

Keith Owens
2800 Lakehollow LN
Flower Mound, TX 75028
214.649.3647

kowens@unt.edu

Education & Career

Degrees Earned

- 1989 M.F.A. in Sculpture (with highest honors)
West Texas State University
- 1982 B.F.A. in Communication Design (with honors)
Texas Tech University

Teaching Experience

- August 2003–Present* Assistant/Associate Professor, Communication Design | Design Research
- 2010–2013* Director, UNT/CVAD Design Research Center (DRC)
The University of North Texas
College of Visual Arts & Design
P.O. Box 305100
Denton, Texas 76203
Phone: 940.369.7243
- August 2002–May 2003* Adjunct Professor, Visual Communication
The University of Texas at Arlington
Department of Art and Art History
502 South Cooper Street, Room 335
Arlington, Texas 76019
Phone: 817.272.2891
1/1 load taught over two semesters

Adjunct Professor, Visual Communications
Brookhaven College School of the Arts
3939 Valley View Lane
Dallas, Texas 75244
Phone: 972.860.4733
1/1 load taught over two semesters
- August 1985–May 1990* Visiting Lecturer, Design Communication
Texas Tech University
School of Art
P.O. Box 42081
Lubbock, Texas 79409
Phone: 806.742.3825
During each of my five years at Texas Tech, I taught a 3/3 load of undergraduate classes from the sophomore to the senior level. Within the confines of an established and highly successful curricula, I was responsible for all of my class assignments as well as classroom management, sequencing and student assessment. In addition, I advised students outside of class, participating in binding area portfolio reviews each semester and served on a number of school committees.

Professional Experience

In addition to teaching full time, I continue to work as a professional designer for a select group of clients.

Most recently, I have been deeply involved in the identity redesign for the University of North Texas Denton campus and the developing University of North Texas Dallas Campus.

2001–Present

Owner, Rebus Design, Inc., Dallas, Texas

Rebus Design, Inc. provided full-service design and strategic communications planning to a national and international clientele. The firm offered a wide variety of creative solutions that enabled its clients to successfully meet their marketing and communication objectives. Innovative concepts and design, thorough market research, close client interaction and well defined budgets were the firm's hallmarks.

PricewaterhouseCoopers, Ericsson of America, Nortel Networks, Nobel House Hotels, TRW, Virtual Solutions, Red Ant Software

1993–1995

Senior Designer, Davison Design, Inc., San Francisco, California

As the firm's senior designer, I worked directly with its owner, sales manager and major clients.

My responsibilities included strategic conceptual development and design, art direction and creative presentations. In addition, the production coordinator and I managed three to seven full and part-time junior and freelance designers. The firm specialized in package design for companies marketing consumer software in the United States and abroad. The firm also designed and produced sales collateral and marketing support materials.

Clients

Addison-Wesley Publishing, Electronic Arts, Maxis, Osborn-McGraw Hill, Corsair Communications

1991–1993

Partner & Senior Designer, Graphic Descriptions, Inc., San Francisco, California

As co-owner and senior designer, my responsibilities included concept development, design, creative presentations and project management for many of the firm's clients. The firm provided an array of design services including annual reports, capabilities brochures, identity programs, marketing support materials and package design.

Clients

Electronic Arts, Sega of America, Softtron Systems, Wells Fargo Bank, Sparkbook, Inc.

1985

Designer, Michael Strickland Design Group, Houston, Texas

Responsible for select client collateral design, print production and project management.

1984

Designer, Hill & Knowlton Public Relations, Houston, Texas

Responsible for select client collateral design, print production and project management.

1983

Junior Designer, Shable Sawyer & Pitluck Advertising, Houston, Texas

Responsible for select client collateral design and print production.

- 2016
Book chapter Owens, K., **The Historic West End: Interdisciplinary Research, Imaginative Revitalization.** Part 2, Methodology, Section 6, Collaborative Learning *Developing Citizen Designers*, Editor: Resnick, E. (Bloomsbury Academic, New York)
Book chapter presented a case study review of the participatory research project undertaken on behalf of the West End — a struggling downtown neighborhood located in Dallas, TX.
- 2014
Book chapter Gibson, M. & Owens, K. , **Making meaning happen between “us” and “them”:** strategies for bridging gaps in understanding between researchers who possess design knowledge those working in specialized areas outside design. *The Routledge Companion to Design Research*, Editors: Yee, J. & Rogers, P. (Routledge/Taylor & Francis Group, London & New York) pp. 386–389.
Authors contributed equally to every aspect relative of the development and writing of this chapter. The Chapter explicated the barriers to working interdisciplinarily across disciplines and suggested remedies.
- 2014
Invited article **‘Architecture: Profession, Playground or Launchpad.’** *Columns Magazine*, Volume 30, No. 14, Summer 2014
Columns is a publication of the Dallas Chapter of the American Institute of Architects
This article explored the increasingly diverse career trajectories operating within and changing the face architecture.
- 2013
Invited article **The Democratization of Design: If We’re All Now Designers, What of Design?** *Columns Magazine*, Volume 30, No. 11, Fall 2013
Columns is a publication of the Dallas Chapter of the American Institute of Architects
This article explored the changing nature of design and architecture in the face of large-scale social and technological forces. Among them, down market aestheticism, technologically embedded expertise, the DIY and Maker Movements and the emancipation of information from monopolistic experts.
- 2011
Invited book review **Slicing Deeply: a review essay of Tony Fry’s “Design as Politics”** *Design Philosophy Papers: An International Online Journal*, Volume 2, 2011.
This extensive (3000+ word) review explicates, analyzes and offers critical commentary on the provocative arguments presented by author Tony Fry in his latest book, ‘Design as Politics’. Fry knits a rich tapestry of rigorous argumentation out of diverse strands of thinking situated outside the mainstream of environmental theory and philosophy — e.g., philosophers Foucault, Heidegger, Levinas and Latour, political theorist Carl Schmitt, economist Joseph Schumpeter and sociologist Theodor W. Adorno among others. Significantly and atypically for mainstream design writing, Fry couches his philosophical stance in rhetoric that evokes the eschatological tenor, dystopian polemics and fundamental reorientations more typically associated with apocalyptic forms of environmental discourse.
Significance: The journal has been repeatedly rated among the top ten for the discipline and is a leading voice in the more radicalized discourse challenging the status quo in the discipline’s search for social significance and legitimacy.
- 2010
Refereed journal **Balancing Market, State and Civil society: A New Practice Model for Design** *Design Principles & Practices: An International Journal*, Volume 4, 2010, pp. 167–179.
“*The Design Journal is a site of discussion exploring the meaning and purpose of ‘design’, as well as a forum for speaking in grounded ways about the theoretical and the empirical, research and application, market pragmatics and social idealism.*”
This paper argues that designers traversing a world increasingly roiled by more complex economic and political landscapes require alternative models for charting effective, responsible design practice. Frameworks of discernment, questioning, conceptualization and action that emphasize design performance across rather than within domains, encourage connective rather than isolated design intervention, and value balance rather than confrontation when considering society’s need for liberty, justice and community.

2010
Invited article from refereed abstract

Ethical Education: Transforming a Maximum into a New Minimum

response_ability: AIGA National Design Educators Conference, 15–16 May, 2010, Toledo, OH
<http://www.response-abilityconference.com/>

At this the annual AIGA national educators conference, participants debated a wide range of issues that directly affect contemporary design education: e.g., design ethics, sustainability, technology and the ongoing divide between scholarship and practice.

This paper highlighted the challenge design educators face as they help their students navigate the gulf separating maximum and minimum responses to supererogatory design responsibilities.

2009
Refereed journal

Reconsidering: The Market, Politics, Civil society and Design's Distress

Design Principles & Practices: An International Journal, Volume 3, (Forthcoming).
<http://ijg.cgpublisher.com/>

"The Design Journal is a site of discussion exploring the meaning and purpose of 'design', as well as a forum for speaking in grounded ways about the theoretical and the empirical, research and application, market pragmatics and social idealism."

This paper argues that activists designers attempting to effect socio-political change will meet with greater success if they acknowledge market capitalism's near imperviousness to transformative attempts, however worthy and seek support outside the confines of the discipline by supporting civil society.

2009
Reviewed journal

Design and Art: The Aesthetic Turn

The Journal of Visual Literacy, (Forthcoming)
<http://plato.ou.edu:16080/~jvl/>

The Journal of Visual Literacy (JVL) is a refereed, scholarly journal. It invites manuscripts that explore empirical, theoretical, practical, or applied aspects of visual literacy and communication. The journal reflects the eclectic nature of the membership of the International Visual Literacy Association (IVLA). The JVL provides an open forum in which researchers and practitioners can explore the evolving field of visual literacy.

This paper suggests that narrower interest in aesthetic properties and experiences negate more expansive concerns for artistic responsibility. In particular, designers who adopt principally aesthetic postures often downplay ethical responsibilities clearly attributable to the artifacts they produce.

2008
Refereed journal

Helping Farmers Grow: Design and Social Change in Haiti

Design Principles & Practices: An International Journal, Volume 2, Issue 2, 15–20, 2008.
<http://ijg.cgpublisher.com/>

"The Design Journal is a site of discussion exploring the meaning and purpose of 'design', as well as a forum for speaking in grounded ways about the theoretical and the empirical, research and application, market pragmatics and social idealism." The acceptance rate for this peer-reviewed journal is approximately 50%.

This paper suggests that as part of a French-led assistance program, communication design practices functioned as effective change agents helping to alleviate the plight of rural Haitian farmers, their families and the communities where they live. It also suggested that this particular instance offered insight into generalizable observations about socially focused design.

2008
Conference proceeding

The Visual Turn: An Educational Response

The cltad 4th International Conference, 3-4 April 2008, New York, NY
<http://www.arts.ac.uk/cltad/39917.htm>

Occurring every two years, the conference is hosted by the Centre for Learning and Teaching in Art and Design (cltad). cltad provides professional development and support to University of the Arts London and contributes to the strategic development of learning and teaching across the institution. The 2008 conference focused on the enhancement and redefinition of traditional disciplines in art and design by specifically examining design research, inquiry and scholarship. One of 52 papers accepted from approximately 140 submissions.

Recognizing communication design's involvement in society's visual turn and the challenges posed by this new visual paradigm, this paper discusses a new MA/MFA program in Collaborative Innovation Design developed by faculty at The University of North Texas College of Visual Arts and Design.

2007
Refereed journal

Classroom Critiques: Transforming Conformity Into Creativity

Industry and Higher Education, Volume 21, No. 5, 345-351, 2007.
<http://www.ipublishing.com/ihe.htm>

In conjunction with its presentation at the 2007 Creativity or Conformity? Conference in Wales, this article was reviewed by and accepted into a special issue of Industry and Higher Education: "the world's leading [international] journal for all involved in collaboration between higher education and business." The acceptance rate by this peer-reviewed journal for papers (such as this one) without editorial revisions is 5%.

After contextualizing the reasons for its need, this paper discusses how one pedagogical technique, the classroom critique, can add to the many ways in which higher education can resolve the discrepancy between the improperly prepared student and the expected excellence that a college education has assured society in the past.

2006
Reviewed journal
(online)

A Response to 'What is Sustainable Graphic Design?' by Eric Benson

Design Philosophy Politics (e-zine n2-07/08)
<http://designphilosophypolitics.informatics.indiana.edu/>

Design Philosophy Politics is an extension of Design Philosophy Papers, a refereed online journal established in 2003. Contributors to this e-zine have engaged design in relation to concerns such as: ethics, user-centredness, technology otherness, aesthetics, sustainability, homelessness and political action. This paper was invited and vetted by the publication's editors.

This editorial response to a concurrently published article suggests that design needs to expand its agency beyond a narrow focus on reducing material intensity. Further, that the concept of sustainability should not be subject to bio-centrism or role morality shaped by economic self-interests.

2006
Refereed journal

Creating Responsible Designers: Recognizing and Responding to Professional Immunity Claims

Visual Communications Quarterly, Volume 18, No. 3, 152-165, 2006.
<http://www.vcquarterly.org/>

"Visual Communications Quarterly is an international, peer-reviewed journal of theory, research, practical criticism, and creative work in all areas of visual communications. [The publication's] goal is to promote inclusive, broad discussion of all things visual while also encouraging synthesis and theory building." This peer-reviewed journal is the official publication of the Association for Education in Journalism and Mass Communication. The acceptance rate in 2006 for this journal was 20–24%.

This paper—extending a 2005 presentation made at the DX conference in Toronto—examined professional moral responsibility and the ways in which designers attempt to minimize their moral culpability by using pardons arising from role morality or collective responsibility.

2005
Refereed journal

Design, Technology and Ethics: Visiting With Kockelkoren and Taylor

Design Philosophy Papers, Issue 3, 2006.

http://www.designphilosophy.com/dpp/dpp_index.html

Design Philosophy Papers (DPP) is an international online journal welcoming papers concerned with all facets of design research and is energized by "a long standing desire to gain greater recognition for the study of design by the intellectual community at large." DPP accepts 25% of submitted abstracts and of these only 1/2 to 2/3 are selected by the editors and editorial review board for publication.

In this special issue devoted to design and ethics this paper examined design's role in technology's domestication. A specific historical example of this behavior—electricity's normalization in 20th century Britain—was examined from three perspectives. First, it was explicated from a largely amoral social constructivist vantage point. Then the same behavior was replayed through the ethical perspective of noted philosophers Petran Kockelkoren and Charles Taylor.

2006
Refereed journal

Mixed Messages: Communication Design, Overt and Latent Narratives

The International Journal of the Humanities, Volume 4, Issue 5, 73-80, 2006.

<http://ijh.cgpublisher.com/>

"*The International Journal of the Humanities* provides a space for dialogue and publication of new knowledge which builds on the past traditions of the humanities whilst setting a renewed agenda for their future." The acceptance rate for this peer-reviewed journal is approximately 50%.

This paper examines ways in which communication designers could create advertising and marketing artifacts more reflexively. By using methodologies drawn from other visual disciplines, this group could better understand and attend more closely to their artifact's social and 'polysemous' visual nature.

2006
Reviewed conference proceedings

Reflecting on Values: Understanding Conflicts, Formulating Responses

The Third cttad International Conference, 6-7 April 2006, Lisbon, Portugal

<http://www.ctad.ac.uk/>

The major aim of the third Centre for Learning and Teaching in Art and Design (cttad) International Conference was to address the factors and contexts which are likely to bring about significant change in Art and Design education this century.

In this refereed paper, conflicts embedded in the motivational and instrumental values held by designers, their clients and society were examined in an effort to arrive at an ethical response. Further, design education's continued engagement with this vital topic was justified.

2005
Refereed journal

Design's Thin Line: The Discipline's Failure to Reconcile Aesthetics with Ethics

The International Journal of the Humanities, Volume 3, Issue 2, 111-120, 2005.

<http://ijh.cgpublisher.com/>

"*The International Journal of the Humanities* provides a space for dialogue and publication of new knowledge which builds on the past traditions of the humanities whilst setting a renewed agenda for their future." The acceptance rate for this peer-reviewed journal is approximately 50%.

In this paper, the tension existing between aesthetics and ethics informs an examination of multiple ethical lapses common the design practice. By introducing three aesthetic traditions that routinely inform the profession—autonomism, utopianism and Platonism—the paper is able to scrutinize how design fails to reconcile the immunities aesthetics appear to offer with the duties ethics seemingly prescribes.

2005
Refereed conference proceedings

Intellectualism Versus Morality: Bridging the Divide

AIGA Revolution: Philadelphia, 3-4 June 2005, Philadelphia, PA

http://revolutionphiladelphia.aiga.org/content.cfm?Alias=rp_presentations

AIGA Revolution: Philadelphia was the third national American Institute for Graphic Arts (AIGA) education conference convened exclusively for design educators. Selected from over 100 submissions, this article was one of only 16 appearing on the conference web site and presented at the conference.

This paper examines the clash over moral values commonly found in higher education. One that pits those who believe that universities should nurture moral character against those who believe in their fundamentally amoral nature. The contemporary debate is examined in the light of historical precedents and in relation to the designers' aspirations toward professional status.

2004
Refereed conference proceedings

Bad Things Done: Aesthetics and Immunity, Ethics and Duty

AIGA Future History, 16-17 October 2004, Chicago, IL

<http://futurehistory.aiga.org>.

Future History was the first national AIGA education conference convened for design educators. Selected from over 80 entries, the article was one of 40 appearing on the conference web site.

This paper addresses the design discipline's failure to substantially reconcile its aesthetic nature with the broader mandates often associated with professional ethics.

2016
Invited presentation

REVEDA Working Group

Cumulus 'In This Place'

April 27 – May 1, Nottingham Trent University, Nottingham, UK

My colleague Michael Gibson, as representatives of the AIGA Design Educators Community, were asked to present to a Cumulus Working Group about current trends in American Design education. In particular how Design Thinking as a conceptual framework and pedagogical approach has begun to interest other areas of study across USA campuses.

Cumulus is the only global association to serve art and design education and research. It is a forum for partnership and transfer of knowledge and best practices. Cumulus consists currently of 257 members from 54 countries.

2016
Invited working session

Dialectic: Thoughts and Aspirations

AIGA Frontier National Design Educators Conference

October 7 – 9, Montana State University, Bozeman, MT

This facilitate working session was convened to allow conference participants — a key audience for the AIGA journal *Dialectic* — to share their thoughts and aspirations for this new publication as it develops and matures.

2016
Invited presentation

Design Thinking: An Overview

Prospanica 2016 National Conference

September 29, Houston Convention Center, Houston, TX

This invited presentation introduced an audience of MBAs to the basic concepts and methodologies of Design Thinking. And how they could be used to fuel innovation, create market differentiation and improve business best practices.

The mission of Prospanica — The National Association of Hispanic Professionals — is to empower Hispanic business professionals to achieve their full educational, economic, and social potential.

2015
Panel presentation

Critical Curiosity: First Principles Shaping a Graduate Program in Applied Design Research

103rd Annual CAA Conference

February 11 – 14, New York, NY

This presentation highlighted the philosophical values and conceptual frameworks shaping the development of a graduate program dedicated to providing students with the opportunity to investigate, understand and respond to technological, social, cultural and economic phenomena.

2014
Presentation

Design's Future: Emancipation or Extinction

Eighth International Conference on Design Principles and Practices

16–18 January, 2014, Vancouver, Canada

This presentation examined existential threats to traditional 'expert-led', monopolistic design practices. Threats examined included down-market aestheticism, participatory user engagement, user controlled modes of production and user accessible embedded expertise.

2013
Presentation

Evangelical Design: Embracing Failure as Well as Success

Popular Culture Association/American Culture Association

27–30 March, 2013, Washington DC

This presentation examined design trends that are evangelical insofar as they a.) allow non-designers to embrace failure as a learning process and b.) focus on involving non-designers in the design process through the deployment of tools, by embedding knowledge in technological artifice and by enabling down market aestheticism.

Most valued: Presentations at national/international conferences.

- 2012
Presentation
- Ontological Frameworks for Understanding Design Change**
Paris HotHouse 2
10–13 July, 2012, Paris France
Following the first design leadership Hothouse in Brisbane in July 2011, Hothouse Two set out to further advance the project of innovation and institutional change in design education. Continuing the recognition of a constituency of educators critical of what is happening within and to higher education, not least its ongoing instrumentalization.
This presentation explicated three activist practice states for which reflexive designers can be prepared by design educators interested in positing design as a change agent in the world: Alternative practice state, social practice state and political practice states.
- 2012
Presentation
- Theory in the Trenches: Early Lessons From Operating a Design Research Center**
Sixth Annual Design Principles & Practices Conference
20–22 January, 2012, Los Angeles, CA
This annual conference provides presenters and participants from across the design disciplines with an opportunity to examine and engage with timely and significant issues related to design theory, education and practice.
This presentation touched on key challenges arising out of the establishment and early operations of the DRC.
- 2010
Presentation
- Ethical Education: Transforming a Maximum into a New Minimum**
response_ability: AIGA National Design Educators Conference
15–16 May, 2010, Toledo, OH
<http://www.response-abilityconference.com/>
At this the annual AIGA national educators conference, participants debated a wide range of issues that directly affect contemporary design education: e.g., design ethics, sustainability, technology and the ongoing divide between scholarship and practice.
This paper highlighted the challenge design educators face as they help their students navigate the gulf separating maximum and minimum responses to supererogatory design responsibilities. One answer: a graduate course focused on design ethics that allows students to refine their capacity for ethical analysis and quicken their moral imagination.
- 2010
Presentation
- Balancing Market, State and Civil society: A New Practice Model for Design**
The 4th International Conference on Design Principles and Practices
13–15 February, 2010, Chicago, IL
This conference explored the meaning and purpose of 'design', as well as offering opportunities for speaking in grounded ways about the task of design and the use of designed artifacts and processes.
This paper argues that designers traversing a world increasingly roiled by more complex economic and political landscapes require alternative models for charting effective, responsible design practice. Frameworks of discernment, questioning, conceptualization and action that emphasize design performance across rather than within domains, encourage connective rather than isolated design intervention, and value balance rather than choice when considering society's need for liberty, justice and community.
- 2010
Presentation
- Design Responsibility: A Duty to Whom or What and Why**
CEPHAD 2010 // The borderland between philosophy and design research
26–29 January, 2010, Copenhagen, Denmark
The CEPHAD 2010 conference (hosted by the Danish Design School) was designed to stimulate the interchange between design research and philosophy and to delineate the shared borderland existing between the two forms of intellectual inquiry.
This presentation reflected on a political framework within which to make sense of some of the more popular reasons and rationales designers use to justify their individual and/or collective understanding about personal and professional responsibility.

- 2009
Paper presentation
- Design Responsibility in a Neo-Liberal World: Transforming a Familiar Debate**
5th UNIDCOM/IADE INTERNATIONAL CONFERENCE
1–3 October 2009, Lisbon, Portugal
The conference invited research papers about all areas of design research, as well such as Cultural Studies, Economics, Gender Studies, Communication Sciences, Visual Anthropology and Sociology, Media Studies, Aesthetics, History of Art, Engineering and Architecture.
This presentation suggested that a new form of design engagement might benefit designers navigating an economic landscape where widespread belief in neo-liberal ideology may be waning in the wake of the recent global recession. This engagement is predicated on a cross-domain approach to design problem definition that allows designers to think more expansively about the nature and meaning of user-centric solutions.
- 2009
Presentation
- Reconsidering: The Market, Politics, Civil Society and Design's Distress**
The 3rd International Conference on Design Principles and Practices
15–17 February, 2009, Berlin, Germany
This conference explored the meaning and purpose of 'design', as well as offering opportunities for speaking in grounded ways about the task of design and the use of designed artifacts and processes.
This presentation suggested that activist designers attempting to mitigate problematic consequences of market capitalism would be better served if they refrained from direct confrontation with market forces and instead attempted to bolster civil society, increase social capital and invigorate the public sphere.
- 2008
Presentation
- MA and MFA in Design: Collaborative Innovation Studies Concentration**
National Association of Schools of Art and Design (NASAD)
Sixty-Fourth Annual Meeting
October 10 - 12, 2008, Seattle WA
A significant topic of focus for the 2008 NASAD Annual Meeting will be innovation, more specifically, the connections between collaborative relationships, innovation and higher education.
Echoing the annual meeting's thematic focus, this presentation will present the new MA/MFA graduate degree in Design: Collaborative Innovation Studies Concentration—a program developed by communication design faculty at UNT's College of Visual Arts and Design.
- 2008
Paper presentation
- The Visual Turn: An Educational Response**
The 4th International Conference
3-4 April 2008, New York, NY
The 2008 conference focused on the enhancement and redefinition of traditional disciplines in art and design by specifically examining design research, inquiry and scholarship.
Recognizing communication design's involvement in society's visual turn and the challenges posed by this new visual paradigm, this paper presentation discussed the pedagogy guiding a new graduate program developed by faculty at The University of North Texas College of Visual Arts and Design.
- 2008
Session Chair
- Contemporary Design Theory and Practice**
The 96th Annual College Art Association Conference (national)
20-23 February 2008, Dallas, TX
This annual conference is hosted by the College Art Association (CAA), a national organization established in 1911. "CAA promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art."
This panel session sought to consider innovations in design theory or practice, or in the dynamic, fluid relationship existing between the two domains. As chair, I framed the session's focus, vetted all submissions and moderated the panel presentations.

- 2008
Paper presentation
- Effecting Positive Change in Haiti: Socially Focused Design**
The 2nd International Conference on Design Principles and Practices
10-12 January 2008, Miami, FL
This conference explored the meaning and purpose of 'design', as well as offering opportunities for speaking in grounded ways about the task of design and the use of designed artifacts and processes. This presentation suggested that as part of a French-led assistance program, communication design practices functioned as effective change agents helping to alleviate the plight of rural Haitian farmers, their families and the communities in which they live.
- 2007
Invited Speaker
- Design Principles for Book Artists**
The 26th Annual Seminar on Standards of Excellence in Hand Bookbinding (national)
17-20 October 2007, Dallas, TX
This annual conference is hosted by the Guild of Bookworkers, a national organization established in 1906. This presentation systematically examined how conceptual approaches and design principles commonly used by designers, visual artists and other creative individuals are also of great value to book artists.
- 2007
Paper presentation
- Turning Toward the Aesthetic, Turning Away From Responsibility**
The Turn to Aesthetics Conference (international)
5-8 June 2007, Liverpool, UK
Citing a renewed interest in the study of aesthetics, this interdisciplinary conference solicited submissions from scholars examining the topics from three distinct perspectives: traditional (theology, philosophy), contemporary (sports, management) and applied (the Arts, education).
This presentation suggested that narrower concerns for aesthetic properties and experiences negate more expansive concerns for artistic responsibility. In particular, designers who adopt this aesthetic posture often downplay ethical responsibilities clearly attributable to the artifacts they produce.
- 2007
Paper presentation
- Classroom Critique: Replacing Conformity with Creativity**
Creativity or Conformity? Conference (international)
8-10 January 2007, Cardiff, Wales
This conference provided a key event for developing and sharing further the significant ideas emerging from educators engaged in creativity in higher education.
After contextualizing the reasons for its need, this presentation discussed how one pedagogical technique—the classroom critique—can add to the many ways in which higher education can resolve the discrepancy between the improperly prepared student and the expected excellence that a college education has assured society in the past.
- 2007
Presentation
- Design Empowerment: Sacrificing Public Goods at the Altar of Corporate Value**
International Conference on Design Principles & Practices
4-7 January 2007, London, UK
This conference explored the meaning and purpose of design by opening a space in which to speak in grounded ways about design's social roles, artifacts and processes.
This presentation examined how by conflating corporate and personal goods, design can help turn society away from commonly held values and toward private values based on corporate desire for profitability or consumer loyalty.

- 2006
Paper presentation
- Mixed Modalities: Communication Design, Overt Message and Latent Social Narratives**
The 4th International Conference on New Directions in the Humanities
3-6, July 2006, Tunis, Tunisia
Over the past four years, the Humanities Conference has established a reputation as a focal point for new ideas and new practices in humanities research and teaching.
In the paper written for this conference, ways in which communication designers could create advertising and marketing artifacts more reflexively were examined. By using methodologies drawn from other visual disciplines, this group could better understand and attend more closely to their artifact's social and 'polysemous' visual nature.
- 2006
Presentation
- Design as Profession: Demystifying the Myth**
The 13th International Conference on Learning
22-25, June 2006, Montego Bay, Jamaica
The Thirteenth International Conference on Learning set out to foster inquiry, invite dialogue and build a body of knowledge on the nature and future of learning.
This presentation argued that designers should not claim professional status because the discipline as a whole rarely meets commonly acknowledged standards for this elevated social standing. Further, it held that the profession should use greater care when reflecting on its social role and responsibilities.
- 2006
Paper presentation
- Reflecting on Values: Understanding Conflicts, Formulating Responses**
The third International Conference
6-7 April 2006, Lisbon, Portugal
The major aim of the third CLTAD International Conference was to address the factors and contexts which are likely to bring about significant change in Art and Design education this century by bringing together theorists, teachers and practitioners.
In this paper presentation, conflicts embedded in the motivational and instrumental values held by designers, their clients and society were examined in an effort to arrive at an ethical response. Further, design education's continued engagement with this vital topic was justified.
- 2005
Presentation
- Good Design: The Need for Ethical Discourse in Graphic Design Programs**
Hawaii International Conference on Arts and Humanities
13-16 January 2005, Honolulu, HI
The conference provided a forum for academicians and professionals from the arts and humanities to learn from presenters representing inter- and cross-disciplinary perspectives.
This presentation argued that "discussions of values that shape or inform the action of designers cannot be avoided in the context of undergraduate educations." Its argument drew force from the pervasiveness of designers and the artifacts they create, the emergence of a more robust ethical dialogue among professionals and the discipline's self-proclaim desire to be seen as a profession.
- 2005
Paper presentation
- Intellectualism Versus Morality: Bridging the Divide**
Revolution: Philadelphia, AIGA National Design Education Conference (national)
3-4 June 2005, Philadelphia, PA
The conference explored the struggles and shifts taking place in design education today. Large or small, revolutionary or evolutionary, these inflections are changing the ways educators think about design.
This paper addressed higher education's clash over moral values by examining the contemporary debate in the light of historical precedents and in relation to the design profession's aspirations toward professional status.

2005
Presentation

Sharing Values and Shaping Citizens: Design Educations, Ethics and Pedagogy

The 12th International Conference on Learning

11-14 July 2005, Granada, Spain

The Learning Conference in 2005 focused on the notion of 'new learning' and the need for educators "to seize the drift of contemporary discourse and position themselves centrally."

This presentation argues that design educators need to forge curriculums that encourage their students to probe the pressing ethical conundrums they will confront as 'citizen' designers navigating an increasingly complex moral landscape.

2005
Paper presentation

Design's Thin Line: The Discipline's Failure to Reconcile Aesthetics With Ethics

The 3rd International Conference on new Directions in the Humanities

2-5 August 2005, Cambridge, UK

"The Humanities Conference provided spaces for dialogue and for the revelation and consideration of new knowledge that builds on the past traditions of the humanities while setting a renewed agenda for their future."

By introducing three aesthetic traditions that routinely inform the design profession—autonomism, utopianism and Platonism—this paper presentation scrutinized ways in which designers often fail to reconcile the immunities aesthetics appear to offer with the duties ethics seemingly prescribes.

2005
Paper presentation

Begging Your Pardon: New Perspectives on Design Responsibility

The DX National Design Conference (international)

12-15 October 2005, Toronto, Canada

The Design Exchange (DX) is Canada's only institution dedicated to the practice and investigation of design in all disciplines. At this inaugural national design conference, presenters and attendees examined a broad spectrum of issues related to design and its place in the world.

This paper presentation examined professional immunity claims. Specifically, how designers attempt to minimize their moral culpability by using pardons arising from role morality or collective responsibility. In so doing, it gave design educators new starting points from which to consider pedagogical response to their self-recognized need for fostering responsible practitioners.

2005

Panel Moderator: AIGA Business Series: Give Clients More Than Lip Service

This AIGA Dallas, Fort Worth Chapter sponsored business luncheon brought together attendees and a

panel of award-winning designers, an artist representative and a design educator in order to foster discussion on issues arising from client management, intellectual property and best practices for practitioners.

2004

Panel moderator: Ethics and Design

AIGA Design in the Fast Lane: Student and Educator Conference

Gerald D. Hines College of Architecture, University of Houston, Houston, Texas

Design in the Fast Lane is an annual regional AIGA sponsored event that brings together students, educators and professionals for an intensive one-day exchange of ideas and student work reviews. In large part setting the agenda and recruiting for this ethics panel, I also moderated its 70 minute session. Among others, panel members included Mr. Chris Hill of Hill Design, Houston and Dr. Shannon Bower of the University of Houston. Panel participants addressed an array ethical issues arising from and related to the practice of design.

2008

From Power to Empowerment: Critical Literacy in Visual Culture*International Visual Literacy Conference*

6-7 June 2008, Dallas, TX

<http://visualliteracyconference.unt.edu/>

This international transdisciplinary conference—the first of its kind undertaken by the College of Visual Arts and Design, the Design Department and selected faculty from the Art History and Studio Departments—examined visual literacy as it is shaped by and shapes education, technology, commerce and society. Visual literacy might best be described as the ability to understand and use visual images to create meaning, manipulate contexts and communicate with others.

Close to 100 conference participants and attendees having professional and academic backgrounds in several distinct disciplinary areas participated in a broad spectrum of opportunities designed to increase their understanding of how contemporary populations derive meaning from and act upon ideas that are created, transmitted and managed by visual means. These included:

1. Two keynote presentations each with a pair of keynote speakers addressing a central topic from their unique perspectives. The two keynote speaker pairs were:

Ms. Heather Amuny-Dey, and Professor Jonathan Baldwin—*Ms. Amuny Day is the Creative Director for Nike Global Brand Design and has helped orchestrate Nike's visual branding strategy at two sets of Olympic Games. Jonathan Baldwin is a lecturer in Design History, Theory and Practice at the University of Dundee and co-author of "Visual Communication: From Theory to Practice".*

Ms. Melanie Burford and Professor Douglas Kellner—*Melanie Burford is a 2006 Pulitzer Prize winner and a Dallas Morning News Staff Photographer. Douglas Kellner is George Kneller Chair in the Philosophy of Education at UCLA and is author of many books including his latest:*

"Guys and Guns Amok: Domestic Terrorism and School Shootings from the Oklahoma City Bombings to the Virginia Tech Massacre".

2. Twenty-four individual paper presentations

3. Six multi-member panel discussions

4. A media based art exhibition presenting artists using pre-existing images and electronic media.

Conference abstracts and select full papers were published on the event's web site and as a stand-alone conference proceeding publication.

The conference was originally conceived of in early 2007 by faculty in the communication design area.

The subsequent conference planning and execution—a ten month process—was undertaken by a multidisciplinary faculty steering committee. As chair of this committee, my responsibilities included the following:

1. Writing the original conference proposal to obtain internal CVAD funding.

2. Writing—with colleague Eric Ligon—a NEA grant proposal for additional conference funding.

3. Refereeing a selection of the abstract proposals submitted by scholars for consideration.

4. Facilitating conference steering committee meetings, contacting possible key note speakers and panel presenters, writing and posting the call for papers, communicating with conference presenters, contributing to the conference web site development and organizing the conference logistics.

5. Moderating one of six conference panel presentation.

6. Facilitating—with colleague Michael Gibson—post conference abstract and paper reviews and publication.

2007–2008

Travel Grants: Partners of the Americas Farmer to Farmer Program

In the summer of 2007 and again in 2008 Partners of the Americas—using funds supplied by the U.S. Federal Agency for International Development (USAID)—awarded me two travel grants collectively valued at \$2500. These grants allowed me to twice travel to Haiti and engage in socially focused design the purpose of which was to support rural Haitian farmers, their families and communities.

2007–2008

**College of Visual Arts & Design Visiting Artist & Scholar Committee
2007–2008 Departmental Block Grant**

The first of its kind, a \$10K divisional block grant was awarded by the college to the Department of Design. The award supported the department's plans for hosting an international conference in the summer of 2008. The conference focused on visual literacy across numerous philosophical, educational, social and applied dimensions. I wrote our departmental grant application based on personal research coupled with helpful suggestions and vital input from my colleagues. This award was based on how well any of the College's three departmental proposals respectively met the following review criteria:

1. *Merit to the sponsoring department*
2. *Interdisciplinary involvement of both the college and university community*
3. *Opportunity for outreach to the greater Denton, Dallas and Fort Worth communities*
4. *Ability of the event to secure additional funding (in this case, successfully obtaining \$7500 in corporate support from Fossil Corporation).*

8–21 July, 2007

Funded Design Assistance Mission: Port-au-Prince, Goave Region and Cap Haitian, Haiti

As part of my efforts to practice socially-focused design, I traveled to Haiti as a funded design volunteer for the Partners of the America's *Farmer to Farmer* program. Partners of the Americas is the largest people-to-people organization linking citizens of the U.S. with those of Latin America and the Caribbean. U.S. volunteers participating in its *Farmer to Farmer* program spend two to four weeks on assignment working directly with local counterparts in the Caribbean to address pressing local needs. Technical assistance is focused on agricultural commodity chains and the program targets small and medium scale producers with an emphasis on women and minority participation.

*My mission entailed the following activities:**

1. Assisting the Association Nationale des Transformateur Fruits (ANATRAF) in their ongoing support of 37 small fruit and food processing groups working throughout Haiti. The results of my efforts were a series of packaging label designs, a new institutional identifier and a newsletter template design. In conjunction, these materials provided ANATRAF with the means to directly support local farming communities, roll out a 'national' brand competitive with imported agricultural products, solicit additional NGO funding for their efforts and provide additional workshop training activities to local farmers.
 2. Developing institutional marketing materials for the Association des Paysans de Vallée's TOPLA workshop. These materials included a poster series and two brochure templates used to promote Haitian food products in the Goave region (Petit-Goave and Grand Goave) and more importantly the region's indigenous farmers and their communities.
 3. Developing a series of educational flyers for the *Farmer to Farmer* field coordinator in Cap Haitian. The flyers were used to moderate negative Haitian perspectives about children who were once living on the streets but who are now engaged in vocational training to support themselves and their families.
- * *This experience yielded rich social dividends as well as the opportunity for scholarly publication. See the paper detailing this mission in the research section following this document.*

5–15 July, 2008

Funded Design Assistance Mission: Port-au-Prince, Haiti

In July 2008, I again traveled to Haiti as a Partner's funded design volunteer to provide ANATRAF with assistance. In the past year, the association has increased its membership to 51 workshops island-wide, plans to release its products into the local market by year end and continues to explore the feasibility of foreign export.

Agricultural assistance provided by groups such as ANATRAF has become increasingly crucial as Haiti struggles to feed an increasingly hungry and restless population. As recently as April, 2008 food riots rocked Haiti's capital Port au Prince as spiking global food prices turn imported staples like beans, corn and rice into unobtainable treasures. Moreover, local growers need help selling expanding inventories resulting from improved farming and production practices.

Building on the previous year's work, I continued to enhance—through and with design—ANATRAF's ability to support local farming communities. This year I evolved the cooperative's labels based on feedback provided by Haitian growers and consumers. Improvements were made to the labels' architecture, color pallet, visual motif and ability to emphasize the product's national and regional origins. Additionally, allowances were made for foreign markets: dual language, bar codes and nutritional information. With these new labels in hand, ANATRAF's members increase their ability to compete locally and abroad.

2004–2008

Identity System Design, The University of North Texas

Like other major universities across the country, the University of North Texas (UNT) is no stranger to the need to express itself forcefully and uniquely in the competition for top students, dedicated faculty and external funding. Yet, for all its commonly held values and traditions, UNT has struggled over the years to build a cohesive, lasting brand. In its 116-year history, the university has had no less than six name changes. Just in the past 15 years, UNT has had no less than six distinct visual identities.

In October of 2004, that all changed. Under a Board of Regent's mandate, the university's Division of University Relations, Communications and Marketing chartered a number of committees to develop and implement a new institutional brand identity.

During the course of the project, the design team generated, modified and selectively refined thousands of conceptual or visual variations. Collectively, over 2200 design and production hours were required to finish the project in six months, record time for a project whose depth and scope normally requires up to two years to complete. Our value as an internal university resource was not only evidenced in the ability to meet a tight deadline. Along with being completed on time, the identity system was also developed at a fraction of the cost normally associated with a campaign of this magnitude.

From this, however, it should not be construed that the design team was selected simply because of convenience or cost. The university recognized that the team brought over 55 years of professional design experience coupled with a nuanced understanding of the institution, its heritage and aspirations for the future. The team's ability work closely with all stakeholders—UNT administration, the URCM brand committee, faculty, students and staff—allowed it to create an identity system that should span decades, become a symbol around which the university can rally and help UNT propel itself into the regional and national prominence as a student-centered emerging research institution.

2005–2007

Identity System Design, The University of North Texas Dallas Campus

In January of 2007, University of North Texas (UNT) opened the first of many buildings and facilities located on a 264-acre campus and home to the new University of North Texas Dallas (UNTDD). The new institution required a unique image to represent a budding community of faculty, staff and students based in the Dallas South Sector.

My colleague Eric Ligon and I were contracted to develop, design and produce the institution's new identity system. This process entailed fact finding, conceptual development, typography design, mascot selection and design and color exploration. The process was much like the brand development we completed for the University of North Texas except in this case there were different, if fewer, constituents and no institutional history with which to contend.

With knowledge gained from stakeholder listening events and other sources, professor Ligon and I then designed the UNTDD wordmarks, lettermarks and mascot. After final approval from all decision makers in early 2007, these marks, mascot and selected color combinations became the outward manifestation of UNTDD's unique values, mission and aspirations.

2015- Present

Managing Editor — AIGA Dialectic

Dialectic is the first scholarly journal sponsored and funded by the American Institute of Graphic Arts (AIGA). Dialectic is published by Michigan Press.

The AIGA is the national professional organization for designers in America. *Dialectic* will be a peer-reviewed outlet for scholarship conducted by design educators and a means to document the scholarly presentations occurring at the annual AIGA Design Educator conferences. Issued two times a year, the journal will be published by the University of Michigan Press as an online, open source text. As the managing editor, I will be working with an editorial board comprised of leading design educators and researchers who teach at leading universities from around the country.

2005–07

**Chair, Education Committee, American Institute of Graphic Arts (AIGA)
Dallas, Fort Worth Chapter**

Founded in 1914, AIGA today represents more than 16,000 designers through national activities and local programs developed by 48 chapters and more than 150 student groups. AIGA sets the national agenda for the role of design in its economic, social, political and cultural contexts.

As the Dallas, Fort Worth Education Committee chair, I helped set local educational strategy, determined appropriate chapter programming, functioned as a liaison with faculty members of local student chapters and coordinated the AIGA student portfolio reviews. In addition, I determined the focus of and lead the board in its efforts hosting the 2006 AIGA *Design in the Fast Lane* Student Conference and Show.

6-12 hours per week average time commitment centered on monthly board meetings as well as a yearly board retreat and roundtable discussion.

2006

Conceptual and Logistical Leader—AIGA *Design in the Fast Lane* Student Conference

14 October, The Universities Center, Dallas, Texas

As part of its chapter mandate, the Dallas, Fort Worth AIGA chapter envisioned, produced and hosted the 2006 *Design in the Fast Lane* Student Conference. The 120+ students who attended the conference were exposed to valuable professional knowledge and the skills needed to not only survive but also to thrive during their early career stages.

Anchored by the keynote speaker—nationally known designer Michael Osborne of MOD, San Francisco—a host of design professionals and young designers from across Dallas, Fort Worth area and around the state spoke at twenty-five breakout sessions all of which provided students with valuable insights.

The conference also sponsored a student work exhibition focusing on depth and breadth. Schools and universities from around the state had the opportunity to enter not only finished student work but also project briefs, instructor assessments and student interim process work.

As AIGA education and conference chair, I was responsible for the following:

1. Establishing conference theme and focus
2. Coordinating speakers and topic agendas
3. Coordinating venue logistics
4. Conceiving student show focus and organization
5. Securing student show judges
6. Initiated post conference administrative follow-up.

Professional Memberships

2003–17 American Institute of Graphic Arts (AIGA)

2004–05 Dallas Society of Visual Communicators

2004–05 National Guild of Bookworkers