Supplemental Materials
Master of Design (UA School of Art)

Appendix A – Workforce Analysis (Submission document)

Appendix B – Graphic Design Industry Survey

Appendix C – Email notification to other institutions

Appendix D – Course Syllabi

Appendix E – MDes Overview document

Appendix F – Course evaluation example

Appendix G – Faculty Curriculum Vitae

Appendix A – Workforce Analysis

Workforce Analysis Request Form

Program Information for Analysis

1. Institution

University of Arkansas

2. Program Name – Show how the program would appear on the Coordinating Board's program inventory (*e.g., Bachelor of Business Administration or Associate of Science in Accounting*):

Master of Design in Design for Collaborative Futures

3. Proposed CIP Code: If the proposed program does not fit easily into one CIP Code, provide the code it most closely falls into and explain differences / nuances of your program

09.0702 Digital Communication and Media/Multimedia

4a. Standard Occupational Classification (SOC) from CIP-SOC Crosswalk:

Take SOC codes from NCES Crosswalk of CIP to SOC, ranked in order of relevance (i.e., the degree to which program graduates are expected to desire and/or be qualified to work in each occupation) **(See Appendix A)**

09.0702	Digital Communication and Media/Multimedia.	11-9199	Managers, All Other
09.0702	Digital Communication and Media/Multimedia.	25-1122	Communications Teachers, Postsecondary
09.0702	Digital Communication and Media/Multimedia.	27-3099	Media and Communication Workers, All Other

4b. Standard Occupational Classification (SOC) from Expert/Staff Opinion (optional): If you think the

5. Brief Program Description – Describe the proposed program, the costs and investments involved in implementing it, the students you expect to recruit into it, and its educational objectives.

The Master of Design program will create leaders and innovators at the intersection of human-centered design and emerging technologies, in both industry and academia. Through discipline-defining inquiry and collaboration, students will work to become an active force in addressing the big challenges and opportunities in companies, communities and climate, and will go on to act at the highest levels of leadership in higher education and professional practice. Elements in the program will deal with user experience, designing for complexity, identity and brand management, speculative technologies, product design, and human-centered design practices, web and app development, among other topics, through an interdisciplinary lens. The local presence of campus partners and multinational corporation headquarters in the region, along with a rich ecosystem of supporting design firms and agencies, perfectly situates our students for collaborative learning opportunities of diversity and curiosity, and the graduates for rewarding and high-level career opportunities. We will need five more faculty members to supplement our present team, and will recruit students from around the country who are, in many cases, long-time active professionals looking for a career "next step" but could also be younger professionals looking for quicker career advancement into art director or C-suite leadership positions or academia.

6. North American Industry Classification System (NAICS) – List some industries and/or companies which graduates would be most likely and/or qualified to work in (optional), and feel free to comment on why/in what capacity. Also, a description of the target industry in your region, its relative strength or weakness relative to other regions, and the reasons for that relative strength or weakness, is welcome. Lookup NAICS Code

Graduates will be likely to take leadership roles at larger design-centric agencies, such as Northwest Arkansas' Saatchi & Saatchi X or RevUnit, as well as in-house design leadership roles at Sam's Club, Walmart, JB Hunt, Tyson, or Crystal Bridges Museum of American Art. The skills learned in this degree will also prepare graduates to work in design positions in the corporate realm in any geographic location within the United States or beyond, but certainly design-strong regions such as New York, San Francisco, Portland or Dallas or Kansas City. With the presence of strong pedagogy elements of the terminal degree, graduates could also take a position as a faculty member in design at a university.

7. Region of Possible Position(s) – Describe the region where you think graduates are most likely to work, e.g., in terms of a list of counties, a metropolitan statistical area, or a commuting radius:

Based on past student employment and present student interest, our graduates will work in Northwest Arkansas, Little Rock, Kansas City, Dallas, Springfield, MO, Nashville, and internationally.

9. Proposed Implementation Date – (MM/DD/YY):

Fall 2022

10. Contact Person – Provide contact information for the person who can answer specific questions about the program:

Name: Tom Hapgood

Title: Director of Graphic Design

E-mail: thapgoo@uark.edu

Phone: (479) 856-4554

Email the completed form: Dr. Nathan Smith (Nathan.Smith@adfa.arkansas.gov)

After the labor market analysis has been completed, the institution will be invited to respond, providing further information that might shed light and help to interpret the data provided.
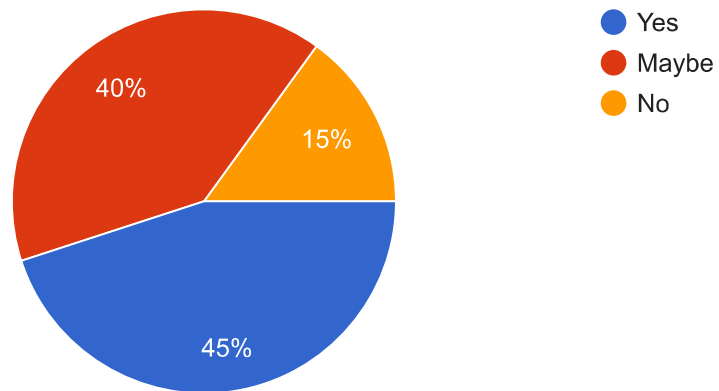
Appendix B – Graphic Design Industry Survey

Master of Graphic Design Audience Survey

60 responses

Would you be interested in a master's degree in design?

60 responses
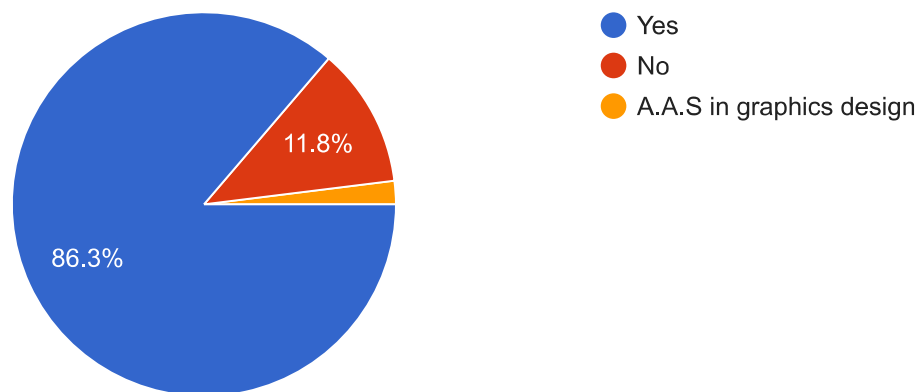

- Yes
- Maybe
- No

40%

15%

45%

You're interested. Great!

Do you have an undergraduate degree in design or with a design concentration?

51 responses

- Yes
- No
- A.A.S in graphics design

86.3%

11.8%

What is your design degree if you have one?

46 responses

Degree	Count
Bachelor of Fine Arts with emphasis or …	11 (23.9%)
	12 (26.1%)
Bachelor of Fine Arts in Graphic Design	15 (32.6%)
	3 (6.5%)
BS, Graphic & Web Design	1 (2.2%)
BFA, Visual Design	1 (2.2%)
Bachelor of Graphic Arts	1 (2.2%)
	1 (2.2%)
Associate of Applied Science, Graphic D…	1 (2.2%)
	1 (2.2%)
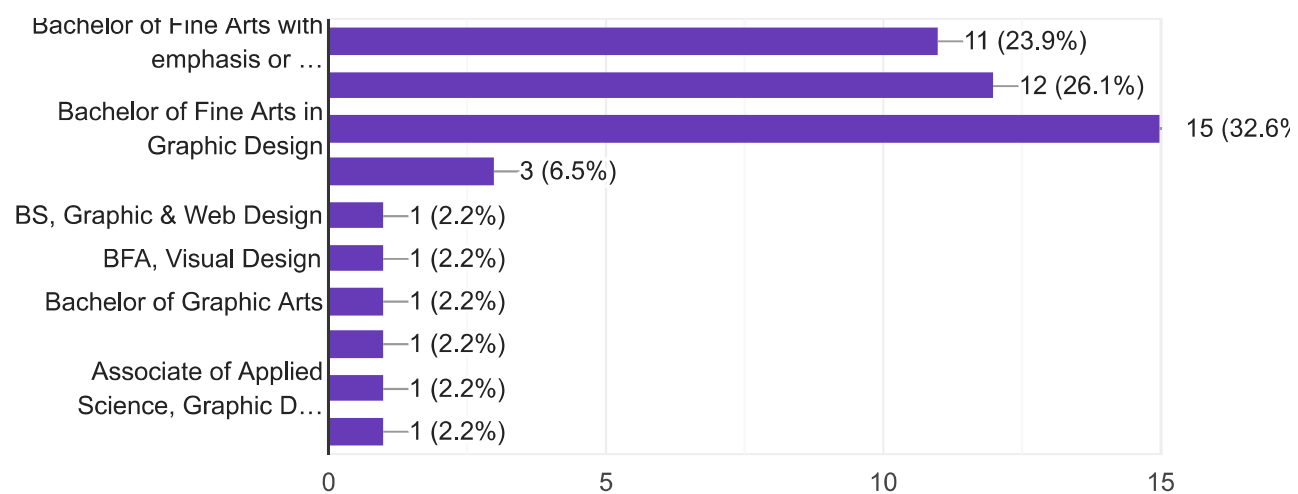
If you do not have a design degree, what type of degree do you have?

4 responses

B.S. Religion

English with Art minor

Computer Science Engr

Engineering

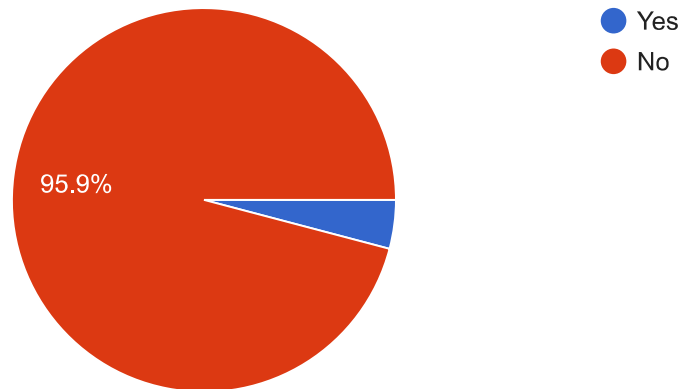## Do you have a master's degree?

49 responses

Yes
No

95.9%

If you have a master's degree, what is it?

3 responses

Degree	Count
MBA	0 (0%)
MFA	1 (33.3%)
MA	1 (33.3%)
Master of industrial design	1 (33.3%)
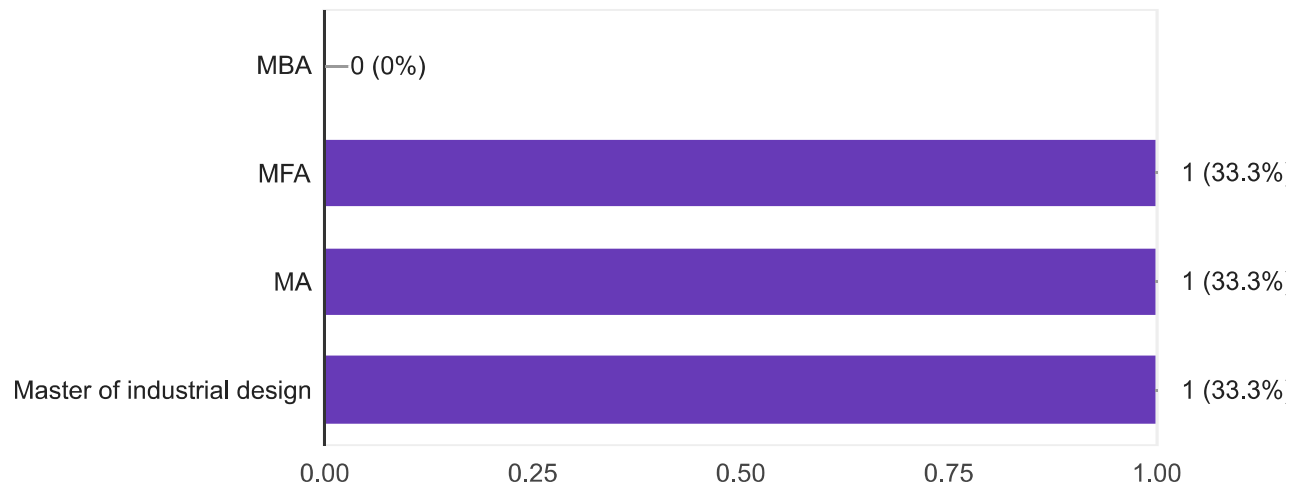
At what stage of your design-related career are you?

50 responses

- 1-3 years — 18%
- 4-6 years — 28%
- 7-10 years — 30%
- 11-14 years — 16%
- Not a designer
- 18yrs
- 15 years
- 20+
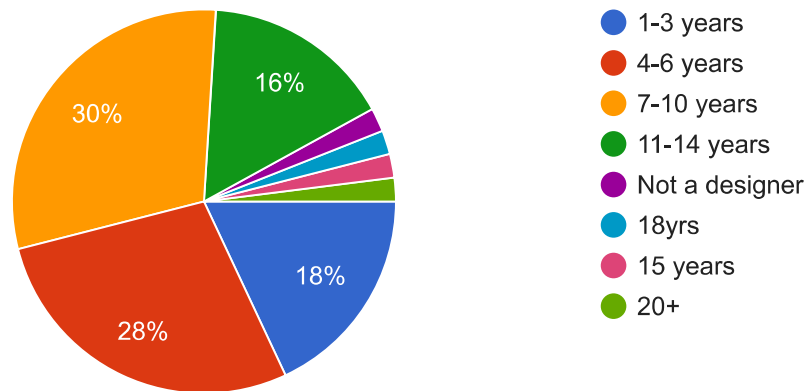
What is your present design-related job title?

49 responses
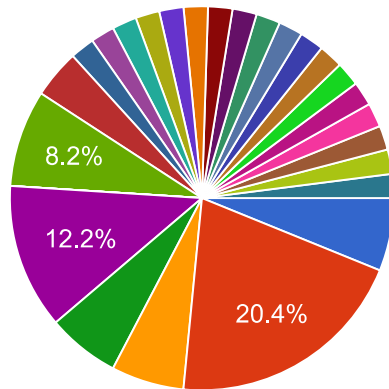
- ● Junior Designer
- ● Senior Designer
- ● Art Director
- ● Creative Director
- ● Principal or Owner
- ● Chief Creative/Design Officer
- ● Design Researcher
- ● UX Designer

▲ 1/4 ▼

8.2%

12.2%

20.4%

Why, generally, would you want to return to school?

47 responses

To eventually teach

Want to grow

wanting to grow

Opportunity to teach.

Interest in exploring more intentional focus areas as my career has developed. I've learned a lot along the way, and have much to learn still.

I miss the immersion in an environment that favors collaborative progressive design work.

Why do you think a design-related master's degree would interest you?

41 responses

I love learning and growing as an artist, designer and communicator.

If I wanted to go back to a Graphic Design position full time, I would want to refine my skills and build on my previous degree and knowledge.

The idea of diving into a focused area of study, led by experts in the field is something I miss. There is a level of confidence and validation that comes from learning from others (as opposed to more open-ended, self-directed learnings—both are valuable, just different).

Because it would keep me connected with that aforementioned environment

To become a teacher/professor

I'm interested in expanding my knowledge-base. The UofA didn't have many GD classes at the time of my graduation and I started out as the only in-house designer for a small firm so I've never really had the opportunity to learn/study from someone. I feel like i'm basically self-taught. There was an extreme amount of core GD knowledge that,

Would you like to go into academia?

51 responses

- Yes
- No
- Maybe
- It depends. It's something I've…
- I've considered teaching part…
- Not sure. I've always wanted t…

21.6%
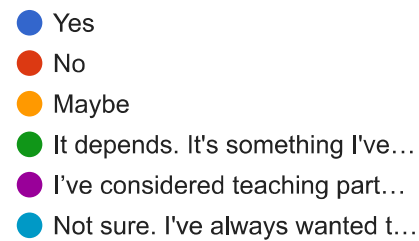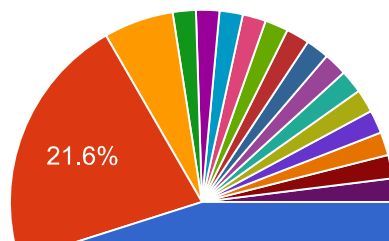
How do you think a design-centric master's degree would enhance your professional practice?

32 responses

The more you know ... the better you can serve.

I would love to be able to supplement my current small business by taking on a few select graphic design clients.

Ideally it could serve as a foundation for making a directional shift into a new field (and starting another company).

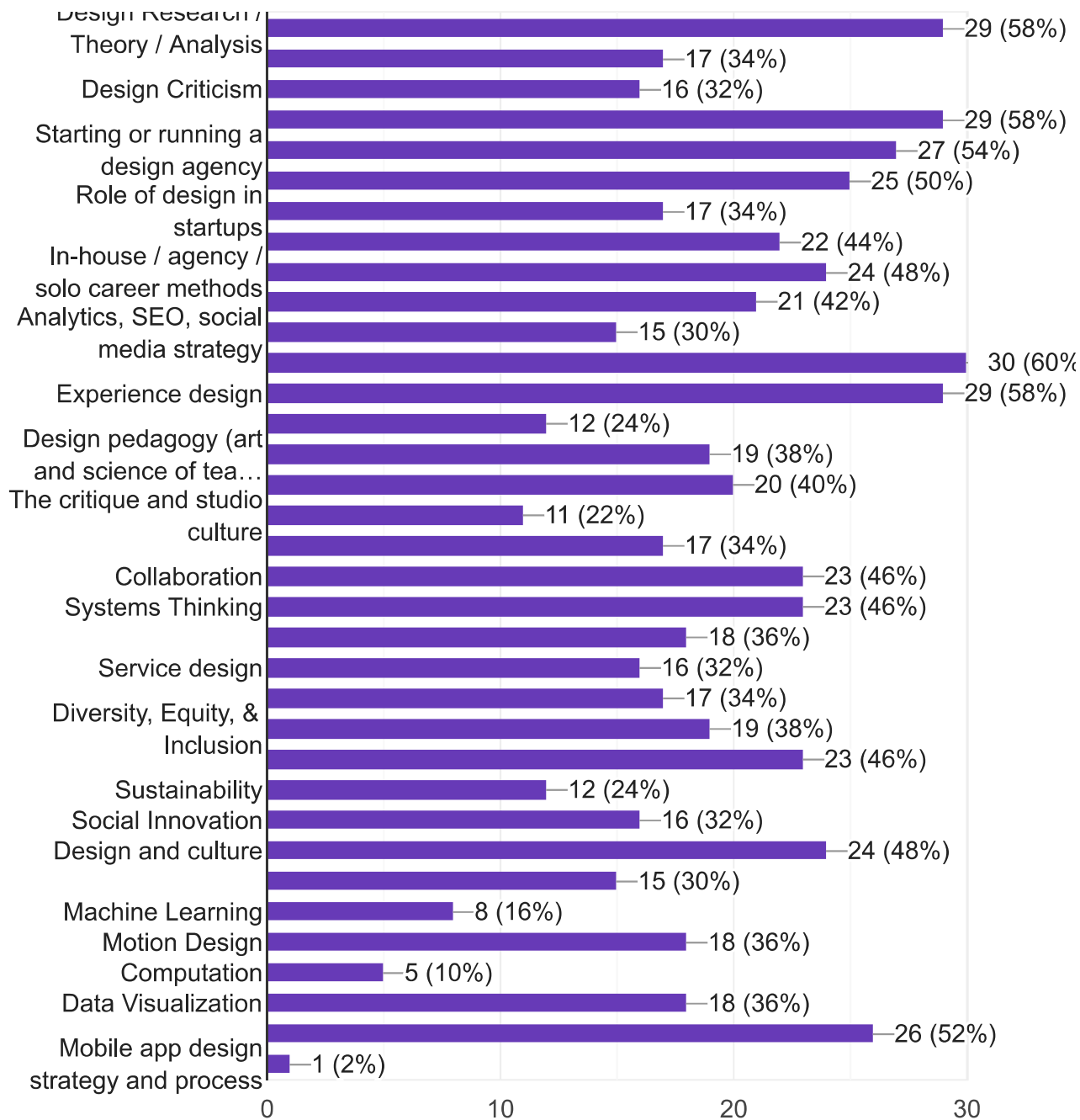I think it will deepen my knowledge of research based design and allow me to make better design decisions.

I would be more confident in my skills as a designer and feel I would have a better understanding, despite working for a marketing agency for 5 years, of marketing/SEO/analytics/etc which, in turn, would propel my design and career that much further.

Hard to move up with masters desgree

Generally speaking, which of these topics in a design master's degree would interest you?

50 responses

- Design Research / Theory / Analysis — 29 (58%)
- 17 (34%)
- Design Criticism — 16 (32%)
- Starting or running a design agency — 29 (58%)
- 27 (54%)
- 25 (50%)
- Role of design in startups — 17 (34%)
- 22 (44%)
- In-house / agency / solo career methods — 24 (48%)
- 21 (42%)
- Analytics, SEO, social media strategy — 15 (30%)
- 30 (60%)
- Experience design — 29 (58%)
- 12 (24%)
- Design pedagogy (art and science of tea… — 19 (38%)
- 20 (40%)
- The critique and studio culture — 11 (22%)
- 17 (34%)
- Collaboration — 23 (46%)
- Systems Thinking — 23 (46%)
- 18 (36%)
- Service design — 16 (32%)
- 17 (34%)
- Diversity, Equity, & Inclusion — 19 (38%)
- 23 (46%)
- Sustainability — 12 (24%)
- Social Innovation — 16 (32%)
- Design and culture — 24 (48%)
- 15 (30%)
- Machine Learning — 8 (16%)
- Motion Design — 18 (36%)
- Computation — 5 (10%)
- Data Visualization — 18 (36%)
- 26 (52%)
- Mobile app design strategy and process — 1 (2%)

If you do not have a undergraduate degree design, would you consider a 3 year program?

11 responses

- Yes
- No
- Maybe

45.5%

9.1%

45.5%
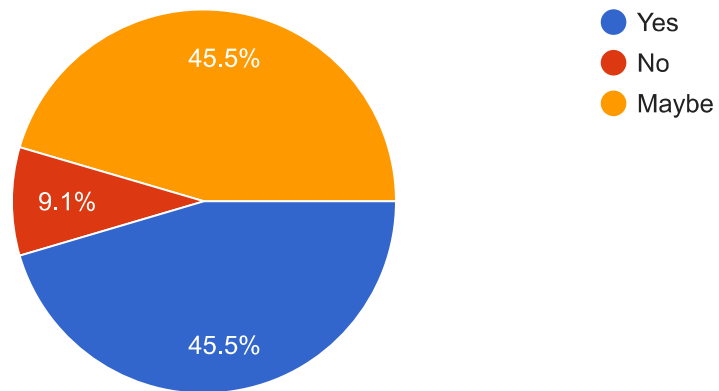
In a design master's degree structure, would you be interested in a low-residency option?

48 responses

- Yes
- No
- Maybe

12.5%

85.4%
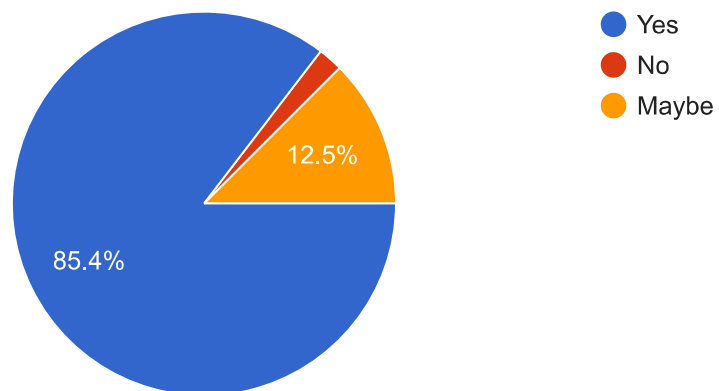
In a design master's degree structure, would a full-residency program be prohibitive?

48 responses

- Yes
- No
- Maybe

37.5%

16.7%

45.8%
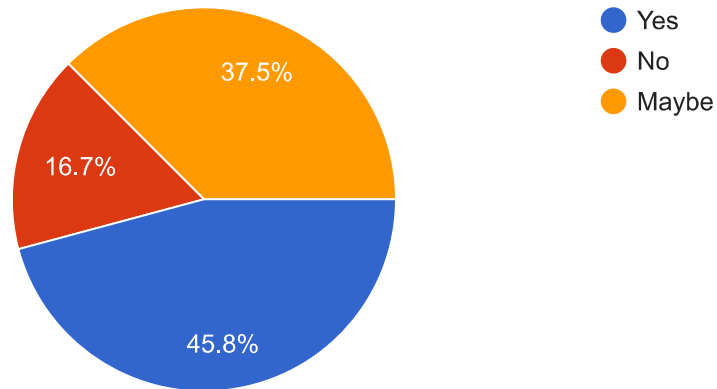
As a designer or design director, what value could you envision a member of your team with a master's degree in design bringing?

30 responses

Innovation, critical thinking and research experience

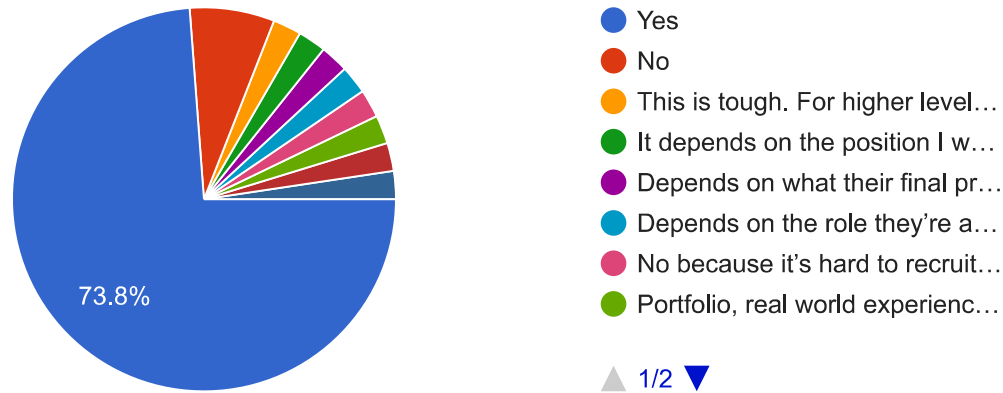Elevated level of expertise and more structured understanding of process and practices.

I would find a hard time hiring another designer to lead if they didn't have a masters degree or many years of experience.

Not only creativity, but showing and sharing a much deeper creative process that others can learn from

Better overall understanding of their work, not just aesthetically pleasing. Feedback

From a design leadership and hiring perspective, would someone with a relevant master's degree in design be more valuable in the search process?

42 responses

- Yes
- No
- This is tough. For higher level…
- It depends on the position I w…
- Depends on what their final pr…
- Depends on the role they're a…
- No because it's hard to recruit…
- Portfolio, real world experienc…

▲ 1/2 ▼

73.8%

How do you think design could contribute to solving or ameliorating the world's messy issues?

28 responses

The most talented designers are essential problem solvers with critical thinking abilities — I think the creative abilities of designers can approach almost any problem with fresh eyes and deliver plausible solutions.

I think designers need to fight to sit at the table to begin formulating solutions to the worlds messy problems. We need to be there in the beginning to bring true value. It's ohr ability to creative problem solve and conceive of systemic solutions that make us an asset to these endeavors.

Mostly civil design, just like civil engineering

Design can help launch/propel a business that can make huge strides in the world.

What suggestions could you provide in proposing a successful new master's degree program?

23 responses

An option designed for those working full-time is the only way it would be feasible for me, so that's important. "Design" is broad, so being clear about the disciplines and areas of focus is critical. I see so many graphic designers applying for UX and product design positions. We need to help students understand the nuance and differences so that they're better equipped. I would have an even higher expectation here out of a master's program than undergrad.

Make it worth everyone's time and money. I don't have the time/money to be taking classes that don't benefit me and my overall goal. I want more from a teacher/student stand-point.

a low-residency structure would be beneficial to the working professional who's trying to balance education / career / family
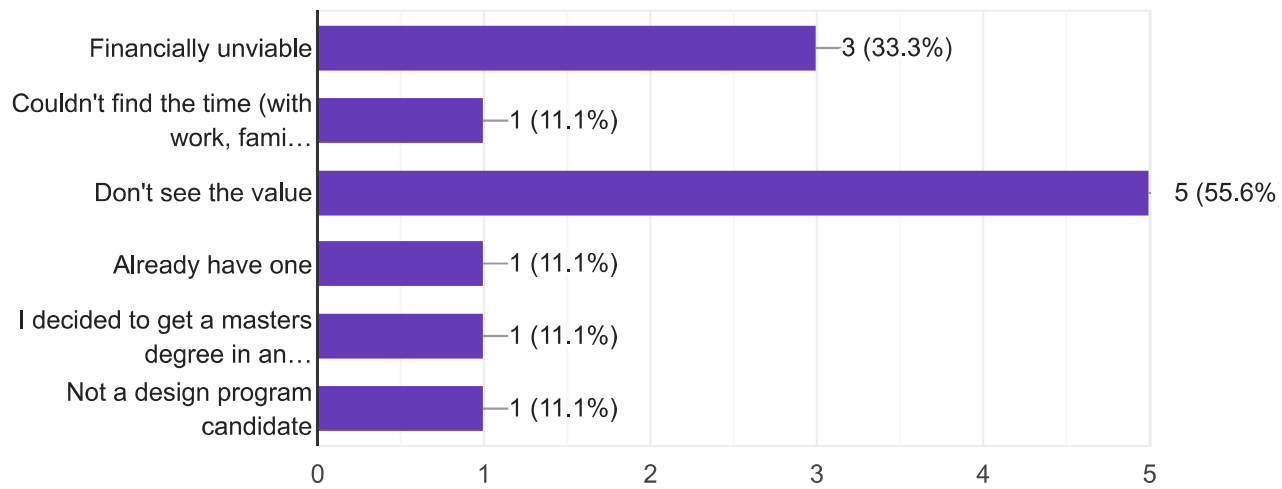
Ensure it's practicle

The time frame in which the masters degree could be earned and the specific professional achievements that could follow having a masters degree.

For those not interested in a master's degree in design.

Why would you not be interested in a master's degree in design?

9 responses

Category	Count
Financially unviable	3 (33.3%)
Couldn't find the time (with work, fami…)	1 (11.1%)
Don't see the value	5 (55.6%)
Already have one	1 (11.1%)
I decided to get a masters degree in an…	1 (11.1%)
Not a design program candidate	1 (11.1%)

If the degree were fully funded would you be interested?

9 responses

- Yes — 66.7%
- No — 33.3%
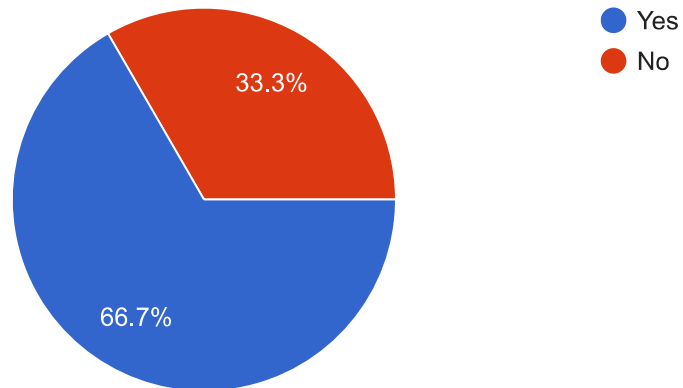
Any comments you'd like to add?

4 responses

How technical would the degree be? As a local startup that hires designers, we only hire designers who can code. Is a huge priority for us.

There's an opportunity cost of study vs practice that I feel like makes study less valuable.

Make this to be an online degree! Many times we are all working adults with families, allow the freedom of breaking the classroom walls down. Design is collaborative and sometimes sent to other teams digitally anyway. Make this the example and choose to have the program online.

I work in advertising and hire designers a lot, so I thought I might be able to contribute to the survey, but after seeing the questions, it seems like my answers should be probably be removed. Thanks!

Appendix C – Email notification to other institutions

Sent to all Arkansas institutions. Example below.

Tom Hapgood 📎   🗁 Sent - UA thapgoo   May 4, 2020 at 4:08 PM
University of Arkansas Master of Design degree

To: stacygibson@harding.edu

Hello Professor Gibson,

As part of our process of creating our new Master of Design degree, I've been asked to announce to you our curriculum plans. As one of our esteemed Arkansas university partners, I'm excited to announce this to you as we all strive to bring a great education to the students of Arkansas.

The Master of Design program at the University of Arkansas School of Art prepares curious students to design at the edge of what is possible and preferable for the future of communities, culture and technology. Students consider systems-level change through interdisciplinary collaborations, discipline-defining inquiry, and transformative work + research opportunities. The graduate degree consists of 60-credits within a two year or four-semester period. For those applicants who derive from interdisciplinary undergraduate degrees or require a foundational design education prior to entering the MDES' two-year sequence, a foundational year will be offered. This single year, non-degree status program enables instruction in the foundational tenets necessary to succeed within the subsequent MDES. The new program has been mandated by a portion of an annual endowment from the Walton Family Charitable Support Foundation.

The local presence of campus partners and multinational corporation headquarters in the region, along with a rich ecosystem of supporting design firms and agencies, perfectly situates our students for collaborative learning opportunities of diversity and curiosity, and the graduates for rewarding and high-level career opportunities. We will recruit students from around the country who are, in many cases, long-time active professionals looking for a career "next step" but could also be younger professionals looking for quicker career advancement into art director or C-suite leadership positions or academia.

We look forward to offering this new degree to better prepare our students for a successful career in design. Please let me know if you have any questions or feedback.

Thanks,
Tom Hapgood

. . . .

ART

Tom Hapgood
Graphic Design Program Director
School of Art
University of Arkansas

Appendix D – Course Syllabi

GDES 5303 Graduate Seminar
Design Pedagogy and Leadership, 3 credits

Course Description

In this seminar, students will use collaboration and conversation to explore the application of pedagogy to future careers in academia and professional practice. Through studying the history of pedagogy, students will learn methodologies for teaching, assessment, and curriculum writing. This class will also focus on providing students with an understanding of life in academia and what it means to be a design leader.

Learning Outcomes

Through lecture, interactive and collaborative prompts, and design visits students will learn how to:

- Analyze and differentiate pedagogical approaches to teaching design

- Design curricular components including project and client briefs

- Assemble plans for job searching in academia and leadership

- Identify strategies for securing and maintaining faculty and leadership positions

- Compare and contrast the structure of design programs and their impacts on faculty and student life

- Practice applying principles of design pedagogy to professional practice

Assignments and Grade Weightings

Students writing, formal presentations, and overall course participation will be assessed using the following rubric:

- Seminar participation: 20%

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 5333 Graduate Seminar
Design Research Methods, 3 credits

Course Description

In this seminar course, students will familiarize themselves with research methods from other disciplines and apply those methods to contemporary design practice. This course will focus on the means of collecting information throughout the creative process, and consider the roles of visual research, including imaging, modeling, prototyping, and diagramming.

Learning Outcomes

Through writing, inquiry, and criticism students will learn to:

- Discover and define problems that require design research skills

- Identify appropriate methods for evaluation, research, and consequent design solutions

- Evaluate current design solutions and identify opportunities for intervention or improvement

- Compose written research proposals and associated documentation

- Carry out design research methods in various speculative and real-world scenarios

Assignments and Grade Weightings

Students writing, formal presentations, and overall course participation will be assessed using the following rubric:

- Seminar participation: 20%

- Reading response papers: 20%

- Seminar presentations: 30%

- Research paper: 30%

service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 5383 Graduate Seminar
Design Writing and Dissemination, 3 credits

Course Description

In this seminar course, students will learn how to engage in diverse modes of writing in design, exploring writing for various outlets such as reviews, journal articles, books, popular culture, and other publishing options. Topics such as applying for grants and funding, peer review, and alternative methods of dissemination will be covered as well as the fundamentals of writing abstracts, a thesis document, and editing. This course will also include research and collaboration opportunities that focus on academic output.

Learning Outcomes

Through extensive writing opportunities and class discussion, students in this seminar will learn how to:

- construct viable written arguments related to design themes and current issues

- critique and review topics related to design through writing and concurrent dissemination

- organize arguments and thoughts into a compelling and concise narrative that can be applied to other contexts

- develop a working knowledge of editing processes and tactics that can be applied to various written work

Assignments and Grade Weightings

Students writing, formal presentations, and overall course participation will be assessed using the following rubric:

- Seminar participation: 20%

- Reading response papers: 20%

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 5393 Graduate Seminar

Design Theory: Past, Present and the Future, 3 credits

Course Description

The focus of this seminar is to familiarize students with design theory that is both discipline-specific and interdisciplinary. In this course, students will examine the application of theory and frameworks within the context of design. This inquiry will include the history of design theory as well as contemporary practice and futuring. The goal of this seminar is to develop a design vocabulary and ways of understanding the complexity of the discipline.

Learning Outcomes

Through class participation and formal assignments, students will:

- develop a knowledge of terminology and conventions within the discipline

- construct a conceptual understanding of theories, models, and structures related to design, as well as application of theory from outside the discipline

- illustrate the application of design theory to contemporary and future practice

- contrast and map theoretical precedents in a historical context

Assignments and Grade Weightings

Students' writing, formal presentations, and overall course participation will be assessed using the following rubric:

- Seminar participation: 20%

- Reading response papers: 20%

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 6306 Graduate Studio
Design and Communities, 6 credits

Course Description

This studio will engage students in community-based design research focusing primarily on people and users, covering topics related to wicked problems and complexity in design that require a system-level approach. Students are expected to be resilient and curious as they dig into the relationship between design and communities.

Learning Outcomes

In this course students will develop a deeper understanding of design as it relates to communities and complexity, with a focus on learning to:

- design for systems

- bridge digital and physical experiences with a user-centered approach

- develop core values in design that are related to social innovation, transition design, and advocacy

- construct resilient organizations and models concerned with innovation and the participant experience

- identify and exemplify design theory and application concerned with audience, people, and the nature of design-human interaction

Assignments and Grade Weightings

There will be two projects that will be assessed using the following rubric:

- Objectives: 50%

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 6316 Graduate Studio
Design and Technology, 6 credits

Course Description

This studio will provide opportunities for students to explore emerging technologies through the lens of what is plausible, possible, and preferable in the future of design. Students will learn how to primarily work with topics related to data, policy, and the future of making while also considering interdisciplinary approaches and potential design outcomes.

Learning Outcomes

In this course, students will learn how to explore the future of design and technology, specifically how to:

- Infer the ways in which data and emerging technology (included but not limited to AR/VR, machine learning, artificial intelligence, human-computer interaction and other subjects related to the internet) influence design outcomes

- Interpret the future of the data economy and its effects on policy, making, and both digital and physical experiences

- Implement methods such as futuring to anticipate possible design outcomes

- Collaborate with interdisciplinary teams to address complexity, discover problems, and speculate radical solutions.

Assignments and Grade Weightings

There will be two projects that will be assessed using the following rubric:

- Objectives: 50%

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 6346 Graduate Studio
Design and Culture, 6 credits

Course Description

The focus of this studio is to examine the culture of the design discipline, use provocation to further define the discipline, and understand the ways in which practitioners are accountable for design outcomes. This course will take an interdisciplinary approach to rethink contemporary design practice and application.

Learning Outcomes

Students in this course will openly reflect upon the culture of design and the perspectives of others in order to:

- visualize, iterate, and evolve through graduate-level work that deepens design investigations

- implement design process methodologies, resources and research to their approach and discussion

- speculate on the current state of the discipline and articulate provocations that encourage reflection and iteration

Assignments and Grade Weightings

There will be two projects that will be assessed using the following rubric:

- Objectives: 50%

- Participation: 20%

- Presentation: 15%

- Process: 15%

not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 6353 Graduate Special Topics

Research-Based Design Inquiries, 3 credits

Course Description

Work with community or corporate partners in solving product or service-based challenges for "pain points" of users, customers or partners, using technology, design process, input gathering, prototyping, quality assurance and collaborative publicizing.

Learning Outcomes

Through writing, inquiry, and criticism students will learn to:

- write research briefs and collaborate with community partners on needed documentation and reporting

- uncover and demarcate complex problems within communities, for instance, that require design research and data visualization

- delineate appropriate technologies, tools and methodologies for successful evaluation, research, as it pertains to deciding on subsequent design and visualization solutions

- intervene in or invent new market-based or design-centric solutions for communities and groups

- work with community partners on real-world issues and find solutions

Assignments and Grade Weightings

Students writing, formal presentations, and overall course participation will be assessed using the following rubric:

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 6366 Graduate Thesis Research
Thesis Preparation, 6 credits

Course Description

By the end of this studio, students will have developed a written proposal for their thesis project that demonstrates that the project is viable and has a clear research direction. Through lectures, discussion, and workshops students will also apply research findings and various design methodologies, theories, and frameworks to develop their thesis trajectory.

Learning Outcomes

In this course, through rigorous research and application students will learn to:

- apply contemporary design theory and frameworks to their chosen area of research

- develop and defend viable arguments and justification as to why their thesis is worth doing

- compose a robust and determined researchable question and proposal that introduces a focused investigation

- define a clear methodology and timeline for thesis execution and delivery

- execute academic design research at a graduate level and improve academic writing skills

Assignments and Grade Weightings

- Workshops: 40%

Diversity Statement

The Graphic Design program in the School of Art at the University of Arkansas is committed to diversity, equity and inclusion in its course curriculum, mentorship, community engagement, service learning, recruitment, hiring, visiting designers, and more. Students in the program are expected to contribute to an equitable studio environment by embodying respect, curiosity and empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

GDES 6399 Graduate Studio
Design Thesis, 9 credits

Course Description

By the end of this studio, students will have completed a thesis project that includes a designed system, written research paper, and public presentation. The thesis project should demonstrate the ability to tackle significant design and research challenges.

Learning Outcomes

Students in this course will learn how to:

- Apply contemporary design theory and frameworks to their chosen area of research

- Demonstrate viable arguments and justification as to why their thesis is worth doing

- Write a well researched and clearly written thesis paper

- Demonstrate a clear methodology and timeline for thesis execution and delivery

- Conduct academic design research at a graduate level

- Explore various modes for dissemination and unique research opportunities that are student driven

## Assignments and Grade Weightings

- Written Thesis: 30%

- Design System: 40%

- Thesis Presentation: 20%

- Participation: 10%

empathy in their words, in their actions and in their design work. Discrimination of any kind will not be tolerated. If you witness or are a victim of discrimination, please inform the instructor and report it to report.uark.edu.

Appendix E – MDes Overview document

The Master of Design (MDES) program at the University of Arkansas School of Art prepares curious students to design at the edge of what is possible and preferable for the future of communities, culture and technology. Students consider systems-level change through interdisciplinary collaborations, discipline-defining inquiry, and transformative work + research opportunities. The 60 credit degree offers a 2-year full-time plan and a 3-year full time plan for people coming from interdisciplinary programs or who need foundational design education prior to entering the MDES program.
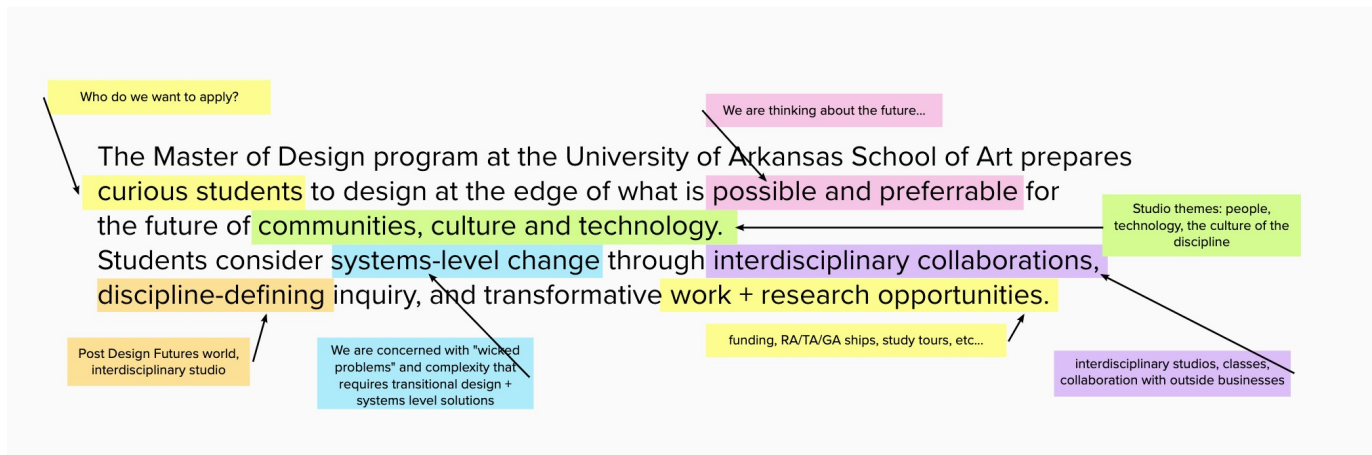
Fall Offerings
Graduate Studio: Design and Communities, 6 credits
Graduate Seminar: Design Research Methods, 3 credits
Graduate Seminar: Design Pedagogy and Leadership, 3 credits
Graduate Special Topics, 3 credits
Graduate Studio: Design and Technology, 6 credits
Graduate Studio: Thesis Prep, 6 credits

Spring Offerings
Graduate Studio: Design and Culture, 6 credits
Graduate Seminar: Design Writing and Dissemination, 3 credits
Graduate Seminar: Design Theory: Past, Present, and the Future, 3 credits
Graduate Special Topics, 3 credits
Graduate Studio: Thesis, 9 credits

Note on Special Topics

Design and Data
Design and Consumer Experience
Design and Sustainability
Design and Diversity
Designer as Author
Design and Publishing
Design and Climate [Change]
Critical Design Issues

<u>Foundational year</u>
Students would integrate into upper level undergraduate courses as needed. Very low enrollment, 1–3 per year, not to put us over capacity of 14 total in the program. This year is unfunded. Students would have desk space with the grads and would drop in to undergrad spaces for class. Students take a sampling of courses that would best suite their needs to advance. Minimum hours to be full-time would be 9 credit hours.

Fall
GDES XXX Technology in Context, 3 credits
GDES XXX Human-Centered Design, 3 credits
GDES XXX Type Systems 3, 3 credits

Spring
GDES XXX Designing for Complexity, 3 credits
GDES XXX Type Systems 2, 3 credits
GDES XXX Graphic Design History, 3 credits
GDES XXX Identity Systems 2, 3 credits
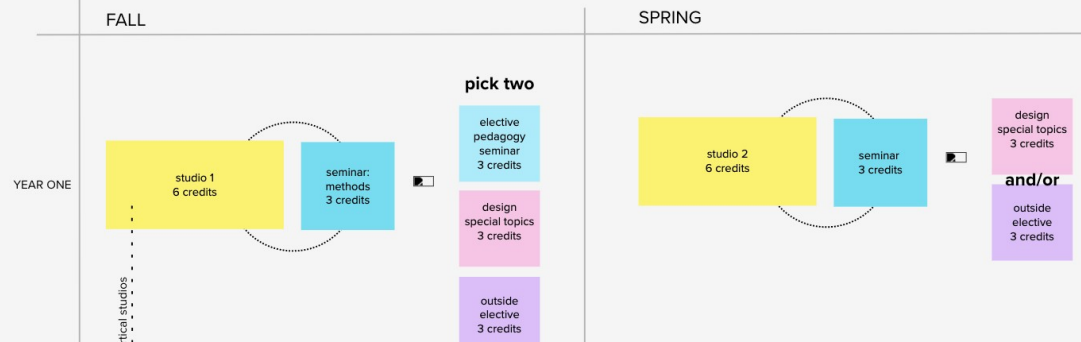
Certificates, in development
Unfunded offerings, collection of courses, 12–15 credit hours.

Appendix F – Course evaluation example

ARSC - INT-1206 (MAY 2020) Survey INT - 1206 (2020)

Course:	
Department:	School of Art
Faculty:	

The University of Arkansas provides online instructor/course evaluations for all end of course evaluations. Please note the following as you complete this online course evaluation:

1. Evaluations are located on a confidential evaluation site.
2. Your instructor will not see the evaluations until after final grades have been submitted. Your instructor's department chair and college dean will receive the composite results.
3. There is one open-ended question. If you provide a response, it is anonymous and the instructor and his/her department chair and/or college dean, will be able to view your comments.
4. Your evaluations will be confidential. Your responses to scaled questions will be simply part of the composite data reported to your Instructor. Also the instructor will not be able to attribute any comments you make in the open-ended questions to you unless you write something that identifies you either directly or indirectly.

The performance/art projects are appropriate to the level of the course.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

Evaluations of my performance/artistic products are constructive.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

This course improves my understanding of concepts and principles in this field.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

ARSC College Core: Course Questions

Course Based Questions

Assignments are related to goals of this course.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

The teaching methods used in this course enable me to learn.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

Demographics

UofA Student Demographics

Your class

Freshman   Sophomore   Junior   Senior   Graduate   Other

Expected grade

A/PASS   B   C   D   F/FAIL

Your College:

College of Education and Health Professions
College of Engineering
Dale Bumpers College of Agricultural, Food and Life Sciences
Fay Jones School of Architecture and Design
J. William Fulbright College of Arts and Sciences
Sam M. Walton College of Business
School of Law
Graduate School
UNDECLARED

Course required

Yes   No

Course Based Questions

Overall, I would rate this course as:

Excellent   Good   Fair   Poor   Very Poor

ARSC ARTS: Instructor Based Questions

Instructor Based Questions

My instructor's demonstrations of techniques are clear and concise.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

My instructor makes me think about different ways to approach subjects.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

ARSC College Core: Instructor Questions

My instructor is readily available for consultation.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

My instructor explains difficult material clearly.

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

Faculty Comment Questions

Please use the box below to provide additional comments regarding your instructor or this course. All comments are seen by the instructor and are viewable by department heads, chairs or deans.

Comments:

Comments:

University Core Instructor

My Instructor is fluent in English

Strongly Agree   Agree   Undecided   Disagree   Strongly Disagree

Thank you for your time and participation in the University of Arkansas online instructor and course evaluations.

Appendix G – Faculty Curriculum Vitae

Ali Place

Assistant Professor of Graphic Design
University of Arkansas School of Art

aplace@uark.edu
(513) 503–2672
alison-place.com

SUMMARY

Assistant professor of graphic design at the University of Arkansas. Researcher exploring feminist methodologies for equity-centered design. Designer and creative director with ten years of experience in higher education and nonprofit institutions. MFA in experience design. A student first.

EDUCATION

2017 **M.F.A. Experience Design**
Miami University, Oxford, Ohio
Thesis: *IRL Feminism: Bridging physical and digital spaces to empower millennial activists*

2009 **B.S. Graphic Design**
University of Cincinnati
College of Design, Architecture, Art & Planning
Cum Laude

2009 **Certificate in Journalism**
University of Cincinnati

ACADEMIC APPOINTMENTS

2018–present **Assistant Professor of Graphic Design**
University of Arkansas, Fayetteville, Ark.

Courses taught:
GDES 3393 Identity Design
GDES 4333 Technology in Context
GDES 4313 Interactive Language
GDES 4363 Design for Complexity
GDES 4383 Senior Degree Project

2018 **Visiting Assistant Professor of Communication Design**
Miami University, Oxford, Ohio

Courses taught:
ART 151 Pre-Communication Design

PROFESSIONAL EXPERIENCE

2015–2018   **Associate Director of Creative Services**
Miami University, Oxford, Ohio

Art director and lead designer for the communications team in the division of University Advancement, serving the Alumni Association and the offices of Stewardship and Development. Art directed and designed print, digital and environmental collateral. Produced all video content. Managed graphic designer, student workers and interns.

2012–2015   **Graphic Designer**
Miami University, Oxford, Ohio

Sole in-house graphic designer for the division of University Advancement. Designed and executed all print materials, web graphics and event collateral for the Alumni Association and the offices of Stewardship and Development.

2010–2012   **Graphic Designer**
Public Library of Cincinnati & Hamilton County, Cincinnati, Ohio

In-house graphic designer for the third largest public library in the country. Designed and executed all print and digital communications for 41 branch libraries in greater Cincinnati.

2007–2009   **Art Director and Lead Designer**
The News Record, University of Cincinnati

Art director and lead designer for campus newspaper. Designed page layouts, edited photos and copy edited stories for 8–12 page broadsheet newspaper printed three times a week.

2009   **Graphic Design Co-op**
CBX, New York, N.Y.

Graphic design co-op for strategic branding and package design agency. Executed brand strategy, logo design, consumer packaging and advertisements.

2008   **Graphic Design Co-op**
Hyperquake, Cincinnati, Ohio

Graphic design co-op for strategic branding and interactive design agency. Executed graphic identities, installations and consumer packaging.

2007   **Graphic Design Co-op**
Minelli, Inc., Boston, Mass.

Graphic design co-op for small branding and design agency for nonprofit clients.

PRESENTATIONS

2019   **Relating Systems Thinking and Design Symposium**
Illinois Institute of Design, Chicago, IL
Presenter: *Feminist Design: Methodologies for Equity and Inclusion*

2019   **Media Ethics: Human Ecology in a Connection World**
Media Ecology Association Annual Conference
University of Toronto,

2019   **Pop Culture Association of America**
Annual Conference, Washington, D.C.
Presenter: *IRL Feminism: Bridging digital and physical spaces to empower millennial activists*
Panel moderator: *Gender studies: Progressive trends and gender expectations*

2018   **Decipher**
AIGA Design Educators Research Conference
University of Michigan, Ann Arbor, Mich.
Presenter: *Feminist research methodologies for human-centered design*
Moderator: *Client-based project work as experiential education* presented by Jessica Jacobs

2017   **Graduate Research Forum**
Miami University, Oxford, Ohio
Presenter: *IRL Feminism: Bridging physical and digital spaces to empower millennial activists*

PUBLICATIONS

Peer-reviewed

Place, A. (2020). Feminist design: Methodologies for equity and inclusion, *Related Systems Thinking and Design Symposium Proceedings*, Chicago, IL, October 2019.

Place, A. (2019). Prototyping augmented reality experiences with motion design*, (Inter)play: Motion Design Education Summit Conference Proceedings*, Wellington, New Zealand, June 2019. Wellington, New Zealand: Routledge.

Place, A. (2019). Feminist research methodologies for human-centered design, *Dialogue: Decipher Design Research Conference Proceedings*, Ann Arbor, Mich., September 2018. Ann Arbor, Michigan: University of Michigan Press.

Invited

Place, A. (2019). Designers should all be feminists. AIGA Design Educators Community blog. August 2019. https://educators.aiga.org/designers-should-all-be-feminists/

Self-published

Place, A. (2017). *IRL Feminism: Bridging Physical and Digital Spaces to Empower Millennial Activists.* (Electronic Thesis). Retrieved from https://etd.ohiolink.edu/miami1511970317427688.

INVITED LECTURES, WORKSHOPS + CRITIQUES

2019   **Biomedical Research Camp**
University of Arkansas Vice Chancellor's Office for Diversity and Inclusion
Workshop: "Designing for People."
Human-centered design workshop part of a STEAM Biomedical Research Camp with high school students from rural Arkansas.

2017   **University of Cincinnati**
School of Architecture and Interior Design
College of Design, Architecture, Art and Planning
Guest critic: ARCH 4002/8001 Monocoque: Optical Illusions of Volume with
architecture seniors and first-year graduate students. Projects explored processes of
hand- and machine-made patterns and repetition in speculative 3D structures.

SERVICE ACTIVITIES

In Service to the Profession

2019–present   AIGA National Design Educators Steering Committee
2019–2020   Women Lead Chair, AIGA Northwest Arkansas Chapter Inclusion Committee

In Service to the School of Art, University of Arkansas

2018–present   Equity, Diversity & Inclusion Committee
2018–present   AIGA Student Group Co-advisor
2018–present   Scholarships, Grants & Awards Committee
2019–2020   Endowed Graphic Design Faculty Search Committee
2018–2019   School of Art Branding and Marketing Committee
2018–2019   Printmaking Faculty Search Committee

In Service to the Community

2018–2019   Springdale High School Professional Advisory Board

In Service to the Department of Art, Miami University

2018   Communication Design Minor Program Director
2018   Communication Design Internship Program Coordinator
2018   Prospective Student Recruitment Committee
2018   Pre-Communication Design Portfolio Review Committee
2017–2018   Senior Thesis Advisor, Interactive Media Studies

In Service to University Advancement, Miami University

2014–2018   Miami Women in Leadership Symposium Planning Committee
2017   Lean Committee for Alumni Association and Development Social Media
2016   Graphic Designer Search Committee
2015   Miami University Alumni Association and Development Website Redesign Committee
2015   Online Giving Experience Redesign Committee
2014   Alumni Education Committee
2013   Staff Development Retreat Committee

GRANTS, HONORS + AWARDS

Grants—in progress

2019–present   **National Institutes of Health Science Education Partnership Award**
"A Comprehensive Program to Simulate STEAM Training and Careers for Under-

2018   **Fulbright College of Arts and Sciences Faculty Travel Grant**
University of Arkansas
Funding for travel to present at Decipher AIGA Design Educators Research Conference

Grants—not funded

2019   **University of Arkansas Chancellor's Fund for Humanities and Performing Arts**
"Designing for the Dynamic Needs of Young Adult Cancer Survivors: Integrating
the Roles of Narrative Health, Documentary, and Art Therapy." Collaboration with
Communications faculty.

2018   **University of Arkansas Office of the Vice Provost for Research and Innovation
Applied Research and Innovation Grant**
"Human-Centered Design of a Mobile Application to Enhance Psychotherapy
Effectiveness through Goal-Tracking." Collaboration with Psychological Sciences faculty
and industry software engineers.

2018   **University of Arkansas Provost's Collaborative Research Grant**
"Human-Centered Design of a Mobile Application to Enhance Psychotherapy
Effectiveness through Goal-Tracking." Collaboration with Psychological Sciences faculty
and industry software engineers.

Fellowships

2020   **Design Incubation Fellowship: Book Writing**
Proposal: "Feminist Design: Methods for Inclusion and Allyship." St. John's University,
New York, N.Y.

Awards

2018   **Council for the Advancement and Support of Education (CASE) National Circle of
Excellence**
Gold Award: Best Flash Campaign
Miami University, #MoveInMiami One-Day Online Giving Campaign

2018   **Pride of Council for the Advancement and Support of Education (CASE) District V**
Gold Award: Best Video, Fundraising, Alumni Relations or Commercial Spots
Miami University, #MoveInMiami thank-you video

2017   **CASE National Circle of Excellence**
Gold Award: Best Flash Campaign
Miami University, #MoveInMiami One-Day Online Giving Campaign

2017   **Pride of CASE District V**
Silver Award: Best Video, Fundraising, Alumni Relations or Commercial Spots
Miami University, Welcome to the Family traditions video

Bronze Award: Best Practices in Digital Communication
Miami University, #MoveInMiami One-Day Online Giving Campaign

Honorable Mention: Best Video, Fundraising
Miami University, Your Giving Matters: Tabitha Nolan '17

Honorable Mention: Best Case Statements/Cultivation Publications
Miami University, Farmer School of Business Campaign Case Statement

2016   **CASE National Circle of Excellence**
Bronze Award: Best Annual Giving Program

2015   **CASE National Circle of Excellence**
Silver Award: Best Flash Campaign
Miami University, #MoveInMiami One-Day Online Giving Campaign

2015   **Pride of CASE District V**
Gold Award: Best in Publications/Case Statements
Miami University, Graduating Champions Athletics Campaign Case Statement

Gold Award: Best Use of Social Media
Miami University, Be Mine Miami Tumblr

Bronze Award: Best Tabloid/Newsletter
Miami University, Giving Tribute Donor Newsletter

2014   **Pride of CASE District V**
Bronze Award: Excellence in Special Events
Miami University, Women in Leadership Symposium

Honorable Mention: Best in Case Statements/Publications
Miami University, Giving Tribute: End of Campaign Report to Donors

2013   **Pride of CASE District V**
Gold Award: Excellence in Special Event Invitations and Collateral
Miami University, Presidential Mountain Retreat Invitation

2005–2007   **Women's Rowing Athletic Scholarship**
University of Cincinnati

PROFESSIONAL DEVELOPMENT

2020   Winter Teaching Symposium: Becoming a Better Student Mentor, Teaching and Faculty Support Center, University of Arkansas

2019   New Faculty Lunch: First Generation Students, Teaching and Faculty Support Center, University of Arkansas

2019   Research Over Easy: Book Publishing, Teaching and Faculty Support Center, University of Arkansas

2019   Digital Measures Training, IT Services/Provost's Office, University of Arkansas

2019   Diversity and Inclusion Workshop for Unit Planning, Office for Diversity and Inclusion, University of Arkansas

2019   Diversity and Inclusion Strategic Planning Workshop, Office for Diversity and Inclusion, University of Arkansas

2019   Implicit Bias Training, University of Arkansas

2018   New Faculty Lunch: Equity and Access in the Classroom, Teaching and Faculty Support Center, University of Arkansas

2018   Supervisor Development Series, Miami University

2018   Lean Training, Miami University

2016   Facebook Blueprint Advertising Certification

2016   Hootsuite Professional Certification

BREE MCMAHON

742 N Washington Ave, Fayetteville AR | 920.858.7583 | **bmcm@uark.edu** | breemcmahon.com

Education

Master of Graphic Design *(Terminal Degree)*
North Carolina State University, College of Design | Raleigh, NC | May 2018
Final Project: *Designing Computer Supported Collaborative Conversations:*
For Online Design Communities to Prompt Tangible Action Toward Advocacy Goals

Bachelor of Arts in Graphic Design
Carthage College | Kenosha, WI | May 2012

Bachelor of Arts in Art History
Carthage College | Kenosha, WI | May 2012
Thesis: *Graphic Design and the High Art World*

Focused Training

Gaze-Based Interaction Design, Speculative Interface Project
       with participation from NCSU SMART Lab and workshop with Brad Tober *(Boston University)*
Participant | North Carolina State University, College of Design | Raleigh, NC | March 2017

GD 571 Research Methods Seminar
North Carolina State University, College of Design | Raleigh, NC | Fall 2016
Research Proposal: *Transgender Access to Public Restrooms and Inclusive Design*

GD 592 Design Pedagogy
North Carolina State University, College of Design | Raleigh, NC | Spring 2018

Teaching Experience

Assistant Professor of Graphic Design (Tenure-Track)
University of Arkansas, School of Art | Fayetteville, AR | Fall 2018 - (current)
I am a full-time tenure-track professor with a 40/40/20 research, teaching, service load. As well as teaching within the BFA in Graphic Design program and School of Art, I am contributing to the development of a graduate degree in graphic design.

GDES 4323 Technology in Context | Fall 2019 | 2 sections
Course Description: This advanced course will focus on speculative explorations in the world of interaction design. Much of the

of making that will inform their future projects and give them confidence to think and talk about graphic design. By the end of this course students will better understand design as a cultural practice that perpetuates ways of thinking, this history of the profession they pursue, technological affordances, and the significance of style.

GDES 1313 Introduction to Typography | Fall 2018
Course Description: In this foundational typography course, students will examine letterform construction, including anatomy and architecture. Analysis will take place through a historical lens, exploring technological and cultural contexts. Students will begin to understand typographic nuance and connotation. The grid will be introduced as a means to understand layout and organize typography.

ARTS 1929 Art Studio Foundations II: Image Making | Fall 2018
Course Description: Focuses on the exploration of image, offering students an introduction to many contexts of visual communication as well as an introduction to computer software that is frequently used for art and design, with emphasis on tools/techniques applicable to graphic design.

Teaching Assistant
North Carolina State University, College of Design | Raleigh, NC | Summer 2017 - Spring 2018
I assist professors with organizing, preparing and instructing classes.
Design Camp Summer Studio | Summer '17
GD 401 | Senior Capstone Studio | Fall '17
GD 317 | Typography II | Spring '18

Instructor
SkillPop
Charlotte, NC | Raleigh, NC | February 2016 - December 2017
Introduction to Photoshop
Introduction to InDesign

<mark>Published Work, Conferences and Residencies</mark>

UCDA Design Education Summit
Conference panel; acceptance pending | Pittsburgh, Pennsylvania | April 2020
Panel Title: Primarily Digital
Co Authors: Griffin, D., Griffin, M., Silva Uliarte, A. L., Corona, G., Benbrahim, D., McCormick, M.

UCDA Design Education Summit
Conference presentation; acceptance pending | Des Moines, IA | May 2020
Paper Title: Mash Maker: using improvisation-based design processes in student studios
Co Authors: Slone, R.

Design Education Symposium at the National AIGA 2020 Conference

Design Culture(s) – Cumulus Conference – Roma 2020
Paper; accepted | Rome, Italy | June 2020
Paper Title: Designer as Catalyst: pedagogical methods for untangling complexity
Co Authors: Nedic, D., Lane, M. M.

Design Inquiry Pop-Up Inquiry and Residency – Currency
Contributor | Institute of Contemporary Art at MECA | Portland, ME | October 2019

International Association of Societies of Design Research Conference 2019
Short paper; accepted | Manchester, United Kingdom | September 2019
Paper Title: Disrupting Genius: a dialogical approach to design pedagogy
Co Author: Paine, R. L.

DRS Learn X Design – 5th International Conference for Design Education Researchers
Full paper; accepted | Ankara, Turkey
Paper Title: Designing Computer Supported Collaborative Conversations

Design Incubation Colloquium 5.3
Presentation | North Andover, MA
Abstract Title: Disrupting Genius: a dialogical approach to design pedagogy
Co Author: Paine, R. L

Education, Design and Practice – Understanding skills in a Complex World
Conference presentation | New York, NY
Abstract Title: Disrupting Genius: a dialogical approach to design pedagogy
Co Author: Paine, R. L

Design Education Symposium at the National AIGA 2019 Conference
Conference presentation; submitted | Pasadena, CA
Abstract Title: Disrupting Genius: a dialogical approach to design pedagogy
Co Author: Paine, R. L

(Inter)play, Motion Design Education Summit
Conference workshop; accepted | Massey University | Wellington, New Zealand
Abstract Title: Tools for Type, Sketching in Motion
Co Author: Paine, R. L

Decipher, Design Educators Research Conference
Peer-Reviewed Conference Attendee | University of Michigan | Ann Arbor, MI | September 2018
Abstract Title: Using Conceptual Frameworks Toward Design Investigation into Online Communities

Conference Presenter and Accepted Project | Lisbon, Portugal | October 2017
Feeding the dialogue: Understanding food systems through design

<mark>Grants, Awards, Sponsored Projects</mark>

Chancellor's Fund for the Humanities and Performing Arts
Grand Awarded | $75,000 | University of Arkansas | Awarded December 2019
The 21st Century Music Industry: Imagining A New Role For Higher Education
Primary Investigator: Mains, R | Co Investigators: Hertzog, J., Lanoue, M., Liu, X.

Chancellor's Fund for the Humanities and Performing Arts
Grand Not Funded | University of Arkansas | Submitted October 2019
Designing for the Dynamic Needs of Young Adult Cancer Survivors: Incorporating the Roles of Narrative Health,
Documentary, and Art Therapy
Co Investigators: A., Place, A., Zhu, Y., Guan, M.

Arkansas National Science Foundation EPSCoR
Grand Not Funded | University of Arkansas | Submitted January 2019
Visualized data resources for land-based prosperity and resilience
Co Investigators: Runkle, B. R., Catanzaro, D. G., Cothren, J. D., Rollet Gosman, S., Matlock, M., Song, G.,
Thoma, G., Schneider, S., Wu, X.

<mark>Selected Work Features</mark>

MGD Bulletin
North Carolina State University, College of Design | Raleigh, NC | 2017, 2018

**Experiencing Food: Designing Dialogues, International Food Design and
Food Studies Conference**
Lisbon, Portugal | October 2017
Installation: Feeding the dialogue: Understanding food systems through design

Wisconsin Storytime, the story of Wisconsin as told by Wisconsin designers
Project Wisconsin
Wisconsin | 2014
The Woman's Suffrage Movement

<mark>Service to University of Arkansas</mark>

Student Group (RSO) Faculty Advisor   **Foundations Committee**

Endowed Assistant Professor of Graphic Design Search Committee

Committee Member | August 2019 - Present

Organization of Ashleigh Axios visit and public lecture
October 2019

Organization of Michael Yap visit, workshop and public lecture

March 2019

Recruitment Committee
Committee Member | August 2018 - May 2019

Visiting Assistant Professor Experimental Media Arts Search Committee
Committee Member | August 2018 - April 2019

<mark>Service & Professional Affiliations</mark>

AIGA, Northwest Arkansas Chapter Board, Director of Student Programs
Elected | December 2019 - Present

AIGA, Northwest Arkansas Chapter Board, Diversity and Inclusion Committee
Design for Good Chair | Fall 2018 - Present

AIGA Member, Northwest Arkansas Chapter
Fall 2018 - Present

<mark>Design Practice Experience</mark>

Freelance Designer and Contractor
North Carolina, Wisconsin, Illinois, Massachusetts, California | 2012 - Present
I create brand and launch strategies for startups and non-profits. I work collaboratively with small organizations throughout the country, to develop stories that reach their target users. Notable projects include:

Creative Direction, Branding, Web Development:
Kenna Kunijo
Nakamura Styling Firm
Spoonie Wellness
Creative Direction, Branding:
Minded
Millstone Brewhouse

Little Chute Brewing Company
James W Foley Legacy Foundation
Alexandra Mae Photography
Contract Design:
Honeylove Sculptwear
Chicago Ideas Week
Carthage College
SkillPop

Graphic Designer

Graphic Designer

<mark>Awards and Accolades</mark>

"Wings on Wings" Award Recipient
College of Design Dean's Award | North Carolina State University | Raleigh, NC | Spring 2018
I was the recipient at graduation given to a single student on behalf of the Dean to recognize an individual who demonstrated a willingness to make significant contributions to the College of Design community at NC State.

Design Editor
And, So - Graduate Journal of Graphic Design | North Carolina State University | Raleigh, NC | 2016-2017
I was part of the inaugural editorial staff for NC State's student-led graduate journal. Under the direction of Denise Gonzales Crisp, I worked with a student team to develop a theme, initiate a call for papers, review and select submissions. I was primarily responsible for designing and publishing the journal and develop the branding.

Contributor
Yes, And - Master of Graphic Design Student Blog | North Carolina State University | Raleigh, NC | 2016-2018
I participated in development of blog concept, design of the website, and content creation.

Visiting Lecturer Coordinator
North Carolina State University | Raleigh, NC | Spring 2017-Spring 2018
In coordination with Denise Gonzales Crisp, I am responsible for seeking out lecturers to visit the College of Design, plan meet and greets with graduate students and schedule college-wide lectures.

Raleigh Hunter Endowed Scholarship in Visual Design Recipient
North Carolina State University | Raleigh, NC

Editor-in-Chief
The Current Newspaper | Carthage College | Kenosha, WI | 2011-2012

Celebration of Scholars Participant
Carthage College | Kenosha, WI | Spring 2012

Faculty Honors Scholarship Recipient
Carthage College | Kenosha, WI

Fine Arts Scholarship Recipient
Carthage College | Kenosha, WI

Omicron Delta Kappa National Leadership Honors Fraternity
Carthage College | Kenosha, WI

DAJANA NEDIĆ

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daja.nedic@gmail.com
www.dajananedic.com

EDUCATION

Master of Graphic Design (MGD)
2018
North Carolina State University - College of Design
Raleigh, North Carolina

Study Abroad
2013
Linnaeus University
Växjö, Sweden

Bachelor of Fine Arts (BFA)
2013
University of North Carolina at Greensboro - Interior Architecture
Greensboro, North Carolina

FOCUSED TRAINING

Gaze-Based Interaction Design, Speculative Interface Project
March 2017
North Carolina State University, College of Design
Collaboration with NCSU SMART Lab.
Participant in workshop with Brad Tober (Boston University).

GD 571 Research Methods Seminar / Graphic Design as Cognitive Artifact
Fall 2016
North Carolina State University, College of Design
Research Proposal: "Measuring Critical Thinking and the Transfer of Knowledge in Elementary School Classrooms"

TEACHING EXPERIENCE

Visiting Assistant Professor
University of Arkansas, School of Art, Graphic Design— Fall 2019

GDES 3313 Introduction to Typography
Fall 2019

Course Description: Examination of letterform construction, including anatomy and architecture. Analysis through a historical lens, exploring technological and cultural contexts. Typographic nuance and connotation. Introduction of the grid as a means to understand layout and organize typography.

During this course, I've worked with undergraduate sophomore students to analyze typographic systems from individual letterforms to grid structures. I urged students to develop iterative approaches to physical and digital making as I worked to reinforce the significance of critically thinking about smaller parts relating to the overarching system, whether a book, a zine, a poster or a web-site.

GDES 4353 Human Centered Design
Fall 2019

Course Description: Research-based studio introducing design methods that focus on an audience centric process. Exposure to communication theory, modes of persuasion, sustainability, how to design for niche audiences.

During this course, I worked with senior undergraduate students to introduce methods of design into projects that explore the nuances of designing for and with specific audiences. Students are asked to incorporate various design research methods as they define and redefine their research questions, in turn, directly informing their project development.

ARTS 1929C Foundations—Image Making
Fall 2019

Course Description: Exploration of image, with introductions to many contexts of visual communication; introduction to computer software that is frequently used for art and design, with emphasis on tools/techniques applicable to graphic design.

During this section of image-making, I worked with transfer sophomore and junior undergraduate students interested in various programs within the School of Art. I encouraged students to think critically about concepts and visual representations in relation to shaping and disrupting perceptions.

TEACHING EXPERIENCE—COURSES CO-TAUGHT

Teaching Assistant
North Carolina State University, College of Design— Summer 2016 - Spring 2018

GD 202 Design for Settings, People, and Use Teaching Assistant
Spring 2018

Course Description: Shifting the general focus to "people and places," GD 202 studio introduces issues of interpretation and use by your intended audience. This can be something as directly observable as the physical and material issues that are involved in a design object (scale, placement, time and its effect on readership) and its placement into a setting with audience. And, it is planning how someone understands the content and form of your "design object" (such as a toy, game, or web-page) through a chain of interactions with it. We will introduce methods, processes and ways of understanding the needs of people as your audience that will help you communicate with them.

During this course, I worked with undergraduate sophomores to guide their concept and prototype development within service design projects.

D 104 First Year Experience Teaching Assistant
Fall 2016, Fall 2017

Course Description: The First Year Experience provides College of Design freshmen with an introduction to foundational design concepts and methods representative of creative activity across design and artistic disciplines. This course encourages entering freshmen to think critically and act creatively about and upon design, art, and the world around them as they secure a skillful level of craftsmanship in the conception, development, and making of all studio-based work. Semester work focuses on key design issues such as process, method, technique, technology and the production of visual and physical items necessary for the envisioning and development of design.

During this course, I worked with incoming first year design students to develop an understanding and application of design elements and principles. I worked to guide critiques where students were better able to articulate their ideas and hone their presentation skills. Additionally, we focused on individual and group work to guide form making, concept development, and presentation skills.

ID 215 Introduction to Digital Techniques Teaching Assistant
Fall 2017

Course Description: As an introductory level course, we will use the computer as a design tool for generating and manipulating two-dimensional raster and vector imagery. The goal is to apply learned techniques in two-dimensional image generation, concept rendering, desktop publishing applications for design and production of presentation documentation.

During this course, I worked with industrial design students to understand how Adobe

TEACHING EXPERIENCE—COURSES CO-TAUGHT

Teaching Assistant
North Carolina State University, College of Design— Summer 2016 - Spring 2018

GD 510 Imaging for Graphic Design IV Teaching Assistant
Spring 2017

Course Description: Covering advanced problems in the visual design and information structures in interactive multimedia presentations, we will span topics such as interface design, navigation, motion graphics, websites as well as narrative and hypermedia approaches to the organization of content. Special interest on emerging VR and AR technologies will also be explored with instructed lead hands-on-projects. Participants will learn to hack and play with computer code as a malleable component of the design process.

During this course, students were encouraged to think like programmers and design their own objects and programs while looking to design theories such as Constructivism, Algorithmic Thinking, Visual Calculation, and Tangible Learning (to name a few). I worked with undergraduate seniors and graduate students to guide their prototyping skills within Virtual and Augmented Reality projects.

Design Lab - Workshop Instructor
Oct. 29, 2016

Workshop Objective: You will choose a topic of interest - a concept, something you can dissect into many parts. By researching and collecting information about this topic, you will develop a conceptual map of all things relative your area of interest. Using this map, you will learn how to develop a system that unifies these dissected parts into a message that is unique to your concept. With this conceptual system in place, you will devise a 3-4 page booklet conveying a specific message (of your choosing) using curated visual elements.

Throughout this workshop, I worked with high school students to understand and utilize concept mapping within their own design process to develop a system within a publication.

Design Camp - Immersions A Teaching Assistant
June 2016

Design Immersions Camp is an overnight camp for rising high school juniors and seniors. Camp participants work with camp faculty on projects in the following design disciplines: architecture, industrial design, art + design and graphic design. In addition to studio projects, students participate in other activities all aimed at stimulating their creativity, strengthening their thinking, deepening their understanding of the design field, and preparing them for college and beyond.

RESEARCH, PRESENTATIONS & PUBLICATIONS

"Abstract—Designer as Catalyst: Pedagogical Methods for Untangling Complexity", with Bree McMahon and Marty Maxwell Lane
Oct 2019
Conference Submission, Cumulus Roma 2020—Design Culture of Revolution: Sapienza University of Rome, Italy

"Designing a Multi-Level Reporting System for Visualizing Glanceable and Cumulative Data to Promote Eco-Friendly Behaviors"
May 2018
Publication, Department of Graphic and Industrial Design, NC State University, Raleigh, NC

"Feeding the Dialogue: Understanding Food Systems Through Design", with Denise Gonzales-Crisp, Bree McMahon, Rachael Paine, Mac Hill, Amber Ingram, Clement Bordas, Grace-Anne Foca
Oct. 2017
Conference Proceedings, Experiencing Food: Designing Dialogues 2017: Faculty of Architecture, University of Lisbon, Portugal

"Lies, Damned Lies, and Statistics", with Deborah Littlejohn, Matthew Peterson, Bree McMahon, Rachael Paine, Mac Hill, Amber Ingram, Clément Bordas, Grace-Anne Foca
May 2017
Immersion Theater Installation, Hunt Library, Raleigh, NC

Gaze-Based Interaction Design (Speculative Interface) "Seeing is Synthesizing"
May 2017
Paper, So Then, Department of Graphic and Industrial Design, NC State University, Raleigh, NC

"We Are Cisco: Cisco Culture Book", with Rachael Paine
Apr. 2017
Publication in partnership with Cisco, Raleigh, NC

Lies, Damned Lies, and Statistics (Data Stories) "Health Codes Discriminate Against Women"
Mar. 2017
Paper, So Then, Department of Graphic and Industrial Design, NC State University, Raleigh, NC

"Designing an Intelligent, Self-learning Data Management System", with Helen Armstrong, Blair Torres, Lisa Wong
Nov. 2015

PROFESSIONAL EXPERIENCE

Mill Collective + Plant Seven
2018–2019
Senior Project Coordinator.
Defined opportunities for clear messaging within the digital space, specifically the Mill Collective and Loft at Plant Seven websites.
Designed the Plant Seven Studio Shop and Plant Seven Cafe spaces to create a more engaging experience for visitors during High Point Furniture Market.

red egg
2014–2016
Social Media Coordinator.
Maintained the company's web presence through photographing products and updating social media.
Redesigned the company's product catalog and assisted with product development.

Branscome International Group
Nov. 2014
Graphic Designer.
Established standards for publication layout, edited content, and organized presentation slides.

sur:FACE Studio
Aug.–Nov. 2012
Product Design Intern.
Assisted with product branding, prototyping, and interior product design.

Center for Visual Artists
May–Sept. 2012
Graphic Design Intern.
Assisted with exhibit design and fund-raising events.
Created all graphic design material for the gallery.

Tedx Stage Design - Wake Forest University
Dec. 2011–Mar. 2012
Stage Design Intern.
Sourced materials, collaborated on the design of stage elements and assisted with setting up the stage installation.

DaviD CHArLES CHIoFfi

Curriculum Vitae

Chioffi_001/014

Professor of Graphic Design

J. William Fulbright College of Arts and Sciences

University of Arkansas

School of Art

FNAR 116

Fayetteville, Arkansas 72701

E-mail: dchioffi@uark.edu

DAViD CHArLES CHioffi

Curriculum Vitae
Chioffi_002/014

1997   WESLEYAN UNIVERSITY_Middletown, Connecticut
        Master of Arts
        Thesis: "He Wore, He Wore, His Hat Happily: The Deconstruction of Visible Language"

1988   THE ROCHESTER INSTITUTE OF TECHNOLOGY_Rochester, New York
        School of Art and Design, College of Fine and Applied Arts
        Bachelor of Fine Arts

        EMPLOYMENT

2000—   INDEPENDENT DESIGN CONSULTANT_Fayetteville, Arkansas and New York City
        ANALYZING AND IMPLEMENTING projects through the stages of client interviews, development of
        concepts, presentation of detailed comprehensives, and production while maintaining high standards
        of craftsmanship, timeliness, and cost efficiency; CONSULTING AND CONCEIVING independent, corporate
        and societal communication, comprising two- and three-dimensional design projects for diverse clients.

        CURRENT AND RECENT APPLIED PROJECTS:

2018   "Surface Tension: The Barren, The Despondent and The Void"; Artist Portfolio. Co-Chair and organizer.
        Southern Graphics Conference International 2018 conference "Altered Landscapes", Las Vegas, Nevada.
        April 4–April 8, 2018. A selection of 16 artists in relation to the conceptual theme drafted by the chairs
        of the "…arid and the scorched; thirst; the disenfranchised and the forgotten; the dime exteriors
        and the dystopian perspectives; an uncertain economy; vacancy and the sprawl; and silence" as an
        edition portfolio. Refereed.

        "Surface Tension: The Barren, The Despondent and The Void"; Artist Portfolio. Co-Chair and organizer.
        Southern Graphics Conference International 2018 conference "Altered Landscapes", Las Vegas, Nevada.
        April 4–April 8, 2018. Portfolio participant.

2018   **"Adornment; Beauty in Excess."** Joy Pratt Markham Gallery; Walton Arts Center, Fayetteville, Arkansas. Featured Artists: April Dauscha, Carson Fox, Robert Mannino, Matt Neff, Piper Shepard and Kayte Terry. Exhibition mark designer, well as supplemental artifacts including signage, didactics and labels, among others. March 29–May 25, 2018.

"The Bleak and the Burgeoning." Joy Pratt Markham Gallery; Walton Arts Center, Fayetteville, Arkansas. Featured Artists: Amber Cowan, Macy Craddock, Leonard Drew, Lauren Fensterstock and Judy Pfaff. Exhibition mark designer, well as supplemental artifacts including signage, didactics and labels, among others. June 18, 2018– October 7, 2018

"Anguish: The Grave Misgivings of Remembrance." Institute of Contemporary Art, Maine College of Art. Portland, Maine. Designer of comprehensive museum catalogue now in production for distribution.

"Revealed Terrain: The Semantics of Landscape." Center for Book Arts, New York City. Designer of comprehensive museum catalogue in production for distribution.

2017   **"Adoremus: The Society for the Renewal of Sacred Liturgy [adoremus.org]."** Developer and designer of yearlong project of a new identity based on historical religious isotypes and their association in color ways to the liturgical calendar. Phase Two: The writing and construction of a standards manual for the numerous platforms of print and digital utilized by the Society is now in production. The Liturgical Institute, University of Saint Mary of the Lake, Mundelein, Illinois.

"Collective Relevance: The Reciprocity of Art and Artifact." College Book Arts Association, The 2018 National Conference. Designer of all aspects of digital, tactile and two-dimensional artifacts for national conference.

"Adoremus: The Society for the Renewal of Sacred Liturgy [adoremus.org]." Phase One: Developer and designer of yearlong project of a new identity based on historical religious isotypes and their association in color ways to the liturgical calendar. The Liturgical Institute, University of Saint Mary of the Lake, Mundelein, Illinois.

2017   **"Anguish: The Grave Misgivings of Remembrance."** Designer of various print advertisements for periodicals, including "Art New England" November/December 2016 issue. Institute of Contemporary Art, Maine College of Art. Portland, Maine.

"Anthony Goicolea: The Stationary." Exhibition identity designer. The Hamilton & Arronson Galleries, University of the Arts, Philadelphia, Pennsylvania.

"Art in Print." Volume 6, Number 4; November/December issue. Designer of print advertisement, which also includes a highlighted image of the collaborative limited edition print, "Wings," with Lesley Dill.

2016   **"Collaborators in Print and Progress: Selected Works from The Brodsky Center for Innovative Editions."** Exhibition identity designer. The Open Lens Gallery of The Gershman Y Gallery. University of the Arts, Philadelphia, Pennsylvania.

"Collective Relevance: The Reciprocity of Art and Artifact." College Book Arts Association, The 2018 National Conference. Conference scope, themes and narratives with Cynthia Nourse Thompson. Philadelphia, Pennsylvania.

"Collective Relevance: The Reciprocity of Art and Artifact." College Book Arts Association, The 2018 National Conference. National conference identity designer. Philadelphia, Pennsylvania.

Holiday Card 2016 for David Yager, president. Designer. Office of The President. University of the Arts, Philadelphia, Pennsylvania.

"Revealed Terrain: The Semantics of Landscape." Exhibition gallery didactics designer. Center for Book Arts, New York City.

"Revealed Terrain: The Semantics of Landscape." Exhibition catalogue editor. Center for Book Arts, New York City.

1999—2000   **THE CONNECTICUT HOSPICE, INCORPORATED**_Double Beach, Connecticut
Executive Vice President, Design and Communications

1999—2000   **THE JOHN D. THOMPSON HOSPICE INSTITUTE FOR
EDUCATION, TRAINING AND RESEARCH**_Double Beach, Connecticut
Faculty [Appointment in association with The Connecticut Hospice, Incorporated]

The first hospice established in the United States in 1974 after the movement began in the United King-
dom with the 1967 founding of Saint Christopher's Hospice, London. The Connecticut Hospice provides
palliative care within inpatient and home-care structures for adult and pediatric patients with progres-
sive diseases. In 2000, the organization began a multi-million dollar physical move and operational
expansion to Double Beach's shore at Homeport Cove.

Substantive areas of experience included: REALIZING AND DIRECTING an in-house multi-media design
and communications department on a national level for the hospice, its satellites, and educational
arm; DIRECTING print and broadcast media, web design and expansion, and E-commerce; ESTABLISH-
MENT of manifold public relation platforms and their resultant actions; RESEARCH AND CONCEPTUAL-
IZATION of brand advancement and donor acquisitions; CONCEIVING AND INSTITUTING all aspects of
corporate and institute functions including administrative, developmental, and social; OVERSEEING
the recruitment, direction and welfare of 10,000 volunteers.

1996—1999   **POLO RALPH LAUREN CORPORATION**_New York, New York
Associate Director, Packaging Design and Visual Identities

"Polo Ralph Lauren Corporation is a leader in the design, marketing and distribution of premium
lifestyle products in four consumer categories: apparel, home, accessories and fragrances.
For more than four decades, Polo's reputation and distinctive image have been consistently
developed across an expanding number of products, brands, and international markets."

rate standards for parent and 30 subsidiary companies in relation to design and manufacturing platforms. SPECIALIZATION in the major brand identities of: POLO RALPH LAUREN, POLO RALPH LAUREN EQUESTRIAN, POLO RALPH LAUREN SPORTSWEAR, RALPH LAUREN, RALPH LAUREN COLLECTION, RALPH LAUREN EYE WEAR, RALPH LAUREN HOME COLLECTION, RALPH LAUREN LEATHER GOODS, RALPH LAUREN PURPLE LABEL, RALPH/RALPH LAUREN, and RL RESTAURANT.

1990—1993   WESLEYAN UNIVERSITY_Middletown, Connecticut
Resident Designer, Center for the Arts

Founded in 1831 and one of the three "Little Ivies," Wesleyan University is categorized as one of the most selective institutions of higher education. The New England liberal arts college resides on 360 acres with an undergraduate and graduate student body of over 3,400. The University's Center for the Arts, housed in an eleven-building complex was designed by the noted firm of Kevin Roche + John Dinkeloo Architects. The Center is comprised of classroom, office and studio facilities, as well as: Crowell Concert Hall [414 seats], World Music Hall [250 Seats], Cinema [260 seats], Theater [550 seats], Davison Art Center [02 Galleries], the Ezra and Cecile Zilkha Gallery [03 Galleries] and The Wesleyan Cinema Archives.

Responsibilities included: SOLE ENACTMENT of two-dimensional design projects supporting diverse advertisement of academic presentations promoting events in the areas of art, dance, music, and theater— at the Center for the Arts; CONCENTRATIONS COMPRISED informational broadsides, brochures, invitations; print advertisements, event programs; comprehensive gallery exhibition catalogues, announcements, and wayfinding applications; EXPECTATIONS CONSTITUTED projects through the stages of client interviews, foundational concepts and creation of detailed comprehensives; vendor securement and management; production and press supervision; technology research and development; and fiscal guardianship. Employment in this position was acknowledged as the youngest individual to hold such a post at the university.

Graduate School_Master of Fine Arts Studio Arts Low Residency program
Graduate Core Faculty, Master Lecturer. June–August 2016.

UNIVERSITY OF ARKANSAS_Fayetteville, Arkansas
The J. William Fulbright College of Arts and Sciences

2018— **Professor of Graphic Design; Tenured; School of Art**
2013—2017 **Associate Professor of Graphic Design; Graphic Design program; School of Art** [Tenure Track]
2013— **Manager Graphic Design Studios_Graphic Design program; School of Art**
2013—2014 **Visiting Associate Professor_Visual Design; Visual Design area; Department of Art**
2013— **Graduate Faculty Member** [Master of Fine Arts program; Department of Art]

The University of Arkansas' [Est. 1871] J. William Fulbright College of Arts and Sciences [Est. 1912], consists of 19 academic departments and is named after former University President and United States Senator J. William Fulbright. The College offers degrees in the arts, humanities, sciences and social sciences. Responsibilities and accomplishments include [AS FACULTY]: CONSTRUCT CONTEMPORARY COURSE PEDAGOGY across multiple degree tracts within the Department of Art: Bachelor of Fine Arts in Studio Art with a concentration in graphic design [BFA-SA]; Bachelor of Art Education in Studio Art with a concentration in graphic design [BFA-AE]; Bachelor of Fine Arts in Graphic Design [BFA-GD]; Bachelor of Arts in Studio Art with a concentration in graphic design [BA-SA]; FABRICATE AND EMBRACE hierarchical assignments of an applied, theoretical and cross-disciplinary nature incorporating analogue and digital platforms in relation to: the academic classifications of the formal sciences, humanities, natural sciences; the professional and applied sciences; and the social sciences; LEGISLATE an environment of rigor, professionalism and formalism of education— within design's historical, contemporary, theoretical and experimental armatures; INSTRUCT as assigned, a curriculum for a yearly 02/02 course load, in addition to advising, internships, selective independent studies and graduate critiques; RECONSTRUCT AND ELEVATE academic course parameters as instructor of record, in union with multi-component simultaneous project briefs, accompanied by an encompassing presence of verbal and written languages equally among the design and liberal art arenas; and adherence to the honor of

ally rigorous and conceptual Post Modern armature— a degree which is appropriate for the university's flagship institution and the J. William Fulbright College of Arts and Sciences.

2013— [AS MANAGER, GRAPHIC DESIGN STUDIOS]: Responsible for the day-to-day operations of five studios [Studio 207, Studio 208, Studio 215, Studio 303 and Studio 304]. This includes maintaining professional practices for studio environment; ordering for operation of daily supplies and maintaining an inventory and accounting. Overseeing of graphic design studio supply closet and the creation of a system of storage, accounting and presentation for the use of colleagues and graduate assistants. PRODUCTION of all ordering for each new cohort and their tool kits, all physical aspects of their workstations [chairs, lights, cutting matts, et al] and their subsequent assemblage and location; direction of the rotation of each cohort to a new studio per academic semester based on teaching assignments; scheduling, assignments, accountability, and evaluations of three graduate assistants per semester; maintain Slack messaging communications for to the 70+ undergraduate students as to the status of the studios, needs, lockbox access and scheduling. SELECTING, ordering, organization and expansion of the program's design library and periodicals. Conduct all necessities within environments and supplies each workweek at the start and conclusion of each semester; this includes the consolidation of each studio, archiving of supplies, and all cohorts removing personal workstation items. SERVE as liaison to FAMA in the work orders and safety of all studios as they pertain to their physical attributes. Responsible for the move of the Graphic Design studios from Studio 312, its archiving, cleaning and consolidation, in preparation to its move to Studio 207 and Studio 208. ADMINISTER the daily updates, progress and needs with FAMA and School of Art custodial to have Studio 207 and Studio 208 suitable for occupancy. OUTREACH as primary liaison with AT2D Tech for proper integration of supplies, materials and their professional usage; among others. Moreover, SUPERVISE graduate assistants as Head Design Reviewer, as part of the established sequencing with the curator of exhibitions and the director of communications in overseeing the design of all broadsides and supplemental materials for the School of Art's lecture series, among others, as it pertains to the design components. This includes brochures, postcards, broadsides and vinyl output. As well as, CONFIRMOR that all graduate assistant's are equipped in the rotation of responsibilities as their sequencing to commencement moves forward. This includes appropriate design tenets, archiving, charting of workflow, consistency, client

Founded in 1936, "Memphis College of Art is one of only four independent, regionally and nation-
ally accredited art colleges in the south and is the only one to offer a Master's program." Small
by choice and purpose and located within the 342-acre Overton Park, the College offers fourteen
areas of undergraduate study within the divisions of Fine Arts and Design Arts, to a student body
of approximately 450. Responsibilities included: **[AS CHAIR]** ADMINISTRATIVE CONSTITUENT of
the Dean's Council for The Division of Design Arts comprising the concentrations of Design, Digital
Media [animation, video], Illustration and until Fall 2006, Photography. OVERSAW the academic
and developmental issues of the Division in relation to the tenor of the College, its faculty and
students; CONDUCTED academic scheduling, teaching assignments and selection of adjunct instruc-
tors; ASSURED compliance, documentation and statistical collation for accreditation processes;
ENABLED the organic evolution of the Division as an entity and within the college-at-large; REALIZED
full-time faculty and adjunct instructor observational proficiency reviews with recommendations
through verbal and written avenues for pedagogical advancements; MAINTAINED divisional curricu-
lar, accreditations, long term planning and command of physical and academic resources; MANAGED
divisional facilities and budgetary accounting.

Responsibilities included: **[AS DEPARTMENT HEAD and FACULTY]** LEAD AND INDEPENDENTLY COMPOSED
a new curriculum for the Department of Design comprised of a linear sequence of six systems and their
supplemental platforms; INSTRUCTED at both the graduate and undergraduate levels; BUILT essential
competencies, analytical evaluations and intellectual and physical applications with Bauhaus refer-
ences; PLACED foundational tenets upon which investigation and experimentation were realized;
INTRODUCED the structural matrices and properties of "die neue typographie"; EMBRACED a commit-
ment to the liberal arts: research, deconstruction and institution— and their inter-connectivity to
design assignments of a theoretical and cross-disciplinary status; CONSTRUCTED a state of sustainable
design, social responsibility and "pro-bono" consciousness; PROVIDED fluid and concrete application
of systematic project briefs and their ownership; INSTILLED client management, exchange of anno-
tated content and responsive commentary through dedicated browsers; REQUIRED cost-effectiveness
through numerical and dimensional live graphing of accounting outcomes; ACTIVATED fluent academic
discourse and written proficiency within the studio and seminar environments; OVERSAW the advis-
ing, registration, and mentorship of fifteen to twenty cross-discipline students assigned per semester;

CURATORIAL: "The Grammar of Ornament." Co-Curator with Cynthia Nourse Thompson. Curatorial and Exhibition essay. Joy Pratt Markham Gallery; Walton Arts Center, Fayetteville, Arkansas. Featured artists: Shepard Fairey, Ryan McGinness, Mary Judge; influenced by the namesake of the exhibition—and his tome, "The Grammar of Ornament." Owen Jones. Bernard Quaritch; London.1868. It included reproduction of plates from "Specimens of Chromatic Wood Type, Borders, Etc., Wm. H. Page & Co. Greenville, Ct."; The Co. Wm.H. Page & Co. Greenville, Ct. 1874. Also in association with AIGA Northwest Arkansas Chapter. January 19—March 17, 2018

GALLERY TALK: "The Grammar of Ornament." Co-Curator with Cynthia Nourse Thompson. Curatorial and Exhibition essay. Joy Pratt Markham Gallery; Walton Arts Center, Fayetteville, Arkansas. Featured artists: Shepard Fairey, Ryan McGinness, Mary Judge; influenced by the namesake of the exhibition— and his tome, "The Grammar of Ornament." Owen Jones. Bernard Quaritch; London.1868. It included reproduction of plates from "Specimens of Chromatic Wood Type, Borders, Etc., Wm. H. Page & Co. Greenville, Ct."; The Co. Wm.H. Page & Co. Greenville, Ct. 1874. Also in association with AIGA Northwest Arkansas Chapter. January 19, 2018

PEER REVIEWER: "AIGA National Design Conference 2019." Portion of national conference meeting includes the Design Educators Conference and concurrent holding of panels and events. Pasadena, California. April 4—April 6, 2019 Invited.

2016   **CURATORIAL:** "Revealed Terrain: The Semantics of Landscape." Guest Co-Curator with Cynthia Nourse Thompson. The Center for Book Arts; New York, New York.

MODERATOR AND PANELIST: "Revealed Terrain: The Semantics of Landscape." Curator round table panel with Cynthia Nourse Thompson, Lesley Dill, Macy Chadwick and Sue Gosin, panelists. The Center for Book Arts; New York City.

2015   **LECTURE** "The Atelier Model as Symbiotic Sequence." Visiting Artist Lecture. The University of the Arts; Graduate Book Arts and Printmaking degree program; Philadelphia, Pennsylvania.

VISITING ARTIST LECTURE: "The Design of a Designer." Visiting artist lecture. Maryland Institute College of Art [MICA], Baltimore, Maryland.

VISITING CRITIC: The University of the Arts; Graduate Book Arts and Printmaking degree program; Philadelphia, Pennsylvania.

PANEL: "Integration, Translation, and Innovation: The Collaborative Atelier Model." Chair, moderator, and panelist. College Book Art Association; University of Utah; Salt Lake City, Utah.

PANEL: "The Atelier Model as Symbiotic Sequence." Panelist. The University of the Arts; Graduate Book Arts and Printmaking degree program; Philadelphia, Pennsylvania.

2014   **MASTER CLASS:** "Experimental Typographic Illumination." The University of the Arts; Graduate Book Arts and Printmaking degree program; Philadelphia, Pennsylvania.

VISITING CRITIC: The University of the Arts; Graduate Book Arts and Printmaking degree program; Philadelphia, Pennsylvania.

LECTURE: "The Implementation of Design within Society." The Department of Art; The J. William Fulbright College of Arts and Sciences at the University of Arkansas. Fayetteville, Arkansas.

LECTURE: "The Interview as Social Communication." The Department of Art; The J. William Fulbright College of Arts and Sciences at the University of Arkansas. Fayetteville, Arkansas.

2013   **LECTURE:** "Constructed Containers for Public Admiration." The Department of Art; The J. William Fulbright College of Arts and Sciences at the University of Arkansas. Fayetteville, Arkansas.

LECTURE: "Advertising and Selective Consumerism." The Department of Art; The J. William Fulbright College of Arts and Sciences at the University of Arkansas. Fayetteville, Arkansas.

2010   **CURATORIAL:** "YUM YUM YUM_Young Urban Memphis Design Exhibition." Curator. Lower Gallery; Memphis
College of Art; Memphis, Tennessee.

PANEL: "The Construction of Malleable Language." Co-Chair and Panelist. The 2008 Conference of the
Southern Graphics Council [SGC International]; Virginia Commonwealth University; Richmond, Virginia.
Co-Chair: Cynthia Thompson, Head, Paper making and Book Arts, Memphis College of Art. Panel members
included: Gail Deery, Chair, Printmaking Department, Maryland Institute College
of Art, and Lesley Dill, Visual Artist.

PANEL: "Plotting the Foundation for Trans-disciplinary Work: Pressure Printing on the Vandercook."
Panel Demonstration. The 2007 Conference of the Southern Graphics Council [SGC International]; Kansas
City Art Institute; Kansas City, Missouri.

PEER REVIEWED ARTIST PORTFOLIOS

2018   **PORTFOLIO:** "Surface Tension: The Barren, The Despondent and The Void; Artist Portfolio." Co-Chair and
organizer with Cynthia Nourse Thompson. Southern Graphics Conference International 2018 conference
Altered Landscapes, Las Vegas, Nevada. April 4–April 8, 2018. A selection of 16 artists in relation to the
theme of the "…arid and the scorched; thirst; the disenfranchised and the forgotten; the dime exte-
riors and the dystopian perspectives; an uncertain economy; vacancy and the sprawl; and silence" as
an edition portfolio. Portfolio acquired by Southern Graphics International, Kennasaw, Georgia; and
University of Nevada Las Vegas Special Collections, Las Vegas Nevada

2011   **PORTFOLIO:** "Primordial Soup." Print Portfolio Exhibition; Collaboration with Cynthia Nourse Thompson;
The 2011 Conference of the Southern Graphics Council [SGC International]; New Orleans, Louisiana; in
association with "Connecting the Dots: Exploring chemical evolution through art" traveling exhibi-
tion; The Spruill Gallery, Atlanta, Georgia.

2007   **PORTFOLIO:** "Hand Papermaking Magazine" Eighth Portfolio Edition: "Calligraphy and Handmade Paper."

Columbia College Chicago

Crown Point Press

Dieu Donne Paper Mill, Inc.

Guild of Papermakers

Indigo Print and Paperworks, Inc.

Ingrid Rose Company

Kami no Ondo

Library of Congress, Rare Books and Special Collections

Louisiana State University

Maryland Institute College of Art

Metropolitan Museum of Art, Watson Library

Michigan State University Libraries

Mills College, F.W. Olin Library

National Library of New Zealand

Newark Public Library, Special Collections

Night Owl Press

Ohio University

Otis College of Art and Design

Princeton University Library

Pyle Deforest Charitable Foundation

Rhode Island School of Design

San Francisco Public Library, Special Collections

Smith College

Southern Highland Craft Guild

St. Andrew's-Sewanee School, James Agee Memorial Library

Tarbeaux Press

Terrapin Paper Mill

The Banff Centre

The Cooper Union for the Advancement of Science and Art

The Research Institute of Paper History and Technology

Wellesley College

Yale University, The Robert B. Haas Family Arts Library

PROFESSIONAL AFFILIATIONS

Member, AIGA: The professional association of design

Member, College Book Arts Association

Member, Friends of Dard Hunter

Member, Mid America Print Council

Member, Southern Graphics Council International,

Co-chair, College Book Arts Association, 2018 National Conference Committee

Former, Vice President of Education and Executive Board Member, AIGA Northwest Arkansas

Former, Board Member, AIGA Northwest Arkansas

Former, Co-Chair, Education Committee, AIGA Northwest Arkansas

END

CURRICULUM VITAE

MARTY MAXWELL LANE
ASSOCIATE PROFESSOR
GRAPHIC DESIGN

ASSOCIATE DIRECTOR
SCHOOL OF ART
UNIVERSITY OF ARKANSAS

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ACADEMIC APPOINTMENTS

Associate Professor, Art: Graphic Design
University of Arkansas, School of Art, August 2018 – current

Assistant Professor, Tenure-Track, Art: Graphic Design
University of Arkansas, Department of Art, August 2014 – 2018

Assistant Professor, Tenure-Track, Graphic Design
Kansas City Art Institute, August 2010 – May 2014

Summer Professor, Educators Art Lab, Graphic Design
Kansas City Art Institute, Summer 2013
Developed and taught a week long course to nationally selected high school teachers.

Assistant Professor, Tenure-Track, Visual Communication Design
Kent State University, August 2009 – May 2010

Teaching Assistant, Graphic Design
North Carolina State University, 2008 – 2009

Summer Instructor, Design Camp
Developed and taught a week long course to nationally selected high school students.
North Carolina State University, Summer 2008

ADMINISTRATIVE APPOINTMENTS

Associate Director of The School of Art
University of Arkansas, July 2018 – current *(interim position july 2018–2019)*

EDUCATION

Master of Graphic Design, 2009 (terminal degree)
North Carolina State University | College of Design, NASAD accredited
Thesis: *Teen Independent Learning Online:*
Visual Literacy Tools for Assessing Credibility

Bachelor of Fine Arts in Graphic Design with honors, 2003

AMPS Conference (Architecture, Media, Politics, Society) The City and Complexity – Life, Design and Commerce in the Built Environment, London, England, Summer 2020. Accepted to present, "Human-Centered Design Meets Community Block Party."

AIGA National Conference, DEC Symposia, Pittsburgh, PN, Spring 2020
Accepted to present, "Discovering Data using Augmented Reality."

AMPS Conference (Architecture, Media, Politics, Society) Experiential Design – Rethinking Relations Between People, Objects and Environments, Florida State University, Spring 2020. Presented, "Human-Centered Design Meets Community Block Party."

AIGA National Conference, DEC Symposia, Pasadena, CA, Spring 2019
Presented a workshop, *"Informing Cultural Understanding by Aligning Critical Thinking with Information Receptivity"* along with two collaborators, Alberto Rigau and Rebecca Tegtmeyer.

Decipher, DARIA + AIGA National Educator's Conference. Ann Arbor, MI, Fall 2018
Led a workshop, "Demystifying Collaboration in Design Academia and Industry", along with collaborator Rebecca Tegtmeyer.

AIGA National Conference. Minneapolis, MN, Fall 2017
Panel Organizer and Presenter: *The Civically Engaged Designer of 2025*

Frontier, AIGA National Educator's Conference. Bozeman, MT, Fall 2016
Presenter of break-out session event, *Woman seeking woman. Man Seeking Woman. Collaborator Seeking Collaborator. An Exploration Into Collaborative Speed Dating.*
Event proposed and executed collaboratively with Rebecca Tegtmeyer of Michigan State University.

Nuts & Bolts, AIGA National Educator's Conference. Bowling Green, OH, Summer 2016
Presenter of paper and case studies, *Humanizing Interactivity Through Storytelling*, developed collaboratively with Tyler Galloway of the Kansas City Art Institute.

Creative Pedagogies Across Disciplines, GLAD (Groups for Learning in Art & Design). Birmigham, England, Spring 2016.
Presenter of research project, *Collab+Design Ed*, developed collaboratively with Rebecca Tegtmeyer of Michigan State University.

MODE, The Motion Design Education Summit, Dublin, Ireland, Summer 2015.
Presenter of paper and case studies, *Humanizing Interactivity Through Storytelling*, developed collaboratively with Tyler Galloway of the Kansas City Art Institute.

Presenter of collaborative paper with Rebecca Tegtmeyer of Michigan State University, *Balancing the Practical and the Possible When Teaching Interaction Design.*

Head, Heart, Hand, AIGA National Conference. Minneapolis, MN, Fall 2013
Collaborative Pecha Kucha with Rebecca Tegtmeyer of Michigan State University:
Design Educator + Mom = ?, humorously presented the challenges that working parents face in the United States.

Head, Heart, Hand, AIGA National Conference. Minneapolis, MN, Fall 2013
Presenter of pedagogical model and case study: *Creating Tailored and Tailorable Communication Experiences.*

Design Principles and Practices, 6th Annual Conference, Los Angeles, CA. Spring 2012
Presenter of case studies: *Designing for New Information Contexts That Privilege User Control and Require New Literacy Skills.*

Design Principles and Practices, 5th Annual Conference, Rome, Italy. Spring 2011
Co-virtual presenter with Jamie Gray of the Kansas City Art Institute of case studies: *Addressing Collaborative Culture in the Undergraduate Classroom.*

Design and Complexity, Design Research Society, Montreal, Canada. Summer 2010
Co-presenter with Kent State University professor Gretchen Rinnert of paper and prototypes: *Interactive Tools and Online Communities that support Media Literacy.*

New Learning Technologies Conference, SALT Conference, Orlando, FL, Spring 2010
Co-presenter with Kent State University professor Gretchen Rinnert of paper and prototypes: *Interactive Tools and Online Communities that support Media Literacy.*

Enhancing Curricula: Challenging the Curriculum: Exploring Discipline Boundaries in Art, Design and Media, CLTAD'S 5th International Conference, Berlin, Germany. Spring 2010
Co-Presenter with Kansas City Art Institute professor Jamie Gray: *How Are Design Educators Responding to a Collaborative Culture?*

Diversifying Participation, Digital Media and Learning Conference, La Jolla University, La Jolla, CA. Spring 2010
Chair and Panel Presenter: *Exploring Communities and Tools that Support Teen Media Literacy and Participation.*

Media, Communication, Policy and Practice, MeCCSA Conference, London School of Economics, London, England. Spring 2010
Co-presenter with Kent State University professor Gretchen Rinnert of a paper and case studies: *Interactive Tools and Communities that Support Media Literacy.*

AIGA Design Futures, Data and Service Design, NC State, Fall 2019

Community Research Grant, University of Arkansas, 2017
Recipient of highly competitive Community Research Grant to fund a human-centered design research project that is a partnership with The Arkansas Coalition of The Marshallese. $6,681

Fulbright Travel Grant, University of Arkansas, Fall 2019
Awarded funding to support travel to present paper and case studies *Human-Centered Design Meets Community Block Party* at AMPS Conference (Architecture, Media, Politics, Society) The City and Complexity – Life, Design and Commerce in the Built Environment, Summer 2020. $1,000

Department of Art Faculty Grant, University of Arkansas, Fall 2016
Awarded funding to support travel to participate in an exclusive weekend workshop in Hale County, AL imagining what the Black Mountain College of today might look like. Hosted by John Bielenberg, (Co-founder at Future, Project M), Tim Galles, (Chief Idea Officer, Barkley), and Pam Dorr, (Founder of HERO) $1,000

Fulbright Travel Grant, University of Arkansas, Fall 2016
Awarded funding to support travel to present paper and case studies *Humanizing Interactivity Through Storytelling* at Nuts & Bolts, AIGA National Educator's Conference. Bowling Green, OH, Summer 2016. Developed collaboratively with Tyler Galloway of the Kansas City Art Institute, $1,000

Fulbright Travel Grant, University of Arkansas, Fall 2015
Awarded funding to support travel to present research project, *Collab+Design Ed*, and paper *Reaching Outside of the Walls: The Value of Collaborative Design* at Design Principles and Practices 10th Annual Conference in Rio De Janerio, Brazil. Spring 2016. Developed collaboratively with Rebecca Tegtmeyer of Michigan State University. (funding applied to GLAD conference) $1,000

Robert C. and Sandra Connor Endowed Faculty Fellowship, University of Arkansas, Spring 2015
Awarded the prestigious fellowship "to support the career advancement of faculty who provide the highest quality teaching, research and service to the college." $2,000

CAL (College of Arts and Letters) Research Award, Michigan State University, Spring 2015
Co-Investigator on a collaborative research project with Rebecca Tegtmeyer of Michigan State University. The research award is seed funding for the development of a book on

Provost's Collaborative Grant, University of Arkansas, Fall 2014
Collaborative design project in conjunction with Amy Allen (University of Arkansas
Special Collections Librarian). In-progress iPad application exploring the ways in which
design and a dynamic interactive space enhances the University's Special Collections.
Particularly focusing on diversity while teaching history to teens through place-based
learning. $1400

Faculty Development Grant, Kansas City Art Institute, Fall 2013
Funding to attend and present *Balancing The Practical And The Possible When Teaching
Interaction Design* at the 2014 AIGA Design Educator's Conference, Connecting Dots. $1500

Faculty Development Grant, Kansas City Art Institute, Fall 2012
Funding for development of personal webspace. $500

Faculty Development Grant, Kansas City Art Institute, Fall 2011
Funding to attend Design Principles and Practices, 6th Annual Conference, Los Angeles,
CA. Presenter of case studies, *Designing for New Information Contexts That Privilege User
Control and Require New Literacy Skills.* $1000

RESEARCH: UNFUNDED GRANTS
UofA Chancellor's Fund for Humanities and Performing Arts, Fall 2019
Co-Principal Investigator on project: UARConnected: Unfolding the Past and Building
Campus Community through Augmented Reality, $66,288.

NEH Grant, Co-Investigator, Submitted June 2017
Invited to join NEH grant by Associate Professor of Architecture, Greg Herman and
Associate Professor of Classics, Dave Fredrick. The project aims to make Fay Jones'
Mid-Century Modern homes more accessible through implementing virtual relating and
augmented reality experiences into webspaces and kiosks. $100,000.

NIH Grant, Co-Investigator, Submitted January 2017
Invited to join NIH grant by Assistant Professor of Psychological Science, Alex Dopp. The
project explores how human-centered design can be applied to tele-health services for
rural and low-income patients. $273,900

**UofA Chancellor's Discovery, Creativity, Innovation and Collaboration Fund Application,
Co-Principle Investigator,** Submitted June 2017
Invited to join NIH grant by Assistant Professor of Psychological Science, Alex Dopp.
Collaborative Development of a Web-based Platform to Guide User-Centered Design of
Behavioral Health Interventions $127,000.

Applied for The University of Arkansas Summer Research Stipend to write, design, and edit a book, Collab+Design Ed, Collaborations In Design Education.

Community Research Grant, University of Arkansas, 2016
Applied for Community Research Grant to fund a human-centered design research project in partnership with The Arkansas Coalition of The Marshallese.

Faculty Development Grant, Kansas City Art Institute, Fall 2010
Applied for funding to attend Design Principles and Practices, 5th Annual Conference, Rome, Italy. Co-virtual presenter with Kansas City Art Institute professor Jamie Gray of case studies, *Addressing Collaborative Culture in the Undergraduate Classroom.*

Reimagining Learning Grant, Digital Media and Learning Competition, Spring 2010
Finalist for the second screening phase of a $200,000 grant. Collaborator with Kent State University professor Gretchen Rinnert on the project, Junnip, an educational participatory community that encourages students to be critical digital citizens.

Farris Family Grant, Kent State University, Fall 2009
Applied to fund the initial stages of an interactive learning space, *Connect/Teach/Learn: Visualizing 20th Century American Graphic Design Education.*

2010 Summer Appointment Grant, Kent State University, Fall 2009
Collaboratively with Gretchen Rinnert applied to fund the development of a summer Design Camp.

AIGA Design Educators Grant, Summer 2009
Collaboratively applied with Rebecca Tegtmeyer of Michigan State University and Martha Scotford of North Carolina State University to fund the initial stages of a interactive learning space: *Connect/Teach/Learn: Visualizing 20th Century American Graphic Design Education.*

RESEARCH: PEER-REVIEWED AND PUBLISHED PAPERS
Maxwell Lane, Marty and Tyler Galloway. "Humanizing Interactivity Through Storytelling." Paper, Proceedings of *The Motion Design Education Summit.* Dublin, Ireland, Summer, 2015.

Maxwell Lane, Marty and Rebecca Tegtmeyer. "Balancing the Practical + the Possible When Teaching Interaction Design." Paper, Proceedings of the AIGA Design Educators Conference, *Connecting Dots.* Cincinnati, OH, Spring 14–15, 2014.

Maxwell Lane, Marty and Gretchen Rinnert. "Interactive Tools and Online Communities that Support Media Literacy." Paper, Proceedings of the *Design and Complexity* confer-

Maxwell Lane, Marty. "Nuts + Bolts: Tightening Up Classroom Fundamentals, Reinforcing Careers, + Constructing the Future of the Discipline. AIGA Design Educators Conference Review" *Communication Design: Interdisciplinary and Graphic Design Research Journal*. Ed. Teal Triggs. Routledge/Taylor & Francis, 2016. Web.

Maxwell Lane, Marty. "Opposites Attract: Motherhood and The Tenure Track." *AIGA Design Educators Community,* Fall, 2015. Web.

Maxwell Lane, Marty. "Failure: It's Not That Bad." *Failing Forward: An Experiment In Critical Design*, focusing on the concept of failure as a starting point for success. Ed. Maia Wright. MFA Communication Design Program, Texas State University, January 2014. Print.

Maxwell Lane, Marty. "True Sustainability: A Way of Being." *Parse. HOW Magazine, Spring,* 2012. *Web.*

Maxwell Lane, Marty. "Convey Your Interactive Concepts." *Parse. HOW Magazine, Spring* 2012. *Web.*

Maxwell Lane, Marty. "Share Language: Design + Cartography = Wow." *Parse. HOW Magazine, Fall,* 2011. *Web.*

Maxwell Lane, Marty. "Failure: It's Not That Bad." *Parse. HOW Magazine, Spring,* 2011. *Web.*

Maxwell Lane, Marty. "Reporting For Duty: Collaboration's Biggest Fan!" *Parse. HOW Magazine, Spring,* 2011. *Web.*

Maxwell Lane, Marty. "Strengthen Your Design Process With Narratives." *Parse. HOW Magazine, Fall,* 2010. *Web.*

Maxwell Lane, Marty. "Exploring the Typographic Wild West." *Parse. HOW Magazine, Summer,* 2010. *Web.*

Maxwell Lane, Marty. "Go Ahead, Be Selfish. Make Your Presentation Work For You." *Parse. HOW Magazine, Spring,* 2010. *Web.*

Maxwell Lane, Marty. "Explore Interface Possibilities (With Marshmallows)." *Parse. HOW Magazine, Spring,* 2010. *Web.*

RESEARCH: INVITED PRESENTATIONS AND WORKSHOPS

facilitated collaboratively with Rebecca Tegtmeyer of Michigan State University. (peer reviewed)

Typography Workshop, Michigan State University, Lansing, MI. Spring 2014
Invited to lead an analog 3D typography workshop

Interactive Web Design Course, Michigan State University, Lansing, MI. Fall 2009
Presented the research and development stages of an interactive web prototype
to a junior and senior level studio.

Intercom, College of Design Research Exchange, North Carolina State University, Raleigh, NC. Spring 2009
Presented using Pecha Kucha format: *Teen Independent Learning Online: Visual Literacy Tools for Assessing Credibility.*

Graduate Research Symposium, North Carolina State University, Raleigh, NC. 2009
Presented a poster outlining the research framework: *Teen Independent Learning Online: Visual Literacy Tools for Assessing Credibility.*

Option Shift Control, Graduate Symposium, North Carolina State University, Raleigh, NC. Fall 2007
Member of organizing committee, poster presenter and facilitator (with Rebecca Tegtmeyer, Matt Munoz and Alberto Rigau) of a round table discussion on "Motivation and Participatory Culture."

RESEARCH: PEER REVIEWED AND PUBLISHED VISUAL WORK AND PEDAGOGY
Maxwell Lane, Marty and Rebecca Tegtmeyer. "Demystifying Collaboration in Design Academia and Industry." Visual Analysis, Proceedings of the DARIA + AIGA Design Educators Conference, Decipher. Ann Arbor, MI, Spring 2019. Published by Michigan Publishing.

Two typography projects included in *Type Rules! The Designer's Guide to Professional Typography,* 3rd edition, by Ilene Strizver. Spring 2013

Digital poster accepted to AIGA Design Education Conference, Response_Ability, Bowling Green, OH. Summer 2010

Published visual essay, *Collaborative Design Projects: Engaging Future Designers,* in the College of Design Student Publication (juried publication), North Carolina State University, 2008

NewsWire Article, University of Arkansas, Fall 2016
Student work from AIGA's Get Out the Vote campaign featured in NewsWire Article,
Students Encourage Voting Through AIGA Graphic Design Program.

Partnership Award, Arkansas Coalition of The Marshallese, Spring 2016

NewsWire Article, University of Arkansas, Spring 2016
Human-Centered Design course featured in NewsWire article, *Human-Centered Design Class Creates Artifacts to Help Arkansas' Marshallese.*

NewsWire Article, University of Arkansas, Spring 2016
Partnership with Helena-based design for good studio, Thrive Design, featured in NewsWire article, *Design for Good From Department of Art*

New Faculty Exhibition, University of Arkansas, Fall 2015
Mixed Motherhood paper installation

Research Camp, University of Arkansas, Fall 2014
Offered by the offices of the Vice Provost for Research and Economic Development and Vice Provost for Faculty Development and Enrichment to attend a two day workshop

Flat File Exhibition, The ArtSpace, Kansas City, MO, Fall 2014
Kansas City Public Schools; A Sad Tale infographics and poster.

Flat File Exhibition, The ArtSpace, Kansas City, MO, Fall 2012
Women's Liberation is Now poster series. Posters also selected for one of the weekly curated salon walls by local artists and designers.

Get Out the Vote Exhibition, National Design Center, New York City, NY, Fall 2012
Women's Liberation is Now. Poster selected for national exhibition.

Narrow Margins, KCAI faculty art show, The ArtSpace, Kansas City, MO, Fall 2011
This Too: Online Spaces For Critical Design Practice installation.

Book Award, North Carolina State University, College of Design, 2009

Raleigh Hunter Fellowship in Visual Design, North Carolina State University, College of Design, 2008

BOOM Design Award, AIGA North Carolina, Charlotte, NC. 2008 (2 awards)

Type Director's Club, 2004

along with collaborators Helen Armstrong (NC State University) and Amy Fidler (Bowling Green State), presented Design Educator pain points and solutions based on audience research. This was a strategic meeting with the national office to begin thinking about how design education could become the central component of our national professional organization. This work impacts the opportunities for design educators nationwide.

During the second trip, I was a part of a working group on an initiative called Design Futures which explores the future of our discipline. Other invited experts include researchers and designers from IBM, Fjord, NC State University, Carnegie Mellon, Dubberly Design, etc. My role was to help identify knowledge gaps and obstacles for college faculty who function both as learners and teachers with this futures-based content.

Picturing the Past. Collaborative design project in conjunction with Amy Allen (Special Collections Librarian). In-progress iPad application exploring the ways in which design and a dynamic interactive space enhances the Universityís Special Collections. Particularly focusing on diversity while teaching history to teens through place-based learning. Seed funding awarded through Collaborative Grant offered through the Provost's Office.

RESEARCH: PROFESSIONAL EXPERIENCE AND COMMISSIONS
Freelance Designer, Speculate and Make
Summer 2010 to present
Select clients: Terra Stephenson's Campaign for District Court Judge, Nicole Clowney's Campaign for Arkansas House of Representatives, Moms Demand Action for Gunsense in America, Arkansans Against Guns on Campus, J. William Fulbright College of Arts & Sciences Office of Development, Daisho, NWArkansas Pediatric Clinic, FoxTrot Boutique, Feed Fayetteville, AppleSeeds Teaching Farm, Granny Bailey's Cornbread, Fay Jones School of Architecture and Design University of Arkansas, The Kansas City Art Institute, The H&R Block ArtSpace, AIGA, etc.

Designer and Collaborative Coordinator, Repaint Hate at Bikes, Blues, BBQ
Along with Olivia Trimble of Repaint Hate, and AIGA NWA we worked to create visual messaging to combat the hate speech that often is associate with the annual BBBQ motorcylce really. We created yard signs, pop-up murals around town, and t-shirts. We secured a booth at the rally to help spread the positive messages and to sell t-shirts to raise money for Repaint Hate.

Designer, The Kansas City Art Institute
Fall 2012
Designed, wrote and executed an html newsletter to increase enrollment and recruit more qualified applicants for the Graphic Design department. Developed strategy for a sustainable model that is sensitive to faculty time and workload.

Freelance Designer, as Paperlane Studio
2004 to 2007
Select clients: Sassafras Bistro, Underground Restaurant, Brio Catering, etc.

Designer, Tyson Foods, Inc., Corporate Headquarters
2005 to 2006
Coordinated with other departments to design all of the company's
communication materials.

Design Intern / Production Assistant, studio blue, Chicago, IL
January 2002 to May 2003 / May 2003 to May 2004
Participated in conception, development, production, and presentation of various
studio design projects.

Designer, Design for Democracy, University of Illinois at Chicago, Chicago, IL
January 2002 to May 2003
Designed materials in conjunction with an AIGA initiative to improve
communication between government and citizenry through design.

TEACHING: CURRICULUM DEVELOPMENT
University of Arkansas
Curriculum Development: Along with graphic design colleagues, we have submitted a
whie paper proposing a Masters of Design degree. Work is ongoing.

Collaboratively developed official proposal for the new BFA in Graphic Design, including
an eight semester plan, 13 new courses, advising plan, etc.

Collaboratively developed white paper proposing a joint Master's program with the
Walton College of Business that explores the intersection of design and organizational
strategy.

Kansas City Art Institute
Curriculum Development: When I arrived at KCAI, the faculty had just overhauled the cur-
riculum, so this was not an appropriate time to propose new courses. However, over the
years, I updated every course that I taught to meet our ever-changing field. You can see
details of this in the following sections. In addition, developed a week-long course teach-
ing high school educators methods for bringing graphic design into their curriculum.

Kent State University
Curriculum Development: At Kent State University, I worked within their existing courses
to introduce new charettes, workshops, and subtle shifts. As a faculty directly out of
graduate school, this was the best approach to balance historical precedence with fresh

Kansas City Art Institute
Courses taught: Typography 1, Typography 2, Information Architecture, Multimedia Experience, Degree Project, Narrative, Professional Practice and a sponsored studio directed study.

Kent State University
Courses taught: Kinetic & Sequential Graphics, Graphic Design 2, Introduction to Typography, Corporate Identity,

NC State University
Teaching Assistant: Graphic Design Theory and Practice Instructed by Meredith Davis
Junior Systems Studio (2 sections) Instructed by Martha Scotford and Silas Munro

TEACHING: ADVISING
Honors students, theses directed: University of Arkansas, Sarah Walla, 2015–2016, Ariel Romero, 2015–2016, Livia Pierce, 2015–2017.

Advising: University of Arkansas, responsible for advising BFA Graphic Design students.

SERVICE: TO THE SCHOOL /DEPARTMENT
Graphic Design VAP Search Committee, University of Arkansas, Spring 2019, Fall 2019

Graphic Design Endowed Assistanat Professor Search Committee, University of Arkansas, Fall 2019

Fiscal Director Search Committee, Spring 2018

Accountant Search Committee, Spring 2018

Executive Director Search Committee

Design Committee, University of Arkansas, Fall 2015 to current
Chair of the committee Spring 2017 – Spring 2018, Spring 2019

Diversity & Inclusion Task Force, Fall 2018 – Spring 2019

Facilities Committee, University of Arkansas, Fall 2015, Spring 2016, Fall 2019 – current

NASAD Accreditation, University of Arkansas, 2016 to 2017
Along with art department colleagues, we wrote the NASAD application document and
prepared for the multiple NASAD review visits. We were officially approved for
accreditation in May 2017.

Studio Art Technician and Instructor: Digital Fabrication Search Committee,
University of Arkansas, Spring 2016

Studio Art Technician and Instructor: Digital Media and Print Search Committee, University of Arkansas, Spring 2016

Recruitment Committee, University of Arkansas, Fall 2015 to Spring 2018

Design In The Middle, sUgAR Gallery, University of Arkansas, Spring 2016
Along with design colleagues, David Chioffi and Thomas Hapgood, concepted, curated,
and executed an alumni and student design exhibition.

BFA Advisor and Coordinator, University of Arkansas, Fall 2014 – Fall 2016, Spring 2019
Responsibilities include: advising, finding and assigning studio spaces, overseeing BFA
exhibition, organizing critiques (which include all faculty and approximately 20 outside
professionals), organizing and advising for the BFA applications, etc.

Gallery Exhibitions and Visiting Artists Committee, University of Arkansas,
Fall 2014 to Spring 2015

Faculty and Student Research Grants and Awards Committee, University of Arkansas,
Fall 2014 to Spring 2015

MFA Brown Bag Session, University of Arkansas, Fall 2014
Presented a discussion about managing your online presence to MFA students

MFA critique attendance, University of Arkansas, every semester, Fall 2014 to current

Visiting Assistant Professor Photo Search Committee, University of Arkansas, Fall 2014

Attend Advising Fair, University of Arkansas, Fall 2014, 2015

Attend Portfolio Day, University of Arkansas, Annual

AIGA KCAI Faculty Advisor, Kansas City Art Institute, Fall 2013 – Spring 2014

Design Department Promotion Committee, Kansas City Art Institute,

general pedagogical approaches.

Graphic Design Senior Show, Kansas City Art Institute, Spring 2014, 2013, 2012, 2011
Assisted in curation and hanging of annual senior show.

Fulbright Rome Commitee, Fall 2018–current

Fulbright Director of Creative Services Search Committee, Spring 2019

Senior's of Signifigance Reviewer, 2018

Honors College's Convocation Host 2017, 2015

Honors College's Fellowship Weekend Panel Reviewer, 2016, 2018

University of Arkansas Artists and Concerts Committee Grant, Fall 2016
Awarded $1500 to support Graphic Design programming open to University of Arkansas
campus and community.

CAVE Committee, Spring 2016
University-wide committee exploring the potential of bringing a CAVE(cave automatic
virtual environment) to campus.

Humanities Committee, Spring 2016
Fulbright Committee focusing on the humanities, digital humanities and Tesseract.

Invited critic to Jennifer Web's Interior Design course in the School of Architecture.
Spring 2015. Expertise on typography and branding sought.

Public Presentation for Razorback Reveal, Fall 2014
Gave presentation "An Introduction to Typography: Nuance, History and Culture" to
selected potential students and families.

Invited Critic to Greg Herman's (Associate Professor, Architecture) course: Frank Lloyd
Wright's Bachman Wilson House: Research, Representation and Interpretation. Spring
2015

Patron Preview Exhibition and Sale, Kansas City Art Institute, Fall 2013. Along with de-
sign colleagues, worked to create an end of semester sale featuring student work.

Foundations Symposium, Fall 2013. Presented an overview of Graphic Design,

Digital Media Chair Search Committee, Kansas City Art Institute, Spring 2011

VAWG, Visiting Artist Working Group, Kansas City Art Institute,
2010 to Spring 2012 / Fall 2013 to Spring 2014
Secured Keetra Dean Dixon, Julie Beeler of Second Story and Kate Bingaman Burt.

Visual Communication Faculty Search, Kent State University, Spring 2010

Faculty Advisory Committee, Kent State University, Fall 2009, Spring 2010

Undergraduate Curriculum Committee, Kent State University, Fall 2009, Spring 2010

Interdisciplinary CCI Freshman-year Course Development Project,
Kent State University, Spring 2010
One of several faculty members from CCI (College of Communication and
Information) and Arts & Sciences invited to develop new interdisciplinary
courses for freshmen-level students.

SERVICE: TO THE COMMUNITY, INVITED REVIEWER
MODE, Motion Design Education Summit, Paper Reviewer, 2019
Invited to review faculty submissions for the international conference.

AIGA Grant Reviewer, Fall 2018
Invited to review faculty submissions for the national AIGA design educators grant.

Dialectic External Reviewer, Spring 2017
Invited to review two manuscripts submitted to the Dialectic Editorial Board. Dialectic
is a scholarly journal of thought leadership, education and practice in the discipline of
visual communication design published by the AIGA DEC (Design Educators Community)
and Michigan Publishing

MODE, Motion Design Education Summit, Paper Reviewer, Fall 2016
Invited to review faculty submissions for the international conference.

AIGA Grant Reviewer, Fall 2015
Invited to review faculty submissions for the national AIGA design educators grant.

AIGA Grant Reviewer, Fall 2014
Invited to review faculty submissions for the national AIGA design educators grant.

AIGA Grant Reviewer, Fall 2013
Invited to review faculty submissions for the national AIGA design educators grant.

Serve as co-chair beginning in 2017. Lead 13-person team to manage the DEC community. We host annual peer reviewed conferences at regional universities and a peer reviewed design education symposium at the AIGA national conference, oversee an academic journal, Dialectic, offer faculty research grants, manage a website, social media, news-letter, etc. We function as leaders of design educators nationwide, advise NASAD, build relationships with international design research organizations, etc. Additionally, I am the liaison between the DEC and the national organization and serve as a mentor to our new members.

AIGA DEC leadership retreat, Spring 2019, AIGA National Conference, Pasadena, CA.
As Co-chair, I will plan and facilitate the retreat.

AIGA NWA, led Human-Centered Design workshop at annual board retreat, 2017.

AIGA NWA, featured speaker at two membership events in early 2017.

AIGA DEC leadership retreat, Fall 2017, AIGA National Conference, Minneapolis, MN. As Co-chair, I planned and facilitated the retreat.

AIGA DEC leadership retreat, Fall 2016, AIGA National Design Educators Conference, Frontier, Bozeman, MT.

AIGA Northwest Arkansas Advisory Board, Fall 2016 – current
Serving in an advisory capacity to the newly formed AIGA NWA chapter. Instrumental in starting of the chapter.

AIGA Nuts & Bolts Conference Consultant, Fall 2015 – Summer 2016
Invited consultant for the 2016 design educators conference held at Bowling Green State University.

Revival, AIGA National Design Conference, New Orleans, Fall 2015
Invited to lead a roundtable at AIGA's National Design Conference, Revival. The title of the roundtable was "How Not To Be An Overworked Junior Faculty Member."

AIGA DEC leadership retreat, AIGA National Design Conference, Revival, New Orleans, Fall 2015

Design Community Building Brainstorm, University of Arkansas, Spring 2016
Together with design colleagues, David Chioffi and Thomas Hapgood, concepted and executed an active workshop that engaged approximately 30 local professionals.

Commissioned (and pro-bono) design work for AppleSeeds Teaching Farm and Feed
Fayetteville that included large-scale posters and web ads. Fall 2014

ADDITIONAL EXPERIENCES
Teaching Seminar with Professors Meredith Davis and Martha Scotford
North Carolina State University, Spring 2009 and Fall 2007

Graduate workshop with Dori Tunstall, Design Anthropologist
North Carolina State University, Spring 2008

Graduate workshop with Danny Stillion of IDEO
North Carolina State University, Spring 2008

STUDENT RECOGNITION
University of Arkansas, Fall 2014 – current:
Notable positions secured (internship, freelance and full-time): Collective Bias (Bentonville), RevUnit (Bentonville), Crystal Bridges Museum of Art (Bentonville), Shindig Paperie (Fayetteville), Beveridge Seay (Kansas City), Sullivan Higdon Sink (Kansas City), Thrive (Helena), Menguin (Fayetteville)

Kansas City Art Institute, August 2010 – May 2014:
Three student award winners at the national Above the Fold Competition, Fall 2014

Two student award winners at AIGA KC 10 Gala and Exhibition, Fall 2014

Four student award winners at AIGA KC A9 Gala and Exhibition, Fall 2013

Five student award winners at the national Above the Fold Competition,
including Best in Show, Fall 2013

Nine student award winners at AIGA KC A8 Gala and Exhibition, Fall 2012

Two student projects featured as Adobe Muse Sites of The Day, Summer 2012

Ten student award winners at the national Above the Fold Competition, Spring 2012

Five student award winners at AIGA KC A7 Gala and Exhibition,
including People's Choice Award, Fall 2011

Notable full-time design positions secured: VML, Hallmark, Barkely, Propoganda 3, C3,
Sullivan Higdon Sink, Gould Evans, Cogneedo, Eisterhold Associates, Diamond Merckens

RYAN SLONE

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<mark>EDUCATION</mark>

Master of Fine Arts in Graphic Design
Vermont College of Fine Arts / Montpelier, VT / 2019 — current

Graduate Studies in Graphic Design
Portfolio Center @ Miami Ad School Atlanta / Atlanta, GA / 2003

Bachelor of Fine Arts in Graphic Design
University of Arkansas / Fayetteville, AR / 2001

<mark>TEACHING EXPERIENCE</mark>

Visiting Senior Instructor of Practice in Graphic Design
University of Arkansas School of Art / Fayetteville, AR / Fall 2018 — current
Courses: GDES 2313 Digital Tools & Concepts; GDES 3393 Identity Design;
GDES 4303 Professional Development; GDES 4373 Advanced Typography

Adjunct Instructor in Graphic Design
John Brown University Department of Visual Arts / Siloam Springs, AR / Fall 2010 — 18

Adjunct Instructor in Graphic Design
University of Arkansas School of Art / Fayetteville, AR / Spring 2010 — 15

<mark>PRACTICE</mark>

Freelance Designer
Jacobs & Co / Fayetteville, AR / 2019 — current

Senior Art Director
DOXA / Fayetteville, AR / 2004 — 18

Designer
Unboundary / Atlanta, GA / 2004

Design Culture(s): Cumulus Conference Roma 2020
Paper; accepted / Rome, Italy / June 2020
Paper Title: Mash Maker: using improvisation-based design processes in student studios

UCDA: Design Education Summit
Paper; accepted | Des Moines, Iowa | May 2020
Paper Title: Mash Maker: using improvisation-based design processes in student studios

SERVICE

Visiting Artist Committee
Designer & Art Director; Visiting Artist lecture series posters (Fall 2018 — current)

University of Arkansas School of Art Design Studios
GA Studio Head (Spring 2019 — Fall 2019)

AWARDS & ACCOLADES

Communication Arts Illustration Annual

Print Regional Design Annual

Graphis New Talent Design Annual

British D&AD

HOW Magazine International Design Annual

Logo Lounge Design Annual

CMYK Magazine

UCDA Atlanta Addys

Creative Club of Atlanta ShowSouth Awards

AIGA Atlanta Scholarship Winner

Tom Hapgood
Fayetteville, AR
(479) 856-4554

Strategy + Design
Academic Brief Resumé

https://www.linkedin.com/in/hapgood
thapgood@gmail.com

Work-Assignment Summary
School of Art,
Graphic Design program,
University of Arkansas,
Fayetteville, AR
2005–PRESENT

_ My workload distribution, as defined within the UA system, has been the standard 40% research, 40% teaching (2/2, summer on-line) and 20% service since 2005. Those percentages, though never entirely accurate due to high strategic and tactical service needs, especially around 2015–2017, were redefined with my assuming of the director of graphic design 12-month position. The workload under which I attempt to operate now considers a high level of administration and service, with a 1/1 teaching load.

**Head of Graphic Design/
Program Director**
School of Art,
Graphic Design program
2018–PRESENT

_ As graphic design program director, I oversee the financial strategy, faculty engagement, curriculum assignments, design industry partnerships, new building space planning, and student advising success. A team of the highest-level faculty with me makes it all work. During the past few years, I have successfully shepherded the Graphic Design program's participation in the re-imagined University of Arkansas School of Art (formerly a department) after the unprecedented gift of $120 million from the Walton Family Charitable Support Foundation. This has involved hiring from three faculty up to what will be 11, a greatly increased budget, and other exciting growth management duties.

Along with two esteemed faculty members, I collaborated on the creation of a new and contemporary Bachelor of Fine Arts in Graphic Design degree, comprised of many new sequential course offerings, professional internship connections, a student cohort system, and a complete re-imagining of the students' studio spaces and instruction environment, as well as a mandatory laptop and software requirement. We are presently creating a master's degree in graphic design, to launch in Fall 2022.

I, along with the design team and agency partners, was instrumental in establishing a chapter of the main design professional organization AIGA, which as become the fastest-growing chapter in the country.

I also serve as the liaison between the University Career Development Center and the School of Art's graphic design program. I relay information learned from the University CDC staff representative about career opportunities, campus events and employers to our students and faculty, and assist with collecting graduation placement data from students.

Associate Professor
Research
2005–PRESENT

_ I have successfully completed strategy and design work for both established organizations and new startups, in spaces such as medical, political, real estate, food truck, non profit, and many other industries, creating authentic and unique visual language alongside established design conventions. Also teaming with several accomplished and influential design and marketing agencies in New York City, Arkansas and Arizona, I complete strategic design work that includes organizational review, identity roll-out and branding monitoring, and design production work in print, information architecture, responsive web development, video production and motion, and other marketing such as copy writing, SEO, blogging and social media management. For DOXA, in particular, I created a lean and successful methodology for

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_ **Associate Professor**
Teaching
2005–PRESENT

_ I have taught Digital/Design Tools and Concepts, Typography Systems 1, Professional Development, User Experience, Interactive Language and an on-line Introduction to Web Design for non-majors in the summer. Each class is composed of a cohort of 15 students from one specific academic level, taught within the studio with frequent visits out to the community and design firms. I often bring guest speakers in as content experts or project collaborators. Often, I bring together a community partner with a class for a unique project, and have worked with Jennie Popp, co-chair of the Service Learning Initiative, to have four of our courses listed officially as officially recognized courses. As professor of these courses, I have organized, facilitated and managed collaborative projects with the Northwest Arkansas Women's Shelter, Canopy NWA, EOA Children's House, Chase Family Foundation, Pagnozzi Charities, among others, and currently am in development of a project with Sam's Club Home Office design team out of San Bruno, CA, and the Northwest Arkansas Food Bank (and others) as part of the Walton College's Social Innovation Challenge. I strive to stay current through my own professional work in all aspects of present and speculative media, to be able to provide my students a real-world perspective. Additionally, I recently guest-taught in David Fredrick's groundbreaking Immersive Retail course.

_ **Associate Professor**
Service
2005–PRESENT

_ Service is a constant and ever-hungry presence in a faculty member's time commitment in the School of Art, and has amounted for most as a much-higher mental and work-output element than the defined in workload assignments. But, as most, as a believer in the mission and vision of the school, I have done my best to stay ahead of it all. To name some, I have participated in all assigned service requirements in the form of committee chair and member (advisory and personnel, multiple times), school design oversight committee with agency of record, curriculum committee, future hiring, development, faculty and student research grants and awards, and many director and faculty searches). Non-committee, "strategic need" service has been a major presence of my time leading up to the Walton Family Charitable Support Foundation gift and certainly afterwards, from building planning, to hiring scenarios, to new degree development, new course development, and all administrative tasks I carried out as unofficial program head of graphic design.