

# DAVID SLAYDEN

## EDUCATION

PhD	Indiana University	1989
MA	University of Chicago	1974
BA	Southern Illinois University	1973

My B.A consisted of a double major in philosophy and English with a minor in French, graduating with honors. The M.A. degree was in Critical Theory and Objects and was followed by my PhD studies, beginning in Intellectual History at the University of Chicago and concluding with a PhD at Indiana University in Cultural Studies within the English Department--along with a graduate minor in art history with an emphasis on design.

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## WORK EXPERIENCE (ACADEMIC AND PROFESSIONAL)

*I've held several positions in academe, publishing, and the creative industries—including advertising, television, and film. I've won several prestigious awards from the creative industries, including the Clio Award, One Show, the D&AD. I have consulted for and/or advised a wide range of companies, including Omnicom, Saatchi, Microsoft, Digiday, BMW, Mav6, Future Partners, Innocean, and Colorado Creative Industries. As for my scholarly research, HATE SPEECH won the Gustavus Myers Center Award for the Study of Human Rights in North America as outstanding book for 1995. HATE SPEECH also won the James Madison Award for First Amendment Studies in 1996. I continue to bridge academe and the creative industries through teaching, scholarship and award-winning creative work in advertising and design.*

2017-CURRENT:	Founder and Executive Director of CMCI STUDIO and Director of Strategic Communications Masters degree program (STCM) within CU Boulder. I designed the innovative structure of the masters program and created/wrote all of the courses/content within the program, along with the design and build of CMCI STUDIO and its marketing and promotion.
2016-2017:	Director of IxDMA an interaction design masters degree program, CMCI, CU Boulder
2009-2016:	Executive Director and Founder of BDW (Boulder Digital Works) and Director in the ATLAS Institute, CU Boulder
2010-2015	Founder and Executive Director of "Making Digital Work," a global industry-facing two-day learning event created, directed, and produced by BDW in Boulder, New York, Toronto, Vancouver, Miami, Chicago, LA, Amsterdam, and Kuala Lumpur.
2000-2005	Executive Teaching Faculty at Omnicom University offered annually at Babson College
1999-current	Associate Professor, CU Boulder
1999-2005	Director and Founder of blurr lab, a digital innovation center (underwritten by Omnicom)
1999-2005	Principal Strategic Advisor to Omnicom's Communicade group for digital expansion, including acquisition and creation of companies, including Agency.com, Organic, Tribal DDB, Red Sky Interactive, Atmosphere
1996-1998	Associate Professor, Southern Methodist University
1991-1996	Assistant Professor, Southern Methodist University
1988-1991	Executive Creative Director, DDB Worldwide, (New York, London, Los Angeles)
1986-1988	Creative Director, Ogilvy, Chicago
1985-1988	Contract Scriptwriter, TV Ontario
1985-1986	Adjunct Assistant Professor, English, Indiana University--Bloomington
1984-1986	Managing Editor, Studies in Second Language Acquisition, (scholarly journal) Cambridge University Press, New York
1984-1985	Managing Editor, Haiti: Today and Tomorrow: An Interdisciplinary Study, University Press of America

1981-1983	Editor, Indiana University Press, Bloomington
1979-1983	Associate Instructor, Indiana University
1977-1979	Book Review Editor, Victorian Studies, (scholarly journal), Indiana University Press
1976-1977	Bibliographer, Victorian Studies,
1975-1976	Associate Editor, An Anthology of American Popular Culture, Volume One, Bowling Green University Press

## RESEARCH INTERESTS

*My research interests are organized by the interdisciplinarity of design practice, which is inherently and traditionally so. I both engage with and often integrate the following areas of research and active practice: creative pedagogy, innovation by design, culture and technology, and design histories—all of which interact through a dynamic matrix of interests and opportunities for innovation by design. The establishment and development of my interdisciplinary research interests, as well as my approach to asking and answering questions, result from the realities of my individual creative industry experience in design and advertising, which provides insight and prompts scholarly research into the historic role of design coupled with innovation.*

### Creative Pedagogy

Pedagogy is typically defined as the study of the process of teaching. That said, creative pedagogy in particular is also most often defined as the science and art of teaching how to have and develop ideas, often colloquially described as “thinking outside the box.” Simply put, creative pedagogy emphasizes the leading role of creativity for successful learning, most often described as creative thinking. In its essence, creative pedagogy teaches learners how to learn creatively and become creators of themselves and also creators of their future. My particular slant on creative pedagogy focuses on the need for a new culture of learning derived and evolved from the work of Doug Thomas and John Seely Brown. They write: “By exploring play, innovation, and the cultivation of the imagination as cornerstones of learning, the authors create a vision of learning for the future that is achievable, scalable and one that grows along with the technology that fosters it and the people who engage with it. The result is a new form of culture in which knowledge is seen as fluid and evolving; the personal is both enhanced and refined in relation to the collective, and the ability to manage, negotiate and participate in the world is governed by the play of the imagination.” The various programs that I’ve created—at Southern Methodist University, University of Colorado, and within Omnicom University offered at Babson College—have been substantially influenced by the insights provided by Thomas and Seely Brown.

### Innovation by Design

My research and professional interests intersect and interact through their focus on both the current actualities of design and its future potential for innovation within and across disciplines within academe and industry. *Fast Company*, for example, has since 2011 sponsored the “Innovation by Design Awards,” an annual series that both recognizes and honors the diverse enterprises solving the problems of today and tomorrow by design. My current book-length project—titled “A History of Innovation in Ten Designs”—follows in this vein and chronicles design’s diversity in fostering innovation across disciplines, exploring and explaining how design leverages functionality, originality, beauty, sustainability, user insight, and cultural impact as well as business impact. The two graduate programs that I’ve authored leverage the opportunities for learning innovation along with new opportunities in experience design and product design. (The STCM within CMCI, launched in 2017, has successfully taught and placed graduates in design within the creative industries; and the Design Futures graduate program proposal in collaboration with the College of Engineering, which is currently (2021) passing through the process of approval by the CU Graduate School.)

### Culture and Technology

I often focus on the dynamic interplay of culture and technology rather than viewing these areas as opposing forces, actions, and/or interventions. I see them as circumscribing and incorporating multiple interests and disciplines, reflected both in the rapid changes in technologies themselves, along with the growing range of relevant theoretical and applied approaches. In academic terms, disciplines such as media studies, cultural studies and sociology have conducted theoretical inquiry into the complex relationship between culture and technology. In practice, the emergence of new media art, for example,—also called multimedia, cyberculture and digital media —provides a central theoretical and practical concern of art and design schools, and of multimedia and critical media arts departments, including critical making. Culture and technology are now in a dynamic collaborative relationship often negotiated by design.

## Histories of Design

My primary interest in the history of design is focused on rethinking the typical narratives around modernism's legacy and its social impact—from the arts and crafts response in the nineteenth century to the rise of industrialization forward to three twentieth century design schools: Bauhaus, the Ulm School of Design, and Black Mountain College. While each/all of these schools were short lived, they exerted lasting impact on what is now current design practice and thinking. The result was the creation of a generation or so of designers responsible for some of the most ubiquitous design work of the 20th century simply by following principles and systems grounded in being socially responsible and, above all, contributing to the broader field of studies of visual and material culture. The legacy of these short-lived but highly influential schools lives on in design practice and the design economy within the current 21<sup>st</sup> century.

## *Journal o*

### RESEARCH EXPERIENCE

*I've deliberately remained actively and professionally engaged with the creative industries previous to and throughout my academic career--as both an academic researcher and a creative professional. I have received multiple top industry awards in advertising and design and consulted with local, national and international corporations. Why and how does this apparent duality between being a professional and an academic align and matter? It is a fundamental challenge to do research within the academy in regard to the creative industries. Why? Because working and researching in an exclusively academic environment provides an ongoing challenge to remaining current and relevant to the creative industries which are naturally and necessarily continuously evolving in response to rapid global economic and cultural change. In short, my research experience includes both industry activities and academic activities and output—in both of these worlds.*

*So, my individual research experience bridges what is often a gap between current professional practices and interests and traditional academic research. My questions (and often functional, actionable answers) arise from my academic areas of research interest combined with regular interaction with industry partners with whom I collaborate with in rethinking advertising and design practices to solve "real-world" problems.*

*I place advertising and design in a cultural and global economic context in order to provide an evolving narrative of research opportunities into creative processes, design thinking, and innovation by design. My research into design histories is more frequently a departure from research that fuels actionable current and future matters within industry. Design history sits at a more removed yet contextual position, asking questions and exploring connections between social and cultural change and the impact and role of design on innovation.*

*My continuing industry creative work provides me with insight into the daily, evolving realities of advertising and design. My research experience from playing this dual role provides insights into both sides of what is often an intellectual and practical divide. As an academic, I first crossed this all-too-common divide with two articles in Journalism Educator: David Slayden, Alice Kendrick, Sheri J. Broyles, "Real Worlds and Ivory Towers: A Survey of Top U.S. Agency Creative Directors," Journalism Educator (Summer 1996); David Slayden, Alice Kendrick, Sheri J. Broyles. "More Matter, Less Art': Preparing Students to Prepare the Entry-Level Portfolio," Journalism Educator (1999).*

My ongoing research experience in creative pedagogy has most recently evolved into focusing on the future of design in a rapidly changing world and design's role in leading innovation; this research has been applied to and resulted in the creation of two graduate programs which I've written since returning to CMCI from my appointment in ATLAS (as a director). For the STCM (launched in Fall of 2017 within APRD/CMCI) I created its identity, researched and wrote all of its courses, designed a program structure that would accommodate change and innovation, and hired and trained currently working professionals to teach in a professional graduate program that would not merely be current with industry but capable of leading industry into possible futures through design. I currently direct this graduate program.

The second example of my most recent applied research combines entrepreneurship and innovation by design in a four-semester graduate program in partnership with the College of Engineering. This graduate program's DNA is innovation by design focused on the creation, design, build, and launch of new products with funding. Within CU, this emphasis supports the efforts of RIO, Venture Partners, and the Commercialization Academy and aligns with their mission "to bring the university's world-class researchers together with the business, startup and entrepreneurial communities to translate groundbreaking solutions into economic and social impact." This graduate program is designed for mid-career professionals. The program has been written and is currently in the approval process within the graduate school. We (CMCI and Engineering) are anticipating a spring of 2022 launch. The program is written, including its structure and all courses within the program, along with budget, and faculty; our proposed title for the masters program is "Design Futures."

A third example of note is the 2017 creation and launch of CMCI STUDIO located in downtown Boulder in the heart of the entrepreneurial world of tech companies. I made the argument for this 6500 sq ft studio space—consisting of two separate studios—to the Provost, designed the overall facility, specified the technology, and supervised the build to create a place for invention and innovation through design. CMCI STUDIO sits at the crossroads of industry and academe to provide a means for collective inquiry and collaboration between professionals and academics in order to innovate through design. Our efforts and offerings range from two nontraditional design-based graduate programs to advanced research groups, executive education, industry-sponsored projects, licensed commercial product development, and timely public-facing events ranging from experimental installations, exhibits, and performances via music, interactivity, media showcases, and short-form workshops.

CMCI STUDIO positions the college as a dynamic innovative entity that uses the power of design to leverage the possibilities of a world increasingly shaped by new technologies. Future-focused and industry-engaged, CMCI STUDIO works across disciplines to leverage change through the power of design, knowing that neither siloed institutions nor vertically organized companies are able to be relevant to the realities of the 21st-century economy. In addition to our strategic industry partners, we also collaborate with other centers of innovation on the CU Boulder campus, including the Office of Research and Innovation (RIO), the Technology Transfer Office, the Office of Industry Collaboration, and CU Ventures. We participate annually in the New Venture Challenge and perennially fund entrepreneurial teams via our own Designer Founder Group, which is dedicated to generating companies founded by designers.

In my research since 1999, I have exercised an intensive and ongoing dedication to learning innovation shaped and structured by creative pedagogy and manifesting in design innovation. The above three recent examples capture the logical result of my overall related activities in creative pedagogy and my dedicated focus on crossing the divide between industry and academe to develop a new culture of learning both within the university and in collaboration with industry.

My focus shifted significantly away in 1999 from a traditional cultural studies perspective that traced historical relationships among aesthetic, anthropological, and political economic aspects of cultural production and reproduction through questioning the common understandings, beliefs, and histories that shape our world. What occasioned this shift? I received a one-million-dollar gift from Omnicom, a global leader in marketing communications that provides brand and advertising services to over 5000 clients in over 100 countries. There were two goals that I was tasked with: one, to develop a strategy for the acquisition and development of digital startups—which consisted of Razorfish, Agency.com, Organic, Red Sky Interactive, Tribal DDB, and @tmosphere. And two, the development of digital talent from CU Boulder for Omnicom's growing digital holdings. At CU, I created the blurr lab and developed a series of digital-based courses that included students from the early efforts of ATLAS prior to the funding and build of the current institute. I also awarded \$300,000 in research grants to CU faculty that included Engineering, Fine Arts, and the School of Journalism and Mass Communication at the University of Colorado Boulder.

I worked with Omnicom in this role from 1999 to 2005 and contributed significantly to the growth and development of the ATLAS Institute at CU Boulder. In 2009, I received a six-figure gift from Crispin Porter Bogusky that resulted in the creation and launch of Boulder Digital Works, which was featured in the NY Times <https://www.nytimes.com/2010/05/13/business/media/13adco.html>. Boulder Digital Works soon evolved into simply BDW, which ran until the end of 2015, offering graduate classes, an industry-facing two-day immersive workshop, "Making Digital Work," that traveled globally to New York, Miami, Boulder, Vancouver, Toronto, Amsterdam, and Kuala Lumpur. At this time, BDW also worked closely with industry partners in a series of design sprints and applied research; these included Microsoft, Uber, Toyota, Mav 6, and Colorado Creative Industries, to name a few.

I left ATLAS and joined CMCI in 2016. I soon authored the curriculum, structure, and purpose of STCM, a program focused on strategic communication design in name only, without content or structure, and launched this graduate program within APRD. In 2017, I created and launched CMCI STUDIO in downtown Boulder and also moved the STCM graduate program from the CU campus to downtown Boulder. I have also created a second graduate program in partnership with the College of Engineering—the Design Futures Masters—which is scheduled to launch in 2022 and will also be physically located in CMCI STUDIO in downtown Boulder.

## TEACHING EXPERIENCE

My teaching activities at CU should be regarded in combination with my activities to create both new curriculum and entire programs at the undergraduate and graduate level. Following my arrival at CU (from SMU where I created and directed an award winning and perennially successful creative advertising program that resulted in multiple national awards, including the One Show) I have been a prolific contributor to the nationally and internationally recognized success of the creative advertising program within APRD at CU. I redesigned and launched the existing creative program's content and structure at CU Boulder upon my arrival in 1999. In 2000 CU won its first One Show awards with two student teams taught and directed by me. This success continued through my tenure as creative faculty and eventual chair of the ad program, a position from which I resigned in 2008 to design and launch Boulder Digital Works in Fall of 2009. With a proven reputation in both design and advertising, I created Boulder Digital Works enabled by a six-figure gift from Crispin Porter Bogusky. At that time, my thinking was simple and deliberate: I felt strongly that the future of advertising in the 21st century was design. Since 2009, I have directed all of my efforts in curriculum revision toward design-based innovation, grounded in a belief that the future of advertising was design. I've created several essential courses that provide a backbone to the current media design program: including design for social innovation and several courses anchored in story design following from the reality that design is essentially storytelling.

In addition to my design and direction of all courses in the existing STCM graduate program within CMCI STUDIO, I currently teach several sections of design to undergraduates in the APRD media design program—a developing effort that shows exceptional potential to create graduates for the design industry—including experience design and brand design.

My teaching in advertising encompassed courses from beginning creative courses to advanced portfolio courses, along with the origination in digital-based creative work and the development and launch of content with ATLAS, where I was a director for six years and developed an entire curriculum of courses in innovation and design.

Much of my current work is captured and reflected in the curriculum that I have most recently created for the STCM degree program within CMCI, which focuses on two strands of design: experience design and brand design. I also currently have designed a two-year program, "Design Futures," which has been developed in collaboration with the College of Engineering and is focused on product innovation by design. This program is directed toward mid-career professionals and is aligned (and collaborative) with RIO at CU—the research and innovation efforts at CU Boulder. I authored this program as well.

My ongoing focus on and commitment to evolving and extending a new culture of learning shapes all of my pedagogy, including design thinking as an essential tool for solving problems and teaching insight into human behaviors and motivations.

## SERVICE

I have been and remain committed to service—within the university and in response to local, national, and international entities in both academe and in industry, particularly with the industry partners for BDW and CMCI STUDIO. . My recent service work has included but is not limited to the following:

- CMCI Representative on Boulder Faculty Affairs, including diversity committee and grievance committee
- Advisor to the developing 4As Innovation Lab based in NYC
- Brand Design Consultant to Clover Sonoma, Native Roots, Patagonia
- Continue to serve on Board of Directors for Colorado's Media Leaders
- Continue to work with the 4As (American Association of Advertising Agencies) on the evolution of the creative technologies role in advertising

- ° Design Consultant to Powell Communications, New York (city)
- ° Strategic Advisor to Digiday
- ° I am responsible for all recruiting of grad students to our STCM graduate design program. This involves not only the review of all applications but also the creation of and sharing of materials with potential recruits, multiple phone (and zoom) meetings to answer questions, provide advice and insight into the program, and to connect them to graduates from the program who could provide insights. In short, I am solely responsible for all marketing for the STCM.
- ° Member of the Board of the St Vrain Valley's School District's Innovation Center
- ° CMCI representative to CU OIT committee
- ° Serve on Terri Fiez's/Vice Chancellor of Research and Innovation's internal committee on Innovation and entrepreneurship on the CU campus: <http://www.colorado.edu/entrepreneurship>
- ° On the CU Entrepreneurship Co-Conspirators Committee, Silicon Flatirons
- ° Member of the CU Entrepreneurship Co-Conspirators Committee, Silicon Flatirons

#### CONFERENCE ACTIVITY

My conference activities include both professional and academic venues, repeatedly crossing the often typical or usual divide between industry and academe—to audiences and interests in venues such as SXSW, Adweek in New York, or Ad Age Internet Week in New York, offering such presentations, for example: “START HERE. CHANGE EVERYTHING.: Teaching Students How to Make a Difference.” It has been essential for me to focus my attention at professional conferences and events to both market the grad program at CU but also to develop industry partners who credential our efforts and also send students to us for the graduate program. And this also includes consulting work and several events that I have done with Digiday, such as creating and directing a series of Gamestorming Workshops, including “The Uses of Story,” DRS Chicago, June 2015. Or events with Denver and/or Boulder Startup Week where I have led sessions titled “Not Your Mother’s University Locally and Globally Connected, On Demand, Diverse, and Rapidly Adapting;” and/or “Narrative for Entrepreneurs: Learn From Top Professors in Story from Empathy and Design.” This cross connection in professional venues is essential to marketing CMCI STUDIO to industry and often supplants attendance at academic conferences; such appearances often result in articles that generate additional publicity for the graduate program, such as: <https://digiday.com/marketing/innovation-mean-anyway/>, as well as appearances at SXSW, such as “Fueling Social Movements Via Social,” [https://schedule.sxsw.com/2014/2014/events/event\\_IAP21298](https://schedule.sxsw.com/2014/2014/events/event_IAP21298); “In mid-2013, protests erupted around Brazil, initially sparked by a public transport cost hike but quickly emerging into a broader social movement to address a litany of social issues. Causa Brasil was launched in response to the protests to facilitate communication and serve as an information nexus related to the movement, leveraging the general feeling of pride and the call for change that will hopefully result in a new Brazil. The occupationalist.org, brainchild of Boulder Digital Works (BDW), played a similar role during the Occupy Wall Street movement. This session offered divergent views around the use of social media to fuel social movements in 2 major markets (US & Brazil), countries that have both experienced rapidly emerging forms of activism in recent years. Participants had the chance to dialogue with an educational partner (BDW) and member (W3Haus) of SoDA, a network of top digital agencies and elite production companies working to advance the digital industry.

#### Conference Presentations (academic)

"Language - Communication - Culture" conference in Beja , Portugal, November 24 - 27, 2004

"Brand America: The Role of Nation Branding in a Global Image Economy," presented in a session at the NCA conference in Chicago, Illinois, November 2004.

"Some Like It Hot and Fast: Internet Porn Delivers" presented at the SCS (Society for Cinema Studies) in Denver in Spring of 2002.

"Coordinating National Messages: the Bush Administration and the Ad Council," presented at the NCA Conference in New Orleans in November of 2002.

"Rebranding America in the Aftermath of September 11th," presented at the SJMC Graduate Student Colloquium in December of 2002.

"The Internet and Information Dissemination in Natural Disasters," presented at the Natural Hazards Conference, Boulder, Colorado, June of 2001

"Industry-Academic Partnerships and Technology Transfer," The Governor's Technology Summit, Colorado Springs, CO, August of 2001

A series of Workshops at DAS Conference (Diversified Agency Services) meetings in New York, Dallas, Los Angeles, and Chicago during 2001. This series was done in conjunction with Omnicom, of which DAS is a part.

"Crossing Over: Borders Without Boundaries in the Digital Environment," presented at the SCA conference in St. Louis, Missouri, March 1999

"Digital Confections: Story and Audience in a Hypermediated Environment," presented at NCA conference in Chicago, November 1999

"Body Transformations and Cold War Consumer Culture in Forbidden Planet," presented at the SCMLA Conference, Dallas, TX, October 1997

"Honoring Hate Speech," Hate Speech was the featured work for the spotlight session of the Northeast Speech Communication Association convention, April 1999, New York, NY. Rita Kirk Whillock and I responded to a panel of reviewers commenting on Hate Speech, both the work and the issues.

"It's All in the Mix: Race, Cultural Identity, and the Formation of the Mussel Shoals Sound, presented at Crossroads: The Tenth Anniversary Conference of the Center for Vernacular Music, Middle Tennessee State University, Murfreesboro. TN, 1996

"The College Curriculum and Entry-Level Creatives," David Slayden, Alice Kendrick, Sheri J. Broyles, Annual Meeting of the of the American Advertising Association, Vancouver, British Columbia, 1996

"A Panel Discussion of Hate Speech," Speech Communication Association convention, San Antonio, TX 1995

"The Jingle: Image and Authenticity in Commercial Music," International Association for the Study of Popular Music, Vanderbilt University, Nashville, TN, 1995

"Made in Habana? The U.S. Embargo and the Production of Cuban Music," International Association for the Study of Popular Music conference, Vanderbilt University, Nashville, TN, 1995

"Expressions of Hate in American Discourse." Speech Communication Association, New Orleans, LA, 1994

"Making (air)Waves: Community, Diversity, and the Configuration of the Popular in Public Radio," delivered at the International Association for the Study of Popular Music conference, Casa des Las Americas, Havana, Cuba, 1994 "Cultural Conservatism and the NEA," delivered at the American Society for Aesthetics conference, Santa Barbara, CA, 1993

"The Sociology of Rap," presented to C.E.R.F.E. (Aldo Moro Institute) Rome, Italy, 1993

"Ice-T, the NEA, and the Politics of Aesthetic Response," First International Conference on Rock, Rap, and the Media, University of Missouri, Columbia, MO, 1993

"Invisible Cities: Spatial Narratives and Controlled Communities," Modern Language Association convention, 1993

"Political Discourse in Popular Music," Speech Communication Association convention, Chicago, IL, 1992

"Symbolic Consumption and Strategies of Identity," Midwest Modern Language Association convention, Chicago, 1991

"Driving Mr. Baudrillard," The Conference of Romance Languages, University of Cincinnati, 1991

"Literacy and Social Responsibility: Setting Standards for Industry and Education Partnerships," the Aerospace Atlantic Conference, Washington, D.C., 1991

"Language as Commodity: Tautological Discourses in Consumer Culture," delivered at Crossing the Disciplines, a conference sponsored by the Oklahoma Project for Discourse and Theory and the Semiotics Society of America, Norman, OK, 1990

"Media, Mobility, and the Saturation of Meaning," Indiana University, 1998.

#### WORKS IN PROGRESS

Books, Articles, and Creative Work in Progress

The majority of my current research falls primarily under the category of Histories of Design, as described in the "Research Interests" section of this document. The reason for this is my current primary book-length project, "A History of Innovation in Ten Designs," which is obviously historically focused. While my other areas of research interest—Creative Pedagogy, Innovation By Design, and Culture and Technology—nevertheless support the book in progress and also contribute to articles, papers, and conferences, the historically based book occupies the central thread of my current scholarship.

#### BOOKS

I have two books in process, both of which are focused on innovation and design—yet in two different contexts.

My solo-authored book is "A History of Innovation in Ten Designs." This book does not focus so much on the designers and the standard histories of these designs' development with their origin stories. Rather it is a revisiting and rethinking of iconic designs and proceeds to dramatize the histories that innovative designs have made, the stories they have had or continue to have, and how each design innovation exists as an example of game changing in itself, along with the story that the design tells, inhabits and acts out—often in a new design language.

My co-authored book is dedicated to the topic of crisis and innovation, and how crisis can often generate innovation—particularly in communication practices and technologies. While we are not focusing on the pandemic and its impact on innovation, it will definitely be included and play a role in our discussion. This book will be co-authored with Rita Kirk, who has been my co-author on two previous books: *Hate Speech* and *Soundbite Culture*, both published by Sage.

#### ARTICLES/PAPERS

° I have a paper in process to submit for a Special Issue in *Design and Technology Education: An International Journal*. The issue is titled "Alternative Studios: Design Education Changes in 2020," edited by Derek Jones and Nicole Lotz, both faculty at Open University in the UK. My paper explains that when practices and outcomes are design-based they can—and often do—also inspire alternative ways of learning and alternative ways of teaching. My contribution will feature the new culture of learning that I've designed and implemented in the professional-based masters program within CMCI STUDIO at the University of Colorado Boulder. In addition to this program's ongoing success and daily evolution, we explore the opportunities that crisis generates—both forcing and reshaping an innovative mindset that can embrace and leverage change. Within the context of an innovative learning culture, we solve problems through design-based thinking and processes for execution.

° I designed CMCI STUDIO to be affective, flexible, and functional as a learning and performance-based environment. This visual paper focuses on the how and why of designed learning environments and when studio-based learning is the best choice for creative problem solving. Drawing from our history of successful graduates and the often wicked problems that are collaboratively addressed with our industry partners in design sprints, we have learned how significant the design of a learning environment can be on the individuals involved and the outcomes they have generated. This paper will be submitted to

the 6<sup>th</sup> International Conference for Design Education Researches, Learn X Design, hosted by Shandong University in September 2021. Proceedings from this conference will be published.

#### CONFERENCE(S)

° Designing Change and Changing Design,” explores and defines the possibilities for the changes that are currently evolving in design practices and applications along with the opportunities for applying design insights across different disciplines. This paper/presentation has been submitted to ASD 2021, the ninth Congress of International Association of Societies of Design Research. This particular event is titled “With Design: Reinventing Design Modes,” and provides an opportunity to answer the elder call for design to become more open and more cross- and transdisciplinary, challenging “both design discourses and designers to steer praxis and thinking across uncharted territory for the sake of innovation and advancing research.”

#### “The Pre-Raphaelites and Print Culture”

I have submitted a proposal for a co-sponsored session on the Pre-Raphaelites and late nineteenth century print culture, including book design, the Kelmscott Press, book and periodical illustration, and transatlantic influences. My focus is on these activities as a collective response in reaction to industrialization, setting the stage for early modernism and the collective often craft-based mission of the Bauhaus, Ulm School of Design, and Black Mountain College. The venue is the SHARP SESSIONS at MLA 2022.

#### “Design Futures: Leveraging Change Through Design”

This proposed session sponsored by the Design Research Society will revisit the growing potential for decoloniality and societal transformation. My focus is the role of possible multidisciplinary design futures that can transform human presence on the planet. Pivot 2021 virtual conference focus is on: “Dismantling/reassembling—Tools for alternative futures,” PIVOT 2021 will be a virtual conference that takes place on Zoom (July 22-23, 2021). Each day will feature two keynotes and several panels exploring different significant and varied emerging themes in design practice and research.

#### PUBLICATIONS IN THE POPULAR PRESS

“The Qualities that Make an Amazing Entrepreneur,” *Huffington Post*, Dec 07, 2017

“Three Questions All Business Leaders Must Ask About Their Office Space,” *Huffington Post*, Dec 06, 2017

“Creating a Learning Culture to Cultivate Talent,” *Agency Post*, Originally published Jul 8, 2013 1:00:13 AM, updated July 28 2017

“The One Thing You Need to Stop Doing at Networking Events,” *Fortune*, April 12, 2016

“Play Is No Longer the Opposite of Work in Office Culture,” *PSFK*, 2016

“3 Questions to Ask Yourself Before Launching a Startup,” *Fortune*, March 6, 2016

“The Key to Success in Business,” *Fortune*, January 23, 2016

“Lessons From the Playground: The ROI of Play in the Office,” *Entrepreneur*, June 3, 2015

“4 Reasons Your Business Plan Might Need to Be Trashed,” *Entrepreneur*, November 13, 2014

“How to be the Next Great Designer Founder,” *Fast Company*, July 24, 2014

#### BOOKS (PUBLISHED)

David Slayden and Rita Kirk (Whillock,) eds., *Soundbite Culture: The Death of Discourse in a Wired World*, Sage Publications, (1998).

David Slayden and Rita Kirk (Whillock,) eds., *Hate Speech*, Sage Publications (1995).

#### IN BOOKS OR JOURNALS

"Debbie Does Dallas, Again and Again: Pornography, Technology, and Market Innovation," a chapter in *Porn.com*, edited by Feona Attwood (2009). In the Digital Formations Series published by Peter Lang Press.

David Slayden and Rick Wortland, "From Apocalypse to Appliances: Postwar Anxiety and Modern Convenience in Forbidden Planet," in *Hollywood Goes Shopping*, eds., David Desser and Garth Jowett, University of Minnesota Press, (2000).

David Slayden, "Ice-T, the NEA, and the Politics of Aesthetic Response," in *On the Beat: Rock 'n' Rap, Mass Media and Society*, Betty Winfield, ed., Greenwood Press (1998).

David Slayden, case study for Avon campaign, along with selected pieces from the campaign that I created, in *Creative Strategy in Advertising*, (sixth edition, Wadsworth), A. Jerome Jewler (first edition, 1997)

David Slayden, case study for Pro-Dent campaign, along with selected pieces from the campaign that I created, in *Creative Strategy in Advertising*, (sixth edition, Wadsworth), A. Jerome Jewler (1997).

David Slayden, Alice Kendrick, Sheri J. Broyles, "Real Worlds and Ivory Towers: A Survey of Top U.S. Agency Creative Directors," *Journalism Educator* (Summer 1996).

David Slayden, Alice Kendrick, Sheri J. Broyles. "More Matter, Less Art': Preparing Students to Prepare the Entry-Level Portfolio," *Journalism Educator* (1999).

"Commercial Performances and Trans-Cultural Identity," for the CRESC Annual Conference. 5-7 September, 2007, "Rethinking Cultural Economy," University of Manchester

"Home and Away: Immigrants, Migrants, and the Trans-National Flow of Money in a Global Economy," for the CRESC Annual Conference. 5-7 September, 2007, "Rethinking Cultural Economy," University of Manchester

#### CONFERENCE PROCEEDINGS

(published)

David Slayden, Alice Kendrick, Sheri J. Broyles, "More Matter, Less Art': Preparing Students to Prepare the Entry-Level Portfolio," *Proceedings of the 1997 Conference of the American Academy of Advertising*, St. Louis, Missouri.

David Slayden, Alice Kendrick, Sheri J. Broyles, "The Role of Universities in Preparing Creatives: A Survey of Top U.S. Agency Creative Directors," *Proceedings of the 1996 Conference of the American Academy of Advertising*, Gary Wilcox, ed., Austin: American Academy of Advertising.

#### CREATIVE WORK (professional)

My creative output falls into two categories: one, commercial work, and two, non-commercial work, and finds expression in both traditional and new media. Being engaged in commercial work provides value to both my research into the commercial aspects of American culture as well as validating me as an active and connected creative to the students I teach. My noncommercial creative work with new media crosses set lines between art and engineering, and between aesthetics and computation; being engaged in such work contributes to my interests and needs as a multifaceted creative and as a teacher who, almost regardless of the content that I present, is teaching, also, creative problems-solving. Actively developing work in new media further credentials my scholarly research in regard to new media.

#### Advertising [strategy & execution]

Creative Consultant for Temerlin McClain campaign "The Race to Replace," for The Discovery Channel. Produced in march 2006 and aired nationally spring through summer 2006. Creative Consultant for Young & Rubicam campaign for MetLife, 2000

Creative Director/Writer for Avon Campaign, DDB Needham, Dallas, 1998

Creative Director/Writer for print, collateral, and broadcast for Young Audiences of Dallas, 1997-98)

Creative Director/Writer for Pro-Dent, DDB Needham, Dallas, 1996-97

Design Director and Writer for the *Partnership Builder Package*, a promotional print and audio package for *A World in Motion II: The Design Experience*, sponsored by SAE International and the National Science Foundation, 1995-96 Creative consultant for Save the North Woods, a Cambridge, Massachusetts-based initiative for the creation of a national park in Maine, Michael Kellet, Executive Director, 1994-96  
[new media \[live September 2001- August 2004\]](#)

Director, Creative Director, Information Architect for <http://blurr.colorado.edu> (four iterations since 2001) Director for <http://blurrnews.org>, an alternative lifestyle portal for 18-24 year olds.

Technology Consultant for Rocky Flats Virtual Museum, a project through the Center for Environmental Journalism (CEJ) at the University of Colorado at Boulder. Directed by Len Ackland and Tom Yulsman.

Consultant for Alt-X, an alternative online publishing project founded by Mark Amerika, a blurr researcher and artist.

[New media \[work published online\]](#)

Information Architect and writer for SigmaWorks Group, an Omnicom company: <http://www.sigmaworksgroup.com/>

Designer/Artist for "High Bandwidth/Slow Motion," an online exhibit of computational graphics and looped audio creations of fractal trees, Lorenz attractors, and function modeling. This project focuses on using mathematically generated visuals and linked audio to slow the experience of time in the online environment. It is directly related to my CHI research proposal to Omnicom.

#### Multimedia

Creative Director for overall program and Writer/Producer for the film portion (two programs) of *A World in Motion* (1992), a multimedia program underwritten by the National Science Foundation in conjunction with SAE International

Creative Director and Writer/Producer for the film portion (four programs) of *A World in Motion* (1996), a multimedia program underwritten by the national Science Foundation in conjunction with SAE International

#### Graphic Design

Photographer and Designer for cover of *Hate Speech* (1995), published by Sage Publications, Thousand Oaks, CA

Logo and Package design for *Partnership Builder Package*, a promotional print and video package for *A World in Motion II: The Design Experience*, sponsored by SAE International and the National Science Foundation (1995-96)

#### Film

Writer for "Delusions of Modern Primitivism," an independently produced short film by Daniel Loflin/ Loflinfilms (2001, honorable Mention at Sundance Film Festival; AFI Award 1991, etc).

Writer for "Matamoros," (screenplay) for a feature film that focused on the border town of Matamoros, Mexico and political and personal issues of border crossing (not produced)

Writer for "CEO Zombie," a mockumentary short, written under contract for Dan Loflin. Director. (not produced)

Writer for "Back, Down Home," a television series that was developed currently under contract and made it into pilot production with the FX network in Spring of 2004. (not produced)

Writer, with Dan Loflin, Director for "Farrah," a feature film collaboration with four different directors, and produced by Hypnotic Productions and The Ford Motor Company. Our script was selected as one of four scripts to be shot as part of a composite feature. Status: not yet produced, i.e. in turnaround

Writer for "Stock Car Sandy," (2002), a feature-length screenplay written under contract for Dan Loflin in conjunction with Loflin Films and Hypnotic Productions. Status: not yet produced

Story Consultant for "Delusions of Modern Primitivism," an independently produced short film by Daniel Loflin/ Loflinfilms (2001, honorable Mention at Sundance Film Festival; AFI Award 1991, etc).

#### Audio

Writer and Producer for "It's All in the Mix: Race, Cultural Identity, and the Formation of the Mussel Shoals Sound," an audio documentary in conjunction with Random Access Music (Huntsville, AL); this program is currently archived at the Center for the Study of Popular Music, Murfreesboro, TN

#### Fiction

D.L. Slayden, "Natural Selection," *The South Dakota Review*, Spring 1996

## APPENDICES

An Archived Collection of past notable activities, accomplishments, executions, and awards

#### Talks, press, and assorted publications

TEDxFIAP in Sao Paulo, Brazil "Tecnologias do FUTURO," invited featured speaker on "The Ecology of Learning Spaces," November 8, 2012.

CreateTech Conference sponsored by 4A's in Santa Monica, CA, September 2012. Featured speaker on "The Talent Problem" for the creative industries. Featured speaker at CaT (Creative and Technologies) interactive session during Internet Week in NYC, June 2010 for a sponsored session on best digital practices and innovation.

"Start Here, Change Everything: Teaching Students How to Make a Difference," ADVERTISING AGE, August 06, 2010. <http://adage.com/article/goodworks/marketing-teaching-ad-students-make-a-difference/145279/>

"What We Learned This Year," DENVER EGOTIST, December 21, 2010. <http://www.thedenveregotist.com/editorial/2010/december/21/what-we-learned-year-13-david-slayden-boulder-digital-works>

Since 2009 and the inception of BDW, I am interviewed repeatedly by print and online publications covering tech and innovation, including the NY Times, TechCunch, MediaPost, Denver Egotist, Advertising Age, Boards, Fast Company, and others. Most notable is the NY Times article: <http://www.nytimes.com/2010/05/13/business/media/13adco.html>

#### Creative and research

Creative Director for bdw.colorado.edu, winner of British D&AD Award, and One Show from the One Club of New York, 2011.

Creative Consultant for The Martin Agency on development of "We Choose the Moon" (<http://wechoosethemoon.org/>) an online re-creation of Apollo 13 in conjunction with the JFK Library, winner of a Lion at Cannes International., 2011  
Creative directed the development of <http://leastyoucando.org/> in conjunction with the Sustainability Summit hosted by BDW in Boulder in October 2010

#### **Advertising [strategy & execution]**

Creative Consultant for Temerlin McClain campaign "The Race to Replace," for The Discovery Channel. Produced in March 2006 and aired nationally spring through summer 2006.

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#### **Multimedia**

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Logo and Package design for Partnership Builder Package, a promotional print and video package for A World in Motion II: The Design Experience, sponsored by SAE International and the National Science Foundation (1995-96)

## Advertising Creative Awards and Recognition for My Students

### At Southern Methodist University (SMU)

ONE SHOW 1997. One student whose work I directed was a national finalist and her work was published in the ONE SHOW ANNUAL.

ONE SHOW 1996. Five students whose work I directed were national finalists; their work was published in the ONE SHOW ANNUAL.

ONE SHOW, 1995. Bronze Pencil/Third Place Awarded to three students whose work I directed; their work was published in the ONE SHOW ANNUAL.

ONE SHOW, 1993. Two students whose work I directed were national finalists: their work was published in the ONE SHOW ANNUAL.

Also, my students at SMU had work regularly featured in CMYK and the L.A. Creative Show, as well as regional ADDYs.

### At University of Colorado (CU)

Nine finalists and one Bronze pencil in the 2003 ONE SHOW; work published in the ONE SHOW ANNUAL

Bronze Pencil/Third Place at the 2002 ONE SHOW; work published in the ONE SHOW ANNUAL.

Silver Pencil/Second Place at the 2001 ONE SHOW; work published in the ONE SHOW ANNUAL.

Gold at the 2000 ONE SHOW Young Creative Professionals Competition in New York City; work published in the ONE SHOW ANNUAL.

My student, Brandon Sides, was the Winner of the Patrick Kelly ART DIRECTION Award from the ONE CLUB in 2001. From 2001 through 2006 (current) my students have placed and/or been finalists in the ONE SHOW College Competition.

### What is CMCI STUDIO?

CMCI STUDIO is a place for invention and innovation through design.

CMCI STUDIO sits at the crossroads of industry and academe to provide a means for collective inquiry and collaboration between professionals and academics in order to innovate through design. Our efforts and offerings range from a nontraditional graduate design program to advanced research groups, executive education, industry-sponsored projects, licensed commercial product development, and timely public-facing events from experimental installations, exhibits, and performances—using music, interactivity, media showcases, and short-form workshops.

STUDIO currently resides within the College of Media, Communication, and Information [CMCI] at the University of Colorado Boulder. We use the power of design to leverage the possibilities of a world increasingly shaped by new technologies. Future-focused and industry-engaged, we work across disciplines to leverage change through the power of design, knowing that neither siloed institutions nor vertically organized companies are able to be relevant to the realities of the 21st-century economy.

In addition to our strategic industry partners, we also collaborate with other centers of innovation on the CU Boulder campus, including the Office of Research and Innovation (RIO), the Technology Transfer Office, the Office of Industry Collaboration, and CU Ventures. We participate annually in the New Venture Challenge and have perennially funded entrepreneurial teams in our Designer Founder Group, which is dedicated to generating companies founded by designers.

#### **Why does CMCI STUDIO matter?**

Our anthem is: "Start here. Change everything." CMCI STUDIO crosses traditional divides and champions the global value of innovation by design, pointing to a new way of working, seeing, making, and thinking in the 21st century. It's not only that the boundaries between design disciplines are blurring. So are the boundaries between design and everyday life—between work, play, social innovation, leadership, and management, along with an increasing awareness, evolution, and dedication to value-driven efforts.

We think that the future of design is designing for a sustainable future. To that end, CMCI STUDIO emphasizes a collaborative, systems-oriented approach to problem solving focused by humane ethic-centered design.

Our efforts manifest in three interconnected areas of research and development: our Problem Spaces Lab (PS Lab), our masters program (STCM), and our Designer Founder Group.

**The PS Lab** is both a conceptual and actual space where we explore the possibilities and potential of design thinking to imagine, design, and build alternative futures. The PS Lab addresses problems of both local and global dimension through creativity, innovation, and entrepreneurship in collaboration with our strategic industry partners. We are dedicated to exploring the possibilities of design to provide workable solutions to wicked problems. We define a wicked problem as a problem whose very nature is itself typically ambiguous. Wicked problems do not have definite yes or no solutions. And there will likely be more than one answer to the questions and challenges that wicked problems raise—all of which calls for an attitude that is forward looking, embraces change, and leverages the insights of design thinking to generate a spectrum of possibility rather than demand a single yes or no solution.

**The Master of Arts in Strategic Communications Design (STCM)** is an accelerated one-year graduate degree program with a through line of design leadership focused on innovation in product and experience design. The STCM is for designers who are passionate about imagining alternative futures and provides them with design-led research tools and methods for addressing pressing social, economic, political, and environmental realities on a local, national, and global scale. Students work in an open studio environment in transdisciplinary teams, consider issues from multiple perspectives, learn from community and industry leaders, and emerge with a portfolio of work that showcases design as a process for transforming social relations and contemporary life through the design of innovative products and experiences. We have expanded our offerings beyond the bounds of the degree program because there is both demand and need for the type of learning that we offer and teach. Our goal for 2020 is to make it possible for all graduate students attending CU Boulder will be able to take our courses for credit within their existing degree programs. In this way, we can spread innovation by design throughout the graduate school offerings.

#### **The Designer-Founder Group**

The Designer-Founder Group (DFG) is an accelerator that is housed in our downtown Boulder studio. It consists of graduates from the STCM who have received venture funding and are focused on the commercial launch of their products developed within the graduate program. The DFG is where these graduates take their work to the next level and establish and grow their companies—both motivated and guided by a simple equation: creativity+ design leadership=innovation.

The results of the combined efforts of these three elements are listed below.

#### **CMCI STUDIO Success Stories**

Job Placement Rates:

43% had a job before graduating

60% within less than a month of graduating

84% within 3 months

90% within 6 months

Management:

- 50% of our alum have held or currently hold a position in management with direct reports

- We have at least 9 alum who have/or are currently holding C-level titles

Prominent Companies our grads have worked for:

Google (multiple)

Apple (multiple)

Uber (multiple)

Facebook

Twitter

Dropbox

Airbnb

Pinterest

Spotify

Logitech

RG/A (multiple)

Hewlett Packard

Strava

Playstation

Kodak

Salesforce

Adobe

Comcast

Time Warner

Huge

STARZ

Disney

Crispin Porter & Bogusky (multiple)

Saatchi & Saatchi (multiple)

Wieden+Kennedy

Deloitte Digital (multiple)

OpenTable (multiple)

Opendoor

HubSpot

Goodby Silverstein

72 and Sunny

AKQA

Ogilvy (multiple)

Leo Burnett

Big Spaceship

Cognizant  
DaVita  
Aetna  
Target  
T-Mobile  
HomeAdvisor  
TBWA/Integer Group  
Publicis  
Made by Many  
SendGrid  
Pivotal Labs  
Deutsch  
MRM McCann  
Sapient Razorfish  
GREY  
Tribal DDB  
Nickelodeon Digital  
The Barbarian Group  
PMK/BNC  
Charles Schwab  
Lynda.com  
Infosys

Companies our graduates have founded:

29 Companies founded by our graduates

Raised over \$45 million in combined investment capital

8 began as projects within CMCI Studio

ONEVC - Co-founded by alum Pedro Sorrentino. Venture capital firm focused on funding startups with immigrant founders. Recently closed a \$38 million fund. ONEVC's investment portfolio already contains multiple unicorn companies.

Final Inc - Co-founded by alum Davis Godbout. New credit card platform for the 21st century. 2014 Techstars Boulder class. Y-Combinator class 2015. Raised \$4.1 million in funding. Acquired by Goldman Sachs and has since become the Apple Card.

GoodShuffle - Co-founded by alum Eric Dreyer. Started as an entrepreneurial design project in CMCI Studio. Raised a \$1.2 million round, now with an estimated \$3.5 million in annual revenue.

Emerson Stone - Co-founded by alum Jamie Emerson. Design and branding agency based in Boulder. Clients include Audi, 3M, IBM and more.

BEACON Trust Network - Co-founded by alum Joe Toscano and Max Miner. Better Ethics and Consumer Outcomes Network (BEACON) is focused on improving technology outcomes through the development of positive-sum business solutions. Recently signed a multi-year deal with CrownPeak to develop new trust and consent framework.

Captain - Co-founded by alum Justin McCammon. SAAS Social listening software designed to allow municipalities to gauge the impact of implemented policies. Recently secured a multi-year deal with the City and County of Los Angeles.

Moonlight Work - Co-founded by alum Emma Lawler. A platform for matching remote workers with companies looking for coding and design services.

GlassBreakers - Co-founded by alum Lauren Mosenthal. SAAS company focused on diversity and inclusion software for large companies. Raised over \$ 1 million seed round. Featured in MSNBC, Vice, CNN Money, Huffington Post, TechCrunch, INC, Fast Company & Newsweek. No longer operating.

Generation Exchange - Co-founded by alum Matt Isola. Non-profit focused on bridging the digital divide by facilitating workshops that create meaningful connections between seniors and millennial college students through a mentor-mentee relationship. Grew as an entrepreneurial design project in CMCI Studio. Recently opened their third campus partnership in Colorado - operating at CU Boulder, CSU, and DU - and is rapidly expanding across colorado. Part of CMCI Studio's inaugural designer-founder accelerator program.

Laserlab.io - Co-founded by alum RJ Duran. Laser Lab provides high quality laser cutting and engraving products and services. Currently serving clients in the Denver/Boulder area.

Homies - Founded by alum Kiley Story. E-commerce home decor store.

Nonna Eats - Founded by alum Callie Cavanaugh. Started as an entrepreneurial design project in CMCI Studio. Platform that pairs diners with unforgettable, personalized dining experiences. Currently operating in Southern California, launching in Denver/Boulder in January 2020.

Town - Founded by alum Denise Horton. Town is a localized event discovery app for art and cultural events. Recently closed an initial friends and family funding round, app launching November 2019.

Binderful - Co-founded by alum Jesse Weaver. An online learning platform focused on female empowerment.

RideMapp - Founded by alum James Collingwood. An app that aggregates all scooter and bike ride shares into one easy to use application.

UpRoot Colorado - Co-founded by alum David Laskarzewski. Non-profit focused on measurably reducing on-farm surplus agriculture in Colorado, supporting the economic stability of farmers, and increasing the nutritional security of our state's residents.

LocaWild - Co-founded by alum Nick Clement and Danny Tran. Started as an entrepreneurial design project in CMCI Studio. LocaWild is your personal guide to exploring Colorado. With so many places to get outside in Colorado, we help you narrow your search by matching you to destinations based on your favorite outdoor activities. Available in the app store.

Endure Survival Kits - Found by alum Nick Clement. Endure strives to give our customers the right gear and confidence required to ENDURE a wilderness emergency.

The Ruby Tap - Co-founded by alum Dan Nelson. Exclusive wine bar with multiple locations in Milwaukee.

Resolva.me - Co-founded by alum Pedro Sorrentino. Started as an entrepreneurial design project in CMCI Studio. Platform-based in Brazil for connecting homeowners to home improvement services. The company was acquired.

BausCode - Co-founded by alum Benton Rochester. Ten person engineering consulting firm based in Denver. No longer operating.

Thelen Williams - Co-founded by alum Nicholas Williams. Full-service design and marketing agency serving Denver/Boulder. No longer operating.

Ignite Teaching - Co-founded by alum Justin McCammon. Ignite Teaching is a browser-based collaborative tool designed for K-12 and higher education students. Operated for several years and had several thousand students using the app. No longer operating.

Noble Roots Kitchen - Co-founded by alum Rebekah Sosa, Sara Safranski and Erin Stenzel. Started as an entrepreneurial design project in CMCI Studio. One-for-one corporate snack service dedicated to fighting food deserts. Received seed funding through Catalyze CU. Part of CMCI Studio's inaugural designer-founder accelerator program. No longer operating.

Kubmo - Co-founded by alum Kinsey Ann Durham and Emma Lawler. Started as entrepreneurial design project in CMCI Studio. Non-profit focused on international development and women's issues leveraging mobile technology. Operated from 2013 - 2018. No longer operating.

GonnaBe - Co-founded by alum Justin McCammon. Launched at SxSW 2013, GonnaBe was a social planning and meetup coordination app. No longer operating.

HyFyn - Co-founded by alum Matt Sobieray. A web development agency focused on project management. No longer operating.

Mappy Paths - Founded by alum Tony Oberto. Makes custom posters of your travel. Launching early 2020.

Before and After Discounts - Founded by alum Kiley Story. Online deal finding site for home renovations. No longer operating.

Industry partners we have worked with, are currently working with, and/or will be working with in the near future:

Google

Microsoft

Uber

Frog Design

IDEO

Crispin Porter & Bogusky

Saatchi & Saatchi

Big Spaceship

Allstate Insurance (Arity)

Boomtown Accelerator

Copper Mountain

TechStars

Cactus Inc

Interaction Design Association (IXDA)

Hopelab

IAGA

TBWA/Integer Group

Ogilvy/Effective UI

Karsh Hagen

STARZ

Goodby Silverstein

Meet Mindful

Guild Education

DaVita

Aetna Digital

Gaia

Meditation Studio

Brass Tax Solutions

Made by Many  
Citizn Company

### Program's Innovation and Entrepreneurial Successes

New Venture Challenge:

Several category winners in the initial years of NVC, including a sweep of the "mobile" category in 2015

Three NVC category finalists in the last two years

2nd place team in Female founder category in 2018 - Noble Roots

2019 creative track winner was founded by an MBA student, Robert Brazell, who came through our product innovation by design course. Here is a quote from the thank you email Robert sent to us: "It meant a lot to me that the studio was open to having business students. I really appreciated your instruction and support. Had I not taken the courses within CMCI I wouldn't have approached this startup the way I have. We still have a ton of work to do, but it's start was thanks to you guys." - Another quote from Robert pulled from the linked article - "Though I'm a business student, I took all my electives with the College of Media, Communication and Information. The instructors at the CMCI Studio helped me to design, prototype, and ultimately launch the product. I couldn't have done it without them."

Catalyze CU:

One student team accepted to Catalyze in 2018 - Noble Roots Kitchen

Faculty members Jesse Weaver and Lisa Henderson are Catalyze CU mentors

In the last two years, 25% of our student teams (through our Entrepreneurial Design course) have received funding or gone on to be revenue-generating businesses.

2019 student team Talisman (an app to develop emotional fluency) placed second out of 70 teams in a highly competitive funding process through Hopelab in California.

Product Innovation by Design course has served 31 students from Leeds and Engineering over the last 2 years.

Design sprints with Uber resulted in the development and launch of Uber Eats

Publications our alumni have been featured in:

MSNBC

Vice

CNN Money

Huffington Post

TechCrunch

INC

Fast Company

Newsweek

AdWeek

Elle

Bloomberg

Washington Business Journal

Crunchbase

Smashing Magazine

Hacker News

Web Designer News

The Invision Blog

Communication Arts

Swiss-Miss

Cnet

Yahoo

Daily mail

PR news online

BGR

Economist

Pando

Books our alumni have published

Automating Humanity - Joe Toscano

Collecting Words - Brian Fouhy

Publications our alumni have been published in:

Huffington Post

Forbes

AdWeek

Smashing Magazine

Invision

DesignBetter.co

uxdesign.cc

Awards Won by our Alumni:

Emmy

Cannes Lions (multiple)

Clios (multiple)

D&AD

FWA Site of the Day (multiple)

Webby Awards (multiple)

National ADDY (Silver)

Cutting Edge Award

Gold and Silver ADDY awards at the regional level

Best in Show (ADDYs, regional)

Shorty Award Honor

Social Media Icon Awards 2015: Best Facebook Marketing Campaign

Graphis Design Annual 2020

Adobe Creative Jam Winner  
AWWWARDS