

I. INTRODUCTION

I.A. RESUME

Education

- 2009 **Maryland Institute College of Art | M.F.A. Graphic Design**
Thesis: *Graphic Design Theory: Readings from the Field*. Thesis director: Ellen Lupton
- 2003 **University of Baltimore | M.A. Publications Design**
Thesis: *Wallet: The Money Magazine for the Young and Aggressive*
This financial magazine prototype received the UB Seminar Award given to the top thesis project. Thesis director: Edwin Gold
- 1996–97 **University of Tennessee**
Ph.D. coursework in English literature with an emphasis on identity theory
- 1996 **University of Mississippi | M.A. English Literature**
Thesis: *The Tongue of Birds: Welty's Search for Plurality in The Wide Net*
Thesis director: Dr. Ann Fisher-Wirth
- 1994 **Reynolda House Museum of American Art**
American Foundations Summer Graduate Program of interdisciplinary study in American art, literature and music (in affiliation with Wake Forest University).
Thesis: *The Emergence of the Posthuman*
- 1994 **Delta State University | B.A. English Literature, minor visual arts**

Teaching Experience

- 2015–present **North Carolina State University | Associate Professor of Graphic Design**
- 2014–2015 **Miami University | Graduate Director of Experience Design**
- 2010–2015 **Miami University | Affiliate Faculty of Interactive Media Studies (IMS)**
Worked with IMS to develop curriculum, including a new Experience Design MFA offered jointly by the Department of Art and IMS.
- 2009–2015 **Miami University | Assistant Professor of Graphic Design**

Professional Experience

- 2006–present **Strong Design | Principal and Creative Director**
- 2000–2006 **Rytter Design | Senior Art Director**
- 2000 **North Charles Street Design Organization | Graphic Designer**
- 1998–2000 **Johns Hopkins Medicine, Communication & Public Affairs | Graphic Designer**

Scholarly and Creative Activities

- 3 Books (*Princeton Architectural Press: 2009, 2011, 2016*)
- 98 Scholarly Citations of Books (*Graphic Design Theory and Participate*)
- 1 Book Chapter (*Bloomsbury, 2016*)
- 12 Conference Presentations (*6 invited, 6 refereed*)
- 4 Participatory Design Workshops (*invited*)
- 3 Virtual Reality Prototyping Workshops (*invited*)
- 2 Inclusive Design Workshops (*invited*)
- 3 Design Residencies (*invited*)
- 2 Journal Articles (*1 invited, 1 refereed*)
- 8 Exhibitions (*2 juried*)
- \$63,000 Funded Research

Scholarly and Professional Honors

- Print Magazine Regional Design Annual winner, 2009
- The Advertising Association of Baltimore winner, 2005
- The Higher Education Marketing Report Admissions Advertising Awards 2005
- DMAW MAXI Awards 2004
- How International Design Annual 2004

Membership in Professional Organizations

- AIGA (American Institute of Graphic Arts) 2010–present
- CAA (College Arts Association) 2015–present

Professional Service at NCSU (2015–16)

- Council on the Status of Women Committee member, 2017–present
- Graphic Design RPT Committee chair 2017–present
- University Standing Committee on International Programs member, 2017–present
- Graphic Design Curriculum Committee member, 2017–present
- Dept of Graphic Design & Industrial Design Search Committee member 2015–16
- Taught Graphic Design Summer Studio at NCSU 2016
- College of Design Website Committee member, 2016–present
- NCSU Board of Trustees Presentation, 2015
- College of Design PhD Faculty Committee member, 2015–present

Professional Service Off Campus

- Member of AIGA National Board of Directors, 2016–present
- College Arts Association (CAA) Committee on Design, 2016–present
- Editorial Advisory Board member for *Design and Culture: The Journal of the Design Studies Forum*, 2013-2016
- Reviewer of AIGA DEC Faculty Research Grants, 2016
- Co-chair of AIGA Design Educators Community Steering Committee, 2011-2015
- Art Reviewer for Siggraph, 2010

I.A. STATEMENT

For the past three years I have served the College of Design as an Associate Professor of Graphic Design. Prior to my appointment here, I spent six years at Miami University as an Assistant Professor, receiving tenure toward the end of my time there. I am a graphic designer, a member of the AIGA National Board of Directors, a prior chair of the AIGA Design Educators Community, a founding member of the COD Immersive Design Lab, an author, and a researcher.

DESIGN, RESEARCH, AND SCHOLARSHIP

Since 2009, I have written/edited three books: *Graphic Design Theory* (2009), *Participate: Designing with User-Generated Content* (2011), and *Digital Design Theory* (2015)—all published by Princeton Architectural Press. *Graphic Design Theory*, my first book, has sold 16,000+ copies worldwide and been cited 78 times by both industry and academia. Today, graduate and undergraduate design programs across the country use this book as a seminal text. *Graphic Design Theory* has been translated into Korean, French and Spanish.

My second book, *Participate*, proposes new participatory methods for approaching design. In addition to designers creating finished products, this book asserts that creative teams deliver open-ended generative systems capable of addressing user-generated content. *Participate* sparked an immediate following among designers and educators. Upon reading my book in 2013, the prestigious Gutenberg-Intermedia Masters Program of the University of Applied Sciences at Mainz, Germany, shifted the focus of their program for that year to participatory design and invited me to spend three weeks in Mainz as a visiting fellow. *Participate* has been translated into Chinese and Korean.

My third book, *Digital Design Theory (DDT)* again broke ground in the field. *DDT* examines the impact of computation upon design from 1960 to present. Uncovering 50+ years of provocative primary texts, this book considers key figures that bridge computer science and graphic design. **Both academia and industry have gravitated to this book. Influential journals such as *Dialectic* and *Design & Culture* reviewed/discussed *DDT*, as well as industry-focused magazines like *fastcodesign.com* (1.4 million unique monthly visitors).** Professor Peter Lusch writes in his *Design & Culture* review: “*Digital Design Theory: Readings from the Field* is fundamentally different from most [compendiums], ... Armstrong’s is focused, richly illustrated, and sourced from academic journals, conference proceedings, and authored books. It is also deeply historical. By breaking down the volume into chronological eras, it becomes clear how thinkers influenced subsequent generations. *Digital Design Theory* is an ideal resource for educators and students who desire a theoretical history of computation in graphic design.” *DDT* has been translated into Korean, French and Spanish.

These books provide anchors to my work in participatory design and design and computation, as well as, my newest research focus: accessible design. Since 2009, I have given **12 conference presentations** (6 invited, 6 refereed), and I have received invitations to lead **4 participatory design workshops, 3 virtual reality prototyping workshops, and 2 accessible design workshops.** In addition, I have been invited to **3 design residencies** (The University of Applied Sciences at Mainz, Germany, The University of Georgia, and The University of Tennessee). My work has been recognized by Print Magazine and How International Design and shown in **8 exhibitions** (6 invited; 2 juried). **Over the last three years, I have worked on 5 funded research projects, acting as a PI in 4 out of the 5.**

My research currently investigates how intelligent interfaces might customize themselves to meet the needs of individuals with a wide range of disabilities across contexts: mobile, desktop, environmental, virtual. This research brings together my knowledge of participatory platforms, augmented/virtual reality, as well as, an evolving understanding of machine learning. The design of accessible, intelligent interfaces is, to date, an emerging field. Leveraging my industry connections, I intend to take a leadership position as it unfolds.

Toward this goal, I led a funded research project with SAS in the fall of 2016 that addressed this topic specifically in relation to visually impaired users and big data. Ron Statt, Director of Project Management, Design & Accessibility at SAS, said of my research: “Over the last couple of years, both myself and members of my team have had the opportunity to work with Professor Armstrong. These collaborations have helped SAS by exposing us to potential creative solutions to accessibility challenges and to understanding what’s important from the perspective of younger users.”

During the same semester in 2016, I directed a project with the North Carolina Museum of Natural Sciences to use technology to transform existing museum spaces into autism friendly environments. This semester, I am acting as a

consultant for a 2.5 million dollar NSF funded project, iDATA, to make astronomy data accessible to blind/low vision high school students through User-Centered Inclusive Design Methods and an evolving accessible interface. **In 2018, I will lead the graphic design graduate students as they collaborate with IBM's Watson Health team to harness machine learning to lower barriers for impaired users. Using machine learning to create intelligent interfaces for individuals with disabilities is new territory with many untapped research possibilities.**

TEACHING

In 2013, while at Miami University, I received an \$80,000 Curricular Research Grant to launch a new interdisciplinary graduate program in Experience Design. In addition, I collaborated with Computer Science to launch an Augmented Reality Center. Since coming to the NC State College of Design in 2015, I have co-founded an Immersive Design Lab with colleagues from Landscape Architecture and Art & Design. I have also taught 10 courses (averaging 9 credit-hours per semester) at both the undergraduate and graduate level, developing curriculum for 8 out of the 10 courses. Former students of mine now work at top companies and design firms, both nationally and internationally, including Nike, Microsoft, Interbrand, IDEO, IBM, SAS, Rockfish, and Amazon.

Currently, I serve on the Graphic Design Curricular Committee, overseeing the revamping of our undergraduate curriculum. I am also a consultant for the AIGA Designer 2025 white paper, along with Jonathan Lee, Design Manager of Google Design, Danny Stillion, Partner and Executive Design Director of IDEO, Kathleen Kincaid, Head of Product and Digital Media Design at the New York Times, and others. This influential project, led by researcher Meredith Davis, identifies key trends and competencies for graphic design students and professionals and establishes a standard for curriculum across the country.

SERVICE AND LEADERSHIP

During my academic career I have held many national leadership roles. **Most notably, I am currently a member of the Board of Directors of AIGA, the oldest and largest national professional organization for graphic design. Out of the 25,000+ members, 15 are selected each year to serve on the National Board (.06 %).** As noted by AIGA Executive Director Julie Anixter: "Once on the board, each design leader is tapped for a particular expertise they possess, to benefit the AIGA membership and the design community at large. In Armstrong's case, she's point for advising the association on design education." Serving on graphic design's most influential board, specifically as an expert in design education, brings clout and prestige to NC State and facilitates future research endeavors with scholars and industry leaders.

Before my election to AIGA's National Board, I chaired the AIGA Design Educators Community (DEC) Steering Committee (2011-2015). This committee is the representative organization for design educators in the U.S. During my time in this position, I was instrumental in securing the first budget for the DEC from the national board. In addition, I launched and secured funding for a new AIGA design education journal (now in its third year). Today, I also serve as an inaugural member of the College Arts Association (CAA) Committee on Design, a key association for collegiate fine arts. I serve on the editorial advisory board for *Design and Culture: The Journal of the Design Studies Forum*, and I am a guest editor (with my colleague Scott Townsend) of a recurring section "Design and Academe" in *Design and Culture*.

These leadership positions allow me to engage with my peers, to better understand emerging graphic design curricular needs, and to encourage collaboration between institutions and industry. I strive to bring opportunities to both undergraduate and graduate students as I work to develop avenues of research that address professional needs, as well as generate new areas of inquiry for the larger discipline.

II. TEACHING AND MENTORING OF UNDERGRADUATE AND GRADUATE STUDENTS

II.A. COURSES TAUGHT

My standard teaching load at NCSU is 9 credit hours/12 contact hours per semester.

GD 400 Advanced Graphic Design Studio (6 credit hours/9 contact) enrollment: 18, fall 2017
GD 410 Online & Mobile Interactive Des Syst (3 credit hours/4 contact) enrollment: 16, fall 2017
DDN 573/773 New Info Environments (3 credit hours/3 contact) enrollment: 8, spring 2017
D 105 First Year Studio II (6 credit hours/9 contact) enrollment: 30, spring 2017
GD 400 Advanced Graphic Design Studio (6 credit hours/9 contact) enrollment: 19, fall 2016

GD 410 Online & Mobile Interactive Des Syst (3 credit hours/4 contact) enrollment: 36, fall 2016
D 105 First Year Studio II (6 credit hours/9 contact) enrollment: 27, spring 2016
DDN 573/773 New Info Environments (3 credit hours/3 contact) enrollment: 10, spring 2015
GD 400 Advanced Graphic Design Studio (6 credit hours/9 contact) enrollment: 11, fall 2015
GD 410 Online & Mobile Interactive Des Syst (3 credit hours/4 contact) enrollment: 30, fall 2015

My standard teaching load at Miami University was 2/3 (2 courses fall semester and 3 courses spring semester). As is consistent with our departmental policy, I taught a reduced load of 2/2 during my first two years. In lieu of the standard semester research leave, I taught a reduced load of 2/1 my third year before returning to the standard load.

ART 650: Graduate Core Studio, (6 credit hours/12 contact) enrollment: 5, fall 2015, spring 2015
IMS 440/540: Interactive Media Pract, (3 credit hours/3 contact), enrollment: 15, spring 2014
ART 254: Kinetic Type (3 credit hours/6 contact), enrollment 21, spring 2012
ART 151: What Is Graphic Design? (1 credit hour/3 contact), enrollment: 25, spring 2015
ART 352: Identity Systems (3 credit hours/6 contact), enrollment 19, spring 2010
ART 251: Typography (3 credit hours/6 contact), enrollment: 22, fall 2010, fall 2011
ART 256: Audience & Perception (3 credit hours/6 contact) enrollment: 31, spring 2010, spring 2013
ART 452: Senior Thesis (3 credit hours/6 contact) enrollment: 22, spring 2010, spring 2011, spring 2012, spring 2013, spring 2014
ART 351: Print Des Syst (3 credit hours/6 contact), spring 2010, spring 2011, spring 2012, spring 2013
ART 254: Digital Design Studio (3 credit hours/6 contact), enrollment 22, fall 2009

II.B. INSTRUCTIONAL DEVELOPMENT

II.B.1. DEVELOPMENT OF GRAPHIC DESIGN CURRICULUM

Inclusive Design Projects (NCSU)

I have integrated inclusive design projects—projects that use a human-centered methodology to lower barriers to access for individuals with disabilities—into the undergraduate and graduate curriculum. Industry is growing increasingly aware of the need to expand its user base to include those with a range of disabilities. I've led undergraduate projects with SAS and the North Carolina Museum of Natural Sciences, collaborated with one of our Master of Graphic Design (MGD) alums and the University of Chicago on the iData project, and, in the spring of 2018, will work with our MGD students to address disability through machine learning with the IBM Watson Health team. Accessibility training and project-based experience prepare a generation of designers to consider accessibility at the initial planning stages of every project, while encouraging them to move from a “one solution fits all” design mentality to a more contemporary, customized, individualized design approach made possible by advances in technology and production.

Virtual Reality Prototyping Workshops (NCSU)

In collaboration with my colleague, Dr. Derek Ham, I led Virtual Reality (VR) Prototyping Workshops with the NCSU Graphic Design first year majors and MGD students during spring of 2016. We also led a VR Workshop at Moogfest 2016 in Durham, introduced design educators to VR prototyping at the AIGA 2016 Frontier Conference in Montana, and led a weekend workshop in fall 2016 that challenged Miami University Experience Design graduate students to prototype using our physical VR method. These workshops support my interest in developing VR prototyping tools that allow graphic design students to access the VR environment without facing a steep technological barrier

BFA in Graphic Design (Miami University)

While at Miami University, I served as the lead faculty in undergraduate graphic design. During my time in this position, I elevated the quality of their graphic design capstone course, Art 452 Senior Project, by incorporating midterm and final external critics into the design thesis process and devoting more time to the final thesis exhibition. In addition, I shifted the curriculum from a more print-based curriculum to one that also embraces interactive design. As part of this process, I chaired a search committee that hired a new faculty member devoted to teaching interactive design.

MFA in Experience Design (Miami University)

In 2012/13, I developed a new **MFA in Art with a concentration in Experience Design**. This new graduate concentration is collaboratively offered by Graphic Design and Interactive Media Studies. I also collaborated with Computer Science to develop a **Miami Augmented Reality Center**. This center provides research opportunities for undergraduate Graphic Design majors and Experience Design graduate students. The talented pool of graduate instructors generated by the new MFA allowed Miami to offer a new minor in graphic design, attracting a large number of new students to the Department of Art.

II.C. MENTORING ACTIVITIES

II.C.1. UNDERGRADUATE ADVISING

I am assigned 21 undergraduate advisees at NCSU. I meet with them during office hours or other requested appointment times. In addition to my assigned advisees, I advise all the graphic design students as needed during class time. I teach the graphic design majors all the way through the curriculum and make sure they are on track throughout. In addition, I advise the MGD students whose committees I chair.

II.D. GRADUATE COMMITTEE MEMBERSHIPS

2017–18	Masters in progress as Chair (Total: 2) 1. Amber Ingram, 2. Clément Bordas
2017–18	Masters in progress as Committee Member (Total: 3) 1. Dajana Nedic, 2. Alden Rose 3. Ali Place (Experience Design, Miami University)
2016–17	Masters completed as Chair (Total: 2) 1. Luis Zapata, 2. Alexandra Grossi
2016–17	Masters completed as Committee Member (Total: 2) 1. April Maclaga, 2. John Clark Cochran
2015–16	Masters completed as Chair (Total: 4) 1. Nida Abdullah, 2. Ryland Bishop, 3. Dennis Calloway, 4. Lydia Kuekes
2015–16	Masters completed as Committee Member (Total: 3) 1. Vaidehi Patil, 2. Sadie Red Wing, 3. Scott Reinhard
2010–11	Masters completed as Committee Member (Total:1) 1. Manish Chaturvedi, Department of Computer Science and Software Engineering at Miami University.

III. SCHOLARSHIP IN THE REALMS OF FACULTY RESPONSIBILITY

III.A. LIST OF ACCOMPLISHMENTS

III.A.1. SCHOLARSHIP OF TEACHING: EDUCATIONAL CONFERENCES WHERE I PRESENTED

- Fall 2015 **Design Educator Pre-Conference of AIGA National Conference: Revival**, New Orleans, LA, Oct 9, 2015. Moderated DEC Town Hall Meeting for Design Educators with Allan Chochinov, Chair of the MFA in Products Design at the School of Visual Arts, NYC. **(Invited)**
- Spring 2014 **Connecting Dots: the American Institute of Graphic Arts (AIGA) Design Educators Conference**, University of Cincinnati, College of Design, Architecture, Art, and Planning (DAAP), March 14-15, 2014. See more at: <http://connectingdots.aiga.org/> Led a lunchtime roundtable entitled: "The AIGA Design Educators Community." **Oversaw this educator conference as co-chair of the AIGA Design Educator Community Steering Committee. (Invited)**
- Fall 2013 **Head, Heart, Hand: American Institute of Graphic Arts (AIGA) National Conference**, Minneapolis Convention Center, Minneapolis, Minnesota, October 9-12, 2013. See more at: <http://designconference.aiga.org/speakers/> Led a lunchtime roundtable entitled: "Exploring Participatory Design" and presented a poster entitled: "Rapid Prototyping: The Design Thesis Process Rethought." **Also oversaw the one-day design educator pre-conference as co-chair of the AIGA Design Educator Community Steering Committee. (Invited)**
- Spring 2013 **The 25th Annual Lilly-West Conference on College and University Teaching**, California Polytechnic State University, Pomona, Kellogg West Ranch, March 14 -16, 2013. My presentation, entitled: "Breaking through Classroom Walls: An Exploration of Cross-institutional Collaboration," explored models of pedagogy that facilitate collaboration not only across disciplines, but also across institutions. **(Refereed)**
- Fall 2010 **Designs on Elearning Conference, Savannah College of Art and Design (SCAD)**, Sept 16 & 17, an international conference exploring technology in the art classroom. This conference was sponsored by The Centre for Learning and Teaching in Art and Design (CITAD) based at the University of the Arts London. I presented a paper with Zvezdana Stojmirovic from The Maryland Institute College of Art entitled: "Linked: An Experiment with Cocreation." **(Refereed)**
- Spring 2010 **Response_ability: The American Institute of Graphic Arts (AIGA) Design Educators Conference** May 15-16, 2010, in Toledo, Ohio. This presentation was a collaboration between myself and Zvezdana Stojmirovic from the Maryland Institute College of Art. Our paper presented a cross-institutional project workflow in which students author a design collaboratively using online resources like Flickr and GoogleDocs. Presentation: "What Does It Mean to Design for Participatory Culture?" <http://www.response-abilityconference.com/> **(Refereed)**
- Fall 2011 **Mobility Shifts: An International Future of Learning Summit**, The New School, Oct 10-16, 2011, in New York City. Because of a time conflict with the AIGA Pivot Conference in Phoenix, I was unable to attend this presentation. Zvezdana Stojmirovic led the workshop in my place. However, I prepared the materials and began phase one of

the collaborative workshop with my students. Our presentation and workshop, entitled: “Out of My Hands: Co-Creative Models of Making,” explored collaborative learning opportunities using mobile platforms. <http://www.mobilityshifts.org/> (Refereed)

III.A.2. SCHOLARLY PUBLICATIONS: BOOKS AND BOOK CHAPTERS

Summer 2016 **Armstrong, Helen. *Digital Design Theory: Readings from the Field*. Visual foreword by Keetra Dean Dixon. New York: Princeton Architectural Press, 2016.** This new book, a companion to my 2009 compilation, *Graphic Design Theory: Readings from the Field*, bridges the gap between the discourse of print design and the discourse of interactive experience by examining the impact of computation upon the field of design. *Digital Design Theory* is a carefully curated introduction (1960-present) to groundbreaking primary texts that move the reader through this transformation, supplying the background necessary for an understanding of digital design vocabulary and thought. This collection begins in the 1960s, a period in which code began to pervade the design world. Essential works not only by designers, but also programmers, present the two threads of discourse—design and computation—that have rapidly merged into the increasingly interactive field of contemporary graphic design.

Initial print run of this book 5,000 copies. International distribution. Page count: 152. Word count: 61,099. Princeton Architectural Press is a tier one publisher in the field of art and design. This book is written and designed by Helen Armstrong.

Created www.digitaldesigntheory.net, an online resource for educators that works as a companion to the book, in addition to the printed book. Here readers can find sample syllabi, classroom exercises, bibliographies and more.

Spring 2016 **Armstrong, Helen. “Participatory Design.”** Elizabeth Resnick, Ed *Developing Citizen Designers* (Bloomsbury Academic, 2016). 190-192.

Fall 2011 **Armstrong, Helen and Zvezdana Stojmirovic (MICA). *Participate: Designing with User-Generated Content*. Foreword by Ellen Lupton. New York: Princeton Architectural Press, 2011.** This book explores new directions in graphic design, specifically designs that harness user-generated content. Of particular interest are designers who use systems thinking to establish carefully regulated structures through which other users might create. In other words, we explore ways that, rather than delivering finish products/designs to clients, designers can deliver open-ended generative systems capable of addressing user-generated content.

Initial print run 5,000. Page count: 160. Word count of my sections: 35,859. Word count of overall book: 45,352. Published fall 2011. International distribution. Princeton Architectural Press is a tier one publisher in the field of art and design. This book is written by Helen Armstrong and Zvezdana Stojmirovic and designed by Helen Armstrong. ***Participate* has been translated into Chinese and Korean.**

Created www.participatorydesign.net, an online resource for educators that works as a companion to the book, in addition to the printed book. Here users can find additional essays, project examples, sample syllabi, classroom exercises, bibliographies and more.

Spring 2009 **A, Helen, ed. *Graphic Design Theory: Readings from the Field*. New York: Princeton Architectural Press, 2009.** This compilation includes twenty-four essential essays written by prominent designers exploring modern design thinking. I edited and designed the collection, wrote a substantial introduction to the book, as well as introductory texts that put each essay into historical and cultural context. There was no such historical collection of primary texts written by designers before this book came out. It is designed to serve as a textbook for design history or theory classes, as well as to appeal to a wider audience of practicing designers eager to deepen their knowledge of their own rapidly changing profession.

Initial print run of this book 6,000 copies. Reprinted several times. **Total current world sales: 16,349 copies.** Page count: 152. Word count: 61,099. International distribution. Princeton Architectural Press is a tier one publisher in the field of art and design. This book was edited and designed by Helen Armstrong. ***Graphic Design Theory* has been translated into Korean, French and Spanish.**

Created **www.graphicdesigntheory.net**, an online resource for educators that works as a companion to the book, in addition to the printed book. Here users can find additional essays, as well as sample syllabi, classroom exercises, bibliographies and more.

III.A.3 SCHOLARLY PUBLICATIONS: ARTICLES

- Spring 2017 **Armstrong, Helen and Scott Townsend. “Introduction: The Value of Design in an Academic Context.” *Design and Culture* 9, no. 1 (March 2017): 67–68. (Invited)**
- Fall 2016 **Armstrong, Helen. “2015 AIGA National Design Conference: A Review,” *Communication Design: Interdisciplinary and Graphic Design Research* (Fall 2016). *Communication Design* is the peer-reviewed journal, formerly known as *Iridescent*. (Invited)**
- Spring 2011 **Armstrong, Helen. “Losing Control,” *Design Inquiry Journal*, (Spring 2011) *Being Here* issue.** This peer reviewed publication is the journal of Design Inquiry, a non-profit educational org. devoted to researching design issues. Reviewers of my article: Peter Hall, University of Texas at Austin; Eric Benson, University of Illinois. **(Refereed)**
- Fall 2009 **Armstrong, Helen. “Graphic Design Theory?” *American Institute of Graphic Arts (AIGA) Voice*: <http://aiga.org/content.cfm/graphic-design-theory?> September 2009. AIGA national membership exceeds 25,000. (Invited)**
- May 2009 **Armstrong, Helen. “Le Corbusier and the Occult,” Book review for *ID* 56, no. 3, (May 2009): 93.**

III.A.4 OTHER PUBLICATIONS: ARTICLES

- 2018 **Armstrong, Helen. Contributed student projects and analysis of research-based design methodology from GD 400, 2017 to upcoming book.** Anitra Nottingham and Jeremy Stout, Eds. *The Graphic Design Process: How To Be Successful in Design School* (Bloomsbury Press, 2018).

Spring 2017 **Armstrong, Helen and Madeline Bone. “Virtual Reality. No One Can Tell You, You are Doing It Wrong. Yet.”** *Design Observer*: <http://designobserver.com/feature/virtual-reality/39561/>, May 15, 2017. **(Invited)**

III.A.5. REVIEWS OF MY BOOKS

III.A.5.a. *DIGITAL DESIGN THEORY* REVIEWED AND/OR EXCERPTED IN THESE PUBLICATIONS BY OTHER AUTHORS.

- 2017 **Lusch, Peter. “Digital Design Theory (Review),”** *Design and Culture* 9, no. 3, (Sept 2017): 351-353.
- 2017 **Lane, Marty-Maxwell and Kelly Murdoch-Kitt. “Digital Design Theory (Review),”** *Dialectic* 1, no. 2, (Winter 2017-18). (to be released in Nov, 2017).
- 2017 **Hagopian, Ruth. “Book Reviews: Digital Design Theory,”** commarts.com, <http://www.commarts.com/book-review/digital-design-theory>
- 2017 **AIGA DEC. “Required Reading (Review)”** *Design Observer*: <http://designobserver.com/feature/required-reading/39497>, Jan 31, 2017.
- June 2016 “Digital Design Theory (Review),” *Aesthetica*, (June/July 2016): 145. Founded in 2002, *Aesthetica* is a British art and culture magazine. that covers photography, visual art, music, film and theatre. **Readership of over 284,000 and national/ international distribution.**
- 2016 Faste, Haakon “A Post-Human World is Coming. Design Has Never Mattered More,” excerpt reprinted from essay in my book, *Digital Design Theory*, published on *Fast Co. Design*, (June 16, 2016): <http://www.fastcodesign.com/3060742/a-post-human-world-is-coming-design-has-never-mattered-more>. [fastcodesign.com](http://www.fastcodesign.com) has **1.4 million unique monthly visitors.**
- 2016 Drumm, Perrin “How Digital Design Will Shape What it Means to Be Human,” Book Review for *AIGA Eye on Design*. (June 8, 2016): <http://eyeondesign.aiga.org/24-scary-exciting-ways-digital-designers-are-shaping-what-it-means-to-be-human/>
AIGA has **25,000 members.**

III.A.5.b. *GRAPHIC DESIGN THEORY* REVIEWED IN THESE PUBLICATIONS BY OTHER AUTHORS.

- Fall 2010 Hart, Geoff. “Book Reviews: Graphic Design Theory: Readings from the Field,” *Technical Communication: Journal of the Society for Technical Communication* 57, no. 4, (Nov 2010): 418. *Technical Communication*, the journal of Society for Technical Communications.
- Summer 2009 “Books: Graphic Design Theory: Readings from the Field,” *Creative Review* 29, no. 6, (June 2009): 12. Journal covers communication arts worldwide. Global subscription: 18,750. Readership: 60,000 monthly.

- Fall 2009 Lee, Jiwon. "Towards a Theory of Everything Design," *Eye: The International Review of Graphic Design* 73, (Fall 2009). Subscription: 9,000. *Eye* magazine has a global readership of 35,000 with a high concentration of sales in the UK, the US and Europe.
- Fall 2009 "For Your Bookshelf: Graphic Design Theory," *How Magazine* 24, no. 4, (August 2009): 24.

III.A.6. SELECTED ARTWORKS ILLUSTRATED

- 2008 Lupton, Ellen. *Indie Publishing: How to Design and Produce Your Own Book*. New York, Princeton Architectural Press, 2008. 43.
- 2007 Samara, Timothy. *Design Elements: A Graphic Style Manual*. Gloucester: Rockport Pub, 2007. 131.
- 2005 Hill, Will. *The Complete Typographer*. Upper Saddle River: Prentice, 2005. 55, 65, 85.
- 2004 Samara, Timothy. *The Typography Workbook*. Gloucester: Rockport Pub, 2004. 166.

III.A.7. SCHOLARLY AND PROFESSIONAL CONFERENCES WHERE I PRESENTED AND INVITED LECTURES

- Spring 2017 **"Big Data and Universal Design: Scaffolding Accessibility through New Media Environments,"** Gave lecture as participant in a panel entitled "The Shifting Landscape of Universal Design." Panel chaired by my colleague Russell Flinchum. The College Arts Association (CAA) 105th Annual Conference, New York, NY, February 15–18, 2017. **(Refereed)**
- Fall 2016 **"Designing for a Virtual Environment."** Co-presented a lecture on design and virtual reality as part of the 2016 AIGA Cincinnati Design Week. Sept 30, 2016 **(Invited)**
- Spring 2016 **College Art Association (CAA) Annual Conference, Washington DC, Feb 3-6, 2016.** "Digital Book Design: An Inquiry." **(Invited)**
- Spring 2016 **Maryland Institute College of Art, Feb 5, 2016.** "The Current State of Design." Invited to give a lecture to the MICA Graphic Design Graduate Program. **(Invited)**
- Spring 2016 **Virtual speaker, University of Central Arkansas, March 15, 2016.** "Typography Introduction." Invited to give a lecture to University of Central Arkansas undergraduate graphic design students as part of a virtual speaker series. **(Invited)**
- Fall 2015 **AIGA National Conference: Revival, New Orleans, LA, Oct 9, 2015.** "Sci-Fi Meets Reality: Preparing Students for Super Intelligence, Mind-uploading, and Robotic Life," Moderator for panel featuring Dr. Aisling Kelliher, Virginia Tech; James Tichenor, Microsoft; James George, Specular. **(Invited Panel Moderator).**
- Spring 2013 **College Art Association (CAA) Annual Conference, New York City, Feb 13-16, 2013.** Chaired a panel entitled *Collaboration, Interaction, Participation: What Does the Rise of Participatory Culture Mean for Art and Design Education and Practice?* This

panel included faculty from Indiana University-Purdue University Indianapolis, Maryland Institute College of Art, Montana State University and Appalachian State University. I presented a lecture entitled “Design as Conversation.” CAA is the premier US Art conference. Over 12,000 individual members. Another 2,000 institutional memberships. <http://conference.collegeart.org/2013/sessions/thursday1730> **(Invited)**

- Fall 2011 **STIR Symposium, Ohio State University, Oct 7-9, 2011.** Gave a pecha kucha style presentation entitled: “Learning 21st Century Style. Let’s Look to Designers” as an official “provocateur.” This presentation considered how classroom learning structures have changed as in the current participatory climate. Also served as a provocateur during small group workshops the following day. <http://www.stir.osu.edu/2011/> **(Refereed)**
- March 2010 **Design Inquiry: Being Here, Marfa, Texas, March 11-14, 2010.** Presented paper entitled: “Design as Dialogue.” Design Inquiry is a non-profit educational organization devoted to researching design issues in intensive team-based gatherings. Gatherings are limited to 15 curated participants. **(Refereed)** <http://designinquiry.net/index.php>

III.A.8. RESIDENCIES FOCUSING ON PARTICIPATORY DESIGN

- Winter 2014 **Willson Center for Humanities and Arts Short-term Visiting Fellow, The University of Georgia.** A 5-day residency focusing on my expertise in participatory design, collaborative creative work and user-generated content. The Willson Center brings three distinguished artists, scholars and performers to the arts and humanities community at the University of Georgia each year.
- Fall 2013 **Visiting lecturer at the Gutenberg-Intermedia Masters Program of The School of Design of the University of Applied Sciences at Mainz, Germany.** Nov 4-Nov 15. The 2013 theme of their Masters Programme (<http://www.gutenberg-intermedia.de/en/>) was “Participation in Design.” After reading my recent book, *Participate: Designing with User-Generated Content*, the University invited me to come to Mainz to conduct student workshops, give lectures, and advise graduate students.
- Spring 2011 **Visiting Fellow at The University of Tennessee.** Feb 15-20. Led a workshop at The University of Tennessee entitled, “Pull It Together: Building A Flexible Identity Through Co-Creation” as part of a five-day residency. Students developed design systems through which users could express their identities and build community.

III.A.9. WORKSHOPS LED: PARTICIPATORY DESIGN

- Fall 2014 **Strategies for Participation Workshop.** Lead a graduate workshop by invitation of the **Pratt Graduate Communications Design Program** with Zvezdana Stojmirovic that explores participatory design strategies. The Pratt Institute, Brooklyn, New York. October 24, 2014. **(Invited)**
- Fall 2012 **Out of My Hands DC: A Workshop in Participatory Design.** (<http://dc.aiga.org/event/out-of-my-hands/>) Led a workshop by invitation of the American Institute of Graphic Arts (AIGA) with Zvezdana Stojmirovic for AIGA DC’s Design Week 2012. Oct 16. Working assembly-line style, participants co-created a DC alphabet that was made available for public use: http://participatorydesign.net/?page_id=1828. **(Invited)**

- Fall 2012 **Out of My Hands Baltimore: A Workshop in Participatory Design.** (<http://bmoreaiga.org/>) Led a workshop by invitation of the AIGA with Zvezdana Stojmirovic for AIGA Baltimore's Design Week 2012. October 15. http://participatorydesign.net/?page_id=1734. **(Invited)**
- Summer 2012 **Participate Pilsen Workshop.** (<http://participateplzen.site>) Taught 5 day Participatory Workshop with Miami Assistant Professor of Sculpture, Rod Northcutt, as part of the **Institute of Art and Design (IAD), University of West Bohemia's International Summer School of Art.** July 16-20, 2012. Workshop included students from Slovakia, Denmark, Mexico, Spain, Syria, Czech Republic, culminating in an exhibition at IAD.

III.A.10. WORKSHOPS LED: INCLUSIVE DESIGN

- Summer 2017 **User-Centered Inclusive Design (UCID) Training.** Trained student mentors to help high school teachers lead UCID exercises in their classroom as part of the iDATA Project. July 19-23, University of Chicago Yerkes Observatory.
- Spring 2017 **What Does It Say: An Inclusive Design Workshop.** Led an undergraduate workshop by invitation of Drake University that explored data visualization and interface design for low-vision users. Drake University, Des Moines, March 23-24, 2017. **(Invited)**

III.A.11. WORKSHOPS LED: VIRTUAL REALITY PROTOTYPING

- Spring 2017 **"Virtual Reality Design and Practice."** Co-presented a lecture and workshop on VR Prototyping. **Data and Viz, January 20, 2017. (Invited)**
- Fall 2016 **"VR For Everyone."** Co-directed a weekend workshop with colleague Dr. Derek that introduced Experience Design graduate students at Miami University to designing for virtual reality environments with an emphasis on a variety of prototyping techniques. Sept 29-Oct 2, 2016. **(Invited)**
- Fall 2016 **"Dreaming in VR: A Virtual Reality Prototyping Workshop for Educators."** Co-presented a lecture and workshop on integrating virtual reality prototyping into classroom curriculum. The AIGA Design Education Frontier Conference, Montana State University, Bozeman, Montana, Oct 7-9th. **(Refereed)**

III.A.12. EXHIBITIONS

- Spring 2014 **Lolita: The Story of a Cover Girl Exhibition,** Galeria Ponta, Brasilia, Brazil, January 15–May 11, 2013. This curated exhibition featured 25 of the 80 commissioned covers, including my own, from *Lolita: The Story of a Cover Girl* by John Bertram and Yuri Leving, eds. (Print Books/F & W Media, 2013.)
- Spring 2013 **Department of Art Faculty & Alumni Exhibition,** Miami University Art Museum, January 15–May 11, 2013. Biennial exhibition of works produced by current, visiting and emeriti faculty and alumni.
- Fall 2011 **Double Design Feature Book Launch and Exhibition,** Maryland Institute College of Art, Nov 7, 2011. This exhibition/ mini-symposium celebrated the release of my 2011

book *Participate* (Princeton Architectural Press), along with Ellen Lupton's book *Graphic Design*. Curated exhibition with Stojmirovic, organized the mini-symposium, and served as speaker. Opened the mini-symposium with a lecture entitled: "From Users to Makers" with Zvezdana Stojmirovic.

- Spring 2009 **"Typography Lives in Libraries," exhibition.** Invited to exhibit at the Maryland Institute College of Art, December 10, 2008–February 1, 2009. This local exhibition explored libraries as enduring repositories of typography.
- Spring 2009 **"Graphic Design Theory," MICA MFA thesis exhibition.** Shown at the Maryland Institute College of Art, March 27–April 5, 2009. Thesis review with guest critic Dmitri Siegel (creative director of Urban Outfitters). Thesis site: <http://graduate.mica.edu/gdmfa/thesis2009/armstrong/index.html>
- Fall 2008 **"Mediations,"** invited to exhibit in GD MFA show at the Maryland Institute College of Art, November 21–December 5, 2008. This piece explores the relationship of Pierre Lévy's physical book, *Cyberculture*, with its online presence via Amazon.com.
- Summer 2008 **"Laptop Lapdogs," exhibited in an international competitive, juried show called "NewViews 2 Exhibition"** shown at the international symposium, New Views 2: Conversations and Dialogues in Graphic Design, at the London College of Communication, July 9–21, 2008, and then traveled to Melbourne, Australia. 120 submissions; 40 were selected to be included. <http://newviews.co.uk/gallery/posters>

III.A.13. AWARDS FOR DESIGN WORK

- 2009 **Print Magazine Regional Design Annual.** Zine for AIGA Conference "Social Studies: Educating Designers in a Connected World." **Juried;** representing the best U.S. design. Collaborative project with MICA MFA graphic design students. The 2009 acceptance rate: **7,920 entries submitted; 208 entries accepted.**
- 2005 **The Advertising Association of Baltimore, Juried, Gold Addy, 2004,** USinternetworking Mask Campaign
- 2005 **The Advertising Association of Baltimore, Juried, Gold Addy, 2005,** USi Survivor Campaign
- 2005 **The Higher Education Marketing Report Admissions Advertising Awards, Juried,** multiple awards 2004-2005, including the 2005 Gold for Total Recruitment Package and a Best of Show for the New College of Florida Admissions Campaign
- 2004 **DMAW (Direct Marketing Association of Washington) MAXI Awards,** (Marketing Award for Excellence and Innovation). **Juried,** multiple awards 2003-2004, including the 2004 Gold for USi Mask Campaign, a Silver for USi Ariba Pen Mailing, and a Silver for Allfirst Affinity.
- 2004 **How International Design Annual 2004 USi Mask Campaign. Juried;** representing the best U.S. design. USi Mask Campaign selected for publication. The 2004 acceptance rate: **4,500 entries submitted; 225 entries accepted.**

III.A.14. SAMPLING OF COMMISSIONS

Brick Industry Association (Reston, VA); Catalyst Communications (Ellicott City, MD); Clarkson University (Potsdam, NY); Columbia College (SC); Council On Competitiveness (Washington, D.C.); Education Station: A Sylvan Partnership (Baltimore, MD); Euler Hermes (Owings Mills, MD); Frederick Periodontal Associates (Frederick, MD); Hovde Financial (Washington, D.C.); Johns Hopkins Medicine (Baltimore, MD); Johns Hopkins University (Baltimore, MD); Keynote Systems (San Mateo, CA); M&T Bank (Baltimore, MD); National Assoc. of Independent Colleges & Universities (Washington, D.C.); New College of Florida (Sarasota, FL); Sage College of Albany (Albany, NY); Sylvan Learning Center (Baltimore, MD); T. Rowe Price (Baltimore, MD); Thomas Moore Studios (Baltimore, MD); The Family Tree (Baltimore, MD); USinternetworking (Annapolis, MD); Westminster College (Salt Lake City, UT)

III.B. GRANTS/FUNDED RESEARCH

Funded research not included in RADAR report.

- 2017–18 **Consultant on iDATA Project, \$5,500. Project funded by 2.5 million dollar NSF grant.** The iDATA (Innovators Developing Accessible Tools for Astronomy) project is a STEM+C Track 1 Design and Development project involving Associated Universities Inc. (AUI), University of Chicago Yerkes Observatory (Yerkes), TERC, University of Nevada at Las Vegas (UNLV) and the University of North Carolina (UNC). *My role:* lead the user-centered design (UCD) team that works with visually impaired students in the U.S. and Chile to co-design Afterglow, the student portal to SkyNet.
- Fall 2013 **CCA Scholarship and Teaching Grant, College of Creative Arts, Miami University, \$1,165.** For materials and travel related to a visiting lectureship at the University of Applied Sciences at Mainz, Germany: Nov 5-16, 2013.
- Fall 2013 **CELTUA Minor Teaching Grant, Miami University, \$300.** For materials/travel for lectureship at the University of Applied Sciences at Mainz, Germany: Nov 5-16, 2013.
- Fall 2013 **Faculty Development Fund for International Travel, \$300.** For materials/travel for lectureship at the University of Applied Sciences at Mainz, Germany: Nov 5-16, 2013.
- Spring 2012 **CCA Scholarship and Teaching Grant, College of Creative Arts, Miami University, \$5,000.** For materials and travel related to workshop at the 2011 International Summer School of Art, University of West Bohemia, in the Czech Republic .
- Spring 2011 **Curricular Initiative Grant, \$80,000.** Applied and received this competitive Miami grant with Prof Peg Faimon. Grant used for funding MFA Experience Design Program.

Sponsored Project Activity for Helen Armstrong since December 31, 1969

External Funding						
2015-2857	SAS Institute Inc. Fall 2015 Project: User Experience Innovation	Armstrong, Helen Liu, Tsailu	Graphic and Industrial Design	SAS Institute Inc.	\$15,000	09/15/2015 through 01/15/2016
2016-0310	WebAssign Fall 2015 Project Academic Design Project	Armstrong, Helen Liu, Tsailu	Graphic and Industrial Design	WebAssign	\$12,500	09/15/2015 through 12/31/2015
2016-2945	SAS Fall 2016 User Experience Innovation Collaborative Projects	Armstrong, Helen Liu, Tsailu	Graphic and Industrial Design	SAS Institute Inc.	\$15,000	10/01/2016 through 12/31/2016
2017-2599	Sealed Air Fall 2017 Project	Armstrong, Helen Liu, Tsailu	Graphic and Industrial Design	Sealed Air Corporation	\$15,000	09/16/2017 through 12/31/2017
Total external funding: \$57,500						
Internal Funding						
Total internal funding: \$0						
Pending Proposals (including pre-proposals)						
2017-0469	Townsend NC Museum of Natural Sciences Sophomore/Junior Collaborative Research Project	Townsend, Scott Ham, Derek Allen Armstrong, Helen	Graphic and Industrial Design	NC Museum of Natural Sciences		\$0
Total of pending proposals: \$0						
Non-funded Projects						
2017-2457	Developing Immersive Engagement Tools to Improve Coastal Flooding Education and Decision-making Activities	Fox, Andrew Alan Armstrong, Helen Baran, Perver K. Dietrich, Joel Casey Eggleston, David B. Hill, David Mitasova, Helena	Landscape Architecture	US Dept. of Commerce (DOC)		\$708,307
Total of non-funded proposals: \$708,307						
Miscellaneous Activities						
Total miscellaneous activity funding: \$0						

III.C. PARTICIPATION IN CENTERS, CONSORTIA, INSTITUTES, INTERDISCIPLINARY/ MULTIDISCIPLINARY ACTIVITIES

2016 **Founding member of the Immersive Design Lab of the College of Design.** This lab brings together faculty from Graphic Design, Art and Design, and Landscape Architecture who have a common interest in technology and immersive experiences.

IV. EXTENSION AND ENGAGEMENT WITH CONSTITUENCIES OUTSIDE THE UNIVERSITY

Fall 2017 **Worked with the SAS Accessibility team, led by Ed Summers,** to develop a wayfinding project for graphic design juniors in GD 410 that employed an iBeacon system to help blind/visually impaired students independently navigate a college campus. Unlike our SAS sponsored studios, this project focused on collaborating with the SAS

team to support accessibility locally for blind college students rather than addressing one of the SAS products.

- Fall 2017 **Emcee for Hopscotch Design Festival**, Raleigh. Introduced Ben Harris, Kristin Lueke, Thursday, Sept 8, 2017.
- Fall 2016 **North Carolina Museum of Natural Sciences Research and Design Project: Improve the User Experience of K-12 Students as They Enter and Move Through the Museum with Special Emphasis on Inclusive Design**, GD 400, Oct-Dec 2016. This project focused on meeting the needs of adult visitors on the autism spectrum. Faculty and NC State students worked with internal stakeholders in the museum and external stakeholders in Education and Outreach. The project spanned two Graphic Design Classes (GD 201, Design, Context, & Experience and GD 410, Online and Mobile Interaction Design Systems) bringing together sophomores and seniors.
- May 2016 **Moogfest. Durham, NC, May 21, 2016.** “Designing Your Reality.” Presented a lecture and led a VR prototyping workshop at this art, technology and music conference with Dr. Derek Ham. **(Invited)**. Workshop participants included conference attendees with a range of backgrounds—musicians, designers, educators, media theorists..

V. SERVICE TO THE UNIVERSITY AND PROFESSIONAL SOCIETIES

V.A. SERVICE TO JOURNALS, PROFESSIONAL SOCIETIES AND DISCIPLINE

- 2017-2019 **Member of AIGA Board of Directors.** AIGA is graphic design’s oldest and largest professional membership organization for design—with more than 70 chapters and more than 25,000 members.
- Fall 2017 **AIGA National Board of Directors Meeting**, Oct 11, 2017. Attended meeting and AIGA Design Conference 2017, Oct 12-14, Minneapolis, Minnesota.
- Summer 2017 **AIGA National Board of Directors Meeting and Leadership Retreat**, June 1-3, Dallas Texas. Attended meeting and retreat. Also gave presentation to AIGA chapter leadership.
- 2017–Present **Member of CAA Conference Task Force** for the College Arts Association (CAA) Committee on Design.
- 2016 **Guest editor of recurring section “Design and Academe” in *Design and Culture: The Journal of the Design Studies Forum*** (Bloomsbury). Issue focus: promotion and tenure.
- 2016–2018 **Inaugural member of the College Arts Association (CAA) Committee on Design.** One of 16 candidates selected from a list of over 150 names reviewed.
- Spring 2016 **Judge for Adobe Creative Jam Raleigh.** May 24, 2016, CAM, Raleigh.
- Spring 2016 **Reviewed AIGA Faculty Research Grants submissions** for AIGA Design Educators Community.
- 2013–present **Serve on the editorial advisory board for *Design and Culture: The Journal of the Design Studies Forum*** (Bloomsbury Publishing). *Design and Culture* is a peer-reviewed journal that probes design’s relation to other academic disciplines.

- 2011–2015 **Co-chaired the AIGA Design Educators Community Steering Committee.** Selected as a member of the AIGA DEC (Design Educators Community) Steering Committee in the spring of 2011. I was selected to serve on the committee in 2011 and was subsequently elected as secretary in 2012. In 2013, I was appointed co-chair. The AIGA DEC is the national representative organization for design educators in the U.S. <http://educators.aiga.org/>
- Fall 2013 **Annual AIGA Design Educators Community Retreat 2013**, Minneapolis College of Art and Design (MCAD), Minneapolis, Minnesota, Oct 13, 2013. **Led the annual DEC retreat as co-chair of the Steering Committee** of the National AIGA Design Educators Community (DEC), www.educators.aiga.org/. Plans for the upcoming year included the continuing development of a new DEC scholarly journal, a webinar series on the future of design education, the backend programming of a database of Design as Social Good educational case studies, and oversight of the 2014-2015 AIGA National Conferences.
- Fall 2010 **Served as a graduate MFA thesis advisor for Samantha Perkins.** Perkins received her MFA from the California Academy of Art in 2012 through a hybrid online/bricks and mortar degree program.
- Summer 2010 **Art Reviewer for the Siggraph 2010.** Reviewed submissions for Siggraph conference, the 37 International Conference and Exhibition on Computer Graphics and Interactive Techniques, July 25-29, 2010, Los Angeles convention center. <http://siggraph.org/s2010/>

V.B. SERVICE TO THE UNIVERSITY AND COLLEGE OF DESIGN

- 2017-present **Council on the Status of Women member.** Meet monthly during the academic year to organize initiatives around the support of NC State women on and off campus. (NCSU)
- 2017-present **Appointed to University Standing Committee on International Programs.** Meets monthly during the academic year to address matters relating to international programs and advise the Senior Vice Provost for Global Engagement and the Provost. (NCSU)
- Summer 2017 Participated in **Leadership Retreat for the College of Design.** New Kind, Raleigh, May 18, 2017. (NCSU, invited)
- Spring 2017 **Lecture to participants of Building Future Faculty Program** entitled: “Sharing Your Research Via Presentation & Profile.” Wednesday, March 15, 2017. (NCSU)
- Summer 2016 **Graphic Design Summer Studio.** Taught the College of Design weeklong Graphic Design Summer Studio for high school students. (NCSU)
- 2015–2016 **College of Design PhD Faculty Committee.** Met throughout the semester to review current curriculum, recruitment and general policies for the PhD in Design. (NCSU)
- 2015 **Presentation to College of Design Leaders Council.** Oct 14, 2015. Presented current funded projects from the Graphic Design and Industrial Design Dept. (NCSU)
- 2015 **Presentation to North Carolina State University Board of Trustees.** Sept 11, 2015. Presented current funded projects from the Graphic Design and Industrial Design Dept. (NCSU)

V.C SERVICE TO DEPARTMENT

- 2017-18 **Graphic Design RPT Committee chair.** Meet regularly to review candidates for retention, promotion and tenure.
- 2017-18 **Graphic Design Curriculum Committee member.** Meet monthly throughout the academic year to move forward with plan for curriculum changes.
- 2016-2017 **College of Design Website Redesign Committee member.** Serve as Graphic Design Program representative.
- 2016 **Reviewed portfolios and interviewed prospective graphic design majors** as part of the departmental admissions process.
- 2015-2016 **Department of Graphic Design and Industrial Design Faculty Search Committee member.** Served on the Graphic Design Search Committee seeking a tenure-track graphic design professor. Search resulted in a new hire.
- 2015 **Developed Proposal for COD Courses for Non-Majors.** August 31, 2015. Tasked by chair and dean to develop curriculum for 3 new non-major courses.
- 2015 **Attended weekend-long MGD Retreat** to build community among current and incoming graduate students, August 28-30, 2015.