

Arkansas Tech University
Professional Development Grant
Final Report
September 28, 2015

University & College Designers Association
2015 Design Education Summit
Brookings, South Dakota
May 18-19, 2015

Lyn Brands
Associate Professor of Art
Graphic Design

B. Restatement of Professional Enhancement Opportunity

The *University and College Designer's Association's Eleventh Annual Design Education Summit* took place at the South Dakota State University campus in Brookings, South Dakota on May 18-19, 2015. This conference is the only national conference solely for design educators in higher education. Presenters and designers from across the United States spoke on a range of topics in the graphic design industry itself as well as those issues specific to higher education. A tour of *Daktronics Inc.* concluded the conference.

C. Brief Review

The Summit sessions centered around improving curriculum, collaborative efforts between science and design departments, the development of interdisciplinary courses, working with the local community, integrating new technology into already existing curriculum, and engaging local industries to partner with the graphic design program to hire interns, review coursework, and assist with funding. A tour of the university's on-campus *Print Lab Imaging Center* was beneficial as it provided insight into technology and services that would be a beneficial addition to the Department. Three guest speakers from the design industry spoke about their experiences in the professional world of design as well as methods we could realistically incorporate in our design courses.

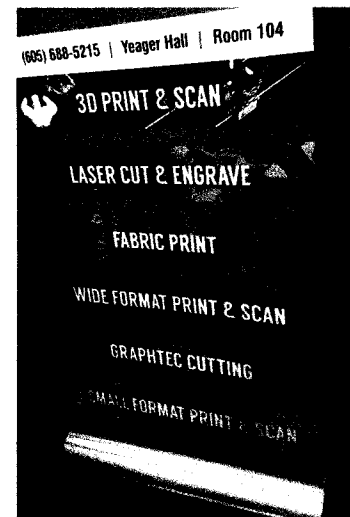
D. Summary of Experiences

The keynote presentation by Ted and Liz Heeren, owners and designers of *Fresh Produce Ad Agency* that, incidentally houses the *Ipsos Gallery*, proved to be informative and inspirational. Located in Sioux Falls, Fresh Produce describes itself as 'a serious place of business' where they 'help individuals and organizations articulate, live and share their passions.' They addressed the essential need for designers/educators to invest in their own interests beyond the field of graphic design as a means of bolstering ideas when teaching. The third speaker was Ron Stucki whose work includes the Winter Olympics and The Mayo Clinic. His presentation concentrated on the importance of concept development and going beyond mere decoration when designing. I already use this approach in my classes. It was reassuring to hear that professional designers approach their work in the same manner.

Subsequent discussion topics focused not only on essential design skills but also on teaching students how to critically self-evaluate their own work and when to take risks. Part of the creative process is anticipating the success/failure of a design when viewed by the target audience. I must encourage them to take risks, develop problem-solving skills, and be comfortable with the uncomfortable that is the essence of design.

Touring the *Print Lab Imaging Center* provided insight into the vital role printing technology plays in the development and subsequent completion of a student's work. Besides providing them with the opportunity to utilize a 3D printer and a 3D scanner, the *Center* also offers large format printing, fabric printing, vinyl printing & cutting, laser cutting and laser engraving. All of these services, offered at a nominal cost, allow students to create professional level work not only for the classroom but for their portfolio as well. Seeing the variety of student work created with the aid of this relatively new technology provided insight as to what was now possible for Tech students now that the Department has a vinyl cutter and a 3D printer.

The tour of *Daktronics Inc*, which designs, manufactures, and sells video displays, scoreboards, digital billboards and related products to clients from across the globe, was informative in a number of ways; primarily because of the established relationship between the company and the university's graphic design majors and how each work together to educate the SDSU design students.



E. Conclusion

My attendance at the *Summit* is beneficial to ATU for a number of reasons, including a new approach to developing assignments, teaching students how to critically analyze their own work and finally, encouraging them to take more risks when working on projects. Further discussion of these topics continued with other attendees outside the sessions.

One idea that resonated with me will be implemented this academic year in **ART3203, Typography & Layout**. I will introduce a project where the student will actually conceive and subsequently develop an innovative social design project; that is, a project that will benefit the local community. When working on this social design project the students will first have to identify a need or a problem within the community and then, find a design solution to solve it. This assignment would also be excellent as a group project where the students would experience working with their peers to solve a real-life problem.

Like their instructors, design students need to invest in things other than graphic design; such as, living an interesting life and owning what makes them unique. It is key to idea development since this is where they draw inspiration. In other words, the larger the pool of information and experience, the less challenging it is to develop a solution. This is a practice I already employ when teaching.

I will encourage my students to record these experiences, bits of newly discovered information, what they like, current interests, in a hand-written sketchbook/journal. I will tell them to doodle in it, illustrate in it, record distilled information in it and write in it. And finally, tell them to use it as a resource when developing a conceptual approach to a project. To set a good example I will keep a sketchbook/journal that I will share with them as an example of what their journal can look like. Grades for the journals will be part of their final semester grade.

Critical thinking and risk-taking were two other popular topics repeatedly referenced at the conference. Both need to be taught to the graphic design majors early in their higher education experience, ideally when they are freshmen. These topics can both be introduced in the Department's new course, **ART1001 Introduction to Art**. Once taught to the student these skills will continue to grow not only in ensuing graphic design classes but also in coursework outside their major.

Problem-solving and critical thinking are skills that go hand in hand. Students think that their solution to a design problem should be immediate. Therefore, it is the instructor's responsibility to

help them understand that they must first strengthen their conceptual skills. I will show them how to anticipate roadblocks they may encounter such as poor time management, lack of familiarity/experience with design software, fear of failure and too much eagerness for the final result. Since problem solving depends on the quality of the thinking, the students need to re-learn how to analyze and apply effective critical thinking skills.

I learned that one approach is for the student to begin their project, not with sketching, but rather with a list of questions for themselves such as: What is the goal? What needs to change? What immediate problems can be identified? Which one(s) needs the most focus? By beginning the assignment this way, the objective becomes much clearer for the student. This method will be introduced in Art 1503 Introduction to Graphic Design. By the course's conclusion, approaching an assignment in this manner should be second nature to the student.

To ease them into the risk-taking frame of mind, I will ask them to make small changes in their everyday life; sit in a different place to eat lunch, take a different route to class, etc for a week. I will then have them write about it in their sketchbook journals. By doing this on a small personal level they will hopefully be more apt to try this approach to their design projects as well. I will ask them to continue this change for a week. Next, I will then require them to take small risks in their designs by using a different color palette, requiring them to use a specific font or asking them to create an image in a style they normally wouldn't employ.

Encouraging risk-taking makes students more receptive to learning from failure. Instituting a policy whereby the student who has done poorly on an assignment, has the option to meet with me on a one-on-one basis and explain what went wrong with their project can encourage this. I will ask them to articulate how they would correct and/or improve their work. They can ask that this low grade be exempted on a one-time basis or they can choose to have their grade raised one letter grade. Again, this technique will first be implemented in **Art 1503**.

A lot of emphasis was put on encouraging students to complete an internship in the field prior to graduation. These tend to generate growth in the student both in terms of a design and in

professionalism. The experience instills a confidence in them that they can only acquire in an on-the-job experience in the professional world. This is something I already stress to my students and they have replied by seeking out internships both on and off campus.

Finally, the speakers offered suggestions on how to maintain a quality design program. One such example is to ask the Department alumni to review the design program and offer suggestions is one way to make certain the students are being taught what they need to know to enter the job market. Another option would be to give the students an entry survey when they begin the program and follow that up with an exit survey. A third method is to form an advisory board composed of design industry professionals which could meet every two to three years to assess the program and offer suggestions.

Attending the *Summit* afforded me the opportunity to learn how other university programs with similar demographics meet their program's objectives. Tech's design program goals are to 1) conduct meaningful research regarding their design project, 2) possess good technical skills, 3) utilize effective communication skills, 4) think on their feet to solve problems and 5) act with professionalism. It was reassuring to hear others stress these same goals in regard to preparing students to enter the real world.



UCDA Design Education Summit

May 18-19, 2015

HOSTED BY SOUTH DAKOTA STATE UNIVERSITY





TED HEEREN

Principal
Fresh Produce Ad Agency

According to their website, Fresh Produce is 'mostly just a typical ad agency.' They are that, plus more. Fresh Produce is a serious place of business. They help individuals and organizations articulate, live and share their passions. Their process works best with honest people who aren't afraid to come on in and make themselves uncomfortable. Part of their studio space includes the Ipsos Gallery. The gallery serves the creative culture of Fresh Produce and downtown Sioux Falls by offering a place of artistic expression, exploration and celebration. Ipsos inspires their creativity. It also allows them to raise money for their favorite local arts organizations.



LIZ HEEREN

Artist and Painter
Fresh Produce Ad Agency

Liz's current work incorporates elements of drafting and technical drawing in addition to traditional painting techniques. Each work explores the surprising, unpredictable relationships that result from the overlap of unlike habitats and organisms. With a background in biology, Liz finds inspiration in documenting zones of biological reconfiguration—often times resourcing areas of new construction/development or dwellings that are reabsorbed into the wild.



RON STUCKI

Owner and Designer
Ron Stucki Design

Ron is a graphic designer and illustrator whose varied experience includes design positions at the 2002 Winter Olympics and Mayo Clinic. He has designed and done illustrations for many books, book covers and magazines. Ron ranges from Idaho to Arizona but makes his home in Utah.

SUNDAY, MAY 17

7-8:30 p.m. **Onsite Registration**
Hampton Inn, Brookings

7-8:30 p.m. **Welcome Reception**
Join us for an informal reception at the Hampton Inn in Brookings for some great conversation and wonderful food provided by the locally-famous Back Yard Grill. A great chance to meet other attendees and to pick up your registration information early.
Hampton Inn, Brookings

8:30 p.m. **Evening on Own**

MONDAY, MAY 18

Programmed activities take place on the campus of South Dakota State University. See campus map in the center of this program.

7 a.m. **Onsite Registration and Breakfast**
Grove Hall

8-8:30 a.m. **Welcome and Opening**
Laurie Stenberg Nichols
South Dakota State University
A welcome from the Provost of South Dakota State University, the host of this year's UCIDA Design Education Summit
Bailey Rotunda D

8:30-9:30 a.m. **Keynote**
Ted and Liz Heeren
Fresh Produce Ad Agency
Bailey Rotunda D

9:45-11:15 a.m. **Abstract Presentations (1-4)**

Option 1

Grove Hall 105

- 1.1:** To Develop Students' Design Skills, You Must Strengthen Their Critical Thinking Skills
John O'Neill, University of Minnesota Duluth
- 1.2:** Preparing Future Designers with Critical Design Thinking from the Impact of New Technological Shifting
Young Ae Kim, University of South Dakota
- 1.3:** Design Thinking and Self-Development: A Case Study
Meredith James, Portland State University

Option 2

Grove Hall 107

- 2.1:** *Canceled*
- 2.2:** Are Art Directors extinct?
Summer Doll-Myers and Ann Lemon, Kutztown University
- 2.3:** Intellectual Property Rights in Education: What an Educator Needs to Know about Copyright, Fair Use and Creative Commons
Chauncey Huffman, Pittsburg State University

Option 3

Grove Hall 108

- 3.1:** Teaching Graphic Design Students to be Leaders in our Age of Innovation and Entrepreneurship
Andrew DeRosa, Queens College, CUNY
- 3.2:** Entrepreneurship and Undergraduate Graphic Design Education
Mark Willie, Drexel University
- 3.3:** Interdisciplinary Collaborative Experiences in Graphic Design Education for Real World Success.
Christopher Graves, Northwest Missouri State University

Option 4

Grove Hall 115

- 4.1:** Learning Portfolio: The Integrating Factor in Design History
Leda Cempellin, South Dakota State University
- 4.2:** The Forgotten Method
Alexander Alter, Ryerson University
- 4.3:** *Canceled*

11:30 a.m.-1 p.m.

Abstract Presentations (5-8)

Option 5

Grove Hall 105

- 5.1:** Engaging Industry in Design Education
Kent Smith, Western Washington University
- 5.2:** Daring Design: Preparing Future Graphic Design Professionals for Unchartered Territories
Andrea Quam, Iowa State University
- 5.3:** Report from the 3%
Summer Doll-Myers and Ann Lemon, Kutztown University

Option 6

Grove Hall 107

- 6.1:** Is one semester enough to learn about information design?
Maria Trevino, University of the Incarnate Word
- 6.2:** Interdisciplinary Team-Taught Courses: The Good (and the Bad)
Josh Miller, Kutztown University
- 6.3:** Flipped Textbooks
Rose Gonnella, Kean University

Option 7

Grove Hall 108

- 7.1:** Design Condensed... Extended!
Jennifer Drinkwater, Beverly Krumm, Patience Lueth, Paula Streeter, Iowa State University
- 7.2:** Developing a Curricular Framework for Community Design Projects
Bonnie Sadler Takach, University of Alberta
- 7.3:** Living Learning Communities: Lessons Learned
Jessica Hawkins, Centenary College of Louisiana

Option 8*Grove Hall 115*

- 8.1:** Collaboration between Art and Science: A Dynamic Combination
Carol Faber, Iowa State University
- 8.2:** Network Science as Design Tool: The Assumptions and Issues Behind the Structure and Visual Rhetoric Behind Networks
Eugene Park, University of Minnesota, Twin Cities
- 8.3:** Sustainability Through A Systems-Based Design Process
Todd Barsanti, Sheridan College

5-7 p.m.

1-2 p.m.

Lunch*Hobo Gallery, Student Union*

2:15-3:15 p.m.

Keynote**CONCEPTUS—Beyond Decoration****Ron Stucki***R. Stucki Design
Bailey Rotunda 1)*

3:30-5 p.m.

Abstract Presentations (9-12)**Option 9***Grove Hall 105*

- 9.1:** Creating a STEAMY classroom climate: Emotional Intelligence and the 3 C's = Classy Classroom Competition
Ursula Bryant, Lynchburg College
- 9.2:** Infusing 3D Printing into Design Education
Ed Johnston, Kean University
- 9.3:** Teaching Web-Design to New Students
Nanbee Kim, California State University, Chico

Option 10*Grove Hall 107*

- 10.1:** Collaboration = Less Work :: Redefining Perceptions for Promotion and Tenure
Jenn Stucker, Bowling Green State University
- 10.2:** FRESH MEAT :: 10 Lessons From a Novice Design Instructor
Shannon McCarthy, Shepherd University
- 10.3:** Harvest Time: Generating and Cultivating Ideas in this Millennium
Jerry R. Johnson, Troy University

Option 11*Grove Hall 108*

- 11.1:** The Worlds of Gods and Goddesses: An Augmented Reality Project
John Francis, Boise State University
- 11.2:** Teaching Typography Online
Joseph Hostetler, Ivy Tech Community College-Southwest
- 11.3:** The Book of Tea & Graphic Design
David Herwaldt, Wartburg College

Option 12*Grove Hall 115*

- 12.1:** **Panel:** Exploration of a New Design Educational Model: Designer as a Content-Identifier in a Diverse Cultural and Social Space
Samantha Barbour, Calee Himes, Julian Osorio, and Brittany Thompson, Iowa State University

Cockerline Print Collection (Private Showing) at the South Dakota Art Museum

South Dakota State Museum, on the campus of South Dakota State University

In 2011, the South Dakota Art Museum received an extensive collection of original fine art prints from the 1960s, 1970s, and early 1980s donated by collector Neil C. Cockerline. The collection includes pop, op, abstract, color field, and photo-realist art. Currently, the collection consists of 531 works by 204 artists, including Jim Dine, Robert Rauschenberg, Robert Motherwell, Andy Warhol, Henri Matisse, and Robert Indiana. Cockerline donated the collection in memory of his late mother Florence I. Cockerline because of her influence as his artistic mentor as a child. ***This rare collection will be available for a private showing to UCDA Design Education attendees.***

Poster Presentations and Networking Reception*South Dakota State Museum, on the campus of South Dakota State University*

- 1:** S Lab
Jason Dilworth, State University of New York at Fredonia
- 2:** Project Based Learning (PjBL) Cross-Disciplinary App Design Project to Connect Students, Faculty and Curriculum to the Future
Patrick Finley, Oklahoma State University
- 3:** Using Applications on an iPad and iPhone to Create Sketches to a Final Work
Diane S. Grimes and Katie Schriver, Immaculata University
- 4:** Rethinking The Foundations
Pouya Jabanshahi, Oklahoma State University
- 5:** Re-Materialization of Type
Taekeyom Lee, University of Illinois at Urbana-Champaign
- 6:** Working Hard vs. Working Smart: How to foster efficiency and professionalism in the classroom.
Elaine Cunfer, Kutztown University
- 7:** Discover-Action-Voice! Designing with Social Impact
Doris Palmeros, University of the Incarnate Word
- 8:** Teaching the iGeneration: Engaging Students in Graphic Design History
Archana Shekara, Illinois State University
- 9:** SO•BE Skills (Social Behavioral Skills)
Jeremy Swanston, University of South Dakota
- 10:** Study: An Open Source, Socially-Interactive, and Cross-Device Learning Management System for Visual Learners in Hybridized Classrooms
Robert J. Thompson, Youngstown State University
- 11:** Youngstown Design Works: Student Designers Rebranding the Neighborhoods of Youngstown, Ohio
Robert J. Thompson, Youngstown State University

- 12: Visualizing Group Creativity
Rich Yates, Morningside College
- 13: Should Graphic Design Students Need to Know How to Draw?
The Role of Sketching in a Graphic Design Classroom
Jong-Yoon Kim, Plymouth State University

7 p.m.

Evening on Own

TUESDAY, MAY 19

8 a.m.

Continental Breakfast

Print Lab Imaging Center
Sponsored by the South Dakota State University Print Lab Imaging Center

8:30-9:30 a.m.

Print Lab Imaging Center Talk and Demonstrations

Print Lab Imaging Center
Visit the South Dakota State University Print Lab Imaging Center and see all what they are capable of doing. It's an on-campus resource for design and other students for printing, 3D printing, and more.

10-11:30 a.m.

Abstract Presentations (13-16)

Option 13

Grove Hall 105

- 13.1: Meta-Themes in Graphic Design History
Jodi Staniunas Hopper, Mercyhurst University
- 13.2: The Design(er) METAGame: from molecules to bytes, an iterative process.
Cary Staples, University of Tennessee; Neil Ward, Drake University; and Vittorio Marone, University of Texas San Antonio
- 13.3: An Ecology of Practices in Design Education
Jeff Brice, Cornish College of the Arts

Option 14

Grove Hall 107

- 14.1: Systems Thinkers: A Critical Competency for Graphic Design
Peter Lusch, Penn State
- 14.2: Advancing Design Curriculum: The Nationwide Advent of Digital Learning Centers and the Inevitability of Online Course Content for Onsite Classes
David W. McGill, Azusa Pacific University
- 14.3: Canceled

Option 15

Grove Hall 108

- 15.1: Design Education Archetype
Santanu Majumdar, Georgia Southern University
- 15.2: Opening Windows in the Silos: Design Education Across the Curriculum
Christine Ingersoll, Marshall University
- 15.3: Evaluating and Redesigning a Relevant Design Curriculum: Analysis Through Visual Mapping
Aaron Huffman, Cedarville University

Option 16

Grove Hall 115

- 16.1: From Ummm? To Yum!, In Just 8 Weeks: Developing an Extensive, Complex and Versatile Branding System In a Half-Semester Senior Workshop
Vicki L. Meloney, Kutztown University
- 16.2: Senior Illustration Seminar: Visual Essay
Elaine Cunfer, Kutztown University
- 16.3: Youngstown Design Works: Pop-Up Student-Run Design Shops Drive Business and Economic Development
Robert J. Thompson, Youngstown State University

11:30 a.m.

Boxed Lunch

Attending the Tour of Daktronics? Grab a boxed lunch and enjoy now, or bring it with you for the short drive to the facility. No food or drink will be allowed on the tour, however.

Headed home? Be sure to grab a lunch for the road!

11:45 a.m.-2:30 p.m.

Tour of Daktronics: Keyframe Animation Studio

Transportation provided. Meet at the UCDA Registration Desk at 11:45 a.m.
From your local high school scoreboard to video systems in major league stadiums, and roadside LED signs to iconic digital signage in Times Square, Piccadilly Circus and around the world, there's a good chance you see Daktronics' products every day. Their range of products and uses make them the most experienced digital display manufacturer in the industry. The in-house Daktronics Creative Services is one of the largest employers of design students from SDSU, both at the internship level and after graduation. Get the opportunity to see some of the current work at this behind-the-scenes tour. *Tour includes the two-hour tour and coach transportation between the SDSU campus and Daktronics.*