AIGA DESIGN EDUCATORS COMMUNITY

educators.aiga.org

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Annabelle Gould, SECRETARY

Troy Abel

Frank Armstrong

Eric Benson

Amy Fidler

Kenneth FitzGerald

Michael Gibson

Lara McCormick

Karen Zimmerman

INITIATIVE FUNDING & DISCRETIONARY BUDGET FOR THE DESIGN EDUCATORS COMMUNITY

AIGA National Board,

For young graphic design students, the years spent in a classroom differ from their early years in a design studio—and that's a good thing. Graphic Design educators craft student experiences that encourage both experimentation and reflection—both inside and outside the constraints of commerce. The purpose of a design classroom is not to mimic the work environment—an old-fashioned apprenticeship would better serve this purpose. Instead educators use this space to teach design skills and methods to students while simultaneously empowering these students to critically engage with larger cultural issues—sustainability, ethics, social justice, etc. Set apart from the pressing deadlines and budget constraints of a typical design job, students and educators contribute to a greater body of theoretical knowledge and vision. This new knowledge then feeds back into commercial practice, slowly redefining the profession as each new group of graduates goes out into the world.

With this understanding of design education in mind, we have enclosed our 2014 AIGA Design Educator proposals for initiative support and general funding. These proposals provide various opportunities to reach and support the endeavors of design educators. AIGA lies at the intersection of the professional and educational contingents of the design community. We are eager to collaborate with you to define how these groups (which already have many members in common) may inform and assist each other.

Proposed initiatives are as follows:

1. A Peer-reviewed AIGA Design Education journal. This journal would publish papers produced at design educator conferences in addition to other juried submissions. Such a scholarly journal will build educator recognition of the AIGA, increase educator membership, and will provide a valuable resource to educators as well as practitioners.

2. Design Projects Repository Initiative. This initiative is an on-line resource for design educators to share assignments and project documentation including learning goals, schedule/ deliverables, outcomes (a gallery of final work) and reflections.

3. Design Education Community Promotional Materials. These materials would be distributed at conferences and other events, in addition to a yearly mailing, to raise awareness of the DEC among design educators.

4. Funding for Conference Video Archives to support video documentation of AIGA Design Educator conferences.

5. General Requests to Increase Educator Outreach:
• A consistent connection between the DEC and the National Board
• A sponsorship packet specifically focused on the Design Education Community
• Educator presence in all AIGA national level programming
• A discretionary budget beyond sponsorship

A FEW WORDS ABOUT THE DESIGN EDUCATORS COMMUNITY

The DEC's mission is to provide a representative body from diverse institutions that can support designer/educators and design education initiatives within the AIGA. We were founded by AIGA in 2004 to support the unique activities and responsibilities of design educators at the under-graduate and post-graduate levels in a wide variety of institutional settings.

AIGA'S FUTURE EDUCATIONAL VISION

The DEC looks forward to collaborating to develop AIGA's educational vision and simultaneously, supporting the needs of designer/educators. Educators and students make up a large percentage of AIGA membership. Many students/emerging designer members become professional/sustaining AIGA members because faculty take the initiative to establish and support student chapters. If faculty no longer encourage AIGA membership and student chapters at their institutions, this vast pool of future professional members goes away. Educators must continue to see the value of AIGA both to themselves and their students to continue volunteering their time in this manner. Current DEC initiatives like AIGA Design Educators conferences and the AIGA Design Research Faculty Grant provide crucial support to this community. The initiatives detailed in this package reinforce and expand these existing bridges between education and practice. Supporting these initiatives would communicate the importance of design education to the AIGA members, thereby strengthening the relationship of educators to the AIGA .

In conclusion, we are a representative body that is eager to advocate for AIGA within the student/educator community, but we need some financial and administrative support to do so. AIGA created our group for this purpose. We simply ask for the resources necessary to achieve that purpose.

Sincerely,

The DEC Steering Committee

[GRAPHIC DESIGN]

DISCIPLINE

PROFESSION

Educator

Researcher

Practitioner

Practitioner

Instructor

1100+ AIGA MEMBERS CHOSE EDUCATOR AS THEIR PRIMARY ATTRIBUTE.

(Note that more than 25% of members chose no attribute.)

There is no data available for member secondary attributes which would likely include the many full-time practitioner/part-time educators who make up a significant portion of the design teaching ranks, especially on urban campuses.

STUDENT MEMBERS MAKE UP THE MAJORITY OF MEMBERSHIP FOR MANY CHAPTERS.

The Atlanta chapter has 50% more student members than professionals, and its **educator** members are the direct connection to those student members who make up *more than half* of the chapter membership.
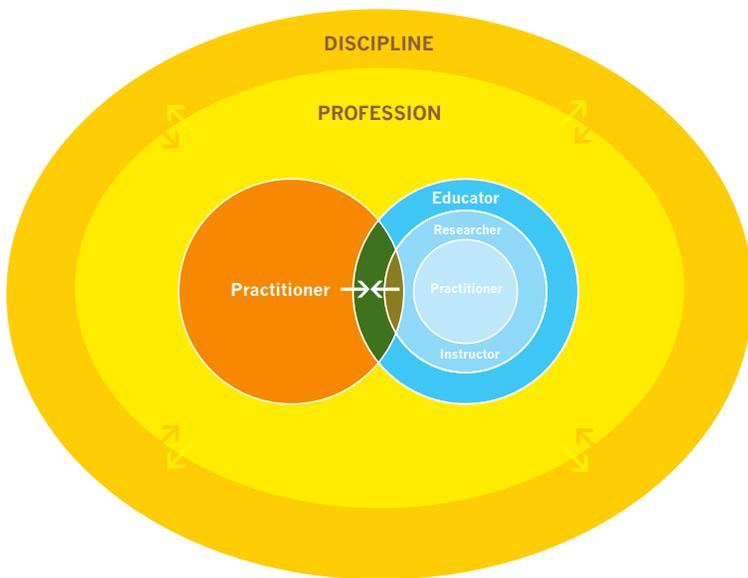
Dialogue and Dialectic: A Journal for the Design Community

The AIGA Design Educator Community (DEC) Steering Committee proposes the launch of a peer-reviewed journal supported by AIGA that reflects and embodies the DEC's mission.

Current Design Educator Community Conferences produce a rich resource of papers for possible publication. In the past, the best of these papers have been published in special editions of existing design journals (including those published by other design organizations like Icograda) or published only as part of the host institution's online conference archives.

This new journal, *Dialectic*, will serve as a visually engaging forum for the dissemination of knowledge that explores and critically examines a broad spectrum of research efforts undertaken by designers and design educators (often one and the same). A companion online forum, *Dialog*, will receive regular essays, interviews, and case studies from the design educator community for publication.
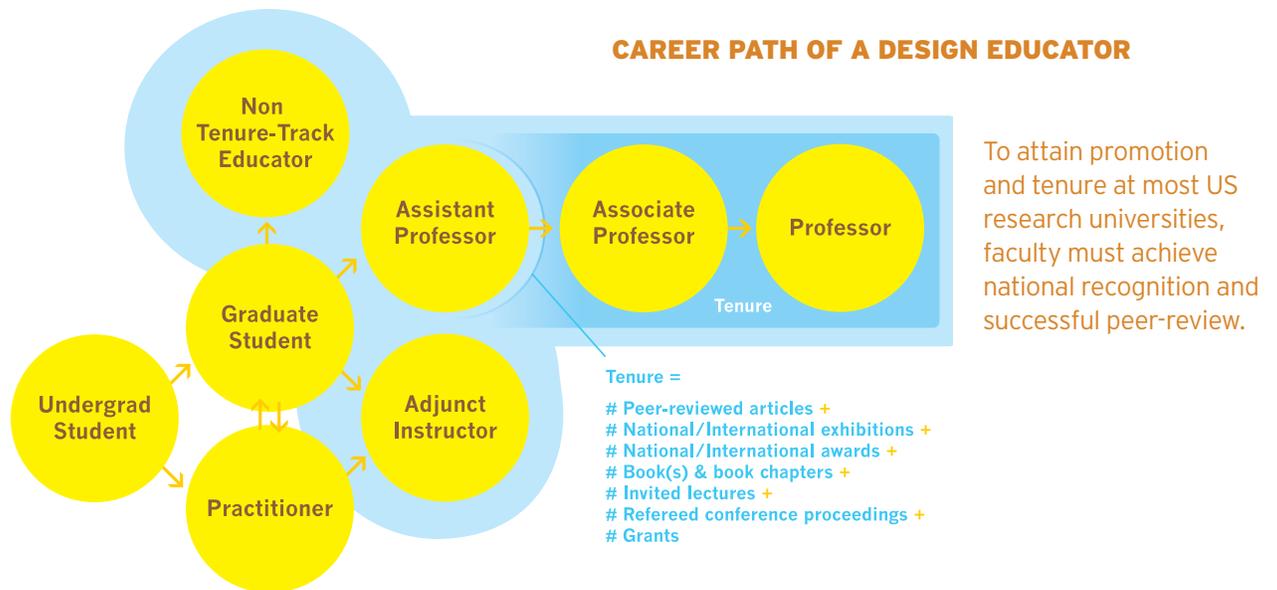
The current array of journals about graphic design—in print and online—that facilitate the delivery of rigorously vetted knowledge on design research, criticism, history and practice are well-known and respected, but are relatively few (compared to those that exist to support other disciplines), and are not widely read by educators or practitioners in the U.S. The insights offered by the likes of *Visible Language*, *Design Issues*, *Design Studies*, *The International Journal of Design*, *Design and Culture*, *Information Design Journal*, *Iridescent* and *Design Research Quarterly* do not tend to be highly valued by those engaged in practice.

BENEFITS OF A DEC JOURNAL TO EDUCATORS AND PRACTITIONERS:

• Share critical thinking about approaches to designing and/or teaching design that have been rigorously vetted using peer-review

• Rigorous vetting, combined with the official sanction of the AIGA DEC, will establish and sustain the journal's credibility as a trusted repository of useful and usable information regarding design education and its relation to practice, as well as the emerging arenas of design management and research

• Provide a valuable service to the design community because so much of what is being taught in the over 1,800 institutions of higher learning in the U.S. that teach some form of graphic design is **not** subject to critical scrutiny and assessment

• As of January 2014, there is no primary 'go to resource' for thousands of design educators—many of whom are also practitioners. AIGA could be that main resource.

• Tenure-track educators require publication in peer-reviewed journals as a part of their tenure process. Current avenues for such publication are few for design educators.

• As a professional discipline that must be underpinned by well-facilitated teaching, graphic design needs to provide more venues within which evidence and well-structured arguments—not just the mere assertions or descriptions of claims—are on offer.

CAREER PATH OF A DESIGN EDUCATOR

Non Tenure-Track Educator

Assistant Professor → Associate Professor → Professor

Tenure

Graduate Student

Undergrad Student

Adjunct Instructor

Practitioner

To attain promotion and tenure at most US research universities, faculty must achieve national recognition and successful peer-review.

Tenure =

Peer-reviewed articles +
National/International exhibitions +
National/International awards +
Book(s) & book chapters +
Invited lectures +
Refereed conference proceedings +
Grants

THE TENURE & PROMOTION PROCESS IN ACADEMIA

For design educators to become promoted and tenured at most of the highly respected American research universities, they must show some national recognition and be successfully peer-reviewed. Some faculty choose to gain necessary scholarly accolades through prominent exhibitions and awards; however, that strategy alone is rarely a guarantee for promotion and tenure (and opportunities are few, especially for a lone, practicing designer). In conjunction with these honors, the publication route is more widely accepted in academia. In the tenure process, graphic design educators are not solely reviewed by their peers in the discipline, but by scholars from various disciplines in their institution. A design educator's tenure dossier might be reviewed, for example, by a committee composed of a musician, economist, molecular biologist, nuclear engineer, and a philosopher, who likely have little understanding of design, but certainly **do** grasp the import and significance of positive peer review and/or accolades from one's professional organization. This necessity for publication is the pivotal reason why the DEC strongly supports the launch of a peer-reviewed journal and believes it will serve the graphic design educator community most effectively. *Please see list of institutions located at the end of this section indicating institutions in which one or more faculty members teaching graphic design are affected by the tenure process.*

JOURNAL ESSENTIAL COMPONENTS

The editorial philosophy of *Dialectic* and *Dialog* will challenge a diverse pool of contributing authors to rethink existing conceptual frameworks for understanding the design activity. The aim is for ideas articulated and championed in the pages to fuel the kinds of informed, reflective innovation required to encourage positive evolution of the design discipline as it informs and guides the academy, practice, and the interesting spaces in between. **Ultimately, it is the intention of these journals to provide a forum for the exchange of ideas that is broadly accessible, spans the entire discipline, and bridges gaps in understanding that exist between design theory and practice.**

To reach a broad audience, *Dialectic* will encourage authors to examine how their research operates across a broad spectrum of environments and is affected by unique factors, issues and agents. These environments might range from small classrooms and short-duration course projects to professional design endeavors facilitated on behalf of clients that traverse wide social, technological and economic terrain. Each issue could be specifically themed by the editors. An editorial leadership group comprised of two to three members will serve three-year terms. This structure is common for many scholarly journals and ensures that the philosophical, critical and logistical burden of editorship is borne by a small group rather than an individual. The AIGA and the DEC should work together to identify interested editorial parties.

Our online forum, *Dialog,* will use a rolling cycle that requests critiques, interviews, case studies and essays of 1000-1500 words. *Dialog* is envisioned as timely and responsive to relevant themes.

SCHEDULE WITH MILESTONES

WINTER 2014: Journal proposal presented to AIGA board of directors.

SPRING 2014: Discussion

FALL 2014: AIGA approval and decision on budget and scope

FALL 2014: AIGA and DEC target potential editorial leadership and partnerships

WINTER 2015: Editorial leadership decisions made. Call for submissions for *Dialog*

SPRING/SUMMER 2015: Call for submissions for *Dialectic*

SUCCESS METRICS

Metrics below are the most easy to measure:
• *Dialogue* page traffic
• *Dialogue* and *Dialectic* submissions
• *Dialogue* online comments
• *Dialogue* article social media shares
• *Dialogue* article downloads
• Awards and honors received for both journals

Metrics more difficult to measure:
• *Dialectic* articles cited in other academic and online publications
• *Dialectic* articles successfully used for tenure and promotion

TENTATIVE FINANCIAL REQUIREMENTS FOR THE JOURNAL: DIALECTIC

Initial Cost

Design Fee for Initial Issue: ~$8,000
(Subsequent issues could follow this initial look and feel. Members of the Editorial Board could oversee the layout of each issue. We welcome design talent from the National office to reduce this cost. We simply supplied a fair estimate to hire a qualified designer to lay out a well-designed publication of this length. Our estimate is based upon 7" x 9.5" trim size, (4/4) 4-color process, 128 pages + cover spread, *This design fee applies whether the journal is printed using offset printing or not. Even a pdf version needs to be designed.*)

Ongoing Cost Per Issue

• Copy Editor: ~$3,000 per issue
 The copy editor will review each final manuscript for errors in grammar, spelling, usage and style

• Production Management: $3,500 per issue.
 The Production Manager will remain consistent across issues, thereby maintaining an institutional memory. This individual will collect and organize submissions for the Editorial Board to disperse for peer review. As well, he/she will handle permission for use of image/text, oversee the printing (as needed) and indexing process, negotiate with sponsors, and handle subscriptions. The Production Manager will also ensure that accessibility to each issue's open access content is maintained. *This position could be handled by a part-time individual or an AIGA staffer.*

PRINT VERSUS DIGITAL
The journal must be laid out graphically regardless of whether or not the final artifact is print or digital. A designed pdf must be prepared so that the journal can be included in the two major art and design indexes: Art Full Text and the Design & Applied Arts Index. This is

particularly necessary considering the importance of visual content to the journal. Please note that although the serious nature of a peer-reviewed journal is not jeopardized by solely digital publication, some libraries do still hesitate to subscribe to a digital-only publication. The DEC recommends that if the AIGA is not interested in pursuing sponsorship for a print version of the journal (offset), AIGA have a print-on-demand option in place for libraries that desire a physical copy. *This adds no cost to the overhead.*

Please note that the journal must be indexed so that it will be used in scholarly research. If it is not indexed, researchers will not be able to find the articles when they search under a specific topic. We briefly considered this journal as a subscription-based e-publication but quickly realized that a) it would not be indexed and subscribed to by libraries and b) readership would be restricted to those who could afford the subscription.

Alternatively, if a sponsor can be found to subsidize or at least partially subsidize the cost of paper and printing, an offset version of the journal could be produced. If no sponsor could be found, a print-on-demand option could be used. Physical journals could then be produced for libraries that require physical copies or for individuals who prefer to own a physical copy on as as-needed-only basis. The cost of producing each copy could be offset by a sales fee. The print-on-demand model also eliminates waste.

The following presents the production costs for each of these models:

Print On-Demand (POD) using HP MagCloud:

• (HP Magcloud, digest size: 5.25 x 8.25 in., 128 pages + full-bleed cover spread, perfect-bound, full-color

• Interior pages printed on their in-house, 80# White Matte stock

• The first unit purchased is the first full-color proof

• Single unit price: $20.48 (This is the most relevant cost for print-on-demand)

Offset Printing:

• 7" x 9.5" trim size, (page spreads 14" x 19"), perfect bound, (4/4) 4-color process, plus dull flood varnish, full bleeds on text and cover, 128 pages + cover spread

• printed on Cougar 70# text (interior); Cougar 100# cover (cover)
• one high-res. color proof provided
• 500 units @ $14.15 each: $7,077
• 1,000 units @ $8.23 each: $8,239
• 2,000 units @ $4.92 each: $9,859
• + Shipping costs

OPEN ACCESS
The DEC steering committee recommends that this journal be published independently by AIGA using an Open Access Model. As opposed to the restricted, exclusive nature of content published through a traditional publisher, an Open Access model provides immediate open access of content on the principle that making research freely available to the public supports a greater global exchange of knowledge. Adhering to an Open Access model rather than a subscription, for-profit model would be more in keeping with the AIGA's overall mission and better serve its members. The content of this journal could be made freely available online through the AIGA website. In addition, libraries and individual members would have the option to purchase physical copies of the journal for a small fee. Publishing such a journal supports the relevance of the AIGA to design educators and provides a valuable resource for design scholarship.

DISTRIBUTION PLAN
The digital version of the journal will be distributed online through its Open Access status on the AIGA website and art and design indexes available through libraries and other online research

resources. Libraries and individuals will have the option to subscribe to a printed version (this could be a print-on-demand model. The cost of each issue could be covered by the subscription.)

SUSTAINING THIS JOURNAL: *DIALECTIC*
The following presents criteria for sustaining this journal over time.

- The Editorial Leadership Group, comprised of two to three members, will serve three-year terms. This rotating group will share the work load, preventing the strain that can affect a single managing editor charged with sustaining a journal over time. Individual "lead editors" will take charge of managing the primary editorial responsibilities for one issue per year, although all three will share other editorial responsibilities that must be met to ensure that each issue publishes high quality writing supported by strong design.

- A Production Manager to maintain graphical and production quality consistency, which will allow the Editorial Leadership Group to rotate without sacrificing the quality of the publication.

- Biannual AIGA Design Educator Conferences provide ready content for submissions to this journal. This content will be distilled from the papers that emerge from their individual vetting processes. Authors may also submit manuscripts for review to the editorial board that have not been presented at these conferences, and some of these may be deemed worthy of publication. Some journals fail because of lack of content.

- The open access nature of this publication prevents it from being dependent on a typical for-profit publishing model. No publisher—a either university press or other small academic publisher—will be involved.

- The current trend toward developing design research within graduate design programs suggests an upsurge in potential submissions.

- The scope of published content will be broader than that of existing design journals. See further notes under "*Dialectic* Content."

THE POSITIONING OF DIALECTIC
The content of *Dialectic* will set it apart from existing design journals:

- Rather than concentrating only on more quantitatively framed scholarly papers, Dialectic will also include qualitatively framed content devoted to design research. Of particular interest will be papers/projects that connect creative practice with scholarship/teaching, and that connect evidence-based research with informing best practices in the academy AND in the design profession. In this way, *Dialectic* will help "bridge gaps in understanding" between knowledge that is being created and used across the current array of spectrums within which design is taught and practiced.

  This type of scholarship needs to be legitimized by peer review.* Peer-reviewed design journals currently tend to focus on publishing quantitative, empirically focused research. Very few graduate students are trained to approach scholarship using this kind of hard-science-based methodology. *Dialectic* will celebrate the fusion of creative practice with scholarship, research and teaching. *This point was eloquently made by Professor Juliette Cezzar, Director of the BFA in Communication Design at Parsons, in a recent email to the DEC.*

- The tone of *Dialectic* will help ensure that it has a wide appeal. We envision this tone to be more like that of Emigre Magazine (published between 1984 and 2005) than *Visible Language, Design Studies* or *Design Issues.*

- There are currently no journals that specifically address innovative graphic design pedagogy. *Dialectic* will address pedagogy, with a particular focus on papers/projects that connect creative practice with scholarship/teaching. As previously noted by Professor Cezzar, this type of scholarship needs to be legitimized by peer review.

CONCLUSION

In sum, the AIGA Design Educators Community Steering Committee respectfully requests that the AIGA Board fund the *Dialectic* initiative. Such a journal would be of great benefit to design educators, both full and part-time, as well as to professional designers.

JUNE 2014 LISTING OF INSTITUTIONS OF HIGHER LEARNING IN THE U.S. THAT FUND TENURE-TRACK POSITIONS IN GRAPHIC DESIGN, INTERACTION DESIGN OR VISUAL COMMUNICATION DESIGN OR EQUIVALENT. *PLEASE NOTE EACH OF THESE INSTITUTIONS INDICATE ONE MORE FACULTY MEMBER WHO WOULD BENEFIT FROM A DESIGN JOURNAL.*

Alabama
Alabama State University, Montgomery
Auburn University, Auburn
Jacksonville State University, Jacksonville
University of Alabama, Birmingham
University of North Alabama, Florence
University of South Alabama, Mobile

Alaska
University of Alaska, Anchorage

Arizona
Arizona State University, Herberger Institute for Design and the Arts, The Design School, Tempe
Northern Arizona University, Flagstaff
University of Arizona, Tucson

Arkansas
Arkansas State University, Jonesboro
John Brown University, Siloam Springs
Ouachita Baptist University, Arkadelphia
University of Arkansas, Fayetteville
University of Arkansas, Fort Smith
University of Arkansas, Little Rock

California
Art Center College of Design, Pasadena
California College of the Arts, San Francisco
California Institute of the Arts, Valencia
California Polytechnic State University, San Luis Obispo
California State Polytechnic University, Pomona
California State University, Chico
California State University, Fullerton
California State University, Long Beach
California State University, Los Angeles
California State University, Northridge
California State University, Sacramento
California State University, San Bernardino
Chapman University, Orange
Fresno State University, Fresno
La Sierra University, Riverside
Otis College of Art and Design, Los Angeles
Rio Hondo College, Whittier
San Diego State University, San Diego
San Jose State University, San Jose
Stanford University, D School: Institute of Design, Palo Alto
University of California, Berkeley, School of Information
University of California, Los Angeles, Design Media Arts
University of California, San Diego
University of California, Santa Barbara
University of Southern California, Roski School of Fine Arts, Los Angeles

Colorado
Colorado State University, Colorado
Fort Lewis College, Durango
Metro State University, Denver
Rocky Mountain College of Art and Design, Denver
University of Northern Colorado, Greeley

Connecticut

Southern Connecticut State University, New Haven
Yale University, School of Art, New Haven
University of Connecticut, Storrs
University of Hartford Art School, Hartford

Florida
Florida Atlantic University, Boca Raton
Florida State University, Tallahassee
University of Florida, Gainesville
University of Central Florida, Orlando
University of Miami, Coral Gables
University of South Florida, Tampa

Georgia
Georgia Institute of Technology, Atlanta
Georgia Regents University, Augusta
Georgia State University, Atlanta
Kennesaw State University, Kennesaw
University of Georgia, Athens
Valdosta State University, Valdosta

Hawaii
University of Hawaii, Manoa

Idaho
Boise State University, Boise
University of Idaho, Moscow

Illinois
Chicago State University, Chicago
DePaul University, Chicago
Eastern Illinois University, Charleston
Illinois Institute of Technology Institute of Design, Chicago
Illinois Central College, Peoria
Illinois State University, Normal
Lewis University, Romeoville
Northern Illinois University, De Kalb
School of the Art Institute of Chicago
Southern Illinois University, Carbondale
University of Illinois at Chicago School of Art and Design
University of Illinois at Urbana-Champaign

Iowa
Drake University, Des Moines
Iowa State University, Ames
University of Iowa, Iowa City
University of Northern Iowa, Cedar Falls

Indiana
Indiana State University, Terre Haute
Indiana University-Purdue University, Fort Wayne
Indiana University-Purdue University Indianapolis, Herron
School of Art and Design
Purdue University, West Lafayette
University of Notre Dame, South Bend
University of Indiana, Bloomington

Kansas
Emporia State University, Emporia
Kansas State University, Manhattan
Pittsburg State University, Pittsburg
University of Kansas, Lawrence
Wichita State University

Kentucky
Murray State University, Murray
University of Louisville
Northern Kentucky University, Highland Heights
Eastern Kentucky University, Richmond
Western Kentucky University, Bowling Green

Louisiana
Louisiana State University, Baton Rouge
Louisiana Technical University, Ruston
Northwestern State University of Louisiana, Natchitoches
University of Louisiana at Lafayette, Lafayette
University of Louisiana at Monroe, Monroe
Maine
Maine College of Art, Portland

Maryland
Frostburg State University, Frostburg
Salisbury University, Salisbury
Towson State University, Towson
University of Maryland, Baltimore County
University of Maryland, College Park

Massachusetts
Boston University School of Visual Arts, Boston
Massachusetts College of Art and Design, Boston
Massachusetts Institute of Technology Media Lab, Boston
Northeastern University, Boston
Tufts University, Boston
University of Massachusetts, Lowell

Michigan
Central Michigan University, Mount Pleasant
Cranbrook Academy of Art, Bloomfield Hills
Ferris State University, Big Rapids
Michigan State University, East Lansing
University of Eastern Michigan, Ypsilanti
University of Michigan, School of Art and Design, Ann Arbor
University of Western Michigan, Kalamazoo
Wayne State University, Detroit
Minnesota

Minneapolis College of Art and Design, Minneapolis
Minnesota State University, Mankato
Minnesota State University, Moorhead
St. Cloud State University, St. Cloud

University of Minnesota, Duluth
University of Minnesota (Twin Cities), Minneapolis

Mississippi
Mississippi State University, Starkville
University of Mississippi, University
University of Southern Mississippi, Hattiesburg

Missouri
Kansas City Art Institute, Kansas City
Maryville University, St. Louis
Missouri State University, Springfield
St. Louis University, St. Louis
University of Central Missouri, Warrensburg
University of Missouri, Columbia
University of Missouri, Kansas City
Washington University, St. Louis

Montana
Montana State University, Bozeman

Nebraska
The University of Nebraska, Lincoln
The University of Nebraska, Kearney

New Hampshire
Franklin Pierce University, Rindge
Keene State College, Keene

New Jersey
Kean University, Union
Montclair State University, Montclair
Rutgers, The State University of New Jersey, Piscataway
Township
The College of New Jersey, Ewing

New Mexico
New Mexico State University, Las Cruces

New York
Cooper Union, New York City
New York City College of Technology (City University of
New York), New York City
New York University Tisch School of the Arts, New York City
Parsons The New School for Design, New York City
Pratt Institute, New York City
Rensselaer Polytechnic Institute, Troy
Rochester Institute of Technology College of Imaging Arts
and Sciences, Rochester
State University of New York at Cobleskill
State University of New York at Fredonia
State University of New York at New Paltz
State University of New York at Purchase
State University of New York, Rockland Community College
School of the Visual Arts, New York City
Syracuse University, Syracuse
The College of Saint Rose Center for Art and Design, Albany
University at Buffalo, Buffalo

North Carolina
Appalachian State University, Boone
East Carolina University, Greenville
North Carolina State University, Raleigh

North Dakota
University of North Dakota, Grand Forks

Ohio
Bowling Green State University, Bowling Green
The Ohio State University, Columbus
Cleveland State University, Cleveland
Kent State University, Kent
Miami University of Ohio, Oxford
University of Cincinnati College of Design, Architecture, Art
and Planning, Cincinnati
University of Akron, Akron
University of Dayton, Dayton
University of Ohio, Athens
Youngstown State University, Youngstown

Oklahoma
Oklahoma State University, Stillwater
University of Central Oklahoma, Edmond
University of Oklahoma, Norman

Oregon
Oregon State University, Corvallis
Portland State University, Portland
University of Oregon, Eugene

Pennsylvania
Bloomsburg University of Pennsylvania, Bloomsburg
Carnegie Mellon University School of Design, Pittsburgh
Drexel University Antoinette Westphal College of Media
Arts and Design, Philadelphia
Kutztown University, Kutztown
Lincoln University, Lincoln
Penn State University, State College
Philadelphia University, Philadelphia
Point Park University, Pittsburgh
Temple University, Tyler School of Art, Philadelphia
The University of the Arts, Philadelphia
York College of Pennsylvania, York
West Chester University of Pennsylvania, Chester

Rhode Island
Rhode Island School of Design, Providence

South Carolina
Furman University, Greenville
Coastal Carolina University, Conway
University of South Carolina, Columbia
University of South Carolina Upstate, Spartanburg
Winthrop University, Rock Hill

South Dakota
South Dakota State University, Brookings
University of South Dakota, Vermillion

Tennessee
Memphis College of Art, Memphis
Middle Tennessee State University, Murfreesboro
University of Memphis, Memphis
University of Tennessee, Chattanooga
The University of Tennessee, Knoxville

Texas
Abilene Christian University, Abilene
Baylor University, Waco
McMurry University, Abilene
Midwestern State University, Wichita Falls
Southern Methodist University, Dallas

Sam Houston State University, Huntsville
St. Edward's University, Austin
Stephen F. Austin University
Texas A & M University, Commerce/Dallas
Texas Christian University, Fort Worth
Texas State University, San Marcos
Texas Tech University, Lubbock
Texas Womans' University, Denton
University of Houston, Houston
University of Mary Hardin-Baylor
University of North Texas, Denton
University of Texas, Arlington
University of Texas, Austin
University of Texas, Dallas
University of Texas, El Paso
University of Texas Pan American, Edinburg

Utah
Brigham Young University, Provo
Southern Utah University, Cedar City
University of Utah, Salt Lake
Utah State University, Logan
Weber State University, Utah

Vermont
Burlington College, Burlington
Champlain College, Champlain

Virginia
George Mason University, Fairfax
James Madison University, Harrisonburg
Liberty University, Lynchburg
Norfolk State University, Norfolk
Old Dominion University, Norfolk
Radford University, Radford
Virginia Commonwealth University, Richmond
Virginia State University, Petersburg
Virginia Polytechnic Institute and State University,
Blacksburg

Washington
Central Washington University, Ellensburg
Eastern Washington University, Cheney
University of Washington, Seattle
Washington State University,

Washington D.C.
American University

West Virginia
Marshall University, Huntington
West Virginia University, Morgantown

Wisconsin
Carthage College, Kenosha
University of Wisconsin, Madison
University of Wisconsin, Milwaukee
University of Wisconsin, Oshkosh
University of Wisconsin, Stevens Point
University of Wisconsin, Stout
University of Wisconsin, Whitewater

Wyoming
University of Wyoming, Cheyenne

Design Projects Repository

The Design Projects Repository is an on-line resource for educators to share assignment and project documentation including learning goals, deliverables, outcomes (a gallery) and reflections.

GOALS

- provide educators at all levels with tangible references and inspiration for course planning

- facilitate and promote dialogue between educators from various institutions *(This tool could connect instructors, possibly leading to collaborations or shared resources between classes, institutions or individuals.)*

- present current research and pedagogical methods *(We envision this resource becoming the archive for design education, like the AIGA Design Archives functions for professionals.)*

- forge a stronger relationship between design educators and AIGA *(only AIGA educator members could post projects).*

OPPORTUNITIES FOR SUPPORT

Despite efforts already invested to architect and visualize this web application, significant resources are necessary to complete the build out and back-end. All work to date has been completed only by Steering Committee member Annabelle Gould, Associate Professor at the University of Washington (UW), and two MDes students, who have since graduated. Support thus far has been provided by UW but the team is not currently equipped or funded to execute the application; thus, **we need support to complete and launch the project.**

COST TO BUILD

Two estimate options below are provided by a project manager for a Seattle-based consulting firm who has experience with such web applications.

ESTIMATE 1: Work with a large firm like Frog or Razorfish to implement the remainder of the tool. *Estimated cost:* between $100–250K. *Pros:* all dedicated resources/people in one location, from project manager to developer; likely the project could be completed in four months. *Cons:* high price, reduced involvement from faculty member who initiated the project, higher risk if the application doesn't succeed.

ESTIMATE 2: Employ smaller contractors (preferably Seattle-based so that Annabelle Gould can serve as project manager to help reduce costs). *Estimated cost:* $50K. Primary expense: contractors to build out back end and handle testing. *Pros*: cost savings are significant compared to estimate one. Visual Design, UX + Interaction Design and research can be handled by UW (for minimal cost compared to employing an outside firm). *Cons:* project could take longer — possibly a full academic year — since contractors are less centralized; less risk if the project doesn't succeed. *(A detailed document outlining estimated costs can be provided upon request. All costs are based on hourly estimates with median range price for researchers and designers ($80 per hour) and developers ($100 per hour).*

FUTURE PLANS

Once the tool is completed, a select group of faculty from a variety of institutions and programs will be invited to submit work to populate the archive. To maintain high standards, it is expected that the DEC will curate submissions to the site. It is also expected that the DEC Steering Committee will be involved with the project on an ongoing basis (curation of content, additional site features, promotion of the tool).

Print Materials to Raise Awareness of the DEC

The Design Educators Community would benefit from printed materials that publicize our initiatives, url and goings-on.

Our first priority would be a postcard that promotes the DEC, explains what the Community is and does, and includes the website url *(many educators have commented that they were unaware the DEC existed)*. These materials would be distributed at conferences and used by the committee as the DEC "business card." Buttons distributed at conferences that identify educators would allow them to network and connect more easily. A biannual mailer to promote events, call for papers, call for new members, etc. would offer another valuable opportunity for promotion.

We also request that a link be added to the AIGA Design Educators Community site in the "About AIGA" section of the national site. This section includes links to Chapters, Sponsors & Partners, etc. There is currently no link or mention of the AIGA Design Educators Community on the national site except for inclusion in the slider at the bottom of the page. This inclusion is not visible unless the user takes time to click the slider a couple of time. Inclusion in AIGA.org will help visitors to the site interested in education find out about the community.

GOALS
The objective of DEC printed materials is increased participation in the Design Educators Community. Publicizing the website will result in more traffic, contributors, comments, and sign ups for the DEC mailing list and monthly newsletter. They will also publicize calls for papers and applications to the committee. The DEC can track the success of the print materials through website visitor statistics, newsletter sign-ups, and conference attendance numbers.

SCHEDULE
First set of publicity materials (postcards and buttons) would be distributed at the fall 2014 conferences: *Gain* in New York City and *New Ventures* (Design Educators Conference) in Portland, Oregon. Subsequent materials would be distributed at future Design Educators Conferences such as the spring 2015 conference in Toronto.

FINANCIAL REQUIREMENTS
Promotional card

Postcards with information about the DEC and the website
Amount: 1,000 first run (for distribution at CAA, spring educators conference)
Approx Cost: $250 + shipping
Design fees $800
Total = $1050.00

Educator Buttons

1-inch buttons, 1,0000 + shipping = $55.00
Design fees = $200
Total = $j,255

Annual Mailer

Format: 5x7 fold out, specifics TBD
Design fees: $1,200
Approx printing cost: $2,500/1500 copies
(Paper donation would be applicable here)
Mailing cost: $500
Total = $4,200

Total Estimated = $5,505.00

Conference Video Archive

This initiative requests a dedicated budget item to support video documentation of AIGA Design Educator conferences.

While individual, hard copy documents of papers can be acquired for archiving, the often rich, accompanying visual presentations—a substantial amount of conference content—is typically lost. Not unlike the *Head, Heart, Hand* videos just recently released, video documentation of educator conferences would provide a more substantive resource and could include the discussions that frequently follow presentations. This discourse, in addition to formal papers, is valuable intellectual material that deserves preservation. In addition, conferences often feature unscripted roundtables and panel discussions that generate valuable content. While staging the conferences alone is a valuable resource, it is vital that this resource has a longer life than merely two days and is made accessible to educators into the future. For these reasons, we request funding to support future video documentation.

GOALS AND SCHEDULE

Funding will be based on the current three-year cycle of four conferences. The intention is to create an accessible video archive of material presented at conferences that could also be featured on the DEC website. Individual conference organizers will be charged with arranging for the documentation and providing an estimated cost, with a minimum amount provided to each event. Conference organizers will also be charged with acquiring clearances from participants, using agreements to be developed and provided by the DEC. Individual presenters may elect not to be documented. Presenters who consent to documentation will retain copyright of their content. Physical and digital archiving space will need to be determined.

FINANCIAL REQUIREMENTS

Estimated cost per conference for video documentation and editing: $4,500 per conference/$13,500 per cycle.

General Requests To Increase Educator Outreach

A Design Educators Component in the AIGA Sponsorship Packet
The DEC requests that design education and design educators be mentioned on the Scholarship Opportunity section of AIGA.org. There is currently no mention of design education/educators. A visitor interested in supporting design education would have no idea that such opportunities exist.

Please note that the DEC is also requesting a simple sheet of information that provides opportunities for sponsoring the DEC or the additional of such opportunities to existing materials. This could be produced using a print-on-demand process if the cost of offset printing is too high. The cost to AIGA would simply be the time needed to apply look and feel of the existing sponsorship materials design to a new piece. The DEC is happy to help with content. **If education specific opportunities are not clearly presented in the AIGA sponsorship packet or website, and we have no materials to ourselves use to encourage sponsorship, then actually getting sponsorship for initiatives is fairly impossible.**

Potential sponsors have approached us, but ultimately balked at their inability to specifically target design educators through their sponsorship. The DEC relies too heavily on Adobe for support and wishes to encourage more varied sponsorship. (Adobe sponsorship only supports Design Educators Conferences and no other initiatives.) *Optimal completion date for materials:* July 2014

A DEC representative on the AIGA National Board
The Board has indicated that they are willing to ensure that a design educator's perspective is represented on the Board. The DEC requests that the specified educator perspective come from a full-time educator who understands fully the current state of design education and the needs of a design educator throughout the arc of his/her career. We also believe that prior or ongoing service to the DEC is an essential experience for the person appointed to this role, as it seems that not all educators who serve on the board bear the awareness of the mission, initiatives, history or achievements of the DEC.

Educator presence/content in AIGA national level programming
We request educator participation in all AIGA national level programming such as the annual leadership retreat, *Gain* and the biennial national conference. There is need and demand for educator programming at these events and educators are an integral voice in conversations that set priorities for our organization.

There are now over 1,800 institutions of higher learning in the U.S. that offer two-to four-year degrees in some form of visual communication/ graphic/interaction/ advertising design.*

These institutions now graduate between 50,000 and 65,000 students per year.*

These institutions now employ more than 4,000 full-time design educators and more than 10,000 part-time faculty (the majority of the latter are working design professionals*

Numbers from a University of North Texas study led by Michael Gibson.