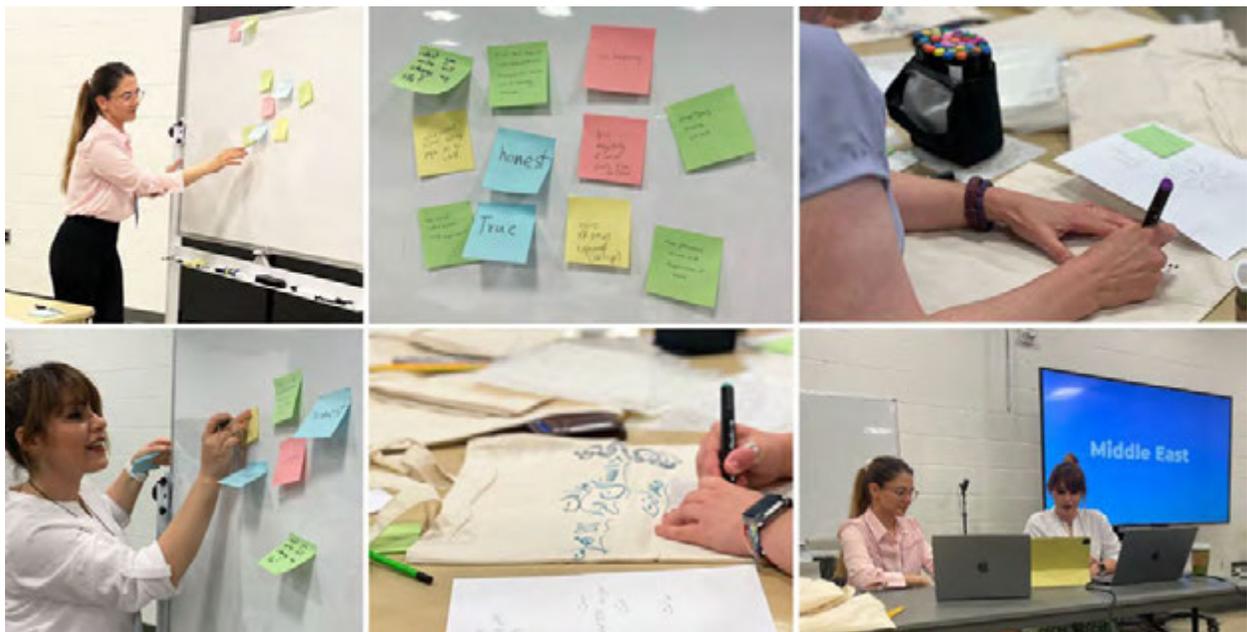

Figure 1. Participants' interaction in Shaping Interactions Workshop at UCDA 2023 Conference. May 22, 2023.

References
Migiro, G. (2018, August 2). What Continent Is The Middle East In? Www.Worldatlas.com. Retrieved June 9, 2023, from
https://www.worldatlas.com/articles/what-continent-is-the-middle-east-in.html

A History of the Ancient Middle East. (2019, March 28). Https://Brewminate.com/. Retrieved June 9, 2023, from https://brewminate.com/a-history-of-the-ancient-middle-east/

Culture: A Rich Mosaic. (n.d.). Http://www.pbs.org/. Retrieved June 9, 2023, from
http://www.pbs.org/wgbh/globalconnections/mideast/themes/culture/#top

28 Design Writing 101: Book Proposals

Aaris Sherin
St. John's University/
Bloomsbury Publishing

Workshop Description

This interactive workshop will focus on book publishing and will provide information for educators who are interested in submitting proposals to publishers. There will be special emphasis on submitting to "Design Teaching," a new book series from Bloomsbury Publishing. We will also discuss what publishers look for generally and how to know whether this is the right time to start a book project. Participants will learn about timelines, peer review and what to expect from the process as well as useful tips for identifying an audience and reaching out to an editor. We will examine different approaches to design writing and how to incorporate accountability and feedback into the writing process. This workshop is intended for newer writers and those who have been thinking about publishing a book but don't know where to start. Participants interested in the "Design Teaching" series are encouraged to bring their book ideas to the workshop.

29 Beyond the Paperwork: A Discussion on How to Better Assist Students with Disabilities in the Creative Classroom

CHAIR
Natalie Tyree
Western Kentucky University

PANELISTS
Katie Krcmarik
Illinois State University

Donald Kent Kerr
West Virginia University

Bert Stabler
Illinois State University

Jonathan Strube
East Tennessee State University

Panel Description

Students with disabilities and neurodiverse students are increasingly present in art and design classrooms, and this presents unique challenges for faculty when developing strategies to accommodate their needs effectively. According to the US Department of Education, 19% of all college students reported having some disability for the 2015-2016 school year, even though only 8% of those students sought accommodations. When a student with accommodations enters the classroom, the instructor typically receives a one-size-fits-all form documenting the accommodations needed based on the student's disability that rarely accounts for the unique needs of an art or design classroom. Faculty receive minimal support beyond the forms and basic resources on the disability services department website. In addition, these offices are often understaffed and underfunded, leaving little room for them to effectively support the diverse needs of faculty that may extend beyond additional time on tests and flexible deadlines and attendance.

This panel discussion starts a dialogue about working with students with disabilities and/or those who are neurodiverse in the design classroom. Panelists will discuss university resources (or lack thereof) and provide faculty with resources to address the challenges in assisting these students unique to art and design classrooms. Throughout this discussion, we will address the following:

- What resources/assistance are available to you as an instructor from your on-campus support office?
- How much interaction do you receive from your school's support office?
- How often does a student advocate for themselves/vs. How often do you step in and advocate for them?
- Outside of what your school offers, what resources/materials have you found the most helpful?
- How can we, as instructors (without infringing on confidentiality), better approach the topic of ableism and inclusion in the classroom?

Citation of statistics: https://nces.ed.gov/fastfacts/display.asp?id=60

30 Projects of Concise Complexity: Designing for Inclusive Learning Environments

Rebecca Tegtmeyer
Michigan State University

Abstract

Design methodologist, Christopher Jones, suggested (in 1970) that problems of post-industrial society reside at the levels of systems and communities, also known as " interacting systems".[1] Implicit in design work, or the technological mediation of experience within these interacting systems, is the idea of complexity—a web of interactions among people, objects, and settings.[2] Engaging students' thinking and making within this level of complexity is a challenge met by most design educators. Many factors such as the short duration of a semester long-class, the learning curve of understanding the context and content, along with the basic knowledge and skills needed to have a good understanding of the audience and formal design principles are just a few of the obstacles faced when developing experiences for students that begin to function at this level of complexity.

This presentation will highlight two projects conducted in an introductory interaction design course. Both projects give students the opportunity to practice thinking and designing within complex interactive systems that go beyond the typical web and application outcomes designed for personal devices. Students are asked to devise a more inclusive learning environment in the classroom and museum, taking into account the interactions between the people and objects within these settings.

Overview of Project 1:

For many people, their only formal introduction to the content of Africa will come during their K-12 schooling. There are limited resources that engage students in a comprehensive manner while also accommodating different learning styles of children. Students accounted for this scenario in their design of a complex learning system to be used in an elementary classroom. Working both individually and collaboratively, they referenced and implemented the lessons from the Exploring Africa! project as their educational content. Students engaged in a review of the provided content, prepared user task flows, wireframed interaction design decisions, made multiple iterations of the user interface, developed interactive and animated prototypes, and finally presented their proposal for an interactive learning environment.

Overview of Project 2:

This project tested students in the design of an inclusive educational learning experience incorporating the Science On a Sphere (SOS) modular lab located in a museum on campus. Students were directed to push beyond the limitations of what is possible and reimagine an engaging space for middle-school students to learn about climate change, culture, and/or consumerism. Working in collaborative groups, students followed a design process resulting in a medium-fidelity prototype that served as a simulation of their idea.

1. DESIGN METHODS by J. Christopher Jones, 1970
2. GRAPHIC DESIGN THEORY by Meredith Davis, 2012

Projects of Concise Complexity:
Designing for Inclusive Learning Environments

Rebecca Tegtmeyer, *Associate Professor*
Department of Art, Art History, and Design
Michigan State University

ABSTRACT

Design methodologist, Christopher Jones, suggested (in 1970) that problems of post-industrial society reside at the levels of systems and communities, also known as " interacting systems" (Jones, 1992). Implicit in design work, or the technological mediation of experience within these interacting systems, is the idea of complexity—a web of interactions among people, objects, and settings (Davis, XXX). Engaging students' thinking and making within this level of complexity is a challenge met by most design educators. Many factors such as the short duration of a semester long-class, the learning curve of understanding the context and content, along with the basic knowledge and skills needed to have a good understanding of the audience and formal design principles are just a few of the obstacles faced when developing experiences for students that begin to function at this level of complexity.

This paper will highlight two projects conducted in an introductory interaction design course. Both projects give students the opportunity to practice thinking and designing within complex interactive systems that go beyond the typical web and application outcomes designed for personal devices. Students are asked to devise a more inclusive learning environment in the classroom and museum, taking into account the interactions between the people and objects within these settings.

Overview of Project 1:
For many people, their only formal introduction to the content of Africa will come during their K-12 schooling. There are limited resources that engage students in a comprehensive manner while also accommodating different learning styles of children. Students accounted for this scenario in their design of a complex learning system to be used in an elementary classroom. Working both individually and collaboratively, they referenced and implemented the lessons from the *Exploring Africa* project as their educational content. Students engaged in a review of the provided content, prepared user task flows, wireframed interaction design decisions, made multiple iterations of the user interface, developed interactive and animated prototypes, and finally presented their proposal for an interactive learning environment.

Overview of Project 2:
This project tested students in the design of an inclusive educational learning experience incorporating the Science On a Sphere (SOS) modular lab located in a museum on campus. Students were directed to push beyond the limitations of what is possible and reimagine an engaging space for middle-school students to learn about climate change, culture, and/or consumerism. Working in collaborative groups, students followed a design process resulting in a medium-fidelity prototype that served as a simulation of their idea.

INTRODUCTION

The projects detailed in this paper are conducted through an Interaction Design course at Michigan State University, a required course for undergraduates in the Graphic Design BFA and Experience Architecture BA programs. In the Graphic Design program, this course serves as an introduction to Interaction Design and might be a graphic design student's only in-depth exposure to interaction design. Prior to this course, they have had coursework in the traditional concepts and foundations of graphic design. For the Experience Architecture students, this is a course that supports their familiarity with the processes and introduces them to design decisions related to ux-type of projects. Prior to their enrollment in this course, they typically have coursework in information architecture and research methods for UX. When I teach this course, there are about ten Graphic Design students and ten Experience Architecture students. In this paper I will highlight two projects conducted in this introductory interaction design course.

EXPERIENCE DESIGN

"Experience Design" considers how physical and digital objects and spaces work together to create immersive experiences for the user/audience. Interaction and UX design is a facet of this broader field in design that is emerging. Experience Design considers public spaces as places of opportunity to entertain and/or educate. Public spaces are anywhere from campuses, libraries, subway stations, airports, hospitals, and museums. The concluding projects developed for this course were conceived with the intent to engage students in designing for complex-experience-design type of projects. The following examples are of separate works produced by large-scale experience design professional studios. These projects (and the studios that facilitated them) serve as inspirational and professional references for the course projects.

Planet Word: The World's First Voice-Activated Museum
Planet Word Official Exhibition Showcase on Vimeo
by Local Projects

*Local Projects is a design studio in NY, they worked with philanthropist Ann Friedman and her team to transform the Franklin School, a National Historical Landmark, located six blocks from the White House into Planet Word, the world's first voice-activated museum of language. Through ten immersive learning galleries, visitors can use their voices to interact and engage with exhibits while hearing from a diverse international cast of leaders, authors, and everyday people who share what language means to them. (*Local Projects, n.d.)

River Alive!
River Alive! on Vimeo
by Blue Cadet

*Blue Cadet is a digital story-telling studio based in Philadelphia, with locations in BY and LA. They worked with The Independence Seaport Museum's on an exhibit that shares with visitors the science and beauty of the Delaware River Watershed. This experience blurs the line between education and play—making it fun for kids to learn about the water right outside the museum's walls. (*Blue Cadet, n.d.)

The Statue of Liberty Museum
The Statue of Liberty Museum on Vimeo
by ESI Design

ESI Design is an experience design studio in NY. At the new Statue of Liberty Museum, with experience and exhibit design by ESI Design, visitors have the opportunity to explore the history and grandeur of this colossal figure and consider the role of liberty in their world today. Throughout the museum, ESI Design used interactive media in new and unexpected ways to tell the important cultural story of Liberty and bring the Statue's history to life. (ESI Design, n.d.)

It is evident that these types of professional large-scale, complex, experience design projects take years to produce, involve multiple stakeholders, are supported by considerable budgets, and have an extensive team of experts ranging from programmers, designers, architects, interior designers, etc. As design educators we ask, how can we engage students in experiences that function at this level of complexity? Or even empower our students to think of themselves as creative thinkers capable of producing and collaborating at this level of complexity? And more importantly, why is this level of complexity necessary?

Adapted from Christopher Jones

COMPLEXITY IN DESIGN

Design methodologist, Christopher Jones, suggested (in 1970) that problems of post-industrial society reside at the levels of systems and communities, also known as " interacting systems" (Jones, 1992). This chart outlines a hierarchy of design artifacts as it correlates on a spectrum moving from simple to complex, with interacting systems functioning at the highest level of complexity. Seeing this range of artifacts emphasizes the ever growing skill sets our graphic design programs need to expose our students too. Most design programs are covering the basis with products, components, and systems, but most problems in design exist at the level of interacting systems, thus designing for and with communities of various degrees.

My mentor and long-ago thesis advisor, Meredith Davis, addresses this in many of the books, essays, and articles she has published over the years in design pedagogy. She articulates and adapts this hierarchy of design artifacts from Christopher Jones in her book, *Graphic Design Theory*. In that text she confirms that implicit in design work, or the technological mediation of experience within these interacting systems, is the idea of complexity—a web of interactions among people, objects, and settings (David, 2012).

Engaging students' thinking and making within this level of complexity is a challenge met by most design educators. Many factors such as the short duration of a semester long-class, the learning curve in students understanding the context and content, along with the basic knowledge and skills needed to have a good understanding of the audience and formal design principles are just a few of the obstacles faced when developing experiences for students that begin to function at this level of complexity.

In interaction design alone there is a spectrum of complexity when we consider the differences in designing for applications and websites, intended to be used by individuals on their personal devices. Designing for the personal devices compared to designing for public interactive spaces of learning, whether it be in a museum, classroom, etc., require methods to understand multiple audiences and multiple audiences within a physical space, designing various levels of interaction across many devices, and collaborative teams to extend on areas of expertise. As Meredith Davis states, "contemporary contexts and issues (in our current world) argues for design work at problem

scales of increasing complexity and begs for designers to design for the engagement of people in experiences across our physical and digital environments" (Davis, 2012).

Approach to Addressing the Complexity
This spectrum of complexity is addressed with students in the Interaction Design course, to give them context for projects when first assigned. The 15-week introductory Interaction Design emulates a spectrum of this complexity in the scaffolding of the projects and learning activities. The course consists of multiple activities both individually and collaboratively executed. Students practice interaction design through two larger projects, both with a directed process leading to a final product. There are also three workshops. Process is highly emphasized in the projects and workshops and each process activity leads to a deliverable by the student.

Complexity in Interaction Design / GD468

Two of the workshops serve as light-introductions to the larger projects while the other prepares them for how to articulate their projects in their portfolios. The skills practiced in the workshops will be evident in the students project process and products. The order by which these are arranged in the semester are scaffolded in a way that eases them into complexity.

FIGMA PROTOTYPE WORKSHOP
This workshop will introduce you to the differences between wireframes and prototypes and have you move quickly into working in Figma.

ENCHANTED OBJECTS WORKSHOP
In this workshop you will reimagine an everyday object as a future "enchanted object" as defined by David Rose in his book, *Enchanted Objects: Design, Human Desire, and the Internet of Things.*

PORTFOLIO WEBSITE WORKSHOP
This workshop will be an overview of portfolio websites and more specifically how to present project case studies for the projects you will do in this class.

Project one individually asks students to reimagine how the popular game "BINGO" can be played on a smartphone device. The final outcome is an interactive medium-fidelity prototype designed in Figma. In this individual project, students follow an interaction design process that includes brainstorming, writing concept statements and user need statements, diagramming user task flow, sketching, medium-fidelity wireframing, creating mood boards, establishing a design system, and finally prototyping. Thus easing them into complexity through a directive process. Further details about this specific project can be found on the AIGA Design Teaching Resource website (Tegtmeyer, 2020).

COMPLEX INTERACTIVE SYSTEMS
The second project builds on the complexity the students experience in the first project. Two iterations of this course yielded different second projects as I took advantage of the content and spaces I had available at MSU. Both projects give students the opportunity to practice thinking and designing within complex interactive systems that go beyond the typical web and application outcomes designed for personal devices. Students are asked to devise a more inclusive learning environment in the classroom and museum, taking into account the interactions between the people and objects within these settings. While the projects don't fully encapsulate the intense complexity of the professional projects previously referenced, they begin to hint at it and give students an opportunity to think beyond designing for personal screen devices.

EXPLORING AFRICA PROJECT

For many people, their only formal introduction to the content of Africa will come during their K-12 schooling. There are limited resources that engage students in a comprehensive manner while also accommodating different learning styles of children. Students accounted for this scenario in their design of a complex learning system to be used in an elementary classroom. Working both individually and collaboratively, they referenced and implemented the lessons from the *Exploring Africa* project as their educational content.
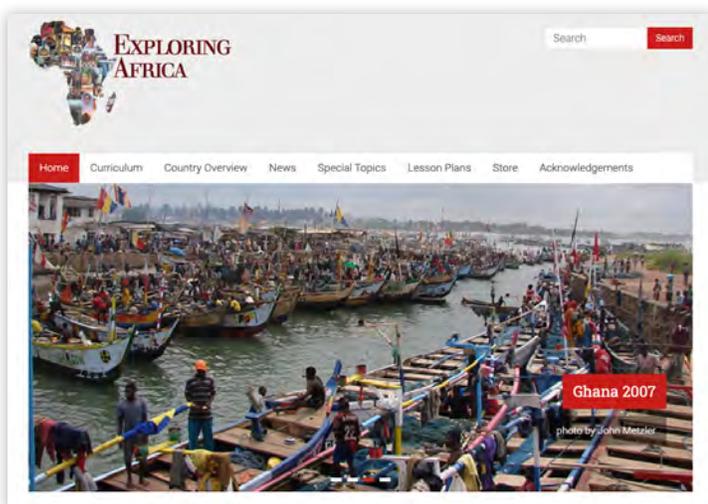
Exploring Africa is produced and developed by the African Studies Center (ASC) at Michigan State University. It's a National Resource Center for the study of Africa that mandates to actively engage the K-12 community in promoting the study of Africa. Exploring Africa is a commitment to work with and share high quality curricular materials with this important community in a more comprehensive and systematic manner.

- *Addresses the severe shortage of high quality African resources available to students and educators, particularly at the K-12 level*
- *Provides educators with curricular resources based on solid interdisciplinary scholarship*
- *Assists students with engagement in a comprehensive manner, taking into account the continent's rich diversity and complexities*

(Exploring Africa n.d.)

Exploring Africa Curriculum as Content

The *Exploring Africa* curriculum is divided into units, modules, and learning activities. Each unit covers a major topic or theme in the study of Africa, which is then divided into thematic, disciplinary, regional, or country modules. Students selected and worked with the information from the *Exploring Africa* modules and activities available on the site, utilizing images, maps, and graphic icons available within each activity. They were not limited to the digital media available on the site, they were able to consult other open-access resources, collections, and archives.

Project Learning Objectives

In addition to students referencing and implementing the lessons from the Exploring Africa project as their educational content. The remaining learning objectives of the project asked them to:

- account for two "audience members" of this learning system, the teacher and the students, consulting the provided user statements + personas.
- plan for an interactive learning system to be used in a classroom equipped with a smart board device, tablet devices, and central laptop.
- engage in a review of content, preparation of user task flows, wireframing (low + med-fidelity) interaction decisions, making multiple iterations of the user interface (UI), and finally developing interactive and animated prototypes.
- critique the work of their peers
- present their final prototype solutions to the class.

Provided Content (Personas)

In order to move the students to the design phase swiftly, specific information about the audience and the context they were to be designing for was provided. Separate teacher and student personas were assigned as well as user statements specific to each personas. The classroom context outlined the possible devices in which they could account for in their solution.

Classroom with Technology

In considering the "classroom with technology" students were asked to design for devices they don't have access to (interactive smartboard for example). They were encouraged to use what they know as a user of technology and build on their knowledge of gestures. Examples of interactive immersive experiences were assigned and analyzed for

Spring 2022, Katie White

the gestures the users made and how the system responded to the gestures. Prototyping early and making simple paper prototypes (to test scale of elements with gestures) was suggested (but not directed) as well.

Process Activities (Learning Goal + User Task Flows)
After the students selected a unit, module, and/or assignment from the Exploring Africa content, they were asked to define and write a "learning goal" for the student(s) specific to the lesson. Additionally, the had to consider the teacher persona, defining and writing a "learning goal" for the teacher too. Working in a Figma "FigJam" file they wrote these goals for their intended user groups (students and teachers).

This led them to the next step of making a User Task Flow that shows "how" a student and teacher will each reach the learning goals that were established. Their User Task Flows had to suggest the following:
- what "content" (information/elements) the student(s)/ teacher interact with?
- what are the tasks + activities the student(s)/teacher does to meet their goal?
- what device(s) might be used in the classroom?
- what is the timeframe in which the tasks are done?
- what is are the sequence of these interactions?
- what are the connections between both user task flows, the student and the teacher?

The User Task Flows informed low-fidelity sketches of wireframes to plan for interaction before designing medium-fidelity digital wireframes in Figma. Throughout the wireframing, students engaged in individual and peer critiques before working up their final interactive prototypes in Figma.

Final outcomes + Overview
The end outcomes resulted in prototypes that considered the tablet screen, mostly focused on the student persona as the user. While the intent was for the students to design for both teacher and student—as part of their goal to design for an inclusive learning environment—the complexity of this individual project and the time limits of the end of the semester limited the scope. This is okay as students still experienced the complexity as at a smaller scale when simply being asked to consider multiple users in a shared space using various devices within an interacting system.
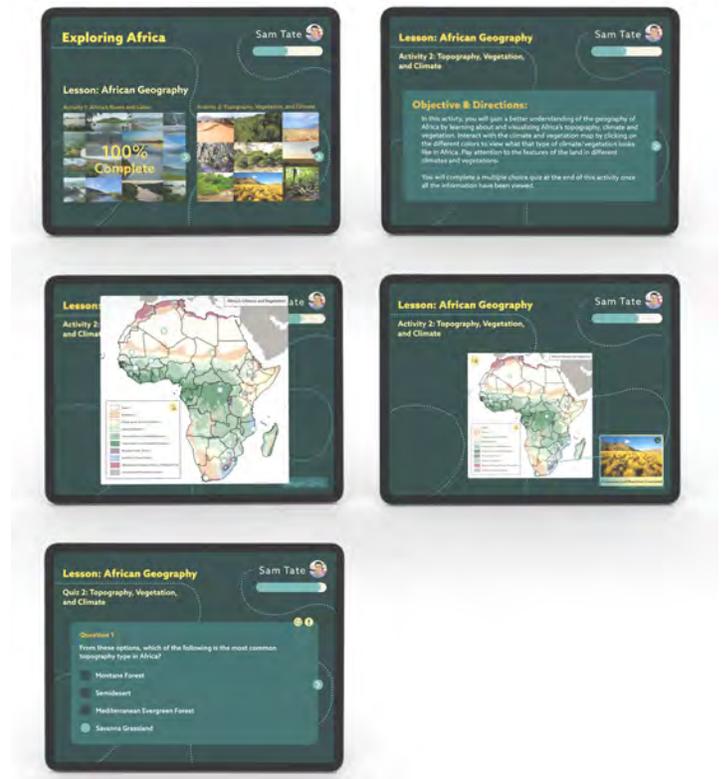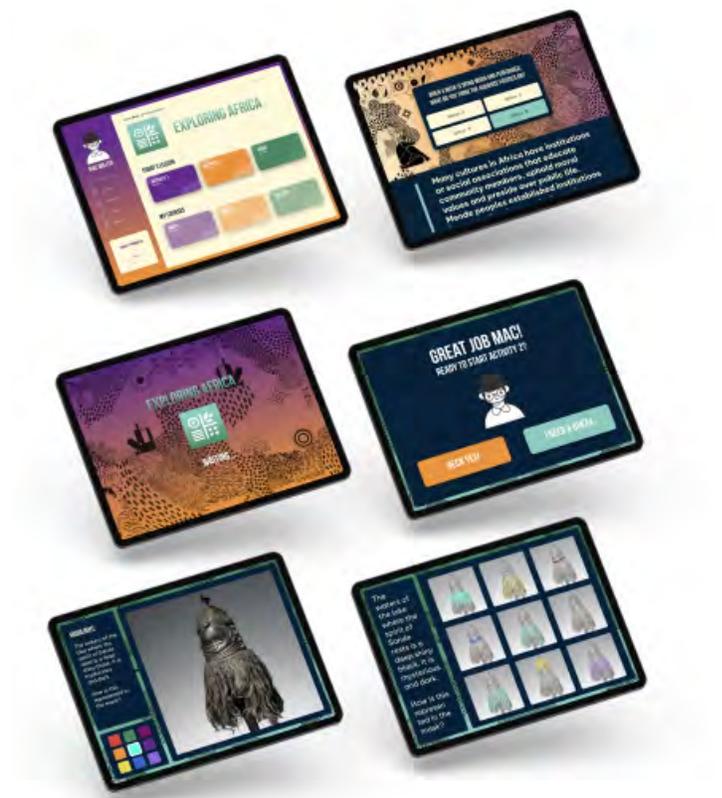
Spring 2022, Danielle Tice

INTERACTIVE LEARNING WITH THE SCIENCE ON A SPHERE (SOS) PROJECT

This project tested students in the design of an inclusive educational learning experience incorporating the Science On a Sphere (SOS) modular lab located at the MSU Museum. Through this project they were to test the affordances of interactive learning. Students were directed to push beyond the limitations of what is possible and reimagine an engaging space for middle-school students to learn about climate change, culture, and/or consumerism. Working in collaborative groups, students followed a design process resulting in a medium-fidelity prototype that served as a simulation of their idea.

Photo by MSU Museum

Science On a Sphere® (SOS) is a six foot diameter sphere that uses computers and video projectors to display data onto a giant animated globe. Researchers at NOAA (National Oceanic and Atmospheric Administration) developed Science On a Sphere® as an educational tool to help illustrate Earth System science to people of all ages. Their database included animated images of atmospheric storms, climate change, and ocean temperature can be shown on the sphere, which is used to explain what are sometimes complex environmental processes, in a way that is simultaneously intuitive and captivating. Content outside of the NOAA database can also be projected onto the sphere, this includes static images and motion animations. The globe offers a perfect opportunity for students to consider "what could be possible" when designing for a learning experience.
(Science on a Sphere n.d.)

Process Activities

Unlike the previous project, little content was provided for this project. This was due to the fact this project was conducted collaboratively and I wanted students to push their ideas as a collective group. What was provided was activities to conduct in each class meeting period per week. In this particular semester, the class was held all day on Fridays, allowing the students plenty of time to work on collaborative tasks. Their main design challenge, that I found myself emphasizing repeatedly, is how to best communicate their interactive ideas to an audience that is unfamiliar with your project/ideas as well as how they might reimagine the possibilities with the sphere and the museum space it is in.

> **Week 1:** Content Research + Brainstorm + Diagram the data/content
>
> **Week 2:** User Need Statement + User task flow diagram + Sketch Sequence + Low-fidelity Wireframes
>
> **Week 3:** Design Style: Consider the name/ brand of learning experience
>
> **Week 4:** Prototype: Showing multiple layers of interaction and showing the prototype in use/context of museum
>
> **Week 5:** Presentation of Process and Prototype

Final outcomes + Overview

The topics and outcomes of this project yielded much variety from the five groups. The following shows final outcomes from three of the groups presented.

Social Connections made via Tik Tok
Fall 2022, Kelly Edgecomb (GD), Mia Tran (GD),
Lauren Barmore (XA), Sydney Estes (XA)

User Statement: The students visiting the SOS lab interact with a simulation that connects user's activity/interactions on TikTok with one another in order to learn about digital footprints and online privacy.
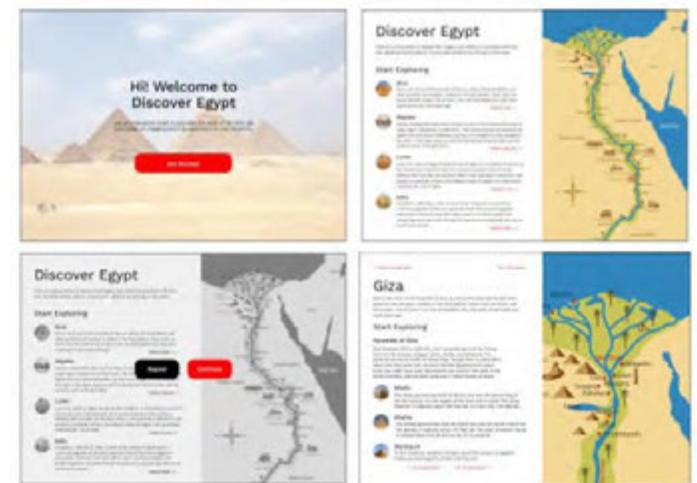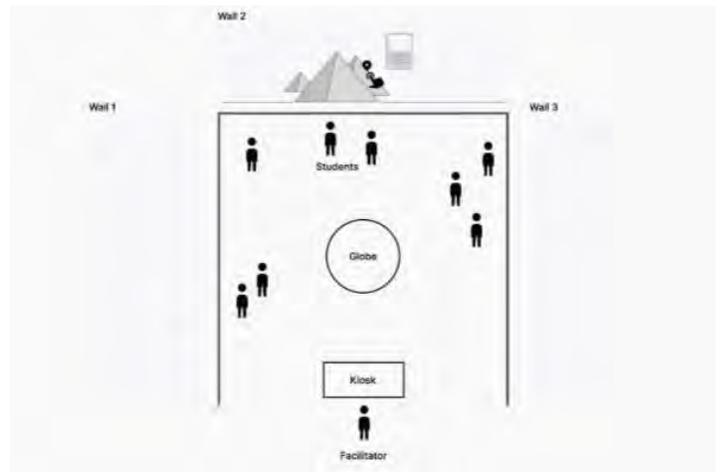
Discovering Ancient Egypt
Fall 2022, Isabelle Derocher (PW), Hayden Hollamon (XA),
Kate Schleusener (XA), Eric Uryga (GD)

User Statement: The students visiting the SOS Lab will learn about Ancient Egypt by interacting with the kiosk and globe to navigate to different key sites and learn about different artifacts from each place. This idea was inspired by choose-your-own-adventure narratives.

LEARNINGS AND CHALLENGES

Each group summarized their collective learnings, challenges, and successes as well as responded to what the affordances of interactive learning are. The collective responses to what the affordances of interactive learning are:

- Allows for more engagement from the viewers
- More information can be processed with a younger age group
- Makes it easier to understand information
- It is more likely that the information will be remembered over time
- Increases overall enjoyment of the experience

The *Discovering Ancient Egypt* group shared the following about their overall challenges of the project:

Designing for something other than mobile or the web: We were challenged to design an interactive experience in the physical world. As students we traditionally design for mobile, web, or print, so we learned how to design using a completely different set of constraints than the ones that we are normally used to.

Narrowing down the scope of the project: Initially our project focused on multiple ancient civilizations across the globe, however we found it to be too large of an undertaking for what we were trying to deliver. As a result we scoped down our project to a single civilization and focused on creating a more focused and immersive deliverable.

Coming up with an experience that is both fun and educational: It was important that the space was interactive and fun for the middle school students to utilize, but we also wanted to make sure that the topic was relevant to what the students are learning, and that they would walk away from with new knowledge.
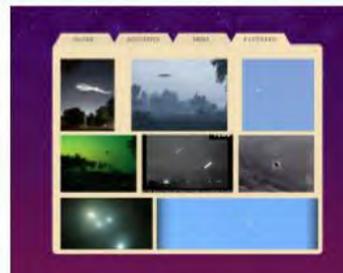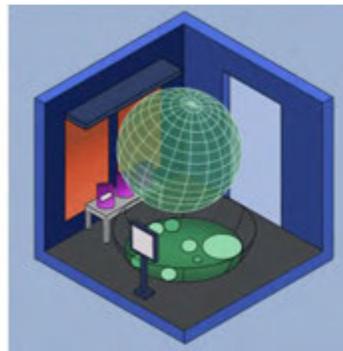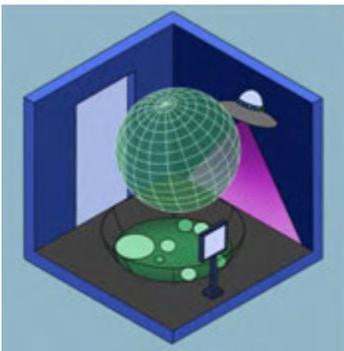
UFO Exhibition
Fall 2022, Cait Mobley (XA), Hillary Hemry (XA),
Lauren Merritt (GD), Maya Schuhknecht (GD)

User Statement: The students visiting the SOS lab will interact with a visualization of the database of locations UFOs have been sighted to communicate to the user geographical instances of paranormal activity. All of this will be to gain a better understanding of the unknown.

Conclusions + Advice

To conclude, these two projects were conducted in an introductory interaction design course. Both projects give students the opportunity to practice thinking and designing within complex interactive systems that go beyond the typical web and application outcomes designed for personal devices. Students were asked to devise a more inclusive learning environment (with interactive learning as the priority) in the classroom and museum, taking into account the interactions between the people and objects within these settings.

As revealed through the projects outlined in this paper, assigning projects with this level of complexity requires a lot of pre-planning like the Exploring Africa Project or guided process prompts. Additionally, continuous reminders to the students of the broader design challenge they are to meet like the Interactive Learning with the Science on a Sphere Project. To ease the preparation involved with complex projects, partnering with a location to work with on campus opens up the opportunities, more libraries are gaining digital spaces for VR, 360 rooms, planetariums, and at like at the MSU museum, the Science on the Sphere.

Finding existing archives of content to work with will eliminate the need for students to spend time digging and collecting. Connecting them with content created by experts is best because you won't have to ask them to become the experts. Digital Humanities projects offer many culturally and socially diverse and relevant collections for students to explore.

Being able to recognize when something is too complex and be willing to edit and simplify, even if it is right in front of the students and in the moment is okay! They recognize the complexity and appreciate when it can be simplified, it shows them how we too work through the design challenges of creating projects!

REFERENCES

Davis, M. (2012). *Graphic Design Theory*. Thames & Hudson.

ESI Design. (n.d.). *Statue of Liberty Museum.* Retrieved May 3, 2021, from https://esidesign.nbbj.com/work/statue-of-liberty-museum/

Exploring Africa. (n.d.). *Curriculum*. Retrieved May 3, 2021, from https://exploringafrica.matrix.msu.edu/curriculum/

Jones, C. (1992). *Design Methods* (2nd ed.). Wiley.

Local Projects. (n.d.). *Planet Word: The World's First Voice-Activated Museum*. Retrieved May 3, 2021, from https://localprojects.com/work/museums-attractions/planet-word-museum-of-words-and-language/

National Oceanic and Atmospheric Administration (n.d.). *What is SOS?* Retrieved May 3, 2021, from https://sos.noaa.gov/sos/

Tegtmeyer, R. (2020, October 25). *Interactive Bingo Prototype*. AIGA Design Teaching Resource. https://teachingresource.aiga.org/project/interactive-bingo-card-prototype/

31 Visualizing Interdisciplinary Dialogues through Classroom Discussions

Eugene Park
University of Minnesota, Twin Cities

Abstract

Data visualization of archives is a perennial challenge in the field of design that offers unique opportunities in storytelling in the context of big data. Recognizing the importance of data-driven experiences, this presentation will highlight the creative and educational opportunities as well as the challenges involving the visualization of interdisciplinary dialogues between design faculties and practitioners held over Zoom over two years. By aggregating voice transcripts into unified datasets, it becomes possible to create a series of graphics that visualizes how these interdisciplinary discussions evolved across various topics.

The transcript data was prepared and analyzed by design students who attended the zoom meetings and rewatched the video recordings. Instead of relying on unsupervised machine learning techniques, students discussed amongst themselves and determined the keywords and noteworthy topics for each Zoom session. The intention behind this process was not to establish an efficient and scalable data pipeline, but to create a learning experience for students to disseminate what was discussed among design faculty and practitioners and become involved in the visualization process. This format also led to discussions pertaining to artificial intelligence, privacy, inclusivity, and the relationship between design and technology.

The resulting visualization unveiled narratives and insights that otherwise might have been missed in other modalities. By showing how topics evolved over time, it was possible to see the collective areas of expertise, trending research topics, as well as knowledge gaps in each discussion session. Ultimately, this project raises questions on the assumptions behind data visualization outcomes and processes. What are the limitations of visualizations for topic modeling that moves beyond word clouds? How can humans and algorithms work together to promote inclusive learning experiences and design workflows? These are some of the major questions that will be explored in this presentation.

Introduction

Graphic Design has always been a field that was focused on text, not just as a vehicle of communication, but also as a medium for creative and critical inquiries. With typography serving as one of the central pillars to this discipline, graphic designers practice visual communication by crafting text into experiences for print and digital. Erik Spiekerman (2003) often writes about typography as an act of clothing language. This analogy holds true in most cases where the designer is responsible for designing a layout with a set copy of text, but it falls apart when we approach text from a data visualization context, where the goal isn't to dress up the text as it is written, but to transform the body of words into a cohesive set of statistical insights that can be visually communicated to an audience.

Despite the importance of analyzing textual data, the available tools for visualizing its statistical insights can be very limiting. Perhaps the most popular method for textual visualization is the word cloud. Also known as a tag cloud or wordle (not to be confused with the popular 5-letter word guessing game), the word cloud was first introduced by Jonathan Feinberg (2010) in 2005. Its primary feature is a cluster of words set in varying sizes, the magnitude of which is determined by word's frequencies of occurrence within the document being analyzed. Colors can also be introduced in order to signify specific categories or hierarchies within the dataset. Once a niche tool, word clouds were eventually made popular by the photo sharing site Flickr when they started to use them to visualize the most popular tags in its image database (Temple, 2019). The numerous websites and softwares that are available to generate word clouds also helped to propel them to be a recognizable data-driven graphic outside of conventional charts.

Despite their widespread appeal, word clouds are limited in their statistical rigor and lackluster visual presentation. Word frequency alone isn't sufficient to conduct a rigorous analysis with textual data, which makes word clouds as shallow tools that don't convey any meaningful insights. Jacob Harris (2011), a senior software architect for the New York Times, describes how word word clouds are not ideal to provide any meaningful narrative from textual data. The typographic layout, which consists of a single cluster of words with arbitrary placement makes the visualization largely unreadable beyond the few largest words that dominate the visual hierarchy. There have been proposals to bring some organized structure to word clouds, while not dramatically altering the typographic form of the visualization itself (Rivadeneira et al., 2007). However, none of these ideas gained significant adoption amongst practitioners and researchers.

Over the past decade, alternatives to word clouds have been created by several data visualization experts. One of those projects is Notabilia, which was created by Moritz Stefaner et al. (2010) where various discussion threads in Wikipedia were visualized. The visualization itself features a conglomeration of threads, where each line represents a specific Wiki article that was discussed for deletion (ibid). The direction and color of each line segment represents the different arguments that users submitted that were either in favor or in opposition for deleting the article (ibid). While this work is grounded on simple rules, the resulting visualization is a dense collection of narratives that captured the spirited deliberations on the merits of numerous Wikipedia articles. The Visualization of language connecting labor acts and patents to human and robotic movement is another example that sought to create a textual visualization beyond word clouds (Garcia Lammers et al., 2022). The purpose of this visualization is to highlight the vernacular similarities and thematic overlaps between legal languages that are meant to protect two different groups: human workers and patents for robotic movements (ibid). Unlike Mortiz Stefaner's work, this visualization isn't meant to invite the users to follow every thread and uncover any hidden narratives, but this work is meant to show how there are both linguistic and legal overlaps between human and machine labor. Another noteworthy textual visualization is the On-Being archive designed and developed by Fathom Information Design (2017) where Ben Fry's studio was hired to visualize 14 years of dialogue from the popular radio show and podcast. In describing their design process on their website, the studio first started off as a conventional natural language processing (NLP) visualization but eventually arrived at a solution that is typographically driven and evokes a sense of poetry (ibid). What all of these aforementioned examples demonstrate is how language can be

treated as a medium for analysis, visualization, and storytelling that goes beyond predictable outcomes like word clouds. It's also important to note that these outcomes are exploratory visualizations, which allow users to explore the data and draw insights/narratives on their own. However, it is possible to use textual data to create explanatory visualizations that have a predetermined insight/message that is clearly presented in the outcome.

Recognizing the creative potential behind the visualization of textual data, this paper will present a case study where students were assigned to manually disseminate and extract relevant topics in a given corpus of transcripts within a classroom setting. The aggregated topics were then visualized into an animated timeline that showed various insights about the text. The intention of this approach is not to propose a market-ready alternative from algorithmic solutions, but to emphasize that there is value in the slower analysis of manual data entries and in-person discussions as long as they are used to enrich classroom learning experiences.

Process: The Dataset

The dataset to be analyzed was a corpus of transcripts that were generated from a series of Zoom sessions between design professors and practitioners that took place since 2021. The videoconferencing series was part of a college initiative designed to initiate and facilitate inter- and cross-disciplinary dialogues between various design disciplines within the University of Minnesota and its local partners. Students and faculty were invited to join these hour-long sessions on a bi-weekly basis that were scheduled throughout the entire calendar year. A small panel of faculty and staff at the university determined and announced the specific topic that will be the focus of the session. Two or more faculty and practitioners, who had expertise in the topic, were invited to lead the dialogue as a way to kick start the discussion. Each dialogue session revealed many interesting insights about design and its numerous specialities. The cross disciplinary nature of each topic led to every session branching off into other related topics that further enriched the discussions.

While much was discussed in these live sessions, much was desired in the archiving of past Zoom sessions. After the conclusion of each session, its video recording and transcripts were uploaded into the college's YouTube channel while its audio transcript was archived in a shared Google drive. As the number of recorded sessions and transcripts increased, there was a growing interest in the possibility of transforming this archive into a data visualization experience that served as a tool for analysis and exploration for past discussions.

Since the transcripts were already generated by Zoom, the first step in the design process was to manually review them, with the help of a graduate assistant, for any errors and then format them into a more appropriate format for analysis. Once this step was completed, the dataset was enriched with other meta data such as the speaker's discipline/industry as well as a topic that encapsulates the topic of what the speaker said.

The assignment of topics was carried out by a group of design students who watched the video recording and read through the transcript and discussed amongst each other what the appropriate topic would be for each statement. Students were also briefed about the context and format of the Zoom sessions, the imperfections of Zoom and Otter.ai in transcribing the audio into transcripts, the differences between topics and keywords, as well as matters related to privacy when analyzing datasets that are linked to individuals. It was also made clear that the analysis is about analyzing what topics were discussed amongst the participants as an entire session and not about quantifying individual participation/performance. The intention behind this process was to see how students were able to analyze and extract topics in a given corpus of text, as well as to provide them with the challenge to learn from what was discussed amongst design professors and professionals.

Students contributed their preliminary findings into a shared google document and later presented their reasonings during the class sessions. The instructor was present to mainly facilitate the discussion and to correct any misunderstandings or misconceptions about the transcripts or clarify certain topics that were too specialized for the students. Since the Zoom sessions were already intended for lay audiences, students did not have much difficulty in following the transcripts and recordings. One enduring challenge, however, was making sure that students were analyzing and discussing each statement as a whole in order to determine a topic and not get too distracted by individual words and tangential quips. Once students reached a consensus on a topic that best represented a statement, they were then added onto the dataset (figure 1).

Figure 1: Enriched CSV dataset for the Zoom transcripts opened in Microsoft Excel. Each individual row is a statement that was said during the Zoom session. The metadata consists of the speaker's name, their discipline, timestamps of the statements, and the topic that was determined from the student discussions.

Process: Visualizing the Dataset

After the dataset was finalized, its contents were visualized into an animated timeline that was displayed in an on-campus exhibit. Created through Python, Illustrator, and After Effects, the timeline consists primarily of colored blocks that represent all of the statements spoken during a single Zoom session (a single block belongs to a single individual). The horizontal position of each block corresponds to the timestamp in which the statement was delivered, while its vertical position is lined up with the keyword associated with its contents. Altogether, this visualization is meant to show a narrative of how these discussions evolved over time. The animated visualization can be viewed in the following URL: https://youtu.be/ddRq8Y6NHR8
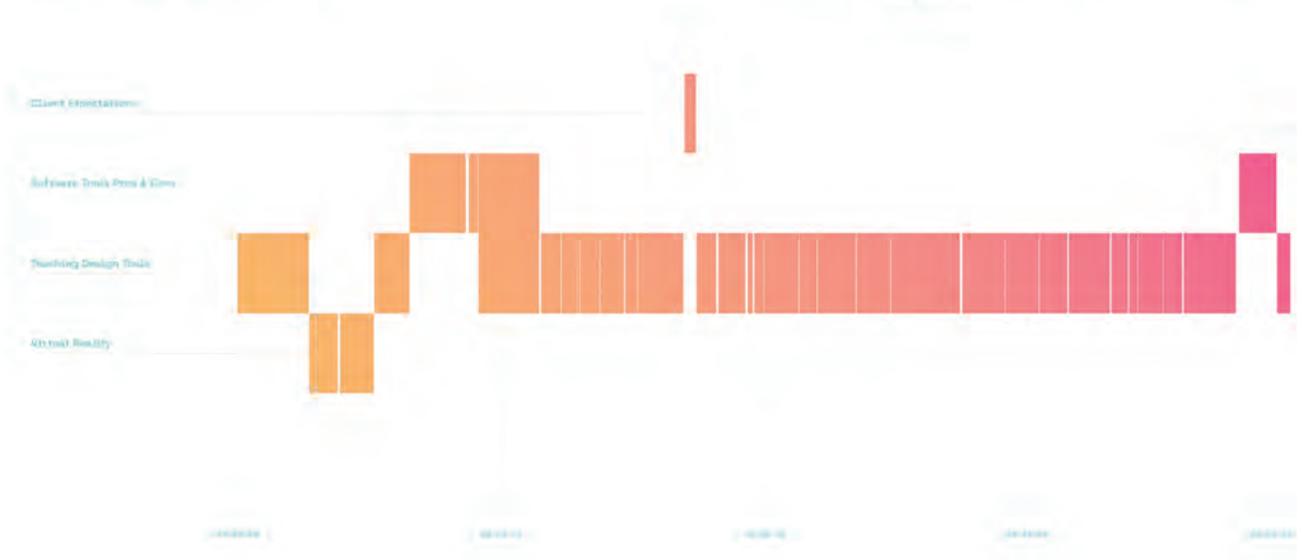
Figure 2a: Visualization Outcome for the Design Tools Discussion Session.
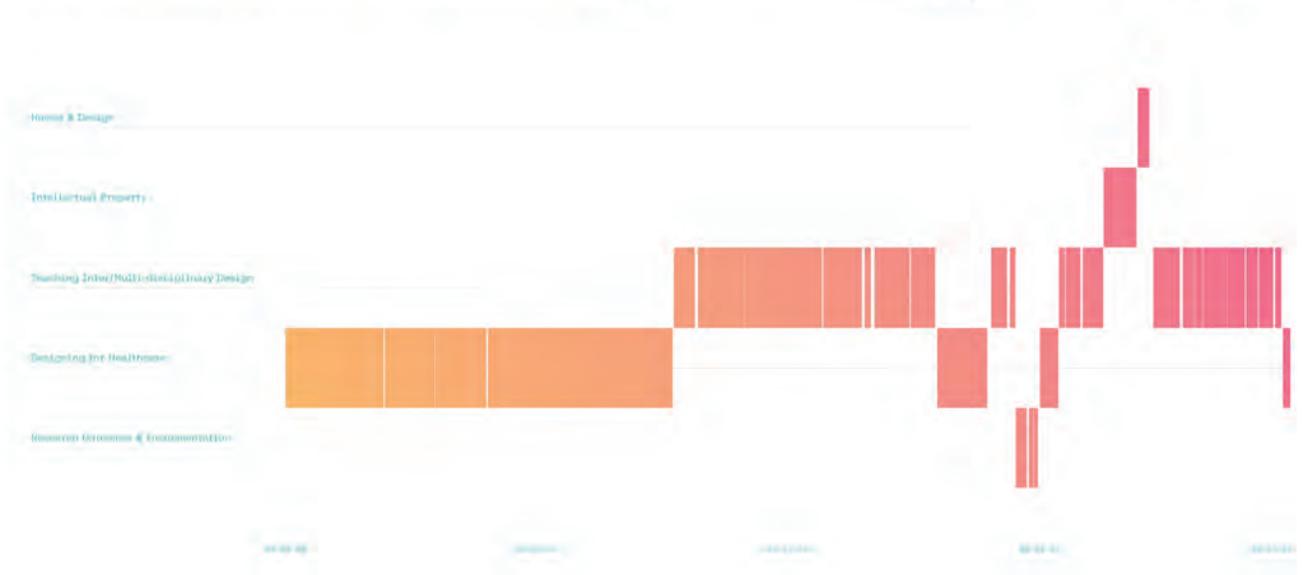
Figure 2b: Visualization outcome for the Medical Device Design disucssion session.

Figure 2c: Visualization outcome for the Design as Cognition discussion session.

Figure 2d: Visualization outcome for the Circular Economy discussion session.

In the graphical outcome, one can see not only how the conversation topic shifted and changed over time, but also how other participants related to the topic being discussed. In one session, where the topic was about design tools, most of the discussion was spent towards the topic of teaching tools in class, and it was no surprise that the faculty present in this session were curious about what softwares and techniques are being taught in other disciplines (figure 2a). In another session, where the main topic was about designing medical devices and environments, it was interesting to see how the dialogue started on topic, but then shifted towards teaching interdisciplinary and multidisciplinary design (figure 2b). Considering how most of the zoom session participants were design faculty who didn't specialize in designing for the medical field, it made sense how they would discuss ways to apply or respond to the topic in a classroom setting. In a session on Design as Cognition, where the primary focus was meant to be about examining design practice and education through cognition and learning styles, a large portion was spent on decolonizing history and pre-colonial communications, which was a pleasantly surprising and refreshing detour in the dialogue (figure 2c). Finally, a discussion meant for circular economies yielded significant time on community engagement, which was later revealed to be an important strategy to incentivize the reuse of products and materials (figure 2d). Altogether, this project demonstrated how visualizations of transcripts can yield a visual summary of topics that were discussed but also revealed deeper insights into the participants and the topics themselves.

Discussion

This project's visualized outcome is one of many possibilities in which textual data can be presented. In the context of Graphic Design, such datasets can provide a unique opportunity for researchers and practitioners to expand how our discipline can interface with matters related to text that goes beyond writing, typography, and type design.

The visualization approach described in this paper was time consuming due to its heavy reliance on manual entries, but this project is meant to stand as a community-driven endeavor that harnessed inter- and cross-disciplinary discussions and creative graphical experimentations to arrive at the final outcome. While this lacks the automation and technical prowess that comes with topic modeling algorithms, there is value in taking a slow and conversational approach towards analyzing the data without the technical challenges and biases that can come from algorithmic approaches. When implemented in a classroom, this method can provide the setting to teach students about working with data and talk about design itself. Depending on the size and composition of the classroom, instructors may consider implementing creative ways in which to transform the dissemination and discussion of the transcripts to be more engaging to the students, particularly for undergraduates.

Algorithmic approaches were explored but yielded mixed results. We initially tested the T5 (Text-To-Text Transfer Transformer) model that was developed by Google (2020) for its natural language processing needs. While the T5 model offers a number of features in language analytics, we found several limitations for our case study. The first shortcoming pertained to the model's heavy reliance on word frequency to determine keywords, which yielded results that contained irrelevant stop words that contributed to the noise in the data. Another issue was the model failed to pick up any expected topics which made it an unreliable tool for analysis and visualization.

Another algorithmic approach that we tested was topic modeling aided by machine learning. Topic modeling is a statistical technique for identifying and extracting latent patterns or topics in large collections of textual data (Blei, 2012). The most common technique for topic modeling in academic research is Latent Dirichlet Allocation (LDA), but we opted to use the Python library, Bertopic, due to its machine learning foundation and its dynamic modeling approach (Grootendorst, 2022).

The results from Bertopic yielded improved results compared to the T5 model but still had its shortcomings. While the topic modeling algorithm was able to capture the cluster of words that adequately captured the topics for design tools and medical device design, it wasn't able to identify topics for most of the Zoom sessions that we tested (figure 3). The reason for this outcome is most likely due to two factors: (1) the hour long transcripts, which averaged to be just over 8000 words for each session, wasn't a large sample size to fully create an accurate topic model, and (2) the long and meandering nature of human speech made it difficult for the algorithm to conduct a reliable statistical analysis to the transcripts. While topic modeling can be a useful tool in performing analysis on a large corpus of authored text, it didn't prove to be an effective method for working with hour-long video conferencing transcripts.

Figure 3: The results of the topic modeling algorithm from analyzing transcripts from 5 Zoom sessions. Each bar graph consists of 5 words from the transcripts that the algorithm determined to be the best representation of a specific topic. Since topic modeling does not have prior knowledge of the transcript's subject matter, it cannot name the specific topics that it identifies, hence the labels "topic 0", "topic 1", "topic 2" and so on. The specific values that are being plotted in the bar graphs are each of the word's c-TF-IDF score, which is a measurement of the word's importance and relevance within the document being analyzed. Topics 0 and 4 were adequately captured, but the others did not yield expected results.

Conclusion

In the context of working with textual data, it is important to acknowledge the human connection within a dataset, because its sources can be traced back to materials that were once authored by an individual or group of humans. Rather than treating a collection of transcripts as numbers on a spreadsheet, the classroom discussion approach to disseminating its contents made it possible for us to not only analyze the data, but also to learn about what was discussed as well as to gain a sense of appreciation for the exchange of ideas that took place. Similar to how design educators often encourage students to sketch and prototype using analog techniques, data visualization without heavy reliance on automation can provide a teaching moment for design students on the discipline and patience behind the process of working with data.

This case study also underscored the necessity of community-driven endeavors in data visualization projects. The science historian Lorraine Daston (2017) once wrote that archiving for the sciences requires a collective undertaking and calls for the cultural will for their preservation and accessibility. Even as we live in an age surrounded by buzzwords like big data and automation, scholars like Daston point out that no matter how far technology has advanced, one cannot truly renounce the requirement of human labor from any archival project, from manual entries to writing the code to replace those tasks. Any work involving large amounts of data is still a community-driven effort. Whether we are recruiting students to assist us in analyzing and assigning keywords or utilizing a Python library written by a third party developer that requires periodic updates, the work of visualizing data is not and probably will never be a solo activity.

References

Feinberg, J. (2010). *Wordle*. In *Beautiful Visualization*. O'Reilly Media, Inc. 37–58.

Blei, D. M. (2012). *Probabilistic Topic Models*. Communications of the ACM, 55(4), 77–84. https://doi.org/10.1145/2133806.2133826

Daston, L. (2017). *Science in the Archives: Pasts, Presents, Futures*. University of Chicago Press. http://ebookcentral.proquest.com/lib/umn/detail.action?docID=4826787

Fathom Information Design. (2017). *Onbeing*. https://fathom.info/onbeing/

Garcia Lammers, F., Fritz, J. G., Krueger, N., Kenny, J., & Woytassek, R. (2022). *Labor Movements: From the Specifications of the Panama Canal to Robotic Patents*. https://doi.org/10.7275/VXR2-0K71

Google Research. (2020, February 24). *Exploring Transfer Learning with T5: The Text-To-Text Transfer Transformer*. https://ai.googleblog.com/2020/02/exploring-transfer-learning-with-t5.html

Grootendorst, M. (2022). *BERTopic: Neural topic modeling with a class-based TF-IDF procedure* (arXiv:2203.05794). arXiv. https://doi.org/10.48550/arXiv.2203.05794

Harris, J. (2011, October 13). *Word Clouds Considered Harmful*. Nieman Lab. https://www.niemanlab.org/2011/10/word-clouds-considered-harmful/

Rivadeneira, A. W., Gruen, D. M., Muller, M. J., & Millen, D. R. (2007). *Getting Our Head in the Clouds: Toward Evaluation Studies of Tagclouds*. Proceedings of the SIGCHI Conference on Human Factors in Computing Systems, 995–998. https://doi.org/10.1145/1240624.1240775

Spiekermann, Ginger, & Ginger, E. M. (2003). Stop stealing sheep & find out how type works (2nd ed.). Berkeley, Calif.: Adobe Press.

Stefaner, M., Taraborelli, D., & Giovanni Ciampaglia. (2010, January 10). *Notabilia – Visualizing Deletion Discussions on Wikipedia*. https://notabilia.net/

Temple, S. (2019, October 14). *Word Clouds Are Lame*. Medium. https://towardsdatascience.com/word-clouds-are-lame-263d9cbc49b7

32 Designing an Intentional Teacher-Empathic Classroom

Andrea Hempstead
Texas A&M University-Corpus Christi

Abstract

Empathy use has been proven to significantly improve successful design project solutions and its use in the design process is a widespread practice. However, the use of empathy in designing a better classroom experience is limited, particularly in the design classroom. This study aims to measure the connection between empathic teaching and increased student agency, inclusivity, and equity in the classroom. Design classrooms are typically small, creating the potential for individual teacher-student relationships and adjustment to student needs. Details of the pedagogical approach used in this case study are outlined with examples of applied methods, teacher-student interactions, and impacts of methods on student perceptions of agency, classroom environment, teacher-student relationships, and individual student success. Student post-course survey results will be used to review the measured impact of these methods. Students in this case study have taken previous courses with the same instructor where empathic methods were used, but not in an intentional manner. Previous student interactions and relationships were built prior to this study, which afforded the instructor the ability to pre-build needs into the curriculum based upon past instructor-student interactions. This study investigates the impact of classroom empathy methods within this context. Instructor observations outline perceptions of positive impacts as well as potential pitfalls of adopting an intentional teacher-empathic classroom.

33   Changing the World Through Graphic Design, 10 Students at a Time.

Chuck Armstrong
University of Southern Indiana

Abstract

In my design classrooms, I often profess a romantic notion: as the ones who shape and give form to virtually all level of media, Graphic Designers have tremendous power and influence. Further, our intimate knowledge of both the media and tools used in its creation present us with an opportunity (some might say a responsibility) to make a difference where others are either unwilling or unable. For years, I have sought ways to put this abstract theory into practice through my own research: using design practices and processes to alleviate our country's gun violence problem. This past semester, Fall 2022, I invited 10 students to join this quixotic pursuit in a Special Topics: Human-Centered Design course.

The course was very much an experiment. The students did not know in advance that the "problem" they were to solve was gun violence, so they had no idea what to expect. As their teacher, I was only able to imagine course content through the first 4 weeks. It was hoped that the next steps would reveal themselves, but if the students didn't buy into the premise of the class as a project, everything could come to a crashing halt by the 5th week of the semester.

Ultimately, the experiment succeeded. This presentation will share the story of the semester, the community background and gun violence history, the challenges encountered, and how the students came to embrace the problem and ultimately develop a concept to create a lasting reduction in gun violence in those neighborhoods that experience the highest "shots-fired" incidence rates. Moreover, it will detail new opportunities for both students and the community moving forward as theoretical concepts become tangible practice in the months and years to come.

34 Unicorn 101

Summer Doll-Myers
Kutztown University

Abstract

Have you ever come across a brand so beautifully and thoughtfully designed that it functioned seamlessly across a myriad of print, screen, and experiential encounters? If you have, you've seen a successful integrated branding campaign. As educators of future designers, we aspire to have our students create works of similar caliber.

Paula Wallace for Wired Magazine put it best: "Today's designers must do it all. In the 21st century, the best designers must be unicorns, rare breeds capable of magic, with broad multidisciplinary knowledge and highly evolved combinations of skills and talents that once would have seemed incongruous."

Upon graduation, design students need to possess the knowledge to conceive of a campaign that will include much more than just a logo, photography, and tagline. Feedback from industry professionals led us to build a new all-encompassing course into our curriculum: Integrated Branding. The outcome is for students to conceive of a campaign which weaves a brand concept throughout color palette, typography, copywriting, interactive applications, branded environments, direct marketing, social media and more.

Integrated Branding is co-taught taught by professors specializing in various disciplines: identity and graphic design, interactive design, advertising design, image-making, and presentation. This class structure consists of lectures, mini directed assignments, design development, research, final execution of campaign elements, and a professional quality presentation. The result of this semester-long project is an integrated suite of materials for an originally conceived brand. Not all unicorns are the same and while some students exceled in one area others struggled.

This presentation will take you through the pedagogical approach and outcomes of this course. Both the hurdles and successes will be analyzed for the team of professors and their cohorts of students.

35 Global Citizenship: Neue Design Ethics Fundamentals

Benjie Wilhelm
• *Singularity Design*

Abstract

We live in a world where large corporations extract all value they can from our talent and skills to generate profit, raise stock prices, and increase shareholder value. These attempts to extract value are often exploitative, crossing legal and moral boundaries. In the past, design has extricated itself from the implications of crossing these boundaries, forcing all responsibility onto the client and employer. But in a culture of "move fast and break things," where the things we create have the power to undermine democracy and circumvent regulations designed to protect people and the planet, design can no longer stand and abide by corporate rank and file. We can no longer aid the creation of work that causes harm to others. Good design has no victims.

Together, we will examine modern examples of design's complicity in acts of violence and harm towards others. We will review critical examples where the consequences of corporate malfeasance fell on the shoulders of designers, developers, and engineers. Referencing case law, we examine the implications of our role in creating such tools, systems, and products and possible future indictments in our industry.

In conclusion, I will propose a new set of ethics that address the modern challenges of our industry, valid claims for licensing, unionizing, and actionable steps for implementing these ethics into practice and pedagogy.

36 A Plural Pedagogy for Graphic Design History

Kristen Coogan
Boston University

Abstract

America is a different place than it was five years ago.

A xenophobic president. A global pandemic. #MeToo. Black Lives Matters. Critical Race Theory. Roe vs. Wade.

These realities urgently require reflection and rethinking. How can our institutions provide the greater diversity, equitability, and inclusive practices being demanded?

Discourses like the 1619 Project challenge dominant narratives of American history. Following that same arc, the elite notion of Western graphic design history faces criticism as a narrative ripe for broader inclusivity. This article outlines a method for cultivating inclusivity through a plural design history pedagogy.

To start, the traditional 3hr lecture style Graphic Design History course runs as a lecture and lab day.

On lecture days, revised slide presentations reflect more women, people of color, and underrepresented stories. The lectures serve as a foundation for students newly contributing to the discourse — helping students contextualize their own ideas within the broader narrative in place.

In the lab, students build on lectures, supplementary readings, and weekly writing responses to introduce their own unique points of view. Students share their points of view with their discussion communities. Discussions are framed by 'critical questions' that interrogate existing narratives and encourage looking beyond familiar, 'canonical' graphic design references.

We document new perspectives that surface during these discussions. Students work on the same google slide document for the semester, adding images and descriptive text to define conceptual links between existing content and new content. The historical discourse becomes an active, living enterprise, expanding and pivoting as our collective research advances.

These teaching experiences reveal how a plural model encourages open-mindedness, creative reflection and discipline. It also encourages agency. It teaches students to have a broader view of what the canon even is or includes. This model helps liberate idiosyncrasies, embrace authenticity, and activate student's agency.

Kristen Coogan

Boston University

A Plural Pedagogy for Design History

The Perfect Storm

A global pandemic. #MeToo. Black Lives Matters. Critical Race Theory. Roe vs. Wade. Trump.

These realities urgently require reflection and prompt rethinking on how we individuals, designers and educators can contribute to more enhanced cultures of diversity, equity, and inclusion.

In this environment, questions probing design history, and well, history in general, bring renewed attention to discourses that disrupt dominant historical narratives and traditional classroom structures. Nikole Hannah-Jones's, "The 1619 Project" centers US history on the African American experience. But it also challenges dominant notions of what is taught in American school curriculums and specifically, our history. Paulo Freire's "Pedagogy of the Oppressed'' desribes classroom spaces that balance the teachers and learner dynamic in a way that stimulates meaningful contributions from all. Inspired by these ideas,, this work asks: how can we define and record a design history that reflects the diversity, equity, and inclusion that is demanded today?

A Plural Pedagogy

To answer that question, our community of learners at Boston University engaged in a plural pedagogy. The traditional lecture-style Graphic Design

History course transformed into a more inclusive learning environment. Revised slide presentations feature more women, people of color, and underrepresented stories, allowing minority students to see themselves reflected in historical narratives. The course combines lecture days with lab sessions where students contribute their unique viewpoints through supplementary readings, writing responses, and collaborative discussions.

To document the new perspectives and ideas that emerge during these discussions, Google Slides is used as an interactive platform. Students work together on a shared document, adding images and descriptive text that establish conceptual links between foundational and emerging content. This approach turns the classroom and accompanying historical discourse into a dynamic, living enterprise that evolves and expands as our collective research progresses.

As a culmination of their learning experiences, students challenge the Western design history canon through long-form writing assignments that address a central question: "How can we define and write a more inclusive design history?"

Case Study #1 — Peruvian Chicha Posters as Connective Force
In this example, a student zooming in from Lima, Peru during Fall 2020 mapped the evolution of a Victorian era design in urban, industrialized 19th century America to street art found in the Peruvian capital today. Students first learned about industrialization and the separation of design as an isolated planning activity that spawned a multitude of aftershocks to America's 19th century visual landscape. Victorian eclecticism permeated

furniture, consumer products, fashion, and even typography. Style emerged as a symbolic idea, denoting class and worth with every extraneous flourish. Form signified status. The Victorian broadside offered another application for extravagant ornamentation, expressed through motley compositions of Egyptian, serif, and sans serif typography (Figure 1). Fast forward one hundred years, and the trend persisted throughout Los Angeles with the Colby Poster tradition (Figure 2) (Dunne 2014). Adding fluorescent ink colors to the familiar typographic bric-a-brac seen in 19th street art, Colby Posters displayed a "lowbrow approach result[ing] in a minimal, bold, and no-nonsense aesthetic that was always eye-catching and surprising" (Dunne 2014).

The Peruvian student contextualized this work with posters she encountered in her daily environment. Peruvian Chicha street graphics snub elite aesthetic credo, acting as vehicles for anti-establishment, anti-colonial expression (Figure 3). The posters incorporate Andean-influenced fluorescent colors, performative typography and idiosyncratic iconography, evoking a positive expression of diversity, medley, and democracy (Neira 2016). The posters are indiscriminate towards their audience; they transcend generations, classes and technology. Fearlessness is their language of inclusion

This moment was poignant. In 2020, it never felt more important to open up the design history narrative to global vernaculars. The pandemic had transformed my classroom into a truly international space. Incorporating relics of home cultures helped students who were thousands of miles away become active members in our learning community.

Case Study #2 — Chinese Dazibao as Change Agent

Chinese students added to our exploration of design of dissent by highlighting the political and aesthetic similarities between Chinese Big Character Posters (Dazibao) and Russian Constructivist designs.

Russian Constructivism branded the Communist regime. Soviet artists addressed a universal audience and stimulated institutional loyalty with every black square, red wedge and pictorial typography — messages were meant to be seen, heard, and revered.

Students from China introduced the lesser known Big Character Posters (Dazibao), which carried a similar aesthetic and political gravity. During every phase of the Chinese Cultural Revolution pictorial posters played a crucial role in communicating the party line (Figure 4, 5). Communication was centralized, and the regime manipulated narratives for its own gain.

Like Communist propaganda, the posters fervently entrenched a new political ideal, fortifying China's 1960s Cultural Revolution led by Mao Zedong. Featuring bold black and red palettes and agitated typography evoking the Constructivist influence, the Big Character Posters established a forum for discussion and dissemination, but were ultimately weaponized against their own grass-roots audiences (Figure 6, 7) (Ho 2017). "Big-character posters were ubiquitous, used for everything from sophisticated debate to satirical entertainment to rabid denunciation; being attacked in a big-character poster was enough to end one's career" ("Dazibao", n.d.). The generations surviving the oppressive Cultural Revolution suppressed their own appalling first hand experiences, inadvertently obscuring the Dazibao culture in its entirety. A 2017 Harvard University exhibition featuring Dazibao posters presented over

fifty works donated anonymously. Chinese historians involved in the curation acknowledged their own abbreviated awareness stemming from a lack of information — a culture of secrecy prolonged by relatives and educators who were likely pawns pressured by the regime to incriminate or abuse their own community (Bergeron 2017). Expanding the design history discourse helps audiences unearth collective memories and repair traumatic pasts. The Chinese students felt empowered sharing this work because it represented a new openness. For them, it symbolized political change.

Case Study #3 — Tamil Graffiti as Beacon for Minority Pride

A student from southern India emphasized the importance of minority representation within his own country's cultural narrative. He challenged the homogenization of Indian identity, one goverened by the dominant North and its globalized centers including Mumbai and Dehli. He critiqued the Indian stereotype: India was much more than a Hindi-speaking, Hindu-centric nation mediated through Bollywood, Yoga and perhaps even Mathematics as a force of international stardom. The visual language surrouding these tropes failed to represent the sheer diversity of the Indian subcontinent (Figure 8, 9).

He showcased lesser-known aspects of Indian graphic design, specifically Tamil graffiti as a form of identity-building (Figure 10), The rich cultural significance of the Tamil language and its diverse customs, beliefs, and festivals diverged from the influence of an overbearing North. By centering these lesser-known art forms, audiences were able to appreciate the true breadth and depth of Indian culture while recognizing the nuances and peculiarities of the Indian identity.

Case Study #4 — Indigenous Identity as Visual Soveriegnty

A student fell in love with the work of Indigenous designer and educator Angel
DeCora. DeCora created a platform to represent and celebrate the Native
identity from the Native perspective, one that was divorced from the
primitivist stereotypes otherwise embraced by white populations. DeCora
affirmed the uniqueness of individual tribal design languages and shared its
influence with her students. "Angel managed to transform this environment
into a platform for celebrating diversity and fostering a sense of cultural pride"
(Southall 2020).

Angel designed a remarkable resource that archived and dissmenated the
tribal voice to vast Indegenous communities. "The Indian's Book" compiled
songs, stories, and drawings from Indigenous communities across the
country, meticulously organized according to the respective tribes (Figure 11)
(Southall 2020). Immersed in these tribe-specific Indian songs and legends,
Angel's students discovered the profound impact that such cultural richness
had on visual languages (Figure 12). For my student, it became a window into
just how powerful graphic design can be, both as tool to reclaim and establish
an identity, but even more importantly, as a vehicle for visual sovereignty.

Case study #5 — Taiwanese Graphic Design as a Refracted Vision

My students from Taiwan feel caught between global superpowers in the East
and the West. They seek a visual identity that more accurately represents the
nuances of their home culture, rather than one imposed by a colonial
superpower. To date, Taiwanese graphic design garners little attention on the
global stage. Taiwan's absence from graphic design history (and late
introduction to the field) can primarily be attributed to lack of political

autonomy: Taiwan is always being occupied (Wong 2013).

Colonization simultaneously restricted and informed Taiwan's design language and industry. Specifically, Japanese and Chinese influence have become integral pillars of Taiwanese design (Figure 13).

My students identified a nuance in Taiwanese design borne out of Japan's effort to modernize: Japan did two major things that brought modern design to Taiwan (Yao, Sun, and Lin, 2013). They industrialized Taiwan quickly, creating a demand for commercial art design, and they implemented colonial education, which introduced Western culture to the Taiwanese (Wong 2011).

My students found a connection to their own heritage through a deeper understanding into the idiosyncrasies of Taiwanese graphic design. Taiwanese graphic design is a unique blend of native, Western, and Japanese ideas that exists nowhere else in the world (Wong 2013). For my students, it underscored the need to amplify Taiwanese design as a metaphor for their own experience. The Taiwanese graphic design aesthetic represents adaptability. It captures the resilience Taiwanese people relied on as they thrived under occupation. My Taiwanese students experience a different balance of political autonomy, but carry these lessons in perservernace to their own contemporary visual contexts.

The Design History Reader

A collection of these responses are compiled in the "Design History Reader." In this book, students acknowledge the vast perspectives and communities they believe deserve representation. The Reader serves as a dynamic starting

point, open to interpretation and interrogation. It's not anywhere near being fully representative, but instead, a growing archive that will continue to expand as our collective research advances. By reimagining historical narratives through a pluralistic lens, more students can see more of themselves reflected in and throughout history.

In these initial stages, conceptual ecosystems — including women in design history (herstories), craft as resistance, and expressions of cultural identity — highlight visual and contextual parallels that transcend dominant and minority discourses. Not only that, but specific texts on the New York School mimeograph craze, Bollywood poster design from 1950–1980, the Super Flat movement in modern Japan, and patterns of appropriation in Indian culture capture the fiercely authentic student voices.

Looking Ahead

These teaching experiences reveal that a plural model encourages agency. It teaches students to have a broader view of what the canon even is or includes. In just four semesters, students feel empowered to represent more widespread cultural truths reflecting their own lived experiences. Taken together, these shared interests and perspectives form the basis of an emerging vision of a contemporary graphic design history discourse.

Appendix

Figure 1: Victorian Broadside featuring a motley mix of typographic relationships
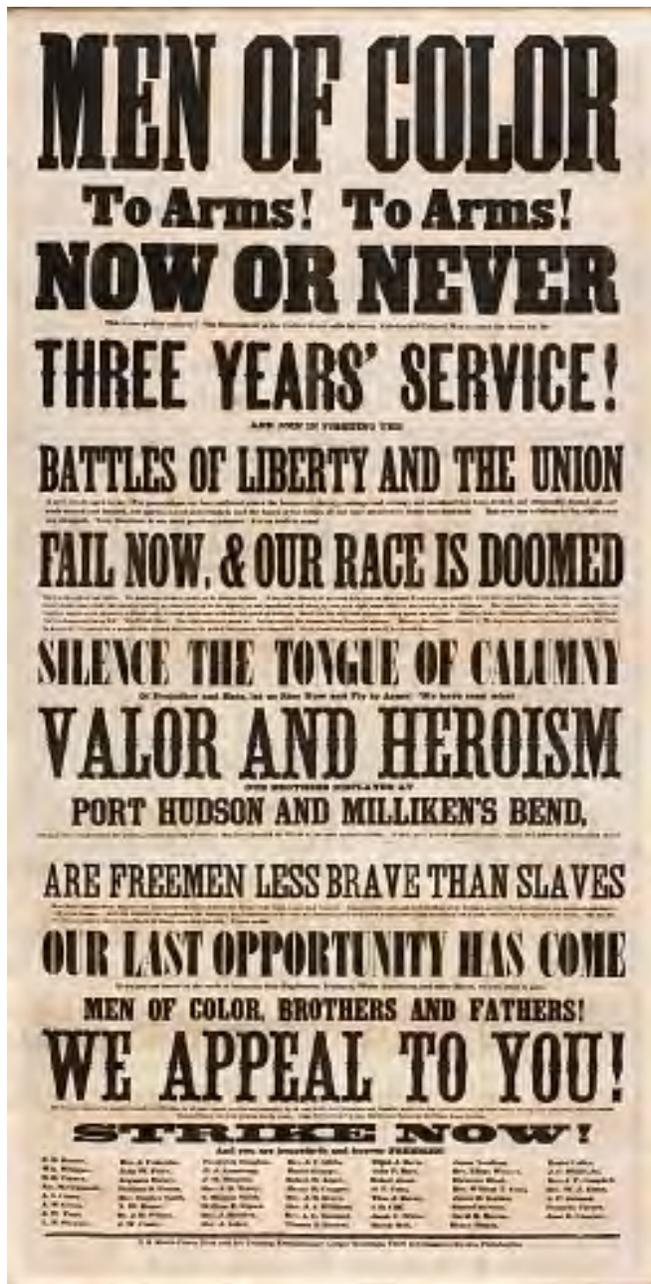
Figure 2: Colby Posters is a contemporary take on the Victorian broadside

Figure 3: Peruvian Chicha Posters evoke a positive expression of diversity, medley, and democracy in the urban landscape

Figure 4, 5: Chinese Communist Propaganda idolize Mao Zedong and inauthentically twists public sentiment

祝毛主席萬寿無疆
萬寿無疆

Figure 6, 7: Chinese Dazibao started as grassroots activism before it turned on itself and incriminated the very activist population seeking unobstructed lines of communication

Figure 8: (North) Indian Matchbook and Book Cover Designs portray a singular vision of the Indian visual language that derives from Britian's colonial influence

Figure 9: (North) Indian Bollywood Posters

Figure 10: Tamil Graffiti celebrates a language that has become more than just a mere tool of communication - it is an identity and a way of life.

Figure 11: In *The Indian's Book,* Angel DeCora anthologized the individually rich cultural traditions of wide spread Indigenous tribes as a way to promote learning and strenghten identity.
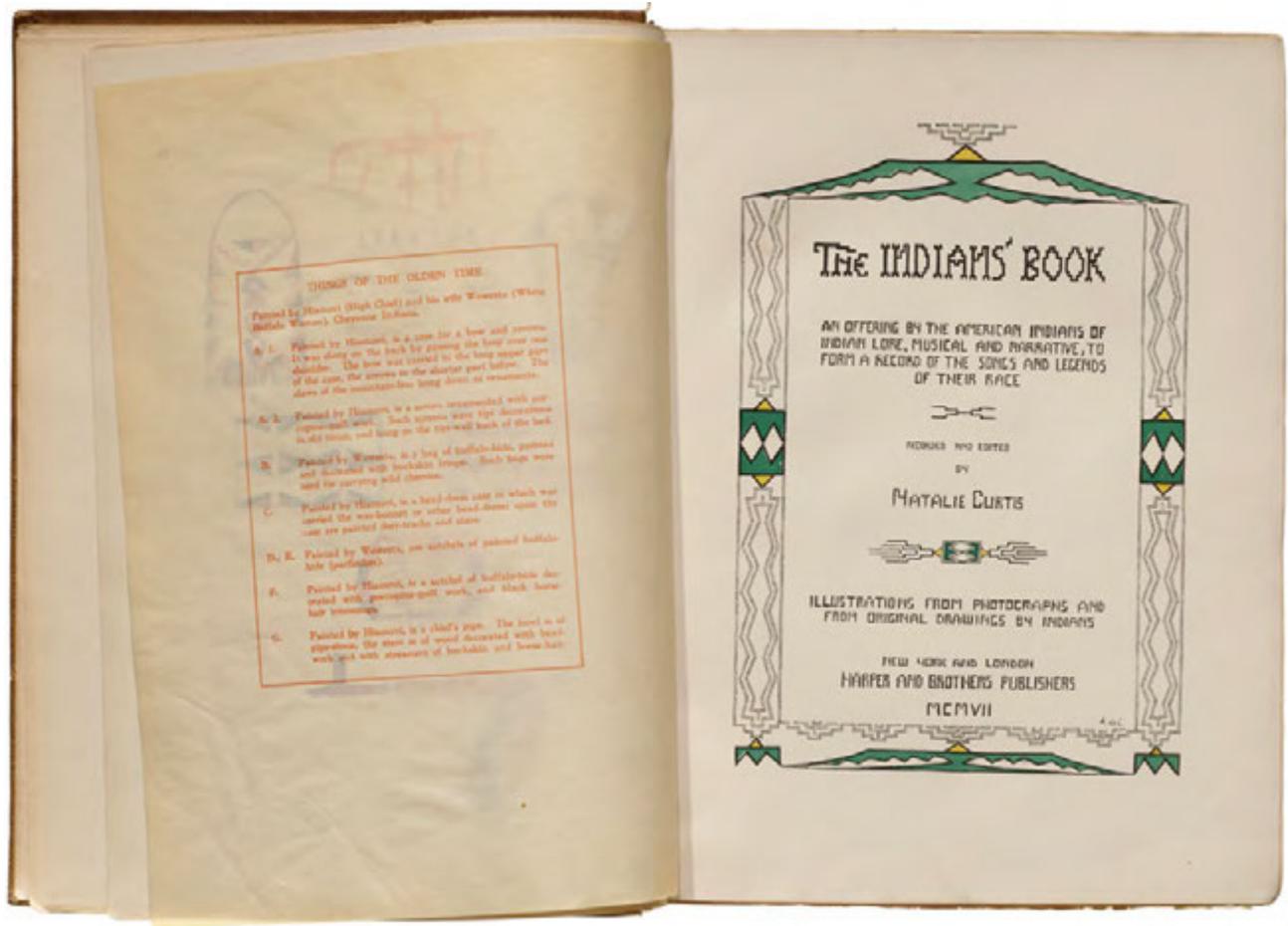
Figure 12: Chapter openers from *The Indian's Book*, uniquely capture tribal visual cultures.
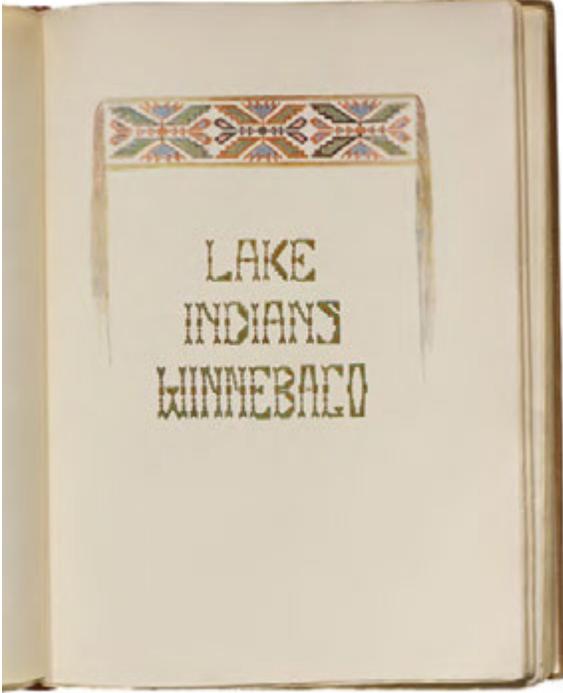
Figure 13: Example of early Taiwanese graphic design that viscerally reflects a Japanese colonial influence.

Figure 14, 15: Taiwanese publication, 'Modern Style,' evokes traditional Western influences, including Bauhaus and Cubist abstractions, but juxtaposes Eastern calligraphic typography.

Figure 16: 'A Plural Pedagogy: Design History Reader' is a growing archive of diverse design history narratives that capture an emerging vision of a contemporary graphic design history discourse.

Bibliography

Bergeron, Chris. "Harvard exhibit showcases Chinese posters hidden for 50 years." *Wicked Local*, New Media Investment Group, 19 November 2017, https://cambridge.wickedlocal.com/entertainmentlife/20171119/harvard-exhibit-showcases-chinese-posters-hidden-for-50-years. Accessed 12 January 2021.

Curtis, Natalie. 1907. The Indians' Book: An Offering by the American Indians of Indian Lore Music and Narrative, to Form a Record of the Sounds and Legends of Their Race. New York: Harper.

Curtis, Natalie. 1920. "The American Indian Artist." The Outlook, January 14, 1920.https://www.neebin.com/nativedesign/wp-content/uploads/2020/11/Angel_DeCora_The _Outlook_feature_obituary.pdf.

"Dazibao." *Wikipedia*, Wikipedia, https://en.wikipedia.org/wiki/Big-character_poster. Accessed 11 January 2021.

DeCora, Angel. 1911. "Angel DeCora–An Autobiography." The Red Man by Red Man (March): 279-285. https://carlisleindian.dickinson.edu/sites/all/files/docs-publications/RedMan_v03n07c.p df.

Dunne, Carey. "In Memory Of Colby, The L.A. Print Shop That Made Posters For Jimi Hendrix, The Sex Pistols, And Ed Ruscha." *Fast Company*, Mansueto Ventures, 15 January 2014, https://www.fastcompany.com/3024514/the-guerilla-graphics-of-colby-poster-printing-company. Accessed 6 January 2021.

'The Ezra Klein Show', "What's Really Behind the 1619 Backlash? An Interview With Nikole Hannah-Jones And Ta-Nehisi Coates." *The New York Times*, The New York Times, 30 July 2021, www.nytimes.com/2021/07/30/opinion/ezra-klein-podcast-ta-nehisi-coates-nikole-hannah-jones.html. Accessed 2 August 2021.

Freire, Paulo. (1970) 2005. *Pedagogy of the Oppressed*. Translated by Myra Bergman Ramos. 30th Anniversary Edition. New York: The Continuum International Publishing Group Inc. https://envs.ucsc.edu/internships/internship-readings/freire-pedagogy-of-the-oppressed.pdf.

Garavan, Mark. 2010. "Paulo Freire's Pedagogy of the Oppressed." In *Mobilising Classics – Reading Radical Writing in Ireland*, edited by Orla O'Donovan and Fioona Dukelow, 123–39. Manchester University Press. https://www.researchgate.net/publication/260297860_Paulo_Freire%27s_Pedagogy_of_the_Oppressed.

Gere, Anne Ruggles. 2004. "An Art of Survivance: Angel DeCora at Carlisle." American Indian Quarterly 28, no. 3/4 (Summer-Autumn): 649-684. https://www.jstor.org/stable/4138937.

Hannah-Jones, Nikole. "The 1619 Project," The New York Times Magazine, August 14, 2019, https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html.

Ho, Denise. "Exhibiting the Cultural Revolution, Part 1: Reading "Big-Character Posters."" *Medium*, A Medium Corporation, 7 November 2017, https://medium.com/fairbank-center/exhibiting-the-cultural-revolution-part-1-reading-big-character-posters-d3edd7bb0104. Accessed 11 January 2021.

Neira, E. "Peruvian Chicha Phenomenon And The Subversion Of Taste." *Arts in a Changing America*, ArtChangeUS, 1 June 2016, https://artsinachangingamerica.org/peruvian-chicha-phenomenon-subversiondecolonization-taste/. Accessed 3 December 2020.

Southall, Neebinnaukzhik. "Angel DeCoras' Lettering in The Indians Book." Letterform Archive, September 5, 2021. Accessed April 9, 2023. https://letterformarchive.org/news/angel-decoras-lettering-in-the-indians-book/.

Wong, Wendy S. "Design History and Study in East Asia: Part 2 Greater China: People's Republic of China/Hong Kong/Taiwan." Journal of Design History 24, no. 4 (2011): 375–95. http://www.jstor.org/stable/41419644.

Yao, Tsun-Hsiung, Chu-Yu Sun, and Pin-Chang Lin. "Modern Design in Taiwan: The Japanese Period, 1895-1945." Design Issues 29, no. 3 (2013): 38–51. http://www.jstor.org/stable/24267088.

37 Collaborating with On-Campus Partners to Serve Students with Autism

Natalie Tyree
Western Kentucky University

Abstract

This presentation examines and highlights my experience working with students from our on-campus program that specifically serves students with Autism Spectrum Disorder (ASD). The only in our region, this program functions independently of our Student Support Services office, and offers six areas of assistance specifically designed to address the challenges faced by students with ASD and to increase their success on campus. Several of these students find their way to the Art & Design program at my university. Having worked with these students for the last 5 years, I'll discuss my experiences while also highlighting strengths and areas of improvement along the way. In addition to showcasing their student work, I will also discuss the process of creating a pipeline for design internship opportunities for these students. The goal of this presentation is to start a dialogue and to curate resources for anyone who works with students with ASD.

38 Accessible Content: A Podcast on Design History as a Case Study on Accessible Academic Publication Practices

Amanda Horton
University of Central Oklahoma

Abstract
There is a long history of veneration for the peer review process in academia, where publishing articles in academic journals and books through academic presses are often the highlight of the college professor's career, and for many, this is the only route for tenure and promotion. While there is a lot to be said about this process and its necessity for assuring high-quality, meaningful research, and accurate publications, there has been a growing interest in recent years in more accessible approaches to published content as well as concerns raised for the potential of censorship and gatekeeping in traditional peer-reviewed practices. Beyond these issues, peer review is a slow process that can be frustrating for academics who wish to immediately report their research. The use of social media and digital platforms, blogs, vlogs, and podcasting to subvert censorship, and gatekeeping, as well as for their immediate potential for impact, has been growing in recent years. The purpose of this paper is to present research and work on the *Incomplete Design History* podcast as a case study for accessible approaches to publishing content for academic purposes. The focus of the podcast is to investigate and report underrepresented histories of graphic design. In addition to making content accessible to audiences beyond the limited audiences of academic publications, the work has allowed for the quick release of content to wider audiences. Publications of this sort have the potential to help subvert the canonical design history that currently exists in graphic design. With the growing interest in accessibility and democratizing design education is there room for self-published content in academic practices? How can this work be justified to the academy, or tenure review committees? Additionally, this paper will look at the impact this research has had on my teaching and curriculum development.

39 Destroy the Gap Online Zine: Crowdsourcing Best Practices for Designing an Accessible Exhibition

Andrea Cardinal
Bowling Green State University

Lori Young
Bowling Green State University

Workshop Description

"I'm not a patient person, but I'm willing to take the long view when I have to, that we're making things better by doing the work of gathering the data that we need that will eventually make things more accessible, that will eventually change lives, that will eventually destroy the gap."
—Dr. Sheri Wells-Jensen

Linguist and researcher Sheri Wells Jensen uses the metaphor of a gap to describe the chasm between disabled people's experiences and abilities and how not-yet-disabled people conceive of our existence. Her work includes research into accessibility for space flights for NASA, and she ruminates on the contrast of having just completed a historic parabolic flight for the organization with the harmful way airport employees treated her, a blind person just trying to navigate the airport, in a Radiolab episode entitled The Right Stuff. We, as designers and educators, could do much to help eliminate the gap of existence between disabled and non-disabled people.

During this workshop, the facilitator, who has multiple invisible physical and cognitive disabilities, will briefly present their research regarding a recent exhibition design endeavor inspired by Wells-Jensen. The design centers the experience of both disabled patrons and the disabled designers and artists who participated in the show.

Participants and facilitator will then crowdsource best practices for curating and designing accessible exhibitions—both for the physical manifestation of the exhibit and all designed ephemera. These resources will be compiled into a database framework created by the facilitator for an online "zine" for future reference. *Each participant will be credited for their labor.*

40 3D printing for Graphic Design Education

CHAIR
Taekyeom Lee
University of Wisconsin-Madison

PANELISTS
Yeohyun Ahn
University of Wisconsin-Madison

Stephanie Flattery
Iowa State University

Mira Jung
Iowa State University

Hailey McDermott
Iowa State University

Panel Description

Design education has continually evolved with new technologies and digital methods. 3D printing is an emerging technology that brings groundbreaking impacts in many areas, and the demand for graphic design education with 3D printing has already arrived. The panel will discuss the experience and opportunities of using 3D printing in graphic design education, research, and creative practice, such as typography, illustration, interactive design, cultural identity, augmented reality, and packaging design. The panelists are MFA candidates in Graphic Design who have diverse backgrounds: studio art, oriental painting, graphic design, and pre-medical program. The panelists discuss the following topics and questions, but not limited to, what encouraged them to use 3D printing, how this new approach transformed their creative process, what they needed to start working with 3D printing, what challenges they faced, and how they overcame them, and what future possibilities would be. Infusing 3D printing in graphic design class introduces new ideas and creative design solutions beyond conventional printing or screen-based design. This panel talk could be inspirational for educators who want to infuse 3D printing in their classroom setting.

41 Understanding Alt Text

Jennifer Kowalski
Temple University

Workshop Description

Alt Tex is used to provide "alternative text" descriptions of images. It communicates the essential aspects of an image to people who aren't "seeing" an image online, whether they are using assistive technology like a screen reader or visiting a site on a network with slow or reduced data. Alt text is also used by search engines like google to index images and can contribute to higher SEO rankings.

A designer, photographer, or illustrator who shares visual work online should always include alt text to follow accessibility and technical best practices. However, the act of writing alt text is also personally beneficial to the writer. A descriptive but concise summary of an image is more challenging than one might expect, forcing the writer to reflect deeply and critically examine the image. Why is this image being shared? What is the key takeaway?

Consider, for instance, the alt text from a Cooper Hewitt social media post, *"Book jacket for James Joyce's ULYSSES. Background color is black; uppercase letters spell out title; lettering is grey, white, turquoise, and yellow."* Or, *"a small tan dog is sitting outside with a furrowed brow and somewhat frowning face. the pup is not mad, just disappointed."* from a post by the Twitter account WeRateDogs.

In addition to a demonstration of how to access and add alt text on social media platforms like Instagram and Behance, this workshop will utilize the "Alt Text As Poetry" workbook by Bojana Coklyat & Shannon Finnegan. Participants will examine, write, and discuss alt text to become better critical thinkers and make the internet more accessible. No tools beyond a smartphone and writing materials will be needed.

42 Racism Untaught

Lisa Mercer
*University of Illinois
at Urbana-Champaign*

Workshop Description

Racism Untaught is an interactive toolkit that examines 'racialized' artifacts, systems, and experiences using design research that cultivates learning environments for academic and non-academic organizations to further explore issues of race and racism. The workshop provides participants with a space to critically analyze artifacts of racialized design. Including shared experiences of microaggressions, implicit bias, and systemic forms of racism and how our culture perpetuates systemic racism. We will walk participants through the design research process using these five areas; 1) Context: elements of racism, 2) Define: methods and theories to define the problem(s), 3) Ideate: exploring artifacts, systems, or experience solutions, 4) Prototype: low-, mid-, and high-fidelity design, 5) Impact: understanding and measurable change.

This session would particularly benefit participants who are interested in utilizing research methods that explore problem-solving for 'racialized' design challenges within the classroom or industry. Participants will leave the workshop with tools and resources to guide projects focused on anti-racism. The aim of the research is to provide space to ideate on how to incorporate the pedagogy of anti-racist themes into ANY classroom and/or organization. Our partners include PayPal, Target, Apple, Spotify, Shopify, Matterport, and our academic partners include Parsons School of Design, Louisiana State University, the University of Illinois, the University of Minnesota, the University of Tennessee, the University of Cincinnati, and Auburn University.

43 Surfacing a More Complete Graphic Design History

CHAIR
Kristina Lamour Sansone
Design Educator

PANELISTS
Maria Galante
Montserrat College of Art

Stephanie Grey
Framingham State University

Panel Description

Out of 594 designers represented in Philip Megg's History of Graphic Design, 62 are women, 80 are people of color, and 3 are Black. This data was revealed in part four of Cheryl D. Miller's Black Designers: Forward in Action series for Print Magazine. This is the latest in the history of her body of work acknowledging missing and erased design scholars from the canon since her first article for Print in 1987, Black Designers Missing in Action. Brandon Waybright constructed the data visualization. He is on the Board of AIGA Portland and the Director of Content is also working on a podcast, Full Bleed, "that explores narrative gaps in design history, education, and practice."

This knowing demands the need for the design education community to identify the gaps and add missing authors long unrepresented in art and design schools and graphic design programs. In this panel, three longtime high school, college, and teacher educators levels will share how Cheryl's course, Decolonizing Graphic Design, A Black Perspective is transforming their practice. Cheryl provides user-friendly tactical instruments for educators and administrators of schools to examine one's own relationship to their own ancestral history while adding to the history we all teach.

For example, as a white educator in a predominantly white institution with an 80% BIPOC student demographic, XXXXX1 recognizes the need for course structures need to change. She is now coconstructing and teaching curricula alongside BIPOC faculty as described in We Won. I Had a Hunch. published last Fall by Kaleena Sales and Kelly Walters through the AIGA Design Educators Community, Perspectives and Reflections Series. XXXXX2 is helping design students to see diverse points of view from historical and contemporary designers. By incorporating a varied set of tools utilized by these designers into the design process, students are able to reach a rich and more diverse set of outcomes. XXXXX3 focuses on the designer's responsibility to include cultural sensitivity and an awareness of people globally. Globalization has required designers to create logos and icons that are not exploitations, stereotypes, and objectifications. Thinking of others is fundamentally human, but without responsibility to awareness, how can things change? Maria has created a project that helps students to identify their own cultural icons and critically think about them. She developed a symbol project drawing from her own experiences and encouraging students to draw from their own histories.

In summary, this panel will introduce Cheryl's course, followed by each panelist sharing a few case examples with time for group exchange. We ask, why is it important to add missing voices and emerging new ones to the design canon? After, seeing the data in the current canon, we recognize that both students and faculty need to see themselves represented in history for the future of design education. Educators have the power to make this change right here, right now in time for the Fall semester.

Poster 01 Here + There: Exploring Multi-layered Identity through Composite Photography

Elisabeth Kvernen
James Madison University

Poster Abstract

Each of us has multiple identities that we have developed over time, and that inform our interactions with others. Some of these are influenced by the places we have lived and the cultures we have been a part of. Is there a way to give visual form to these multiple identities? How could hidden (invisible) identities be made visible? And could this expression of identity be used to build community and foster understanding?

I have explored these questions in my work over the past two years through the use of photographic composites, particularly focusing on place-based identity. I've also engaged these questions in workshops with my city's immigrant and refugee community. In 2021 I designed a photography-focused community arts workshop for local high school-age refugee students. In 2022 I led a workshop at a local middle school with students who are newcomers to the United States, exploring themes of place and identity through photography and writing.

In 2021 I curated an exhibit of student work at a local art gallery—a series of photographic composites that gave visual form to workshop participants' lived experience as refugees. The purpose of the exhibition was to make visible each artist's complex personal identity, and to invite the viewer to reflect on the diverse range of experiences present in our local community.

In this poster I will give examples of the various ways I have sought to make complex, multi-layered personal identities visible through composite photography. I will also show examples of work created through the community workshops I have led. I will consider questions about how this work could be extended, improved, and replicated for future iterations and in other settings, and invite the viewer to explore these questions as well.

Here & There

Exploring Multi-layered Identity through Composite Photography

Introduction

Each of us has multiple identities that we have developed over time, and that inform our interactions with others; these identities can be influenced by the places we have lived and the cultures we have been a part of. My own experience as a third culture kid* has heightened my awareness of how layered and multi-faceted identity can be—it is influenced by family, life experiences, and ethnicity, but also by the places and cultures where one's formative years are spent. As an adult now living in my country of origin, I wonder:

- Is there a way to give visual form to these multiple identities?
- How could hidden (invisible) identities be made visible?
- And could these visible expressions of identity be used to build community and foster understanding?

I have explored these questions in my work over the past two years through the use of photographic composites, particularly focusing on place-based identity. I've also engaged these questions through teaching and facilitating arts workshops with youth from Harrisonburg, Virginia's immigrant and refugee community. This poster offers an introduction to some of these explorations, as well as a look at some of the next steps for this work.

* Third culture kids or third culture individuals are people who were raised in a culture other than their parents' or the culture of their country of nationality. (See Pollock, D., Van Reken, R. E. (2009). *Third Culture Kids: Growing Up Among Worlds*. United Kingdom: Nicholas Brealey Publishing.)

Personal explorations

I started my visual explorations of place and identity with my own life experiences, as a way of processing an abrupt life transition. (In March 2020 my family and I moved to Harrisonburg, VA from Hanoi, Vietnam; the move was due to the outbreak of COVID-19, and it was sudden and unexpected.) In my explorations I used composite photography; each photo composite combined images from at least two places. My initial focus was on scenes from Southeast Asia and Virginia. I posted these images on my Instagram account, @ekvernen, using the #herethereimage hashtag.

A sculpture from Angkor Wat in Siem Reap, Cambodia and a forest in Lyndhurst, Virginia intertwine in this image.

A close look at this backyard in Harrisonburg, VA reveals the urban landscape of Hanoi, Vietnam in this image.

A tasty Hanoi meal of nem rán (fried spring roll) is combined with the texture of a wooden stump from Chimney Rocks State Park in Virginia, in this image.

This image includes photos from Halong Bay in Vietnam, the Blue Ridge Parkway in Virginia, and the city of Harrisonburg, Virginia.

REFLECTIONS:

This was a rewarding personal project, but I wanted to go beyond documenting my own experiences. I looked for others in my community who might be interested in exploring the idea of place and identity; that's when I began conversations with a local refugee resettlement agency.

2021 Summer Photography Workshop

The workshop in process

A reporter views the work of two students at the final exhibit

Collaborators: School of Media Arts & Design @ JMU, Church World Service Harrisonburg, Institute for Creative Inquiry @ JMU, Arts Council of the Valley/Smith House Galleries

Funding: JMU Faculty Senate (books, exhibit, facilitator stipend)

OVERVIEW:

In 2021 I decided to see if composite photography would be a good way for high school students from refugee backgrounds to explore their own multi-layered identities—which often involves multiple places and cultures. Harrisonburg, Virginia is a designated refugee resettlement area, and Church World Service (CWS) has been resettling refugees in the Shenandoah Valley since 1988. I designed a photography-focused community arts workshop for local high school-age refugee students.

PROCESS:

The objectives of the workshop were to build visual literacy, teach software skills, and strengthen visual storytelling skills through the medium of photography. Each student created a composite of two different photographs, combining an element of their life from their home country with an element of their life here in Harrisonburg. By overlaying a photograph from "here"—Harrisonburg—and "there"—their home culture or cultures—each student produced a photo composite that creatively expressed their multiple place-related identities.

OUTCOME:

I curated an exhibit of the students' final work at a local art gallery. The purpose of the exhibit was to make visible each artist's complex personal identity, and to invite the viewer to reflect on the diverse range of experiences present in our local community. The exhibit allowed members of the local community to reflect on the life experiences of youth from refugee backgrounds from Eritrea, Afghanistan, Mozambique, Uganda, and Iraq, through the medium of photography.

"This image includes a traditional fabric from Uganda, overlaid on an image of a basket from Uganda. Usually the basket would hold fufu, a traditional food that's made from corn or cassava. The fabric reminds me of my grandmother, who lives with me here in Harrisonburg and is a seamstress."

Moses Kasangaki, DRC & Uganda

"The picture of me sitting on a rock was taken during a family picnic here in Harrisonburg. The second image is of a flower on some fabric; the flower is similar to patterns we would have in Afghanistan. Both of these things remind me of rest and peace."

Mubara Mayar, Afghanistan

"I took this photograph on Eritrean independence day, May 24, at a local park. The boy is a family friend, and the design overlaid on top of the image is of an Eritrean pattern from some traditional clothing."

Hieldana Weldu, Eritrea

REFLECTIONS:

Exhibiting work in a public space is a way of building agency, and helps students see themselves differently. In future iterations, how could I structure the project to create better outcomes for all students (not just the motivated ones)? How do I provide parameters and constraints, while also inviting participants to create work that reflects their own experiences and creativity?

UCDA Design Education
Summit 2023: Same Difference
Bowling Green State University

Elisabeth Kvernen, Assistant Professor
School of Media Arts & Design
James Madison University

Here & There

Exploring Multi-layered Identity through Composite Photography

2022 Spring Photography Workshop

Playing with framing during the workshop

Final exhibit and reception

Final exhibit and reception

Final exhibit and reception

Collaborators: Institute for Creative Inquiry @ JMU, Skyline Middle School

Funding: Institute for Creative Inquiry @ JMU (equipment)

OVERVIEW:

In 2022 I led a workshop similar to the one from 2021, this time at a local public middle school with 7th and 8th grade students. These students were recent arrivals to the United States and were part of an English language support classroom for newcomers. During our time together we explored themes of place and identity through photography and writing.

PROCESS:

Over the course of four weeks, I led students through an exploration of what makes a good photograph, and how to effectively edit and combine photographs to make an interesting and dynamic composition. Each student was given a digital camera to use at home, and asked to take pictures of a fabric, food or beverage, and one other object that reminded them of "here" (the US/Harrisonburg) and "there" (the location where they previously lived). We then worked on layering these images to create a personal photo composite for each student. Students also wrote short artist statements.

OUTCOME:

At the end of the workshop students exhibited their work during a special reception at their school, and teachers and other students joined them to celebrate their accomplishments. Students felt empowered as they shared their photography and writing with teachers and peers.

"The photo of the home decorations reminded me of South Sudan. There are some colors of my flag. My grandmother made it before she died. The photo of Skyline Middle School reminds me of the United States. I like learning in a big building. I like having new friends."

Arual Nyang, South Sudan

"I chose the sunflower because it represents a lot of my country of Honduras and it makes me remember it a lot. I see sunflowers in the street, in the park, and in the forest. I chose the White House because that was where I arrived from my country to Washington, DC. It took three months to get to the United States."

Jose Garcia, Honduras

REFLECTIONS:

Storytelling is a powerful tool for processing transition and trauma. The writing process here was as important as the visuals. How can I support students in becoming more successful visual communicators, even in a short period of time? What kind of additional project parameters are required for success?

Post-Workshop(s) Reflections

I have sought to make complex, multi-layered personal identities visible through composite photography—both in my own work and in my work with others. While leading arts workshops in 2021 and 2022, I've come to realize that many pre-teens and teenagers struggle (whether due to age, developmental stage, or where they are at in their cultural adjustment) to reflect on questions of identity and how it relates to the places they have lived. **In response to this, during my third (upcoming) workshop, I have attempted to create a project prompt that is more fluid and relies less on place-based identity.** I hope that in using this new prompt, each student is provided with enough structure not to be overwhelmed by the task, but also enough freedom that they can create imagery that is a rich expression of their own identity and point of view. **I will continue to explore in my own work and alongside others how hidden identities—place-based or not—can become more visible, as a means of creating connection and fostering understanding within our increasingly divided local communities.**

2023 Summer Arts Workshop (Upcoming)

Collaborators: Church World Service Harrisonburg, Katie Mansfield, Mary Ann Zehr, School of Media Arts & Design @ JMU

Funding: JMU Faculty Senate (facilitator stipends)

OVERVIEW:

During the summer of 2023 I will lead a 6-week summer arts workshop called, "Dreams Unfolding." Participants will be local high school-age students of refugee background who are part of a mentoring program run by Church World Service (CWS) Harrisonburg. The objectives of this workshop are to explore personal and cultural identity through the arts—specifically writing, photography, and movement/dance. Participants will begin with a focus on writing, creating a poem based on prompts in their own language. They will then explore and interpret this poem through a 2-week focus on photography and a 2-week focus on movement/dance. At the end of the workshop, participants will collaborate on a final performance and photo exhibit to be held at a local retirement center.

PROCESS:

This workshop will be different from the others, because it is longer and it brings together multiple media types (writing, photography, and movement/dance) and focuses on storytelling. I am leading the photography portion, and have invited two additional facilitators to lead the other portions of the workshop (writing and movement/dance).

During the writing portion of the workshop, students will create a short poem using the following prompts, in their own language:

In the beginning of this story
And then there was a change...
A dream is now unfolding:

During the photography portion of the workshop, students will create a composite image that reflects the themes of their writing. Each composition will include a background (representing the beginning), a profile portrait (representing the present), and one or more photographs overlaying the others (their dreams unfolding). Rather than having students take photographs as homework, we will use the photography studio in my department to take profile portraits during our time together, and then incorporate stock photography in a creative way to portray their backgrounds and future dreams.

During the final portion of the workshop, students will use movement and dance to explore points of transition in their lives and how that has led to new dreams. This will culminate in a final exhibit and performance at a local retirement center.

A mockup of what the outcome of the 2023 Summer Arts Workshop might look like

Poster 02   While We Move, They Build Borders

Shaza Jendi
University of Florida

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.

while WE move, THEY build borders

The "infinite maze" is a series of 12 research discussion sessions where Syrian immigrants in different countries communicate via virtual meetings to share their experiences. "While we move, THEY build borders" is a poster that reflects the interviews done with Syrian immigrants living in 20 different countries, over six continents . As a Syrian immigrant myself, I was able to establish a rapport with my interview subjects quickly. All participants stated the different routes they took, the closed doors they knocked, and the countless hours they had to wait in order for them to get to a safe place. As a group we met for one hour once a month over a period of 12 months. In the last session, we worked as a group on creating the poster. We collectively decided to call the poster " while we move, They build the borders" which signifies the multiple and endless obstacles Syrian citizens face while seeking a safe place to live in.

Sketches sent by participants reflecting their experience as Syrian immigrants

9 Countries allow Syrian citizens to enter visa-free, but still due to flight restrictions it is impossible to get to any of the 9

2/3 Participants failed to reunite with their families after fleeing Syria

100% Participants received visa rejections from at least 2 embassies

65% Tried to get on death boats through either Lebanon or Turkey. Smugglers get paid at least $2,000 to enable refugees get onto usually old fishing boats to cross the Mediterranean and reach Europe. Many of those boats sink due to the large number of people, or stop working due to mechanical issues.

14 Million Syrians have been forced to flee their homes in search of safety since 2011

$800 Average spent per one visa application

730 Days Participants waited at least 730 days to get an interview for their asylum case

75% Don't feel welcomed in their current residents

The information above is a summary of topics discussed and information shared among participants

Although participants were residing in different countries, come from distinct backgrounds and life experiences, yet they were able to relate to each other's immigration stories. This perception of similarity created a sense of community that was reflected in a strong bond among participants over the sessions. Furthermore, participants discussed the challenges they faced and are still facing in the curent countries they reside in, and this was extremely interesting for participants as it helped them learn from each other. Over time, the sessions enabled participants to gain a sense of appreciation for each other.

Understanding the challenge of fleeing Syria

Several countries have issued warnings to avoid the airspace of Syria. The war in Syria has made it very difficult for many Syrians to travel outside of the country or even to other parts of Syria. The ongoing violence, destruction of infrastructure, and restrictions on movement have created a situation where some Syrians are essentially "locked in" within the country. Furthermore, fleeing Syria by land is impssible as all borders are closed.

while WE move, THEY build borders

بينما نتحرك، هم يبنون الحدود

The poster was collectively designed by participants of the discussion workshop "The Infinite Maze". To reflect our disccsuion and experiences, the participants decided to write down shared questions and topics. The lines are a major element in the poster that signifies all the closed doors knocked and all the borders they faced to reach a safe place.

تم تصميم الملصق بشكل جماعي من قبل المشاركين في ورشة العمل النقاشية "المتاهة اللانهائية". لتعكس قراراتنا وخبراتنا، قرر المشاركون تدوين الأسئلة والموضوعات المشتركة. تعتبر الخطوط عنصرًا رئيسيًا في الملصق يشير إلى طرق جميع الأبواب المغلقة وجميع الحدود التي واجهوها للوصول إلى مكان آمن.

Did you get the visa?
طلعتلك الفيزا؟

With only 9 countries to travel to visa-free, Syrians always ask each other and get asked if they were "lucky" enough to get their visa application approved. Multiple embassies noted on their website that Syrian citizens are prohibited from applying for any type of visa.

مع 9 دول فقط تسافر بدون تأشيرة، يسأل السوريون بعضهم البعض دائمًا ويسألون عما إذا كانوا "محظوظين" بما يكفي للحصول على الموافقة على طلب التأشيرة. أشارت عدة سفارات على موقعها الإلكتروني إلى منع المواطنين السوريين من التقدم للحصول على أي نوع من أنواع التأشيرات.

Did you apply for family reunification? It takes a year or two to be processed.
هل تقدمت بطلب لم شمل الأسرة؟ تستغرق المعالجة سنة أو سنتين.

Do you have a sponsor?
عندك كفيل؟

Multiple countries ask Syrian immigrants to have a sponsor. The sponsor is a local resident of the country who will be held liable of anything the immigrant does.

تطلب عدة دول من المهاجرين السوريين الحصول على كفيل. الكفيل هو مقيم محلي في البلد وسيتحمل المسؤولية عن أي شيء يفعله المهاجر.

You applied for asylum?
مقدم لجوء؟

Did you go to Syria in the last 10 years?
نازل عسوريا بآخر عشر سنين؟

Whenever this question is asked, you know that your visa application, job application, and any paperwork will be refused.

عندما يتم طرح هذا السؤال، فأنت تعلم أنه سيتم رفض طلب التأشيرة وطلب الوظيفة وأي عمل ورقي.

Dismissed
Denied
Rejected
Refused
Declined

=

مرفوض

Were you able to enroll your kids at school here?
هل تمكنت من تسجيل اطفالك في المدرسة هنا؟

Syrian immigrants in Lebanon, and Turkey were not able to register their kids in public schools as priority was given to locals. Syrian refugees in other countries were blocked by policies that require official documents for enrollment that they can not obtain.

لم يتمكن المهاجرون السوريون في لبنان وتركيا من تسجيل أطفالهم في المدارس العامة حيث أعطيت الأولوية للسكان المحليين. تم حظر اللاجئين السوريين في بلدان أخرى بسبب سياسات تتطلب وثائق رسمية للتسجيل لا يمكنهم الحصول عليها.

Is your degree accredited here?
هل شهادتك معتمدة هنا؟

Do you really miss it back home?
اشتقت للبلد ؟عنجذ؟

Do you plan on working later on?
في نية عالشغل ؟

How do you feel there? Do you feel safe? accepted by locals?
كيف تشعر هناك؟ هل تشعر بالأمان؟ مرحب بوجودك من قبل السكان المحليين؟

Fleeing a war-torn country is a tough experience that has drastic effects on mental health. This becomes even more challenging when refugees are treated differently, unwelcomed, and stereotyped. Syrians in distinct countries were unwelcomed by locals which forced them to keep moving.

الهروب من بلد مزقته الحرب هو تجربة قاسية لها آثار وخيمة على الصحة العقلية. يصبح هذا الأمر أكثر صعوبة عندما يتم معاملة اللاجئين بشكل مختلف، وغير مرحب بهم، ومنمط. كان السوريون في بلدان مختلفة غير مرحب بهم من قبل السكان المحليين مما أجبرهم على الاستمرار في التحرك.

Do you ever think of going back?
هل فكرت يوما في العودة؟

"Being an immigrant in Germany is the greatest life challenge I have that takes on a different shape everyday"- **Hayaat Wardeh, 38 years old**

"It took me and both of my kids a whole month to get to France. We walked through scary,dark, cold forests as all borders were closed. I was afraid to get caught as some countries will force me to return to the Syrian border"- **Lamia Mehdi, 27 years old**

" My dad paid his life savings to get me and my sisters on a death boat to get to Europe. The boat was too heavy, we were 200 on a boat that could only handle 50. After few hourse the boat started sinking and all I can see was people holding on to their kids and screaming. My sisters and I were looking for my dad. We did not find him yet"- **Karam Mawla, 19 years old**

" It took me and my family 6 years to get united. It was incredibly hard and stressful"- **Saaid Malah, 32 years old**

" I applied a for visa to the United States to see my parents 7 times. They were all rejected. After 5 years I got the Canadian citizenship and I dont need a visa anymore to enter the States, but I did not go since my parents passed away in 2021- **Mawya Khaledi, 37 years old**

"أن أكون مهاجرًا في ألمانيا هو أكبر تحدٍ أواجهه ويأخذ شكلاً مختلفًا كل يوم"- حياة وردة، 38 عامًا

"لقد استغرق الأمر مني أنا وطفلي شهرًا كاملاً للوصول إلى فرنسا. مشينا في غابات مخيفة ومظلمة وباردة حيث كانت جميع الحدود مغلقة. كنت أخشى أن يتم الإمساك بي لأن بعض الدول ستجبرني على العودة إلى الحدود السورية "- لمياء مهدي، 27 عامًا

"دفع والدي مدخراته ليصطحبني أنا وأخواتي على متن قارب الموت للوصول إلى أوروبا. كان القارب ثقيلًا للغاية، وكان عددنا 200 شخصًا على متن قارب لا يتسع إلا لـ 50 شخصًا. وبعد بضع ساعات، بدأ القارب في الغرق وكل ما يمكنني رؤيته هو وجود أشخاص يحتفظون بأطفالهم ويصرخون. كنت أنا وأخواتي نبحث عن والدي. لم نعثر عليه بعد"- كرم مولى، 19 عامًا

"لقد استغرقت أنا وعائلتي 6 سنوات لنتحد. كان الأمر صعبًا ومرهقًا بشكل لا يصدق"- سعيد ملاح، 32 عامًا

"تقدمت بطلب للحصول على تأشيرة دخول إلى الولايات المتحدة لرؤية والدي 7 مرات. تم رفضهم جميعا. بعد 5 سنوات حصلت على الجنسية الكندية ولم أعد بحاجة إلى تأشيرة لدخول الولايات المتحدة، لكنني لم أذهب لوفاة والدي في عام 2021"- ماوية خالدي، 37 عامًا

Shaza Jendi
University of Florida
shaza95je@gmail.com

Poster 03 A Case Study of Student Work: Introducing Adaptive Clothing Concepts to an International Brand

Natalie Tyree
Western Kentucky University

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.

Poster 04 Shared Emotions and Raised Voices: Centering Youth Perspectives as We Reimagine a Safer Gainesville

Hien Phan
University of Florida

Poster Abstract

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.

Shared Emotions and Raised Voices

Centering Youth Perspectives as We Reimagine a Safer Gainesville

Love
Peace
Communication
Values I want to see expressed in my community
In the next 5 years I'd be known for The best hairdresser

A part of One Nation/One Project, a national arts and wellness initiative designed to activate the power of the arts to repair the social fabric of our nation and heal our communities

With the rise of gun violence in Gainesville, a city in central Florida, we envision the creative potentials of arts and cultures in holding critical conversations with young people to address their perceptions and alternative approach to this systemic issue.

As co-designers, we host participatory design workshops that center Gainesville's young people as change-makers.

A collaboration of local authorities and design graduate students to foster dynamic conversations with the local marginalized young people about social and systemic issues:

Dr. Anne Wolf — Community Engagement Manager, City of Gainesville

Isabella Arrazola & Hien Phan — Master students in Design and Visual Communications (MxD), University of Florida

Dr. Dori Griffin — Professor in Design and Visual Communications (MxD), University of Florida

Meg Boria-Meyar — AmeriCorps Community Engagement Coach, Project YouthBuild

and Project YouthBuild students, cohort 2022-2023

Using artistic expression as a driver for trauma healing

The focus of ONOP in Gainesville is to address youth's perceptions of gun violence, and how to reimagine a safer Gainesville for future generations. Since September 2022, we have collaborated with Anne Wolf, the Community Engagement Manager at the City of Gainesville, in co-designing a series of workshops that center Gainesville youth as change-makers, explore the role of design as a powerful tool for change, and use artistic expression as a driver for trauma healing (Lynn 2012, Richman 2013). This builds from scholarship that recognizes the value of individual and collective lived experience as subject expertise (Hill Collins 2009,) and how to decolonize design by expanding who gets to be a designer of social change (Tunstall 2020, Caroll 2017).

Applying participatory design in hearing powerful voices* and reimagining a better future together

As co-designers, we aim to amplify the voices and experiences of marginalized communities on social and systemic issues. We have partnered with community experts and local organizations through participatory action and collaborative design to create safe spaces for critical conversations and making. We have partnered with Project YouthBuild, a local AmeriCorps branch, to host workshops with students about their perceptions of safety in the community and the current structures of society that foster inequality across cultures. Through creative making and particular emphasis on the how and why of making, the students could express complex emotions towards racism, violence, and mental health and have their perspectives inform the foundations for upcoming community initiatives.

Our visual outputs for this collaboration were ➊ exploratory mood boards about perceptions of safety, ➋ booklets with prompts on how to re-imagine pop culture into a culture of wellness, and ➌ a collaborative poster session where students collectively reflected on the mood boards and expanded on the conversation about safety and culture with visual input materials. At the end of the semester-long project, these visual outputs were collected in a zine to show our process and the students' outcomes. Through this process, our team learned how to communicate our individual and collective goals, unlearn biases, lean into co-design with mutual respect, and delegate tasks to our strengths. Together, we aim to better serve the local community by building trust and creating long-lasting partnerships with diverse community members.

Looking forward,

The data-driven outputs have been helpful for us, co-designers, envisioning effective ways to listen to the local community and collectively reimagine solutions for particular social issues. The series of workshops marked a successful note of collaboration in redesigning existing systems of oppression, inequality, and inequity. Taking inspiration from the work of designers and activists such as Antionette Caroll and Dori Tunstall, we understand that the power to enact change is not individual but collective (Caroll 2017.)

ONOP Gainesville will run until 2024, and we hope to continue to collaboratively expand what it means to be a designer for social change.

Your feedback is valuable to our ongoing collaboration! Scan this for a 5-minute survey.

View the bibliography at bit.ly/centering-youth-bib

* For the privacy of participants' identities, we only their visual participatory outputs with hidden names.

Mood board workshop

➊

Participants' mood boards (digital, Google slides, 1920x1080px)

To address the local young people's perspectives of gun violence and its impacts on their daily lives, we and PYB students discussed various forms of violence in their neighborhood and pop culture. Each participant then created a mood board envisioning a healthy community to them.

MILESTONES:
*(1) Critical conversations of the local young people with representatives of the local authority, and
(2) Creative making (keywords and images of culture and community)*

Pop culture messages workshop

➋

Designed and folded pamphlets for participants (physical, 8.5x11in)

Understanding the impacts of violent images in pop culture, we encouraged participants to share messages from multi-media to reflect on the violence in multiple scenarios and characters. We then imagined alternative ways they could be sent to rebuild a better world.

MILESTONES:
*(1) Discussions of the cultural contents that the local young people engage with, and
(2) Critical thinking and reflecting on the impacts of such on their everyday life*

A series of activities with the collaborative poster

➌

What makes you feel safe in a community?
A collaborative poster with prompts and input materials (sticky notes and emoji stickers) (physical, 64x48in)

To involve as many young people as possible, we co-designed a giant canvas, extending the conversations of previous workshops: culture, pop culture, safe places and activities, and how to co-build a better and safer community.

MILESTONES:
(1) Easy ways for participants to engage in the discussion and share their thoughts asynchronously

(2) Data-driven visual recorders of collective experiences through multiple activities

OUTCOMES OF THE INITIAL PHASE OF LISTENING TO THE LOCAL COMMUNITY:

5 participatory workshops conducted

Approximately 40 young participants engaged

Creation of a zine featuring the voices of the local youth

Scan to view more details at the digital zine

The quantitative data collected from the participatory design workshops has provided us with valuable insights into the needs and preferences of the local young people. These insights have served as a foundation for identifying key areas that require improvement and developing art and cultural strategies to address these issues.

Moving forward, One Nation One Project (ONOP) in Gainesville continues to build upon these insights and collaborate towards the creation of community services aimed at healing individuals and families affected by gun violence.

Poster 05   Using Minecraft in Typography Class

Vitoria Faccin-Herman
Illinois State University

Poster Abstract
Reproducing skin tones accurately for people of color from photography to printed media

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.

Vitoria Faccin-Herman
Instructional Assistant Professor
Wonsook Kim School of Art - Graphic Design
vfaccin@ilstu.edu | vitorianoc.com

Using Minecraft in Typography Class

What is Minecraft and Minecraft for Education?

The video game Minecraft was created in 2009 and it has withstood the test of time. As of this writing, the game has had 180,439,606 active players in the last month alone (April 2023 – Minecraft Live Player Count). It is an open world, sand-box style game, that allows players to build bases, fight mobs, and play with friends. In 2014, Mojang, Minecraft's developer studio, was acquired by Microsoft which has made the game more accessible and popular (Minecraft to Join Microsoft, 2014). In 2016, Minecraft for Education was launched, and it has since been used by many teachers in multiple disciplines (Minecraft, n.d.).

I was made aware of Minecraft for Education through a presentation by Stephen Reid where he shared his experiences with building worlds and using different game modes to create learning experiences. Minecraft for education already comes with pre-built learning experiences and allows for customization for what the instructor needs. Being that Illinois State University is Microsoft school which gives access to the program, I decided to experiment with it with my Typography class in Spring 2023.

Bringing Minecraft to the Type Classroom

In learning design, modularity is one aspect that allows students to understand how limitations can foster creativity. When thinking of bringing Minecraft to the class-room, its modularity was the first aspect that I wanted to highlight. Minecraft is a modular system, where most objects have the same dimensions and different mate-rials provide different visual experiences. But beyond modularity, could this 3-dimensional experience enhance students' understanding of designing characters? I needed to try it. I planned a week (two meeting days) for this activity.

Day 1

One the first day students picked which characters they wanted to make and started to sketch. As a class, we decided on the proportions for the letters so that our characters would have a shared characteristic. Once their sketches were done, it was time to go to Minecraft. As the

teacher, you create the classroom world that will be shared by all. For this lesson, I created an empty plane where students could spread out and create their letters with whatever materials they wanted. Some students had had more experience with the game and were quickly building their letters, while others who were not as familiar took a little longer. Overall, everyone was able to complete the first lesson of creating at least one lowercase and one uppercase letter in the game. The next step was to take photos of the letters and to recreate them in Adobe Illustrator.

Day 2

The second day was reserved to create sculptures in Minecraft based on short words. Students got to pick which word they wanted (e.g.: rain, wave, hope, laugh). For this section, I picked an existing world that resembled a small town with different open plots. Students were able to spread out and explore different materials again. This time, once they were done, they could use the in-game camera and in-game portfolio to export images of their work.

Acknowledgments and Conclusion

I would not have been able to carry out this activity without the support from the Information Technology folks at the Wonsook Kim School of Art. Eric Yager and Seth Engeman were key to troubleshooting my problems with connecting to the program as well as helping students access it. We took one day prior to the Minecraft week to clear up any issues and make sure everyone was able to access the game. Overall, this was a learning experience for both the students and me. I think Minecraft can be an incredible tool to practice creating letterforms with a focus on modularity. Bringing games into the classroom can be another way to generate engagement, especially in the post-pandemic classroom where students seem more disconnected. This creates another level of connection between the student, the class, and the topics at hand. If your school is a Microsoft school, you should give this a try.
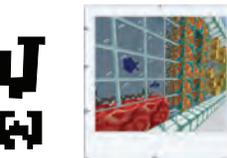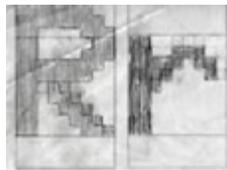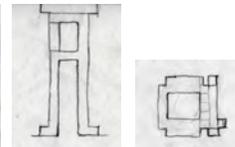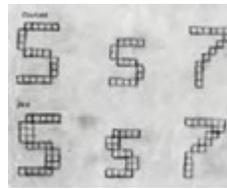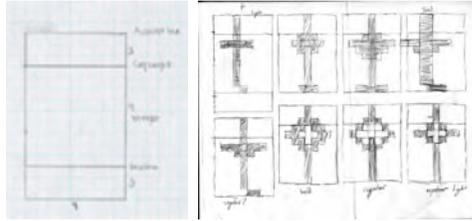
Poster 06 From Disability Justice to Design Justice

Andrea Cardinal
Bowling Green State University

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.
.

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.

From

DIS
JU

*In 2005, **Sins Invalid**, a disability justice-based performance project, was formed by Patricia Berne and Leroy F. Moore Jr. to respond to a lack of venues dedicated to disabled artists' bodies and their creative work. From their initial endeavor, the organization has since developed 10 Disability Justice principles that guide its mission. Inspired by their work, the **Design Justice Network** developed 10 principles in 2016 to guide the work of designers engaged in social practice.*
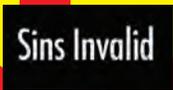
to
DESIGN
JUSTICE

DESIGN JUSTICE NETWORK
EST 2016

BECOME A SIGNATORY!

PRESENTER

ANDREA CA

assistant professor gra
bowling green state uni

ABILITY
USTICE

Sins Invalid

An Unshamed Claim to Beauty in the Face of Invisibility

SINS INVALID	2005	SF/Bay Area, Calif.

1. **INTERSECTIONALITY** *"We do not live single issue lives"* —Audre Lorde Ableism, coupled with white supremacy, supported by capitalism, underscored by heteropatriarchy, has rendered the vast majority of the world "invalid."

2. **LEADERSHIP OF THOSE MOST IMPACTED** *"We are led by those who most know these systems."* —Aurora Levins Morales

3. **ANTI-CAPITALIST POLITIC** In an economy that sees land and humans as components of profit, we are anti-capitalist by the nature of having non-conforming body/minds.

4. **COMMITMENT TO CROSS-MOVEMENT ORGANIZING** Shifting how social justice movements understand disability and contextualize ableism, disability justice lends itself to politics of alliance.

5. **RECOGNIZING WHOLENESS** People have inherent worth outside of commodity relations and capitalist notions of productivity. Each person is full of history and life experience.

6. **SUSTAINABILITY** We pace ourselves, individually and collectively, to be sustained long term. Our embodied experiences guide us toward ongoing justice and liberation.

7. **COMMITMENT TO CROSS-DISABILITY SOLIDARITY** We honor the insights and participation of all of our community members, knowing that isolation undermines collective liberation.

8. **INTERDEPENDENCE** We meet each others' needs as we build toward liberation, knowing that state solutions inevitably extend into further control over lives.

9. **COLLECTIVE ACCESS** As brown, black and queer-bodied disabled people we bring flexibility and creative nuance that go beyond able-bodied/minded normativity, to be in community with each other.

10. **COLLECTIVE LIBERATION** No body or mind can be left behind—only moving together can we accomplish the revolution we require.

An Unshamed Claim to Beauty in the Face of Invisibility   **sinsinvalid.org**

DESIGN JUSTICE NETWORK	2016	Detroit, Mich.

1. We use design to sustain, heal, and empower our communities, as well as to seek liberation from exploitative and oppressive systems.

2. We center the voices of those who are directly impacted by the outcomes of the design process.

3. We prioritize design's impact on the community over the intentions of the designer.

4. We view change as emergent from an accountable, accessible, and collaborative process, rather than as a point at the end of a process.

5. We see the role of the designer as a facilitator rather than an expert.

6. We believe that everyone is an expert based on their own lived experience, and that we all have unique and brilliant contributions to bring to a design process.

7. We share design knowledge and tools with our communities.

8. We work towards sustainable, community-led and community-controlled outcomes.

9. We work towards non-exploitative solutions that reconnect us to the earth and to each other.

10. Before seeking new design solutions, we look for what is already working at the community level. We honor and uplift traditional, indigenous, and local knowledge and practices.

We envision futures where design is used to support care, healing, liberation, joy, and deep sustainability.   **designjustice.org**

RDINAL
phic design
versity

Poster 07 Shaping an Accessible Future

Jennifer Kowalski
Temple 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   A Course in Creative Bravery

Brianna O'Neal
Liberty University

Stacy Cannon
Liberty University

Poster 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.

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.

Poster 09   Social Design for a More Equitable Future:
The Issues and Challenges in the Design Process
for Social Change.

Marjan Khatibi
Nicholls State University

Abstract

The social design aims to understand societal problems and encourage positive social change. It may not resolve social issues, but the possibilities created can affect interactions between individuals to promote a positive societal transformation. It is essential to design for underrepresented communities for a more equitable future.

The case study for this research examines the semiotic approach to analyze the posters, banners, icons, and slogans created for Iran's protest movement #womanlifefreedom as a result of Mahsa Amini's death, a 22-year-old girl, being killed by "morality police" in September 2022 for disobeying hijab laws. The study investigates how protests, media coverage, and hashtags affect society and whether or not they alter people's perceptions of a specific issue. If the media does not fully or accurately portray the truth, what role do designers play in spreading it? What opportunities and obstacles exist in the design process for social change? The study looks into the distribution of information through design and the design process for social change, emphasizing women's rights and liberty, especially in the middle east.

The findings demonstrate that the patterns and iconography employed in creating the protest posters and banners have historical and cultural roots within the nation's history. The media does promise to present truthful news. However, the most reliable sources of information are the local groups that work for human rights individually or as part of small teams. Their media are their Instagram and Facebook pages to share what is happening during the protests. The symbols, icons, and logos used on the posters for marching and protesting on the street depict Iranian culture. The real photographs and videos of the actual events and protests served as the inspiration for the animated graphics and signs.

Social design for a more equitable future: the issues and challenges in the design process for social change.

Marjan Khatibi
Assistant Professor
San Jose State University

May 22–23, 2023
University & College
Designers Association

Abstract

The social design aims to understand societal problems and encourage positive social change. It may not resolve social issues, but the possibilities created can affect interactions between individuals to promote a positive societal transformation. It is essential to design for underrepresented communities for a more equitable future.

The case study for this research examines the semiotic approach to analyze the posters, banners, icons, and slogans created for Iran's protest movement #womanlifefreedom as a result of Mahsa Amini's death, a 22-year-old girl, being killed by "morality police" in September 2022 for disobeying hijab laws. The study investigates how protests, media coverage, and hashtags affect society and whether or not they alter people's perceptions of a specific issue. If the media does not fully or accurately portray the truth, what role do designers play in spreading it? What opportunities and obstacles exist in the design process for social change? The study looks into the distribution of information through design and the design process for social change, emphasizing women's rights and liberty, especially in the middle east.

The findings demonstrate that the patterns and iconography employed in creating the protest posters and banners have historical and cultural roots within the nation's history. The media does promise to present truthful news. However, the most reliable sources of information are the local groups that work for human rights individually or as part of small teams. Their media are their Instagram and Facebook pages to share what is happening during the protests. The symbols, icons, and logos used on the posters for marching and protesting on the street depict Iranian culture. The real photographs and videos of the actual events and protests served as the inspiration for the animated graphics and signs.

What are the issues and challenges in the design process for social change?
Designers may encounter opposition, censorship, or retaliation from conservative societal or governmental groups in settings where women's rights are repressed. Pushing limits and challenging oppressive norms while still doing so takes careful navigation and understanding of the cultural environment. Regarding women's rights and freedom in the Middle East, designers can support the social change movement by creating designs that oppose gender inequality, promote awareness of women's issues, and encourage empowerment through the development of campaigns that highlight the perspectives of women, push for legal changes, and eliminate societal stereotypes.
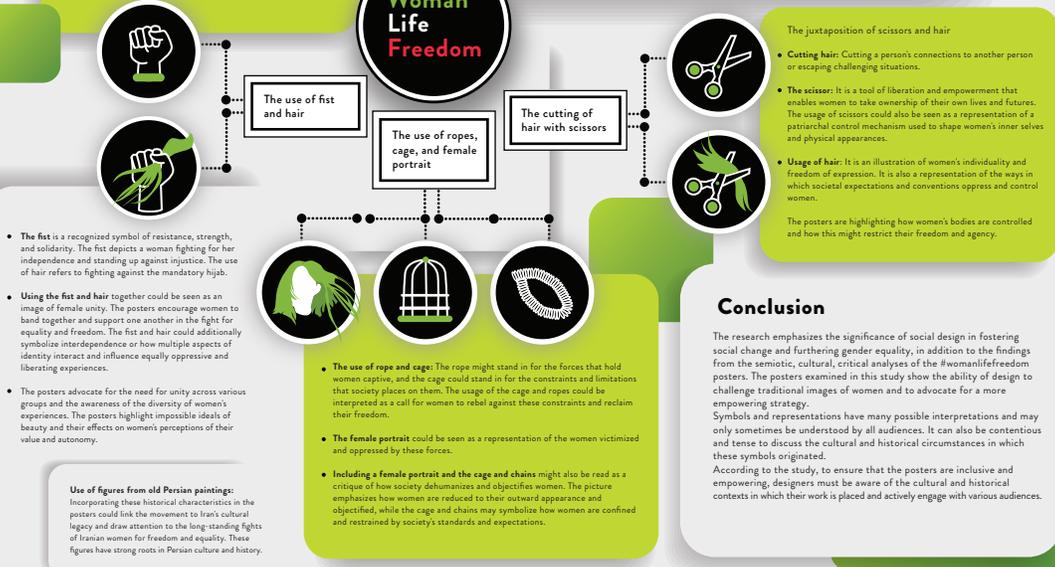
Slogan Woman Life Freedom:
The slogan "Woman, Life, Freedom" conveys a powerful message by integrating semantic complexity with syntactic simplicity through semiotic analysis. In addition to advancing equality, female liberation, and removing barriers to female independence, it emphasizes the connection between women, human interaction, and the fundamental value of freedom. The slogan's practical goal is to promote empowerment, equality, and the importance of social change.

Color, Type, text, image, composition:
Some of the posters have a black-and-white design with a splash of red to highlight the text and the main image. This color combination conveys a sense of seriousness and urgency and is frequently utilized in social justice or protest activities. The use of typography is another instance of a formal relationship. The language is commonly laid out in a straightforward, understandable manner, which helps visitors understand and access the message.

#WomanLifeFreedom

Research Questions

- What opportunities and obstacles exist in the design process for social change?

- If the media does not fully or accurately portray the truth, what role do designers play in spreading it?

Semiotic analysis is utilized to interpret and examine visual communication, such as graphics and logos, as well as to comprehend the meaning and message transmitted. In the case of the #womanlifefreedom movement, semiotic analysis can be used to analyze the graphics created for the movement to understand the intended message and how that message is communicated.

SEMIOTIC ANALYSIS

Sign

Signifier

Signified

Symbol	Iconographic Analysis	Cultural and Ethnographic Analysis
Scissors & Hair	Cutting off hair as a way to challenge societal expectations and norms and a symbol of rebellion and defiance.	Many cultures view hair as a representation of femininity and beauty, and cutting it off can be interpreted as a sign of protest and uprising.
Fist & Hair	A representation of resiliency and strength that is frequently used to convey solidarity.	The fist is a universal sign of solidarity and unity. The usage of this image in the posters may be an appeal to women to unite and fight for their independence and rights.
Ropes & Cage	A representation of restriction and constraint used to confine both humans and animals.	A sign of imprisonment, both humans and animals, may be intended to draw attention to the ways in which social norms and standards impose restrictions on women.
Female Portrait	A picture of the repressed and constrained women that society's standards and expectations create.	Women are expected to adhere to specific standards of behavior and attractiveness in many cultures.
Figures from Old Persian Paintings	A means of connecting the movement to larger cultural and historical traditions in Iran and reclaiming and reinterpreting ancient Iranian art and culture.	To question and disrupt traditional images of women by using these figures in the posters, reclaiming Iranian culture in a way that is more inclusive and empowering for women.

Woman Life Freedom

The use of fist and hair

The use of ropes, cage, and female portrait

The cutting of hair with scissors

The juxtaposition of scissors and hair

- **Cutting hair:** Cutting a person's connections to another person or escaping challenging situations.

- **The scissor:** It is a tool of liberation and empowerment that enables women to take ownership of their own lives and futures. The usage of scissors could also be seen as a representation of a patriarchal control mechanism used to shape women's inner selves and physical appearances.

- **Usage of hair:** It is an illustration of women's individuality and freedom of expression. It is also a representation of the ways in which societal expectations and conventions oppress and control women.

The posters are highlighting how women's bodies are controlled and how this might restrict their freedom and agency.

- **The fist** is a recognized symbol of resistance, strength, and solidarity. The fist depicts a woman fighting for her independence and standing up against injustice. The use of hair refers to fighting against the mandatory hijab.

- **Using the fist and hair** together can be seen as an image of female unity. The posters encourage women to band together and support one another in the fight for equality and freedom. The fist and hair could additionally symbolize interdependence or how multiple aspects of identity interact and influence equally oppressive and liberating experiences.

- The posters advocate for the need for unity across various groups and the awareness of the diversity of women's experiences. The posters highlight impossible ideals of beauty and their effects on women's perceptions of their value and autonomy.

- **The use of rope and cage:** The rope might stand in for the forces that hold women captive, and the cage could stand in for the constraints and limitations that society places on them. The usage of the cage and ropes could be interpreted as a call for women to rebel against these constraints and reclaim their freedom.

- **The female portrait** could be seen as a representation of the women victimized and oppressed by these forces.

- **Including a female portrait and the cage and chains** might also be read as a critique of how society dehumanizes and objectifies women. The picture emphasizes how women are reduced to their outward appearance and objectified, while the cage and chains may symbolize how women are confined and restrained by society's standards and expectations.

Use of figures from old Persian paintings:
Incorporating these historical characteristics in the posters could link the movement to Iran's cultural legacy and draw attention to the long-standing fights of Iranian women for freedom and equality. These figures have strong roots in Persian culture and history.

Conclusion

The research emphasizes the significance of social design in fostering social change and furthering gender equality, in addition to the findings from the semiotic, cultural, critical analyses of the #womanlifefreedom posters. The posters examined in this study show the ability of design to challenge traditional images of women and to advocate for a more empowering strategy.

Symbols and representations have many possible interpretations and may only sometimes be understood by all audiences. It can also be contentious and tense to discuss the cultural and historical circumstances in which these symbols originated.

According to the study, to ensure that the posters are inclusive and empowering, designers must be aware of the cultural and historical contexts in which their work is placed and actively engage with various audiences.