

# DR. AUDRA BUCK-COLEMAN

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## PROFESSIONAL INFORMATION

### EDUCATION

- 2019 **Doctor of Philosophy** in Sociology. University of Maryland, College Park (UMD)  
Emphasis in social psychology and social inequality & mobility
- 2003 **Master of Fine Arts** in two-dimensional design, Cranbrook Academy of Art. Bloomfield Hills, MI  
Emphasis in visual storytelling
- 1993 **Bachelor of Journalism** | University of Missouri-Columbia  
Magazine design and editing concentration. Minor in Women's Studies

### ACADEMIC EXPERIENCE

- 2021-present **Associate Director** | Changemaker Institute, UC San Diego (UCSD)  
Full-time, administrative position. Emphasis on connecting campus members and outside communities on efforts that seek to make the world more just, inclusive, and sustainable.
- 2013-2020 **Associate Professor + Graphic Design Program Director** | Department of Art, UMD  
Full-time, tenured appointment. Included teaching courses in the graphic design curriculum and engagement with the fine art MFA program. Courses taught include typography, motion design, three-dimensional design, and social impact design. Program Director duties include recruitment, advising, donor stewardship, event planning, grant writing, lab management, and program promotion.
- 2019-2020 **Social Design Research Fellow** | Lab for Applied Social Science Research, Department of Sociology, UMD  
Appointment included interacting with Critical Race Initiative program and conducting design research.
- 2007-2013 **Assistant Professor** | Department of Art, UMD  
Full-time, tenure-track appointment. Included teaching courses across the graphic design curriculum and engagement with the fine art MFA program. The position included rewriting the graphic design curriculum. Courses taught include 2D foundations studio, typography, motion design, Adobe Creative Suite software, and three-dimensional design.
- 2003-2007 **Assistant Professor** | Department of Art and Art History, University of Alabama at Birmingham (UAB)  
Full-time, tenure-track appointment. Included teaching courses across the undergraduate graphic design program. Courses taught include beginning and intermediate graphic design, typography, and multimedia productions. Position included curriculum development and outreach.
- 2002-2003 **Adjunct Professor** | Department of Art & Art History, Wayne State University, Detroit, MI  
Taught 3-credit graphic design introduction course addressing skills and concepts necessary for working with image and type. Fall 2002, Spring 2003

### DESIGN INDUSTRY EXPERIENCE

- Ongoing **Freelance designer.** Clients include Maryland Art Place, The Gator Bowl Association, The Art Gallery at UMD, The Birmingham Civil Rights Institute, UAB Visual Arts Gallery, UAB Department of Music, UAB School of Arts and Humanities, UAB Department of Art and Art History MA program, UAB Visual Arts Gallery, Society for Photographic Education

- 1999–2001 **News Editor** | Weekend magazine, the *Tampa Bay Times* (formerly *St. Petersburg Times*), St. Petersburg, FL
- 1998–2000 **Art Director** | *FlaVour* magazine, St. Petersburg, FL
- 1996–1999 **Designer** | *Tampa Bay Times* (formerly the *St. Petersburg Times*), St. Petersburg, FL
- 1993–1995 **Designer** | *Florida Times-Union*, Jacksonville, FL

## RESEARCH + CREATIVE SCHOLARSHIP

### DESCRIPTIONS OF SELECT SOCIAL JUSTICE DESIGN PROJECTS

2005-present

#### **Sticks + Stones**

This project, of which I am an original co-author, is a distinct set of diversity training activities. It began during my time at UAB and continued through my tenure at UMD. I invite those with different racial, religious, political, and geographical identities to participate. Through intergroup dialogue, participants deliberate on how cultural stereotypes and bias create perceived differences and where to find commonalities. Participants must grapple with their role in perpetuating and thwarting harmful notions of others' identities. Art and design—through creative making and critical examination of artifacts—play a key role in this process. I have worked with multiple co-authors to date, most of which have resulted in exhibitions that communicate participants' resulting messages to area communities. Specific iterations are described below.

**Keywords:** stereotypes, prejudice, bias, cross-group collaboration, diversity training, social justice design

2019-2020

#### **Redefine/ABLE: Challenging Inaccessibility**

This project explores how physical and digital museum spaces can be more inclusive and accessible and how design might interrogate ideas of “normal” and ableism. Along with this, collaborators seek to elevate the voices from the disability community using best practices for communicating these messages. We focused on how design might foster participation, equity, and inclusion. The exhibition was scheduled to launch mid-March 2020 in two physical venues and on a project website. The physical venues closed due to the coronavirus before this could happen. Redefine/ABLE officially launched as virtual social media exhibition in July 2020. Results contribute to best practices for dismantling ableism and for normalizing universal design.

**Collaborators:** Cheryl Fogle-Hatch, Mollie Greenberg, Ruth Lozner, Robin Marquis, UMD 2020 design cohort

**Collaborating institutions:** The Carroll Mansion (USA), De La Warr Pavilion (UK), the Peale (USA), Royal Pavilion and Museums Brighton (UK), University of Brighton (UK)

**Keywords:** accessibility, disability, ableism, inclusion, exhibition design, COVID-19, social justice design

2018

#### **#SayItLikeItIs**

Over the course of a year, approximately 40 Baltimore high school students participated in a series of storytelling events where they discussed the state of their neighborhoods, their schools, and their lives. They were then invited to create a design response to address their key concerns. They chose to create a daylong symposium for area high school students. They brought in speakers to address ways they could cope with the high degree of violence in their schools and neighborhoods, how art could help promote their mental health, and ways to improve their school environments. The Peale Center hosted the conference. Its building's legacy as Colored School Number One, the first segregated educational space for children of color in Baltimore, provided historical context. Museum studies students from nearby Johns Hopkins University supported the high school students' efforts. Results from exit interviews supported findings from BMORE

Than The Story (described below). Participating students had increased sense of agency over their lives and understanding of how their art and creative practice could help them cope with trauma.

**Collaborators:** West Baltimore high school students, Simone Durham, Lamontre Randall, Koli Tengella

**Collaborating institutions:** the Peale, Johns Hopkins University

**Keywords:** Segregation, achievement gap, structural violence, youth agency, social justice design

2017-2018

### **Nations of Resilience: Standing Up | Standing Proud | Standing Strong**

This project explored ways to address the largely untold history, successes, and challenges of Native Americans. The two key messages Native stakeholders wanted the exhibition to convey were that Natives still exist and that they are modern-day members of society, standing in contrast to the outdated stereotyped versions. The project resulted in an interactive pop-up exhibition hosted on UMD campus. We employed immediate impact surveys during the event. Results show that most exhibition visitors came away with greater awareness about the challenges and resiliency of Native Americans.

**Collaborators:** UMD American Indian Student Union group, Dr. Naliyah Kaya, UMD 2018 design cohort

**Keywords:** Native populations, cultural appropriation, environmental racism, exhibition design, social justice design

2016-2018

### **Black Women: Image & Perception in Popular Culture**

This project began at the request of Charles Bethea while he was head of exhibition curation at the Reginald F. Lewis Museum. The goal of this exhibition was to celebrate Black women by identifying the harmful ways popular culture often stereotypes them, showing counter-stereotypical images and information to refute those pejorative ideas, and creating conversation around the ways to negate these stereotypes. We included participatory components to gain visitor feedback about the impact of the exhibition's messages. Preliminary data indicate many were empowered by the exhibition and have a greater sense of agency of how to dispel the stereotypes of Black women and others. Findings contribute to our understanding of the potential impact public exhibitions can play in prompting self-efficacy and agency in minority populations.

**Collaborators:** Charles Bethea, UMD 2017 design cohort

**Collaborating institution:** Reginald F. Lewis Museum of Maryland African American History & Culture

**Keywords:** Black women, stereotypes, culture, agency, exhibition design, social justice design

2017-present

### **Posters As Protest**

With this project, I research a series of inquiries related to social movements, gender issues, and racial issues by examining signage from political protest events. The posters and other protest signage are used as visual forms of agency during marches and other political protest events. Lines of inquiry include: how do participants' protest signage articulate how they perceive what their rights should be today, both granted and denied; which visualization methods are predominant within the poster designs; how are protesters employing emotions and emotion management in their signage; and what racial, gender, and political identities are evoked within the signage to punctuate their protest language. I analyze approximately 7,000 still and time-based images taken at Washington, DC protest events including the 2017 Women's March, the 2017 March for Racial Justice, and the 2018 March For Our Lives. Results from this research can inform our understanding of identity politics and the role of visual propaganda in contemporary culture.

**Keywords:** Social movements, political protest, propaganda design, identity politics, social justice design

2015-2019

### **Sticks + Stones UMD**

This iteration offers an in-depth view into how students respond to a structurally diverse campus, a series of hate crimes and incidents of racial discrimination and bias, and the Sticks + Stones activities. We employ social identity theory and symbolic interactionism to look at how these three aspects shape students' social identities, their opinions of diverse others, and their opinions of diversity in general during their undergraduate career. I engage approximately 1,100 members of the 2015 incoming freshman class to explore this. My findings run counter to those of Allport, Pettigrew, and Tropp, among others, as intergroup contact does not reduce prejudice for this cohort. Results showed that the Sticks + Stones activities had more impact than other diversity training activities and that the experiences of our activities were durable through students' undergraduate career. However, diversity and inclusion endeavors without multifaceted, dedicated efforts do not necessarily lead to positive changes in students' attitudes, identities, behaviors, and experiences. This research is the foundation for *Hate on Campus: How Racism, Liberalism, and the Rise of White Supremacy Shape College Students' Identities*.

**Co-author:** Dr. Rashawn Ray

**Keywords:** Hate crimes, White supremacy, structural diversity, social identity theory, political divisiveness

2015-2017

### **BMORE Than The Story**

This research examines the ways artistic activities may influence the social psychological processes of individuals contending with structural violence. Specifically, I look at how art making might mitigate structural violence's effects on individuals' sense of agency and self-efficacy, human capital development, emotion management, and feelings of connectedness to others. Students attending a public high school in Freddie Gray's neighborhood collaborated with UMD design students on an exhibition about the 2015 Baltimore Uprising, Gray's death, structural violence, police brutality, and related issues. The Reginald F. Lewis Museum hosted the exhibition, which opened during the one-year anniversary of Gray's death. It then traveled to The Motor House in Baltimore. During post-project interviews, the high school students spoke of how their artistic practices and engagement with this project mitigated the effects of structural violence and positively influenced their social psychological processes. This research illustrates art's multifaceted and productive role for victims of structural violence. More broadly, these findings add to the research about creative processes' potential agency in addressing structural racism and violence.

**Collaborators:** Martin Goggins, Dr. Naliyah Kaya, Lamontre Randall, Koli Tengella, Augusta Fells Savage high school students, UMD 2016 design cohort

**Collaborating institutions:** Augusta Fells Savage Institute of Visual Arts, The Reginald F. Lewis Museum of Maryland African American History & Culture

**Keywords:** Structural violence, art, agency, exhibition design, police brutality, social justice design

2013-2014

### **INDEFYnable: Stand together | Struggle Together**

"Asian Pacific American" (APA) is a broad term that minimizes the numerous diverse groups collected under this one designation. This project explores the stereotypes of APAs including the "model minority" myth and aims to create awareness about the ways APAs can be considered with coexisting cultural and individual identities. Design students collaborated with APA students to create a campaign responding to these issues. The main event was a pop-up exhibition on campus. The event, part of UMD APA Heritage Month activities, included information posters, giveaways, and participatory activities aimed at creating well-rounded identities for APA students and all campus members. Collectively these activities and information encouraged the UMD community to view one another as individuals, not just as stereotypical members of a culture or ethnicity.

**Collaborators:** UMD APA student group members, Jude Paul Dizon, UMD 2014 design cohort

**Keywords:** Asian Pacific Americans, model minority, exhibition design, stereotypes, social justice design

2013

### ***Network of Mutuality: 50 Years Post-Birmingham***

I initiated this project to call attention to the progress (and lack thereof) that we as a society have made in terms of race and racial oppression since the Civil Rights Movement. Together with Ruth Lozner, I selected provocative works that addressed the injustices that led to the Civil Rights Movement and prompted a reconsideration of where we are today in terms of racial progress. The exhibition coincided with the 50-year anniversary of the 16th Street Baptist Church bombing in Birmingham, Martin Luther King's "Letter from a Birmingham Jail," and his "I Have a Dream" speech, among other events. Exhibiting artists and designers included Glenn Ligon, James Victore, Kenneth Gonzales-Day, Michael Paul Britto, Archie Boston, Michael Platt, Faith Ringgold, Chaz Maviyane-Davies, Luba Lukova, Karina Aguilera Skvirsky, Frances Jetter, and Tam Joseph. We also included a participatory chalk wall to engage audiences in conversation about the works. The exhibition opened at The Art Gallery on UMD campus and traveled to the Levine Museum of the New South.

**Co-curator:** Ruth Lozner

**Collaborating partners:** David C. Driskell Center, The Art Gallery at UMD, Lafayette College

**Keywords:** Civil Rights Movement, Birmingham, racial injustice, representation, exhibition design, social justice design

2010

### ***Sticks + Stones: Culture, Migration and Representation***

This iteration focused on migration as it relates visual culture. Students from China, England, Turkey, Germany, and the United States met in Berlin, Germany for a two-week symposium. Students bridged cultural and language barriers as they examined propaganda design's role during World War II, completed activities and assignments about their similarities and differences, and researched migration-related issues. They then created design responses about their findings for an exhibition that was hosted by a Berlin venue.

**Co-authors:** Mark Biddle, Charlotte Driessen, Ann McDonald, Ulrich Schwarz

**Collaborating institutions:** Bilgi University (Turkey), Northeastern University (USA), Shandong University of Art & Design (China), Weber State University (USA), Universität der Künste Berlin (Germany), UMD

**Keywords:** migration, cross-cultural collaboration, propaganda, assimilation, social justice design

2006

### ***Sticks + Stones: A Collaborative Exchange Exploring Labeling and Stereotyping***

This second project iteration invited 40 students from four U.S. universities to participate. The curriculum focused on the stereotypes of the "four corners" of the United States and how graphic design propagates those ideas. Students were challenged to make work regarding how graphic design dispel to those and other stereotypes. They completed a series of design projects, participated in a three-day symposium in Los Angeles, and then produced design responses. I co-curated these works for an exhibition at the Birmingham Civil Rights Institute. The works then traveled to a Weber State University gallery.

**Co-authors:** Pamela Beverly, Mark Biddle, Ann McDonald, Sandra Kelch

**Collaborating institutions:** The Birmingham Civil Rights Institute; Northeastern University, San Francisco State University, Weber State University, UAB

**Keywords:** culture, visual propaganda, cross-cultural collaboration, social justice design

2005

### ***Sticks + Stones 2005***

Students from Alabama and Utah participated in this first iteration of Sticks + Stones. The curriculum focused how our understandings of places and people inform graphic design works. Students explored the stereotypes we hold of people living in Utah and in Alabama and how graphic design can more inclusive messages. Facilitators emphasized the primary role religion played in both areas—The Church of Jesus Christ of Latter-day Saints for Utah and Southern Baptist for Alabama—as well as their striking racial differences. Blacks make up more than have of Birmingham's population whereas Ogden's population is overwhelmingly

White. Students completed a series of design assignments that challenged them to examine how their personal biases might seep into their professional design work.

**Co-author:** Pamela Beverly

**Collaborating institutions:** Weber State University, UAB

**Keywords:** geographical stereotypes, propaganda design, cross-cultural collaboration, social justice design

## BOOKS

Forthcoming **Buck-Coleman, Audra**, Rashawn Ray. *Hate on Campus: How Racism, Liberalism, and the Rise of White Supremacy Shape College Students' Identities*. Under contract with Taylor & Francis Group

## ARTICLES, CHAPTERS, PROCEEDINGS

*All are invited or peer-reviewed.*

- 2021 **Buck-Coleman, Audra**, Rashawn Ray. "Envisioning Equity And Inclusion Through Art" in *Confronting Critical Equity and Inclusion Incidents on Campus: Lessons Learned and Emerging Practices*. Hannah Oliha-Donaldson, editor. Routledge Press
- 2020 **Buck-Coleman, Audra**, Cheryl Fogle-Hatch, Robin Marquis. "[Bearing witness to the ableism embedded within the pandemic](#)" for The Bahá'í Chair for World Peace on Learning During the COVID-19 Pandemic series
- 2019 **Buck-Coleman, Audra**, Liese Zahabi. "Case Study: Open Brief" in *The Graphic Design Process: How To Be Successful In Design School* by Anitra Nottingham and Jeremy Stout. Bloomsbury Press
- 2018 **Buck-Coleman, Audra**. "[Anger, profanity and hatred: Posters at the Women's March](#)" for Winter issue of *Contexts*. Published by the American Sociological Association
- 2016 **Buck-Coleman, Audra**. Building Assessment in Social Design Assignments in *Developing Citizen Designers*. Elizabeth Resnick, editor. Bloomsbury Press
- Buck-Coleman, Audra**. "InDEFYnable Case Study" in *Developing Citizen Designers*. Elizabeth Resnick, editor. Bloomsbury Press
- 2013 Guerra Gómez, John A., **Audra Buck-Coleman**, Michael L. Pack, Catherine Plaisant, Ben Shneiderman. "TreeVersity: Interactive Visualizations for Comparing Hierarchical Datasets." *Transportation Research Record Journal of the Transportation Research Board* 2392(-1):48-58. DOI: 10.3141/2392-06
- 2012 Guerra Gómez, John A., **Audra Buck-Coleman**, Catherine Plaisant, Ben Shneiderman. "TreeVersity: Visualizing Hierarchical Data for Value with Topology Changes", Design Research Society 2012 Conference Proceedings Vol. 2, pp 640-653. ISBN: 978-616-551-568-9. <https://dl.designresearchsociety.org/drs2012/researchpapers/46/>
- 2010 **Buck-Coleman, Audra**. "[Navigating cross-cultures, curriculum, and confrontation](#): Addressing ethics and stereotypes in design education" for *Visible Language*, special edition 44.2 entitled 'Global Interaction in Design.' pp 186-206. ISSN 0022-2224
- Buck-Coleman, Audra**, Ann McDonald, Mark Biddle. "[Bridging Diversity: Ethical Considerations in Design Education](#)." *Iridescent: Icoagrada Journal of Design Research*. This, the first edition, was launched at the Icoagrada General Assembly 24 in Taipei, Taiwan as part of the 2011 International Design Alliance Congress.
- 2009 Biddle, Mark, Ann McDonald, **Audra Buck-Coleman**. "[Culture Clash as Design Curriculum](#)." *Design Principles and Practices: An International Journal*, volume 3, Issue 2, pp. 53-70.

## PRESENTATIONS + WORKSHOPS

*All are invited or peer-reviewed.*

- 2022 **Buck-Coleman, Audra** | Presentation | “What is Design for Good?” AIGA Cleveland. Virtual
- Bratton, Mandy , Katrina Boyd, **Audra Buck-Coleman** | Presentation | “Collective Impact, Strategic Innovation and Scaling, and the Promise of Institutional Transformation.” The International Social Innovation Research Conference (ISIRC). Halifax, Nova Scotia
- 2021 **Buck-Coleman, Audra**, Cheryl Fogle-Hatch | Presentation | “Accessibility and inclusion: A case for valuing duplication over exclusivity.” MW21 (Museums and the Web) annual conference. Virtual
- Buck-Coleman, Audra**, Cheryl Fogle-Hatch, Robin Marquis | Presentation | “Strategies for incorporating anti-ableism into design curricula.” SEGD (Society for Experiential Graphic Design) Virtual Academic Summit.
- 2018 **Buck-Coleman, Audra**, Nalayah Kaya | Presentation | “Using Collaborative Art Making to Express Baltimore Uprising Counternarratives.” Eastern Sociological Society annual conference. Baltimore, MD
- Nalayah Kaya, Lamontre Randall, **Buck-Coleman, Audra** | Workshop | “Resistance & Reclamation: Creating Effective Social Justice Community Art Collaborations.” Split This Rock Poetry Festival: Poems of Provocation & Witness 2018. Washington, DC
- Buck-Coleman, Audra** | Workshop | “But how will you pay for it? Finding money to make” AIGA Design Education Conference [MAKE]. Indianapolis, IN.
- Buck-Coleman, Audra** | Poster Presentation | “Should you undertake a social impact design project?” AIGA Design Education Conference Decipher. Ann Arbor, MI
- Buck-Coleman, Audra** | Presentation | “More than a pretty picture: The potential for art and design to create positive social change.” The Bahá’í Chair for World Peace lecture series at UMD.
- Buck-Coleman, Audra** | Panel | “Change the World, One Wall at a Time.” The Bahá’í Chair for World Peace lecture series at UMD.
- 2017 **Buck-Coleman, Audra**, Liese Zahabi | Presentation | “Engaging Multiplicity: A multimodal approach to teaching typographic history” College Art Association 105th Annual Conference. New York, NY
- Buck-Coleman, Audra** | Presentation | “But what did it do? Incorporating assessment measures into social justice curriculum.” College Art Association 105th Annual Conference. New York, NY
- Buck-Coleman, Audra** | Presentation | “Addressing Racial Disparity in Design Education” Design Incubation Colloquium at Parsons, the New School. New York, NY
- Buck-Coleman, Audra** | Presentation | “The Uprising: Giving voice to inner city youth.” American Alliance of Museums conference. St. Louis, MO
- Buck-Coleman, Audra** | Presentation | “Elephants Everywhere: Incorporating Divisive Topics Into Design Curriculum.” National AIGA Design Educators Conference Converge. Los Angeles, CA
- Kaya, Nalayah, Lamontre Randall, **Audra Buck-Coleman** | Workshop | “Art & Activism: Building Asset-Based Community Partnerships.” 14th Annual Public Anthropology Conference. Washington, DC
- 2017 **Buck-Coleman, Audra** | Presentation | Henri de Toulouse-Lautrec exhibit event. The Phillips Collection, Washington, DC
- Buck-Coleman, Audra** | Presentation | “Art as agency in the world of Freddie Gray” to UMD law course.
- 2016 **Buck-Coleman, Audra** | Panel | Maryland Institute College of Art (MICA) Masters of Fine Art in Community Arts Program forum. Baltimore, MD

- Buck-Coleman, Audra** | Presentation | “Assessment considerations in Social Impact Design.” Towson University. Baltimore, MD
- 2014 **Buck-Coleman, Audra** | Presentation | “Beyond Good Intentions: Potential Assessment Framework for Social Impact design” at the national AIGA Design Educators Conference Connecting Dots. Cincinnati, OH
- Buck-Coleman, Audra** | Presentation | UMD Campus Assessment Working Group semester meeting. Presented “InDEFYnable Celebration + Visualizing Data.” UMD campus
- Buck-Coleman, Audra** | Presentation | “Design Matters” at UMD Visualization Resources across Campus: Showcase Projects and Facilities sponsored by the Division of Information Technology in conjunction with the Campus Visualization Partnership. UMD campus
- 2013 **Buck-Coleman, Audra** | Presentation | “Cross-Cultural Competencies” Suzhou Art & Design Technology Institute (Suzhou, Jiangsu, China) delegation at George Mason University. Fairfax, VA
- 2012 **Buck-Coleman, Audra**, Ann McDonald, Mark Biddle | Presentation | “Employing Participatory design to initiate difficult dialogue.” The Participatory Innovation Conference (PIN-C) 2012 in Melbourne, Australia
- 2011 Guerra Gómez, John A., **Audra Buck-Coleman**, Catherine Plaisant, Ben Shneiderman | Poster Presentation | “TreeVersity: Comparing Tree Structures by Topology and Node’s Attributes Differences.” The Institute of Electrical and Electronics Engineers (IEEE) VisWeek 2011. Providence, RI
- Buck-Coleman, Audra** | Presentation | “Unanticipated Opportunities” SUNY Plattsburgh Visual Artist Lecture series. Plattsburgh, NY
- 2010 **Buck-Coleman, Audra** | Presentation | “In Celebration of Cross-Cultural Competence” at the Icograda Design Education Manifesto 10-Year Anniversary. Jinan, China
- Buck-Coleman, Audra** | Keynote | “Choices: Identifying Potential Pitfalls and Windfalls in Collaborative Projects” at GLIDE ’10
- Buck-Coleman, Audra**, Ann McDonald | Presentation | “Expectations versus Realities: The Rewards and Challenges of Global Collaboration” at the AIGA Design Educators Conference New Contexts / New Practices. Raleigh, NC
- Buck-Coleman, Audra** | Panel | “What Can I Do About Haiti?” Support Haiti Day events. UMD campus
- 2009 Biddle, Mark, Ann McDonald, **Buck-Coleman, Audra** | Presentation | “Culture Clash as Design Curriculum.” The 3rd International Conference on Design Principles and Practices. Berlin, Germany
- Buck-Coleman, Audra**, Ann McDonald, Mark Biddle | Presentation | “Bridging Diversity: Ethical Considerations in Design Education” The EIN | Icograda World Design Congress Education Conference; Beijing, China
- 2008 **Buck-Coleman, Audra** | Presentation | “Cartographers of a Collaborative World.” AIGA Social Studies Design Educators Conference. Baltimore, MD.
- 2007 Biddle, Mark, Ann McDonald, **Audra Buck-Coleman** | Presentation | “Confrontation and Collaboration” for The Role of the Humanities in Design Creativity Conference in University of Lincoln, United Kingdom
- Buck-Coleman, Audra**, Ann McDonald | Presentation | “Tough Issues + Varied Perspectives + Multiple Locations + Extreme Optimism: The Process of Running a Multiple University Design Course” at the AIGA Education Conference IntentContent. Nashville, TN
- Buck-Coleman, Audra**, Mark Biddle, Ann McDonald | Presentation | “Sticks and Stones: A Collaborative Exchange Exploring Labeling and Stereotyping” at the College Art Association 95th Annual Conference, Design Studies Forum Sponsored Session; New York, NY



- 2006 **Buck-Coleman, Audra** | Presentation | “Searching for Truth in Deception” presented at the UAB Faculty Exhibition, Visual Arts Gallery.
- Buck-Coleman, Audra** | Panel moderator | “Your designs. Your views. Your stereotypes.” AIGA Birmingham-sponsored panel discussion at the Birmingham Civil Rights Institute; Birmingham, AL
- Buck-Coleman, Audra** | Presentation | “Sticks + Stones: A Collaborative Exhibit” presented at the Sixteenth and Sixth event at the Birmingham Civil Rights Institute, Birmingham, AL

## REVIEWER + JUROR ACTIVITIES

- 2019 **Reviewer**, AIGA National Conference Design Education Symposium abstract submissions. Pasadena, CA
- 2018 **Panel co-organizer**, Eastern Sociological Society annual conference. Baltimore, MD
- Reviewer**, AIGA Design Education Conference [MAKE] abstract submissions. Indianapolis, IN
- Reviewer**, AIGA Design Education Conference Decipher abstract submissions. Ann Arbor, MI
- 2017 **Reviewer**, Design Incubation colloquium 3.3 abstract submissions. Kent, OH
- 2014 **Reviewer**, Participatory Innovation Conference (PIN-C 2015) abstract submissions. The Hague, Netherlands
- 2013 **Reviewer**, Participatory Innovation Conference (PIN-C 2013) abstract submissions. Lahti, Finland
- Reviewer**, AIGA Design Education Conference “Blunt: Explicit and Graphic Design Criticism Now” abstract submissions. Norfolk, VA
- 2012 **Reviewer**, GLIDE '12 conference paper
- 2011 **Juror**, VisWeek 2011 Art Show held as part of the 2011 IEEE (Institute of Electrical and Electronics Engineers) Visualization Conference. Providence, RI
- 2010 **Invited participant**, Icoграда Design Education Manifesto 10-Year Anniversary workshop. Jinan, China
- Reviewer**, GLIDE '10 conference abstract
- 2006 **Guest critic**, University of Tennessee Knoxville Portfolio Review Day; Knoxville, TN
- Juror**, ADDY award competition, Montgomery chapter of the American Advertising Federation, AL
- 2005 **Juror**, ADDY award competition, Montgomery chapter of the American Advertising Federation, AL
- 2004 **Juror**, Student Society for News Design contest. Columbia, MO

## EXHIBITIONS

- 2016 **Co-curated** BMORE Than The story exhibit. Reginald F. Lewis Museum for Maryland African American History & Culture. Baltimore, MD  
 · The exhibit traveled to The Motor House. Baltimore, MD
- 2014 **Exhibited** in “Take a Line for a Walk.” 26th International Biennial of Graphic Design. Czech Republic
- 2013 **Exhibited** *Citizenship* in “Posters Without Borders.” Space One Eleven, Birmingham, AL  
 · The exhibit traveled to Tuscon, AZ, El Paso, TX and the 13th BICM (Biennale en Mexico)
- 2013 **Curated** “Network of Mutuality: 50 Years Post-Birmingham” exhibition. The Art Gallery. Ruth Lozner, co-curator. UMD  
 · The exhibition traveled to the Levine Museum of the New South. Charlotte, NC
- 2012 **Exhibited** *Would I* in “In Form: The University of Maryland Department of Art Faculty Exhibition.”

The Art Gallery, UMD campus

- 2011 **Exhibited** *Sticks + Stones* in “Leverage: Strengthening Neighborhoods through Design” at the Center for Architecture in Philadelphia. Curator: Community Design Collaborative. Philadelphia, PA
- Exhibited** *Triptych for Three Tenses* and *Nightgown* in “Poetic. Aesthetic.” The Art Gallery, UMD campus
- 2010 **Co-curated** “Sticks + Stones: Culture, Migration and Representation” at the Designtransfer gallery. Mark Biddle, Ann McDonald, Charlotte Driessen and Ulrich Schwarz, co-curators. Berlin, Germany
- 2009 **Exhibited** *Choices* in “Profess: The University of Maryland Department of Art Faculty Exhibition.” The Art Gallery, UMD campus
- 2008 **Exhibited** in the Baltimore: The Urban Forest Project. Baltimore, MD
- 2007 **Exhibited** in “The Means by Which We Find Our Way; Observations on Design.” Hamilton, New Zealand.  
· The exhibit traveled to Manhattan, Kansas; Rock Hill, South Carolina; and Belfast, Northern Ireland
- Exhibited** *The Janion II* at “Celebrations — Alabama Women Artists,” an invitation exhibition at the YWCA of Central Alabama. Birmingham, AL
- 2006 **Exhibited** two *11 ways to Live Lightly* posters in series at the Moss Rock Festival. Collaborative project with AIGA Birmingham board. Hoover, AL.  
· Posters were also exhibited at the Cultural Alliance exhibition. Birmingham, AL.
- Exhibited** *The Janion* at the “UAB Department of Art and Art History Faculty Exhibition,” UAB Visual Arts Gallery. Birmingham, AL
- Co-curated** “Sticks + Stones: A Collaborative Exchange Exploring Labeling And Stereotyping” exhibition at the Birmingham Civil Rights Institute. Collaborators include Pamela Beverly, Mark Biddle, Ann McDonald and Sandra Kelch. Birmingham, AL  
· The exhibit traveled to Ogden, UT
- Exhibited** *Metamorphoses* at “Celebrations — Alabama Women Artists,” an invitation exhibition at the YWCA of Central Alabama. Birmingham, AL
- Co-curated** “Streaming: Motion Graphics Today” exhibition in The Visual Arts Gallery. UAB Visual Arts Gallery. Brett Levine, co-curator. Birmingham, AL  
· Exhibit included a public lecture and two workshops conducted by visiting artist Marlene McCarty  
· Awarded \$2,250 by Alabama State Council on the Arts.
- 2005 **Exhibited** *Cancer+Oxygen* in “Graphic Responses,” for an exhibition produced in conjunction with the Colorado International Invitational Poster Exhibition. Fort Collins, CO
- Exhibited** *Doris Alexander Thompson and The Dixie Art Colony* and *Sara Good: Ideas About the Garden* catalogs and *Cancer+Oxygen* poster in the “UAB Faculty Show.” Hoover Community Center. Hoover, AL
- Exhibited** *Cancer+Oxygen* in “United Designs: 2nd Biannual International Design Exhibition,” Hanyang University Gallery. Ansan, Kyunggido, South Korea
- 2004 **Exhibited** *Cancer + Oxygen* in “Beyond Commerce,” Ethel Wattis Kimball Visual Arts Center, Weber State University. Fellow participants include Stefan Sagmeister, Paula Scher and Edward Fella. Ogden, UT
- Exhibited** in “I Profess: The Graphic Design Manifesto” poster show for graphic design educators; (SCENE) METROSPACE. Erin Wright, collaborator. East Lansing, MI  
· The exhibit traveled to Ohio, Oregon, New York, Wisconsin, Mississippi, Tennessee, and Alabama.
- Collaborated** on group book project *Literature and Freedom*, compilation of design pieces based on text by Susan Sontag; DesignInquiry; Portland, ME

- 2003 **Exhibited** O2 in “Degree Show,” Cranbrook Art Museum; Bloomfield Hills, MI  
 · The work was also selected for the 2003 Graduate Summer Exhibition, Cranbrook Art Museum
- Exhibited** Type Studies in “Alphabet City: Sketches, Process, and Finished Faces,” Forum Gallery, Cranbrook Academy of Art; Bloomfield Hills, MI
- 2002 **Exhibited** “No backward glances” in “X Change” show, Community Arts Gallery, Wayne State University; Detroit, MI
- Exhibited** in “Zine Scene,” originated at Cranbrook Art Museum; Bloomfield Hills, MI  
 · The exhibit traveled to Orange County Museum of Art; Newport Beach, CA
- Exhibited** in the International Contemporary Furniture Fair in conjunction with Cranbrook Academy of Art 3D Design Department; Jacob K. Javits Convention Center; New York City, NY

## GRANTS + FUNDRAISING

*Lead author unless noted otherwise.*

- 2020 **Awarded** £26,000 (approximately \$33,800) United Kingdom’s Arts and Humanities Research Counsel grant for international collaboration with Royal Pavilion and Museums Brighton (UK), De La Warr Pavilion (UK), The Peale at the Carroll Mansion (USA) and University of Brighton (UK). Dr. Lara Perry, lead author.
- 2019 **Awarded** \$9,498 Maryland Humanities grant
- Awarded** \$50,000 Institute of Museum and Library Services grant. Dr. Nancy Proctor, lead author.
- 2016 **Awarded** \$16,150 Robert W. Deutsch Foundation grant
- 2015 **Awarded** \$7,750 Maryland Humanities grant
- Awarded** \$20,000 NSF ADVANCE grant. Rashawn Ray, co-author
- Awarded** \$15,000 Moving Maryland Forward grant from the UMD Office of Diversity and Inclusion. Rashawn Ray, co-author
- 2011 **Awarded** \$9,000 Creative and Performing Arts Award from the UMD Graduate School for creative work
- 2010 **Awarded** 9,600€ (approximately \$12,500) grant from the German Academic Exchange Service (DAAD) Study Visits/Study Seminars and Practicals funding
- 2007 **Awarded** \$5,000 fellowship grant by Alabama State Council for the Arts
- 2006 **Raised more than \$89,700** in grants, cash contributions, and in-kind donations of the \$127,000 budget for the Sticks + Stones 2006 project including exhibition expenses. Received \$21,316 in grants, \$12,500 in personal donations, \$1,900 in University donations, and \$54,000 in in-kind contributions
- **Awarded** \$2,000 by the C. Eugene Ireland Foundation; Birmingham, AL
  - **Awarded** \$10,000 project support from the Jefferson County Community Arts Fund and Cultural Alliance of Greater Birmingham
  - **Awarded** \$2,816 Faculty Development Grant by the UAB School of Arts and Humanities
  - **Awarded** \$6,500 Faculty Development Grant by the UAB Provost and School of Arts and Humanities
- 2004 **Awarded** \$3,500 mini-grant for software, equipment, and other technology needs, UAB School of Arts and Humanities. Janice Kluge, co-author

## AWARDS + RECOGNITION

- 2017 **Awarded** Design Incubation top teaching award for BMORE Than the Story
- Awarded** runner-up for Core77 Design Award in the Professional category of Design Education Initiatives for BMORE Than The Story. Also awarded Community Choice award for this category.
- Nominated** for FutureDesignEd Symposium on innovation-driven design education for my social design curriculum and practices. University of Bologna School of Design. Bologna, Italy
- 2016 **Invited** to exhibit BMORE Than The Story as part of the InscapePublico Social Impact Design Celebration. Washington, DC
- Awarded** Best Community Curation by City Paper's 2016 Best of Baltimore for BMORE Than the Story
- 2013 **Awarded** Greg Herrington Award for Excellence in Visualization Research from the Transportation Research Board of the National Academies for the paper "TreeVersity: Interactive Visualizations for Comparing Hierarchical Datasets." Co-authors: John A. Guerra Gómez, Catherine Plaisant, Ben Shneiderman
- 2011 **Awarded** Core77 Design Award in the Professional category of Design Education Initiatives for Sticks + Stones 2010
- 2010 **Awarded** the Weber State University 2010 Exemplary Collaboration Award presented to Sticks + Stones in recognition of the team work demonstrated by graphic design students and collaborating faculty. \$5,000 stipend included
- 2007 **Awarded** SEED in Print category for *Sticks + Stones* catalog, AIGA Atlanta SEED Awards. Atlanta, GA
- Awarded** Gold ADDY for *Sticks + Stones* catalog, American Advertising Federation District 7 competition
- Awarded** Gold ADDY for *Sticks + Stones* catalog, Birmingham Advertising Federation competition
- 2005 **Awarded** Judge's Choice and Silver Award for *Doris Alexander Thompson and The Dixie Art Colony* catalog design, University and College Designers Association 35th Annual Design Competition
- Awarded** Merit Award for *Doris Alexander Thompson and The Dixie Art Colony* catalog design, AIGA Atlanta SEED Award competition
- Awarded** Gold ADDY for *I Profess: The Graphic Design Manifesto* poster design, Birmingham Advertising Federation competition
- Awarded** Silver ADDY for *Doris Alexander Thompson and The Dixie Art Colony* catalog design, Birmingham Advertising Federation competition
- Awarded** Silver ADDY for *Sara Good: Ideas About the Garden* catalog design, Birmingham Advertising Federation competition
- 2002 **Awarded** International Contemporary Furniture Fair Editors Award for design school, ICFF
- 1999 **Awarded** an Award of Excellence from the Society for News Design for "The Girl Whose Mother Lives in the Sky," a four-day series that ran in the *St. Petersburg Times*
- Awarded** first place for design by the Florida Society of Newspaper Editors competition.
- 1998 **Awarded** two first-place Best Travel Section awards from the Society of American Travel Writers Foundation for team effort on the *St. Petersburg Times* Travel section design.

# TEACHING + MENTORING + ADVISING

## UNDERGRADUATE COURSES TAUGHT

**ARTT 100 2D Fundamentals** | 3 credits | An introductory studio art course that seeks to introduce students to the basic visual language of two-dimensional design and organization, focusing on the formal elements and principles in combination with appropriate concepts and theories. UMD

**ARTT 350 Elements of Design** | 3 credits | Investigation of basic design principles and methods. Introduction to basic typography, layout, illustration, branding, and publication design. UMD

**ARTT 352 Three Dimensional Graphics** | 3 credits | A continued exploration of advanced graphic design practices with emphasis on environmental sustainability, way-finding, exhibition design, and package design. UMD

**ARTT 354 Elements of Computer Graphics** | 3 credits | Introduction to computer software for graphics, imaging, illustration, and mixed media. UMD

**ARTT 355 Intermediate Graphic Design Principles** | 3 credits | Investigation of basic concepts, history, techniques, and materials use by professional graphic designers, focusing on typography. Explores various aspects of design related to typography through examination and production of many types of finished work. UMD

**ARTT 386 Experiential Learning** | 3 credits | Individual contractual agreement with faculty/mentor. Individualized assistantship in the teaching of a specified department course offering. UMD

**ARTT 454 Advanced Graphic Design Principles: Design in Society** | 3 credits | Focus on social responsibility and community activism. History and theory of propaganda and advocacy-based design. Students explore current design practices, work individually, and collaborate in teams with non-profits or other clients with community-based or socio-cultural agendas. Research and writing-intensive course. UMD

**ARTT 455 Three-Dimensional Graphic Design** | 3 credits | Continued exploration of advanced graphic design practices with primary emphasis on package design, sustainability, wayfinding and exhibition design. Includes research, course reading discussion, oral presentations, and specific project assignments and requires a proficient level of hand-skills (craft) and computer skills. UMD

**ARTT 456 Motion Design** | 3 credits | Explores computer graphics and visual communication principles in a time-based context. Examination of fundamental design principles through digital projects that involve photo manipulation, digital illustration, layout, sound, and animation. UMD

**ARTT 458 Graphic Design Portfolio: Graphic Design and Illustration** | 3 credits | An advanced graphic design practices with emphasis on portfolio presentation and job-search-related skills. UMD

**ARTT 498 Directed Studies** | 1-3 credits | Individual instruction course. Meetings with faculty and studio time arranged. UMD

**ARTT 489T: Special Topics in Design: Sticks + Stones** | 3 credits | Sticks + Stones is an ongoing, multi-university collaboration among academic graphic design programs. Students will travel to Berlin, Germany and collaborate with international design students to create an issue-based exhibition. UMD

**ARTT 498X: Issue-based Information Design** | 3 credits | Students will conduct in-depth research around a class-directed issue and then visual representations of their finding. This course offering will use migration as a research topic. The course will include an emphasis on basic interactivity and audience/user considerations. UMD

**EDHI 338P Words of Engagement** | 1 credit | This course engages students, from one or more cultural identity groups, in facilitated dialogue about the similarities and differences of experience that exist within a group and/or between and across groups. UMD

**IVSP 317 Progress Report** | 3 credits | Individual Instruction course. Meetings with faculty and studio time arranged. UMD

**IVSP 420 Senior Thesis/Project** | 3 credits | A culmination of the student's undergraduate study and should be viewed as the capstone experience to the student's experience in IVSP. UMD

**ARS 250 Beginning Graphic Design** | 3 credits | This course will introduce the discipline of graphic design through creative explorations and development of skills and material use. Students will engage in action research of their creative practice and collaborative experiences. UAB

**ARS 350 Intermediate Graphic Design** | 3 credits | Intermediate studies in the discipline of graphic design with an emphasis on in-depth individually generated projects. This course emphasizes problems, theories, and methodologies in developing identities, logos, and branding strategies. UAB

**ARS 352 Typography** | 3 credits | Advanced studies in the discipline of graphic design with an emphasis on in-depth individually generated projects. This course provides students with opportunities to engage in a range of methods, materials, sources, concepts, and critical thinking as they relate to typography. UAB

**ARS 454 Multimedia Productions** | 3 credits | Advanced studies in the discipline of new media. This course will introduce the creation and refinement of time-based projects. Students will conduct explorations with title sequences, animations, and motion graphics in time-based sequencing. UAB

**ARS 458 Special Topics in Graphic Design: Sticks + Stones** | 3 credits | Topics vary each semester. This course provides students with opportunities to engage in a range of methods, materials, sources, concepts, and dialogue related to the discipline of graphic design. UAB

**AGD 2240 Introduction to Graphic Design: Skills and Concepts** | 3 credits | Introduction to graphic design skills and concepts necessary for working with images and type. Assignments and demonstrations will develop design thinking and creative abilities. Wayne State University

## GRADUATE COURSE TAUGHT

**ARTT 698D Design + Information Visualization** | 3 credits | This course is designed for graduate-level HCI students and will address the difference between art and design, visual perception principles; color; typography and font choice; grids and layout; and hierarchy. Students will address and investigate the design of their user-interface projects. UMD

**ARTT 798 Directed Graduate Studies in Studio Art** | 1-4 credits | Independent study course for students enrolled in the graduate studio arts program. Meetings with faculty and studio time arranged. UMD

**ARTT 799 Master's Thesis Research** | 1-6 credits | Development of thesis body of studio work and written statement. Restricted to students enrolled in the graduate studio arts program. UMD

## COURSE + CURRICULUM DEVELOPMENT

2014-2018 **Co-chair** for new Immersive Media Design major, a cross-campus, multi-disciplinary major that primarily blends studio art, computer science, social sciences, and other disciplines. UMD

2013 **Author** of new course ARTT 698D Design + Information Visualization. UMD

2011 **Author** of new course ARTT 489X Issue-Based Information Design. UMD

**Co-Primary Investigator** for Sticks + Stones, an iterative collaborative course. Students from China, Turkey, Germany, and the United States participated in the Summer 2010 project. UMD

**Secondary author** for the Department of Art BA proposal. UMD

- 2008 **Primary author** for UMD Graphic Design Area BFA proposal. This content migrated to the successful Department of Art BA proposal. Included curriculum development for
- ARTT 255 Digital Art and Design Principles (reworking of ARTT 354). Brandon Morse, co-author
  - ARTT 357 Interactive Design
  - ARTT 454 Advanced Design Principles: Design In Society
  - ARTT 456 Motion Design
  - ARTT 457 Advanced Interactive Design
  - ARTT 488 Special Topics in Graphic Design
- 2003 Created new course ARS 458: Special Topics in Graphic Design. UAB

### **TEACHING AWARDS + GRANTS**

- 2018 **Selected** as UMD Elevate Teaching Fellow. Includes \$8,000 stipend
- 2015 **Awarded** \$750 Rise Above grant from the UMD Office of Diversity and Inclusion
- Selected** as UMD ARHU Foxworth Creative Enterprise recipient. Includes \$5,000 stipend
- 2013 **Awarded** \$750 Rise Above grant from the UMD Office of Diversity and Inclusion.
- 2011 **Selected** for the College of Arts & Humanities Pilot Online Course Development Workshop. Includes \$5,000 award
- Awarded** \$1,200 from the Chesapeake Bay Trust for ARTT 352 students signage project with the Chesapeake Bay Foundation
- 2009 **Awarded** \$5,000 Improvement of Instruction Grant by UMD Center for Teaching Excellence
- 2008 **Selected** 2008-2009 CTE-Lilly Fellow by the UMD Center of Teaching Excellence and the Office of Undergraduate Studies. Fellowship includes a \$4,000 award
- 2006 **Awarded** Advertising Educator of the Year by the Birmingham Advertising Federation's PEAK Awards

### **MENTORED STUDENTS' EXTERNAL RECOGNITION**

- 2021 **Nafisat Adelaja, Jennifer De Sousa, Dani Nguyen, Aishwarya Shettigar, and Jikyung Yoon's** group project "Type Exchange" won two awards, one for packaging and another for publication at FLUX, a national AIGA student design competition. The project was created in ARTT355 Fall 2019.
- 2020 **Nafisat Adelaja, Jennifer De Sousa, Dani Nguyen, Aishwarya Shettigar, and Jikyung Yoon's** group project "Type Exchange" won a Silver ADDY for product packaging at the 2020 American Advertising Awards Washington, DC chapter. The project also received a Silver ADDY at the district-level competition, which includes entries from New York, New Jersey, Pennsylvania, Maryland, Delaware and Washington, DC. The project was created in ARTT355 Fall 2019.
- Jacqueline Kim's** motion design project "See What I See?" won a Gold ADDY award for Animation or Special Effects at the 2020 American Advertising Awards Washington, DC chapter. The project also received a Silver ADDY at the district-level competition, which includes entries from New York, New Jersey, Pennsylvania, Maryland, Delaware and Washington, DC. The project was created in ARTT454 Fall 2019.
- Haley McClelland's** information design poster "Deaf & Smart" won an award for social impact design at FLUX, a national AIGA student design competition. The project was created in ARTT454 Fall 2019.

- 2019 **2017 Graphic Design cohort's** Black Women: Image & Perception in Popular Culture exhibit design was a finalist in the SEG D (Society for Experiential Graphic Design) 2019 competition. The project was created in ARTT 454 Fall 2016 and ARTT 455 Spring 2017.
- 2017 Graphic Design cohort's** Black Women: Image & Perception in Popular Culture exhibit design won an award for branding and won Best in Show for social impact design at FLUX, a national AIGA student design competition. Approximately 14% of the nearly 900 entries received awards. The project was created in ARTT454 Fall 2016 and ARTT455 Spring 2017.
- 2018 Graphic Design cohort's** Nations of Resilience: Standing Up | Standing Proud | Standing Strong exhibit design won an award for social design at FLUX, a national AIGA student design competition. The project was created in ARTT454 Fall 2017.
- Emma Weiss, Jordan Stovka, Solomia Nebesh, Mariam Tammam, and Jose Sorto Guevara** won an award for publication design for their magalog group project at FLUX, a national AIGA student design competition. The project was created in ARTT355 Fall 2017.
- 2018 **2017 Graphic Design cohort's** Black Women: Image & Perception in Popular Culture exhibit design won an award in the GD USA design competition. Approximately 10% of the nearly 10,000 entries received such recognition. The project was created in ARTT454 Fall 2016 and ARTT455 Spring 2017.
- Penelope Hutchins, Simran Gill, Reza Ganji, Zev Shields, and Moriah Bradski's** group project won a Silver ADDY for product packaging at the 2018 American Advertising Awards Washington, DC chapter. The project was created in ARTT355 Fall 2017.
- Gabriela Teran Aguilar** won an award at FLUX, a national AIGA design competition for poster design. The project was created in ARTT454 Fall 2017.
- 2017 **Nursena Acar, Javier Aguilar, Ana Maldonado, and Zebrielle Wheatley's** group project won a Gold ADDY for book design at the 2017 American Advertising Awards Washington, DC chapter. The project also won a Silver ADDY for Book Design from the District American Advertising Awards, which includes entries from New York, New Jersey, Pennsylvania, Maryland, Delaware and Washington, DC. The project was created in ARTT355 Fall 2016.
- Akil Alleyne** won a Silver ADDY for animation at the 2017 American Advertising Awards Washington, DC chapter. The project was created in ARTT454 Fall 2016.
- Ashley Brannock** won a Gold ADDY for book design at the 2017 American Advertising Awards Washington, DC chapter. The project was created in ARTT498 Spring 2016.
- The design seniors** won a Gold ADDY award for their exhibit design group project at the 2017 American Advertising Awards Washington, DC chapter. The project was created in ARTT455 Spring 2016.
- 2015 **Ashley Brannock, Jooyeon Kim, and Cheri Wang** won awards at FLUX, a national AIGA design competition. Projects were created in ARTT 454 Fall 2015.
- 2014 **Brooke Goren, Princetta Jarry, Grant McFarland, and Brittany O'Brien's** group project won a Gold ADDY for Package Design and a Gold ADDY for Book Design in the 2014 American Advertising Awards Washington, DC student competition. They also won a Silver ADDY for Package Design and a Silver ADDY for Book Design from the District American Advertising Awards, which includes entries from New York, New Jersey, Pennsylvania, Maryland, Delaware and Washington, DC. The project was created in ARTT355 Fall 2013.
- 2010 **Alisa Chen, Mehdi Ahmadi, Cassie Hong, Wes So, Kory Roberson, Kelly Driver, and Molly Mann** participated in an international exhibit design with students from Beijing and Jinan, China. The exhibit won first place at the Shandong University of Art and Design workshop competition. Jinan, China. Students traveled to Jinan, China to create the exhibit and received course credit via ARTT498 Directed Study in Studio.



- 2009 **Deanna Romero** and **Hillary Reed** each won Honorable Mention for their “Celebrate” stamp designs in the 2009 Real Show competition sponsored by the Washington DC Art Director’s Club. The projects were created in ARTT 354G Spring 2009.
- Jackie Hackman** won a Silver ADDY in the Collateral Material division DC Ad Club of Metropolitan Washington competition. The project was created in ARTT 350 Fall 2008.
- Kenneth Stancil** was chosen to present the ARTT 352 e30 exhibit design project to the attendees of the Energy World Wise forum, UMD Clarice Smith Performing Arts Center.
- 2007 **Brandon Dawson** was awarded a Gold ADDY in the Collateral Material division for a Sticks + Stones self-portrait, American Advertising Federation (Ad Fed) 7th District Student competition; April 2007. He was also awarded a student Gold ADDY with a prize of \$1,250 and named Student Best of Show with a prize of \$1,500; Birmingham Ad Fed competition. The project was created in ARS 458 Spring 2006.
- Allison Kizer** was awarded the student silver ADDY for her entry in the sales promotion packaging category and a prize of \$1,000; Birmingham Ad Fed competition. The project was created in ARS 350 Fall 2006.
- Brian Curtin, Haley Jimmerson, and Meagan Peace** were awarded Gold ADDY in the American Ad Fed 7th District Student competition for a group entry, “About Face-A Typographer’s Survival Guide”. They were also awarded a gold ADDY for the group entry in the Birmingham Ad Fed competition the same year. The three students shared \$1,250 in scholarship prize. The project was created in ARS 352 Spring 2006.
- Elizabeth Douglas, Adam Purdy, and Joshua Roe** were awarded a Silver ADDY in the American Ad Fed 7th District Student competition for a group entry, “Typeface Anatomy.” Also were awarded a silver ADDY for the group entry in the Birmingham Ad Fed competition. The three students shared a \$1,000 scholarship prize. The project was created in ARS 352 Spring 2006.
- 2006 **Gloria Nuckols, Emily Ellis, Carla Capin, and Nekia Lee** were awarded Gold ADDY in the Collateral Material division, American Advertising Federation 7th District Student competition; April 2006. Also awarded a Gold ADDY in the student category of magazine design and a Best of Show ADDY in the student category overall, Birmingham Ad Fed competition. The project was created in ARS 352 in 2005.
- Keith Higginbotham, Elizabeth Wilkins, and April Garzarek** were awarded Gold ADDY in the Collateral Material division, American Ad Fed 7th District Student competition. Also awarded a Silver ADDY in the student category of magazine design, Birmingham Ad Fed competition; Jan. 2006. The group project was created in ARS 352 Spring 2005.
- Ryan Murphy** was awarded silver ADDY in the student category for branding identity, Birmingham Ad Fed competition. The project was created in ARS 350 Spring 2005.
- 2005 **Elizabeth Harding** was awarded gold ADDY for poster design, Birmingham Ad Fed competition. The project was created in ARS352 Spring 2004.
- Ellen Stein** was awarded silver ADDY for personal mark, Birmingham Ad Fed competition. The project was created in ARS 350 Fall 2004.
- Elizabeth Douglas** was awarded silver ADDY for illustration, Birmingham Ad Fed competition. The project was created in ARS 350 Fall 2004.

## **UNDERGRADUATE ADVISING**

- 2008–2020 **Graphic Design Concentration Advisor.** Advise incoming and current graphic design students and provide portfolio reviews to prospective program applicants. UMD
- 2010 **Sophomore Advisor** to approximately 50 undergraduate students for the Department of Art. UMD

2004–2007 **Bachelor of Arts Advisor**, Department of Art & Art History. UAB  
**Film Minor Advisor**, Department of Art & Art History. UAB

## GRADUATE ADVISING

2018 **Jessica van Brakle**. MFA thesis, Department of Art  
2017 **Dominique Wohrer**. MFA thesis, Department of Art  
2016 **Kathryn Buford**. PhD dissertation, Department of Sociology

## SERVICE

### AWARDS

2014 **Awarded** Friend of MICA (Multicultural Involvement and Community Advocacy) award, which recognizes persons who are “invaluable to the office and who champion the needs of the students and communities” that MICA serves. UMD

### PROFESSIONAL

2017 **Member**, Advisory Committee for the Graphic Design program in the Montgomery College Media Arts & Technologies Department. Rockville, MD  
2006–2007 **Co-vice president** in charge of membership, AIGA Birmingham  
2003–2006 **Education chair**, AIGA Birmingham

- Organized statewide student portfolio reviews; 2004, 2005, 2006. More than 120 students and 50 creatives have participated during the three years. Scott Fisk, co-organizer 2004 and 2006
- Wrote, co-edited, and coordinated bimonthly newsletter; Dec. 2005 to May 2006

2006 **Member**, Young Adult Task Force, Birmingham Civil Rights Institute; Birmingham, AL  
**Member**, Teen Conference planning committee, Birmingham Pledge Foundation; Birmingham, AL

### TENURE + PROMOTION REVIEW

2020 University of Michigan  
2019 Cleveland State University  
2017 Michigan State University

### UC SYSTEM

2022–present **Member**, UC Community Engaged Network (UCCEN) and the UCOP Advocacy workgroup, UCSD

- Network: focus on advancing community engagement across the UC system
- Workgroup: focus on strategies to engage UCOP and the UC Senate to further UCCEN goals

2022–present **Founding Co-chair**, UC Consortium for College Corps Assessment, UCSD

- Focuses enhancing College Corps assessment efforts with participating UC campuses and fostering more collaboration with respective College Corps efforts

## COLLEGE + CAMPUS

- 2023 **Member**, Screening Committee for the Dean of Student Affairs, Eighth College, UCSD
- 2022-present **Member**, Basic Needs committee, UCSD
- 2017-2020 **Member**, University of Maryland Arts Initiative committee
- Recruited by the Dean
  - Committee to consider, develop and propose new ways to organize, support, promote and disseminate the arts to campus and area communities
- 2015-2017 **Member**, College of Arts & Humanities Academic Planning and Advisory Committee. UMD
- Recruited by the Dean
- 2014-2018 **Co-chair**, Immersive Media Design Major committee
- Recruited by Provost to serve on this committee; Invited by Dean to co-chair
  - Co-created curriculum structure for dual track, cross-campus major in augmented and virtual reality
  - Authored initial documents to process proposed new major through UMD and Maryland University statewide systems
- 2014-2016 **Member**, College of Arts & Humanities Committee on New Technologies. UMD
- Recruited by Assistant Dean for Academic Technology and Administrative Operations
- 2013-2014 **Member**, UMD + Maryland Institute College of Art committee
- Recruited by Provost to serve on committee that explored collaborative opportunities between the two institutions
- 2013 **Member**, MICA Search Committee for Coordinator of Multiracial and Native American Indian Student Involvement. UMD
- Recruited by Assistant Director of MICA
- 2012 **Member**, College of Arts & Humanities Development Search Committee for Associate Director of Development. UMD
- Recruited by Assistant Dean of Development
- 2011-2013 **Member**, College of Arts & Humanities Collegiate Council. UMD
- Elected by Department faculty
- 2011 **Supervisor**, student project's signage designs for the Office of Sustainability. Signage installed at six campus locations Fall 2011. UMD
- 2010 **Supervisor**, student project's signage designs for the Chesapeake Bay Foundation
- Member**, College of Arts & Humanities Dean's Senior Scholars Selection Committee. UMD
- Recruited by Assistant Dean for Student Affairs
- 2006-2007 **Member**, university-wide task force for Quality Enhancement Plan on Ethics and Civic Responsibility. UAB
- Member**, UAB Faculty Affairs Committee, UAB School of Arts and Humanities
- 2005-2006 **Guest Critic**, Ethnographic Filmmaking class. UAB
- 2003-2007 **Member**, A+H magazine committee, UAB School of Arts and Humanities
- 2003-2005 **Member**, Film Minor committee, UAB School of Arts and Humanities. The new minor was initiated Fall 2005

## DEPARTMENT

- 2013–2020 **Program Director** for Graphic Design Concentration, Department of Art. UMD
- Organize and oversee the design program applications process
  - Organize and oversee design scholarship applications process
  - Coordinate bi-annual program information meetings
  - Co-manage graphic design area gifts
  - Steward active design program donors
  - Prepare annual financial reports for active donors
  - Collaborate with the ARHU Development Office to steward potential donors
  - Communicate with employers about full-time design positions, freelance opportunities and internships, and in turn, communicate with design students and alumnus to share those design opportunities
  - Conduct academic advising for 40-50 students each year
  - Conduct graduation clearances
  - Communicate with prospective students and aid in recruitment efforts
  - Organize and oversee an annual design lecture series of 5-8 events, including a portfolio review with area design professionals and a keynote with a high-profile designer
  - Recruit part-time instructors as needed
  - Oversee and coordinate the program's technology maintenance and development
  - Author technology funding proposals as needed
  - Manage design program content on the department website
- 2013–2020 **Member**, Department of Art Curriculum Committee, Ex Officio. UMD
- 2013–2020 **Member**, UMD Department of Advisory Committee, Ex Officio. UMD
- 2007–2020 **Member**, MFA Graduate Selection Committee. UMD
- 2007–2020 **Member**, Department of Art Honors Program Selection and Review Committee. UMD
- 2017 **Chair**, Department of Art Promotions and Tenure Committee. UMD
- Elected by Department faculty
  - Led committee through a promotion-to-tenure case and a three-year review
- 2015–2018 **Mentor**, graphic design tenure-track faculty. UMD
- 2012 **Co-organizer** for the third annual Clarvit Design Week. UMD
- Designed promotional pieces including printed materials and event blog
- 2011–2012 **Member**, Department of Art Artist/Critic Lecture Series Committee. UMD
- 2011 **Member**, Department of Art Chair Candidate Search Committee. UMD
- Selected by Department Chair
- 2011 **Lead organizer**, second annual Clarvit Design Week. UMD
- Arranged keynote, keynote's accompanying exhibit, other speakers and venues and advised the portfolio review process
  - Designed promotional pieces including printed materials and event blog
- 2007–2020 **Member**, Department of Art Adjunct Faculty Selection and Review Committee. UMD
- 2007–2013 **Manager** of technology and other Design Studio equipment. UMD
- Authored successful proposals to garnered funding for the design lab
  - Coordinated technology maintenance and repair for all equipment in the Design Studio

- 2010–2011      **Co-Chair**, Department of Art Advisory Committee. UMD  
 · Elected by Department faculty  
 · Revised the Merit Pay policy  
 · Updated the Graduate TA mentoring policy
- 2008–2011      **Co-organizer** for Design Concentration Town Hall Meeting. UMD
- 2010            **Co-organizer** for the inaugural Clarvit Design Week. UMD  
 · Designed promotional pieces including printed materials and event blog
- 2008–2010      **Member**, External Design Concentration Advisory Committee. UMD
- 2010            **Member**, Department of Art Candidate Review Committee for Digital Humanities Position. UMD  
 · Selected by Department Chair
- 2009–2010      **Member**, Department of Art Advisory Committee. UMD
- 2009            **Lead organizer** of events for visiting artist Chaz Maviyane–Davies. UMD
- 2008–2012      **Member**, Department of Art Curriculum Committee. UMD
- 2008–2009      **Chair**, Department of Art Advisory Committee. UMD  
 · Drafted the Provost/ARHU Instructional Enhancement Funds report  
 · Prepared the procedures to implement the newly created John Dorsey Prize
- 2008            **Co-organizer** for events with visiting artist Ellen Lupton. UMD
- 2006–2007      **Chair**, Department of Art & Art History Multimedia Artist Designer Search Committee. UAB
- 2006–2007      **Member**, Department of Art & Art History Technology Committee. UAB
- 2005–2007      **Member**, Department of Art & Art History Creative/Research Rankings Committee. UAB
- Chair**, Department of Art & Art History Annual Kickoff! Committee. UAB
- 2004–2007      **Recruitment delegate**. Led tours to prospective students for the Department of Art & Art History. UAB
- 2003–2007      **Faculty advisor** for AIGA student chapter. UAB  
 · Established official campus chapter  
 · Organized studio tours to regional and local design firms  
 · Coordinated student members’ cover design for an edition of *Birmingham Weekly*
- 2007            **Co-organizer** for events with visiting artist Edward Fella. UAB
- 2006            **Co-organizer** for studio art major and high school student film workshops conducted by visiting artist Marlene McCarty. UAB
- 2005            **Co-organizer** for events with visiting artist Rick Valicenti. UAB
- 2004            **Secretary** for Department of Art & Art History faculty meetings. UAB
- 2003            **Member**, planning committee for the regional Society for Photographic Education conference

## **FUNDRAISING + BUDGET MANAGEMENT**

- 2017–2020      **Managed** \$100,000 Graphic Design Concentration gift from the Clarvit Family. UMD
- 2016            **Awarded** \$20,000 for Graphic Design Area technology from ARHU Instructional Technology Funding. UMD
- 2014–2017      **Managed** \$110,000 Graphic Design Concentration gift from the Clarvit Family. UMD
- 2011            **Co-Managed** \$5,000 Graphic Design Concentration gift from the Friedgen Family. UMD

2011 **Awarded** \$22,571 for Graphic Design Area technology from ARHU Instructional Technology Funding. UMD

2010–2014 **Co-Managed** \$100,000 Graphic Design Concentration gift from the Friedgen Family. UMD

2010–2014 **Co-Managed** \$75,000 Graphic Design Concentration three-year gift from the Clarvit Family. UMD

2008 **Awarded** \$23,620 for Graphic Design Area technology from ARHU Instructional Technology Funding. UMD

2007 **Co-Managed** \$100,000 four-year Graphic Design Concentration gift from the Clarvit Family. UMD

## **PROFESSIONAL DEVELOPMENT**

2022 **Attended** The International Social Innovation Research Conference (ISIRC). Halifax, Nova Scotia

2021 **Attended** Design for Common Good conference. Virtual

**Attended** MuseWeb conference. Virtual

**Attended** SEGD Academic Summit. Virtual

2020 **Participated** in the National Center for Faculty Development & Diversity's WriteNow program. Virtual

2019 **Attended** American Sociological Association conference. New York, NY

2018 **Attended** Eastern Sociological Society annual conference. Baltimore, MD

**Attended** MAKE: 2018 AIGA Design Educators Conference. Indianapolis, IN

**Attended** Decipher: 2018 AIGA Design Educators Conference. Ann Arbor, MI

2017 **Attended** College Art Association annual conference. New York, NY

**Participated** in Measured Summit: Measuring the Impact of Social Design on Human Health. New York, NY

**Attended** Design Incubation Colloquium at Parsons, the New School. New York, NY

**Attended** American Alliance of Museums conference. St. Louis, MO

**Attended** AIGA Design Educators Conference Converge. Los Angeles, CA

2014 **Attended** Connecting Dots: AIGA Design Education Conference. Cincinnati, OH

2013 **Attended** Blunt: Explicit Graphic Design Criticism Now; AIGA Design Education Conference. Norfolk, VA

2012 **Attended** Design Research Society conference. Bangkok, Thailand

**Attended** DesignInquiry Fast Forward conference. Vinalhaven, ME

**Attended** Participatory Innovation Conference (PIN-C). Melbourne, Australia

2011 **Attended** Pivot: AIGA Biennial Design Conference. Phoenix, AZ

**Completed** Here, Then Gone, a two-week time-based motion design course; Rhode Island School of Design. Providence, RI

2010 **Attended** Icoграда Design Education Manifesto 10-year Anniversary Conference. Jinan, China

**Attended** AIGA Design Educators Conference New Contexts / New Practices. Raleigh, NC

2009 **Attended** XIN | Icoграда World Design Congress Conference; Beijing, China

**Attended** 3rd International Conference on Design Principles and Practices. Berlin, Germany

2008 **Attended** AIGA Design Educators Conference Social Studies: Educating Designers in a Connected World, Baltimore, MD

- Attended** InterAct 2008, Washington, DC
- Completed** Paula Scher's Type: A Typography Workshop, Washington, DC
- 2007 **Attended** AIGA Design Educators Conference IntentContent. Nashville, TN
- Attended** AIGA Design Educators Conference Schools of Thoughts. Los Angeles, CA
- Attended** College Art Association 95th Annual Conference; New York, NY
- 2006 **Attended** DesignInquiry: More Than Business As Usual symposium; Vinalhaven, ME
- 2005 **Attended** Design: AIGA Biennial Design Conference. Boston, MA
- Attended** DesignInquiry: Motive, Method, Medium symposium; Portland, ME
- Attended** AIGA Leadership Retreat for national board members; Pittsburgh, PA
- 2004 **Attended** AIGA Design Educators Conference FutureHistory. Chicago, IL
- Attended** DesignInquiry: Truth and Message symposium; Portland, ME
- Completed** Music and Technology course, UAB. Birmingham, AL
- 2003 **Attended** SECAC regional conference in Raleigh, NC

## **PROFESSIONAL AFFILIATIONS**

American Alliance of Museums

American Association of Colleges & Universities

American Institute of Graphic Arts

American Sociological Association

College Art Association

National Art Education Association