2019 CONFERENCE PROCEEDINGS

*Co-Editors: Jillian Coorey,
Andre Murnieks, Heather Shaw
and Rebecca Tegtmeyer*

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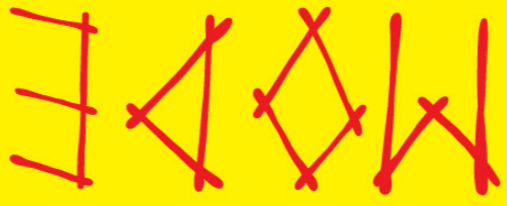
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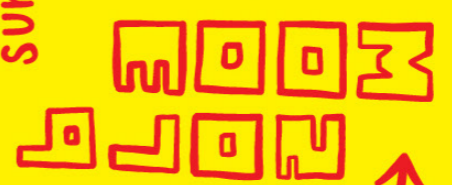
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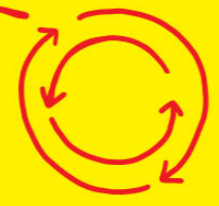
2019 Interplay

motion design education summit

Motion Design Education Summit

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MODE stands for Motion Design Education. The MODE Summit began in 2013 as a joint project between three design professors, Andre Mūrnieks, Brian Stone and myself, Gretchen Caldwell Rinnert. Previous MODE Summits were held in South Bend, Indiana (2013), Dublin, Ireland (2015) and Columbus, Ohio (2017). Now in its fourth iteration, with an expanding committee and network, we are proud to share the 2019 conference proceedings.

We would like to thank our many sponsors, as they have made this year's summit possible. Our academic sponsors include Massey University and The College of Creative Arts (CoCA), The Ohio State University, Kent State University, Michigan State University, Brigham Young University, Lesley University, and Herron School of Art + Design. Our professional sponsors include Fox & Co. Design in Wellington, New Zealand, and The LHT Group in Columbus, Ohio.

This year represents a change for MODE, as we are unveiling two new ways of participation. First, we are launching the MODE Society for educators. Our goal is to encourage motion design research by creating avenues for dissemination and collaboration. By advancing the theory and practice of Motion Design, we aim to create opportunities for new practices, curriculum, and work.

Second, for students, we have introduced MODE Fest, a motion design festival for students and emerging professionals, meant to celebrate the very best student work in motion design education. MODE Fest had 330 submissions from New Zealand, the United States, Canada, Russia, and the Netherlands. Only 3% of the submissions received awards, making it highly competitive and a true representation of the great work happening in Motion Design education.

The broader goal of MODE is to define the practice of motion design education and share how this work relates to the larger design community. MODE welcomes professionals, educators, researchers, and students. Motion Design is a subset of visual communication design that consists of time-based messaging usually taking the form of movies, films, and animations. Motion Design is the rendering and combination of elements (graphics, photos, typography, sound, voiceover) to communicate a message, feeling or idea. Motion design is far-reaching and has a broadly impacted by emerging technology as we see it used on all types of displays, from flat-screen televisions, mobile devices, touchpad interfaces, kiosks, and even new appliances. Motion provides feedback, along with emotional connection through the use of engaging and appealing messages. It has the potential to communicate where static technologies often fall short.

Our central theme for 2019 is (inter)play, the way in which two or more things have an effect on each other. Motion Design is about action, energy, light, and movement intertwined with message and meaning. It includes the push and pulls of forces, whether they are recorded with a video camera or objects created on the screen with complex software. Gravity, speed, and velocity, simulate elements in an interplay of movement. Interfaces, interactive systems, narratives and messaging all incorporate exchanges of dynamic and well-planned interplay.

The summit was organized around three central topics: research, pedagogy, and practice that embraces (inter)play. Particular interest was focused on social inclusion, responsible design practices, politics, augmented reality, virtual reality, narrative, gameplay, tools and new types of motion design making. The proceedings are an archive of the summit, and represent the range, impact, and value of the conference, with contributions representing 13 countries. We hope you enjoy this year's summit and proceedings and find the work as inspiring as we did. There are studies and findings related to intercultural experiences within motion design and explore new methods of storytelling, kinetic type, transmedia, augmented reality and motion design research. It reflects on where motion design began and how far the discipline has come over the past 100 years.

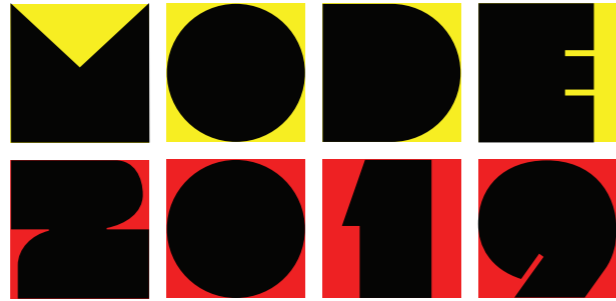Thank you for supporting Motion Design Education,

Gretchen Caldwell Rinnert
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Michigan State University

CONTENTS

Motion Design, Open Channel and a Future for Design Education

Chad Reichert
Associate Professor of Communication Design
College for Creative Studies, USA

Abstract: Understanding the role of motion in contemporary design education is precarious. As our media habits change and evolve, motion will play an increasingly important role in how we teach design. Incoming students in art and design programs are now native to an evolving media ecosystem of experiences; they have grown up with gesture, touch, sound and motion. However, traditional graphic design programs tend to overlook this evolution and view motion as narrow in scope, low impact or another discipline altogether. As a result, motion is not well integrated into department goals and learning objectives. Typically, a motion elective or topics course is offered later in a 4–year graphic design sequence. As a result of this program approach, students are not able to fully utilize and/or expand their skills. The inherently high visual IQ that they enter the program with inevitably plateaus before they graduate.

This paper will address how programs can successfully embrace a multi–modal learning experience where motion is strategically and playfully integrated into program outcomes. The emphasis will revolve around three motion strategies: establishing a foundation, building a sequence and integrating into core curriculum. These strategies specifically address the question: what happens when motion intersects with print, interactive and experience design? Further, the paper will include case studies that demonstrate the benefit of this cross fertilization and the results of a more meaningful and holistic motion design education.

Keywords: Motion, Open Channel, Foundations, Sequence, Multi–Discipline

Students enter into communication design programs with a high media intelligence. Generation Z students alone (born between 1995 and 2012) have been living in a world of smart phones and free wi-fi for as long as they can remember. They have grown up with YouTube and Netflix available at the swipe of their finger. As a result, their consumption habits are staggering. *The Huffington Post* reports that students on average watch 68 videos in a day—meaning they have the ability to sort, discern and consume content faster than ever (Velasco). Furthermore, a recent forecast from a 2017 Cisco Study predicts that "videos will drive 80% of internet traffic by 2021" (Marshall). Design students are a product of their environment. They are savvy consumers with an instinctual approach to touch, gesture, sound and motion.

When these students begin to matriculate through a design program with little or no motion development at the beginning of their course sequence, a learning opportunity is lost. This preconditioned set of skills are not being cultivated and educators are not keeping pace in responding to this dynamic shift in design, culture and technology. Although motion classes, in particular, offered later in the sequence can be effective, the ability for students to see connections between motion and other disciplines is not fully realized. As Meredith Davis writes in her The Design Curriculum of the Future Must Be Anticipatory and Agile article, "Schools often lag behind in their reconsideration of curricula under this radically reconfigured context for design. Many rely on 'curriculum by accrual,' tacking new skill development onto the end of course sequences."

Moving forward, programs need to work smarter not harder. Educators need to proactively seek out opportunities to stretch their offerings and build better connections between disciplines. By introducing a combination of media-based tools early in a course sequence, expectations are established that these skillsets are essential for success. Time is limited and so are credit hours. There will always be more con-tent to teach then we have the time available. But, by creating this interrelationship of content, programs can build better experiences that single classes are not able to compete with. This translates into more content in a shorter period of time. It promotes play and exploration while establishing a foundation of collaboration. "To do things differently, we need to perceive things differently. In discussing where we want to be, breakthrough ideas often come when people look at the world through a fresh lens" (Thack-ara).

This approach also creates environments that are unique and holistic, something that is not easily replicable online. This distinction is becoming increasingly important as traditional higher-ed institutions face steep competition from non-traditional learning communities. Traditional programs can be rigid. Retention rates will always be in question and enroll-ment numbers, particularly in art and design schools, are plateauing while tuition continues to increase. Students could eventually opt for a more self-directed degree with a shorter time commitment for completion via online universities.

But, if we are honest, the greatest obstacle educators face is adapting to instructional methods far different from the way we were trained and educated ourselves. As we attempt to breathe life into innovative curricula that adapts to 21st-century challenges (and a whole new generation of digital learners to boot), we simultaneously impart death upon our understanding of what it means to be "faculty in higher education" as we know it (Newbold). Institutions and departments must equip educators with professional development opportunities to adapt to this new design climate.

Introducing the Open Channel Model

At the core of the open channel model, faculty in the College for Creative Studies Communication Design Department believe that typography, motion and interaction are inextricably linked and should not be taught in isolation. By teaching the disciplines in tandem, it fosters a more systemic curriculum approach. We also believe that if students are given the opportunity to build their skills equally they will become better thinkers, players and makers. With this undergraduate foundations program, students enter their communication design core classes with cross-disci-plinary skills that can be utilized to develop projects relevant to the idea/audience not the medium/tool. As faculty we develop project sets expecting that students will pursue a variety of design channels. Open channel means students can explore without judgement and find what resonates with them personally and professionally. Regardless of what they are studying or when they are studying it, students can work in any channel they prefer.
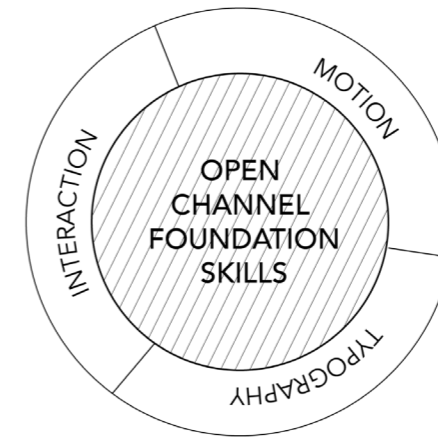
Figure 1: Open Channel Foundation Skills / Source: Chad Reichert

Faculty work alongside students to foster this exploration while making sure learning outcomes have been met. An early foundation builds the confidence needed for entry into their design core classes that include 6 semesters (starting sophomore year) focusing on topics such as semiotics, design thinking and research, identity, civic engagement, branding systems, sustainability, chance methodologies and thesis development. Additionally, advanced elective courses in interaction, experience and motion are offered so they can further specialize.

This approach is a reflection of where the field is now and where it is headed. First, students learn the core principles of print-based graphic design—think image, typography, color, messaging and hierarchy. Second, they merge what they've learned with motion and code in order to build media and create interactive environments on a wide variety of platforms. This cross disciplinary approach (or multi-modal) allows students to be exposed to core skills early in their sequence and helps them make connections as they matriculate through the program. As a result students are able to move in and out of project sets with more fluidity. The work is more systemic, responds to a wider audience and more closely aligns with professional workflow and expectations.

Finally, let's visit the economic realities of this model. We can't ignore the rising costs of tuition and the crushing debt that students are being saddled with. It is estimated that 2030 graduates should expect to pay over

$200,000 for a 4-year degree in the United States (P). Students are more reluctant to financially burden themselves to meet the needs of escalating tuition. We have an obligation as educators to prepare our students for a successful career; and yes, that includes helping students reach their highest earning potential. According to AIGA Design Salary motion designers earn on average $15,000 more than non-motion jobs (AIGA). With the average timeline of 10 years to pay back their debt loans can be paid back more aggressively in a short period of time (Bidwell). Let's face it, open learning means higher earning.

Establishing a Foundation

To establish a foundation in the open channel model, we must recognize that the tools that are taught in the classroom need to be reconsidered. No longer should foundations be focused on the stroke of a pen or swipe of a paint brush. The ability to capture an idea with pencil is still relevant, but long gone are the days that designers need to master perspective or figure drawing. Foundation skills should now embrace code, motion, touch, sound and gesture. Programs need to accommodate this new style of learning and consumption. With hi–fidelity and dropping cost of memory cards, video is a powerful sketching tool to capture ideas not easily fabricated with 2D methods. Code logic teaches students to be better problem solvers. Interaction teaches students to better understand human behavior. Educators need to teach students to be agile and navigate effortlessly through the myriad of experiences that audiences and consumers now expect. If the expectations of foundations programs do not shift, development is hindered and students will find themselves unable to efficiently adapt to this new design landscape.

Strategically, motion is the first media channel that freshmen are exposed to in our department. In recent years, the software barrier has diminished as the conglomeration of Adobe products have redundancies built into their interfaces. This helps the transition, but the learning curve is still steep. Initially, the students are intimidated by the tools to make motion content, but once the learning threshold has been addressed students begin to embrace the possibilities. Our approach to the class is to develop storytellers who can use a combination of analog and digital techniques. As stated earlier, students come into the class with a predisposition for motion. Once the learning curve has stabilized, students are eager to develop content, often with a savviness that is expected with a lifetime of media consumption behind them.

It's also the first media-based course that coincides with typography. While the obvious connection between content is the expansion of typographic understanding (i.e. screen–based typography) the other favorable aspect is curricular anticipation. We do not teach the class as a standalone experience. We teach the class to acknowledge and solidify department goals. By connecting typography and motion it helps students see the connections between disciplines and opens up the conversation about expectations as they move throughout the curriculum. In order to reinforce a foundation course that is proactive and anticipatory, we adopted some rules of engagement that provide clarity for the students.

Don't blur the line
As educators we help students understand from the outset that we are unlike other departments and/or majors. We are a communication design department with focus on print, motion and interaction. What we do, how we do it and how we talk about ourselves are verbal cues that reinforce the student's decision to stay or go. We want to be clear. Obviously retention is a consideration, but more importantly we expect students to understand that we are no longer a print-based society. As designers we need to adapt to a new design culture. We don't want to waste our time and student's money if they are not interested or don't have the aptitude to move beyond the static page.

Choose your words wisely
Choosing words to articulate what we do is very important. In our first motion course, we use "graphic motion" instead of "animation." We "suggest" ideas, we don't "illustrate." We "capture" ideas we don't "draw" them. These are small distinctions that help reinforce a communication design culture, not one that blurs the line between design, illustration and animation. Our focus is typography, developing content and communicating messages. We are not animators and illustrators. A student might be an exceptional illustrator but that is a technique not an expectation. When students hear these verbal cues it's reinforcing and/or clarifying their interest in communication design.

Figure 2: Motion Design 1, Proto-Types. / Source: Student Student Designers: Various. Instructor: Matthew Raupp

Reinforce the relevancy of motion

Being located in the middle of the United States we remind everyone that motion is not an east/west activity anymore. You don't need to be located in Los Angeles or on Madison Avenue to establish a career. Motion is a ubiquitous activity regardless of location or scale. As the next G networks gets built and data becomes cheaper, media consumption will only increase. Regardless of size and budget, companies and organizations will continue to brand themselves and share their stories to a bigger more global market. Communication designers need to understand how to navigate an ever-growing list of applications and platforms that include: branding for television, broadcast and events; user interfaces including screen, car, dishwasher, speakers and operating software; data visualization; augmented reality; virtual reality and last, but certainly not least social media stories. As purveyors of culture, communication designers must recognize that motion is pervasive. A career in motion is more relevant now than it has ever been.

Content durations are shifting so should we

Video content has gone from 5 minutes to 5 seconds. Long narratives are no longer the norm. We need to respond to a new generation of content and consumer habits. Understanding the distinction and function of short vs long narratives is very important. We need to respond/scale to applications and media platforms. Both durations are necessary; but students need to understand the context they are designing for so they can adapt accordingly.

It's not about the software

We purposely limit the amount of software we teach. We agree that plug-ins and effects will not be taught. This is not a new idea as many departments have the same guiding principle. We understand technology will change and software packages will become obsolete. Once giants in the field; HyperCard, Macromedia Director, Flash, etc. are now all extinct. That is not the game we are interested in playing. If the students are hungry for the "tech," then we remind them of all the free online resources and available applications for smart devices that are available or to seek out our dedicated adjuncts who work as full–time professional motion designers. They are always glad to share tips and tricks as software updates continue to be pushed out on a seemingly weekly basis. Otherwise we stay focused on teaching them how to develop content, build a story arc, articulate frames, exaggerate scale, active space and vary speed. We teach them how to compose a shot, capture sound, move a camera, and how to work with lights. We encourage them to play with their hands, use projectors, build sets, explore the city, work in teams and have fun. We acknowledge when their process is exploratory and a bit silly and we correct them when they don't pursue their ideas or push their process enough. Teaching these skills sets a high bar. It's hard but fun. It's tedious but engaging. It's frustrating but fulfilling. Motion Design 1 is a snapshot of their next four years.
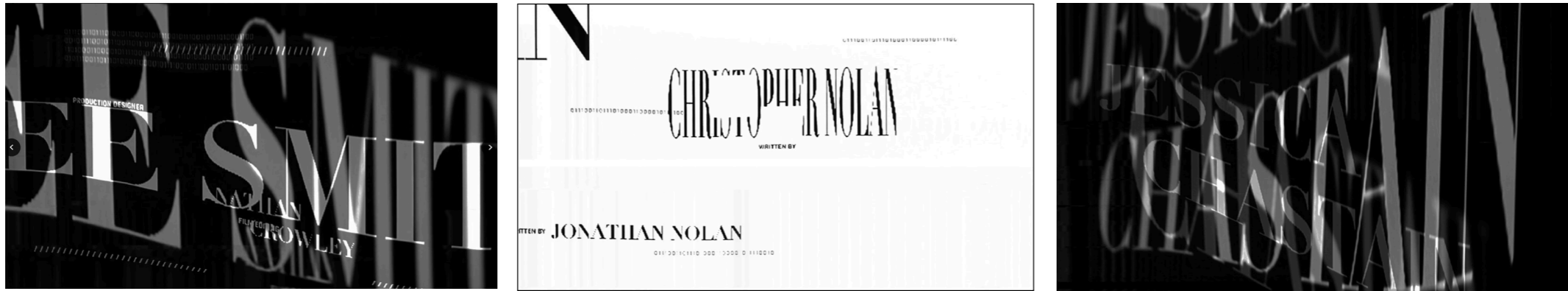
Figure 3: Motion 1, Title Sequence. / Source: Student, Student Designers: Josh Krauth–Harding. Instructor: Chad Reichert

It's time to play

By embedding processes, experiences, techniques, and other learning devices in the class, we expect students to eventually move outside the expected norm of design pedagogy and rubrics and into a place that is more playful and unexpected. Motion provides that conduit for play because it's a multi-faceted set of tools and techniques that encourages spontaneity. Design through the lens of the camera or sandwiched between keyframes welcomes exploration and encourages mistakes. Happy accidents occur when the best of intentions are met with errors and glitches.

Building a Sequence

The success of a motion curriculum sequence is not dictated by the number of classes, it's an understanding that what is taught in motion is not an isolated activity. The objective should not only be to build on the knowledge taught in the previous class but to be aware of how each motion experience can affect the classes that students are taking alongside it. Our motion curriculum holds hands with our parallel core classes and enables the open channel model to succeed. There are several factors to con-sider when building a sequence. In our sophomore image making and semiotics course, students utilize projection and capture techniques to expand their process. In design thinking and research, students are interviewing, recording and disseminating information through a variety of ethnographic techniques. In branding systems, students are developing comprehensive identities that use motion to help activate and extend the brand utilizing

multiple channels of communications. In thesis development, students use video to document their research in a concise and compelling way. Other topics that are taught in our core classes include: identity, civic engagement, sustainability and chance methodologies. Regardless of where they are in the curriculum or what topic they are challenged with, motion is taught so students can push their ideas further to become more effective storytellers.

But how does all this happen in a 4–year sequence? If we are realistic about the open channel model, we must recognize that every institution is different. Credit hours, expertise, class sizes and degree requirements are all variables that need to be respected. Not everyone has a learning environment that allows for a motion sequence. In a majority of smaller programs, the class is probably one of a couple electives that compete for attention and credits. With a limitation in credit hours, some programs are lucky to have one let alone multiple courses. Our program offers one foundation and two upper level motion electives. Each class has a different content focus that builds off each other. Motion Design 1 lays the groundwork of type and video, Motion Design 2 extends the skills into narrative development and data visualization. Motion Design 3 focuses on event branding and 3D environments. Open channel is a flexible and scale-able model that helps foster success regardless of how many classes a program can offer. If structured properly, with motion being considered ancillary to the core program learning outcomes, a sequence can be scaled to meet the needs of programs. If motion is integrated into foundations it becomes a skillset that can be integrated into classes throughout a traditional 4–year sequence.

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Another important factor in developing an open channel sequence is anticipating the knowledge loss or "valley of death" that occurs after the initial introduction to motion design. The learning curve for any new discipline can be steep. With motion specifically, the challenge of learning software and how to utilize time and sound as a design strategy is an uphill battle. Building, maintaining and retaining knowledge becomes a roller coaster as students are expected to learn a great deal of soft and hard skills over a span of 16 weeks. In our program, our Motion Design 2 course is offered junior year, almost 18 months after initially learning and absorbing concepts in storyboarding, key framing and editing. Once the foundation class is over, keyboard muscle memory diminishes and principles get lost as students are introduced to new and different content.

The open channel approach helps reduce this dip in knowledge because the proceeding classes feed off the collective body of knowledge that was established. Educators can encourage and even require students to flush out process, solve problems and execute ideas using motion as a tool. When framed properly, motion becomes an option for students in their core classes. Students begin to acknowledge non-print strategies as legitimate courses of action. If you are able to offer more than one motion course, then it can be placed later in the sequence to help reinforce or compliment another class or subject matter. By being strategic in placement, it can help students maintain motion stamina. It propels the students into a higher trajectory of learning because the knowledge loss was reduced while familarity in motion was maintained, not added by "accrual."

This approach also increases the likelihood of peer-to-peer learning. When students see their classmates solving a similar problem or executing an idea using a different channel, they inevitably inquire about how they did it or why they picked that approach. It challenges their own efforts as they begin to see and consider pathways outside of their considered direction. The "critique envy" or the "I didn't know we could do that" moment that occurs with students during the design process becomes a positive tool as it pushes them to differentiate their work and mode of thinking from their peers.
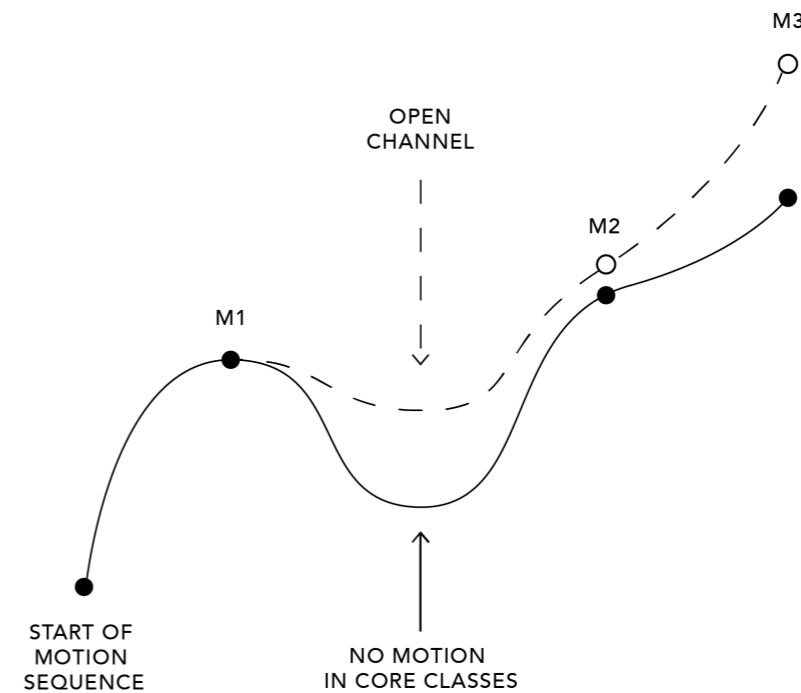
Figure 4: Valley of Death, Minimizing the Learning Curve / Source: Chad Reichert

Integrating into Core Classes

Now that we discussed establishing a foundation and building a sequence it's time to discuss strategies for integration of motion into design communication core classes. As a program, we have implemented numerous strategies at various levels throughout our undergraduate course sequence. We will now discuss these approaches and show how the students have navigated this multi–channel approach and more importantly how it has impacted their work.

```
                    CORE CLASSES
                         |
                         |                    ○  INTERACTIVE
                         |                    ○  PUBLICATION
 TYPOGRAPHY  ○           V                    ○  TYPE DESIGN
                                              ○  DATA VISUALIZATION
                        (((○)))               ○  EXPERIENCE
 MOTION      ○                                ○  SOUND
                                              ○  MOTION BRANDING
                                              ○  IDENTITY SYSTEMS
 INTERACTION ○                                ○  CIVIC ENGAGEMENT
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Figure 5: Open Channel Development, Effects of Cross Disciplinary Approach
Source: Chad Reichert

Typography

Typography is a product of its social, cultural, political, and technological environment. Peter Behrens once said, "After architecture, typography provides the most characteristic picture of a period, and the strongest testimonial of the spiritual progress and development of a people" (Meggs). The Futurists were a good example of this—their compositions became love letters embracing among other things, the future of machinery. In today's shifting landscape, motion is a powerful tool to build typographic moments. By utilizing cameras, projections and motion to inspire and inform typographic development, students challenge the idea of form and non-conventional ideas o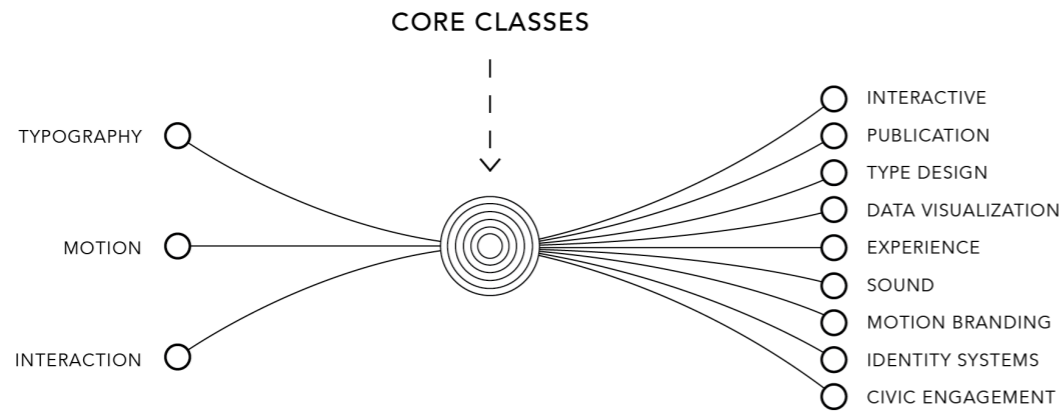f legibility. In combination with sound and inter-activity, typography is a current snapshot of what technologies we utilize and what content we consume.

Interaction & Experience

How do you tell a compelling story when you are not physically present to experience it? When interactive or experiential projects are developed that only exist for a week or maybe a semester, students lose the ability to engage future audiences and/or employers. By emphasizing the use of storyboards and demonstrating how to shoot in a controlled environment, students are able to create engaging experiences after the project has been taken down or packed up. The essence of the experience needs to be articulated clearly in a relatively short period of time. It provides clarity to the project and reinforces their ability to tell a story.

Sponsored Projects

Motion is a powerful tool to simulate experiences and interactive environments for research and presentations. It helps articulate the solution without necessarily having to build/code it out. Outside clients often come to our department to work directly with our students on sponsored projects. Topics include everything from UI/UX to branding, experience to curatorial. We are asked to translate complex ideas from engineers, scientists and CEOs into simple stories that investors, end-users and audiences can digest. By the time we have acclimated to the project, defined the requirements and built outcomes to share, we don't have time to implement it within a 16–week timeframe. The clients and organizations want our ideas and perspective, so if they see validity in the solutions, they have teams of developers and/or designers who can take the ideas and see them manifest.

Presentations, Prototyping and Play

We also use motion as an opportunity to demonstrate new process methods and design thinking. For example, if dealing with sponsored projects, often times clients will embrace bottom lines before they embrace innovation. Strategically, we use motion to present a unique process or prototyping method to motivate them to ask questions about what we did and/or how we did it. The clients are more engaged and the experience becomes a true collaboration. They are providing students the opportunity to learn and grow through real–world project experience. Inversely, we are exposing them to tools and techniques that they would not otherwise consider. It's an opportunity to teach them that design is a powerful tool for new methods of inquiry and investigation.

Communication Design Core

In the classroom, we use motion and video for data visualization, data collection, bodystorming, improvisation, prototyping and other generative techniques. These methods make the students more aware of their process and design decisions. By asking them to step in front of the camera to record a skit, act out a scene, stage an interaction or capture an interview, they are much more conscious of what they say and how they say it. Ideas tend to be more solidified and articulated. This process will often push the process along further and faster than more traditional methods because students have to respond with instincts and understand that the decisions they make are no longer their own. Involving other participants or audiences makes the experiences real and the feedback more relevant.

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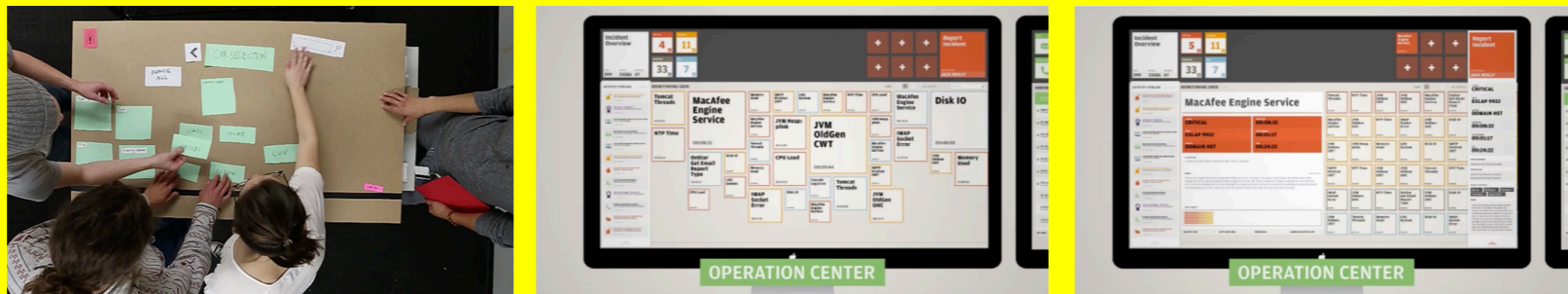
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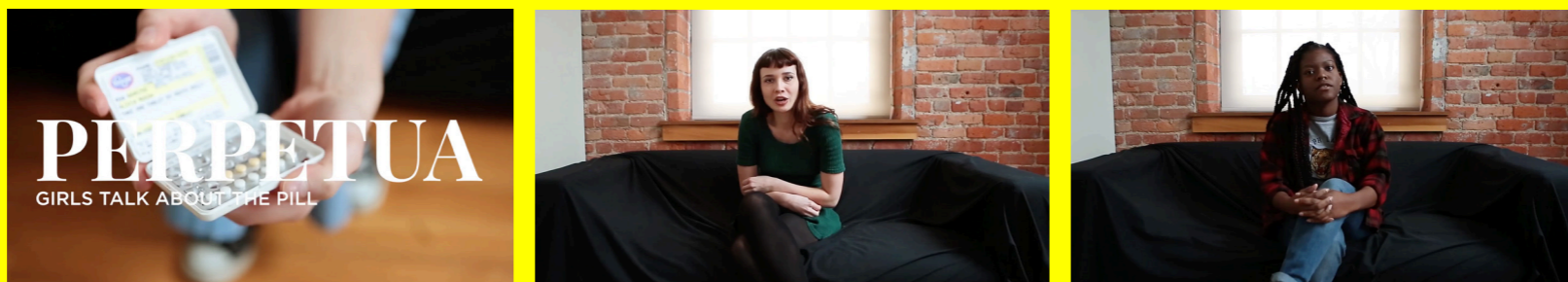
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Figure 6: Introduction to Visual Communications—Semiotics. / Source: Students, Student Designers: Sarah Cremering, Erica Heathcote, Will Callis. Instructor: Chad Reichert

Figure 7: Experience 2. Brightmoor, Detroit. / Source: Students, Student Designers: Eric Wilson & Hunter Thackman. Instructor: Kikko Paradela

Figure 8: Compuware Sponsored Project UX/UI. / Source: Students, Student Designers: Various. Instructor: Chad Reichert

Figure 9: Process, Play and Prototypes. / Source: Instructor Student Designers: Various. Instructor: Chad Reichert

Figure 10: Perpetua: Girls Talk About the Pill. / Source: Student, Student Designer: Leah Wedzinski Instructor: Chad Reichert

Postlude

Motion design education faces many challenges ahead. The shifting landscape, the cost of higher education and the struggle or inability for programs to adapt is real. The open channel approach outlined in this paper provides a basis for programs to retool their foundation and build a sequence that can scale regardless of department size or number of classes offered. It helps prepare students for the job market with sought–after skills and high earning potential. It fosters collaboration and multi-disciplinary thinking that separates them from their peers.

Many of our students do not enter our program expecting to be motion designers. Often times they are stubbornly focused on print. Once exposed to a combination of typography, interaction and motion, students understand the swath of career options that lie ahead for them in communication design. Students understand the relevance. Regardless of how entrenched in keyframing they are on a day-to-day basis, they are able to effectively collaborate with classmates and communicate across a variety of appropriate channels. It's time to stop teaching motion as a skill and start teaching motion as a strategy. Programs will become more relevant and course content will be more meaningful. Most importantly, it prepares student designers for a lifetime of exploration and self-discovery.

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AUTHOR BIOGRAPHY

Chad Reichert is Associate Professor at the College for Creative Studies in Detroit where he teaches typography, motion design, visual communications and graphic design history. He is a contributor to "Teaching Motion Design" edited by Steven Heller and Faculty of ReProgram, the international graphic design summer program based in the Netherlands. Reichert has lectured on topics including typography, motion design and smart programming for design organizations. His students have been recognized by numerous organizations including: Adobe Achievement, AIGA Detroit Design Re:View, CMYK Student Showcase, Communication Arts, Design Ignites Change, iDn Magazine, Motionographer, Type Directors Club and UCDA.

Chad is also proprietor of spirit3design, a design studio excelling in creative problem-solving, dynamic story-telling and design thinking. His work has been recognized by AIGA, ACD and CASE. He was co-curator of two international graphic design exhibitions: "Revolution:Evolution" and "Bleed, Lead, Kern." He served as President of AIGA Detroit, the Professional Association for Design. In that capacity he created opportunities to celebrate the rich heritage of Michigan graphic design and increase awareness of that tradition regionally and nationally. He was also Co-founder of the Kaya Foundation a non-profit organization committed to preserving tropical rain forests and supporting local farmers thru innovative relief strategies. Chad received his BSFA in graphic design & photography from Valparaiso University and MFA in graphic design from the Minneapolis College of Art and Design.

PEER REVIEW PANEL

We gratefully acknowledge the following individuals for serving as peer reviewers for MODE 2019.

Jessica Barness / Associate Professor / Kent State University
Jessica Barness is an associate professor in the School of Visual Communication Design at Kent State University. Her research interests are diverse and include interactive environments, sound studies, and critical practices in design. Barness has published articles in peer-reviewed journals such as Design and Culture, Design Observer, Visual Communication, MATLIT: Materialities of Literature, Dialectic, Message, SEGD Research Journal: Communication + Place, and Currents in Electronic Literacy. Her work has been presented and exhibited at venues such as AIGA, Design History Society, FILE Electronic Language Festival, HASTAC (Humanities, Arts, Science, and Technology Alliance and Collaboratory), and ICDHS (International Committee for Design History and Design Studies). Recently, she co-edited Visible Language journal special issue "Critical Making: Design and the Digital Humanities" (with Amy Papaelias), a project that was awarded a 2017 Design Incubation Educators Communication Design Award. She has an MFA in Design with a graduate minor in Writing Studies from the University of Minnesota, and a BA and MA in Studio Art from the University of Northern Iowa. Previously, she worked in design and research with Conway+Schulte Architects in Minneapolis, MN, and practiced professionally for a number of years as a senior product designer and design development manager in Chicago, IL.

Anne H. Berry / Assistant Professor of Graphic Design / Cleveland State University
Anne H. Berry joined Cleveland State University (CSU) in August 2016 as an Assistant Professor of Graphic Design in the Department of Art and Design. She received her MFA degree from the School of Visual Communication Design at Kent State University, and worked as an Assistant Professional Specialist at the University of Notre Dame in South Bend, Ind., prior to her CSU appointment. In addition to teaching, Berry works as a freelance designer; projects include a permanent exhibit for the Civil Rights Heritage Center in South Bend, Ind., and logo identities for the University of Notre Dame's Center for Social Research and Center for Social Concerns. She is also a cofounder of LightBox, a studio in downtown Goshen, Ind., and serves as the chief creative officer for Round3, an educational web application that facilitates online peer reviews for students in K-12 and higher ed. Her research focuses on race and representation in design and advertising, ethnic and racial disparities within the field of graphic design, and the role of social impact design (in education) as a means of addressing the design industry's lack of diversity.

Meaghan Dee / Assistant Professor, Chair of Visual Communication Design / Virginia Tech
http://meaghand.com
Meaghan Dee is a dog-loving typography nerd, who is both a practicing graphic designer and a design educator. Currently, she serves as Chair for the Visual Communication Design program at Virginia Tech and on the AIGA National Design Educators Committee. She received her Bachelors from University of Illinois, with a focus in Graphic Design, and her Masters of Fine Arts from Virginia Commonwealth University, with a focus in Visual Communication Design.

David Cabianca / Associate Professor / York University
David Cabianca completed an undergraduate degree in architectural studies at the University of Manitoba and a Master of Architecture degree from Princeton University (1995). This was followed by an MFA 2D Design from Cranbrook Academy of Art (2001); an MA in Typeface Design from the University of Reading (2005); and most recently, an MA in Design Writing Criticism, London College of Communication (2012). Initially designed while attending Reading, his typeface Cardea was released by the Emigre Font Foundry in 2014. In 2012, he was one of the organizers of the AIGA Design Educators Conference, "Blunt: Explicit and Graphic Design Criticism Now." His writing has appeared in Emigre, Idea, Design & Culture, Journal of Design History and Design Observer. He has taught at the University of Manitoba, University of Michigan, OCAD University, CalArts and Cranbrook Academy of Art and has held a full-time position teaching graphic design at York University in Toronto, Canada since 2005. He is currently working on a book detailing Ed Fella's image archive, scheduled for publication in 2019.

Erich Doubek / Associate Professor of Art / Emmanuel College
I received my MFA from the Dynamic Media Institute at the Massachusetts College of Art and Design, and BFA in Graphic Design from the University of Connecticut. My career has allowed me the opportunity to work in print, motion, and interactive on diverse projects for clients such as the Isabella Stewart Gardner Museum, Cambridge Friends School, General Motors, PBS, Legacy Recordings, and Starbucks.

Zlatan Filipović / Associate Professor of Art and Design / American University of Sharjah, College of Architecture, Art and Design
Zlatan Filipović is Associate Professor of Art and Design at the American University of Sharjah. His research and teaching areas engage design pedagogy, motion design, video/film and animation in linear and interactive environments. Filipović holds an MFA in Electronic Integrated Arts from NYSCC at Alfred University and a BA in Painting from the Academy of Fine Arts in Sarajevo, Bosnia and Herzegovina. He has exhibited widely in solo and group exhibitions from Biennial Manifesta 4 in Frankfurt; Gallery Almine Rech in Paris; European Media Art Festival, Osnabruck; Siemens art Lab in Vienna; Art Museum of UNM, Albuquerque; National Gallery of Bosnia and Herzegovina, Sarajevo; Maraya Art Center, Sharjah UAE; Biennale of Contemporary Arts in Thessaloniki, Greece; Sharjah Art Museum, and has presented at various international academic conferences and art/film festivals.

Nikhil Ghodke / Assistant Professor / Auburn University at Montgomery
Nikhil Ghodke teaches in the Department of Fine Arts at Auburn University at Montgomery, Alabama. He has a Bachelors degree in Architecture from Sir JJ College of Architecture, Mumbai and a Masters in Computer Art from Savannah College of Art and Design, Savannah. He has worked for 10–12 years in the industry; in roles ranging from Motion Graphics Designer to Senior Art Director in the United States, New Zealand and India. He has also taught Motion Graphics in Auckland-New Zealand, Tampa-FL and Purchase-NY. Some of the projects that he has worked on professionally are- rebranding of ABP news, a national news network in India, animated a promo for the movie 'Hobbit' for Sky Tv in New Zealand, pitches for rebranding of Hallmark Network in USA and of TV Pasiones in South America and Explainer Videos for Charles Hunter in the UK. He has interests in photography and videography along with motion graphics and has travelled to 20 countries; photographing the art and culture of each region. He has exhibited his work in India and also in the US, one of his photos was selected to be displayed in a juried exhibition by Dark Room Gallery in Vermont and his experimental film 'Connections' has been played at Tasveer and Erie Film Festival in 2017. He has also presented his paper on 'Introducing Historical References in Motion Graphics course' at MODE 17 in Ohio and at Visual Congress 18 in Italy and also presented another paper 'Fun Image editing activities to add to Pedagogy' at 19th Annual International Conference on Education in Greece. http://wwblockdissolve.com Department of Fine Arts, AUM

Dr. Susan Hagan / Carnegie Mellon University
Susan M. Hagan, Ph.D. MDes, received her master's degree in Design and PhD in Rhetoric from Carnegie Mellon University. She is now an Associate Teaching Professor at Carnegie Mellon University in the Information Systems department, working on both the Pittsburgh and Qatar campuses. She focuses her research interests on the interaction of words, images, and typeface, both static and in motion, for the purpose of more effectively solving communication, interaction, and information design problems. She envisioned and co-edited a special issue of Artifact: The Interaction of Practice and Theory in 2007. Her article, Visual/Verbal Collaboration in Print Complementary Differences, Necessary Ties, and an Untapped Rhetorical Opportunity (2007) received the 2008 NCTE Best Article on Philosophy or Theory for Technical or Scientific Communication. Collaborating with a colleague in computer science led to, Typesetting for Improved Readability using Lexical and Syntactic Information, published in the ACL (Association for Computational Linguistics) for ACL 2013, the premier conference in the field of computational linguistics. She recently contributed to Alan Male's edited volume, A Companion Guide to Illustration. Her chapter, Illustrators: Collaborative Problem Solvers in Three Environments, focuses on how illustration brings important collaborative meaning, in combination with text, to argument, narrative, and description that cannot be similarly offered through words. The book will be published in 2019. Her own book project with the working title, Interplay: How Image Text and Typography Create Complementary Meaning is currently under review.

Jonathan Hamilton / Senior Lecturer, Researcher Graphic Design / Nottingham Trent University
Jonathan Hamilton specialises in experiential, immersive film making and VR, to convey authentic look & touch of materials on screen. Research focuses on fragile archives & museums, collaborating with crafts people & designers. Recent research has combined cinematic cameras & macro lenses with precision robotic arms, for close-up moving camera documentation of fragile archives. With the aim of giving the experience of holding fragile objects and materials in the palm of the user's hand, exploring in an on-screen user led experience. Current projects focus on new approaches to VR for documenting Opera and Theatre Designers work spaces, objects and artefacts, using Photogrammetry for a more authentic approach. Future projects will explore haptic feedback and user curated experience, with key themes of authenticity and immersivity. Jonathan is currently working with the Royal Opera House, Covent Garden and The National Theatre, UK, on ways of capturing detail and material authenticity for VR. His documentation and VR work of Opera Designer Paul Browns' archive was presented at London Craft Week in the Victoria and Albert Museum, May 2019. Jonathan was a finalist at 2011 Lumen Digital Art Prize, with film "Never Quiet Never Still" touring internationally. He has been on the peer review panel of Design Ed Asia Conference since 2011. Jonathan is a Senior Lecturer & Researcher in Graphic Design at Nottingham Trent University. Prior, he was head of Motion Graphics at Camberwell College of Art, with 8 years teaching Fashion Textiles at The Royal College of Art.
www.vimeo.com/jonathanhamilton   Twitter/Instagram @jonhamilton19

Jonathan Hanahan / Assistant Professor / Washington University in St. Louis
Jonathan Hanahan is a speculative designer whose practice explores the cultural and social ramifications of experiences which transcend physical and digital occupations and the role technology plays in shaping, mediating, and disrupting our everyday realities. He develops Thick Interfaces—tools, devices, softwares, artifacts, websites, videos, etc. which agitate the digital facade and reveal the physical reality and complexity which exist underneath the thin veneer of our digital devices. Hanahan received his BARCH from Virginia Tech and his MFA from The Rhode Island School of Design. In addition to his studio practice, Hanahan is an Assistant Professor in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis.

Sanda S Katila / Associate Professor / School of Visual Communication Design, Kent State University
Sanda S. Katila completed her B.F.A. at the University of Akron, M.F.A at Kent State University and worked as a professional designer for 13 years in the Cleveland area. Sanda began teaching in 1993 in the School of Visual Communication Design. In 1998, Sanda served as the New Media Advisor creating new courses in Web Design for Zayed University in Dubai and Abhu Dabi. Along with Dr. Paul Wang, she has developed the first Web Design and Programming Minor at Kent State, as well as co-authored a book, "Introduction to Web Design and Programming." She collaborated on projects with David Robins, Associate Professor of Information Architecture and Knowledge Management (IAKM) in User Experience Design. Sanda has been actively involved in administrative roles at the university. She completed the Institute for Excellence leadership program at Kent State in 2013. She served as the Internship Coordinator and Graduate Coordinator and was appointed to Associate Director in Fall 2013 and to Acting Director in July 2014. Her recent research focuses on aging and health-care communication, socially responsible design and graduate service projects with local organizations such as the Cleveland Sight Center and Neighborhood Family Practice.

Dr. Jinsook Kim / Georgian Court University

Jinsook Kim, PhD, Assistant Professor, has worked as a communication design specialist for over 20 years. For her research, she is interested in visual perception problems for both print and screen based media regarding design practices and theories. She is interested in translating and extending two-dimensional visual literacy into 'time' for motion. Dr. Kim developed Motion Gestalt for her doctorate dissertation. Motion Gestalt is an applied theory of Gestalt (existing theory) for motion. Gestalt grouping principles are extended into Grouping Principles in Motion or in Time (Kim). Her interests include gestalts, visual motion, perception, new media, visual attention, user interaction, interface, visual anticipation, communication, human-centeredness, academic research for design, and design research methods. Dr. Kim is an active researcher and practitioner. She has regularly presented and published her scholarly research papers in peer-reviewed symposia and journals since 2005, and has taught Communication Design or Graphic Design courses at Universities since 2008. Currently, she is an Assistant Professor of Graphic Design and Multimedia at Georgian Court University in Lakewood, New Jersey. Dr. Kim worked for Trinity Christian College in Chicago, Washington University in St. Louis, and Indiana University in Indianapolis before she joined GCU. She received her PhD in Design from IIT Institute of Design (ID) at Illinois Institute of Technology in Chicago. She is currently residing on the East Coast of New Jersey. In her free time, she also enjoys creating abstract art works, and presents her conceptual works regularly in professional-membership-based venues.

Hye-Jin Nae / Assistant Professor, New Media Design, School of Design, College of Art and Design / Rochester Institute of Technology

Hye-Jin Nae is an award winning and US patent holding designer specializing in user experience design. Originally from South Korea with a background in fashion design, she is currently an Assistant Professor in the New Media Design program at Rochester Institute of Technology. She also held the position of Visiting Assistant Professor in New Media Design program, 2014–2016 and Assistant Professor in Graphic Design program, 2008–2010 at RIT. Prior to her academic career, she worked for over 14 years in the design industry as a Creative Director and Lead Experience Architect at EffectiveUI, Lead Designer at Yahoo!, and sr. Visual Interaction Designer at Kodak. She specializes in researching applied UX design and bringing that design sensibility and multi-disciplinary thinking into the classroom. Her diverse background and knowledge from designing interfaces for client side applications, retail point of sale and consumer electronics; to a wide variety web applications and properties are directly integrated into the classroom. Her detail oriented approach to design is shared with freshman to seniors from basic design elements to cutting edge UX design projects. With her extensive design experience and creative leadership, she is currently working on the government funded research project to counter violent extremism and RIT funded research project to help digital literacy. Her interest in interdisciplinary design education and pedagogy has led to recent presentation and/or published papers at the 12th EAD Conference on Design for Next at Sapienza University of Rome, Italy; AIGA Converge Conference at University of Southern California; MODE at Ohio State University; Digital Media and Learning Conference at University of California-Irvine; and Typography Day at University of Moratuwa, Sri Lanka. She works with UX design across all forms of digital media and she continues to research UX for traditional and new paradigms while building the foundation for tomorrow's design education.

Paul Nini / Professor / The Ohio State University

Paul J. Nini is Professor and past Chairperson in the Department of Design at The Ohio State University, where he has also served as past Graduate Studies Chair, and past Coordinator of the Visual Communication Design undergraduate program. He has been a faculty member at Ohio State since 1991. Prior to that time he taught as a Visiting Lecturer in Visual Communication Design at both the Institute of Design (IIT) and the School of the Art Institute of Chicago. He has also taught as a Visiting Lecturer in the Graphic Design Program at the University of Cincinnati. He recently served as a member of AIGA's Design Educators Community Steering Committee. He has served on the editorial board of the ico-D/Taylor & Francis journal Communication Design: Interdisciplinary and Graphic Design Research, and on the advisory board for AIGA's Dialectic journal.

Cat Normoyle / Assistant Professor / East Carolina University

James Pannafino / Associate Professor / Millersville University, PA, USA

James Pannafino is an associate professor at Millersville University in Pennsylvania. He teaches web, interaction, experience and motion design courses for the (BDes) Bachelor of Design degree. His research interests include interactive design fundamentals, interdisciplinary design, visual storytelling and digital narrative forms. James wrote and published UX Methods: A Quick Guide to User Experience Research Methods and Interdisciplinary Interaction Design: A Visual Guide to Basic Theories, Models and Ideas for Thinking and Designing for Interactive Web Design.

Chris Pullman / Senior Critic, Yale School of Art, Graphic Design / Yale University

After graduating in History at Princeton, Chris shifted gears and earned his MFA in graphic design at Yale in 1966. He has taught in the graduate program there ever since, with a focus, starting in the early 90's, on designing with time, motion and sound. From 1973 to 2008, Chris Pullman served as Vice President for Design and Visual Communication for WGBH, public broadcasting in Boston, which supplies about 30% of the PBS prime time schedule and the bulk of PBS.ORG websites. He and his staff were responsible for the visual personality of WGBH as expressed through its on-air titles, credits and animation, promotional and sales support, classroom materials and an ever-expanding assortment of interactive media. From 2002 to 2007 he also acted as design client for WGBH's new headquarters and studios, responsible for guiding building character, wayfinding, visitor graphics and AV features including the building's large exterior Digital Mural. In 2002 he was honored with the American Institute of Graphic Design (AIGA) Medal for "excellence over a lifetime of work." Then in October of 2008, after 35 years at WGBH, Chris decided to try out Life 2.0 where he continues to lecture and teach in a variety of settings and devote more time to exploring his long private commitment to painting.   2.2017

Emmy Rice / UX Consultant / Rice Design

Emmy Rice is an interactive designer and UX consultant. She likes to make complex problems simple. When not designing, she thinks and writes about human behavior offline to create meaningful experiences online. Rice has spent the past 6 years teaching full time in academia. She believes in fostering a playful environment to test ideas, pushing creativity, and design meaningful experiences. Her teaching experience focuses in typography, narrative/motion, and interactive design.

David Roll / Assistant Professor / Kent State University

Lisa Spitz / Assistant Professor of Design / Lesley University Art + Design

Lisa Spitz is an assistant professor, and program director for the Design for User Experience program at Lesley University Art + Design. She teaches user experience and interactive design courses, has an active professional practice spanning design research, user experience and interaction design, and is co-founder of the app PackThat for parents with young children. She has lectured locally and nationally on topics ranging from website accessibility, universal design, universal design for learning, empathy mapping, visual sense making and design thinking. Lisa holds a BA in Psychology and Graphic Arts from Regis College and a MDes in Interaction Design from Carnegie Mellon University. You learn more about Lisa at www.lisaspitz-design.com or her app at http://www.packthatapp.com.

Renée Stevens / Assistant Professor and Associate Chair / Syracuse University

Renée Stevens, http://reneestevens.design, is an award-winning motion and augmented reality designer, educator, and public speaker currently located in Syracuse, NY. Her design and creative research looks at how Augmented Reality can help overcome Learning Disabilities, specifically Dyslexia. She splits her time between owning and running a freelance interactive design studio and as an Assistant Professor at the S.I. Newhouse School of Public Communications at Syracuse University. She is also the Associate Chair of the Visual Communications Department where she oversees the Design Program. She was named a 2017 Educator to Watch by GDUSA and received a prestigious 2018 Meredith Teaching Recognition Award. As a speaker she has been invited to events around the world, including SXSW, AIGA, and the European Conference on Social Media, to talk about her work in Augmented Reality. She is an active member of AIGA Upstate New York and serves on the board as the Director of Education. Her favorite things include properly kerned type, perfectly paced music, and beautiful whitespace. Renée is the Creative and Managing Director for the annual design workshop, Pixels & Print (http://pixelsvsprint.syr.edu), which provides a real-world collaborative experience to design students by working on projects focusing on designing for social good.

Dimitry Tetin / Assistant Professor, Graphic Design / SUNY New Paltz

Dimitry Tetin is a teacher and designer living in the Hudson Valley, New York State. He is currently an Assistant Professor in Graphic Design at the State University of New York, New Paltz. He was a Critic in the Department of Illustration at Rhode Island School of Design and an Adjunct Faculty member at Parsons the New School for Design where he taught in the Communication Design Program. He works collaboratively and independently in areas of web, publication and environmental design, motion graphics and branding. In his multimedia publishing practice he seeks to engage public and personal histories to create narratives that examine how interaction between space and language shapes conceptualization of places and histories. He also writes about typography, motion and interaction design.

Todd Timney / Associate Professor, Communication Design / University of Cincinnati, College of Design, Architecture, Art, and Planning (DAAP)

Professor Todd Timney is a communication design educator, practitioner, and researcher in the areas of typography, visual symbol systems, brand identity and human-centered design research methodologies. He has been a full-time faculty member at the University of Cincinnati since 2010. Todd earned his Master of Fine Arts degree in Visual Communication Design from Virginia Commonwealth University. His research has focused on an "Integrated Approach to Package Design" and a "Patient-centered Approach to Improving Health Literacy." He has presented nationally and internationally, and been published in several peer-reviewed publications. His paper, "Using Animated Visual Narratives to Improve Patient Experience and Health Literacy in Pediatric Oncology"—based on his work with Cincinnati Children's Hospital as a Research Fellow at the Live Well Collaborative—was presented at the MODE 2017 Summit. Todd's professional work has been recognized regionally and nationally for its excellence by professional organizations including the International Council of Communication Design (ICOGRADA) and the American Institute of Graphic Arts (AIGA), Columbus Society of Communication Arts (CSCA) and Connecticut Art Director's Club (CADC).

Brad Tober / Publicis Media / Boston University

Brad Tober is a designer, educator, and researcher whose work explores the potential of emerging code-based and interactive visual communication technologies, with the objective of identifying and investigating their relationships to design practice and pedagogy. His practice-oriented research is characterized by a speculative approach to meta-design, reflecting a shift in the role of professional practitioners from executing processes for finalized creative output to directly engaging with the development of tools facilitating the creative processes of others. Tober holds an M.Des. from York University, Toronto, a B.F.A. in graphic design from the Savannah College of Art and Design, and a B.A. in mathematics from the University at Buffalo. He has held full-time teaching positions at Boston University and the University of Illinois at Urbana-Champaign, and is currently an Associate Director of Experience Design at Publicis Media (part of the Publicis Groupe).

MODE FEST JUDGES

We gratefully acknowledge the following individuals for serving as judges for MODE Fest 2019.

Greg Araya	Kate Noel
Jessica Barness	Brian Oakes
Anne Berry	Kimmie Parker
Dina Beylis	Doug Thomas
Clarke Blackham	Edward Ramsay-Morin
Gregg Brokaw	Shawn Randall
Richard Borge	Alberto Rigau
Jordan Bruner	R. Brian Stone
Caitlin Cadieux	Nico Speziali
Zach Christy	Laura Yilmaz
Colin Elliot	
Aaron Ganci	
Tim Howe	
Tracy Miller-Robbins	
Aoife Mooney	

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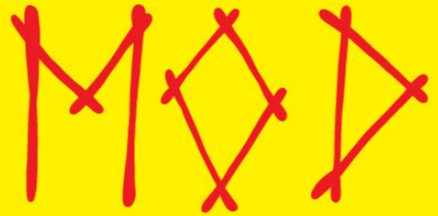Motion Design Education Summit

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