Please accept my dossier packet for promotion to tenured Associate Professor, Graphic Design in the **Department of Art, Art History and Design at Michigan State University**. Prior to entering the tenure-system position, I was employed as fixed-term faculty from Fall 2009 to Spring 2012 at Michigan State University. As a new educator, I used those three years to focus on establishing my stride in the classroom as well as learn about the opportunities here at MSU. Additionally, I continued to maintain several freelance projects and professional connections that were initiated during my years working as a designer and art director at **Hallmark Cards Inc.** in Kansas City from 2000–2007. Once I began the tenure-system appointment in the fall of 2012, my work evolved. Due to connections I made at MSU, I pursued the research I initiated during my graduate studies at **North Carolina State University** in 2007–2009 with newfound partners and purpose. At the same time, I continued to explore the interactions between the physical and online environments and how those interactions connect communities of people across time and space.

The field of design is changing due to many factors that are at work in our global and local communities, as well as advancements in technology. Design is a catalyst in facilitating systems that preserve, connect, and provide, further extending the capabilities and responsibilities of a designer in today's complex world. This complexity challenges designers to consider our ethics and responsibilities, as well as our methods and processes for how we understand and engage people. As an educator and practitioner in our evolving field, I have found myself examining the multiple ways I am able to function within it. As a designer, I work across many roles and practice design through a variety of forms—from static to dynamic, time-based to print. I contribute to team-based projects with clients and those in other disciplines, as well as collaborate with peers on the development of tools and resources for use by other designers and design educators. Likewise, my teaching is wide in its engagement, as I work with students ranging from college freshmen to graduate students, and from students in various majors across campus to those beyond its borders. All of these endeavors aim to bring clarity to complex information in order to connect communities and provide tools of communication.

In this narrative, I will describe the different roles I play across the mission of the college, my accomplishments to date, and my future engagements. I will share various projects related to my research, teaching and service, and reveal the overlapping yet relevant connections between all of my activities. As you can see from my CV and list of accomplishments, I disseminate my design research and creative activity (including collaborative activities and scholarship emanating from teaching) across many various venues, but primarily through written papers, conference presentations, and publications. The venues where I share my work are critically peer-reviewed and regularly include the most recognized and highest ranked venues in the design field. Each conference I participate in involves a proposal and blind peer-review process at every step, which ultimately increases my national and international profile. The **AIGA Design Educators Conferences**, the **University & College Designer's Association (UCDA) Design Education Summits,** and **TypeCon** are the leading conference venues here in the U.S. for design educators and scholars in the field. **Cumulus**, **Design Research Society (DRS), Registered Graphic Designers (RGD), ADAPT-r for Creative Practice,** and the **European Academy of Design** venues are among the most prestigious organizations at an international level. These international venues engage practitioners and educators from all areas of the design discipline. The Digital Humanities conference venues, **DH Conference** and **SIGDOC**, are the primary venues for discourse in the Digital Humanities.

RESEARCH

I write and publish on topics related to design education, the roles and processes in design, my personal journey as a designer, collaboration, interactive narratives, design in the Digital Humanities, graphic design in user experience process, methods of design, and more. As you can see by my various activities, I am not limited to one area within the design discourse. In addition to writing about design, I also practice design through my contribution to team-based and client-based projects and collaborations with peers, exploring the various methods and tools to enable this kind of work.

A portion of my design practice falls within the category of User Experience Design (UX), a relatively new discipline that involves the creation of products, services, and systems focused on the end users' experience. These UX design projects are executed through a team-based working process that involves people at certain phases with specific skill sets. My contribution to this type of work involves the sequencing and planning of interaction stages as well as the design of the interface through which these interactions take place. These responsibilities make me both the "interaction designer" as well as the "interface designer" on any given UX project.

Through my Director of Interaction Design Projects position at **MATRIX, MSU's Center for Digital Humanities and Social Sciences**, I have worked on several projects in this capacity, such as the Vietnam Archive, Slave Biographies, Foodborne Illness Tracker, a Language Preservation Project for Cherokee and Ojibwa, as well as my own project concept, MAP Detroit. These projects are all at various levels in the grant funding proposal process. The **IMLS (Institute of Museum and Library Services) Grant** was awarded funding for the Cherokee and Ojibwa language project. In all of these projects, I seek to create an engaging experience for the end

user. This involves a deep understanding of the content being presented as well as an understanding of how someone might interact with it. I work to deliver the information through an "interactive narrative" bringing the data held in these digital repositories to life through storytelling. As an "interaction designer" I plan out all of the possible interactions through wire framing specific user scenarios. From there, I produce a visual of the user interface that represents the aesthetic of the end product. The final step is working with a programmer to develop the fully functioning experience. Due to the complex nature of these large UX projects, it can take several years for funding to be secured in order to create a fully functioning and complete project. For each grant proposal with which I am engaged, I provide a detailed plan for how the end site could possibly function as well as what the design of the interface will look like.

In addition to working as an "interaction designer" and an "interface designer", I have worked as a "web designer" on some client-based projects. The similarity among these three roles is the objective to visually organize information in an online environment, however there are differences that are important to understand. "Web design" could be also known as "graphic design for the web"; in these projects, there is a predefined template for interaction and an interface already in place i.e. a WordPress template. As the "web designer" I am responsible for customizing and altering the template to fit the needs of the content. In the web design projects, I did for the Endangered Wolf Center and the Black Women's Archive, I made design decisions about images, typefaces, and colors as they related to the predetermined template selected within the CMS (content management system).

Another subfield within design is "information design". As an "information designer" I organize complex information into a visual arrangement that is easy to understand and navigate for the end reader. This work is primarily shown through static visuals such as the various research posters I have designed for MATRIX and my research in the design processes. This way of working also informs my interaction design process, as it is how I come to understand complex systems of information. For a portion of the Slave Biographies project, I explored ways that information and data becomes visual as well as interactive.

Last but not least, I am also a "graphic designer", the role I have been practicing since my undergraduate education. As a graphic designer, I have worked with clients in the development of an identity system that involves a logo, colors, typefaces, and in some cases web design for their organization or business. Organizations I have worked with in the last two years are StraMetrics, an organization management company, SIGDOC, a professional organization, the culinary division of SeaWorld, and Dado Records and Delsin Records both music/recording label distributors.

These projects and roles illustrate my practice as the primary designer on any given project. I also participate in collaborative and highly selective initiatives with my academic and professional peers, this is an indication of my reputation within the field. The three most impactful collaborations I am currently involved with are the ***Collaborations in Design Education*** with ▮▮▮▮▮▮▮▮▮▮▮, Assistant Professor at University of Arkansas, ***Remote Collaborations*** with ▮▮▮▮▮▮, Assistant Professor at Memphis College of Art, and **MODE (Motion Design Education Summit)** with colleagues from Kent State, Ohio State, and Notre Dame. **Margin** and **DesignInquiry** are two other peer-reviewed collaborative engagements that serve as a catalyst for experimental creative works.

COLLAB + DESIGN EDUCATION is a forthcoming book project developed and edited by myself and ▮▮▮▮▮▮▮▮▮▮. The book will provide nineteen collaborative graphic design case studies and pedagogical methodologies from a wide variety of perspectives that will inspire and guide other design educators who are wanting to create collaborative cultures. Commentary and introductory text, provided by Professor ▮▮▮ and me, will highlight insights, methods, tools, and findings throughout, along with visual diagrams. Currently, there is no evidence of existing books that focus specifically on collaborations in graphic design education. Our colleagues have responded to the book with great interest and enthusiasm as indicated by the response to our call for proposals we sent out in in Fall of 2015. We received over 80 proposal submissions and narrowed to 40 before requesting full descriptions and images from all the contributors. We intensively vetted the 40 robust submissions and strategically narrowed down to 19 case studies as revealed in the table of contents in the book proposal. Currently, the book proposal and a sample chapter have been externally peer-reviewed by Routledge Publishing and the feedback is very positive. The editor at Routledge is enthusiastic about the book and is awaiting a final proposal that incorporates suggested edits from the feedback received (due June 16th) to submit to their editorial review board. At the same time, we are awaiting peer-review feedback from Bloomsbury Publishing, of which the editor is as equally excited about the project. Both publishers are extremely interested in publishing our book and have indicated securing contracts by Sept 2017. After deciding on a publisher in the month of June and signing a contract this fall, we will have 12-18 months to complete and design the publication. Full content has been provided by contributors and several rounds of editing has already taken place by Professor Lane and myself. I am grateful for the continued support the College of Art & Letters has provided for this project through the **CAL Summer Fellowship Award (2017)** and a **Faculty Research Assistant Award (2015).**

Margin is another collaborative engagement that ultimately led to my "Remote Collaborations" work with ████████. Margin is an experimental online and limited edition print journal devised with the intention of exploring how and what it means to collaborate in our transient digital environments. I was invited to be a participant in the first volume, for which I wrote an essay and produced a visual response. For the second journal, the editors wanted a richer experimentation into what collaboration is and how it can be facilitated in mediated environments. This second journal was produced over a course of two years and included several salon discussions amongst design professionals and academics across the US. We developed a series of workshops to test the ideas we were discussing. For this purpose, I developed and facilitated a Motion Workshop that produced a collaborative motion piece, designed virtually. These salons and workshops were held via Google hangouts. Upon completion of the salons and workshops, we practiced collaborative writing in the digital space. I wrote an essay with Professor ████████ titled, "Issues in Technology". This essay surveyed the current technical tools used in collaborative work and was the catalyst for our current research in *Speculating the Possibilities for Remote Collaborative Design Research*.

Through the process of collaboratively writing the "Issues in Technology" essay, Professor ████████ and I began to question the capabilities and possibilities of using these available technical tools in facilitating collaborations that take place off the screen and in the physical environment. This inquiry led us to create multiple drawing robots which we have tested in various ways. Working speculatively and critically, our processes with the robots have been prioritized over the outcomes. Each of our working sessions has led us more inquiries and has cumulated into a rich area of research. Most recently we wrote a paper and presented our work to date on this research project at the **Design for Next Conference** in Rome, Italy. Additionally, the latest version of the robot and various artifacts created with the robot were included in a curated exhibition, *Inside/Outside* in San Francisco. Work will continue on this project in the Summer of 2017 as I was awarded the **CAL Summer Fellowship Award (2017)** from the College of Arts and Letters. This award is given to faculty to help foster the intellectual development and support research activities in an effort to achieve national and international prominence in their respective disciplines. Additionally, an undergrad student has been working as my research assistant on this project through the **CAL Undergraduate Research Initiative Award (2016)**.

MODE (Motion Design Education Summit) brings together an international community of motion design educators and practitioners from different areas of expertise in order to shape the professional, theoretical and educational aspects of motion design. The MODE15 Summit took place in Dublin, Ireland, June 3–5, 2015, I served on the organizing committee as the Conference Experience, Coordination and Archival Chair. Tasks included managing social media promotion, organizing paper submission and review process, designing of collateral, and working with the rest of the committee to plan for the 5 keynote speakers and over 60 participants. Keynote speakers included speakers from Art of the Title, Moving Brands, Digital Kitchen, MK12, and Microsoft, all relevant and active in the use of motion design to educate, entertain, and inform. The papers presented at MODE15 were collected and edited by myself and professors from The Ohio State University, Kent State, and Notre Dame into a conference proceedings publication, published and distributed through Routledge. The papers address the growing field of motion design and offer scholarly driven literature and examples to support and challenge educators. MODE was a peer-reviewed conference with a discerning acceptance rate of 29%, with attendees representing 13 countries. I designed the publication cover, which incorporates imagery from the various presentations shared at the conference. Additionally, I wrote a summary of MK12's Timmy Fisher's keynote presentation.

Currently, MODE17 is in the final planning stages and will take place June 6-9, 2017 in Columbus, Ohio at The Ohio State University. My role in this conference has included running the social media promotions, facilitating the blind peer-review process (for 40 submissions), and co-editing the papers for publication with FocalPress/Routledge prior to the conference in June. The conference will include 16 full paper presentations, 4 8x8 presentations, 5 keynotes speakers, and 3 workshops. My contributions to MODE translate into both research (editing activities) and service (planning activities). MODE19 has been announced for Wellington, NZ.

Another peer-reviewed collaborative endeavor I participate in is **DesignInquiry (DI)**, a non-profit educational organization devoted to researching design issues in intensive team-based gatherings. For each of the DI residency programs I have participated in, I have submitted a competitive project proposal related to the topic of focus for that particular program. To date I have participated in three uniquely different DI programs: **DesignCities: Detroit (2014), NoQuo in Vinalhaven, ME (2015)** and **WILD_ _ NESS \ / WEIRD_NESS in West Bamfield, BC (2016).** My participation in each DI experience has fueled individual and collaborative creative projects to follow and also informs my teaching practices. A group proposal inspired by the DesignCities: Detroit expedition was accepted by the **Museum of Contemporary Art Detroit (MOCAD)** and resulted in a 3-month long group residency for DI in the fall of 2014. My own project "Interrupt = Rise/Fall" was exhibited in association with the MOCAD group residency. The "Interrupt = Rise/Fall" installation delivered information about the communities that were lost in the 1960s-urban renewal of metro Detroit. In addition, as a result of NoQuo, a collaborative creative publication, "Attempts", has been printed in various stages. This publication is a collection of the work produced during the NoQuo program. In this publication, I contributed as an author and designer along with

other DI participants. And finally, during WILD_ _ NESS \ / WEIRD_NESS, the work I produced with Professor ██████ experimented with "Collaborations mediated by nature" and this work will continue throughout the summer as we link these explorations to our "Collaborations mediated by technology" work (the drawing robots).

TEACHING

My most notable activity in collaborative participation within MSU has been my involvement in the development of the **Experience Architecture (XA)** major, a new undergraduate BA degree program housed in the College of Arts and Letters. Myself, along with ██, ██, Associate Professor in Writing, Rhetoric, and American Cultures (WRAC) were charged by Dean Wurst in 2011 to create a multi-disciplinary curriculum that would engage students in the study of Experience Design. Experience Design is a quickly growing field in industry and graduates with a combined knowledge of the humanities and practical skills of graphic design, writing, and development are few and far between. Leaders from industry have expressed the need for such a graduate and this degree will fulfill that demand. My inclusion in this initiative was a response to recognizing the role of graphic design and its infusion into industry. Now that the curriculum is fully implemented, I continue to participate by serving on the XA advisory committee.

Within the Department of Art, Art History, and Design, I teach a variety of courses in Studio Art, specific to the graphic design concentration. During my time here at MSU as an Assistant Professor, I have taught Introduction to **Typography (STA365)**, **Typography II (STA465)**, **Corporate Imagery (STA466)**, **Time and Motion Design (STA467)**, and **Interactive Web Design (STA468)**. I have also developed and wrote a new online course in **Digital Tools and Concept for Graphic Design (STA160)**. Additionally, I taught a course in the College of Arts & Letters—**Introduction to Digital Humanities (AL285)**—this course introduced DH practices to students from various disciplines within the college and for the XA degree program I developed a new core course for the curriculum, **Prototyping Experience Architecture (AL444)**.

Throughout all of my courses I engage students in projects that introduce them to the processes and methods used to reach a specific formal outcome. I continuously experiment with new approaches in the classroom, tweaking projects from semester to semester by varying the range of directives given at the introduction of a project and throughout each step in any given project. When planning a course curriculum, I consider the whole experience for the student rather than projects in isolation. In all teaching activities, I strive to challenge students to think empathetically while developing their own point of view, which is why I have them create and write their own content whether it be for a poster or motion design piece. I aim to give them the tools to be able to research, understand and iterate in any given project. Engaging students in a range of team-work based projects prepares them for a profession in which they are required to consistently work with others, whether it be design peers, clients and stakeholders, users, and/or team members of different skillsets. Additionally, as mentioned in the previous "research section", with the assistance of various competitive funds that I have been awarded, I have been able to engage undergraduate students in my own research. In doing so, I am able to share my approaches to design and creative processes.

Beyond the classroom, I consistently look for ways to disseminate the work of the students be it at MSU or at venues beyond campus. At MSU, I initiated the "Graphic Design" category for the **University Undergraduate Research and Arts Forum (URRAF)** and my Interactive Web Design students participate by showing their ideas and concepts for interactive applications and have been selected by judges to win awards at this forum. Beyond MSU, a project I conducted in my Typography II was exhibited at *Digital Window*, an international juried exhibit of Design Education; the project, along with 4 student examples, was accepted to the exhibit. Making Narratives another Typography II project was exhibited at the AIGA Design Educators Conference, Frontier in Fall 2016.

Additionally, projects from my Time and Motion Design (STA467) class have had screening opportunities at the **Lansing Capital City Film Festival** and the **Traverse City Film Festival**. Other projects from this course have also won awards at the regional Mid-Michigan ADDY awards. My teaching in Motion Design led me to being invited as a speaker and participant at the first **Motion Design Education Summit (MODE)** at Notre Dame in 2013 and subsequently I was invited to be on the planning committee for the next MODE Summits. At these events I am able to share and promote the work of our students and further the visibility of our program at a national and international level.

In the graduate program in AAHD, I have worked with our graphic design graduate students in ways to frame their working processes and design investigations through the use of researchable questions. Such questions lay a foundation for approaching design in an inquisitive and speculative way, opening up the notion of investigations within a focused area of research. This is a way of working that is transferrable to future contexts and investigations which will aid them in their research beyond MSU. With graduate students, I mentor them in ways that encourage them to be proactive in finding their individual voice in the field, consistently asking them to justify their work in contexts outside of MSU. Being able to articulate their work in this way is important

in linking graduate education to the profession and elevates graduate education beyond the skills gained in an undergraduate education. Recent graduates of the program have been successful in securing jobs prior to their graduate education at MSU—▮▮▮▮ ▮▮▮▮▮▮ (2017) will begin a tenure-track position at Illinois State University this fall, ▮▮▮▮▮▮▮▮ (2016) is working professionally at a robust design studio in Seattle, and ▮▮▮▮▮▮▮ (2014) is in a tenure-track position at Penn State University. I continue to keep in touch with each of these former students and mentor them beyond their time here at MSU. Our graduate program in AAHD and graphic design continues to successfully prepare students to re-enter the profession and/or begin academic careers. Additionally, I have contributed to graduate programs outside of AAHD by assisting in the coordination and execution of two day-long Design Thinking workshops for 79 MBA Students in the **MSU Broad College of Business** for their *BroadWeek1: Innovation and Creativity* seminar. In the future I look to further develop ways to strengthen and grow our AAHD graduate program with my colleagues and extend our capabilities to other programs within MSU.

SERVICE & OUTREACH
My service has included contributions at the department, college, and university levels as well as to the profession at a local and international level. My most important service contributions at MSU has been my continued involvement in the **Experience Architecture (XA)** degree program, co-coordinating the **Graphic Design** program, and facilitating several search committees which directly influence the growth of both degrees. My service to the profession, whether it be design education or design industry, is carried out through various invitations to serve as a reviewer and juror. Serving as a reviewer for important publications in graphic design education such as the inaugural peer-reviewed journal for the **AIGA Design Educators Community, Dialectic, Bloomsbury Publishing,** and **Thames & Hudson,** while rooted in my reputation in the field, contribute to the evolving dialog of design education and practices through these activities. My involvement with **MODE (Motion Design Education Summit)** additionally fulfills a service component in the co-planning of international conferences focused on bringing a community of educators together to advance motion design.

My outreach extends knowledge beyond the classroom and connects MSU to the local community, the greater professional community, and the international community. At a local community level, I was an active member of the core committee for the **Creativity Exploratory (CE)**, through which I have conducted workshops and invited guests to share knowledge with CAL students. My involvement with the CE led me to teach a week long "digital storytelling" course to middle school girls in the summer of 2012. Teaching younger/pre-college students is an experience I find to be very rewarding and I never turn down the opportunity to do so. In the summer of 2013, I was contacted by a local Girl Scout troop to instruct them in the production of a stop motion video. Additionally, I was an instructor at **Grandparents University** and **SpartanQuest**. I also led students in a workshop on Interactive Paper Prototyping. All of these experiences have lead me to pursue the possibility of creating a pre-college "Design Camp" here at AAHD sometime in the future.

Connecting our graphic design students to the professional community is another goal I work towards. I have been able to do this through my roles as **Education Director for AIGA Detroit** and as faculty advisor for our **MSU AIGA Student Group**. In both roles, I have planned, organized, and executed a number of studio tours, workshops, exhibits, portfolio reviews and guest lectures, connecting students to area and local professionals at many levels. While my term as the Education Director came to conclusion in May 2014, I have continued in my role as the faculty advisor to the student group here at MSU and also continue to advise the current Educator Director on planning events for local students.

CONCLUSION
In summary, the various roles I play across the field of design, both spring from and inform my research, teaching and service engagements. This positions me at the center of design as a complex, multi-platformed and socially imbedded practice which must be responsive to audience need and numerous contextual factors. This fluidity, in turn, enables me to be more versatile in the classroom and better able to prepare our students to enter an ever-changing profession that requires designers to work in multiple creative roles, be collaborative in spirit, and responsive to varied stakeholders. Upon promotion to tenure, I look to continue these activities and further my role as a designer and educator in the exciting and complex field of design.