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Comparative study of graphic design education in Jordanian universities: towards best practice

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Comparative Study of Graphic Design Education in Jordanian Universities: Towards Best Practice

A thesis is submitted in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy

from
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by
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ABSTRACT

The primary purpose of this research was to explore and investigate issues informing contemporary Jordanian graphic design education, in order to produce better graphic designers ready to join the workforce. This was done by reviewing the field of comparative education, reviewing international graphic design education models, and interviewing a number of faculty members from different Jordanian universities. The study revealed that most of the graphic design teachers believe that the majority of graduates from Jordanian graphic design bachelor programs are not industry ready. It also revealed that the curricula for graphic design in Jordanian universities have a number of strengths and weaknesses and that there is a real need to consider field-training courses in the core curricula of all the Jordanian universities that teach graphic design. The level of research in the field of graphic design in the Jordanian universities is poor in terms of quality and quantity. There is a shortage of qualified teachers, lack of funds, heavy teaching loads for existing faculty members and shortcomings in promotion regulations. The study also revealed that the Ministry of Higher Education is not active in developing research or improving the various disciplines that are taught. The thesis identifies a need for further research that should include other parties involved in the graphic design education process in Jordan.
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1 INTRODUCTION

Prior to commencing this thesis, my professional life over the past 14 years has been that of a graphic designer with responsibility as a studio and production manager for a number of organizations. During this career I have often experienced difficulties recruiting new graduate graphic designers who possess the required production knowledge, business attitude and technical skills to effectively step into an innovative studio environment. Yet opportunities also arose to observe new graduate graphic designers who had had training in the studio environment during their studies. It was noted that training in professional practice allowed graduates to fit in more quickly than those who had not had the opportunity to undertake such additional professional training. Most poorly trained designers have knowledge in graphic design computer programs, but are not skilled in problem solving, business studies and graphic design production processes. However, the open question is: does field training and internship in professional practice during undergraduate study directly improve a graduate’s skills, or is it a combination of factors, some of which might not be design related?

Excluding postgraduate programs, it could be argued that the undergraduate graphic design courses surveyed at different institutions around the world all indicate the need for a review of curricula and the skills taught (Teixeira 2010, p. 411). Likewise, it could also be argued that most undergraduate programs focus on graduating design specialists, but not business leaders or entrepreneurial thinkers. If one is to accept that there is an increasing number of graphic design graduates competing for a shrinking pool of employment opportunities, then a lack of business skills among graduates presents a problem.

In Jordan, the economy is relatively small and weak (Dabbah 2007, p. 168). Services account for about 60% of GDP (Bank Audi 2012, p. 2) and more than 75% of jobs (World Bank 2012), mostly in the area of government services. Jordan depends on foreign aid and loans to support its economy (Dabbah 2007, p. 169). It also depends heavily on remittances from Jordanians working overseas (World Bank 2012).
According to Kanaan and Hanania (2009, p. 159) and despite an increase in graduate numbers serviced by an appreciable increase in graphic design educators, there has been little impact on unemployment figures and low wages. Kanaan and Hanania (2009) argue that a gap between educational outcomes and market requirements in Jordan has exacerbated a low pattern of economic growth over the past decades, one that has preferred the creation of low-wage jobs (p. 159).

At the beginning of this study, the aim was to explore and compare the practice methods followed by the graphic design schools in Jordanian universities in relation to professional practice. After review of the literature, it was evident that there is very limited research into Jordanian graphic design and the education of graphic designers in Jordan. This shortcoming makes it difficult to easily survey the relationship between graphic design education and professional practice. Consequently, the study expanded in its coverage of graphic design education. The aim shifted to exploring the graphic design education system in Jordanian universities, including curricula, pedagogies, facilities, practice methods, and research. This study is a step toward exploring the practice methods followed by graphic design schools in Jordan and the relation between graphic design education and professional practice.

In the 1990s only two universities offered training and education in graphic design in the Kingdom of Jordan: Yarmouk University in Irbid and the Applied Science University in Amman. The first is referred to as the official university, and the other is private. Both universities focus on graduating high-quality designers, but do not produce them in sufficient quantities to meet market needs. Today, 3 universities among the 10 official (public) universities and 11 universities among the 20 private universities offer graphic design related bachelor degrees (Ministry of Higher Education and Scientific Research 2012). The 14 official and private universities offering graphic design related bachelor degrees represent 30% of all the official universities in Jordan and 50% of all the private universities. The total percentage is 43% of the total number of universities in Jordan offering graphic design related bachelor degrees (Ministry of Higher Education and Scientific Research 2012).
In the last 20 years, demand for graphic design education at Jordanian universities has grown and this is reflected in the increased number of graphic design programs and graduates from Jordanian universities. However, published resources on graphic design education in Jordan are limited. In short, there is a lack of research measuring the quality of teaching, quality of graduates, and the market requirements in Jordan for graphic design (Abu Awad 2012b; Alamarat 2012; Alkholy 2012b; Al-Omari 2012a; Badran 2012c; Haddad 2012b). In particular, there is a lack of research addressing the practice methods followed by graphic design schools in Jordanian universities used to prepare students who are about to enrol in the workforce. The scarcity of such literature limits improvements to graphic design education in Jordan and restricts development in general.

For the above reasons, there is a need to explore the field and locate information that accurately profiles graphic design education systems in the Jordanian universities. In general, the more research conducted, the greater the chance of improving the Jordanian higher education sector, specifically graphic design education and its curricula, pedagogy, facilities and teaching skills, with benefits for the quality of graduates and the industry. It is hoped that this study will add momentum to the development of an improved system for design education and practice in design schools in Jordan, facilitating the transfer of knowledge and technical skills for a well-balanced practical experience. Such an outcome may make the learning process an enriching experience and help bridge the gap between theory and practice.

1.1 Statement of the Problem

Graphic communications related programs, such as graphic design, computer graphics, and visual communications are taught over 4 years of study in 14 universities in Jordan. These programs mostly produce computer operators rather than thinkers and problem solvers (Abu Awad 2012b; Alamarat 2012; Alkholy 2012b; Al-Omari 2012a; Badran 2012c; Haddad 2012b). In contrast, design educators such as Gunnar Swanson (1994, p. 54, 1998, p. 14 & 2005, p. 23), Meredith Davis (2005, p. 16) and Lawrence Zeegen (2009), to be discussed in
Chapter 3, argue that undergraduate schools must focus more on professional training as a tool to prepare graphic design students to enter the workforce. Design educators Carlos Teixeira (2010, pp. 413-414) and Thomas Lockwood, on the other hand, encourage establishing collaborative curricula between business education and design education, and Steven Heller (ed. 2002, p. x) and Tara Winters (2007, p. 22) believe that the talent of designers should see them move from being service providers to being authors and entrepreneurs.

Many design schools around the globe follow one or more of the above-mentioned methods. Design schools such as Hong Kong Polytechnic University – School of Design, Hong Kong, KaosPilot International in Denmark, Parsons The New School for Design in the U.S., and The Royal College of Art-Design London, in the U.K., have reached success and been recognised professionally as among the best design schools in the world (Businessweek 2007). Nevertheless, it is critical to explore and compare the education methods followed by successful international graphic design schools and Jordanian graphic design schools.

1.2 Purpose of the Study

To explore and investigate issues informing contemporary Jordanian graphic design education, it is necessary to commence by reviewing the field of comparative education, including international graphic design education models. Once comparative models of graphic design education have been established, this thesis engages in interviews with a number of faculty members from different Jordanian universities. The conclusion applies the above areas of examination and research to a consideration of the questions listed below, as waypoints for further investigation.

1.3 Research Questions

This study is guided by following research questions:

- What are the main features that characterize successful international graphic design programs?
How do educators evaluate the quality of graphic design education in Jordanian universities?

How could the Jordanian graphic design education system be improved?

1.4 Definition of Terms

- Official university: refers to universities that were established and are managed and financially supported by the government
- Private university: refers to universities run through private enterprise
- Practice methods: in this study refers to the training systems followed by universities to prepare students to enrol in the workforce
- Field training: in this study refers to a part of practice methods where students practise in the graphic design industry to gain practical industry experience
- Undergraduate program: the level of study for a first degree at university (Wallace 2009); in this study it refers to the bachelor’s degree.
- Postgraduate program: the levels of qualification and study above the first or bachelor’s degree (Wallace 2009).

1.5 Assumptions

Before commencing a comparative education study, there is a need to review and examine the field of comparative education. Studying the field of comparative education in the early stages assists in developing a deeper understanding of the process of conducting such a study.

To evaluate graphic design education in Jordan there is a need to review a number of successful models of international graphic design programs, describing their curricula, pedagogies and practising methods, which will facilitate better understanding of their design education.
Exploring graphic design programs in the Jordanian universities will help evaluate the graphic design education in Jordan. This will be achieved by interviewing number of educators representing different universities and different levels of experience in teaching graphic design in Jordanian universities. These educators will identify the education systems followed by different graphic design schools in Jordan, and this will assist in the evaluation of graphic design education in Jordan.

1.6 Limitations

In any research there are factors, usually out of the researcher's control, that could inappropriately affect the results of the study or how the results are interpreted; these factors called limitations (Price & Murnan 2004; Baron 2013). In this study, the researcher has recognized a number of possible limitations. These limitations included the limited number of Jordanian educators with a PhD in graphic design. This should be kept in mind and may have affected responses. To mitigate the impact of this issue, the panel of educators was expanded to include Jordanian design educators with master degrees. Another limitation that may have affected responses is the fact that all respondents were allowed the option of withdrawing from participation during the process. This option was giving to minimise any possible risks, inconvenience or discomfort for the panel of educators. It must also be taken into consideration that respondents may not address each question in full. Likewise, the lack of extensive research into Jordanian graphic design could impact the cogency of the responses supplied.

1.7 Delimitations

In any research, the researcher can set the borders or limits of the study, including the type and extent of quantitative and qualitative research tools to be used. In short, delimitations refer to how research is logistically managed and what is chosen for inclusion, or was excluded, by the researcher (Price & Murnan 2004, p. 66). In this case, the study was restricted to graphic design education at university level and to related individual representatives located in the Kingdom of Jordan.
Additionally, the limited time and funding for this study restricted the ability to extend the research to include students, graduates and the graphic design industry.
2 THE MODERN DEVELOPMENT OF COMPARATIVE EDUCATION

To explore and investigate issues informing contemporary Jordanian graphic design education, it is necessary to commence by exploring the field of comparative education. Reviewing the field of comparative education at an early stage in this thesis will assist in constructing a solid theoretical framework for the study overall, and in developing a deeper understanding of the processes involved when conducting comparative studies.

2.1 Toward a Definition of Comparative Education

In the literature on comparative education there are several definitions, some focused on the analytical and explanatory aspects, others on the historical, cultural and geo-political aspects of this area of study. Due to the different interests and ideological views of researchers in comparative education the concept lacks a clear definition. For instance, in 1955, Issak Kandeel noted that comparative education ‘seeks to analyze and compare the forces which make for differences between national systems of education’ (p. 8). George Bereday, on the other hand, referred to comparative education as ‘the analytical survey of foreign educational systems’ (Bereday 1964a, p. ix). Fraser and Brickman (1968, p. 3) referred to it as ‘the analysis of educational systems and problems in two or more national environments in terms of socio-political, economic, cultural ideological, and other context’, whereas Noah and Eckstein (1969, p. 121) wrote that comparative education ‘is best defined as an intersection of the social sciences, education and cross-national study’. For a standard description of comparative education there is Carter V. Good and Phi Kappa’s Dictionary of Education which states that comparative education is:

a field of study dealing with the comparison of educational theory and practice in different countries for the purpose of broadening and deepening understanding of educational problems beyond the boundaries of one’s own country and sometimes also helping to solve problems in one country by looking at the ways they have been solved in other settings. (1973, p. 120)
Yet for better understanding of comparative education, it is essential to trace the development of the field through history. According to Cook, Hite, and Epstein (2004, p. 123) ‘the health and vitality of any academic field relies on the periodic review of its intellectual history, evolving theoretical frameworks, and thematic shifts’. The following sections analyse different methodologies followed by the earliest comparative educators, their motives, systems of data collection and analysis (Noah & Eckstein 1969, p. 3). To achieve this aim of tracing the history of comparative education the discussion focuses on three stages in the development of comparative education: the copying and borrowing stage, the forces and factors stage, and the social science stage.

2.2 The Copying and Borrowing Stage of Comparative Education

The pre-history or first stage of comparative education is referred to as ‘copying and borrowing’. This is the period of precursors to comparative education (Trethewey 1976, p. 13). The borrowing and copying stage is as old as human history (Fraser & Brickman 1968, p. 2). It begins when people start travelling from place to place to meet the requirements of their evolving life. People travelled for many reasons, such as trade, learning, wars, and for religious reasons. Over time, curiosity became another motive for travelling. There have been many famous travellers, such as Marco Polo (1254–1324), Ibn Khaldun (1332–1406) and Alexis de Tocqueville (1805–1859). These travellers and others took back with them many tales from places they visited (Bereday 1964a, p. 3). Undoubtedly, most of these travellers were satisfied with recounting what they saw and heard without undertaking meaningful analysis of their encounters. Yet other travellers not only described what they saw and heard, but noted significant differences from practices in their own communities and countries. For instance, Cicero (106-43 B.C.) compared education systems in Greece and Rome, noting that in Rome its citizen:

\[
\text{did not desire that there should be fixed system of education for free-born youth, defined by law or prescribed by the state or made identical for all citizens. The Greeks, on the other hand, expended much labour in vain upon the subject of }
\]


education; and this is the only point with respect to which our guest Polybius charges our ancestral customs with neglect. (Cicero [55-51BCE] 2004, pp. 231-232)

Cicero held that the education system in Rome was superior to that of Greece, which he considered was not without mistakes. Not surprisingly, Noah and Eckstein (1969, p. 9) assert that ‘most travellers’ reports on foreign education were subjective and unsystematic, the colourfulness of their descriptions alone redeem their lack of objectivity’. Nevertheless, they also note that: ‘Satisfying the curiosity of those who couldn’t travel themselves was not the only purpose of the travellers’ reports. Some reports were designed to examine political and educational systems’ (Noah & Eckstein 1969, pp. 8-9).

Fraser and Brickman, in their book A History of International and Comparative Education, provide an example of an unbalanced report by two Dutch travellers, Jasper Danckaerts and Peter Sluyter, of their trip to New York in 1679-1680. Danckaerts, who did the actual writing of the report, described the visit to Harvard College, recounting that:

We found there, eight or ten young follows, sitting around, smoking tobacco, with the smoke of which the room was so full, that you could hardly see; and the whole house smell so strong of it, that when I was going upstairs, I said, this is certainly a tavern. (Danckaerts 2007, pp. 266-267)

It is clear that the visitors, Danckaerts and Sluyter, were preparing to provide an early judgment on Harvard based on the atmosphere in a room they entered, which was filled with smoke, wherein:

We excused ourselves, that we could speak English only a little, but understood Dutch or French, which they did not. However, we spoke as well as we could. We inquired how many professors there were, and they replied not one, that there was no money to support one. We asked how many students there were. They said at first, thirty, and then came down to twenty; I afterwards understood there are probably not ten. (Danckaerts 2007, p. 267)
There was a sort of miscommunication between the visitors and the students, due to the fact that each party was speaking a different language, but it was noted that:

The minister of the place goes there every morning and evening to make prayer and has charge over them. The students have tutors or masters.
We passed by the printing office, but there was nobody in it; the paper sash however being broken we looked in; and saw two presses with six or eight cases of type. There is not much work done here. Our printing press is well worth two of it and even more. (Danckaerts 2007, pp. 267-268)

It seems that the visitors built their comparison of the printing office at Harvard and their own printing office based upon instantaneous indications but not on clear investigation. Fraser and Brickman also comment on Danckaerts and Sluyter’s report, noting that:

It does not require great perception to question the objectivity or the reality of these judgments by the two Dutch visitors. What might have been an interesting and illuminating exercise in comparative education turned out to be, for the most part, a parade of prejudices. In any event, we can learn from this account that institutional visitation per se is not a guarantee of enlightenment in education. (Fraser & Brickman 1968, p. 9)

Danckaerts and Sluyter notwithstanding, in the 1600s in Europe awareness of the useful and practical value of comparative observation increased (Noah & Eckstein 1969, p. 9). Increasing numbers of people travelled abroad to observe and gain knowledge about foreign systems. It was essential for travellers to have an appropriate education if they were to understand and evaluate what they observed in their travels (Fraser & Brickman 1968, p. 9). In this context, the British educator and historian Dr Joseph Priestley (1733-1804) asserted:

How can… comparison be made, or any judgment formed of the constitution and laws of other countries with respect to our own, when that constitution, and those laws which they are to be compared, are unknown? (Priestley 1826, p. 448)
Priestly explained clearly that students who decide to study other country’s systems should first understand their own country’s system to fulfil this mission.

### 2.2.1 Marco-Antoine Jullien de Paris (1775–1848)

Despite a number of early observations and reports that describe and compare education methods in different countries, there are no records before 1817 to suggest that this field of study was a planned and organized as a discipline. According to Trethewey (1976, p. 12), it was in 1942 that the well-known comparative educationalist Isaak Kandel coincidentally discovered ‘the first comprehensive scheme for the comparative study of educational system’. Kandel found an article by Marco-Antoine Jullien de Paris entitled ‘M. M.-A. Jullien’s Questions on Comparative Education’, based on the author’s *Esquisse et vues préliminaires d’un ouvrage sur l’éducation comparée*, published in pamphlet in 1817 (Kandel 1942, p. 23). Noting Paris’ contribution, Kandel (p. 23) argued that the idea of international cooperation in education is not new. Kandel (p. 23) describes Paris’ article: ‘there appeared a summary of the plan for a work to embrace a comparative view of the actual state of education in Europe’. Fraser and Brickman (1968, p. 1) assert that since Kandel’s discovery, ‘it has been customary to trace the beginning of comparative education to the 1816-1817 by Marco-Antoine Jullien’s pamphlet of comparative education’.

According to Khan (2004), in 1817 Marco-Antoine Jullien de Paris realized the importance of the similarities and differences in the education systems of different countries. Paris believed that the education system in a country should be considered a science (Gautherin 1993, p. 3). He was not satisfied with education systems based on a political leader’s concerns and directions (Khan 2004, p. 4). He wanted to tabulate the basic elements of the education system in order to understand it more clearly. This task proved a challenge, however, with the core issue being to decide whether the social, economic and political environment of the researcher’s home country were comparable to the country whose education system was to be modelled (Khan 2004, p. 4). According to Gautherin (1993, p. 6) Paris’ goal was:
To build up, for this science, as has been done for other branches of knowledge, collections of facts and observations arranged in analytical tables so that they can be correlated and compared with a view to deducing therefrom firm principles and specific rules so that education may become virtually a positive science instead of being left to the whims of the narrow-minded, blinkered people in charge of it or diverted from the strait and narrow path by the prejudices of blind routine or by the spirit of system and innovation.

Paris suggested exchanging facts and information about education between schools in Europe, which would help improve education systems in participating countries (Trethewey 1976, p. 15). His proposal was based on collecting information through questionnaires. For this purpose, he proposed establishing an Educational Commission, Educational Institute and Educational News Letter (Trethewey 1976, p. 15). Paris assumed that arranging the collected data in tables and charts would help in comparing different education systems (Trethewey 1976, p. 15), which could assist decision makers in participating countries to evaluate their own education system (Trethewey 1976, p. 16). They might also adopt some elements from other educational systems for application in their countries (Trethewey 1976, p. 21). According to Paris, the purpose of studying a country’s education system was to improve and change the education system in another country (Khan 2004, p. 6). Paris anticipated that comparative observation would lead finally to a ‘positive science’ (Noah & Eckstein 1969, p. 30). Although Paris’ plan was never implemented (Trethewey 1976, p. 16), it remains the first known systematic approach towards a comparative education science.

2.2.2 Horace Mann (1796–1859)

Another pioneer of nineteenth century comparative education was the American Horace Mann (1796–1859). In 1838, Mann founded The Common School Journal. In this semi-monthly journal, Mann targeted schools and their development (Graves 1971, p. 256). His general position was that public education should be free, available for both boys and girls, equal for rich and poor, superior to private schools, democratic and non-sectarian (Graves 1971, p. 263). He critically discussed the European education systems in his Seventh Annual Report. Mann
published his report in 1844 after a five-month trip visiting schools in Europe (Fraser & Brickman 1968, p. 176). He ‘went to Europe apparently guided by no system of inquiry, but prepared to report on whatever happened to catch his eyes’ (Noah & Eckstein 1969, p. 25), and his seventh report was widely distributed, republished and translated. Mann noted many good things to be borrowed from the many European education systems as well as those to leave alone (Fraser & Brickman 1968, p. 167). Mann observed in the introduction of his report:

> if we are wise enough to learn from the experience of others, rather than await the infliction consequent upon our own errors, we may yet escape the magnitude and formidableness of those calamities under which some other communities are now suffering. On the other hand, I do not hesitate to say, that there are many things abroad which we, at home should do well to imitate; things, some of which are here, as yet, mere matters of speculation and theory, but which, they have long been in operation, and are now producing a harvest of rich and abundant blessings. (Mann 1845, pp. 20-21)

Mann criticized the education system in England. He believed that the English approach demonstrated ‘an appalling degree of inequality in the condition of its subjects’ because of the maldistribution of the financial education allocation, which was a huge resource compared to other European countries (Fraser & Brickman 1968, p. 169). On the other hand, he admired the Prussian education system, which he described as ‘the most interesting portions of the world in regard to education’ at that time (Fraser & Brickman 1968, p. 172). Mann believed that there were many lessons to learn from the Prussian system, despite the significant political and social differences between the U.S. and Prussia (Trethewey 1976, p. 17). Mann founded the first public normal school in the U.S. (Graves 1971, p. 257), which opened on July 3, 1839 (Dexter 1911, p. 376). He borrowed the term ‘normal’ from France, and borrowed curriculum and methods from Prussia (Graves 1971, p258).

By the end of the nineteenth century, educational borrowing had become one of the main strategies in the field of education planning. Inevitably, most scholars engaged in their own comparative observations, Fraser and Brickman (1969, p.
18) describe how important educational borrowing was at the end of the nineteenth century:

By the end of the century, no self-respecting scholar, university president, or educational administrator from any European nation, the United States, or the British Empire could resist the urge to travel and make his own comparative analysis.

However, as already mentioned, borrowing from abroad had its negative and positive sides, as Noah and Eckstein (1969, p. 30) state:

most of the writers in this stage of comparative education ignored not only the rather obvious pitfalls of cultural bias, but also the technical problems rising from international differences in terminology and statistical procedures.

Consequently, Noah and Eckstein (1969) encourage thinking carefully before borrowing from foreign systems (p. 20). For instance, Alexander Dallas Bache, in his Report on Education in Europe to The Trustees of The Girard College for Orphans (1839), asserted that in order to utilize and employ any borrowing from other countries, the borrowed features must be modified according to the differences in political and social aspects between the countries involved. At the end of his 666-page report Bache concluded that any borrowing from any foreign system must be highly selective in order to succeed (Noah & Eckstein 1969, p. 24). Bache raised new issues related to the comparison field. For example, he believed that due to the absence of any secondary education system in Britain, the whole education systems of Britain and Prussia could not be compared (Noah & Eckstein 1969, p. 30).

2.3 The Forces and Factors Stage of Comparative Education

The second stage in an examination of comparative education concerns forces and factors, as described by Noah and Eckstein (1969). This stage attempted to identify the factors influencing national education systems. In this stage, the focus shifted from simple description of educational systems and collection of facts and
observations on these systems to paying attention to the social, economic and political factors and forces that lay behind the phenomena of educational similarities and differences (Noah & Eckstein 1969, p. 40). Bereday (1964a, p. 8) referred to this stage as the stage of predicting, since the goal of these comparison studies is not the borrowing, but predicting the possibility of the success of an education system in a country with similar experiences to that of other countries. The interest in comparative studies in this period was to protect educational reforms. Furthermore, attempts were made to predict what might arise if a reform went in the same direction that as it had in another country, taking into account different forces and factors.

2.3.1 Michael Sadler (1861-1943)

The forces and factors stage occupied the first half of the twentieth century. This stage began when Englishman Michael Sadler (1861-1943) gave on October 20, 1900 (Bereday 1964b, p. 307) his well-known lecture on ‘How far can we learn anything of practical value from the study of foreign systems of education?’ (Noah & Eckstein 1969, p. 40). Sadler is considered the bridge that connects the nineteenth century non-systematic approach and the later analytical scientific approach that dates from the early twentieth century (Trethewey 1976, p. 18).

Sadler identified four main needs for his country’s education, namely teaching the mother language, encouraging the teaching of natural science, paying attention to technical education, and improving the methods of teaching foreign languages (Higginson 1961, p. 292). Sadler considered comparative education study an instrument of reform and a tool to promote international understating (Jones 1973, p. 50). He viewed the social factor as generally influential among the historical factors that shape educational systems (Jones 1973, p. 50), stating:

If we propose to study foreign systems of education, we must not keep our eyes on the brick (sic) and mortar institutions, nor on the teachers and pupils only, but we must also go outside into the streets and into the homes of the people, and try to find out what is the intangible, impalpable, spiritual force which, in the case of
any successful system of Education, is in reality upholding the school system and accounting for its practical efficiency. (cited in Bereday 1964b, p. 309)

Sadler believed that studying foreign education systems gave researchers an improved understanding of their education system, increasing the educator’s ability to detect and correct defects. In *A Bureau of Education for the British Empire*, Sadler wrote:

>The systematic study of the educational ideals and methods of the one’s own nation is the only way of realizing the points in which amendment in them is desirable or possible, seeing that no simple educational system can unite in itself all the merits of all systems, nor escape from the defects of its qualities. The systematic study of the education of one’s own land also gives the clue to the most valuable lessons which are to be drawn from the educational system of another country. (cited in Higginson 1961, p. 293)

Holmes (1970) describes Sadler’s approach as a ‘sophisticated sociological approach’ and believes that Sadler, like others, needed theories to allow them to predict events (Holmes 1970, p. 20). Holmes points out that Sadler and other educationalists of this time added a single important contribution the field, that being ‘a sociological dimension to the historical perspective of the earlier pioneers’ (Holmes 1970, p. 21).

A number of researchers in the field of comparative education such as Kandel, Schneider, Hans and Mohelman were influenced by Sadler’s vision. The efforts of these educators have seen the interpretation of differences between educational phenomena move from anecdote to exact and accurate observations of a school system. Their work was driven by humanitarian liberal trends as they found hope for society in the best education. These educators considered comparative education to be the methodology with the greatest potential to improve schools and their communities.
2.3.2 Isaak Kandel (1881-1965)

Another pioneer of the early stage in comparative education was Isaak Kandel (1881-1965). Kandel was particularly interested in the relation between educational and political systems (Trethewey 1976, p. 19). In the preface of his *Comparative Education* (1933), Kandel stated that, depending on the purpose of the study, the comparison of educational systems could be treated by different methods, including the statistical approach, socioeconomic approach, and qualitative approach.

Kandel’s comparative method reinforced a view that political and cultural forces and factors define the character of any national education system. Most likely Kandel was familiar with Sadler’s renowned statement:

> In studying foreign systems of Education, we should not forget that the things outside the schools matter even more than the things inside the schools, and govern and interpret the things inside. (cited in Bereday 1964b, p. 310)

Kandel rephrased Sadler in saying, ‘the factors and forces outside the school matter even more than what it goes inside it’ (Kandel 1933, p. xix). Kandel was not satisfied with merely describing the processes of education systems; he was also concerned with interpretation and explanation. He was interested in explaining factors that cause the phenomenon of learning (Jones 1973, p. 59). Kandel studied cultures from a historical perspective and tried to emphasize the national character of each culture (Jones 1973, p. 61). In short, history acted as a framework for comparative education studies:

> In order to understand, appreciate, and evaluate the real meaning of the educational system of a nation, it is essential to know something of its history and traditions, of the forces and attitudes governing its social organization, of the political and economic conditions that determine its development. (Kandel 1933, p. xix)

Trethewey (1976, pp. 57-58) summarizes Kandel’s earlier method in four steps:
1. Describe the answers in educational practice to one or more of the problems common to all countries.
2. Explain or interpret by analyzing what caused these problems (social, political, economic).
3. Compare analyses of the differences between systems and the reasons that cause these differences.
4. Disengage certain principles or tendencies to create educational philosophy based on practice instead of metaphysics or ethics.

In his *New Era in Education*, Kandel (1955, p. 46) restated his main method:

More clearly than any other approach to the subject the study of comparative education, continuing the study of the history of education and bringing that history down to the present, unfolds the intimate relation that must exist between education and the culture pattern of the group that is served. It is, in fact, impossible to understand any educational system and the differences between systems without going behind them to discover the influences that help to shape them.

From Kandel’s point of view, the purpose of comparative education ‘is to discover the differences in the forces and causes that produce differences in educational systems’ (Kandel 1936, p. 406).

Kazamias and Massialas (1965, p. 3) state that Kandel’s methodology is governed by three major purposes, namely the ‘reportorial-descriptive’ that designates consistently information that is basic to any study, the ‘historical-functional’ that explains educational systems by analyzing the differences between systems to locate the reasons that caused these differences, and the ‘melioristic’, which reflects humanitarian and internationalist attitudes and aptitudes. Kazamias and Massialas (1965, p. 3) also described Kandel as one who ‘fulfilled the expectations of previous writers on the subject’.

However, Noah and Eckstein (1969, p. 51) criticise Kandel’s methodology, describing it as an ‘important hypothesis remaining open for testing,’ yet Noah
and Eckstein (1969, p. 51) still believe that Kandel deserves the title ‘father of comparative education’.

2.3.3 Nicholas Hans (1888-1969)

Nicholas Hans (1888-1969) follows the above educationalists in terms of the importance of his contribution (Jones 1973, p. 65). He admitted indebtedness to Kandel who, as already stated, emphasized the historical method in comparative education. Hans believed that a key step in comparative education is to examine each national system separately, based on the history, culture and national character of each country, together with information on existing systems of education in each country (Trethewey 1976, p. 62). Hans viewed comparative education as a tool to fix the future of the education system, asserting, ‘Comparative education quite resolutely looks into the future with a firm intent to reform’ (Hans 1952, p. 56). In his opinion, the purpose of comparative education ‘is not only to compare existing systems but to envisage reform best suited to new social and economic conditions’ (Hans 1952, p. 56). In Hans’ theory a national educational system reflects the culture and character of its nation (Noah & Eckstein 1969, p. 52). Hans also pointed to five factors that form national idealism, these being the unity of race, the unity of religion, the unity of language, the unity of land, and political sovereignty (Jones 1973, p. 76). Consequently, he suggested that three main factors influence the educational development in major European countries (Noah & Eckstein 1969, p. 52): (1) natural factors, which include race, language and environment, (2) religious factors, which include Catholicism, Anglicanism and Puritanism, (3) secular factors, which include humanism, socialism and nationalism (Jones 1973, p. 76). Hans followed Kandel in using the national character and the historic approach in his comparison, yet Hans went much deeper in identifying, separating and analyzing factors that influence national education systems in different countries (Trethewey 1976, p. 63). According to Cowen (2009, pp. 16-17), there are two weaknesses in Hans’ approach:

The first difficulty with the categories – in addition to the obvious points that Hans was politically incorrect on race, casual on gender, and underemphasized the
economic factor – is that they provide a reading of the world of educational policy only in very large print, though that large print can be used as a *Gestalt* for understanding the society–education nexus in particular places. The second difficulty is that the factors tell you little about how to transfer educational policies. The ‘factors’ offers only very approximate answers to the *double* osmotic problem, which always occurs in international educational transfer.

Despite the weaknesses in Hans’ approach, Cowen (2009, p. 17) added, he ‘was not directly attacked and destroyed by critics’.

### 2.4 The Social Science Stage of Comparative Education

The third stage in the development of comparative education is social science based and is considered an extension of the facts and factors stage (Trethewey 1976, p. 21). Comparative education in this stage is more systematic, and scientific. It focuses more on the experimental, quantitative methods of economics, political science and sociology to clarify relationships between education and society (Noah & Eckstein, 1998).

#### 2.4.1 George Z. F. Bereday (1920-1983)

The contribution of George Z. F. Bereday (1920-1983) is considered the link between the ‘forces and factors’ and the ‘social science explanation’ stage of comparative education (Trethewey 1976, p. 21). Bereday, according to Noah and Eckstein (1969, p. 63), recognized the disagreement between the practitioners in the field of comparative education concerning appropriate methods for the practice. Bereday sought to emphasize the importance of the methodology in the field of comparative education (Noah & Eckstein 1969, p. 63). Bereday’s book *Comparative Method in Education* (1964a) is considered ‘the first in English aimed at the central problem of method and techniques’ (Noah & Eckstein 1969, p. 63). In his book, Bereday defined comparative education by approach, dividing the field into two major parts (Bereday 1964a, p. 9). The first part is area studies, which are studies of small areas, that may extend to a continent in the case of common characteristics between countries. Area studies are a preliminary
requirement for study by analytical comparison. The mission of area studies is to prepare and train researchers in the field of comparative education (Bereday 1964a, p. 10). Bereday divided area studies into two phases, a descriptive phase or what he called geographic education, which depends on the collection of purely educational information (Bereday 1964a, pp. 10-17), and an interpretation phase or social analysis, which depends on the application of other methods of social science to interpret the information and educational data collected (Bereday 1964a, pp. 18-21).

The second part is the comparative studies approach, which involves studying several countries or regions at the same time. This part completes the description and interpretation phases by adding another two phases. The first is juxtaposition, or the process of arranging scientific data on a unified basis that prepares them for comparison so as to reach hypotheses. The second is comparison, which analyzes the collected data from the juxtaposition phase to test the hypotheses arrived at earlier in the study (Bereday 1964a, p. 22).

Bereday also distinguishes between two approaches in the comparison of education systems. The first is the problem approach, which tests a single theme or topic from the chosen education systems. This approach helps newcomers to the field of comparative education to build a comparative education case; as Bereday states, ‘the most fruitful way of studying problems is to select those that are living and relevant educational questions in the student’s own country’ (Bereday 1964a, p. 23). The second approach is total analysis, which addresses all the key factors affecting education systems. It assists in formulating laws, which assist understanding and determining of complex relations between educational systems and societies from a global perspective (Bereday 1964a, p. 25). Bereday described this step as ‘an area fitting a magnum opus of a researcher’s career.’

As with other methods mentioned in this study, Bereday’s theory contained some weaknesses. In their book Toward a Science of Comparative Education, Noah and Eckstein (1969, p. 63) declare that in his methodology, Bereday did not specify the quantity and quality of data to be collected in the description phase. Furthermore, he did not specify how to conduct social analysis in light of linking
educational systems with their communities and with other sciences (p. 63). Another weakness is delaying the hypothesis to the late stage, which Noah and Eckstein considered ‘wasteful of time and energy.’ They believe that this stage should be one of the first stages, helping the researcher to specify the type of data that needs to be collected and the countries to be included in the study (p. 64).

2.4.2 Brian Holmes (1920-1993)

Brian Holmes (1920-1993) was another pioneer of comparative education whose work followed Bereday. Holmes' book *Problems in Education: A Comparative Approach* contains his methodology for comparative education. Holmes considered the problem approach a scientific instrument in the field of education reform (Holmes 1970, p. 3). Holmes built his methodology on Popper’s critical dualism and John Dewey’s stages of reflective thinking (Jones 1973, p. 101). In his critical dualism, Popper tried to link the idea of scientific attitude of objectivity with the rational approach to problems (Jones 1973, p. 105). Popper asserted that there is a unity of style between the natural and social sciences. For Holmes, this assertion and other similar opinions ‘have important implications for the comparative educationist who wishes to make his study scientific’ (Holmes 1970, p. 31). Dewey’s stages of reflecting thinking were designed to help solve problems and can be organized in the following sequence (Jones 1973, p. 96):

1. Problem or confusion
2. Hypothesis
3. Problem intellectualization or analysis
4. Analysis and specification of context
5. Logical deduction of consequences
6. Practical verification

Based on that the above, Holmes suggested the following sequence in analysis (Trethewey 1976, p. 82):

1. Problem or perplexing situation
2. Possible solutions
3. Reflection on the problem by analysis that leads to a clearer formulation
4. Analysis of the context of the problem in which all relevant data are considered
5. Expression of new or refined solutions as hypotheses or policy choices
6. Testing hypotheses
7. Conclusion
8. Re-examination of the process if needed.

Holmes emphasized four main steps from the above sequence:

a) Problem selection and analysis, which depend on the researcher’s experience in a field or on a common problem in his society
b) Formulation of policy proposals, which should be realistic
c) Identification of relevant factors that will affect the proposed solutions, which would be impossible to reach without a proper framework (Trethewey 1976, pp. 82-84). To resolve this, Holmes suggested the following pattern of classifications to be used in identifying the relevant factors: normative pattern or ideological factors, such as, norm, attitudes and values; institutional pattern or factors, including organizations and practices; and physical pattern or miscellaneous factors that include factors not directly under human control.
d) Holmes based his pattern on Karl Popper’s critical dualism (Trethewey 1976, pp. 82-84).
e) Prediction: an ingredient of science and planned reform. At this stage, the possible solutions should be tested against the problem analyzed in the first step to reach to the best solution (Trethewey 1976, p. 83).

However, Trethewey (1976, p. 90) points out that students of comparative education who tried to apply Holmes’ method found it difficult and complicated, especially in the adaptation of ‘critical dualism’, building the normative pattern, and sometimes in the institutional pattern. Jones (1973, pp. 116-117) also describes Holmes’ framework as difficult to understand and containing weaknesses, including omitting to provide a simpler model to his approach elsewhere in his book.
2.4.3 Harold Noah and Max Eckstein

Harold Noah and Max Eckstein studied under Hans and Bereday. In their book *Toward a Science of Comparative Education* (1969) Noah and Eckstein described their views in regard to the nature of comparative education. They believed that comparative education is more than a natural history or philosophy, arguing that comparative education ‘has to promise some quite unique and characteristic assistance in explaining observed phenomena in education and society’ (p. viii). To reach this goal, they explored the relations between education and society through the methods of the contemporary social science (Trethewey 1976, p. 101). Comprehensively, Noah and Eckstein addressed most of the known methodologies in comparative education, discussing the strengths and the weaknesses of each approach from their point of view. Noah and Eckstein also suggested their own approach to comparative education which, as per Trethewey (1976, pp. 101-108), can be summarized in the following steps:

1. Identifying the problem by different ways (by reading, visiting or by experience), which leads eventually to identifying the problem you are facing
2. Developing hypothesis in early stages to avoid waste of time and effort
3. Defining concepts and indicators to avoid confusion of terms and concepts for newcomers to the field
4. Selecting cases based on ‘the relevance of the case to the hypothesis, control of major extraneous variables, and economy of investigation’
5. Collecting the data by all available means, such as reading, travelling and interviewing. The quantity of data available in regard to the hypothesis can cause a major methodological problem. Formulating the hypothesis in the early stages, using a limited number of indicators, and choosing cases wisely could solve this problem.
6. Manipulating the data using different techniques depending on the case under study
7. Considering implications (interpreting) of the result by reviewing the process and the conclusions, which may lead to the need for further studies or to raise more questions.
It is worth mentioning that Noah and Eckstein (1969) did not claim nor introduce their methodology as the solution for all situations. On the contrary, they pointed out that many problems arise from attempting to apply a social science technique to comparative studies (Trethewey 1976, p. 107). They aimed to take comparative education to another level of science, away from the historical–philosophical tradition (Philips & Schweisfurth 2007, p. 84). According to Paris (1817), the purpose of studying another country’s education system is to improve and change the education system in the home country (Khan 2004, p. 6). The purpose of comparative education today is much more complex; Noah and Eckstein (1998) note that its purpose is to describe education systems, processes and outcomes, to support the development of education bodies and practices, to underline the interactions between education and society, and to describe the various education systems in more than one country.

2.5 Comparative Education: Types and Methods

In 1991, Gary Theisen and Don Adams proposed classification of comparative education in their paper ‘Comparative Education Research’ (1991) published in International Comparative Education. Their work resulted from reviewing and examining all articles published in the major journal Comparative Education Review over a period of 33 years between 1957 and 1989 (Theisen & Adams 1991, p. 280). They divided the research into four main types: analysis, description, evaluation, and exploration.

The purpose of analytical research in comparative education is to clarify the relationships between components by examining the mechanisms of an educational system and determining their functional relationships and consequences (Theisen & Adams 1991, p. 280). Descriptive research aims to describe a phenomenon or conditions and the relation between factors (Theisen & Adams 1991, p. 282). Evaluation research examines issues related to merit, value and educational techniques, and is useful to test innovative ideas and to help in decision-making (Theisen & Adams 1991, p. 282). The purpose of exploratory
research is to create hypotheses or questions rather than test proposals or find answers. It may also synthesize and extrapolate data to define issues that need further research (Theisen & Adams 1991, p. 282). Theisen and Adams found that over the 33-year period there was an increase in analytical research, evaluative research and exploratory research, but a decrease in descriptive research. They believe this trend reflects the shift in research skills, thematic priorities and the types of problem preoccupying comparative education (Theisen & Adams 1991, p. 283). Keith Watson adds a fifth type to Theisen and Adams’ types, which he called predictive research. It is related to planning that gradually moves from description, analysis, and evaluation to suggest future recommendations based on experience (Watson 1996, p. 383).

It is clear that there is no agreed on a common ground methodology in the field of comparative education. Each researcher has added incrementally to the body of work by previous researchers, resulting in a complex blend of methods (Philips & Schweisfurth 2007, p. 2). Furthermore, there is no agreement on whether comparative education is an independent discipline or simply a mechanism that borrows different models from the social sciences (Watson 1996, p. 360). On this issue Thomas (1991, p. 13) states:

People who speak of the comparative method run the risk of misleading their listeners, because a wide range of different research methods are used in comparative studies, with each one appropriate for investigating particular types of questions.

Thomas illustrates several sampling approaches used in conducting comparative research, such as historical methods, content analysis, survey research, correlation studies and experimental research. In the same context, Watson (1996, pp. 385-386) asserts:

Whatever theory informs the comparative education researcher, however, or whatever type of research is undertaken, it needs to be reiterated that there is no such thing as a comparative research method. Like all social science or education researchers, the comparativist will use historical research methods… The
strengths and weaknesses of each research method apply just as much to the comparative researcher as to any social science researcher, except that they can be compounded by a number of fundamental problems arising from the nature of comparative research.

Watson highlights the importance of the comparative research methods. He believes that the difference between comparative education research and other social science and education research is the problems that can arise during the comparison study due to its very nature (Watson 1996, p. 386).

2.6 Summary

Comparative education in its modern form has been around for some 200 years. Nevertheless, it is still hard to summarize comparative education or provide one simple definition. In review of the definitions mentioned in the beginning of this section, comparative education could be defined as an area of academic research seeking to analyze educational systems in one or different foreign countries, in order to inform and reform another education system or systems, taking into account political, economical, social, and other conditions.

Clearly the processes of borrowing and transferring education methods are as old as history. Yet interest in comparative education reflects the importance of education and its impact on all communities. It also reflects the importance for any community of evaluating its own educational methods based on a review of other methods of education.

Paris’ 1817 plan is the first known systematic approach towards a comparative education science. He calls for sharing of educational information between countries through a systematic method. Despite his plan never being tested, he paved the way for those who came after him to build on what he started. Mann’s vision was based on borrowing selectively from foreign systems. He believed that there are many things to borrow from foreign educational systems and many things to disregard.
Bache also encouraged selectivity in borrowing. He realized the importance of modifying such borrowing according to the differences in political and social aspects between the countries involved. This trend helped to shift comparative education to a new stage of forces and factors. The interest in comparative studies in the stage of forces and factors was to protect educational reforms. Also, there was concern for predicting what might arise if reform went in the same direction as it had in another country, taking into account different forces and factors.

Sadler is the bridge that connects the unsystematic approaches and the analytical scientific approach. He added a new sociological dimension to the earlier historical approach. Kandel followed Sandler’s vision. He was interested in explaining factors that assist learning. Besides the historical factors, he was interested in the relation between education and political systems. He proposed his own methodology for conducting comparative education studies, although it is considered an incomplete framework for a methodology. Hans followed Kandel in using the national character and the historical approach. Hans’ approach was much more complex in the way he identified, separated and analyzed the factors that influenced the national educational systems in different countries.

Bereday connects the forces and factors stage with that of social science. He redefined the field of comparative education and divided it into two major parts and four sub-parts. There were strength and weaknesses in his approach, but the biggest risk, according to Noah and Eckstein, was delaying the hypotheses to a late stage in his proposed methodology. Holmes presented another complicated methodology, based on John Dewey’s stages of reflective thinking and Popper’s critical dualism, making it difficult to understand. Noah and Eckstein tried to take comparative education to another level of science, away from the historical–philosophical tradition. They explored the relations between education and society through the methods of the contemporary social science. They analyzed most of the known methodologies in comparative education through history. Based on that approach, they presented an efficient methodology. At the end of the last century a shift in research skills was revealed, with changes to thematic priorities and the types of problem addressed through comparative education. This shift reflects the
change in understanding of the nature and the uses of comparative education studies.

In reviewing the history of comparative education, it seems that there is no one basic method to be used in conducting a study. Table 2.1 lists the key comparative educators addressed in this study, and briefly describes the strengths and weaknesses of their approaches. Analyzing the merits and pitfalls of each known methodology is worth the effort and highlights the trend by comparatists to develop and build upon each other’s methodologies, with the aim of isolating an appropriate methodology. Noah and Eckstein’s approach is a useful tool to start with, and their approach will be tested and amended according to the requirements of this study.
<table>
<thead>
<tr>
<th>Stage</th>
<th>Comparatist</th>
<th>Strengths of the method</th>
<th>Weaknesses of the method</th>
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<tr>
<td>The Copying and Borrowing</td>
<td>Marco de Paris (1775–1848)</td>
<td>• The first known systematic approach towards a comparative education science.</td>
<td>• His plan has never been implemented.</td>
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<td>Horace Mann (1796–1859)</td>
<td>• Distinguish between good things to be borrowed from the European education systems and those to leave alone.</td>
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<td>The Forces and Factors</td>
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<td>• Connects the unsystematic approach and the analytical approach. • Considers social factor as generally influential among the historical factors that shape educational systems • Added a sociological dimension to the historical perspective of the earlier comparatists.</td>
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<td>• The difficulty with his approach is the categories that provide generic information about the international education systems. • Hans provides little information about how to transfer educational policies.</td>
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<tr>
<td>The Social Science</td>
<td>George Bereday (1920–1983)</td>
<td>• Considered the link between the ‘forces and factors’ and the ‘social science explanation’ stage. • Sought to emphasize the importance of the methodology in the field of comparative education • Divided the field into two major parts: 1) Area studies 2) Comparative studies approach • Distinguished between two approaches in the comparision of education systems: 1) Problem approach 2) Total analysis approach</td>
<td>• Did not specify the quantity and quality of data to be collected in the description phase. • Did not specify how to conduct social analysis in light of linking educational systems with their communities and with other sciences. • Delayed hypothesis formation to a late stage</td>
</tr>
<tr>
<td></td>
<td>Brian Holmes (1920–1993)</td>
<td>• Followed Bereday • His methodology built on Popper’s critical dualism and John Dewey’s stages of reflective thinking.</td>
<td>• Difficult and complicated</td>
</tr>
<tr>
<td></td>
<td>Harold Noah &amp; Max Eckstein</td>
<td>• Followed Hans and Bereday • Built after reviewing and discussing most of the known methodologies. • Aimed to take comparative education to another level of science, away from the historical–philosophical tradition.</td>
<td>• Many problems arose from attempting to apply a social science technique to comparative studies.</td>
</tr>
</tbody>
</table>

Table 2.1 Key comparative educators, strengths and weaknesses of their approaches. Prepared by: Hussam Al Qur’an
3 GRAPHIC DESIGN EDUCATION: AN INTERNATIONAL SURVEY

In their comparative method, discussed earlier in this study, Noah and Eckstein stress the need to start comparative education research by identifying the problem with all available means. As part of the process to isolate these problems and evaluate the challenges facing the graphic design education system in Jordan, it is essential to review the graphic design education systems in other countries, their methods of handling the balance between theory and practice, and the interaction between the education and the industry. Such review would assist informing and reforming the graphic design education system in Jordan and it will serve as a basic reference point for the comparison between design schools in Jordan.

3.1 Undergraduate Education: Toward Innovative Curricula

According to the design educator Laurene Vaughan (2007, p. 4), design education is the business of the future; it supplies skills that empower people (p. 4). Vaughan blames new technologies, speed of change, and the unclear boundaries between the global and the local contexts as aspects that work together to increase the gap between education and practice, especially future practice (p. 4). She believes in graduate design education as a tool of engagement, which will help decrease the gap between education and practice (p. 4).

Teixeira’s review of graphic design education arrives at the conclusion that undergraduate design programs do not receive the same level of attention as postgraduate programs (Teixeira 2010, p. 411). Less-resourced undergraduate education may affect the quality of graduates and limit the role that design can play in the economy. According to Teixeira, students graduating from design undergraduate programs are destined to be design specialists but not business leaders or entrepreneurial thinkers. Yet the economy needs ‘professionals who bring competencies that are transferable to new situations and readily deployed’ (p. 411).
To enable designers to deal with different type of projects and to solve today’s complex problems, there is a need to concentrate more on undergraduate students. Students need to learn more of a ‘little thing about a lot of things’ (Baseman 2005, p. 20). Frank Baseman (2005, pp. 20-21) believes that the graphic design curricula for the undergraduate level should focus more on teaching writing, foreign languages and cultures, strategic thinking, and liberal arts. Baseman believes that liberal arts are an essential component in design education. Baseman’s emphasis is on building strong communication skills that enhance research abilities. He stresses that there is a need to focus on finding better ways to bring liberal arts to the graphic design curriculum. In this regard, he recalls Sharon Poggenpohl’s statement that discusses the process of bringing liberal arts material to the studio class:

In stronger undergraduate programs, these two words (art and science) become blended as students bring the content, methodology and philosophy of their world investigations into the design lab, yielding more ambitious and stronger investigations in design. (Poggenpohl 2003, p. 11)

Maintaining the same point of view for over a decade, Gunnar Swanson (1994, p. 54, 1998, p. 14, 2005, p. 23) asserts that in the United States of America the number of graduates completing undergraduate graphic design programs more than meets capacity for the market. Yet it may be asserted that design schools should think of ways to increase their students’ opportunities in finding jobs after graduating. As a solution, Swanson argues that many schools must focus on professional training as a tool to prepare graphic design students entering the workforce. Swanson sees preparation for employment as part of the solution. In addition, he suggests focusing on liberal studies in the undergraduate curriculum. Swanson also goes beyond the call for reconsidering graphic design education as a liberal arts subject (1994, p. 54), suggesting that:

design educators must be contrarians and look at the fact that ‘practical education’ is neither practical nor education and move beyond, as Charles Bailey puts it, the present and particular. (Swanson 1994, p. 59)
Swanson (1994) believes that to consider design as a liberal subject, there is a need to change the ‘outlook’ of the field. This change in attitude involves designers believing in design as an ‘integrative field that bridges many subjects that deal with communication, expression, interaction, and cognition’ (Swanson 1994, p. 59).

According to the design methodologist J. Christopher Jones, the lower levels of the hierarchy of design problems are the components and products. They represent the fundamental problems of society. The upper level of the methodology hierarchy involves system-level problems and community-level problems. They represent the complex needs of a complex society (Jones 1992, p. 31).

Meredith Davis, when describing design education systems, states that most design schools discourage system-level thinking in their teaching strategies (2005, p. 16). They usually ask design students to design hypothetical products. The project briefs are usually written by the faculty members and not by the students or clients. The evaluation criteria are set by faculty members and known to the students at the onset of the project. The projects are evaluated by the faculty members, students and other designers but rarely by clients (Davis 2005, p. 16). Davis states that students rarely ask themselves if the problem is worth solving. Neither do they try to test the product after the final production. Davis (p. 16) believes that a solution starts with ‘Innovative curricula’ as in the Institute of Design at Illinois Institute of Technology, which introduced courses focused on design planning and development of large to small-scale strategies. Such curricula prepare design students to work at the highest levels of corporate decision-making by focusing on practical methods as a tool for defining complex problems and on new technology as a tool for addressing audience and business needs (p. 16). Davis believes that there is the need to establish new high standards for field and education and this could be done by creating new partnerships between professions, as well as design education schools. Her belief is that professional (industry) partnerships with education institutions will help prepare the next generation of designers for the workforce (p. 18).
To improve and strengthen students’ skills, Lorraine Wild (2005, p. 46) suggests a number of issues to be added to undergraduate graphic design curricula. She suggests giving more attention to ‘learning how to learn’; focus on writing skills; study of the basic structure of communication that includes verbal expression, rhetoric, semantics, and narrative and storytelling, film structure and film editing; narratives and games structures; reviewing communication systems as artificial concepts; study of the social, cultural, and functional components of people and places; focus on more techniques such as negotiation, collaboration, teams, and harmony; history of cultural development of media; concentrating on teaching skills. All this, Wild suggests, leads to more entrepreneurial approaches to design such as fantasy, surrealism, pranks, simulation, and bricolage.

3. 2 Practising in Graphic Design Education

Lawrence Zeegen, Dean of Design, London College of Communication / University of the Arts London agrees with Davis’ vision. He stresses that communication channels need to be established between professions and design education. This communication would maintain the relation between design education and the industry as well as resolving any rift (Zeegen 2009). According to Zeegen, students and professionals need to work closely together on real projects to establish and maintain this relation. He discourages the traditional methods of engaging graphic design students with the industry by sending them to find internships or design placements in design companies. He encourages the opposite approach, which to bring the professionals back into design education. Zeegen (2009, n.pag) states:

By flipping the standard work placement/internship model a full one hundred and eighty degrees and having design professionals leave the confines of the commercial world and step back into education to reinvestigate, rejuvenate and reinvigorate their practice with new thinking – engaging in both student-led and industry-initiated projects with a difference. Educators, students and designers united together in investigating the new values of today, tomorrow and thereafter.
Zeegen (2009) believes that David Berman’s call for designers to donate part of their time to repair the world is an idea worth spreading. Berman (2009, p. 153) built his idea based on charitable obligations, such as the *tithe* in Christianity, *zakat* in Islam, *ma’aser* in Judaism, and Chinese *ci shan*. According to Berman (2009, p. 153) it is estimated that there are two million designers around the world. If all designers donated only 10% of their time to work on ethically, environmentally and socially responsible projects they would help to repair the world. Berman states:

> Let me be clear: I am not asking you to work for free. I am simply asking you to make sure that at least four hours of each professional week is spent on projects that are socially just. (Berman 2009, p. 154)

Zeegen (2009) believes that following Berman’s call would give designers the chance to explore truly creative and innovative solutions to communication design problems. Zeegen believes that there are many misleading communication designs that have caused considerable damage to global affairs; these designs usually emanate from commercial clients. The worst examples encourage people to borrow money and buy needless products to impress other people. Zeegan agrees with Berman that raising the level of sophistication found in communication design will play an important role in saving and reversing damage to the globe (Zeegen 2009).

### 3.2.1 Studio-in-the-Studio

Studio-in-the-Studio is a program that represents Berman’s call, and runs in the School of Communication Design at Kingston University. Professional teams from small design agencies bring back to the education institution real projects for their commercial and non-profit clients with real budgets and real deadlines. They work on these projects jointly with communication design students and design educators for four to eight weeks (Zeegen 2009). The visiting professional teams are accommodated in a student design studio, with all the necessary equipment and facilities of a professional studio environment. The studio is also equipped with flat screen, computer monitors for the laptops, access to Wi-Fi and meeting
rooms (Zeegen 2009). The visiting professional teams are also required to donate 10% minimum of their weekly working hours to work on not-for-profit projects. They are required to work as equal partners with the students, rather than with the students acting solely as interns, as described by Zeegen (2009):

For these practitioners stepping back into education can bring about real debate regarding the roles and responsibilities of the graphic designer. Closing the gap between the educators and educated, Studio-in-the-Studio can alter the behavioral approach of a company by determining that 10% of each working week is given over to projects that make a difference to society rather than solely making a difference to bank balance.

3.3 Graphic Design and Other Disciplines: Innovative Collaboration

Carlos Teixeira (2010, pp. 413-414) provides evidence of the increasing demand by educational institutions to establish collaboration curriculum between business education and design education. Teixeira reviews two texts on this topic published in the Design Management Journal over two different years. The first, ‘Design in Business Education: A Square Peg in a Round World?’, was published in Summer 2002 and is by Thomas Lockwood. Lockwood describes the design knowledge in business education in 2002 as ‘dismal’, the reason being that design was not considered a relevant field to decision-making in business (Teixeira 2010, p. 413). According to Teixeira (p. 413), Lockwood based his opinion on the observation that the designers had never been taught business studies, which increased the difficulties for design and business to collaborate. The second article reviewed by Teixeira is Thomas Walton’s ‘Design Management Comes of Age’, published five years after the first article, in Summer 2007. Walton outlines several successful examples of collaboration between business and design in education, publication, and policy (Teixeira 2010, p. 413). According to Teixeira (p. 414), in respect to design education, Walton focuses on examples of courses and programs at graduate level and pays less attention to undergraduate level concerns. Teixeira (p. 414) concludes his review with the statement:
While these two reviews illustrate the positive transformation regarding how design and business collaborate, they also make evident that undergraduate education in design is still handicapped by a lack of business knowledge in terms of dealing with phenomena influenced by market-driven production systems.

Teixeira (2010, p. 413) asserts that decision-makers in the current market are depending increasingly on the power of business and commerce knowledge. Design and other disciplines like finance, marketing, management, and engineering become functions of such business activities. In design education, Teixeira notes:

The exponential growth of BBA and MBA programs has added another layer of complexity to the mix of bachelor’s degrees. In the way that a Bachelor’s of Design is the regrouping and consolidation of multiple disciplines related to design practice and processes – such as artistic techniques, scientific principles, and social theories – to promote humanistic values, a Bachelors of Business Administration is a re-organization of many of these same disciplines, but with the focus on maximizing efficiencies and producing wealth. While the two degrees have distinct goals, they share the service of common disciplines and could be defined as a function of each other. (Teixeira 2010, p. 413)

Many agree that designers could gain entrepreneurship and leadership skills in design education through practical experience or graduate studies. Teixeira (2010, p. 416) believes that there are other innovative ways. He suggests creating new programs by integrating design and business administration in a new specialization, which will result in the emergence of new types of entrepreneurs, leaders, and strategic managers. Teixeira (p. 416) suggests a distribution of curriculum for this new discipline at 40% design competencies, 40% marketing, management, and finance, and 20% liberal arts education with focus on humanities and environmental studies.
3.4 The Education of Graphic Design Entrepreneurs

Steven Heller (2002, p. x) believes that graphic designers should use their creative talent and their design knowledge to change lives, and the talent of designers should move them from being service providers to authors and entrepreneurs. However, he is not suggesting that every designer wants to or can be an entrepreneur. His argument is that the digital revolution, which has changed the profession’s ground rules, provides ambitious graphic designers with the opportunity to become authors and entrepreneurs. In short, designers have an alternative to being content collaborators.

The idea of the designer as an author emerged in the early 1980s in the Cranbrook School of Design when design educator Katherine McCoy led a group of students in a design experiment about design application of post-structuralist theory (Glickfeld 2006, p. 17). Heller (2002, p. 4) outlines the purpose of these ‘deconstruction theories’ at Cranbrook and other places, describing it as a movement that ‘proposed to transform graphic design from mere commercial tool to a rich cultural language’. The idea of designer as an author re-emerged at the beginning of the 21st century, with a growing demand for ‘graphic design authorship’ by publishers (Glickfeld 2006, p. 17) reflecting readership’s demand. Notwithstanding the growing interest in this concept, there is no clear specific definition for the ‘author graphic designer’ (Winters 2007, p. 19). Moreover, there are no particular specific requirements that help explain how a designer becomes an author/designer (Winters 2007, p. 19). Art and design educator Tara Winters (2007, p. 22) finds that the disagreements around the definition of authorship in graphic design are helpful. She (p. 26) asserts that:

A careful analysis of the dilemmas and contradictions, as well as the opportunities and challenges, that concept of authorship in design present us with offer productive ‘activating events’ which can be used to expose the limitations and assumptions in our existing knowledge… Concepts of authorship offer us the opportunity to engage in critical and reflective modes of thinking as we take part in the evaluative task of assessing arguments while adding to our own knowledge.
One path towards understanding ‘authorship’ in graphic design is supplied by Steven Heller’s foreword to Audrey Bennett’s text *Design Studies: Theory and Research in Graphic Design* (2006, p. 11). Heller states:

The designer as author was initially a kind of academic-speak for anyone who self-generated work that sidestepped the typical client brief. It was also an umbrella under which designers who experimented outside of marketplace constraints could explain their motivations as free thinkers. But more importantly, authorship was always about designers expanding their influence as creators rather than mere packagers of content.

### 3.4.1 MFA Designer as Author

In 1998, The School of Visual Arts in New York launched a graduate program for design entrepreneurs. The MFA (Designers as Authors) is a two-year master program available for students from graphic design, product design, environmental design, film, photography, and computer backgrounds. It aims to encourage students to create their own content. The school provides students with education, inspiration and experience to assist them to be authors and business people instead of service providers (MFA Designer as Author 2012). The program is not restricted to fixed curricula. Students are encouraged to be integrated in different communication platforms and to find their inspiration from communication with other entrepreneurs and visual artists (MFA Designer as Author 2012). Eleven questions have been set by the school to help candidates to evaluate their concept before applying to this program. Any candidate needs to answer the following questions (MFA Designer as Author 2012):

1. Is the concept original?
2. Is there a need and/or niche for this concept?
3. Does the concept have marketability (will it sell)?
4. Have you fully documented the concept’s originality, need and viability?
5. Have you determined your audience?
6. Can you assert that this concept will be of value to this audience?
7. Will your concept benefit society in a meaningful way?
8. How truly practical is your concept (is it within your ability to realize it)?
9. Are you willing to devote the MFA year and beyond to realizing this concept?
10. Is the project larger in scope than a mere portfolio example (Will you explore all the ancillary potentials)?
11. Is the concept really important to you?

Celebrating ten years of success since launching the first The MFA – Designer as Author, in 2008, Steven Heller and Lita Talarico wrote their book *The Design Entrepreneur: Turning Graphic Design Into Goods That Sell* (2008). Heller & Talarico (2008, p. 16) explain that each student enrolled at The MFA – Designer as Author is required to submit a thesis discussing the idea that he intends to implement. Students are required to conduct surveys for testing the consumer’s response, which would assist them in choosing the best idea for implementation (p. 16). A committee of faculty and expert advisors vote on whether each idea is ready for the next stage of implementation (p. 16). After confirming the idea, Heller & Talarico recommend that each entrepreneur follow another eight steps.

Heller & Talarico (2008, p. 33) stress the need to concentrate on building a *selling* strategy. Identifying the target audience to convince them of the product should be the start (p. 33). The entrepreneur needs to decide on packaging for his product, a price, and a distribution strategy to reach his target audience (p. 33). He also needs to study his competitors’ other marketing elements by creating and analysing market surveys (p. 34).

The *market surveys* could be done online to test the assumptions that were used to build the idea. These surveys help in determining the real target audience and the price that this audience is willing to pay for a product. This information will increase the potential profit, minimise the risk direct, and assist the entrepreneur to concentrate his efforts on the right market (p. 34).

The next step is developing a *business plan*, which Heller & Talarico (p. 34) consider to be the foundation for any success. The process of writing a business plan forces the entrepreneur to think systematically about every aspect and every
problem that could be faced across the entire project, which helps in avoiding future mistakes and assists in determining the cost (p. 34).

The promotion step starts at an early stage when the entrepreneur starts designing the packaging and the other point of sales products. There is a need to develop short- and long-term promotional plans, which would help in positioning the product and increasing sales (p. 35).

Branding is the next step. According to Heller & Talarico (p. 35), branding is not the simple process of creating a logo. The branding process starts with the selection of a suitable and strong name that reflects the product’s goals and functions; the name is then used to develop an identity and an identity system. The better the brand is, the better the consumer interest will be (p. 35).

Distribution could be conducted directly through the mail or Internet, or it could be via a middle-party that delivers the product to the target audience (p. 35).

When pitching the idea, Heller & Talarico (p. 35) suggest three points to be considered:

1. The entrepreneur must have self-confidence when talking about his product with a potential collaborator, buyer or investor.
2. To convince others of the viability of a product, there is a need to describe the product and its target audience in a concise manner. Also, it is very important to concentrate on the story behind the product and any cultural relevance.
3. There is a need to discuss the competitors’ positioning to show the uniqueness of the product being presented in comparison to other products in the market.

Finally, to maintain ownership of the product or the creative work, the entrepreneur must protect the Intellectual Property of his work. This must be done legally via formal registration under the country's law (p. 35).
The SVA Design Entrepreneur program is one example for empowering the talent of the design thinking of graphic designers. It is an exceptional interpretation and implementation of the call for graphic designers to use their talent inventively and to move from being service providers to being authors and entrepreneurs. The SVA Design Entrepreneur program is an expedient example that can be transferred to Jordan and the Middle East.

3.5 Graphic Design Competencies: A Study

Shyang-Yuh Wang, in his PhD thesis Identification Of The Significant Competencies In Graphic Design, sought to identify the most needed competencies for employment in the graphic design industry and the most essential competencies for curriculum development and instructional design (Wang 2006, p. 5). The study took place in Kansas and Missouri in the U.S. (p. 9). In order to reduce the differences in this study, Delphi Technique was used to collect experts’ opinions from both industry and education (p. 4). The Delphi Technique is a structured communication technique, originally developed as a systematic, interactive forecasting method, which relies on a panel of experts (Linstone & Turoff 2002, p. 5). The experts answer questionnaires in two or more rounds. After each round, the researcher provides an anonymous summary of the participants’ answers from the previous round as well as the reasons they provided for their answers (Linstone & Turoff 2002, p. 5) Thus, experts are encouraged to revise their earlier answers in light of the replies of other members of their panel. It is believed that during this process the range of the answers will decrease and the group will converge towards the ‘correct’ answer. Finally, the process is stopped after a pre-defined stop criterion and the mean or median scores of the final rounds determine the results (Rowe &Wright 1999, p. 354).

Using a modified Delphi Technique, Wang (2006, p. 70) sought the opinion of a panel of experts from both education and industry to identify the 20 most needed competencies for employment in today’s graphic design industry. The findings in order were (p. 70):

1. Apply the principles of graphic design.
2. Apply the basics of graphic design for print production.
3. Apply the techniques of page layout and publishing software.
4. Be able to learn and comprehend.
5. Apply the basics of graphic design for webpage development.
6. Apply the concepts of problem solving.
7. Apply the concepts of typography.
8. Perform graphic design creatively.
9. Perform conceptual thinking and ability.
10. Determine the costs associated with graphic design and other creative service.
11. Perform clear and concise verbal and written communications.
12. Apply design concepts.
13. Comprehend the terms used in graphic communications.
14. Apply the techniques of image editing software.
15. Desire to improve and clarify.
16. Be able to teach or convey an idea, feeling and belief.
17. Apply the basics of graphic design for multimedia.
18. Apply the basics of photography for graphic design purposes.
20. Apply the techniques of colour management.

Another question the study sought to answer is ‘Which graphic design competencies were perceived by the educators as essential to curriculum development and instructional design?’ (Wang 2006, p. 66). ‘It was concluded that 63 competencies were desirable. As perceived by the educators, 12 competencies were considered more essential than the remaining 54 competencies’ (p. 76). The findings from the most to the least important were (p. 68):

1. Perform graphic design creatively.
2. Apply the principles of graphic design.
3. Apply the concepts of problem solving.
4. Apply design concepts.
5. Apply the techniques of page layout and publishing software.
6. Apply the concepts of typography.
7. Perform clear and concise verbal and written communications.
8. Desire to improve and clarify.
9. Apply the basics of graphic design for print production.
10. Perform conceptual thinking and ability.
11. Apply the techniques of image editing software.
12. Be able to learn and comprehend.

Wang (2006, p. 69) concluded that the design-oriented components, which are items number 1, 3, 5, 7, 8, and 12 of the list of the 20 are the most wanted components in today’s graphic design industry, and should be included in graphic design curricula.

3. 6 Design Schools: Innovative Models

There is a growing demand from design schools around the world to establish partnerships with non-profit organizations. These partnerships are considered tools with which to engage design students with practical work-place experience (Lawson 2010, p. 240), which should enhance their learning and enrich tacit knowledge. Other schools believe more in the importance of the collaboration between design students and students from other disciplines. For example, Carnegie Mellon University, U.S., puts design, engineering, and business students into teams to work on the same projects (Carnegie Mellon University 2012). The University of Toronto’s Rotman School of Management – Canada pairs Master of Business Administration students with design students in product development classes at the DesignWorks innovation lab (Rotman Designworks 2012). Another program that focuses on practice is at the Brandcenter, which is the Virginia Commonwealth University’s graduate advertising program run by Richard Boyko in the U.S. (VCU Brandcenter 2012). The Cranbrook Academy – USA takes a self-directed approach to education. There are no classes, grades or projects. The students are expected to spend most of their time in their personal studio spaces. Expert practitioners, rather than faculty members, teach students (Cranbrook 2012). Besides focusing on their area of study, students are encouraged to explore other areas of art and design (Cranbrook 2012). The academy has established
several relationships with business and the community such as DaimlerChrysler Financial Services and the Anton Art Center in Mount Clemens. The 2008 edition of ‘America’s Best Graduate Schools’ published by *US News and World Report* placed the Cranbrook Academy fourth overall among the 220 Master of Fine Arts programs across the USA.

### 3.7 D-Schools: The Global List

Additional models of innovative design programs to be reviewed are based on interdisciplinary collaborations between design and business programs. This type of collaboration could be considered as the most important combination between design and other disciplines.

In order to isolate the best interdisciplinary programs where a collaboration between design and business occurs, a numbers of university ranking systems, such as Webometrics, ARWU and THE, have been reviewed. However, these systems do not provide a reflection of the best interdisciplinary programs that collaborate between the design and the business worlds. To the knowledge of the researcher, the only exception is the global list in *Businessweek*, which is possibly the first ranking system to highlight interdisciplinary collaboration between design and business education programs.

In 2007, *Businessweek (2007)* magazine conducted its second survey of the best design schools and design programs. The *D-Schools: The Global List* includes the names of the top design schools that supply creative managers to the top commercial and non-profit institutions in the world. Besides programs following revamped curricula, the list includes joint programs among business, engineering, and design schools (*Businessweek 2007*). A panel of 22 experts in design, brand consultants, academics from business and education sectors, and six companies with design and innovation expertise were asked by *Businessweek* to ‘recommend interdisciplinary design and business programs with curricula they respect and graduates they prefer to hire’ (*Businessweek 2007*). Professors, students, and graduates from the recommended colleges were interviewed by a *Businessweek*
team to determine ‘design programs that incorporate business strategy—and business programs that teach design as a tool for strategic advantage’ (Businessweek 2007). Sixty schools from seventeen countries were identified as the best design programs in the world.

A review of examples of these design education models, describing their curricula, pedagogies and practising methods will facilitate a better understanding of their design education. In accordance with Theisen and Adams (1991, p. 282) on the classification of comparative education types, an evaluation of a number of foreign design schools would assist in reviewing educational techniques so as to test innovative teaching methods. Such a review should help decision makers to identify new standards for other design schools around the world. It could guide and inspire other educators and design schools to develop and improve their education programs. The sixty schools in the list represent three continents; Asia, Europe, and America (North America and South America). Four design schools have been chosen from the list based on three factors: geographical location, to cover different parts of the world; level of study, to cover undergraduate and post graduate programs; and the year of establishment, since the schools were established across a period of one hundred years (Figure 3.1).
Figure 3.1 Geographical distribution of the design schools reviewed in the study. Illustration by Hussam Al Qur’an
According to Noah and Eckstein (1998), the purpose of comparative education is to describe education systems, processes and outcomes, to support the development of education bodies and practices, to underline the interactions between education and society, and to describe the various education systems in more than one country. The objective of this study was not a comparison between the international design schools and their counterparts in Jordan. Rather, the objective was to conduct an exploratory comparative study between graphic design schools in Jordan. The purpose of exploratory research, according to Theisen & Adams (1991, p. 282), is to create hypotheses or questions rather than to test proposals or find answers. Exploratory research may also synthesize and extrapolate data to define issues that require further research (Theisen & Adams 1991, p. 282).

The following four international schools were reviewed to serve as a basic reference point for the comparative study between graphic design schools in Jordan.

3.7.1 **Hong Kong Polytechnic University – School of Design**

The School of Design at Hong Kong Polytechnic University has one of the strongest design and gaming programs in Hong Kong (Tschang 2009, p. 10) and is one of the 60 strongest design programs in the world (Businessweek 2007). It is also one of three top design schools in China (PolyU Design 2012), with over 1200 students and 10,000 graduates over the last 48 years.

According to the PolyU Design (2012) official website, PolyU Design was established in the 1964 at the Hong Kong Technical College. In the 1970s, it was renamed the Department of Design at the Hong Kong Polytechnic’s establishment and Joined ICSID World School Services. In the 1980s it was renamed the Swire School of Design. It introduced a BA in Graphic and Industrial Design for the first time, besides a BA in Fashion and Interior Design. In the 1990s it was renamed for the fourth time as the School of Design. It introduced honours degrees in Graphics and Interior Design, an MA in Design Degree in Photographic Design,
launched a BA (Hons) in Art and Design in Education, and offered a Higher Diploma in Multimedia Design and Technology. In 2001 the school offered a Higher Diploma in Product Innovation Technologies, a Self-financed Diploma in Design, and co-offered MSc in Multimedia and Entertainment Technology with Multimedia Innovation Center (PolyU Design 2012). The first Master of Design (MDes) was launched in 2004. In 2005, Multimedia Innovation Center became part of School of Design. In 2006, the first games production services unit was launched, named MERECL (PolyU Design 2012). The school partnered with the Graduate School of Business in offering an MBA program in Innovation and Design Management. In 2007 the MDes program expanded to offer specialisms in Design Practices, Design Strategies, and Interaction Design. For the second year it was rated as the world’s Top Design School by BusinessWeek magazine (PolyU Design 2012). In 2008, a BA (Hons) in Digital Media program introduced a jointly established International Design Centre (IDC) in Ningbo with Zhejiang University. A new home for the school by renowned architect Zaha Hadid was unveiled (PolyU Design 2012). The school is funded by the public through the University Grants Committee (Education Bureau 2012). The school’s vision is ‘to establish the School of Design as a top tier international design school, applying Asian innovation to global opportunities’ (PolyU Design 2012).

The school offers design education at both undergraduate and postgraduate levels. Figure 3.2 explains design education pathways via a selected core at the School of Design: PolyU Design, Hong Kong. The undergraduate program is a BA (Hons) Scheme in Design running over 4 years of full-time study, three-years, and two two-years full-time as follows (PolyU Design 2012):

Four-years full-time divided into four different design specialties:

- Advertising design
- Communication design
- Environment and interior design
- Product design.

Three-year full-time degree for BA (Hons) in Design with four specialties in:

- Advertising design
- Environment and interior design
Industrial and product
Visual communication

A three-year part-time BA (Hons) Art and Design in Education degree is also available.

Two-year full-time for:
- BA (Hons) in Digital Media
- BA (Hons) in interactive technology

Two-year full-time Higher Diploma in:
- Multimedia design and technology
- Product innovation technologies.
Design education pathways via a selected core at the School of Design, PolyU Design, Hong Kong.

Source: PolyU Design
The postgraduate level offers three master programs besides the Doctor of Philosophy, a Master of Science in multimedia and entertainment technology, Master of Philosophy, and Master of Design Scheme, which are divided into five different specialties: design education, design practice, design strategies, interaction design, and urban environments design (PolyU Design 2012).

The general entrance requirements for BA (Hons) in Advertising Design, Communication Design, Environment and Interior Design, and in Product Design is a Hong Kong Diploma Secondary Education Qualifications (JUPAS) with 4 core and 1 elective subjects with level 3 in English Language and Chinese Language, and level 2 in Mathematics, Liberal Studies and one elective subject. Before the ability test, applicants are required to declare their intended choice of major. Shortlisted applicants are usually invited to an ability test and/or an interview with portfolio presentation (PolyU Design 2012). The tuition fee HK$ 42,100 (around US$ 5428) per academic year (PolyU Design 2012).

The 3-years (98 Credit Hours) BA (Hons) in Visual Communication program is structured as follows (PolyU Design 2012):

Year 1: provides a broad-based foundation of conceptual thinking and visualization skills in a particular design discipline. Students are exposed to other design disciplines, covering design culture, theory and interactivity, through class activities such as lectures, workshops and group work.

Year 2: is the design skill-building stage. Students spend most of their time working in studios to sharpen their skills. Lectures and group work keep them informed about their own and other design disciplines.

Year 3: is a concluding stage, which refines students’ professional knowledge and skills to prepare them to work in the design profession or for further study at the postgraduate level. To finish their chosen learning pathways, students are expected to initiate their own projects and collate professional design portfolios.

The 4-years (128 Credit Hours) BA (Hons) in Communication Design program is structured as follows (PolyU Design 2012):
Year 1: provides students with exposure to other design disciplines through class activities such as lectures, workshops and group work, in subjects such as the Freshman Seminar, and Design Thinking. The broad-based pedagogical approach trains students in learning to learn. Complemented with the teaching of foundation visualization and production skills specific to each design discipline, it instils students with a solid appreciation of the discipline of their choice.

Year 2: students further investigate through studio work the characteristics of their chosen discipline, build their skills, and strengthen their ability to make, build, and execute their designs. Students are given the opportunity to explore different cultures through local and international study trips.

Year 3: encourages students to deepen the exploration of their design interests and sharpen their skill set to prepare them for professional life. Studio work is enriched by the offering of diverse design discipline-specific specialist subjects. Work-Integrated Education (WIE) subjects such as the internship provide students with the opportunity to try their skills in real-world contexts.

Year 4: students refine their ability to think critically, and are encouraged to formulate perspectives of their own on contemporary sociocultural contexts, as evidenced in personal design thinking methodology, execution and production processes, and communication strategies. In the Cooperative Project, interdisciplinary teams of students apply the knowledge acquired over the previous years to provide solutions in response to real-world client briefs, with a chance to see their work developed and commercialized.

In the Capstone Project, students are expected to initiate independent projects to mature their chosen learning pathways, while developing a personal portfolio of a professional standard, with a view to seeking employment or applying for postgraduate studies (PolyU Design 2012).

The School of Design has been heavily engaged in industry consultancy and applied research since the 1990s. The rise of the Chinese economy has increased the demand on the School’s research and consultancy programs (PolyU Design 2012). According to the School’s official website, many benefits support this demand, such as the benefit of having multiple research methods, the flexibility of accepting small projects, the partnerships between the school and other Chinese
research centres, competitive cost, the geographical location in the centre of Asia, and professional project management systems available in the school (PolyU Design 2012).

The School of Design has established a number of research labs to support students and faculty members in their research. The following is a review of a number of these labs, their aims and missions:

3.7.1.1 Asian Lifestyle Design

The Asian Lifestyle Design Research lab is a research facility that generates critical knowledge for industries and designers, helping them create innovative sustainable products and services for the Asian lifestyle. The lab uses both broad and focused people-centric or user-centred research methods to explore social, cultural, historical and environmental Asian lifestyle changes (PolyU Design 2012). The lab specializes in context scanning and ethnographic studies of everyday experience in urban China, with a focus on middle-class consumption, sustainable lifestyle, sustainable micro-production, related design research tools, as well as Chinese traditions of design thinking or making.

3.7.1.2 Asian Ergonomics Research Lab

The mission of the Asian Ergonomics Research lab is to examine the relation between products and the Asian population, and this research is conducted through a series of Asian ergonomics and anthropometrics studies. The lab aims to answer two critical questions for any manufacturer: first, how do products fit with the Asian population? And second, do products work properly in an Asian cultural context? (PolyU Design 2012). One of the lab’s recent projects is the ‘Size China’ project (otherwise known as the SizeChina.com project), which is the first-ever digital database of Asian head and face shapes for use by manufacturers and designers internationally (PolyU Design 2012).
3.7.1.3 RICE Lab – Research In Competition and Exhibition Laboratory

The main mission for RICE Lab is to investigate and understand the ‘emerging practice, conditions, and organization of design competition and exhibition in the Asian context’ (PolyU Design 2012). The aim of such investigation is to help the government and other parties to find the best practice for design competition and exhibition projects, including building guidelines and policies. The other aims are to archive design competitions in Hong Kong and East Asia. The RICE Lab works to connect the community through such activities, encouraging students’ participation, and to explore alternative models of competitions and exhibitions (PolyU Design 2012).

3.7.1.4 The Information Design Lab

The Information Design Lab is a research and consultancy unit that aims to examine the design of information and what makes it understandable and accessible. The focus of the lab is on the processes that help humans recognize, make sense of, process, remember and learn different types of information (PolyU Design 2012).

3.7.1.5 The Interaction Design Lab

This lab was established in 2004 and its mission is ‘to promote the viability of interaction design within the University and to Hong Kong industries at large’ (PolyU Design 2012). Apart from the above, the lab aims to engage faculty members with new research and consultancy projects in the field of interaction design as well as to develop and explore new interaction design knowledge, methods, and models. The Interaction Design Lab’s role is to support School of Design students in their experimental projects in the interactive design field.

3.7.1.6 Multimedia Innovation Center (MIC)

The Multimedia Innovation Center was established in 1999 and became part of the School of Design in 2005. The inter-disciplinary environment is part of the uniqueness of this centre. All staff members have their own approach to apply
technology and design in digital media products and services (MIC 2012). The MIC’s key program is a one-year Masters of Science in Multimedia & Entertainment Technology. It connects students with both technology and design backgrounds. In this program, students have the opportunity to work in industry areas in the field of video games and online entertainment, 2D and 3D animation, interactive entertainment systems, and digital video and special effects (Tschang 2009, p. 10).

3.7.1.7 M-Lab

The Multimedia Entrepreneurial Research, Education and Creative Laboratory, or MERECL, is a multi-grant-winning research unit. MERECL’s specialty is in game design, research, and training. The official launching was in March 2006. MERECL was initially located in the Cyberport building’s project, occupying about 700 square meters with more than 24 multimedia experts (PolyU Design 2012). MERECL has collaborated with a number of the leading game studios in the world, such as Eutechnyx, A2M, Lamplighter Studios, and Sony. Between 2008 and 2010, MERECL became a game studio, changed its name to PlayLab after relocating to the InnoCenter, a house of innovation and entrepreneurs, design professionals and companies (PolyU Design 2012). There were between 80 to 95 graduates and experts working in this lab. The main funding was via the Hong Kong Polytechnic University and the Hong Kong Innovation and Technology Fund (ITF) and other corporations with foreign companies (Tschang 2009, p. 33). The lab’s focus was on games technology and all related training and research. In June 2010, PlayLab transformed into M-Lab. It is still located in the InnoCenter and occupies more than 900 square meters with access to all the university’s facilities. The focus now in M-Lab is to generate new commercial opportunities in the world of the digital entertainment (PolyU Design 2012).

In his report *Hong Kong’s New Creative Industries*, Tschang (2009, p. 34) describes the main problems facing *M-Lab*:

Their research projects are fairly innovative, but one of the problems with academically-influenced research is that the industry is almost never able to fully
utilize it in its intended fashion. However, without local industry capability to hire, the trained researchers can and have moved to China to undertake work, thus defeating one of the stated aims – to train personnel for the local industry.

Tschang revealed that there is a lack of balance between the requirements of the market and the outputs of these research laboratories. He (2009, p. 34) added:

One issue that may need to be solved is that advanced gaming industries such as the US’s, most commercial games are not derived from academic research. Thus, the model for how a research-based gaming technology lab relates to commercial needs to be rethought.

Tschang believes that there is a need to reconstruct the foundation and to rebuild the relation between market requirements and the outputs of the research laboratories to create an integrative relation.

Despite the difficulties facing the M-Lab, still, its interaction with society is considered outstanding. As recommended by Noah and Eckstein, and discussed earlier in this research, describing the methods of these laboratories and underlining their interactions with society assists in achieving the purpose of a comparative study. Therefore, this review will assist in establishing a better grounding for the comparison between graphic design schools in Jordan.

3.7.2 KaosPilot International, Denmark

KaosPilot is a private school (KaosPilot Curriculum 2009, p. 4) started by Uffe Elbaek in 1991 in Aarhus, Denmark with $100,000 loan (Sorensen 1996). The purpose of this institution is ‘positive social change through personal growth’. It aims to ‘foster personal transformation in order to produce large-scale change’ (KaosPilot Curriculum 2009, p. 5). KaosPilot’s ambition was to be the best school in the world preparing young creative people to be creative leaders. This ambition was driven by ‘a vision of developing a global educational, cultural and entrepreneurial network focusing on creativity, value based leadership and massive social value creation’ (KaosPilot Curriculum 2009, p. 5). Furthermore:
The mission of the program is to qualify the student to thrive, both vocationally and personally, both independently and in cooperation with others, by developing their knowledge, skills and attitudes as learners, leaders and entrepreneurs for the benefit of themselves and society as a whole. (KaosPilot Curriculum 2009, p. 7)

The school is divided into two main parts: the school and the consultancy (Kaospilots 2012). In 2007 it was chosen as one of the most important schools that teach design as a tool for strategic advantage (Businessweek 2007). The school provides a three-year full-time bachelor degree in management (Broberg & Krull 2010, p. 60), divided into six semesters. Each year corresponds to 60 points in the European Credit Transfer System (ECTS) and each semester lasts 19–21 weeks (KaosPilot Curriculum 2009, p. 15). There are about 35 students each year (Kaospilots 2012). The program focuses on teaching students through real clients, real jobs and real projects. There are four main disciplines through the three-year program: creative project design, creative process design, creative business design and creative leadership design (Kaospilots 2012). Each discipline is divided into four components, and each component is divided into models (KaosPilot Curriculum 2009, p. 2). The process of enrolment starts with application. After receiving applications, the school invites about 70 students to attend a three-day workshop that is held annually in spring. During the workshop, staff and current students are responsible for choosing around 35 candidates to join the program in the next fall (Kaospilots 2012). The financing and costs for each semester vary dependent on the actual content of the semester. 1,260,000 Danish Kroners is the total tuition fee for the 3-year program (Kaospilots 2012), which equals around US$ 212,000.

In 2004, the KaosPilots developed curricula to focus on three new areas: sustainability, cultural diversity and social innovation (Broberg & Krull 2010, p. 9). The KaosPilots curriculum and pedagogy focus on preparing students for the real world. In August 2009 the 2004 curriculum was replaced with another curriculum that was an implementation of student, client and team leader feedback (KaosPilot Curriculum 2009, p. 2). The 2009 curriculum presents some major changes (KaosPilot Curriculum 2009, p. 2):

- An updated and more precise articulation of the learning objectives
• A complete revision of the literature list (compulsory and indicative reading)
• An introduction of quality assessments and student regulations
• An emphasis on the development of soft skills
• An emphasis on an integrative and multi-disciplinary approach to the pedagogy
• An emphasis on experimentation and training
• Introduction of new subjects, including design and social innovation, and an update of existing subjects
• Introducing a fourth discipline – Creative Leadership Design – and updating the other three
• The division of the four disciplines into 16 components, 4 per discipline
• The components are divided into modules
• The introduction of the 7-scale system

According to the official website of KaosPilot (2012), “the KoasPilot curriculum is developed to qualify the student to a life as a creative entrepreneur, a value-based leader and a proactive learner” (Kaospilots 2012). The students are aged 21–33. They work as a team of 35 students. There are one or two leader/coach for each team acting as supervisors and personal coaches for each student in the team (Broberg & Krull 2010, p. 61).

Aligning with the view of Laurene Vaughan (2007, p. 4) (discussed earlier in this chapter), who believes in design education as the business of the future that supplies skills that empower people (p. 4), gaining first-hand experience and finding the balance between theory and practice are the main foci for the pedagogies in KaosPilots (Broberg & Krull 2010, p. 68): ‘The KaosPilots’ pedagogical focus is on the dynamic interplay between practice and theory – that in order to grasp something, you have to grab it – and on developing the whole person’ (KaosPilot Curriculum 2009, p. 10). Students are trained to engage in profession-based practical learning opportunities, assisting them to investigate and to gain practical experience in designing and leading projects and processes (Broberg & Krull 2010, p. 68). This approach permeates all students’ activities at
the school. From their first day they are given a set of business cards printed with their name with the key of the building. They are called KaosPilots instead of students or candidates (Broberg & Krull 2010, p. 68). Students spend 50% of their time working with local and international clients external to the university system. They may be working on projects, world internships, or outposts (Broberg & Krull 2010, p. 61).

In the outpost program, students are usually sent overseas for 3 months during their second year in the school to engage with other creative projects in another country. Students could be engaged in general outposts to ‘scan’ other cultures, political, economic, and technological developments in the visited area. They may also focus on one area of interest, such as new technology or new industry, which is called a focused outpost (Kaospilots 2012). Since 1996 to 2010 the outposts program has been held in five different cities: San Francisco, California 1996-2000, Durban, South Africa 2001-2002, Havana, Cuba 2005, San Francisco 2006, Vancouver 2007, and Shanghai 2008-2010 (Kaospilots 2012).

In the last semester of the program, students are required to work and submit their final project. Students choose their projects based on their interests and the path of their study. Mostly, students choose their final project to be in creative business design. In such cases, students create their own business idea and present it as part of their final project (Broberg & Krull 2010, p. 69). According to KaosPilots (2012) 30% of graduates work as entrepreneurs.

3.7.3 Parsons The New School For Design, USA

William Merritt Chase established the school in 1896. In 1904, Frank Alvah Parsons joined the school. He established new programs in fashion, interior, and advertising and graphic design for the first time in the U.S. In 1910, Parsons became the sole director of the school. In 1921 he established a branch in Paris to become the first art and design school in the U.S. with an overseas campus. The political and social changes which affected the United States in the 1960s led Parsons to change its curricula and to make it more socially focused. In 1970, Parsons joined The New School (Parsons 2012).
James Wines, Dean of Parsons The New School For Design in 1984, stated that the focus of the American education system is on theory rather than practice. Wines compared the education system in the U.S. with the Italian education system, noting: ‘Their system is a hands-on experience giving the students a sense of materiality, a sense of how things are manufactured in spite of the problems’ (Cohen 1984). Today, as one of the leading design schools in the world, Parsons focuses on graduating a new generation of multi-skilled designers who can apply both theory and practice and employ design thinking as a tool to solve complex global problems (Parsons 2012).

The New School is a privately supported institution, is chartered as a university by the Regents of the State of New York (Parsons 2012). Parsons and The New School are fully accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. Parsons is also an accredited institutional member of the National Association of Schools of Art and Design (NASAD). Parsons’ BBA in Design and Management meets NASAD standards for the Bachelor of Arts – 4 years: Design and Management. It is registered as a Bachelor of Business Administration through the New York State Education Department (NYSED) and listed as a Bachelor of Business Administration in Design and Management by The New School. Parsons offers a Master of Architecture degree program accredited by the National Architectural Accrediting Board (NAAB) and is a member of the Association of Independent Colleges of Art and Design. Parsons’ architecture and interior design degree programs qualify students to sit for national licensing exams required for state registration (Parsons 2012).

Parsons (2012) offers 13 undergraduate design related degrees, including Architectural Design (BFA), Communication Design (BFA), Design and Technology (BFA), Environmental Studies (BA/BS), Fashion Design (BFA), Fine Arts (BFA), Illustration (BFA), Integrated Design (BFA), Interior Design (BFA), Photography (BFA), Product Design (BFA), Strategic Design and Management (BBA), and Urban Design (BS). Parsons (2012) also offers 16 Graduate design degrees including Architecture (M.Arch), Architecture (M.Arch), Lighting Design
(MFA), Design Business (Graduate Certificate), Design Studies (MA), Design and Technology (MFA), Design and Urban Ecologies (MS), Fashion Design and Society (MFA), Fashion Studies (MA), Fine Arts (MFA), History of Decorative Arts and Design (MA), Interior Design (MFA), Lighting Design (MFA), Photography (MFA), Strategic Design and Management (MS), Theories of Urban Practice (MA), and Transdisciplinary Design (MFA). It also provides 4 Associate’s Degrees in Fashion Design (AAS), Fashion Marketing (AAS), Graphic Design (AAS), and Interior Design (AAS).

BFA applicants intending to major in Architectural Design, Communication Design, Design and Technology, Fashion Design, Fine Arts, Illustration, Integrated Design, Interior Design, Photography, or Product Design are required to submit an online application form, artist statement, and portfolio. In addition to a school Official High School or College transcript, the SAT or ACT is required for American high school students, and TOEFL for non-English speakers (Parsons 2012). Unlike KaosPilots and School of Design at The Hong Kong Polytechnic University, face-to-face interviews and talent tests are not required as a condition for acceptance in Parsons (Parsons 2012).

Students enrolled in Communication Design (BFA) spend a foundation year focusing on two core areas of study—typography and interaction (Parsons 2012). Over the next 3 years, students examine the social and cultural ramifications of communication and are introduced to a range of design methods and media including publication design, web and mobile design, branding, advertising, type design, information design, motion graphics, and environmental design (Parsons 2012). ‘At every point students are encouraged to undertake real-world collaborative projects and to pursue internships and other work experiences in New York City studios, agencies, and offices’ (Parsons 2012). The Bachelor of Fine Arts degree is awarded upon completion of 134 credits, as designated by the program. A maximum of 67 credits of undergraduate-level coursework may be transferred. Students must also attain a 2.0 cumulative grade point average and fulfil all requirements (Parsons 2012).
According to the official website for Parson (2012), graduates from the school are ‘highly sought-after talents on the job market’. Research shows that 96% of graduates from the Associate in Applied Science (ASS) degree from 2008 had found work related to their major (Parson 2012).

To support the research in the different design disciplines, the school has established a number of research laboratories and partners with a number of national and international organizations (Parsons 2012). The following is a review of a number of these labs and partnerships, their aims and missions:

### 3.7.3.1 India China Institutes (ICI)

ICI was established in 2004 at the New School with a gift fund from the Starr Foundation. The role of ICI is to support and compare research and teaching in and between the three countries: India, China, and U.S. ICI’s mission is:

Fosters study, research, and connections between India, China, and the United States — countries that increasingly share interests and challenges, but have not yet been fully engaged in trilateral conversations. ICI is the hub of an international network of institutions and activities that nurtures these conversations and deepens our understanding of global processes. (India China Institutes 2012)

ICI has built strong relations and corporations with a number of other organizations around the globe. Aiming to be a central hub for international scholars, leaders, and thinkers, ICI offers a number of programs and activities, such as fellowships, courses, events, and publications (India China Institutes 2012). Since 2006 ICI has offered 37 fellowships in three main areas: social innovation for sustainable environments, prosperity and inequality, and urbanization and globalization. In addition, the Starr Foundation provides small travel and research funds for undergraduate and graduates to travel and conduct researches and studies in China and India (India China Institutes 2012). Every year ICI hosts 30–40 events to discuss critical global issues. In 2010, ICI launched the India China Papers Series as a tool to announce the latest ideas and researches.
in both countries and their effects at regional and international levels (India China Institutes 2012).

### 3.7.3.2 PetLab, New York

PetLab is ‘a place for testing prototyping methods and the process of collaborative design with organizations interested in using games as a form of public interest engagement’ (Petlab 2012). The Lab is a joint project between Parsons The New School for Design and Games for Change in New York City. PetLab has established partnerships with MTV, Microsoft, Boys and Girls Clubs, and New York Public Library. The current focus for the lab is on game platforms such as Flash, Xbox XNA, and mobile phones (Petlab 2012). PetLab has produced a number of interactive games such as Activate, which is a website to share, play, and design games for young people aged 13-18, and Dataplay, a game which uses Xbox/XNA as platform to display complex datasets in playful interface. This allows the player to play with data instead of playing through information (Petlab 2012).

### 3.7.3.3 Centre Transformative Media (CTM), New York

CTM is a place for designers, social scientists, media managers, faculty members, and students to engage in research in transformative media practices, which includes games, social networks, creative mobility, data mining, and participatory learning. CTM aims to find practical ways for individuals to interact with others through the space of the network to gain access for information, services, and entertainments. The CTM vision is that the future innovation key would be through ‘recasting media spaces as a networked learning environment’ (CTM 2012). The focus in CTM research is on six areas: learning, networks, play, data, mobility, and identity.

### 3.7.4 The Royal College of Art – Design London, United Kingdom

The Royal College of Art – UK was established as Design London, an innovative design centre in 2007. The centre combines world-class creativity and expertise in
design. It is a partnership between the creativity and expertise in design from The Royal College of Art with technological innovation from the Imperial College’s Faculty of Engineering and entrepreneurship and business acumen from Imperial College’s Business School (Royal College of Art 2012). The aim of this centre is ‘to develop, teach, research, and deliver radical new practices, tools and processes that transform the way organizations innovate, and help them translate their creativity into commercial success’ (Design London, 2012). The goal is ‘to develop the next generations of business innovators and designer entrepreneurs who can act as change agents in the organizations they join, or in the new ventures they set up’ (Design London, 2012). According to the Design London (2012) website, more than 600 students each year join the centre’s programs from both The Royal College of Arts (RCA) and the Imperial, to develop innovation skills in an interdisciplinary environment. These courses are developed to help students from both institutions to understand the relation between design, business, science and engineering in programs offered for the MA, MEng, MBA, MSc and research students by both RCA and Imperial College. Five years after starting the centre, the interdisciplinary programs have become part of the major activities embedded in the core activities of both institutions. The centre has developed new courses, expanded programs for business incubation and allowed students and researchers to participate in real interdisciplinary education experience. The aim of participating in interdisciplinary programs and projects has been facilitated through the Design London Fellowships (Design London, 2012).

3.7.4.1 Master in Service Design

A new program offered by Design London is the Masters in Service Design, commencing in October 2012. The official website describes the new program:

The design of service experiences involves the design of the spaces and places in which services are delivered. It involves communications design, product design, interaction design and the exploitation of digital technologies that support those services. The design of TfL’s Barclays Cycle Hire Scheme and the Oyster Card are examples of this.
The Masters in Service Design is a two-year program that prepares designers for a larger role in the economy. The course is open to experienced communication and product designers, recent graduate students from both design and technical disciplines, and mid-to-senior professionals from industry seeking to enhance their capabilities. The degree has been designed to meet the high demand for service design and innovation from design firms such as IDEO and Think Big industrial firms such as Nokia and Rolls Royce, and non-profit organizations such as Design Council and NESTA’s Public Service Lab (Design London, 2012). The new program takes advantage of all design disciplines present in the college as well as all other disciplines at the Imperial College. In this interdisciplinary program, students learn to design services and enhance their technical, commercial and organizational skills in order to enable graduating students to engage, operate and lead interdisciplinary design teams in different innovation business sectors (Design London, 2012). The course focuses on providing examples from professional practice through a series of lectures and master classes by designers and senior academics, workshops organized over three or four weeks, seminars to reflect on the readings and studies, peer reviews to discuss students’ work in groups, and tutorials where students meet their tutor one-to-one to discuss their work. Students have their own studio space as well as the group working space and the meeting rooms.

According to Design London’s (2012) official website, the aims and objectives of the course are to:

- Introduce the concepts, tools and techniques of experience design and service innovation and through project assignments learn to apply these tools and techniques to consumer, business and public services
- Understand the importance of the societal, environmental and business context for experience design and service innovation and the broader systems context
- Understand how design creates user and business value in services and the importance of architecture for service provision that ensures consistent delivery of user experience
• Consider the opportunities and threats posed by both technological as well as business model innovation in services – including the exploitation of web 2.0 and the semantic web, mobile technologies and commercial viability

• Apply those techniques to the experience of design and systems and service innovation in the context of tackling challenges of sustainability, systemic issues, and social enterprise.

Graduates from this program are expected to gain a full understanding of the nature of services and systems and their effect on the relationship between user experience and spaces appropriate for innovation and design. Masters in Service Design graduates will have the ability to use the multidisciplinary knowledge gained from this course to create an innovative service experience. They will also gain knowledge and experience in methodologies, tools and techniques that will help them engage in design and service innovative projects based on their understanding of other design disciplines (Design London, 2012). In short, graduates are prepared and equipped with the ability to measure and manage service products. Graduate skills are gained through understanding the concept of value in services and how to design quality into services. They are required to understand the role and importance of factors such as service architecture, organizational culture, technological knowledge, infrastructure and commercial restrictions in relation to service innovation (Design London, 2012). Graduates will have the capacity and the techniques to design for public service sectors, consumers and business services. Encased in these requirements is a special focus on the health, well-being, energy and the environment sectors (Design London, 2012).

3.8 Summary

Compared to postgraduate programs, it appears that most undergraduate graphic design programs are not receiving the needed attention in terms of the skills and curriculum development. Most of the current curriculums focus on graduating design specialists from undergraduate programs, but not business leaders or entrepreneurial thinkers. This lack of attention affects the quality of graduates and
limits the role that designers could play in today’s economy. The increasing number of graduates from undergraduate graphic design programs compared to the number of job opportunities in the market is another challenging problem.

Design educators such as Gunnar Swanson, Meredith Davis, and Lorraine Wild have suggested solutions for this by developing curricula that focus more on workplace training methods, strategic thinking and liberal arts, and encourage entrepreneurial thinking. Such solutions have been successfully followed by number of design programs and schools around the world such as School of Design in Hong Kong, KaosPilot International, and Parsons The New School of Design.

Meredith Davis focuses on the need to create more innovative curriculum, and focuses more on the design-oriented component, which would improve students' skills and increase their compatibility. Davis refers to the Institute of Design at Illinois Institute of Technology as an example for this approach.

Lawrence Zeegen stresses the need to establish communication channels between professions and design education to maintain the relation between the two parties and to assist in resolving any rift, which could occur when both students and professionals work closely together on real projects.

Besides the widespread internship model, other models of engagement allow students to work closely with design professionals and their clients on actual projects. For instance, Lawrence Zeegen and David Berman call on professional designers to return to design education and volunteer 10% of their time working in design schools side by side with the students and educators. Studio-in-the-Studio is a program that represents this call. It operates in the School of Communication Design at Kingston University.

Lawrence Zeegen, Meredith Davis, and Carlos Teixeira support the idea of creating new innovative disciplines to integrate design with other non-design disciplines, such as business, management or marketing. They also call for more collaboration and integration at the undergraduate level between design and other
programs, design and professional industry, and for increased focus on research and research facilities.

It is argued in this study that one of the main aims of several design schools worldwide is to produce designers ready to engage with the professional world. Each design school has different approaches and methods to reach that aim. Several schools focus on graduate programs by developing new programs to meet the requirements of the market, as in MSD in The Royal College of Arts. Other schools establish design centres and specialized research labs in partnership with other schools or businesses as a tool for research and engagement for both graduates and undergraduate students, such as Design London, and the labs in The Hong Kong Polytechnic University, School of Design. Newly-established schools such as KaosPilots in Denmark have succeeded in ranking with the best design schools in the world by focusing on developing innovative curricula and finding new training methods for undergraduate students. Students at KaosPilots usually work on actual projects for the duration of their study and are sent overseas for three months during their second year in the school to engage with other creative projects in other countries. The teaching methods followed by KaosPilots assist around a third of graduates to start their own entrepreneur projects. The innovative education examples at the SVA Design Entrepreneur program and KaoPilot provide relevant models for the building phase of the creative studio-project linked to this study.

Parsons The New School of Design focuses on graduating multi-skilled designers who can apply both theory and practice and employ design thinking as a tool to solve complex global problems. Parsons focuses on design research. It has established several research laboratories and partners with a number of national and international organizations.
4 GRAPHIC DESIGN EDUCATION IN JORDANIAN UNIVERSITIES

4.1 Introduction

According to the World Bank report (1996), the Jordanian higher education system offers options not always available in developing countries. These include a differentiated system of higher education institutions in both universities and community colleges, with patterns of public and private ownership. Many agree with the World Bank, but also reflect that higher education in Jordan had an exceptional reputation until the end of last century, after which this reputation declined. According to the Jordanian National Agenda (2006):

The Higher Education sector lacks a unified and comprehensive strategy to strengthen governance and drive sector development. The sector structure is also highly skewed toward academic learning at the expense of technical education. This is placing increasing pressure on public universities as demand for higher education soars. The Ministry of Higher Education is not well equipped to address the sector’s needs as it lacks the required capacity to conduct effective policy-making. Furthermore, rising demand and funding shortages have led to lax admission policies and a decline in teaching quality.

In his paper *Higher education in Jordan: Access and equity in its financing* (2009, p. 37), Taher Kanaan states that there is limited objective information on the quality of the higher education system in Jordan. This assertion seems most applicable when used to describe the field of graphic design in Jordan, as confirmed by Abu Awad (2012b), Alkholy (2012b), Al-Omari (2012a) and Haddad (2012b).

4.2 Research Method

Based on Noah and Eckstein’s method, which was discussed in Chapter 2, a significant step in comparison study is the collection of data. This should be completed by all available means, such as reading, travelling and interviewing.
Research in the field of graphic design education in Jordan is very limited; therefore, other sources of information were also considered in the discussion in this chapter. These sources included the official websites of the Jordanian universities and number of email interviews with faculty members.

It was noted that the majority of the universities provide very limited, unclear, or outdated information on their official websites. In some cases, enormous conflicts were noticed between the Arabic and the English websites of the same university. Therefore, for the benefit of accuracy and clarity of the information presented in this study, all data collected from official websites of universities was checked or confirmed by faculty members during interview stages or via personal communications. Information that could not be confirmed was excluded from this study. This exclusion was applied to all design schools where the researcher was unable to interview a member of its faculty body.

The target population in this study is limited to graphic design teachers in Jordanian universities. Initially, a set of questions was sent to participants via e-mail, the participants being given a period of one week to answer those questions. They were asked to send their answers via e-mail to the researcher. A Skype interview was arranged with every participant to discuss further their answers, and these interviews were conducted individually. The sample size suggested for this study was approximately 15 full-time design teachers working in Jordanian universities holding PhD or Master degrees. All faculty member sections in Jordanian graphic design schools websites were reviewed. The participants were chosen based on their qualifications and experience in teaching graphic design. The sample Questionnaire (Appendix D), consent form (Appendix C) and participant information sheet (Appendix B) were emailed to each participant, based on the information provided by the websites of 14 universities teaching graphic design in Jordan. Between April and July 2012, 15 invitations letters including participation information sheets and consent forms were sent via e-mail to 15 teachers representing the 14 universities participating in this study. One invitation failed to reach a potential participant due to an error in the receiver’s e-mail address; thus 14 participants received the invitation. Reminders were also
sent via e-mail following a period of two weeks to those who did not sign and send back the consent forms to the researcher. Eight participants signed and returned the consent forms. The questionnaires were sent via e-mail for those who accepted and signed the consent form. Only six of those participants completed the questionnaires and sent them back to the researcher, representing 42.8% of the total number of those who received invitations to participate in this study. The 42.8% response translates as representing five universities in Jordan, of which four are private and one public. After review and analysis of the six responses received from the participants, invitations for follow-up Skype interviews were arranged with all participants. The follow up interviews were conducted with four participants. All participants invited to take part in the study were given a choice to withdraw at any time or to skip any question. They were also given a choice between using their legal names and the university they worked for or being referred to anonymously in the study. All six participants who sent back the questionnaires agreed to use their legal names and their university’s names. This study was reviewed, cleared, and approved by the Human Research Ethics Committee at University of Wollongong.

The interview questions (appendix D) were designed to explore number of related issues, including the quality of graduating students from the graphic design programs in Jordan; admission exams; the curriculum; pedagogies; and the facilities in the design schools. Questions also covered field-training programs; the quality of research in the graphic design field; the role of the government in supporting the field; and graphic design unity through professional associations.

4.3 Jordan: Economical and Political Facts

Jordan is a small country located in the middle of the Arab World or what is referred to today as the Middle East and North Africa. The state of Jordan is positioned east of the River Jordan, bordered on the west by Israel and part of the West Bank that is administrated by the Palestinian authorities, with Syria to the north, Iraq to the north-east and Saudi Arabia to the east and south. According the Department of Statistics (2012), Jordan covers an area of 88,794 square
kilometres. The population at the end of 2011 was estimated at 6,249,000 (Table 4.1). The World Bank (2012) classifies Jordan as an upper middle-income country. In 2010, its per capita GDP averaged about $4560. Services account for about 60% of GDP (Bank Audi 2012, p. 2) and more than 75% of jobs (World Bank 2012), mostly government services, which account for more than one-fifth of the Jordan’s total GDP. Mining, agriculture, and manufacturing represent another one-fifth (Bank Audi 2012, p. 2). Manufacturing concentrates in the mining of phosphates and potash, petroleum refining, and cement production (World Bank 2012).

<table>
<thead>
<tr>
<th>Governorate</th>
<th>Population Density</th>
<th>Area %</th>
<th>Area (Km²)</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amman</td>
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<td>8.54</td>
<td>7579</td>
<td>2419600</td>
</tr>
<tr>
<td>Balqa</td>
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<td>1.26</td>
<td>1120</td>
<td>418600</td>
</tr>
<tr>
<td>Zarqa</td>
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<td>5.36</td>
<td>4761</td>
<td>931100</td>
</tr>
<tr>
<td>Madaba</td>
<td>166.34</td>
<td>1.06</td>
<td>940</td>
<td>156300</td>
</tr>
<tr>
<td>Irbid</td>
<td>707.66</td>
<td>1.77</td>
<td>1572</td>
<td>1112300</td>
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<tr>
<td>Mafraq</td>
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<td>29.90</td>
<td>26551</td>
<td>293700</td>
</tr>
<tr>
<td>Jarash</td>
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<td>0.46</td>
<td>410</td>
<td>187500</td>
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<tr>
<td>Ajlun</td>
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<td>0.47</td>
<td>420</td>
<td>143700</td>
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<tr>
<td>Karak</td>
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<td>3.94</td>
<td>3495</td>
<td>243700</td>
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<tr>
<td>Tafiela</td>
<td>39.60</td>
<td>2.49</td>
<td>2209</td>
<td>87500</td>
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<tr>
<td>Ma’an</td>
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<td>36.98</td>
<td>32832</td>
<td>118800</td>
</tr>
<tr>
<td>Aqaba</td>
<td>19.73</td>
<td>7.78</td>
<td>6905</td>
<td>136200</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>70.4</strong></td>
<td><strong>100.00</strong></td>
<td><strong>88794</strong></td>
<td><strong>6249000</strong></td>
</tr>
</tbody>
</table>

Table 4.1 Estimated population of Jordan. Area (km)² and population density by Governorate, at end of 2011. Source: Department of Statistics

The Jordanian economy is relatively small and weak. It faces various difficulties and complications, including a lack of abundant resources, its geographical location and the composition of its population (Dabbah 2007, p. 168). The economic expert Fahd Al Fanek (2012a) describes the structure of the Jordanian’s economy as ‘unusual’, Al Fanek (2012a) adds: ‘It indicates special circumstances and heavy dependence on external factors that have a substantial, sometimes crucial, impact on the country’s economy, balance of payments and general performance’. Unlike its neighbours, Jordan has no oil reserves and is completely dependent on imports of petroleum products. The country has limited natural recourses, limited agriculture land, and is considered one of the four poorest
countries in water resources (World Bank 2012). Jordan depends on foreign aid and loans to support its economy (Dabbah 2007, p. 169). The main sources for foreign assistance are the U.S. and the Arabian Gulf countries. Another important source of foreign exchange is the remittances from the Jordanians working overseas. The majority of those workers work in Arabian Gulf countries, which are Saudi Arabia, Qatar, Kuwait, Bahrain, United Arab Emirates, and Oman. The World Bank (2012) describes the Jordanian economy as ‘one of the most open economies of the region’, as a result of the establishment of strong economic relations between Jordan and its neighbours, especially with the Arab Gulf countries.

Dabbah (2007, p. 168) states that in Jordan, foreign education and experience are highly regarded, leading in the last few years to an increase in the number of Jordanians seeking education in foreign countries. Overseas educated Jordanians usually bring back to Jordan Western business methods and experience. Dabbah (2007, p. 168) considers this a step towards transforming Jordan into as ‘Westernized’ economy. According to the World Bank (2012):

> Jordanian policymakers aim to use the demographic opportunity of a well-educated, young population to build a dynamic, knowledge-based economy, as articulated in the National Agenda and Executive Development Plan.

Jordan’s geographic location has made it and its economy highly vulnerable to political instability in the region (Figure 4.1). Fanek (2012a) asserts:

> Jordan could benefit from its strategic location in the heart of this rich region with plenty of cash surpluses searching for investment opportunities. On the other hand, the economic structure, of Jordan like of any given country, is always subjected to scrutiny. It does not help to post a high budget deficit, exceeding 3 per cent of GDP, nor is it useful to show an accelerating level of public debt, even if two thirds of this are due to local creditors and are denominated in local currency.
Figure 4.1 Map of Jordan. Illustration by: Hussam Al Qur’an
The Jordanian economy suffers from a number of difficulties, foremost, the risky pricing in the legal debit ceiling that will exceed 17 Billion Jordanian Dinars at the end of 2012. This represents 72 per cent of the GBD, surpassing by about 12% the legal ceiling of 60 per cent of the GBD (Fanek 2012b).

According to *Jordan Economic Report: Challenging Twin Deficits in ‘Wait and See’ Mode Economy*, published in March 2012 by Bank Audi, the Jordanian economy – as with most of other economies in the world – is still recovering from the last economic crisis. This led to increased challenges for the Jordanian economy during 2012. The report states:

The outlook for 2012 entitles both opportunities and challenges for the Kingdom. While Jordan’s financial standing undoubtedly enjoys some strengths related to the openness of the economy and its external linkages, the highly capitalized soundly regulated banking sector and the history of external donor support, the kingdom’s challenges are considerable and are related to high unemployment and social pressure, the persistent fiscal and current account deficits, in addition to the volatile regional political environment.

### 4.3.1 The Arab Spring Reaches Jordan

The wave of the Arab Revolution or what has been called the Arab Spring started in Tunisia on 18 December 2010, and reached almost all Arab countries. This series of protests started for many reasons, such as dictatorship, government corruption, economic decline, unemployment, poverty (Jordan Labor Watch 2012). It was started by youth who wanted to change their life for the better. To date, Arab Spring protesters have forced four rulers from power, in Tunisia, Egypt, Libya, and Yemen. In Syria and Bahrain there are civil uprisings, with major and minor protests in Algeria, Iraq, Kuwait, Morocco, Lebanon, Mauritania, Oman, Saudi Arabia, Sudan, and Jordan (Aljazeera 2011).

Inspired by the revolutions in other Arab countries, which raised hopes for political change and triggered by rises in oil and food prices, unemployment rates,
corruption, and poverty, protests began in Jordan on January 14, 2011, demanding that the country’s prime minister step down (Aljazeera 2011). Protesters called for the resignation of Prime Minister Samir Rifai who was blamed for the rise in fuel and food prices and slow political reforms. One of the main demands was changing the provocative election law so as to allow Jordanians to elect their Prime Minister and Cabinet officials, posts traditionally appointed by the King (Aljazeera 2011). Despite the Jordanian protests leading to the resignation of four prime ministers (Black 2012), compared to the protests in the other Arab countries, Jordan’s protests ‘have been smaller and mainly peaceful, with no calls for the King to be removed’ (Gavlak 2011). According to the Jordan Labor Watch (2012, p. 2), the number of labour protests across Jordan increased dramatically from 139 in 2010 to 829 in 2011, with 58.8% representing the public sector and 37.3% the private sector:

These protests represented a clear expression of the economic and social crisis that Jordan is going through, and coincided with a number of factors, which pushed a large number of workers to protest against their harsh working conditions. The Arab Spring, which erupted in Tunisia by the end of 2010 is seen as the most important factor which prompted workers in Jordan to take to the streets in rejection of the awful work conditions of which they suffered for decades… Jordan was not an exception, whereby the motion started among the most marginalized segments in the society who were victims of the development patterns applied in Jordan during the past decades. (Jordan Labor Watch 2012, p. 2)

According to the Jordan Labor Watch report (2012, pp. 10-11), improving working conditions for Jordanians would reduce complaints and protests. To reach that goal the report recommended a number of points to be adopted by the Jordanian Government. These points included the need to generate new jobs both in public and private sectors and to improve work conditions. Core to improvements were increases in inspections by labour officials to ensure that workers obtained their rights and a raise in wage rates both in public and private sectors. Other demands included amending the Jordanian Labor Law related to arbitrary dismissal of workers, allowing workers to form their own trade unions,
and the ratification of international standards related to the minimum social security standards.

4.4 The Higher Education System in Jordan

In his paper *The Higher Education in Jordan* (2010), Abu-El-Haija states that the higher education program in Jordan started in the 1960s with a one-year postsecondary teacher training class. The first university program began in Jordan in 1962 with the establishment of the University of Jordan in Amman, and the first Jordanian private university was established in 1990 (Abu-El-Haija 2010) also in Amman. Table 4.2 lists the universities in Jordan, and provides the location(s) and year of establishment for each.
<table>
<thead>
<tr>
<th>No</th>
<th>University</th>
<th>Location</th>
<th>Established</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The University of Jordan</td>
<td>Amman-Middle &amp; Aqaba-South</td>
<td>1962</td>
</tr>
<tr>
<td>2</td>
<td>Yarmouk University</td>
<td>Irbid-North</td>
<td>1976</td>
</tr>
<tr>
<td>3</td>
<td>Mutah University</td>
<td>Karak-South</td>
<td>1981</td>
</tr>
<tr>
<td>4</td>
<td>Jordan University of Science &amp; Technology</td>
<td>Irbid-North</td>
<td>1986</td>
</tr>
<tr>
<td>5</td>
<td>The Hashemite University</td>
<td>Zarqa-Middle</td>
<td>1995</td>
</tr>
<tr>
<td>6</td>
<td>AL al-Bayt University</td>
<td>Ma'afaq- North</td>
<td>1992</td>
</tr>
<tr>
<td>7</td>
<td>AL-Balqa Applied University</td>
<td>19 faculty around the kingdom</td>
<td>1997</td>
</tr>
<tr>
<td>8</td>
<td>AL-Hussein Bin Talal University</td>
<td>Ma’an-South</td>
<td>1999</td>
</tr>
<tr>
<td>9</td>
<td>Tafila Technical University</td>
<td>Tafilj-South</td>
<td>2005</td>
</tr>
<tr>
<td>10</td>
<td>German Jordanian University</td>
<td>Madaba-Middle</td>
<td>2005</td>
</tr>
<tr>
<td>11</td>
<td>Amman Arab University</td>
<td>Amman-Middle</td>
<td>1999</td>
</tr>
<tr>
<td>12</td>
<td>Middle East University</td>
<td>Amman-Middle</td>
<td>2005</td>
</tr>
<tr>
<td>13</td>
<td>Jadara University</td>
<td>Irbid-North</td>
<td>2005</td>
</tr>
<tr>
<td>14</td>
<td>Al - Ahliyya Amman University</td>
<td>Amman-Middle</td>
<td>1990</td>
</tr>
<tr>
<td>15</td>
<td>Applied Science University</td>
<td>Amman-Middle</td>
<td>1991</td>
</tr>
<tr>
<td>16</td>
<td>Philadelphia University</td>
<td>Amman- Middle</td>
<td>1991</td>
</tr>
<tr>
<td>17</td>
<td>Isra University</td>
<td>Amman-Middle</td>
<td>1991</td>
</tr>
<tr>
<td>18</td>
<td>University of Petra</td>
<td>Amman-Middle</td>
<td>1991</td>
</tr>
<tr>
<td>19</td>
<td>Al-Zaytoonah University of Jordan</td>
<td>Amman-Middle</td>
<td>1993</td>
</tr>
<tr>
<td>20</td>
<td>Zarqa University</td>
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<td>Arbid-North</td>
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<td>Jerash University</td>
<td>Jerash-North</td>
<td>1993</td>
</tr>
<tr>
<td>23</td>
<td>Princess Sumaya University for Technology</td>
<td>Amman-Middle</td>
<td>1991</td>
</tr>
<tr>
<td>24</td>
<td>Jordan Academy of Music</td>
<td>Amman-Middle</td>
<td>1989</td>
</tr>
<tr>
<td>25</td>
<td>Jordan Applied University College of Hospitality and Tourism Education</td>
<td>Amman-Middle</td>
<td>2004</td>
</tr>
<tr>
<td>26</td>
<td>Faculty of Educational Sciences and Arts-UNRWA</td>
<td>Amman-Middle</td>
<td>-</td>
</tr>
<tr>
<td>27</td>
<td>Red Sea Institute of Cinematic Arts</td>
<td>Amman-Middle &amp; Aqana-South</td>
<td>2008</td>
</tr>
<tr>
<td>28</td>
<td>American Jordanian University</td>
<td>Madaba-Middle</td>
<td>2005</td>
</tr>
<tr>
<td>29</td>
<td>Ajloun National Private University</td>
<td>Ajloun-North</td>
<td>2008</td>
</tr>
<tr>
<td>30</td>
<td>University of Banking &amp; Financial Sciences</td>
<td>Amman- Middle</td>
<td>1990</td>
</tr>
</tbody>
</table>

Table 4.2 Universities in Jordan, location, and year established. Prepared by: Hussam Al Qur’an
Abu-El-Haija (2010) explains that the higher education system in Jordan involves three levels of attainment. The Bachelor degree requires study of four to six years, depending on the program. Master degree programs require study of between one and a half to two years, with the option of following the thesis path or comprehensive exam path. Doctorates are offered in a limited number of universities for limited specialties and a limited number of students. It usually takes three years to complete the requirement of the PhD degree (Abu-El-Haija 2010). There are two other types of program in which students may enrol after finishing high school. The first type is the Diploma Degree offered by community colleges for one- or two-year programs. Students who successfully complete the program requirements in one year receive the diploma. Students in the two-year program must pass a national exam in order to receive a diploma certified by the Ministry of Higher Education, and this can be a path to enrol in Bachelor degrees through ‘bridging’ regulations, which govern recognition of the hours studied in community colleges to be counted toward the new degree (Abu-El-Haija 2010). The second type is the Post-Graduate Diploma. It is a less popular degree offered by several universities for students who pass Bachelor degrees but without sufficient quality attainment to enrol in a Master degree (Abu-El-Haija 2010).

Public universities are autonomous financially and administratively and are entitled to develop their own academic programs, curricula and research plans, conduct exams, and grant degrees and certificates (Abu-El-Haija 2010). There is a Board of Trustees for every university, which may decide to establish any centres or services needed by the community upon a recommendation of the University Council (Abu-El-Haija 2010). The boards in both private and public universities are responsible for nominating the presidents, who need to be approved by the Board of Higher Education (Abu-El-Haija 2010). In public universities, appointing presidents requires endorsement by Royal Decree. Each university has a Dean’s Council that is responsible for most academic decisions. The council is headed by the President and includes the Vice-Presidents and the Deans as members (Abu-El-Haija 2010).
4.4.1 Ministry of Higher Education and Scientific Research

According to the official website of the Ministry of Higher Education and Scientific Research – MoHESR – (2012), the Council of Higher Education was established in Jordan in 1982 in response to interest in higher education by the Jordanian government. The aim of this council was to manage the regulation and planning of higher education policies and coordination among Jordanian public universities. In 1985, the Ministry of Higher Education was established. The Ministry and the Council undertook the mission of applying the government’s educational policies at post-secondary level, and of legislating up-to-date laws governing higher education. In 1989 the Ministry of Higher Education was disbanded and replaced by the Council of Higher Education (MoHESR 2012). After His Majesty King Abdullah II had assumed his constitutional powers, the Ministry of Higher Education and Scientific Research (MoHESR) was re-established on 21 August 2001 by Royal Decree. The main responsibilities of the MoHESR include supervising and controlling all public and private higher education institutions and developing the higher education sector in Jordan through:

1. The Higher Education Council, which is responsible of establishing the general policy for the higher education sector
2. The Scientific Research Support Fund
3. The Higher Education Accreditation Commission (independent body)
4. Technical and administrative staff of the Ministry
5. Specialized scientific committees composed of ministry employees, academics and professionals from Jordanian institutions of higher education. These committees assume the responsibilities of verifying all certificates issued by non-Jordanian institutions of higher education, recognizing, equalizing and authenticating all relevant documents (MoHESR 2012).

The organization structure of MoHESR is shown in Figure 4.2.

In 2007 came the issuance of the Law of Higher Education Accreditation Commission No. 20, establishing the Commission as a financially and
administratively independent juridical authority. The following summarizes the aims of this new independent entity (MoHESR 2012):

- Ensuring that the institutions of higher education apply the criteria of programs and institutional accreditation
- Improving and assuring the quality of higher education in Jordan
- Stimulating institutions of higher education to open up and interact with universities, institutions of scientific research and international accreditation and quality assurance commissions
- Developing higher education by applying specific measurement criteria.
Figure 4.2 MoHESR organisation structure. Source: Ministry of Higher Education.
4.4.2 Curriculum Content

According to Abu-El-Haija (2010), the structure of the curriculum is unified at all Jordanian universities. Each study plan includes different types of courses that must be completed by the student to obtain a bachelor degree. These courses are called requirements and they are divided into three types:

1. University requirements: courses required for all university students regardless of their field of study.
2. College requirements: courses required by all students in the same college.
3. Department requirement: courses required for all students in the same department.

Most courses require 24-30 credit hours of university requirements plus a number of credit hours for faculty requirements and another number of credit hours for department requirements. If there are different specialties in one department, the department specifies number of credit hours for specialty requirements. Each set of requirements may include obligatory courses and some elective courses (Ab-El-Haija 2010). Each university defines its own curricula through a systematic restricted process. The Ministry of Higher Education does not have specific regulation to determine the exact component for each course. It may only provide the general components of the curriculum such as the minimum credit hours or courses required for graduation (Ab-El-Haija 2010).

4.5 Graphic Design Programs in Jordanian Universities

On the basis of information supplied via official websites, for both public and private sector universities surveyed in this study, it was determined that the emergence of academic institutions specializing in the arts commenced in 1981 with the Yarmouk University Arts Department (Awad 2007, Yarmouk University 2012). The Yarmouk University Arts Department became a faculty in 2001, teaching plastic arts and music, drama, and industrial, interior and graphic design. The university awards bachelor degrees. In 1991, the teaching of graphic design
began as an independent specialization within the arts department at Applied Sciences University. Then, Al Ahliyya Amman University, Petra University, Philadelphia University (a local Jordanian university, not connected to the American Philadelphia University), Al-Zaytouneh University, the Jordanian University, Princess Sumayia University, Zarqa University, Irbid University, Jadara University followed, as did the Jordan-German University, the Middle East University, and the American Jordanian University (Figure 4.3). In total, there are fourteen universities teaching graphic design (Alkholy 2010) out of thirty official and private universities in Jordan (Ministry of Higher Education and Scientific Research 2012). Table 4.3 lists the universities providing graphic design related programs in Jordan and the year of establishment for each.
Figure 4.3 World map showing Jordan’s location and the geographical distribution of Jordanian universities providing graphic design programs.

Illustration by: Hussam Al Qur’an
<table>
<thead>
<tr>
<th>No</th>
<th>University</th>
<th>Location</th>
<th>Establish</th>
<th>Graphic Design related field</th>
<th>Program establish</th>
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<td>Design and Visual Communication</td>
<td>2006</td>
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<td></td>
<td></td>
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<td>Middle East University</td>
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<td>Jadara University</td>
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<td>2005</td>
<td>Graphic Design</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Table 4.3 Universities providing graphic design related programs in Jordan and the year of establishment. Prepared by: Hussam Al Qur’an
4.5.1 The Quality of Graduating Graphic Design Students in Jordan

According to Inas Alkholy (2012a), Professor of Art and Design, Vice Dean of Faculty of Creative Arts, Yarmouk University, the majority of graduating students are not ready to enter the market. Alkholy estimates that most of Yarmouk University’s students ‘graduate with no more than 60% of needed experience’. Yet Associate Professor Ziyad Haddad (2012a), also at Yarmouk University, asserts that based on his experience: ‘The best graduates are very highly qualified and can compete in the real market’. The term ‘real market’ in Haddad’s statement and other similar terms such as ‘real world’ and ‘real life’ are generally used by educators to distinguish between the problem-based learning process taught in schools and the parallel ‘real’ process followed by practitioners in the market. These terms used by many educators such as H. B. White (1996, p. 76), Meredith Davis (2005, p. 18), Grant Ellmers (2006, p. 4), and Mellers and Misic (2011, p. 4).

Haddad (2012b) determines the percentage of the ‘best graduates’ from Yarmouk University at only 5%-10% of the total numbers of graduates. Haddad refers to the fact that there is incompatibility between what is studied by students at the university and the actual market requirements, which prevents the new graduates from finding jobs in the field without further industry-based experience. Haddad’s paper Design education in Jordan: Facing the change (2007, p. 706), reveals that in the period 1980–2006 the number of graduates from four design programs in Yarmouk University exceeded 1500. Programs offered were in graphic design, interior design, industrial design, and textile design, yet the majority of those graduates found vocational employment in school teaching, only a small number of them working in universities and colleges, while others turned to graduate studies. The remainder work in several types of non-design businesses, with only approximately 210 graduates working in the graphic design industry (Haddad 2007, p. 960).

However, Essam Abu Awad (2012a), a senior lecturer at the Applied Science University, believes that the graphic design learning process varies depending on
the university and the student. Abu Awad (2012a) believes that there is inconsistency in graphic design learning, in terms of training and skills, estimating that only 25% of the graduates are well-prepared and have the required training and skills to enter the workforce, which means that 75% of the graduates are not ready for the challenges of the graphic design industry.

Assistant Professor at Philadelphia University, Faisal Al-Omari (2012) agrees that Jordanian graphic design graduates require additional preparation to enter the workforce. At a basic level, graduates have a number of skills that permit them to make a preliminary start to work in the market; what is missing is technical and intellectual training, especially for those who plan to work in the advertising field. Al-Omari asserts the importance of preparing young designers in design schools to deal with the requirements of actual clients and their needs.

Ibrahim Badran (2012c), a graphic design lecturer at Petra University, states that the majority of students in undergraduate graphic design programs are not ready to enter the graphic design workforce and suffer shock when first introduced to the practices and processes of the marketplace. Badran (2012c) believes that there are number of reasons behind difficulties adjusting to commercial graphic design realities. One reason is that the students are not trained to deal with the workload and pressure. Another reason is that they are not ready or lack the training to apply design methods and use these skills to solve complex problems. Badran believes that most students ‘are not aware of what they are doing during their undergraduate study or what they are going to do after graduating’.

Yazan Alamarat (2012), graphic design instructor at Al-Ahliyya Amman University, believes that the quality of Jordanian graphic design students in general is ‘very good’. He believes that most students have talent and creativity, but they need increased intern practical training within design companies to improve their readiness for the market after graduation (Alamarat 2012).

In the responses above, the majority of the participants agree that graphic design graduates from Jordanian universities are not adequately prepared to engage in the
professional world of graphic design. They all agree that graduates require further training to be competitive in the market.

It seems that the lack of readiness of Jordanian graduates is a common feature, and is characteristic of the majority of graduates from all disciplines. In this context Fakhri Khader (2009, p. 6), from Department of Educational Sciences, University of Petra asserts:

Our graduates find themselves at an increasing disadvantage as they seek entry into the respective labor markets, where their skills often do not match the needs of the marketplace. Therefore, higher education institutions do not properly prepare students to be successful in a highly competitive world. (Khader 2009, p. 6)

Khader blames the education system for the lack of skills held by the Jordanian graduates, which prevents them from competing in the market. He adds:

Higher education institutions have failed to cope with emerging changes and evolution of the labor market. Universities are producing students ill-equipped to participate in the rapidly evolving global market. (Khader 2009, p. 6)

### 4.5.2 Suggested Solutions to Improve the Quality of Graduating Students

Alkholy (2012a) suggests number of points she believes would improve the readiness of graduates and prepare them to enter the market. One suggestion is to limit the acceptance of new students into graphic design programs to those with talent and interest in studying. Another issue is reducing the number of students in classrooms, studios and labs, and updating teachers’ knowledge, including help with improving computer skills (Alkholy 2012a).

At the time of interview, Haddad (2012a) was on unpaid leave following a year of sabbatical from Yarmouk University, and is currently teaching graphic design and digital media at the Princess Norah Bint Abdulrahman University in Saudi Arabia. Haddad believes that in order to improve the quality of graphic design graduates in Jordan, academia needs to make connections with industry in the early stages of
the students’ program of study. Haddad (2012b) refers to the Bauhaus (Germany, 1919-1933) as a historical model that works in many countries, particularly in America, as the Bauhaus demonstrated the benefits of a connection between academia and industry. Haddad believes that following such a model of teaching enhances readiness in graduates and should increase the number of students successfully entering the employment market on graduation.

Abu Awad (2012a) stresses that there is a need to create a balance in teaching process between skills, training, and general knowledge. Such balance would improve the students' skills that flow into the design industry. Such balance could be reached by 'changing the education system and adopting different teaching methods'. Abu Awad stresses the need to clearly define teaching objectives by adopting ‘appropriate teaching methods’. He adds, ‘the failure to use appropriate teaching methods leads to failure to achieve these objectives’. Creating a personal design portfolio for each student from the very beginning of his or her study would assist both the students and their teachers in monitoring the students’ progress and addressing their gaps in accomplishment (Abu Awad 2012b).

Al-Omari (2012) argues that the readiness of graphic design graduates can be improved by devoting more attention to their training programs during study. He believes that students should spend a suitable training period in the market working with real advertising agencies and design houses. According to Al-Omari, this would provide the students with fully defined industry experience, allowing an opportunity for them to explore the business environment and applied design processes. Al-Omari states, ‘There are differences between this real practical process and the theories that students learned during their design classes’. Al-Omari suggests some points that might assist in improving the quality of graphic design graduates, such as introducing students to different practical computer programs and techniques that could be used in practice, choosing teaching methods that prepare students for the graphic design industry, fostering community engagement, programming additional workshops and establishing student exchange programs with well-known innovative universities in the field of graphic design.
Badran (2012c) underlines the importance of bridging the gap between theory and practice, which could be achieved by connecting students with industry through several approaches. Badran suggests focusing on organizing field-related events, such as seminars and lectures outside the university, and encouraging students to attend. He also stresses the importance of including professional practitioners in faculty teams, which would assist in closing the gap between theory and practice (Badran 2012c).

The study plans followed by the Jordanian universities surveyed can be divided into three main types, with the exception of Yarmouk University that has four types:

1. University-compulsory and university-elective
2. Faculty-compulsory and faculty-elective
3. Department-compulsory and department-elective
4. Specialty-compulsory (only in Yarmouk University).

Around 40% of the department-compulsory courses in Philadelphia University are theoretical courses and 60% are studio courses. At Al-Ahliyya University, more than 29% of the department-compulsory courses are theoretical courses and around 71% are studio courses. At Yarmouk University 28% of the department-compulsory and specialty-compulsory are theoretical courses and around 72% are studio courses. The percentages in both Petra University and Applied Science University are the same, 20% for theory and 80% for studio courses (Table 4.4).
<table>
<thead>
<tr>
<th>University</th>
<th>Total number of hours to gain Graphic Design Degree</th>
<th>Cost of study for domestic students / per hour</th>
<th>Percentage of theoretical courses of the total department-compulsory courses</th>
<th>Percentage of practical courses of the total department-compulsory courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yarmouk</td>
<td>132</td>
<td>45 JD, 63 US$</td>
<td>28%</td>
<td>72%</td>
</tr>
<tr>
<td>Al - Ahliyya Amman</td>
<td>135</td>
<td>88.6 JD, 124 US$</td>
<td>29%</td>
<td>71%</td>
</tr>
<tr>
<td>Applied Science</td>
<td>136</td>
<td>100 JD, 140 US$</td>
<td>20%</td>
<td>80%</td>
</tr>
<tr>
<td>Petra</td>
<td>137</td>
<td>100 JD, 140 US$</td>
<td>20%</td>
<td>80%</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>135</td>
<td>70 JD, 98 US$</td>
<td>40%</td>
<td>60%</td>
</tr>
</tbody>
</table>

Table 4.4 Number of hours required for gaining Bachelor degree, cost, and percentage of theoretical and practical courses in graphic design programs.
Prepared by: Hussam Al Qur’an

4.5.3 The Admission Evaluation Exam

In a lecture delivered at the 22nd International Conference on Higher Education: Quality in Higher Education, Issa Batarseh (2011, p. 12) asserts that one of the key challenges facing the higher education system in Jordan is admission criteria. Currently admission to university is based on the student’s high school exit mark, not on the interest, talent, or the ability of the student. There are no entrance or qualification tests required except in faculties of fine arts. Batarseh (p. 12) believes that the current method of acceptance contains “inefficient admission criteria”.

To be accepted for enrolment into the Faculty of Fine Arts, Yarmouk University, all candidates need to sit for an evaluation exam. At design school, the final result of this evaluation exam is calculated based on the final grades of a drawing abilities test that is added to the grades of the candidate’s general secondary exam. Initially, the candidates who attain the highest results are accepted for enrolment (Haddad 2012b).

Alkholy (2012b) stresses the need to revise and improve the ‘almost fake’ current exam implemented by Yarmouk University, in order to enhance the quality of students admitted into the graphic design program. She believes that there is a
need to accept only students who are ‘talented and interested in art and design’ (Alkholy 2012a). She calls for a stop to enrolling new students in the design school based on nepotism or what known in Jordan as ‘wasta’ (Alkholy 2012b). Alkholy (2010) claims that the majority of the students joining art and design programs are untalented students who were rejected by other majors. They join art and design to secure admission into any major at any university to gain any type of B.A. (Alkholy 2010).

Haddad (2012b) believes that the current requirements for the evaluation exam followed by Yarmouk University is the only way to evaluate students wishing to enter the art and design school. Haddad (2012a) declares:

> From my long experience in the Jordanian context (considering art and design culture and awareness) better Tawjeehi – the general secondary examination-grade and drawing skill test, the aptitude test, are still the deciding criteria for entering into graphic design programs in Jordanian universities.

Nevertheless, Haddad (2012b) also believes that this exam is not implemented properly. He adds that a number of internal and external factors affect the implementation and the results of the exam. Two important factors are nepotism or ‘wasta’ and exemptions. Many students obtain acceptance of their enrolment in design school by the power of the ‘Royal Court’ (Haddad 2012b, Alkholy 2012b), which offers a number of honours and exemptions for the families of military workers, education workers, people who live in unfortunate areas, plus a number of other exemptions (Haddad 2012b). Imposing such exemptions on the school of design places non-talented students with low general secondary examination grades together with talented students with higher general secondary examination grades. Such inconsistency in the levels of education, talent, communication, and interests affects the entire education process and the quality of the design and arts graduates (Haddad 2012b).

In his article The Dilemma in Higher Education (translated by the author), Dr. Musa Alkilani (2012) declares that the main reason behind the decline in the level
of higher education in Jordan is the admission policy. Alkilani (2012) agrees with Alkholy and Haddad that most of the students win their seats based on the exceptions and ‘wasta’. Alkilani (2012) reveals that only 25% of students win their seats on a competitive basis, compared to 75% of the students who win their seats based on the exception lists, quotas, and ‘wasta’. Many educators believe in the need for abandoning such exceptions, and highlight the importance of finding radical solutions to resolve the causes of these exceptions. For instance, students from less privileged areas are given exceptions and permitted to enroll in public universities regardless of their low grades in the high school exit test. Such exceptions could be removed if the government concentrates on improving the quality of teaching at the schools in these areas (Khader 2009, p. 8).

As Al-Omari (2012) explains, an admission evaluation exam is not a condition for acceptance in graphic design programs in Jordanian private universities. He adds that there is a need for such an exam to be properly applied in the private universities, similar to the exam currently implemented by government universities. However, Al-Omari criticizes the quality of the exam followed by Al Yarmouk University. He believes that this exam needs to be improved because it ‘concentrates on the student’s visual abilities but not on his rational and imaginative abilities’. Another weakness in Yarmouk University’s exam is the absence of face-to-face interviews (Al-Omari 2012). Such interviews would assist evaluating candidates’ personality, tactfulness and general knowledge, which are essential in preparing successful graphic designers (Al-Omari 2012).

Abu Awad (2012a) from The Applied Science University emphasizes the need to focus on the admission exam. He agrees with Alkholy and Al-Omari about the need to reconsider this exam, which would help select the best students to enrol in design programs. Abu Awad argues, ‘there is insufficient time in most graphic design programs to teach everything that graduates would know for a professional career’. Therefore, he believes that choosing good quality students who are interested in design and have creative and artistic talents would make teaching process easier and would assist in producing better designers. According to Abu Awad, the majority of students join graphic design programs for three reasons:
‘they think it is a computer process, will get them a good salary, and it is easy to pass’.

Agreeing with Abu Awad, Badran (2012c) believes that most students in Jordan design schools enter to learn computer design-programs, as they believe that creativity is measured by levels of mastery of these programs. There is a need to control the quality of students enrolled in graphic design degrees, which may be achieved by revising and re-designing the evaluation admission exam that assists in choosing the most talented students to enrol in graphic design programs (Badran 2012c). Unlike the current situation, Badran believes that selecting candidates with (at least) minimal basic talents would help to enhance the quality of graduates and it would positively affect the quality of graphic design practice. Badran states that a similar exam is used by the design school at Petra University. Despite not being involved in preparing or marking this exam, Badran considers the existing exam to be ‘ineffective’. The reason is that students may be accepted in the graphic design program based on places available rather than their talents, as Badran states:

If a student wanted to study graphic design but he was accepted in interior design or architecture, he could simply ask for transfer to graphic design later and he probably would be accepted upon the availability of places. In another words, if there is a place in graphic design, this student will be accepted regardless of his talent. (Badran 2012c)

Yazan Alamarat (2012) believes in the importance of the admission evaluation exam, which he acknowledges as an important tool when selecting talented students for graphic design programs. Alamarat (2012) also believes that there is a need to reconsider the evaluation admission exams followed by Jordanian universities used to separate talented from non-talented candidates.

4.5.4 Curricula, Pedagogies and Facilities

According to Haddad (2012a), the department of graphic design in Yarmouk University is fully equipped with suitable facilities such as studios, computer labs,
software programs, workshops, library, and the Jordanian Design Center, which equipped with advanced digital equipment. He claims that such facilities assist in producing highly qualified graphic designers. Haddad is aware that the software in computer labs at Yarmouk University might be not up-to-date. Still, he believes that such a minor issue does not affect the learning process dramatically, especially with the proliferation of the personal computers and the laptops owned by students and supported by the low cost of the design programs.

Haddad (2012b) claims that Yarmouk University has the largest library in the area carrying art and design titles, which assist students and faculty members and provides them with good resources for their research. However, he believes there has been a decline in the quality of graphic design teaching in Jordanian universities. He states that two of the reasons behind this decline are the shortage of qualified faculty members and the large number of unqualified students enrolled in graphic design programs every year. One reason behind the shortage of qualified academic teachers is the weak and limited financial benefits for faculty members compared to the benefits gained from working in the market (Haddad 2012b). This disparity in financial benefits discourages designers who graduate with a bachelor degree from continuing into postgraduate studies and to a Masters or PhD degree, which are essential requirement to teach in the Jordanian university (Haddad 2012b).

Alkholy (2012a) agrees with Haddad that there is a lack of qualified faculty members and growth in the numbers of unqualified students. She believes that the graphic design curriculums in Jordanian universities are ‘average’. However, Alkholy criticizes the graphic design curricula in Yarmouk University. She believes that there is a need to increase the credit hours ‘132 (credit hours) are not enough’, accept talented students, employ additional teachers, and add at least three courses in art history to the curriculum. According to Alkholy, the lack of courses such as history of art and the history of architecture affects the quality of graduates and leads to ‘semi-illiterate’ graduate students. Alkholy stresses the need to reduce teaching loads for faculty members by reducing number of students per class and employing teaching assistants. Yet despite a shortage of qualified faculty members to teach undergraduate students, Alkholy states that
there is a plan to introduce the first master degree in graphic design in Jordan at Yarmouk University in the near future.

It is also worth noting that the minimum number of hours required for different undergraduate specialties in Jordanian universities is 25% higher than comparable U.S. universities. This is due to the considerable number of credit hours in language and communication skills that undergraduates must complete; these are skills that should have been attained in pre-university education (Khsawneh et al. 2008, p. 16).

In her journal article, *Assume your service is bad: Teaching graphic design in Jordan* (2010), Alkholy compares the curriculum of graphic design in Jordanian universities with a list of courses suggested by the U.S. Bureau of Labor Statistics to highlight similarity, mediocrity and/or excellence. The conclusion of this comparison, in Alkholy’s own words:

> Comparison indicates what is needed to improve the curriculum of graphic design in Jordan. Although there are many corresponding courses with USA Bureau of Labor Statistics, they are different in pedagogy, description, goals and outcomes. Graphic design education in Jordan neglects many essential courses such as sociology, business, marketing and Western art and architecture through the ages. Courses in the history of art and architecture are the primary source of students’ visual vocabulary. (Alkholy 2010)

In what appears as a contradiction of the above claim, Alkholy (2010) notes that all the universities teaching graphic design in Jordan teach three courses in history of arts and architecture, with the exception of Yarmouk University (Table 4.5). Alkholy (2012b) regards the lack of history courses at the Yarmouk University to be a weakness that impacts on the student’s visual vocabulary. Alkholy (2010) also points to a general decline in graphic design teaching in Jordan. She claims that there are three reasons for this decline: first, the lack of expert faculty members in the area of graphic design; second, the poor quality of current teaching practices; and third, the lack of suitably talented students.
Graphic design program plans in Jordanian Universities.

Prepared by: Hussam Al Qur'an

Table 4.5

<table>
<thead>
<tr>
<th>University</th>
<th>Program Title</th>
<th>Faculty</th>
<th>Department/Center</th>
<th>Year 1 (10 ECTS)</th>
<th>Year 2 (10 ECTS)</th>
<th>Year 3 (10 ECTS)</th>
<th>Year 4 (10 ECTS)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yarmouk University</td>
<td>Graphic Design</td>
<td>Faculty of</td>
<td>Design and Visual</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
</tr>
<tr>
<td>Amman Valley</td>
<td>Graphic Design</td>
<td>Faculty of</td>
<td>Graphic Design</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
</tr>
<tr>
<td>Jordan University of Science and Technology</td>
<td>Graphic Design</td>
<td>Faculty of</td>
<td>Design and Visual</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
</tr>
<tr>
<td>Al-Quds University</td>
<td>Graphic Design</td>
<td>Faculty of</td>
<td>Graphic Design</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
<td>100 ECTS</td>
</tr>
</tbody>
</table>

Please note: The table above represents partial data for the purpose of this demonstration.
It appears that a lack of expert faculty members is not only evident in the graphic design field. Awwad (2010, p. 50) believes that the entire process of appointing academic staff in Jordanian universities needs to be reviewed. He believes that there is a need to reconsider teacher “training, evaluation of their performance, their financial and incorporeal remunerations according to objective, transparent and enunciated criteria” (p. 50). Likewise, Khader (2009, p. 10) agrees with Awwad, stating that the “universities must adopt appropriate strategies for the recruitment and training of teaching personnel.” The poor quality of university teachers and teaching itself is a common problem faced in several fields in Jordanian universities. In the same context, Khader (2009, p. 10) asserts:

Most faculty members [in Jordanian universities] are very poorly trained in teaching; most have no preparation for teaching at all. They need more help in deepening their own content knowledge and in understanding more about how the brain works.

The brain drain is another reason for the shortage of qualified faculty members in Jordanian universities. Alkholy (2010) casts light on this problem by noting that, after the recent launch of a number of art and design programs in the rich Arabian Gulf countries, many design educators have left their jobs in Jordan to join foreign programs offering better salaries. By comparing the AED 120,000/tax free (equivalent of JD 23,000) for median salaries in 2008 at United Arab Emirates universities (Tong 2010, p. 9), Alkholy (2010) estimates that “the annual income of a professor of art and design in official universities [in Jordan] is about 16000 JD for the last ten years”. Khasawneh et al. (2008, p. 17) agree that the salaries of faculty members in the Jordanian universities are low and not competitive with the salaries in the region’s universities; moreover, salaries continue to decrease in ratio to GPD per capita.

Apart from the university’s efforts to address the problem of a shortage of faculty members, Yarmouk University (as all other Jordanian universities) makes available offers to outstanding graduates of scholarships to prestigious universities around the world for the purpose of gaining Master and Doctorate degrees.
However, graduates often do not apply for these scholarships due to the financial incumbency they entail (Alkholy 2010, 2012b; Haddad 2012b). Alkholy (2010) describes the financial challenges of becoming an academic as follows:

When a graduate is granted a scholarship, he/she has to fulfil the university financial requirement of estate mortgage with a value of 100,000 to study M.A. and 140,000 JD to study Ph.D. The school covers education fees, health insurance, one-time round trip ticket and monthly allowance of 650 USD for a single student or 850 USD for a married student with family. This sum has not changed for thirty years. Of course this is not enough for the rent now. After student obtains the Ph.D. degree, he/she is obliged to work at the same school for three times spent in education abroad as an assistant professor for 900-1000 JD per month, e.g. a Ph.D. scholarship is 4 years; the teacher will work for 12 years or pay back the university. Most good students go to the design market to start with 400 JD per month and may reach 900 JD without ‘wasting’ more time in education.

Contrary to Haddad’s claim, Alkholy (2012a) argues that the graphic design department at Yarmouk University is not fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers. She believes that there is a need for more advanced computers and printers in the labs, more space in the art and design studios, and built-in data projectors in every class, lab, and studio. Alkholy (2012b) states that due to the ‘unreal and incomplete machines’ the Jordanian Design Center is currently not working. She adds that most of the machines at the centre are missing spare parts and need upgrades in software to function adequately (Alkholy 2012b).

According to Essam Abu Awad (2012a), the graphic design curriculum in Jordanian universities has a number of strengths and weaknesses. On one hand, the curricula cover many essential factors that are considered strength, including the physical, cognitive, social, and cultural human factors. The curricula also cover and explore theories, principles, and the practice of typography, illustration, computer graphics, and web design. Graphic design curricula also address important subjects in history of graphic design, design theories, methods, and psychology (Table 4.5). Yet on the other hand, Abu Awad believes that there are
number of weaknesses in the curricula. These weaknesses include the absence of teaching of the visual languages and visual literacy, and the lack of concentrating on teaching critical thinking, design thinking, and reflective practice, all of which affect the quality of the graduates and produce shallow designers lacking in analytical and critical skills. Khader (2009, p. 10) agrees with Abu Awad that in Jordanian universities “students are not encouraged to take a critical or an analytical approach towards numerous problems in society”.

Abu Awad (2012a) asserts that most teachers do not encourage their students to write, investigate, or analyze. Likewise, academics in Jordan do not share with students the basis on which examination and marking criteria are founded. Moreover, they do not motivate students to improve presentation skills, which affects students' self-confidence. Abu Awad (2012b) believes that including students in discussions and evaluation of their work, openly in the form of workshops, would give them a deeper understanding of their weaknesses and strengths. These strategies would help develop students' self-confidence, self-expression, critical thinking, and presentation skills. Abu Awad (2012a) claims that most of those who are teaching graphic design in Jordanian universities are not specialized nor qualified. He declares:

the problem is not only with the curriculum but also with those who teach graphic design and their teaching methods. At root, tutors are often not specialized nor are they knowledgeable about graphic design practices. (Abu Awad 2012a)

Abu Awad (2012a) reveals that most of the current teachers who teach graphic design come from a background in the fine arts and graphic arts criticism. He claims that they do not have sufficient background in graphic design practice, which affects their ability and credibility to teach graphic design subjects.

One reason for the lack of qualified teachers in Jordan is the fact that graphic design practice is new in Jordan. It has been around for only 30 years (Abu Awad 2012b). Another reason is the ego of some of the current faculty members who do not admit their weaknesses and believe that they know everything (Abu Awad 2012b). Teachers in this category do not make an effort to develop their
educational and professional knowledge in graphic design and its education methods: ‘their teaching is at least 10 years behind graphic design development’ (Abu Awad 2012a).

Alkholy (2010) conducted “extensive interviews” with 90 graduates representing three Jordanian universities; the graduates were divided into three groups based on their grades, employment, and income. She identified two kinds of complaints by the students in relation to the general lack of concern towards education. The first compliant was about teachers. The first group said: “although most teachers are empty of skills and knowledge, they are overconfident”. The second group said: “teachers have no time to teach because they are gossiping about each other”. The third group said: “we will never think of academic work because our teachers failed to be our ideals; sometimes they were jealous of our work”. The second complaint was related to the academic institution. The three groups all discussed that “if education was the real concern for establishing universities, we would not have had old computers and design studios of 30 students” (Alkholy 2010).

It is of note that, in the above survey, none of the groups mentioned the quality of curricula. However, all the students participating in this survey were dissatisfied with the quality of their teachers as well as with the equipment and facilities of their university. Despite the fact that Alkholy failed to provide a clear research methodology describing the process followed in conducting this survey, Alkholy’s paper is one of the rare articles in the field of graphic design education in Jordan and is therefore important to consider.

Abu Awad (2012b) appeals to Jordanian universities which teach graphic design to pay more attention when adopting curricula from foreign systems; foreign curricula should be amended and customized for local needs. Abu Awad provides the example of curricula imported from European countries. He explains that such curricula suit European students, as the European secondary education system provides foundation years in art and design. For instance, the British secondary education system provides compulsory foundation years in art and design for all students in key-stage-3 in the UK schools (Qualifications and Curriculum
Development Agency 2007). Abu Awad claims that the Jordanian secondary education system does not provide proper foundation years in art and design. Hence, Jordanian students are not ready to absorb advanced higher education curricula due to the lack of any basic foundation in art and design obtained in earlier education experiences (Abu Awad 2012b).

Other educators believe that the lack of readiness of graduates from secondary schools is a national problem affecting all fields across Jordanian universities. Professor Mohammad Awwad (2011, p. 50) believes that there is a need to work on “bridging the gap between secondary education outputs and university education inputs” in order to develop the higher education system in Jordan. This call aligns with Abu Awad’s example of the compulsory foundation year required in the UK.

The literature review of visual arts education in Jordanian primary and secondary schools reveals that visual arts subjects in government schools do not receive the same level of attention as other subjects in government schools or as the visual arts programs in the private schools (Zaru 2001; Zaru, Fakhouri, & Attel 2001; UNESCO Regional Office for Education in the Arab States 2002). Research shows that there is a need to improve visual arts education in Jordanian schools in teams of the curricula, pedagogies, facilities, tools and equipment, and to allocate specific periods for visual arts rather than incorporating visual arts periods into other school activities (Zaru 2001; Zaru et al. 2001; UNESCO Regional Office for Education in the Arab States 2002).

Abu Awad (2012a) stresses the need to develop better curricula that focus on ‘creating intelligent and powerful visual communication’, which assists ‘students to demonstrate artistic growth by executing a variety of images/text and images, traditional and contemporary techniques that solve complex design problems using design thinking and analytical skills’.

Abu Awad (2012a) believes that the curricula need to be designed to achieve a balance between practice and theory, which could be reached by creating curricula that enable students to develop skills and knowledge in design techniques, digital
tools, visual thinking, concept development, colours, composition, typography, visual language and environmental issues. He adds that developing the current teaching methods and focusing more on teaching case studies, practical training, and solving visual communication problems would assist in establishing the balance between theory and practice that enables students to develop their design and creative skills.

Abu Awad (2012a) believes that there is a need to develop and enrich students’ design vocabularies by focusing on teaching contemporary design and case studies based on examining the work of leading professionals. With respect to equipment, Abu Awad states that the department of graphic design in the Applied Science University is fully resourced with all that is needed to teach and graduate highly qualified graphic designers. The departments have fully-equipped computer labs, print facilities and data projection equipment to assist in presentations and lectures, plus a good art and design history library supported by an advanced online student-follow up system.

In general, Abu Awad (2012a) believes that the reasons for the decline in graphic design education in Jordan are the ‘limitations and administrative policies and practices, rather than student capabilities. Most of the students seem to respond well in a credible educational environment’.

Ibrahim Badran (2012c) claims that the graphic design curricula in Jordanian universities have more weaknesses than strengths. In his opinion, the weakness at Petra University is that the curricula are not up-to-date. Badran adds that there is unjustified repetition of subject content and a gap between the written description for the curriculum and the actual teaching subjects. Teaching in most subjects depends on the mood of the teacher rather than on meeting the official subject description. On the other hand, Badran believes that there are strengths in the graphic design curriculum at Petra University, such as the focus on the history subjects. The history focus is a key to assisting and enriching the graphic design students’ design vocabularies, which is essential for developing their self-confidence and presentation skills.
Review of the educational plan of the graphic design program for 2009, published on the official website of Petra University (2012c), indicated that there are three obligatory faculty required subjects in history of art, one obligatory major required subject in history of graphic design and one optional major in modern and contemporary art history.

To deal with the weaknesses in the curricula, Badran (2012c) suggests revising the teaching methods to ensure matching the curricula with the subject descriptions. Improving teachers’ communication and teaching skills by running regular training and development courses could be another way to address weakness in pedagogy. Badran also believes that there is a need to work to keep the curricula up-to-date by reviewing existing plans regularly and ensuring the application of systematic development. He adds that adopting transparent processes in the relationship between teacher and students would help avoid temperament issues in teaching. Such transparency could be achieved by following a number of simple effective procedures implemented by most schools around the world (Badran 2012c). These procedures includes providing each student with a subject outline for each subject at the beginning of the semester, and documenting all face-to-face consultancy meetings between teachers and their students (Badran 2012c).

According to Badran (2012c), one of the main problems preventing the development of the facilities in the design school at Petra University is the age of the existing buildings, which limits space and planning and prevents improvements. Recently, the university’s management decided to rectify this issue and renovate the entire building (Badran 2012c).

There are five computer labs in the Engineering and Design School at Petra University. One lab includes Apple Macintosh computers and the other four labs contain computers running other operating systems (Badran 2012c). The computer labs are shared between the three specialities in the school: graphic design, interior design, and architecture (Badran 2012c). According to Badran, the limited number of Mac machines and the conflicts that arise in the timing of lessons for graphic design and other specialities reduce the opportunities for graphic design
students to benefit from that lab. Badran believes that the computer labs in Petra University need advanced machines and programs. In respect to other facilities, he states: ‘The other labs such as ceramic and silkscreen do not meet our expectations in our design school. But I still could say that it has the minimum needed requirements’ (Badran 2012c).

Arguably, the quality of the students admitted to study could be a reason for the decline in graphic design education in Jordan, but it is not the only reason. Alkholy (2010), Haddad (2012a), Abu Awad (2012a), and Badran (2012c) hold that the decline in graphic design education can be attributed to the teachers who are responsible for outcomes. Badran (2012c) asserts that there is lack of specialized teachers in graphic design and lack of teaching and communication skills among most existing academic staff. He adds that most teachers do not improve their knowledge and ‘some of them cannot even use the computer programs’ (Badran 2012c).

Stating a different opinion to that of Badran, Yazan Alamarat (2012) believes that the focus on teaching computer graphic design software and technology is one of the most important strengths in the Jordanian graphic design curriculums. He adds that the department of graphic design at Al Al-Ahliyya Amman University is fully equipped with ‘all new technology needed for graphic design’. On the other hand, Alamarat believes that the weak drawing skill exhibited by most of today’s graphic designers in Jordan reflects a similar weakness in the graphic design curriculums and the pedagogies. He suggests that a key to addressing graduate weaknesses would be to change graphic design teaching methods at Jordanian universities. Alamarat agrees with Alkholy (2010), Haddad (2012a), Abu Awad (2012a), and Badran (2012c) about the decline in graphic design education in Jordan. He also agrees with them that lack of expert teachers in the field and poor quality of existing staff are two of the main reasons behind the poor standing of graphic design (Alamarat 2012). He believes that one reason for this shortage in the quality and the quantity of teachers is that the discipline is new in Jordan (Alamarat 2012).
Al-Omari (2012) states that the Jordanian graphic design education system produces designers with standard skills that qualify them to initially join the market. On the other hand, he claims that the Jordanian graphic design curricula and pedagogies have a number of weaknesses that need to be treated. These weaknesses include the neglect of a focus on finding a visual communication identity that reflects the Arabic and the Jordanian cultures. Students do not learn the main purpose of design as a tool to solve existing complex problems that would assist national development (Al-Omari 2012). There is also a lack of training in important skills such as research methods, brainstorming techniques, and innovative thinking (Al-Omari 2012). One of the most critical problems is that most of the current teachers are not specialists in graphic design. Al-Omari confirms Abu Awad’s (2012a) point that most current graphic design teachers are specialists in graphic arts, painting, and art education, but have little commercial or industrial experience as practitioners. Most of these educators are not well-versed technically and intellectually in graphic design, with the consequence that a fine arts bias is imparted to the students, sending them mixed messages about the core processes and approach of graphic design as a visual communication tool. The outcome is that most students pay more attention to visual detail and less attention to communication (Al-Omari 2012). Another weakness in the Jordanian graphic design education system is the absence of any collaboration between graphic design and other disciplines such as marketing and consumer behaviour (Al-Omari 2012). Abu Awad (2012a), Alkholy (2012a), Badran (2012c) and Haddad (2012a) all confirm this conclusion.

Al-Omari (2012) suggests treating the above-mentioned problems by following a number of procedures that include:

- The Ministry of Higher Education to conduct serious study to clearly determine weaknesses in graphic design education.
- Develop binding rules and procedures to guide academic processes in graphic design schools and ensure adherence to such procedures.
- Involve design professionals and specialized companies in the planning process to determine the market needs in graphic design graduates.
• Hire specialized faculty members with practical market experience in graphic design.
• Study and benefit from the experience of outstanding universities in the field.
• Organize workshops with prestigious universities that teach graphic design.
• Host academics from American and European universities so as to benefit from their experience and help improve the quality of education in graphic design in Jordan.
• Adopt admission evaluation exams as the sole path for enrolment in graphic design schools to ensure that only talented students are admitted to study.

Besides improving the curricula and the pedagogy, Al-Omari (2012) stresses the need to improve the facilities in design schools. Based on his experience, Al-Omari believes that the graphic design school in Jordan’s Philadelphia University is in need of a number of facilities, including production studios to produce final artworks, advanced photographic equipment, a silkscreen studio, electronic equipment to present students’ practical work, meeting rooms for brainstorming, and video-conferencing links between the school and other schools in other universities to establish collaboration initiatives (Al-Omari 2012).

4.5.5 Field Training Programs

In a personal interview, Inas Alkholy (2012b) confirms that the graphic design curriculum at Yarmouk University does not include field-training or any similar programs that enable students to join companies or organizations for a period of time during their study. Zyiad Haddad (2012a) confirms the absence of field-training programs or any other internship programs in the graphic design departments at public universities. According to Haddad (2012a), the reason for this is a lack of appreciation by senior management of the importance of field-training programs in improving students’ professional practice. Haddad asserts that graphic design faculties should inform the presidents of the public universities about the importance of such programs and convince them to include
these programs in the curriculum. Several Jordanian private universities do include field-training programs in their teaching plans, but Haddad (2012a) believes that such programs are not fully followed up or properly implemented in these universities.

The students in the graphic design program at Applied Science University are meant to spend 192 hours as interns in design companies (Abu Awad 2012a). The course in question is called ‘Field Training-392’ and is a compulsory specialization requirement for all graphic design students in the third year at Applied Science University (Applied Science University 2012). The aim of this course is to prepare students for post-university employment by providing them with proper training under the direct supervision of practitioners. This training takes place in various specialized companies in the field of graphic design and animation. It also aims to evaluate students’ performance and assist them to gain better understanding of their specialty (Applied Science University 2012).

A field-training course exists in the graphic design curriculum at Jordan’s Philadelphia University (2012). ‘Internship-180362’ is a non-credit, obligatory requirement for the students in the third year (Philadelphia University 2012). Although he played a key role in convincing management to include the field-training program in the graphic design curriculum at Philadelphia University, Faisal Al-Omari (2012) states that the Internship-180362 program still needs improvement and development. For instance, there is a need to review the process of choosing the training companies, a decision usually made by the students themselves (Al-Omari 2012). Al-Omari explains that, because most of the students enrolled in Philadelphia University live in areas outside the capital Amman, they mostly choose small local agencies with no reputation for internship. In short, the students choose agencies based on their place of residence, and these design studios are mostly small, semi-professional offices (Al-Omari 2012), whereas most of the large professional companies are located in Amman.
Another weakness in the internship program, according to Al-Omari (2012), is the lack of supervision by the university. Al-Omari states that the teachers do not conduct on-site visits during the training period to evaluate students’ progress.

The graphic design department at Al Ahliyya Amman University (2012) offers a non-credit, compulsory field-training course called ‘Practical Training 1023402’. Each student is required to spend a 200 hours training in any design company (Alamarat 2012). Yazan Alamarat (2012) believes that the practical training course offered by his university is an essential tool for improving the quality of the graphic design students at the Al Ahliyya University. He believes that there is a need for more collaboration between design schools and the industry to enhance the field training programs. According to Alamarat, this collaboration would assist the students and provide them with the needed skills to start their careers with confidence. Al Amarat believes that the most important skills that students need to learn from such training courses are creative thinking and the use of design software programs.

Haddad (2012a) outlines the importance of field-training programs which combine theoretical studies with practical learning. He describes a goal-oriented relationship between the school, the organization, and the student. Haddad believes that engaging students in working in the graphic design industry under proper supervision of the faculty would provide the students with a total learning experience and enrich their academic and practical learning process. The relation between practical training and academic learning is an integrative one (Haddad 2012a). Haddad states:

Since learning does not confine itself to academic achievement, it is equally dependent upon practical experience to achieve the following: maturity, dependability, attendance and punctuality, quality of work, ability to learn, resourcefulness, acceptance of responsibility, a positive work attitude, professional behavior and appearance, ability to work independently, work with others, work under pressure, good speaking, writing and listening skills, and understanding of good business practice. (Haddad 2012a)
Haddad (2012a) admires the internship programs followed by two universities at which he has worked, the Princess Norah Bint Abdulrahman University in Saudi Arabia and the Royal University for Women in Bahrain. Haddad considers these internship programs useful in improving the design programs in both universities via the collection of valuable feedback from the three main parties involved in the training process: the students, the academic supervisors, and the professional practitioners. Another field-training model valued by Haddad (2012a) is the idea of establishing design centres attached to design schools, such as the Jordanian Design Centre – JDC, which was established in Yarmouk University in June 2006. The JDC aims to provide a broad cross-section in the areas of design information and research for academic, cultural, industrial, environmental, and economic development. Haddad (2012a) declares that despite the fact that the centre is ‘not functioning as planned’, it is still the best place for design students to practise and to spend their field-training time. This center could be, if activated, key to starting a culture of design laboratories in Jordan, similar to the labs that characterize international schools in design, such as The Royal College of Art, Design London, and The Hong Kong Polytechnic University, School of Design. These centers assist in providing their economies with design researches and designers ready to engage with practice post-tertiary study.

Abu Awad (2012a) encourages the internship module and considers it one of the most important resources for graphic design students, providing them with critical skills needed to start their professional life. According to Abu Awad, these skills include the ability to work efficiently within a team, work under pressure, understand and fulfil the design brief and proposal forms, understand production methods and process, and the ability to communicate efficiently with clients and other parties. Abu Awad prefers the internship module as a field-training program. To enhance field-training subjects, Abu Awad stresses the need for Jordanian design schools to focus more on the use of the student’s portfolio as a tool for assessing and measuring the improvement through the student’s four years program. According to Abu Awad, all students need to start building their own portfolio from the first year of their study, with the assistance of their teachers. Abu Awad declares:
Portfolios form an important stage of performance assessment related to the monitoring of students’ mastery of a core curriculum. Portfolios can enhance the assessment process by revealing a range of skills and understandings on the student’s part, support instructional goals, reflect change and growth over a period of time, and for continuity in education from one year to the next. (Abu Awad 2012a).

It is worth mentioning that developing a personal portfolio of a professional standard is considered an important element in many international design schools, such as the Capstone Project at the School of Design at Hong Kong Polytechnic University, discussed earlier in this thesis.

Abu Awad (2012a) calls for cooperation between the universities and industry to establish a kind of an ‘integrated national framework’ under the umbrella of the Ministry of Higher Education in Jordan. Establishing such a framework would allow industry to be a partner in the design education process. This would assist in organising the internship programs, help solve the annual problem of finding suitable training places for all the Jordanian students, and end cases of fraud by which companies issue training certificates to those who do not deserve them. An initiative of this type would provide the opportunity for industry to share in customizing graduate skills toward industry requirements (Abu Awad 2012b). Abu Awad admires the British system in art and design schools, which includes a professional year where students combine formal learning with workplace experience.

Al-Omari (2012) believes that some of most important skills students need to learn from field-training program are communication skills, customer service skills, creative thinking, design thinking, production processes and techniques such as packaging and sign making: these skills help students to design products and form communication ideas (Al-Omari 2012). Most graduates lack the above-mentioned skills, reducing their chances of finding work after graduation (Al-Omari 2012). Al-Omari stresses the importance of the field-training program in bridging the gap between academia and practice so as to improve the quality of graduates. He believes that there is a need to improve the entire process of the
field-training programs in graphic design schools at Jordanian universities. Al-Omari admires the field-training program which he was involved with at the Applied Science University in Jordan when he worked as a training supervisor in that university in 1997-2004. He stresses the need for design schools to encourage expert practitioners to get on board and work as training-supervisors. The market experience of practitioners would be key to evaluating companies and organizations targeted as sites for students to spend a training period (Al-Omari 2012).

According to Al-Omari (2012), there is a need to focus on two paths in the training process: intellectual and technical paths. In the intellectual path, students need to work side-by-side with their trainers in the companies, thinking through and solving design problems, as well as participating in creative and innovative idea generation. In the technical path, the focus should be on improving students' experience in design technologies and image processing. Al-Omari suggests working with companies from industry in developing sections of the training plan, such as the number and the timing of the training hours, which must be not be less than 200. Al-Omari believes that the training supervisor should make at least four unannounced site visits to check students' improvement and should prepare reports about each student. On the other hand, each trainer should provide the supervisor with confidential reports about students' achievements during the training period (Al-Omari 2012). Students should also provide the supervisor with a report and a portfolio reflecting their achievements. Al-Omari stresses the need for a committee of academics and practitioners to evaluate students at the end of the training period. Al-Omari (2012) suggests the following plan to improve field-training programs in the Jordanian graphic design schools:

- Preparing students for the differences between the practical and the academic life.
- Providing students with lists of the companies and design fields to enable them to choose the company closest to their specialties.
- Assisting student in contacting agencies to obtain approval for training.
- Setting a timetable for the training process.
• Prearranging training topics and waypoints with the trainer or the team in the agency.
• Preparing a daily status report reflecting the student’s achievements and development.
• Organizing unannounced visits to the student intern by the supervisor, followed by report on the visit.
• Arranging to visit printing and production houses through the agency or the supervisor.
• Preparing a final report by the trainee, the trainer, and the supervisor.
• Writing a final evaluation by a committee of specialists.
• Highlighting the strengths and the weaknesses of each student to encourage them to specialise in a particular field, such as advertising, packaging, information graphics etc., based on their strengths and weaknesses.

Ibrahim Badran (2012c) highlights a number of weaknesses he notices in graphic design student skills at Petra University. These weaknesses include lack of presentation skills, communication skills, production knowledge, teamwork skills, free-hand techniques, and ability to work in an industry environment. Badran suggests that a solution to such weaknesses is a vigorous field-training program. He states that there are no field-training programs included in the graphic design curricula in Petra University. Badran is not encouraging of the current forms of internship followed as training programs by most Jordanian universities.

Badran (2012c) believes that the main purpose for any field-training program is to narrow the gap between theory and practice. Yet he observes that most designs by students who finish internship programs do not reflect the benefits gained from such programs. The gap between concept and practice is still noticeable in the students' work, suggesting that such internship programs are not always effective (Badran 2012c). According to Badran, some reasons for the lack of student productivity are weakness of supervision and the insufficient duration of the internship program.
Internship programs are usually run in the summer courses for one semester. Badran (2012c) asserts that the current field-training course followed by some universities do not assist in improving the students’ skills because the process is formal yet false. The core problem is that internships focus on the student’s report obtained from the company at the end of the internship period as a certificate of completion. Badran adds that design schools do not truly concentrate on analyzing these reports or using them as guides to address the students’ weaknesses or improve their strengths.

To improve the current internship programs, Badran (2012c) suggests focusing on the quality of the companies participating in this program, paying more attention to the students’ specialties, and matching them with the company expertise, as well as increasing the weekly training hours and the duration of the internship from one to two semesters. The above recommendations need to be supported by a strict supervision system, implemented by both the school and the company, that also pays attention to research opportunities that might arise through this relationship (Badran 2012c).

According to Noah and Eckstein’s method, discussed earlier in this study, there is a need to compare the data collected using different techniques depending on the case under study. In the case of this study, it was noted that all the educators who were interviewed believed in the impact of field-training as a tool for preparing students to enter professional practice on graduation. Likewise, most of the educators taking part in the interviews tended to connect the field-training courses to the traditional system of internship. No other models of training were discussed or proposed by the educators. The only exception was the idea of the design center highlighted by Haddad and commented on by Alkholy. Despite both ideas (field-training and internships) being implemented to some extent in Jordanian universities, it seems that none of these ideas worked properly. The reasons for the lack of success vary between administrative, financial, geographical, and technical knowledge.

Building on the saying by Horace Mann: “if we are wise enough to learn from the experience of others, rather than await the infliction consequent upon our own
errors” (Mann 1845, p. 20), it is possible that the field-training models, examined in Chapter 3 and followed by the best design schools, might be borrowed by Jordanian design schools after applying necessary and suitable amendments. Furthermore, design centers and design labs that have been established by international design schools also provide an efficient guide to assist in renovating the inactive design center at Yarmouk University and to establishing similar centers in other Jordanian design schools.

The focus on practical training by both international and local design schools, as discussed in this chapter, promotes the design entrepreneur movement globally and is a combination worth examining. It will be addressed in the second part of this study: the creative practice-project.

4.5.6 Academic research

Alkholy (2012a) confirms that the level of research in the field of graphic design in Jordanian universities is ‘very poor’ in terms quality and quantity. Some of reasons for this are the shortage of scholars, the lack of funding resources allocated to research, and existing faculty members’ overload with teaching, which prevents them from doing research or undertaking extra study (Alkholy 2012a). Furthermore, most of the existing teachers are not trained to be scholars and they do not make the effort to improve their knowledge or their teaching skills, ‘Their knowledge has stopped at their graduation year’ (Alkholy 2012a). Alkholy believes that if universities allocated additional funds for graphic design research purposes these issues could be solved. Additional funding would encourage scholars to continue reading, writing, and researching in the field of graphic design. Alkholy also encourages teamwork in research, as she believes that this is another way of developing scholars and their publishing output.

In the same context, Dr. Issa Batarseh (2011, p. 13) declares that the key challenges facing research in Jordan are: the heavy teaching loads given to academic staff, which leave little time for research; limited financial support for research; an unclear research strategy whether at institutional, local, or national level; a lack of adherence to priority research areas that cater to national needs;
lack of incentives or rewards for scientists or researchers; lack of interest or awareness among the general public about the importance of research; and the brain drain (p. 13).

Haddad (2012a) agrees with Alkholy that the level of research in the field of graphic design in Jordan is ‘very poor’. According to both Haddad (2012b) and Alkholy (2012b), the rules of Yarmouk University stipulate that if the faculty member spends 10 years without publishing any research or being promoted, that person must be dismissed immediately from his or her position. Both Haddad (2012a) and Alkholy (2012b) confirm this rule, and state that a number of faculty members have been dismissed from Yarmouk University due to their lack of research output over a 10-year period. Haddad (2012b) explains that the current rules stipulate that all teachers at university level must have at least a master’s degree to be eligible to teach.

Haddad (2012b) declares that within the current promotion policies, the promotion of faculty members who hold PhD degree is based on the quantity and the quality of their academic publications. Faculty members who hold Master’s degrees are excluded from this system. Haddad (2012b) believes that a key to improving the level of research in the field of graphic design in Jordanian universities would be by improving the promotion policies for the PhD-holders to include faculty members who hold Master’s degrees. This would encourage academics without a PhD to engage in research in order to seek promotion (Haddad 2012b). Haddad also disagrees with the perception that there is a shortage of Arabic resources in the field of graphic design and that this shortage of literature adversely affects Jordanian researchers and research. Other educators, however, such as Alamarat (2012), Abu Awad (2012a), Al-Omari (2012a), and Badran (2012c), believe that a shortage of the Arabic resources in the field of graphic design does present a problem. To the contrary, Haddad (2012a) argues that due to the accessibility of English resources for researchers in graphic design in Jordan, shortage of Arabic resources is not a problem.

Faisal Al-Omari (2012) agrees with Haddad (2012a & 2012b) and Alkholy (2012a & 2012b) on the issue of research in the field of graphic design in Jordan, noting
that it is ‘very little’ in terms of quantity. Likewise, Al-Omari (2012) believes that the quality of current research is weak. He disagrees with Haddad (2012a) on the problem of a shortage in Arabic resources. Al-Omari (2012) stresses a need to find an immediate solution to this problem of low levels of graphic design research output in Jordan. He suggests starting by translating number of foreign graphic design references into Arabic language. Translation of high quality publications would be a first step toward establishing an Arabic library for graphic design (Al-Omari 2012). He calls for a full collaboration between the libraries, scholars, and the Ministry of Higher Education to produce graphic design titles (Al-Omari 2012). Additionally, he calls for the establishment of an archive for Jordanian graphic design products. Al-Omari also believes that a key to solving the shortage of graphic design research in Jordan is to support researchers with increased funds and awards.

Alamarat (2012) and Badran (2012c) both state that there is shortage of research in graphic design field in Jordan. Alamarat (2012) believes that the reason for this shortage is the lack of Jordanian graphic design scholars. He adds that a shortage of Arabic graphic design resources is affecting research, which is also limited by researchers who lack the ability to research in other languages. Alamarat agrees with Alkholy (2012a) about the need for more collaboration at individual level and at universities level. He suggests establishing a Jordanian graphic design council to organize, encourage, and improve research and activities in different areas of graphic design (Alamarat 2012).

As a solution for the limited amount in research activity in graphic design in Jordan Badran (2012c) suggests a number of points, including the adoption of research as an integral part of all graphic design subjects, increasing the role of the library and encouraging students to read, with a concentration on English reading and writing. A key outcome would be to encourage more participation and cooperation in regional and international conferences and events, allowing students to engage with their peers and mentors as well as encouraging them toward further research. Badran states that such cooperation is very limited and there is a need to consider such activities as part of the design education system in Jordan. This cooperation should be planned, organized, and systematized based on
strategic planning rather than one-off individual initiatives (Badran 2012c). To address the shortage in Arabic graphic design resources, Badran recommends using English as a teaching language in graphic design programs at Jordanian universities. This would assist students to read and research in English in addition to continuing with writing in Arabic. Badran also recommends establishing an association for Arabic graphic design to take the lead in organizing and sponsoring publication, conferences, and related events, that would encourage Arab students to engage more effectively in producing Arabic literature on graphic design.

Essam Abu Awad (2012a) highlights that there is a kind of neglect of research by both students and teachers in Jordanian universities. Abu Awad (2012a) expresses his opinion about the importance of research for design and designers. He believes that it provides students with depth and understanding of their the study projects, enriching their experience and improving their skills, assisting them to decide between continuing on an academic path to a higher degree or joining the market to work as practitioners. Abu Awad reveals that at design schools students do not learn research methods and are not encouraged by teachers to conduct research on topics that might affect their education and future careers. He states that reports provided by students are usually not based on published research and comprehensive reading, as these reports are usually material copied from different internet resources. He adds, ‘sometimes it is marked but not evaluated or given feedback’. According to Abu Awad, a solution to this neglect would be by ‘enforcing’ research as a fundamental part of the educational assessment process, thereby encouraging the students to improve their skills.

Abu Awad (2012a) believes that there is shortage of Arabic written resources in graphic design. He considers existing translations of books to be weak in quantity and quality. According to Abu Awad, most of the available books that are translated discuss design in general terms, with only a limited number of books specializing in graphic design. Generalist books on graphic design are usually superficial, imported from other Arab countries, and poorly translated by non-specialists, which affects the quality of the books as a resource. Abu Awad argues that there are only a limited number of scholars in Jordan who can edit specialist
publications. He adds that such scholars would not be able to do such work without proper support from the Ministry of Higher Education or other parties. Abu Awad calls for encouragement of scholars to start producing books in graphic design, organizing conferences and related events to address research and publishing shortcomings.

The successful Syrian experience in teaching medical science in the Arabic language in Syrian universities may be the motive for Abu Awad and the others to focus on producing Arabic books about graphic design. Commenting on this point, Al-Kateb (1999) states:

The experience of the University of Damascus in the field of teaching medical sciences in Arabic is considered a pilot experience. The University has been providing higher education to students from Syria and neighboring countries, such as Jordan, Iraq, Lebanon and Palestine since its inception. Generations of competent physicians, pharmacists and dentists have graduated from the University. They have all studied in Arabic and have been successful in their fields. Arabic did not prevent them from pursuing further studies in their field of specialization in Europe and North America.

It is worth emphasizing that the technical terms and the general language used in medicine education and practice are more complicated than the language and terms used in graphic design.

**4.5.7 The role of the Ministry of Higher Education and Accreditation Commission**

According to the official website for the Higher Education Accreditation Commission (2012), the main mission of the commission is:

To take necessary steps to upgrade the performance of public and private educational institutions, and strengthen their competitiveness at regional, national and global levels and ensure the application of Jordanian regulations and
accreditation, and quality assurance standards in compliance with those in
developed countries.

Alkholy (2010) criticizes bias and inconsistency in the accreditation requirements.
She claims that meeting such ‘peculiar requirements’ requires great effort from
the universities. Such requirements also ‘forced many teachers to counterfeit to fit
required degrees and keep their jobs’, especially foreign teachers. She blames
unqualified people working for the accreditation office for these problems:

A committee of three people – one member from the accreditation office and two
nominated faculty members – is responsible for inspection and writing a detailed
report. On the inspection day, many universities fake things such as borrowing
teaching aids and educational equipment, books and periodicals, fabricating files
of non-existing teachers from other universities/countries and reprinting different
lists of twenty-student classes to meet the requirements, hiding the real class
capacities. (Alkholy 2010)

Alkholy (2010) outlines the requirements for accrediting a graphic design
program to cater for 150 students. She explains that each university must provide
the following minimum requirements: four studios for art and design, two
computer labs for digital design, a dark-room for photography, numerous digital
cameras, printers, scanners, a copy machine, at least four data projectors, two
classrooms, plus education copies of requisite graphic design software, at least
five text books for each course amounting to about forty courses, a minimum of
four technicians/assistants and one teacher with a Master of Arts degree for every
four teachers with PhD. Alkholy (2010) explains that these requirements ‘would
be enough for a good start, if they were really there and if there is a good will to
properly use and maintain them, but there are many ways to organize fraudulent
reports’.

Haddad (2012b), who was a member of the verification accreditation committees
(about 7–8 years ago) agrees with Alkholy (2010) on the topic of the inconsistent,
poor, and biased role played by the Ministry of Higher Education and the Higher
Education Accreditation Commission (Haddad 2012a). He states that most times,
the ministry assigns an inexperienced, less-than-impartial representative to membership of the verification accreditation committee. Despite the fact that both public and private universities follow the same law and regulations established by the Ministry of Higher Education and the Higher Education Accreditation Commission, Haddad (2012b) confirms that what happens in reality is the opposite. He claims that ‘double standards’ exist in applying accreditation rules to public and private universities. He asserts, ‘what applies in the accreditation of public universities does not really apply in private universities’ (Haddad 2012b). In other words, gaining accreditation in reality is a condition that private universities need to meet if they are to keep operating and attracting students, to keep making profits, as the Ministry of Higher Education can close unaccredited programs in private universities. However, public universities can run academic programs for years without being accredited or shut down by the Ministry of Higher Education, which ultimately runs these universities (Haddad 2012b). The School of Design at Yarmouk University is an example of such a program that at present is still running without special accreditation (Alkholy 2012b; Haddad 2012b).

Al-Omari (2012) claims that the Ministry of Higher Education plays no serious role in improving graphic design education and research in Jordan. The ministry as a functioning authority exists only through the Accreditation Office’s activities which concentrate on the capacities of the schools in terms of numbers of the students, classes, labs, books, and number of teachers and their qualifications (Al-Omari 2012). Al-Omari stresses the need to consider other factors, in addition to degree qualifications, when hiring new academics as faculty members in graphic design programs in Jordanian universities. These factors include practical achievements, teaching methods, and the directions and academic promise that the new academic’s interests hold for the university employer. Al-Omari suggests adopting an evaluation system whereby the Ministry of Higher Education evaluates and analyzes the teaching process followed by each teacher. Teacher evaluation should measure the outcomes of teaching by measuring the level of students’ achievements, and compare the outcomes of each teacher in a university, as well as making comparisons between different universities. A measure of university community impact and engagement, especially the ability of each
graphic design department to influence and assist in improving the local community could be considered (Al-Omari 2012).

Badran (2012c) believes that the Accreditation Office is just ‘a mirage’ that exists to accredit fake programs based on fake evidence provided by universities. Badran clarifies this point, noting that the only reason for the misleading documentation of subject descriptions by universities is for accreditation purposes (Badran 2012c). The teachers often do not follow the written description when planning and implementing a syllabus. The same official syllabus description varies in application from one teacher to another, depending on their disposition, knowledge, and background (Badran 2012c). Moreover, there is no really effective inspection by the Accreditation Office (Badran 2012c). Prior to any forewarned inspection date, the university can temporarily change and falsify all information and documentation concerning equipment, resources, teachers, and all other requirements relevant to meeting the inspectors and accreditation’s standards (Badran 2012c).

Abu Awad (2012a) believes that the absence of serious study or research in the field of graphic design and the education of graphic design in Jordan leads to misunderstanding of the role and the meaning of this field. There is general misunderstanding at individual, scholar and authority levels as to the meaning of graphic design. Moreover, there is general confusion between graphic design and graphic art. Graphic art in this context is a type of fine art that covers a broad range of art forms such as printmaking, lithography, typography and serigraphy.

Abu Awad (2012a) believes that it is part of the Ministry of Higher Education’s responsibility to encourage and sponsor research on graphic design education, which would assist in clarifying misunderstandings surrounding the distinctions between graphic design education and graphic art education. Furthermore, he calls for the building of better relations between the Ministry and the academics who specialize in graphic design (Abu Awad 2012a).
4.5.8 Toward a Jordanian Graphic Design Organization

The discipline of graphic design teaching has been practiced in Jordan for more than thirty years (Yarmouk University 2012), yet there is still no single effective official professional body that represents and organizes graphic design practice and assists with improving graphic design education (Abu Awad 2012a; Alkholy 2012a; Al-Omari 2012a; Badran 2012c; Haddad 2012a). Although there have been a number of efforts by individuals to establish an association for design and designers, to date none of these trials has achieved any lasting successes (Abu Awad 2012b; Badran 2012c; Haddad 2012b).

Abu Awad (2012a) stresses the need to establish a professional and official body to represent and connect the graphic design industry with the graphic design academic institutions. Such an organization would assist in collaboration and integration between both parties and help to keep all members up-to-date with relevant topics. He suggests that such an official body must be a member-based organization that includes professionals, educators, administrators, and students in an association that covers all related design fields. This organization could play an essential role in establishing collaboration between universities and national and international design industries (Abu Awad 2012b). Such collaboration is in short supply at Jordanian universities (Abu Awad 2012a; Alamarat 2012a; Alkholy 2012a; Badran 2012c; Haddad 2012a). Alkholy (2012a) also encourages the establishment of a professional organization representing design in Jordan that would assist in protecting the rights of graphic designers and enhance social and professional relations between its members.

According to Haddad (2012a), ‘All funded projects studying design promotion and support in Jordan have recommended the establishment of such a design organization’. He adds that without funding such an organization aimed at supporting designers, the designers and the design industry will remain weak. Haddad calls for the establishment of a Jordanian design organization that includes all design branches: graphic design, interior design, and industrial design. This new organization could be similar in terms of its structure to the Jordan
Engineers Association, which includes several different engineering divisions under one umbrella (Haddad 2012b).

Al-Omari (2012a) states that the graphic design field is in need of an official body to represent designers, identify the field’s problems and challenges, protect the field from the outsiders, improve practice, and protect the designers’ financial and physical rights. He adds that such an organization would assist in monitoring the levels of new graduates and alerting universities to deficiencies in their programs. Such an organization would play also an essential role in introducing and marketing Jordanian graphic design at an international level (Al-Omari 2012a).

4.6 Summary

The Jordanian economy is relatively small and weak. It faces various difficulties and complications including lack of resources, geographical location and the composition of its population. The geographic location has made the economy vulnerable to political instability in the region. The Arab Spring of 2011 reached Jordan, although compared to the protests in other Arab countries, Jordan’s level of dissent was smaller and mainly peaceful. According to the Jordan Labor Watch Report, improving working conditions for the Jordanians would reduce complaints and protests.

There are 10 public and 20 private universities in Jordan, and 14 of those universities teach graphic design. All Jordanian universities are autonomous financially and administratively. They are entitled to develop their academic programs, curricula, study and research plans, to conduct exams, and to grant degrees and certificates.

There is limited objective information about the quality of the higher education system in Jordan and less information written about the Jordanian graphic design practice and education of graphic designers. To explore the field and to collect information about the education of graphic design in Jordan, a series of interviews
was conducted with six Jordanian faculty members from five different universities.

All those interviewed agreed that there is a decline in the quality of graphic design teaching in the Jordanian universities. One suggested reason for this decline is the shortage of qualified faculty members due to the poor and limited financial benefits of a career in education compared to practice as a designer. Another issue raised in the interview process is that of the low standard among students enrolled in graphic design programs, that needs to be addressed by selection techniques that identify talented students for enrolment in graphic design programs. Likewise, biases and inconsistencies in the application of accreditation requirements were identified as issues adversely affecting graphic design education standards and teaching morale.

It appears that most graphic design teachers believe that the majority of graduates from Jordanian graphic design bachelor programs are not industry-ready. Reasons given for a lack of workplace preparedness among graduates includes the incompatibility between what is studied by students at university and market requirements, the lack of the practical training, and misunderstanding of the meaning of graphic design by most graduates. To resolve this issue, a number of solutions were suggested by the graphic design teachers interviewed. Solutions vary from public to private universities, with several public university faculty members suggesting limiting the acceptance of new students in graphic design programs to only talented and interested students, reducing the number of students in classrooms, studios and labs, updating teachers’ knowledge and helping teachers to improve their computer skills, as well as strengthening the connection between academia and industry in early stages of study programs.

Several private university faculty members suggested changing the teaching system and teaching methods to create balance between creative skills, technical training, and general knowledge. Both public and private faculty members suggest focusing more on preparing the students for industry and bridging the gap between theory and practice by connecting the students with industry through
field-training programs, organizing seminars and lectures outside the university, and including professional practitioners in the faculty teams.

Despite the graphic design admission evaluation exam being mandatory in number of universities it is still not effective. All the interviewed faculty members believe that the exam does not deliver the desired result. Several of those interviewed believe that there is a need to improve the exam to ensure that only talented students are accepted into courses of study and then to concentrate on the students' visual abilities as well as their rational and imaginative abilities. Others interviewed believed that the current exams are the only way to evaluate students entering the art and design school, but the implementation of these exams is less than satisfactory. Several teachers called for an end to exemptions and nepotism in the accepting of new students into graphic design programs in public universities.

At the time the interviews were conducted there was an increase in the demand for enrolment in graphic design at Jordanian universities. One reason for the popularity of graphic design education is a perception that graphic design is a computer-software based discipline, easy to pass, and that all graduates will earn decent salaries after graduation. This perception reflects a misunderstanding of the meaning of graphic design by the Jordanian community.

In conclusion, the data collected appears to indicate that the curricula for graphic design in Jordanian universities have number of strengths and weaknesses. In particular, a number of issues confront the graphic design department at Yarmouk University, including requirements that are essential for accreditation and may affect the teaching process. Among these hurdles are the absence of adequate design history courses, the large numbers of students in classes, and the lack of teaching assistants. In terms of capital shortcomings, more advanced computers and printers are needed, along with additional space in the art and design studios and built-in data projectors in every classroom, lab and studio.

Besides the lack of the qualified teachers, a number of weaknesses are perceived in the curricula and the pedagogy. These weaknesses vary from university to
university and can affect the entire teaching process. Among the weaknesses is the absence of teaching of visual languages, visual literacy, critical thinking, design thinking, reflective practice, research methods, presentation skills, innovative thinking. The curriculum shortcomings just mentioned are compounded by non-transparent teaching processes, unspecialized teachers, unqualified support teachers, and the uncritical importation of foreign curricula. It is noted that several curricula need to be reviewed, updated, and the repetition of subjects and content needs to be addressed. Another weakness in the Jordanian graphic design education system is the absence of any collaboration between graphic design and other disciplines such as marketing and consumer behavior.

Field-training courses are present in several university curriculums as credited compulsory courses, an example being found at the Applied Science University. Other universities include field-training as non-credited yet compulsory units, such as Philadelphia University, Jordan and Al-Ahlyyia University. However, a number of universities do not include any kind of field-training in their curricula; this is the case at the Yarmouk University and Petra University.

All faculty members interviewed agree on the importance of including field-training courses in the graphic design curriculum as a tool to reduce the gap between theory and practice and to prepare students for the market. Important skills that students need to learn from field-training programs are communication skills, presentation skills, innovative thinking, design thinking, team-work, managing production flow processes, and production techniques. The current field-training courses followed by the Applied Science, Philadelphia Jordan, and Al Ahlyyia Universities are based on an internship model.

The interviews suggest that there is a real need to consider the field-training courses in the core curricula of all the Jordanian universities that teach graphic design. The decision makers at these universities should have an understanding of graphic design and recognize the importance of graphic design field-training courses as a means to improve the quality of graphic design graduates, as well as enhancing collaboration and integration between universities and the graphic design industry.
On the basis of the interviews, it can be stated that all the faculty members agree that the level of research in the field of graphic design in the Jordanian universities is very poor in terms of quality and quantity. The reasons for this point of view are the shortage of qualified specialists, lack of funds, overloading of existing faculty members with teaching loads, and shortcomings in promotion regulations. Most of those interviewed believe that the shortage of Arabic resources in the field of graphic design is already affecting research and the researchers. Several interviewees suggested solutions such as adopting research as an integral part of all graphic design subjects, as well as encouraging research in English language as a key to improving Arabic research, improving promotion regulations to also include faculty members with Master’s degrees, and encouraging connection, participation and cooperation within the region as well as international conferences and events.

It was also observed that the role of the Ministry of Higher Education and Scientific Research is limited to organizing the higher education system. Ministry involvement is considered inconsistent, poor, and biased in the application of the laws and regulations on higher education and accreditation. In short, the Ministry is not active in developing research or improving the various disciplines that are taught.

The mission of the Accreditation Council is to take necessary steps to upgrade the performance of public and private educational institutions. It is an arm of and run by the Jordanian Government, which owns and runs Jordanian public universities. However, it is noted that there is a conflict of interest in the accreditation system and that double standards apply between private and public universities that negatively impact on the quality of teaching of graphic design in Jordanian universities. For instance, the failure of a private university to meet the special accreditation requirements for a program can result in the Ministry of Higher Education stopping the program until the university meets the needed requirements. On the other hand, a public university in similar position may not be stopped or prevented by the Ministry of Higher Education from accepting new students, which allows that university to continue teaching without meeting the
required education standards and conditions supposedly set by the Accreditation Commission. The failure to fulfil such requirements negatively impacts on the quality of graduates and provides the community with less-than-qualified graduates.

It was noted that there is a common misunderstanding among individuals, scholars, and authorities over the meaning and the importance of graphic design. It seems that most students join graphic design programs in Jordanian universities aiming for an easy, fashionable bachelor program that will provide them with good salaries after graduating. It was also noted that numerous scholars among those who specialize in graphic design have ceased their research activities immediately after gaining their postgraduate degrees. Several of these academics have not conducted research for more than 10 years, despite the threat to ongoing employment that research inactivity poses. These scholars do not seem to be aware of developments in graphic design that have occurred over the last decade. Finally, the interviewees noted the need to establish an official professional body to represent and organize graphic design practice and to assist in improving graphic design education.
5 FINDINGS, CONCLUSION AND CREATIVE STUDIO PROJECT

5.1 Findings and Conclusion

Over the last 20 years there has been an increase in the number of graphic design bachelor programs provided by Jordanian universities, rising from two universities in the 1990s to 14 at present. This jump reflects the growing demand for graphic design education in Jordan. The 14 official and private universities offering graphic design related bachelor degrees in Jordan represent 30% of the total number of the official universities and 55% of the total number of the private universities. In short, 46.6% of the universities in Jordan offer graphic design related bachelor degrees (Ministry of Higher Education and Scientific Research 2012).

Despite the number of the Jordanian bachelor of graphic design programs and the number of graduates from such programs, the academic literature in this field is still very limited (Abu Awad 2012b; Alamarat 2012; Alkholy 2012b; Al-Omari 2012a; Badran 2012c; Haddad 2012b). This lack of literature limits improvements in the graphic design education system in Jordan and restricts development in the field in general.

The main aim of this study was to explore and gain insight into the graphic design education systems in Jordanian universities. In future these insights may assist in improved engagement with graphic design education at these universities.

This study sought to answer the following questions:

1. What are the main features that characterize successful international graphic design programs?
2. How do educators evaluate the graphic design education system in Jordanian universities?
3. How could the Jordanian graphic design education system be improved?

In the following I answer each question and analyse the findings and the results.
First: What are the main features that characterize successful international graphic design programs?

To answer this question, a number of successful international graphic design schools were examined in order to identify some of the features that characterize their success. These schools are Hong Kong Polytechnic University – School of Design, Hong Kong, KaosPilot International in Denmark, Parsons The New School for Design in the U.S., and The Royal College of Art-Design London, in the U.K.

It was concluded that one or more of the following key features characterized each of the examined schools:

1. Developing advanced specialized programs (Masters) to meet the market requirements
2. Developing innovative curricula
3. Developing innovative training methods to prepare students to engage with industry
4. Establishing design centres and research labs as a tool of engagement with other disciplines and industry
5. Establishing design entrepreneur programs and training students as design entrepreneurs
6. Establishing design-thinking programs in cooperation with other disciplines.

Second: How do educators evaluate the graphic design education system in Jordanian universities?

All the interviewed educators agreed that there was a decline in the graphic design education system in Jordan. The following 20 points summarise the educators’ opinions, which apply to most of the universities in this study:

1. There are shortages of qualified graphic design faculty members.
2. The quality of students enrolling in graphic design programs is poor.
3. The accreditation rules do not apply to the official public universities as they do to private ones.
4. Most graduates from graphic design schools are not ready to join the workforce.
5. Most graduates do not understand the meaning of graphic design.
6. There is a general lack of practical training.
7. There is incompatibility between what is studied at the universities and the market requirements.
8. Not all the universities follow the evaluation exam. Some universities follow it without delivering the desired result.
9. There is a common misunderstanding of the meaning of graphic design in the Jordanian community.
10. There are deficits in teaching visual language, visual literacy, critical thinking, design thinking, reflective practice, and innovative thinking.
11. There is a lack of teaching research methods except at Philadelphia University and of presentation skills except at Yarmouk University.
12. There is lack of transparency in the teaching process.
13. Most of the current teachers are unspecialized.
14. Collaboration is absent between graphic design schools and other non-design disciplines.
15. Field-training courses are not present as credited compulsory courses except at the Applied Science University. Field-training courses available at Philadelphia University and Al-Ahlyyia University are non-credit compulsory courses.
16. The level of research in graphic design in Jordan is very poor in terms of quality and quantity.
17. There is a shortage of Arabic resources in the field of graphic design.
18. The Ministry of Higher Education in Jordan is not active in developing research or improving the disciplines that are taught.
19. Conflicts of interest and double standards (between private and official universities) exist in the accreditation system.
20. Unspecialized people run the accreditation process.
The following seven points represent challenges specifically confronting the graphic design department at Yarmouk University:

1. Absence of adequate design history courses
2. Large numbers of students in classes
3. A need to reduce the teaching load for faculty members
4. Lack of teaching assistants
5. Lack of up-to-date equipment such as advanced computers, printers, and built-in data projectors in labs, classrooms and studios
6. More space needed in design and art studio
7. Most students gain enrolment based on exemptions and nepotism.

It was noted that the impact of the points 1-7 affects only Yarmouk University, the only official university in this study. These points are related to the accreditation requirements. As revealed earlier in this study, gaining accreditation is a condition that private universities must meet if they are to continue operating and attracting students, to keep making profits. However, public universities can run academic programs for years without being accredited or shut down by the Ministry of Higher Education, which is ultimately responsible for these universities. This conflict of interest affects the education process in the official universities and negatively impacts on the quality of the graduates and the entire community.

It was also noted that the impact of point 7 does not apply to the private universities but to official universities. Governmental exemptions cannot apply to private universities but only to the official universities which are owned and run by the government.

**Third: How could the Jordanian graphic design education system be improved?**

A number of solutions were suggested by the participant educators to improve the graphic design education system in Jordan. These suggestions could be divided into five categories: solutions related to curricula; teachers and teaching methods;
facilities and equipment; regulations and roles; and solutions related to academic research and collaboration.

Curriculum:

1. Improving the education system to create a balance between skills, training, and general knowledge. Such a balance would be the key to success in producing design thinkers and business leaders. Design educators such as Gunnar Swanson, Meredith Davis, and Lorraine Wild have suggested developing curricula that focus more on workplace training methods, strategic thinking and liberal arts, and encourages entrepreneurial thinking. Such solutions have been successfully followed by a number of design programs and schools around the world such as the School of Design in Hong Kong, KaosPilot International, and Parsons The New School of Design.

2. Bridging the gap between theory and practice by focusing on field-training programs, organizing seminars, and workshops. This also could be achieved by establishing design centres and specialized research labs in partnership with other schools or businesses, such as Design London, the labs at Parsons The New School of Design. The Asian Ergonomics Research Lab and Asian Lifestyle Design labs at The Hong Kong Polytechnic University, School of Design represent examples of integration between business, culture and design. Similar approaches could be adequate to address the ultimate goal of this Jordanian case. They would enrich research and enhance engagement for both graduates and faculty members.

3. Curricula need to be reviewed and improved. Developing innovative and non-traditional curricula would assist in producing a new generation of design thinkers and design entrepreneurs rather than more computer operators. A school such as KaosPilots in Denmark is a good example to follow. It has succeeded in ranking with the best design schools in the world by focusing on developing innovative curricula and finding new training methods for undergraduate students.

Teachers and teaching methods:
4. Assisting teachers to update and develop their knowledge and skills. The Studio-in-the-Studio program, which represents the calls of Lawrence Zeegen and David Berman for professional designers to return to design education and volunteer 10% of their time working in design schools alongside the students and educators, could be a helpful program that assists both students and teachers in developing their knowledge and skills.

5. Including professional practitioners in the faculty team would assist in developing the teachers’ practical knowledge by working side-by-side with professional practitioners. It also would reduce the teaching load on teachers and give them more time for research. The design labs and centers, as at Design London, the labs in The Hong Kong Polytechnic University, School of Design, and Parsons The New School of Design, could be good environments for teachers, practitioners, and students to collaborate and exchange knowledge.

6. Increasing salaries and other financial benefits for faculty members would assist teachers to concentrate more on teaching and give them more time for research. Also, it would assist in reducing the brain drain that is affecting the quality and quantity of graphic design teachers in Jordanian universities.

Facilities and equipment:
There were no serious complaints noted related to the facilities and equipment used at the private universities. The opposite situation was noticed at the official universities. It appears that the main reason for these complaints is the Accreditation Council’s double standards applied between private and public universities which negatively impacts on the quality of teaching of graphic design in official Jordanian universities. The conflict of interest in the accreditation system is a dilemma requiring radical solutions. Until change is implemented here, the following two points are highly recommended and require immediate action:

7. Reducing the number of students in classes – applies to official universities only.

8. Providing graphic design schools with state-of-the-art equipment –
suggested by participants from official universities only.

Regulations and roles:

9. Ceasing exemptions and nepotism in accepting new students into graphic design departments – suggested by the interview participants from the official universities.

10. Improving selection techniques to identify talented students for enrolment in graphic design programs. There are number of innovative selection techniques applied by international schools worth building on. An example is the three-day workshop held annually by KaosPilots to choose suitable candidates to join the school. During the workshop, staff and current students are responsible for choosing around 35 candidates (from 70 participants) to join the school.

11. Limiting acceptance of new students to talented and interested students only. The eleven questions that have been designed by the MFA Designers as Authors program is a good example to build on. It was created to help candidates to evaluate their concept before applying to this program, which would assist them to decide whether they could meet the enrollment requirements.

12. Improving and developing new promotion regulations to include faculty members with Master degrees, which would increase quantity and quality of research in the field.

Academic research and collaboration:

13. Encouraging research in English language as a key to improving Arabic research and content. This is based on the unquestioned assumption that, to be able to write, there is a need first to be able to read. Furthermore, the limited Arabic content in graphic design drives Arab researchers and students to improve their English language so they are able to read English literature and successively to write or translate to Arabic.

14. Encouraging local and international networking is another method for enriching students’ and teachers’ experiences. For instance, students at KaosPilots spend 50% of their time working with local and international clients, which assists them in establishing professional relations. Such
relations are important and helpful for graduates, especially for those who graduate to become entrepreneurs.

15. Encouraging participation in international conferences and related events, which would assist in enhancing the students’ and teachers’ knowledge. The exposure resulting from such international participation could assist in clearing common misunderstanding among individuals, scholars, and authorities over the meaning and importance of graphic design in Jordan.

16. Establishing a professional body to represent and organize practice, and to assist in improving graphic design education. Such a body could push toward reforming and activating the Ministry of Higher Education’s laws and regulations in relation to the double standards that apply between official and private universities.

17. Including research as an integral part of all graphic design courses, which would enhance the students’ research abilities, provide them with deeper understanding of design related issues, and alert them to contemporary design issues.

18. Establishing connections and collaborations with industry as tools of training and engagement. There are number of innovative models that could be followed or built on, such as establishing labs and design centres in collaboration with the industry (similar to the labs in The Hong Kong Polytechnic University, School of Design, Design London, Cranbrook School of Design, and Parsons The New School of Design). These models could be applied at the design center at Yarmouk University; The Studio-in-the-Studio at The School of Communication Design at Kingston University; and the outpost program at Kaospilot.

19. Bridging the gap between theory and practice by focusing on organizing seminars and workshops. This could be considered as another tool to assist in clearing common misunderstanding among individuals, scholars, and authorities over the meaning and importance of graphic design in Jordan.

20. Encouraging research by the allocation of funds.

To analyse the responses to interviews on graphic design education in Jordan it was essential to start by reviewing the literature on graphic design education at an international level. The insights gained helped determine the similarities and
differences as well as the challenges facing the Jordanian graphic design education system. The following three points represent challenges facing both international and Jordanian graphic design education systems:

1. Less attention is given to the development of undergraduate graphic design programs than to postgraduate graphic design programs.
2. The lack of attention to developing undergraduate graphic design affects the quality of graduates.
3. Most graphic design programs concentrate on graduating design specialists, but not thinkers or business leaders.

None of the Jordanian schools in this study demonstrates the ability or the capability to meet any of the features that characterize the successful international graphic design programs that were studied. Two exceptions to this statement are in development at Yarmouk University. The first is the Jordanian Design Centre, which is still not working effectively despite being established in 2006. The second step towards meeting features that characterize a successful international graphic design program is a planned master program in graphic design, yet to start at Yarmouk University. However, there could well be a problem in starting a master program, in light of the severe shortage of qualified teachers. Nevertheless, a research degree program in graphic design would be a step toward resolving most of the challenges facing graphic design education in Jordan, by producing qualified graphic designers locally. Despite the aim of this study being to explore graphic design education in Jordanian universities, limited time and funding prohibited extending the research to directly include students, graduates and graphic design professionals. Future research should include the above parties so intricately involved in the graphic design education process in Jordan. Likewise, comparative studies with graphic design education in other developing and developed countries would also provide information that will potentially enhance graphic education standards in Jordan.

According to Theisen & Adams (1991, p. 282), the purpose of exploratory research is to create hypotheses or questions rather than to test proposals or find answers. Exploratory research may also synthesize and extrapolate data to define
issues that need further research (Theisen & Adams 1991, p. 282). The open question is: does field training and internship in professional practice during undergraduate study directly improve a graduate’s skills, or is it a combination of factors, some of which might not be design related, that are required to improve a graduate’s skills?

5.2 Creative Studio-Project

This thesis, so far, has presented the first part of a study which, as its primary purpose, seeks to explore and investigate issues informing contemporary Jordanian graphic design education. The second part of this study is a creative studio-project that is associated with and supported by the thesis.

The thesis examines challenges and difficulties facing graphic design education in Jordan, including the absence of appropriate training programs that prepare Jordanian graphic design graduates for employment post-university (Alkholy 2012b; Al-Omari 2012; Haddad 2012a), the poor quality and quantity of research in the field of graphic design in Jordan (Abu Awad 2012a; Alamarat 2012; Alkholy 2012a; Al-Omari 2012; Badran 2012c; Haddad 2012a), and the absence of a professional body to organise and support the industry (Abu Awad 2012a; Alkholy 2012a; Al-Omari 2012a; Badran 2012c; Haddad 2012a).

In addition to the challenges listed above, numerous factors examined in this study have motivated and affected the path taken in the creative studio-project. Among these factors are the decline in the quality of graphic design education in Jordan, the call for change initiated by the Arab Spring revolution, the models of innovation and collaboration followed by design schools around the world, and the need to develop innovative training methods for Jordanian graphic design students. Horace Mann, as discussed earlier in this study, once said:

There are many things abroad which we, at home should do well to imitate; things, some of which are here, as yet, mere matters of speculation and theory, but which, they have long been in operation, and are now producing a harvest of rich and abundant blessings. (Mann 1845, p. 21)
Taking Mann’s advice, a number of international design schools were reviewed in this study as a basic point of reference for then exploring graphic design schools in Jordan. The review provided insights on the features that characterize successful international graphic design programs. These features range between developing innovative programs and curricula, to the training methods used and establishing design centres. None of the Jordanian design schools in this study demonstrated the ability or the capability to meet any of the features that characterize a successful international graphic design program.

The majority of the graphic design educators who participated in this study believed that there is a need to focus on field training programs as a tool of engagement, and that this would assist in improving graduate skills and prepare graduates to join the open market. Another issue raised by interview participants is the need to improve the rules for acceptance into graphic design programs in Jordan, reflecting valid concerns about the quality of graduates from graphic design schools in Jordan.

It was also noted that, beside the lack of proper field training courses, there are no inter-disciplinary programs or training arrangements between Jordanian design students and non-design students, similar to the programs at Carnegie Mellon University in the U.S. and at The School of Design at Hong Kong Polytechnic University. Likewise, there are no courses in design entrepreneurship to assist in preparing graduates to fit quickly into the workforce, similar to the programs at The School of Visual Arts in New York and at KaosPilot in Denmark.

All the above findings led the researcher to consider an initiative to assist both talented and non-talented graduates to engage in the workforce in accordance with their skills. This could be achieved by establishing a combination of virtual platforms that would create opportunities for students, graduates, faculty, professionals, mentors, and investors to meet, exchange experiences and knowledge, and collaborate. These platforms may be complementary or even an alternative to the field-training courses that students often use to gain market and
entrepreneurial experience, and to engage in professional activities in an inter-disciplinary environment.

In the absence of a rigorous acceptance system into the Jordanian universities that allows students to choose a discipline based on their interests and talents, a program that encourages collaboration across disciplines may add value, especially in the case of less talented design students. Exploring non-design disciplines may supply an opportunity for such students to examine their non-design skills, such as marketing, sales, and management skills, thereby equipping these students with a better range of opportunities on graduation.

The creative studio-project proposes a business model for an entrepreneurial project and suggests solutions to a number of the problems examined in this study. While it is recognised that by no means does it offer a solution for all problems facing graphic design education in Jordan, the creative project does aim to contribute to solving these issues by supporting design students and design entrepreneurs in Jordan and the Middle East to establish their own business strategies, develop innovative ideas, and gain experience in bona fide visual communications practice. In effect, the creative studio-project is an experimental personal initiative built upon the broader findings in this study. Consequently, the creative studio-project component is divided into two main parts: the business solution and the creative-design solution.

5.2.1 The Business Solution

The idea of presenting this project as a business model is based on the KaosPilot model and the SVA Design Entrepreneur Program, discussed earlier in this study. The students in their final year at KaosPilot create their own business idea and develop it as part of their graduation project (Broberg & Krull 2010, p. 69). Likewise, the students at the SVA Design Entrepreneur Program are usually accepted into the program based on the entrepreneurial ideas they are planning to develop (MFA Designer as Author 2012). These approaches seem appropriate for this project.
The business model presented in this creative studio-project is a result of collaboration between three entrepreneurs from graphic design, marketing, and Internet technology. The idea of this collaboration was inspired by the SVA Design Entrepreneur Program at the School of Visual Arts, where the students are encouraged to utilise different communication platforms and to find their inspiration from communication with other entrepreneurs (MFA Designer as Author 2012). Many design educators, such as Steven Heller (ed. 2002, p. x) and Tara Winters (2007, p. 22), call for graphic designers to use their talent inventively and to move away from being exclusively service providers to being authors and entrepreneurs, an aim reflected in the construction of the creative studio-project.

The creative project is dependent upon digital, web and mobile technology and the general objective is to further the design entrepreneur concept in Jordan and the Middle East. This objective is achieved through a set of websites designed to enable students, entrepreneurs and mentors from design and other fields to meet, share knowledge and collaborate in various professional ventures and academic activities.

As discussed in Chapters 3 and 4 of this study, enabling design students to work with clients on actual/commercial projects with specific deadlines under the supervision of professional mentors would assist in developing their experience and prepare them to join the workforce. It is believed that this would benefit the quality of graphic design practice in Jordan and the region. Moreover, collaborating with academics from different areas and backgrounds adds value for those involved in graphic design and in particular would encourage academic research.

By using a web-based platform, the creative studio-project has the advantage of helping to solve problems of geographic isolation facing students when choosing agencies for internship, often considered one of the significant logistic challenges confronting applicants for field-training courses. Students could virtually or actually meet clients, present their work, tender, and gain profit. In addition, given a lack of design research in Jordan, these platforms will play a key role in
providing critical knowledge for industries and designers, similar to that of The Asian Lifestyle Design Research lab and The Multimedia Innovation Center at The School of Design at Hong Kong.

The design educators who participated in this study believe that there is a need for an official body to unify graphic designers and represent the graphic design industry in Jordan (Abu Awad 2012a; Alkholy 2012a; Al-Omari 2012a; Badran 2012c; Haddad 2012a). It is hoped that creating an environment in which all parties can meet, share knowledge and collaborate will be a motivator for and step toward establishing such cohesion and networked benefits within graphic design practice.

The project is divided into six main platforms/companies. It should be noted that, at this point, all are works-in-progress that will continue to mature and evolve. These six platforms/companies are:

1. 8ovate is the corporation, the business, the legal entity and rightful owner of all intellectual property.
2. GoArabisc is a bilingual hub consisting of a social media platform, applications, tools, games and media channels for Arab located aspiring and active entrepreneurs to find resources, inspiration, mentors and relevant start-up news. This will be a suitable environment to exchange and conduct research and surveys. The GoArabisc media, platform/hub and tools work together to showcase innovation and design produced by entrepreneurs. Intelligent stories, delivered on a human level and via multiple media, are designed to build the entrepreneurial image as an inspirational one at a community level.
3. Shogul is an Arabic word meaning “work”. It is a freelancer social media site inspired by Freelancer.com and Indiegogo.com. It is developed to help entry-level entrepreneurs and students acquire business knowledge and connect with talented service providers, helping them gain practical experience. The focus is on freelancers from design, social-media and development backgrounds. The main four sections of the website are: finding a job, where the freelancers can find jobs that fit their skills; finding a freelancer, where job providers can navigate freelancers’
profiles and choose a suitable freelancer for their job; **how it works**, where newcomers to the website are introduced to how the website works and how they can benefit from its services; and **success stories**, which provides website visitors with success stories submitted by other freelancers and job providers to encourage newcomers to become members of the platform. To the researcher’s knowledge, there is no similar Arabic website targeting design, social media and development.

4. **ArabStarts** is an accelerator inspired by Y combinator and Techstars. It aims to connect mentors and investors with entrepreneurs by bringing them together in an accelerator/boot camp or competition environment. Such an environment can enrich the students’ and entrepreneurs’ practical experience and research abilities. The main three sections of the website are: **information for entrepreneurs**, which provides information about trends, the benchmarking of past and recent funding, the availability of funding through agencies, and directories of venture capitalist; **information for investors**, which provides current news on start-up funding, start-up trend analysis, policies and legal advice on investments in the Arab world; and **general advice**, which provides benchmarking, best practice, solutions for start-ups, information about pitch development, product prototyping, testing, marketing trends, finance, and crowd sourcing. To the researcher’s knowledge, there is no similar website on the Internet targeting Arabic speaking designers.

5. **eAcademi** is a program for content development including webinars, start-up boot-camps, competitions, and online learning products (accelerator program and learning materials). eAcademi provides design education programs in design thinking and entrepreneurship for schools, corporations, and government agencies. The website is divided into two main parts, **the menu** and **the body**. **The menu** contains five sections: **about us** contains information about the team, mentors, advisors, board members, and program specialists – in short, it provides information about the mission of the eAcademi; **our curricula** supplies insight and details on the curricula provided within the programs; **our programs** provides detailed information about the programs presented by eAcademi, such as who could benefit from these programs, the supporters of the programs,
and why someone might want to enroll in one of these programs; alumni provides a network for graduates from eAcademi’s programs to meet and share their profiles, information, interests, and experiences; and contact information lets interested individuals connect with the eAcademi team. The body contains information and news about the current trends and events related to design and designers. To the researcher’s knowledge, there is no similar website on the Internet targeting Arabic speaking designers.

6. ArabiscLab is an incubator and hub where start-ups meet and receive guidance and funding by angel-investors. ArabiscLab also performs a think-tank function for the parent corporation, developing thought leaders and determining “the next big thing” to invest in. The website for ArabiscLab is divided into two main parts: the menu and the body. The menu contains four divisions: news division, which provides news, reports, and findings about the think-tank research conducted by ArabiscLab’s team and other researchers; opportunities division, which provides profiles and general information about both investors and entrepreneurs; connect division, which provides collaborators, experts, and researchers with a secure platform to virtually meet and discuss more detailed information about potential projects; and investment division, which provides information and announcements about funding. The body provides video, audio, and written stories and interviews with successful entrepreneurs and investors. To the researcher’s knowledge, there is no similar website on the Internet targeting Arabic speakers.

5.2.2 The Creative-Design Solution

As one of three founders of this business, the researcher plays key roles in innovating, developing, financing, organising, and managing all aspects of the project. Likewise, it is his main and sole responsibility to create, design, and implement all graphics and visual communication material needed for the project based on briefs arranged by all three founders. This includes branding six companies; GoArabisc (the parent brand), ArabStarts, ArabiscLab, Shogul, eAcademi, and 8ovate (the business corporation). The brands are heavily
dependent upon digital, web and mobile technology.

The creative studio-project is named “My White Spring”. The name was influenced by the Arab Spring, which inspired the researcher to be part of an Arab entrepreneurial revolution and assist in rebuilding the future. The project is divided into two main parts: the first part is the project story, named “The Power of Go”; the second part is a series of six booklets documenting the branding works for the entire project. All seven publications are presented together in a single sleeve cover.

5.2.2.1 The Power of Go

“The Power of Go”, the first part of the project, tells the story of how the vision, brand and companies behind GoArabisc were developed. It describes, in detail, why GoArabisc has been developed. Co-founder Suzanne Grant contributed to this creative project as a co-author; she assisted the researcher in the writing process.

The idea behind “The Power of Go” arose due to a design problem the researcher faced during the branding process. Originally, the intention was to name the business “Arabisc”. However, the domain name “Arabisc.com” was unavailable, which forced the founders to settle on GoArabisc as an alternative. The word “Arabisc” is a simplification of the term “Arabesque”. The term “Arabesque” is defined by the Grove Art Online (2013) as a unique type of vegetal, geometrical, or calligraphic shape repeated in endless style. Islamic artists invented this style in the period between the 10th and 15th centuries. The term Arabesque was coined by Europeans, between the 15th and 16th century, when Renaissance artists used Islamic designs to decorate books (Grove Art Online 2013).

The second part of the project is the branding work, which is documented in a series of logo style guides, each in the format of a booklet. The booklets illustrate and explain each company’s brand identity. These logo style guides are works-in-progress and will continue to mature and evolve. The final publication, “Getting To Go”, documents the “GoArabisc” typeface, the six logos of the associated
companies, the patterns, and a diagram explaining the relation between GoArabisc and the associated brands.

5.2.2.2 Design Method

After selecting the names for the six businesses, a design brief was prepared by the founders (see The Power of Go, p. 73). The branding strategy was to create a logotype for GoArabisc that demonstrates the deep meaning of the name and reflects the fact that GoArabisc is an umbrella for another four companies.

All planning and brainstorming sessions between the researcher and the other founders were conducted via Internet-based communication; mediums included Go To Meeting, Skype, Join.me, Trello, and VIBER.

The process of branding started with the researcher presenting a number of English typefaces to his co-founders, to share and refine the collective taste and vision (see Figure 5.1). The plan was to create both English and Arabic typefaces to be used in the logotypes. Given that the co-founders are non-Arabic speakers, selection of the typeface started with the English typeface, and the researcher then built the Arabic typeface based on its English precursor. The founders agreed on typefaces number 3 and 5 with the decision being based on the smoothness and curviness of these typefaces that, according to the co-founders, reflected the business’ vision. The founders all agreed that the typeface should be simple, clean, curvy, and modern yet paradoxically with an old touch. Accordingly, two typeface drafts representing the word “Arabisc” were presented to the co-founders (see Figure 5.2). Draft number 2 was chosen. The design circle of amending, presenting, discussing and brainstorming was repeated several times until the process of developing the English typeface was finished. Figure 5.3 shows the development process for the English typeface. The typeface is named GoArabisc/English. The researcher started building the Arabic typeface to match the chosen English one (see Figure 5.4). The development of the Arabic typeface went through a similar process to that applied to the English typeface. The resulting Arabic typeface was named GoArabisc/Arabic (see Figure 5.4). The following are the steps used to create a logotype for GoArabisc based on the
typeface created earlier for this purpose.
Figure 5.1 English typeface presented to the founders

Figure 5.2 Two English typeface.
Illustration by: Hussam Al Qur’an
Figure 5.3 Development of the GoArabisc/English typeface.
Illustration by: Hussam Al Qur’an

Figure 5.4 Development of the GoArabisc/Arabic typeface.
Illustration by: Hussam Al Qur’an
Figure 5.5 Development of the logotype for GoArabisc.

Illustration by: Hussam Al Qur’an
5.2.2.3 Design Problem

Transforming the unwanted, and un-needed, extra brand element “Go” into a meaningful one was challenging. The logotype went through a long development process (Figure 5.5) and through the same design circle of amending, presenting, discussing and brainstorming, until the researcher found a strategic solution for this design problem. The researcher decided to use the word “Go” to build the main Arabisc symbol by applying the Arabesque technique. The result was a symbol consisting of several units of the word ‘Go’ repeated in a geometric shape. The design radiates symmetrically from a central point and constructs a pattern representing the word “Go”. The pattern’s colors give the impression that the pattern weaves over and under to shape and form the foreground and background (Figure 5.6).

This symbol is used as a main component in constructing the logotypes for all other platforms and patterns. This solution assisted in transforming the “Go” word from a supplementary prefix to the most important element in the brand.

Figure 5.6 The symbol consists of number of the word ‘Go’ repeated in a geometric shape.
Illustration by: Hussam Al Qur’an
5.2.2.4 Another Four Logotypes

The development of the remaining four logotypes was completed using the same process of brainstorming, drafting, and amending as used in the GoAraisc logotype design process. The researcher presented several options representing different styles (Figure 5.7). The founders finally agreed on the last option (see Figure 5.8), which they believe matches their vision. Each logotype consists of two elements: the name of the website in GoArabisc/English typeface and the symbol. The symbol of GoArabic has been divided into four main sections with two crossing lines. One part of the four has been allocated to each business to be used as a symbol within its logotype. This step visually confirms the fact that GoArabisc is the parent company for the other four companies.

Due to the difficulty organising focus groups that represented the target audience identified by the original design brief (see The Power of Go, p. 73), the brands have never been tested. The founders’ decision was to delay this stage until after the launching of the beta version of the websites.

Figure 5.7 The development of four logotypes
Illustration by: Hussam Al Qur’an

Figure 5.8 The final approved logotypes
Illustration by: Hussam Al Qur’an
5.2.2.5  The Patterns

The patterns are created from repeating elements of the GoArabisc symbol, which generates unique and rich “Arabesque” ornaments to be used as secondary design elements to enrich the visual identity of the five brands.

More than 50 designs were created and Figure 5.9 shows a number of these designs. Eight designs out of 50 were selected to be part of the five companies’ visual identities. These eight patterns were selected to be used separately with any of the five companies’ visual identities at any time. The selected patterns were used to decorate the covers of the booklets, as backgrounds, and as borders for the quotations in The Power of Go story.

Figure 5.9 Examples of the “Arabesque” ornaments created as secondary design elements to enrich the visual identity of the 5 brands
Illustration by: Hussam Al Qur’an
5.2.2.6 Technique, Technical Specifications, and Material

The technique used in the design process commenced with free hand for sketches, Adobe Illustrator for design, and Adobe InDesign for layout and printing. The cards and the booklets in this project were produced on a digital printer, a digital UV spot varnish machine was used for the covers and the sleeve, and a laser-engraving machine with vinyl cutter plotter machine was used to produce the sleeve. The project was finished manually, which may affect the quality of the final result.

The material used in producing the creative studio-project:

Grey covers and sleeve: Curious Metallics Metal - Ionised 250gsm
White covers: Hannoart A2+ Silk 350gsm
Inside pages and inserts: White Knight Smooth 200gsm
Printing: Full color / Digital

Digital UV spot varnish for the covers. Laser engraving and vinyl cutouts for the sleeve.
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APPENDIX A RECRUTMENT E-MAIL SCRIPT
Recruitment e-mail script

For

Dear
We would like to invite you to participate in a study conducted by the researchers at the University of Wollongong. The study is a part of PhD of Graphic Design research conducted by Hussam Al Qur’an under the supervision of Dr Jon Cockburn and Mr Gregor Collen in the department of Graphic Design, University of Wollongong. The research is called *A Comparative Study of Graphic Design Practice Methods within Jordanian Tertiary Graphic Design Institutions: Towards the Development of Best Practice Methods.*

The purpose of this study is to explore and analyze graphic design education and practice in Jordan in order to establish best practice methods. Design methodology, comparative education methods and phenomenological description of themes and patterns will be used in this study. These methods of practice will enhance the graphic design learning process and enrich the design students’ experience by improving their design thinking in parallel with their design practice techniques.

All faculty member sections in Jordanian graphic design schools websites have been reviewed. A number of Design teachers have been chosen to participate in this study. All participants in this study were chosen based on their qualifications and experience in teaching design and developing curriculums in Jordanian Universities.

If you choose to participate in this study, a researcher will send you a list of questions by e-mail about the education of graphic design in university level in Jordan. The researcher will also observe the curriculums, pedagogies, practice methods, and education polices. The questions will be written in English language. You will be asked to answer the questions and return it to the researcher by e-mail within 7 days from receiving the questions. The estimated duration to complete the questionnaire is 45 minutes to 2 hours. You may use either English or Arabic languages to address your responses. In the e-mail questionnaire, there will be questions about the education of graphic design at university level in Jordan. Some questions you might be asked are:

- Could you describe the field-training/study/practice programmes
followed by the graphic/communication design department in your university? How it could be improved?

- How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).
- How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).
- How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?
- How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?

After receiving your answers, you may be contacted by researcher via e-mail to arrange for an online or telephone meeting to discuss further your response or any matters you might like to raise.

Apart from the 7 days in which your time to answer the interview questions, we can foresee no risks in you involvement. Your name, your university name, and your position may appear in research publication as part of research result, but we will respect your privacy and keep your personal contact details secure. You can ask the researcher to hide your name and your university name, in which case it will not appear in any research publication or research results. In place of your name will appear the word “anonymous” and your university name will not be mentioned. Questions in this interview are written in English. You will be asked to answer in English. If you feel uncomfortable answering in English please free to answer in Arabic. In this case, your answers will be translated to English by the researcher and sent back to you. You can check the transcript and if you feel the transcript maybe inaccurate you are free to edit the content within one week or withdrawn your participation. Information and data will be stored in the Faculty of Creative Art University of Wollongong for five years. Involvement in the study is voluntary. You can skip any question and you may withdraw your participation from the study at any time and withdraw any data that you have
provided to that point. Refusal to participate in the study will not affect your relationship with the University of Wollongong or the researchers.

Best Regards

Hussam Al Qur’an
PhD Candidate / Graphic Design
Faculty of Creative Arts
University of Wollongong
NSW-Australia
Participation Information Sheet

For

Dear,

This is an invitation for you to participate in a study conducted by the researchers at the University of Wollongong. The research is called *A Comparative Study of Graphic Design Practice Methods within Jordanian Tertiary Graphic Design Institutions: Towards the Development of Best Practice Methods.*

The purpose of this study is to explore and analyze graphic design education and practice in Jordan in order to establish best practice methods. Design methodology, comparative education methods and phenomenological description of themes and patterns will be used in this study. These methods of practice will enhance the graphic design learning process and enrich the design students’ experience by improving their design thinking in parallel with their design practice techniques.

**INVESTIGATORS**

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**METHODS AND DEMANDS**

A researcher will send you a list of questions by e-mail about the education of graphic design in university level in Jordan. The researcher will also observe the curriculums, pedagogies, practice methods, and education polices. The questions will be written in English language. You will be asked to answer the questions and return it to the researcher by e-mail within 7 days from receiving the questions. The estimated duration to complete the questionnaire is 45 minutes to 2 hours. You may use either English or Arabic languages to address your responses. In the e-mail questionnaire, there will be questions about the education of graphic design at university level in Jordan. Some questions you might be asked are:

- Could you describe the field-training/study/practice programmes followed by the graphic/communication design department in your
university? How it could be improved?

- How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).
- How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).
- How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?
- How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?

After receiving your answers, you may be contacted by researcher via e-mail to arrange for an online or telephone meeting to discuss further your response or any matters you might like to raise.

POSSIBLE RISKS, INCONVINIENCE AND DISCOMFORT

Apart from the 7 days in which your time to answer the interview questions, we can foresee no risks in you involvement. Your name, your university name, and your position may appear in research publication as part of research result, but we will respect your privacy and keep your personal contact details secure. You can ask the researcher to hide your name and your university name, in which case it will not appear in any research publication or research results. In place of your name will appear the word “anonymous” and your university name will not be mentioned. Questions in this interview are written in English. You will be asked to answer in English. If you feel uncomfortable answering in English please free to answer in Arabic. In this case, your answers will be translated to English by the researcher and sent back to you. You can check the transcript and if you feel the transcript maybe inaccurate you are free to edit the content within one week or withdrawn your participation. Information and data will be stored in the Faculty of Creative Art University of Wollongong for five years. Involvement in the study is voluntary. You can skip any question and you may withdraw your participation from the study at any time and withdraw any data that you have
provided to that point. Refusal to participate in the study will not affect your relationship with the University of Wollongong or the researchers.

**FUNDING AND BENEFITS OF THE RESEARCH**
Researchers and University of Wollongong fund this study, this research will provide data for the education of graphic design research. Findings from the study will be published in thesis manuscript and digital thesis, with the possibility of publication in journals, book chapters and conference papers.

**ETHICS REVIEW AND COMPLAINTS**
This study has been reviewed by the Human Research Ethics Committee (Social Science, Humanities and Behavioral Science) of the University of Wollongong. If you have any concerns or complaints regarding the way this research has been conducted, you can contact the UoW Ethics Officer on (02) 4221 4457 or email to rso-ethics@uow.edu.au.

Thank you for your interest in this study.

**Hussam Al Qur’an**  
PhD Candidate / Graphic Design  
Faculty of Creative Arts  
University of Wollongong  
NSW-Australia
APPENDIX C THE CONSENT FORM
Consent Form For:


RESEARCHER'S NAME: Hussam Al Qur’an

I have been given information about research titled above, read the participation information sheet, and discussed the research project with Hussam Al Qur’an who is conducting this research as part of his PhD of Graphic Design supervised by Dr Jon Cockburn and Mr Gregor Collen in the department of Graphic Design at the University of Wollongong.

I understand the risks to me are minimal in this study and have read the information sheet and asked questions about risks. I understand that I will be involved in an individual e-mail interview and may be followed by an online or telephone meeting to discuss further my responses. My name, my employer’s (university) name, and my position may appear in the research publication. I understand that the questions will be about teaching graphic design in Jordanian universities including my university. I understand that I will be asked to discuss issues such as the quality of graduated, curriculums, pedagogies, resources, facilities, training methods, collaboration between disciplines, and the role of the Ministry of Higher Education in Jordan. I understand that my participation in this research is voluntary, I am free to refuse to participate and I am free to withdraw from the research at any time. My refusal to participate or withdrawal of consent will not affect my treatment in my relationship with the Department of Graphic Design or my relationship with the University of Wollongong.

If I have any enquiries about the research, I can contact Hussam Al Qur’an (+610432749899) and Dr Jon Cockburn (+61242213048) or if I have any concerns or complaints regarding the way the research is or has been conducted, I can contact the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong on 4221 4457 or e-mail: rso-ethics@uow.edu.au
By signing below I am indicating my consent to participating in an email based questionnaire and possible follow-up telephone or Skype interview.

☐ I agree to have my name, my employer’s (university) name and my position to be used in any publications resulting from the research.

☐ I disagree to have my name, my employer’s (university) name and my position to be used in any publications resulting from the research. Instead, the word “anonymous” may be used to refer to my interview and my opinions in any publications resulting from the research.

☐ I agree to participate in a follow-up online or telephones meeting with the researcher to discuss further my responses.

☐ I disagree to participate in a follow-up online or telephones meeting with the researcher to discuss further my responses.

I understand that the data collected from my participation will be used for purpose of PhD thesis, and will be published on journal publication; book and conference paper and I consent for it to be used in that manner.

Signed

Date

..........................................................  ...../...../.....

Name (please print)

..........................................................
APPENDIX D INTERVIEW QUESTIONS
Interview Questions List

1.a) Name:


1.b) University:


1.c) Current position:


1.d) Highest qualification:


1.e) Length of time teaching graphic/communication design in Jordanian universities:


2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:


2.b) How could the readiness of graduating graphic/communication design students for market be improved?


3.a) Do you believe there is a need to reconsider and revise the admission evaluation exams for entering into graphic design courses in Jordanian universities?
3.b) Why?

4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

4.b) How could the field-training/study/practice programmes be improved?

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).

5.a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

5.b) Please support your answer with examples:

6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):
7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).

7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?

8.b) How could the strengths be improved and the weaknesses treated?

9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?

9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?
10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?

11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?

11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organize their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?

   YES □   NO □

12.b) Why?
13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

YES □  NO □

13.b) If yes, please discuss the most valued facilities and technologies in your university?

__________________________________________________________________________

13.b) If no, please name facilities, equipment, and technologies you would most like to have available for teaching graphic/communication design in your university.

__________________________________________________________________________

14.a) In her paper *Assume your service is bad: teaching graphic design in Jordan*, presented in Multidisciplinary Conference in Rome, Nov. 22-25, 2010, Inas Alkholy claims that there is decline in graphic design teaching in Jordan. Two of the reasons giving for this decline are the lack of expert faculty members in the area of graphic design and the poor quality of some of the teachers. Do you agree with this claim?

YES □  NO □

14.b) Why, please discuss further.

__________________________________________________________________________

15.a) How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?

__________________________________________________________________________
15.b) Please support your answers by discussing examples of improvement?
2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:

Graphic design students do not learn in the same way or at the same rate. It varies from one institution to another and from a student to another. Graphic design learning may be inconsistent. 25% of the graduates are equipped with the training and skills needed in a real life practice.

2.b) How could the readiness of graduating graphic/communication design students for market be improved?

By changing the education system and adopting different teaching methods a balance will be created between skills, training and general understanding that will benefit students and the design industry. Objectives must be clearly defined, but the failure to use appropriate teaching methods leads to failure to achieve these objectives. Students are required to show their portfolio and write a report to reflect their own experience and the related knowledge they have gained.
3.a) Do you believe there is a need to reconsider and revise the admission evaluation exams for entering into graphic design courses in Jordanian universities?

☑ YES ☐ NO

3.b) Why?

There is insufficient time in most graphic design programs to teach everything that graduates should know for a professional career. The admission evaluation exam will help in choosing interested students, those who are creative thinkers, artistic, and interested in design-related challenges. Good students will make teaching process easier. Unfortunately, most of the students take this course because they think that it is a computer process, will get them good salary and is easy to pass.

4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

The internship module is the most interactive, and aims to provide students with the skills needed to participate in the real life. For this module, students spend 192 credit hours within design firms. The most important skills learnt here are the ability to work productively as a team, to communicate with clients and to fulfill the design brief and design proposal forms.

Students learn that to be a graphic designer is not a single activity. Graphic design functionality involves working and taking briefs from clients, involving strategic objectives and delivering powerful messages to their target audiences.

4.b) How could the field-training/study/practice programmes be improved?

Most of Jordan’s art and design institutions do not focus on the use of portfolios for assessment purposes as in many developed countries. Portfolios form an important stage of performance assessment related to the monitoring of students’ mastery of a core curriculum, portfolios can enhance the assessment process by revealing a range of skills and understandings on the student’s part, support instructional goals, reflect change and growth over a period of time, and for continuity in education from one year to the next. Tutors can use portfolios for a variety of specific purposes, such as encouraging self-
directed learning, providing a way for students to value themselves as learners and demonstrating progress towards identified outcomes.

There is a need to create an integrated national framework for field training achievements in graphic design.

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).

The UK art and design schools professional year is a structured professional development program combining formal learning and workplace experience.

5.a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

To work under pressure; team work; communication; technical skills; to fulfil a design brief and prepare a design proposal and project management

5.b) Please support your answer with examples:

- Practice of generating ideas.
- Communicating with art director/client.
- Dealing with clients.
- Knowledge of marketing
- Fast production
- Creating the right design for the right printing method
- How to prepare the work for prepress

6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):

- To design a module for internship or placement.
- This module enables students to undertake an enhancement period following the second year of a degree programme.
- Students are expected to find, organise and prepare for the year using the resources available to them through the university, their course and their personal networks.
• Students will be expected to draw on the experiences encountered during their enhancement period and use them to inform and plan their final year of study.

7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).

I don't fully understand the question. In general, the amount of collaboration between graphic design students and other faculty students is quite low. I have not noticed any collaboration during my teaching period from 1999-2011. To my knowledge collaboration exists in the Deanship of Student Affairs, in all art activities. Our faculty students are more involved in activities that are related to the local community, designing posters that promote traffic, health, tax, environment, and sport issues.

7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

It is good. Students take part in all art and design activities in other universities. But it is not effective, it needs to be enhanced.

8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?

The curriculum explores many aspects of graphic design, including the physical, cognitive, social, and cultural human factors. Also it explores theories, principles, and practice in relation to typography, illustration, computer graphics, web design, history of graphic design, design theories and methods, design psychology and creative critical visual thinking skills that are applicable to professional practice and to meet entrance requirements to the graduates. Critical thinking, creative thinking, and reflective practice are not valued. This prevents the students from seeking examination of assumptions, reasoning, and evidence brought to bear on an issue; the ability to place ideas and practices in tension with alternatives.
The absence of visual language and visual literacy learning education.
The absence of Self Evaluation assessment for students.
Students are not encouraged to write, investigate, analyse and present design projects. Jordanian students do not apply research and analysis on their work.

8.b) How could the strengths be improved and the weaknesses treated?

The problem is not only with the curriculum but also with those who teach graphic design and their teaching methods. At root, tutors are often not specialist nor are knowledgable about graphic design practices. Institutions should focus on how to impart the curriculum and how to ensure quality learning. The curriculum should focus on creating intelligent and powerful visual communication. Students should be able to build a strong foundation for a graphic design career by learning design techniques, visual thinking, concept development, colour, composition, typography, visual language, and environmental issues, through case studies and hands-on exercises. Moreover, assignments will incorporate problem-solving projects that relate to visual communication.

Study the works of contemporary designers as well as the masters in the field and discuss and enrich their vocabulary of design.

A good curriculum will enable students to demonstrate artistic growth by executing a variety of images/ text as images, traditional and contemporary techniques that solve complex design problems using creative thinking and analytical skills.

This is based on how the students will be able to develop and demonstrate their understanding and skillful use of the elements and principles of visual design. These elements are: conceptual; visual, relational and practical or functional. As well as explore ways to balance between formal theories with practical applications.

Enable students to use the digital tools as a powerful means of communication for creation, modification and presentation.

9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?
Unfortunately, research is not practised in our faculty, but is absent in most art and design institutions and, although it is requirement for both students and staff, it is not fully enforced. Staff does not encourage the students to practice real research at university. In fact students are not really taught how to practise real research approaches in school, which affects their education at university. Research is part of the design process, unfortunately it is not implemented by students and not monitored by tutors. Completing a research or creative project gives the students experience and a greater in-depth understanding in what they are studying. The experiences will help them develop and sharpen those skills necessary to their field of study and their future job. At least, the research will tell them whether they want to study further in the field (graduate or professional school) or if they really want a job in that field. Students should know that if they are successful, this shows others that they can complete a major project and have a project that shows they are capable. Writing reports is not research. It is mostly ready material copied from the internet and pasted on a paper and submitted. Sometimes it is marked but not evaluated or given feedback.

9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?

By enforcing the research as an essential part of the educational assessment process. Adopting research as a means to encourage students within undergraduate graphic design course can prepare them to be more than visual designers. Written research can support students to be more professional.

10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

There is a need for books that discuss graphic design issues in Arabic; graphic design is a newcomer to the Arab world and not like the plastic arts which has its origins there. The presence of an Arabic book will help both students and tutors particularly those students who do not understand English and the tutors who do
not know what graphic design is?
The available books talk about design in general, and few discuss graphic design issues. I consider them weak resources, they are not well translated and do not explain the matter in depth, especially those books published in Iraq, Syria and Egypt. There is a mix between graphic design and advertisement design and graphic art. Mostly translated by non-specialized people and this leads most of the important terms to miss its their meaning.
There are few scholars who are able to write and edit such books but they need the MOHE support, or any private institution.
I have written a paper which discusses this issue, it was titled “Graphic Design : a world curriculum correlated with other sciences”: a paper on the academic Arabic book in graphic design. Symposium held by the Supreme council sponsoring arts and social science, Tashreen University, Latheqia 14-17 March 2002.

10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?

Organising conferences, seminars and workshops to discuss this issue will help to nominate scholars to fill the gap.

11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?

To my knowledge it does not exist. I am not sure, I have participated in two activities:
1- Cooperative project between Applied Science Private University (ASU) and Goldsmith College in UK. Exchange of students and designing posters and murals discussing the family issues. The posters and murals were exhibited in Amman on the Family Day and was inaugurated by her Royal Highness Queen Rania.
2- ASU Design Symposium in 2006, a six-day event, organised by the Applied
Science Private University, department of fine arts, seeking to create local, regional and international opportunities for exchange, sharing experiences and promoting collaboration among educational graphic design institutions. Design experts and educators from Canada, Bahrain, the UAE, Bulgaria, Cyprus, Liechtenstein, Croatia, Egypt, India, Iran, Syria, Palestine, Mexico, Qatar, Saudi Arabia, South Korea, the UK, the US and Turkey were taking part in the forum. Unfortunately, I have not seen any local or international activity since 2006.

11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

By building bridges of mutual understanding with the international design institution and organisations.

12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organise their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?

✓ YES ☐ NO ☐

12.b) Why?

Not only a professional or official body but even we need a serious collaboration between the design industry and academic institutions.
This partnership provides a means for the academic community to describe the nature and characteristics of graphic design program.
They also represent general expectations about standards for the award of qualifications at a given level in terms of the attributes and capabilities that those possessing qualifications should have demonstrated.
The official body must be is a member-based organisation of design professionals, educators, administrators, students and associates in communications, marketing, media and design related fields.
Graphic design official body as well will help designers keep on top of changes in the profession, legal, ethical, technological topics, professional issues, current
13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

✓ YES ☐ NO ☐

13.b) If yes, please discuss the most valued facilities and technologies in your university?

- Adoption of modern technologies in presenting lectures
- Full equipped computer labs
- Well equipped printing labs
- Online student-follow up
- A good art and design library

13.b) If no, please name facilities, equipment, and technologies you would most like to have available for teaching graphic/communication design in your university

14.a) In her paper *Assume your service is bad: teaching graphic design in Jordan*, presented in Multidisciplinary Conference in Rome, Nov. 22-25, 2010, Inas Alkholy claims that there is decline in graphic design teaching in Jordan. Two of the reasons giving for this decline are the lack of expert faculty members in the area of graphic design and the poor quality of some of the teachers. Do you agree with this claim?

✓ YES ☐ NO ☐

14.b) Why, please discuss further

Simply, those tutors do not know what Graphic Design practice is. Their background is mostly fine arts, graphic art and art criticism. So they do not teach graphic design, they reflect what they have learned at the university as a painter or graphic artist. Even when they teach theory subjects they can not reflect it to
They do not teach using the best methods in education, because the tutors do not follow graphic design developments (as a profession and education), their teaching is at least 10 years behind graphic design development. Unfortunately, they do not develop themselves by fostering the knowledge of graphic design, and they do not perceive their weakness. Being a professional tutor is about teaching the student making things attractive, by possessing a strong sense of aesthetics. It is about teaching students to simplify and be able to clarify a complex message and break it down into convenient chunks while placing visual emphasis on the most important parts. I believe that the problems with design education in Jordan are more attributable to institutional limitations and administrative policies and practices, rather than to student capabilities. Most of the students seem to respond well in a credible educational environment.

15.a) How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?

I do not want to say that it is a negative role, but at least they are trying to do something positive. The problem is that we do not have a graphic design culture on all levels, intellectuals, scholars and authorities do not know exactly what does graphic design mean and what type of role it has. Also, in Jordan there is confusion between the disciplines of graphic design and graphic art, and these differences are affecting the student, particularly when the student enters employment. The student is judged by both his/her creativity and innovation in producing new ideas, as well as the ability to use technology, which now involves the computer as the main graphic design tool. As a researcher, I did not find any serious study or research that investigates the state of graphic design education in Jordan. Which is of course part of the MOHE responsibility?

15.b) Please support your answers by discussing examples of improvement?
Better liaison between MOHE and academics that are specialised in graphic design.
APPENDIX F INTERVIEW ANSWERS “ALAMARAT, YAZAN”
1.a) Name: Yazan Ibrahim Khalil Alamarat

1.b) University: Al-Ahliyya Amman University

1.c) Current position: Graphic Design Instructor

1.d) Highest qualification: MASTER OF ARTS

1.e) Length of time teaching graphic/communication design in Jordanian universities: 3 Years

2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:

The Jordanian graphic design student has the ability to generate and provide a variety of creative ideas. However, the evaluations can’t be accurate because of the student’s mentality and the way of solving the problems. Over all it’s very good.

2.b) How could the readiness of graduating graphic/communication design students for market be improved?

By providing a several training course into the design company.

3.a) Do you believe there is a need to reconsider and revise the admission evaluation exams for entering into graphic design courses in Jordanian universities?

✓ YES ☐ NO ☐

3.b) Why?

To evaluate students who can think outside the box this is very important to our
4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

200 hours training in any design company.

4.b) How could the field-training/study/practice programmes be improved?

By collaboration between the school and the design companies

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).

The collaboration between the universities and design companies provide the student with the needed skills to enter the design field with confidence.

5.a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

The most important skills he has to learn is how to be creative, thinking out of the box. On the other hand, the students have to learn how to be skillful using the design software.

5.b) Please support your answer with examples:

6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):
It will be divided into two forms:
- Practical form.
- Brain storming form.

7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).

   Very good.

7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

   Unfortunately we haven’t seen any collaboration.

8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?

   In my opinion, the strength point that they are focusing on the digital way such as using the design software. But it’s also important to improve the soft thinking of the designer in many other areas. Drawing for example is very important and most of the graphic designers now a day’s don’t know how to draw.

8.b) How could the strengths be improved and the weaknesses treated?

   By changing the teaching methods.

9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?

   The Jordanian university have a lake of graphic design teacher which make it have a less research in the field.
9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?

Create a Jordanian graphic design council and collaborate with other universities.

10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

By doing more research in many graphic design areas.

10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?


11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?

Unfortunately I haven’t seen any cooperation.

11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

The Jordanian designer must do more conferences about graphic design, read, and write about it. Also, it is important to think of new methods to exchange the design experiences.

12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organize their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?
12.b) Why?

The Jordanian graphic designer association just been approved to open 3 months ago.

13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

✓ YES □ NO □

13.b) If yes, please discuss the most valued facilities and technologies in your university?

It’s been provided with all new technology needed for graphic design

13.b) If no, please name facilities, equipment, and technologies you would most like to have available for teaching graphic/communication design in your university?

14.a) In her paper *Assume your service is bad: teaching graphic design in Jordan*, presented in Multidisciplinary Conference in Rome, Nov. 22-25, 2010, Inas Alkholy claims that there is decline in graphic design teaching in Jordan. Two of the reasons giving for this decline are the lack of expert faculty members in the area of graphic design and the poor quality of some of the teachers. Do you agree with this claim?

✓ YES □ NO □

14.b) Why, please discuss further

In my opinion, graphic design still new in Jordan, we still have a lake of teachers, which makes it difficult to do more research.
15.a) How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?


15.b) Please support your answers by discussing examples of improvement?


APPENDIX G INTERVIEW ANSWERS “ALKHOLY INAS”
1.a) Name: Inas Ali Alkholy

1.b) University: Yarmouk University

1.c) Current position: Professor of Art & Design; Vice Dean of Faculty of Fine Arts

1.d) Highest qualification: Ph.D. Ohio University 1995

1.e) Length of time teaching graphic/communication design in Jordanian universities: 12 years

2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:

Most students graduate with no more than % 60 of needed experiences.

2.b) How could the readiness of graduating graphic/communication design students for market be improved?

- Giving admission to both talented and interested student only,
- Decrease number of students in all classrooms, studios and computer labs,
- Some teachers need knowledge updates and computer training,
3.a) Do you believe there is a need to reconsider and revise the admission evaluation exams for entering into graphic design courses in Jordanian universities?

YES ☒ NO ☐

3.b) Why?

To have better students (talented and interested in art and design)

4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

- 132-credit-hour program is not enough.
- The curriculum does not include any history of art/architecture course that produce a semi-illiterate student.

4.b) How could the field-training/study/practice programmes be improved?

- More hours.
- Better students.
- More teachers.
- ART HISTORY 1, 2, 3.

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).

The number of students is less and there are teacher assistants in private schools like University of Petra, Amman, Jordan.

5.a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

Design thinking, problem solving, good understanding of applying principles of
5.b) Please support your answer with examples:

I think we forget to teach students how and where to get a concept from. Unfortunately, there is no time to do everything, as they should be when you teach 32 students in a computer lab without any assistants for a design class of 100 minutes.

6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):

Students need more English language classes to read and use library sources.

7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).

Collaboration between design and fine art students is not enough, especially when design students think they are superior to other students.

7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

They meet together in Drawing, Painting, Colour Theory and some theory classes.

8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?
Curriculum is average,

8.b) How could the strengths be improved and the weaknesses treated?

More teachers, decrease students’ numbers in every class, improve facilities.

9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?

Very poor

9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?

More scholars are wanted; teachers need free time and more money to concentrate more on research.

10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

Most teachers don’t have time to read, write or do research for the above reason, plus they are not trained to be scholars, but teach with no updates. Their knowledge has stopped to their graduation year.

10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?

Teamwork may encourage authors to start writing.

11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?
11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

We need free time and teacher assistants to do other things than just teaching.

12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organize their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?

YES ☒ NO ☐

12.b) Why?

First of all to know, meet, appreciate one another.
To know our rights.

13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

YES ☐ NO ☒

13.b) If yes, please discuss the most valued facilities and technologies in your university?

13.b) If no, please name facilities, equipment, and technologies you would most like to have available for teaching graphic/communication design in your university
- More computer labs with excellent computer specifications and printers.
- More space in art/design studios.
- Built-in data shows in every classroom, computer lab and art/design studio to assist teachers.
APPENDIX H INTERVIEW ANSWERS “AL-OMARI FAISAL”- TRANSLATED BY AUTHOR
1.a) Name: Faisal Al-Omari

1.b) University: Philadelphia University

1.c) Current position: Assistant Professor

1.d) Highest qualification: PhD, Design & Graphic Communication

1.e) Length of time teaching graphic/communication design in Jordanian universities: 11 years

2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:

Graphic design students needs more intellectual and technical training to be ready to enter the market. Particularly, those who intends to work with advertising agencies. The students are not well prepared to engage with the advertising agencies’ system, which provide the clients with creative solutions based on studies and researches.
2.b) How could the readiness of graduating graphic/communication design students for market be improved?

Graduates needs to spend a training period working in advertising agencies and design houses. This would give them the opportunity to understand the real working environment and to explore the real design process, which is a partnership between the creative designer, the design agency, and the client. There are differences between this real process and the virtual process that students learn during their design classes. Also, there is a need to introduce the graduates to different programs and techniques to assist them during any design process. On the other hand, the teachers need to work harder to prepare their students to enter the market. This would be by choosing the suitable teaching methods taking in consideration the issues that any graphic design student would deal with in the market including the community service issues such as smoking, drugs, and car accidents. Also, there is a need to held interactive workshops for the students; universities need to establish a kind of cultural exchange with other well-known universities in the field of graphic design. Similar to what is happening in USA, UK, Australia, and other countries.

3.a) Do you believe there is a need to reconsider and revise the admission evaluation exams for entering into graphic design courses in Jordanian universities?

YES ☑️ NO ☐
3.b) Why?

There is a need to know that the admission evaluation exam in Jordanian universities that teaches graphic design is followed only in the government’s universities but not in the private universities. This exam still needs further refinement. Based on my knowledge, the exam in Yarmouk University is concentrate more on the visual abilities for the student but not on his intellectual or imaginative capabilities. Beside, there are no face-to-face interviews conducted as part of this exam. I believe that the student’s personality, his tactful, and his general knowledge are playing an essential role in preparing a successful creative designer.

4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

Actually, I worked hard and spent huge efforts to include the field-training program to our curriculums, which finally happened. But unfortunately, this program still needs more improvement. There are some weaknesses in this program such as the quality of the companies chooses by our students. Most of
the students chose small local agencies with no reputation. The reason is most of
our students live in areas far away from the capital Amman. To make their life
easier, they use to choose agencies from their local areas, which are mostly small
and unprofessional offices. Most of the big professional companies are located in
Amman. The other weakness is that there are no follow up or supervision by the
university. The teachers never visited the companies where the students train to
check the student’s improvement or to evaluate make general evaluation.

4.b) How could the field-training/study/practice programmes be improved?

The field-training program is the link that bridges the gab between academia and
practice. There is need to reconsider the entire process of the field-training
program. The school needs to get an expert training supervisor on board. Who
has market experience and has the ability to choose and evaluate the level of
advertising agencies, printing houses, and production houses, such as signage
makers.. etc, to send the students to train in such facilities. The training must take
two paths. Intellectual path, the student works side by side with his trainer
designer to solve design problems and participate in creating innovative ideas.
The second path is technical: it improves the student’s experience in design and
image processing. The trainee could visit the shooting sites and participate in
choosing the images with the agency’s photographer. The training-supervisor and the company should decide together the number of training hours which every student need to take during the summer semester, which must be not less than 200 hours. The supervisor must make at least 4 unannounced site-visits to check the student’s improvement and to prepare individual reports about every student. On the other hand, the trainer should provide the supervisor with secret reports about the student’s achievements during the training period. The student needs to prepare his report to reflect his achievements. He also should prepare a portfolio for the artworks that he has finished individually or participated in as a part of team. At the end of the training period, the students need to present his experience for a committee of specialists in the field of academic and practice.

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).

The above-motioned plan has been followed by Applied Science University in Jordan in the period 1997-2004. I was personally the training supervisor for this program. I still have copies of the reports and the students’ artworks. I could provide you with copies of these reports for your review. I believe that this was a successful exercise.

5.a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

يحتاج الطالب الى مهارات الاتصال وكنفية التعامل مع العميل او من ينوب عنه ويحتاج الى مهارات التفكير وكنفية الوصول الى حلول في مجال تصميم الجرافيك وهذا ما احاول ان اهتم الطالب فيه يمارس على ذلك ومن جهة اخرى يحتاج الطالب الى المعرفة بتقنيات التنفيذ كقضايا التغليف واللوحات الاعلانية لكي يعرف امكانيات التصميم الذي يمكن تنفيذه
Student needs to learn communication skills, customer service skills, creative thinking, and design thinking. I do my best to focus on training the students the above-mentioned skills. The student needs also to be aware of the production process and some techniques such as packaging and sign making. This would help him designing producible ideas.

5.b) Please support your answer with examples:

From my experience and my meetings with the graduates and the trainee students, I could say that they are lacking the above-mentioned skills. The lacks of such skills cause a kind of obstruction for the students in the market.

6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):

- تهيئة الطالب إلى أن المجال العملي يختلف عن المجال الأكاديمي
- عرض اسماً الكاتب والوكالات وطبيعة عملها حيث أن هناك منها يختص بمجال معين لكي يختار الطالب ما يتناسب مع توجهاته
- مساعدة الطلاب في الاتصال مع المكاتب والوكالات لكي يتم الموافقة على التدريب
- وضع جدول زمني لعملية التدريب
- التنسق مع المصمم المدرب أو فريق العمل بنقاط أو مواضيع التدريب
- اعداد تقرير يومي عن عملية الانتهاء
- عمل زيارات مفاجئة للطالب المدرب من قبل المشرف وإعداد تقارير
- زيارات ميداني للطالي أو ورش التدريب وان لم توفرها الوكالة يقوم المشرف بالتنسيق لذلك
- اعداد تقرير نهائي من الطالب المدرب والمشرف الميداني
- إجراء مقابلة نهائية من خلال لجنة لتحديد مستوى الطالب
- تحدد نقاط القوة عند الطالب المدرب وبالتالي تحفيزه للاختصاص بمجال معين مثل الاعلان أو التغليف أو الجرافيك المعلوماتي وتحدد نقاط الضعف لكي يتبه الطالب اليها ويتجاوزه.
Preparing the student for the differences between the practical life and the academic life.

Provide the students with lists of the companies and its fields to enable them choose the closest company to their specialties.

Assist the student in contacting the agencies to get approval for training.

Set a timetable for the training process

Prearrange the training topics and headlines with the trainer or the team in the agency.

Prepare a daily status report reflects the student’s achievements and development.

Organizing unannounced visits to the student intern by the supervisor followed by report about the visit.

Arrange to visit printing and production houses through the agency or the supervisor.

Prepare final report by the trainee, his trainer, and the supervisor.

The final evaluation should be by a committee of specialists.

Highlights the strengths and the weaknesses for each student to encourage him to specialized in particular field such as advertising or packaging or informative graphics based on his strengths and weaknesses.

7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).

There is no such collaboration. Graphic design students do not seek to collaborate with marketing students to use their market researches nor to the
Languages students to create headlines. Also, they don’t do not seek to collaborate with the Computer students to help building websites. Keep in mind that to build a proper website there is a need for the graphic designer to work with web developer.

7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

Based on my experience as a teacher working in two universities and based on my communications with students and teachers from different universities and as I mentioned in the previous point, I could say that there are no collaborations between graphic design students and other students from non-design subjects.

8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?

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The strengths:
- The student gains number of skills.
- The student could preliminary start working in the market.
- The student gains generic knowledge about design and understand the design vocabularies.

Weaknesses:
- No concentrating on creativity.
- No concentrating on creating an Arabic or Jordanian’s visual identity.
- The students do not learn the purpose of design as a tool to solve problems and as a tool for national development.
- Most of the students do not learn design research skills during their study.
- Students do not learn any brain-storming techniques or any innovative thinking skills.
- Most of the teachers are not specialized in graphic design, which mislead the students and send them mixed massages about the meaning of graphic design, which lead them to look at any communication artwork as a piece of visual art.
- In teaching graphic design there is no link with other disciplines such as marketing and consumer behaviours.

8.b) How could the strengths be improved and the weaknesses treated?
• The Ministry of Higher Education needs to conduct studies to clearly determine these points.

• Develop rules and procedures for the academic process in universities that teach graphic design.

• Consulting design specialists and design companies to determine the specific requirements and skills they need the graphic design graduates to have.

• Choosing specialized academics with practical market experience.

• Reviewing the experiences of other successful universities, which produce outstanding graduates in graphic design.

• Organizing workshops with outstanding universities in the field of graphic design.

• Bring academics from U.S. and European universities to try to take advantage of their experience.

• Organizing admission evaluation exams to accept the most talented students to study graphic design.

9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?

Unfortunately, the quantity of researches in filed of graphic design is very little. And the quality of the existed ones is weak.

9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?
I believe that the area of research depends on two axes:

**First:** Conducting research and studies on the graphic design students and design practitioners in the creative field

**Second:** Conducting studies on the labor market to examine the designers’ contributions in either the commercial or the non-commercial sides.

I couldn’t locate studies in creative techniques in advertising or poster. I did not find any study dealing with important issues such as typography.

Universities’ administrations and Ministry of Higher Education must be aware of these facts.

Researchers must be encouraged and provided by all needed means including funds and awards.

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10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

To correct this shortage, for the short term, there is a need to start immediately translating of foreign graphic design references to Arabic language.

For the long term: developing a plan to establish an Arabic library specializes in Graphic Design. This could be by urging academics and specialists in the field of graphic design and encourage them to write books in Arabic.
10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?

The library of the university needs to work in cooperation with the academics to monitor the borrowing mode of the students. This would determine the most demanded titles by the students. Based on these findings, the library need to instruct the university’s management to guide academics and support them to translate and produce books covered these demanded titles.

MOHE needs to support such projects and adopt it as condition of accreditation. Most of the designs get lost and ends by the end of the advertising campaigns, except for packaging designs, which usually persist and developed. Therefore, there is a need to establish an archive for the Jordanian graphical products. This could be done by specialists who could collect, choose, and classify the outstanding designs to include it in this archive.

11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?

In the reality, the level of sharing experience in the field of graphic design in Jordan’s universities is high, especially among students. The collaboration between the academy and the design industry has increased, and we have noticed that many of the graduates of graphic design are involved in the industry. However, there is still a need to improve the level of cooperation and to create more opportunities for students to work in the industry.

The Ministry of Higher Education and Scientific Research can play a key role in promoting this cooperation by creating more opportunities for students and graduates to work in the industry. This can be done through creating partnerships between universities and design companies, providing scholarships and grants for students, and organizing events and workshops to promote the field of graphic design.

Overall, the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry is improving, but there is still room for improvement. The government and the universities need to work together to create more opportunities for students and graduates to work in the industry and to promote the field of graphic design.
It is a fact that there is no cooperation between graphic design departments and the design industry. The only existed cooperation is through the alumnus. By monitoring the local achievements, I can say that 90% of these achievements done by Jordanian graduates for Jordanian universities and not by expatriates. In the international level, there are big numbers of Jordanian graduates who are working and assist building the graphic design industry in the Arabia Gulf countries. Parts of those graduates are living as residents in these countries, the other part travelled to those areas to find better jobs. There are no achievements to mention for our students beyond these countries. Keeping in mind that I am in touch with all our students via Facebook.

11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

I suggest organizing a kind of competitions in association with major companies in the industry to choose the best students. Those students could be enrolled in a special academic program to prepare them academically at the university and practically at the companies. It is better to determine the students’ design directions, be it packaging design, interface design, mobile icons, and other specialties. This would help developing the students’ talents and skills each in his respective field. The participated companies could adopt those students and provide them with jobs after graduation.

It is very important at this stage to focus on certain group of the most creative students. This variation is important to identify creative from non-creative students. Keeping in mind that there is no admission evaluation exam following in our school.
12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organize their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?

YES ☒ NO ☐

12.b) Why?

An association for Jordanian graphic designers has been announced recently. [http://www.jogda.org/](http://www.jogda.org/)

Graphic design as any other field needs an official body to represent the graphic designers, identify the problems and challenges, protect the filed from any outsiders, improve the practice, protect financial and physical rights for the designers. It is very important also to monitor the levels of the new graduates and to alert universities for any declines. The union could play an essential role in fixing such decline. The union could work side by side with the universities to fix such declines by providing consultancy, organizing workshops, organizing local, regional, and international conferences. Inviting international experts to participate in such events. In addition, this union should play essential role to introduce and market the Jordanian graphic design in international level.
13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

YES ☐ NO ☒

13.b) If yes, please discuss the most valued facilities and technologies in your university?

13.b) If no, please name facilities, equipment, and technologies you would most like to have available for teaching graphic/communication design in your university

- Special studio for final production
- Advanced photographic equipment
- Silkscreen Studio
- Electronic billboards to present the students’ work
- Linking the university with other universities via direct TV connection
- Special meeting rooms for brainstorming

14.a) In her paper *Assume your service is bad: teaching graphic design in Jordan*, presented in Multidisciplinary Conference in Rome, Nov. 22-25, 2010, Inas Alkholy claims that there is decline in graphic design teaching in Jordan. Two of the reasons giving for this decline are the lack of expert faculty members in the area of graphic design and the poor quality of some of the teachers. Do you agree with this claim?
14.b) Why, please discuss further

There is shortage in specialized teachers and many weaknesses in the existed ones. Most of those academics who teaches graphic design are specialized in graphic arts, painting, and art education but not in graphic design. Specialized teachers in graphic design are rare in Jordan. Some of those academics are not well versed (technically or intellectually) in the area of graphic design. Especially in the computer graphics and the prepress process. Most of them never practice graphic design individually or as part of agency.

MOHE is aware of the fact that there are 12 universities teaching graphic design in Jordan. But there are few Jordanians holding PhD in graphic design.

I believe that the roots of the graphic design start from the visual arts. However, it is a fact that most of the academics are not aware that graphic design as a field is more connected with marketing and industrial fields.

15.a) How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?

I haven’t noticed any serious role for MOHE except the role played by...
accreditation office, which concentrate only on the students numbers, teachers numbers and their qualifications, number of classes, labs, and books.

15.b) Please support your answers by discussing examples of improvement?

Before hiring any academics, there is a need to consider and concentrate on his practical achievements in the field of graphic design. In my opinion, such achievements are much more important than the PhD he holds. Also, there is a need to consider his methods, directions, and promises in the academic field.

Analyzing the teaching process followed by the teachers individually and determines the level of the students’ outcomes; make comparisons in the same university based on the outcomes, and finally comparing universities to each other.

Measuring the effect caused by the each individual graphic design departments on the local community.

Conduct studies on the outstanding practitioners and highlight the universities where they graduated.
APPENDIX I INTERVIEW ANSWERS “BADRAN, IBRAHIM”
1.a) Name:

Ibrahim Badran

1.b) University:

Petra University

1.c) Current position:

Full time lecturer

1.d) Highest qualification:

MA Graphic Design

1.e) Length of time teaching graphic/communication design in Jordanian universities:

9 months

2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:

Regarding to Petra university's graduation projects, 80 per cent of the projects – as an outcome - are in good quality, comparing to another universities. But, what I realised, the majority of graduating graphic design students have no idea about what the market needs, what is the pressure outside the universities gates. So, I don’t think so they are ready to inter the industry and the majority of the graduated student got chocked after university.

In general, most of the students are not ready to enter the market and they are not aware of what they are doing during their undergraduate study or what they are going to do after graduating. Most of the students join the undergraduate program for one reason: to learn Adobe programs. It is so difficult to convince them that
such programs are only tools to help them in the design process. Most of the
students are not ready to apply Design Thinking methods and to sue design to
solve the complicated problems.

2.b) How could the readiness of graduating graphic/communication design students
for market be improved?

By holding seminars and lectures outside the university in addition to be a
practitioner of the profession between faculty tutors member, to add the updated
knowledge on what the industry are seeking for. Students need to be connected to
the real world and to fill the gab between theory and practice.

3.a) Do you believe there is a need to reconsider and revise the admission evaluation
exams for entering into graphic design courses in Jordanian universities?

YES ☒ NO ☐

3.b) Why?

Petra University in Amman has BA Graphic Design program and all students
must accomplish 137 credit hours to graduate. Approximately, 70% of those
credits (137) are practical work; works should be done in computer labs and
design studious. And the rest of credits related of theoretical part and design
history.

There are three specialties in our design school: Graphic design, interior design
and architectures. Any student who applies for the school needs to set for one
evaluation exam. Based on his result, he may be accepted in one of the above-
mentioned areas. Although, I am not involved in this exam yet, still, I feel that it
is ineffective exam. This because if a student wanted to study graphic design but
he was accepted in interior design or architectures, he could simply ask for
transferring to graphic design later and he probably would be accepted upon the
availability of places. In another words, if there is a place in graphic deign, this
student will be accepted regardless his talent.

I believe that there is a need to reconsider this exam and redesign it because not
every person are proper to be graphic designer; who want to learn communication
design, should have -at least- the basic talent before entering the universities. In
general, this exam is very important to control the quality of the students and at the end, the quality of the practice in general. If you have good talented students, you will defiantly have good and talented practitioners.

4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

I am not sure about the program but they usually send the students to find a company and spend training period, which sometimes not effective. This could be easily noticed when the students work on their own projects individually, you can see the gap between concepts and implementing (ideas and concepts).

I believe this is because there is no physical follow up from the faculty and they usually spend only one semester in this company. The most important thing (for bath student and faculty) at the end of this semester is the stamped letter received from the company as a proof that the student spend this number of hours or weeks training in the company and he was doing well!! Without concentrating on any other details or highlighting the student’s weaknesses, strengths, achievements, commitments, creativity…ict. In general, I believe that this program is another sham or unreal program. It doesn’t really help the students because it is not real.

4.b) How could the field-training/study/practice programmes be improved?

By concentrating more on the follow up and increasing the training period.

In my opinion in this case, it's very important to focus on the technical side of the design process and to train the student how to solve complex problems, how to express themselves freely, how to work under pressure solely and within a team.

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).
5.a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

I think there are several skills like how to deal with teamwork? How to present a product? How to create concepts? How to communicate with clients? Students need to learn more about production steps, work environment, free hand techniques, and flow systems in the real world business environment.

5.b) Please support your answer with examples:

Many students refuse to present their work and they don’t know how to explain or express themselves. Other students don’t have production background, which lead them to design inapplicable artworks.

6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):

- Choose specified companies based on certain criteria to send the students for (selected companies only) and these companies must represent different fields depends on our student’s specialties
- Divide the students into categories groups depends on their specialties
- Increase the training period from 1 to 2 semesters at least before the final semester which should be ONLY for the final project
- Increase the training hours/week
- Restricted follow up from the school and the company to ensure the best result for students
- Give more attention to research

7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).
7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?

I don’t want to be negative but, as I can see the weakness points are more than strength ones; it's not updated; there are too much repetitions in modules contents. But, the strength side is about the historical and advertising modules. There is gab between the written curriculum (description) and the actual teaching subjects. Teaching most of the subjects depends on the mood of the teacher. Some subject descriptions does not reflect the core of the subject. When such issues noticed by the teachers, usually the management take action to amend.

8.b) How could the strengths be improved and the weaknesses treated?

- Amending teaching methods to match the curriculums and the subject description.
- Improve the teachers’ communication and teaching skills by running regular training and development courses.
- Keep the curriculums up-to-date by regular review and development.
- Adopting the transparency principles in the relation between the teacher and the students to avoid any temperamental issues in the teaching process. This could be by following some simple but effective procedures, such as, distributing subject out line at the beginning of any semester and prepare meeting report after every face to face individual consultancy meeting between the teacher and his students.
9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?

There is no research to mention in the field of graphic design in Jordan.

9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?

- Adopting the principle of research as part of all subjects taught for graphic design students
- Increase the role of the library and try to connect the students more with the library and push them to read more
- Concentrate more on the English language
- Participating more in the regional and international conferences to engage the students with their surrounds

10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

The short term is by concentrating on research in general and on English language in teaching, which would assist the students to read and research in English and then to write in Arabic. There is a need to establish an Arabic organization or association for graphic design to be responsible of organizing and sponsoring special conferences, publications, and workshops to encourage Arab students to engage in graphic design researches.

10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?
11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?

It is very limited. There are some local design competitions. And some excursions from time to time to attend international conferences and events. There are also some commercial presentations from private training design centres to promote their centres and to attract students to enrol in their commercial training pragmas. But I don’t believe that any of the above could be considered as a real effective cooperation between design schools and design industry.

11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

To ensure the best for design students and faculty members, this cooperation need to be pre-planned and pre-organised. I believe it needs to be systemised based on strategic planning but not on individual initiatives. Such cooperation needs to be an important part of design curriculums and pedagogies. Our students need to have the opportunity to engage and to experience other designers’ work and research.

12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organize their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?

YES ☒ NO ☐

12.b) Why?

There was an effort from some individuals to establish a kind of association for Jordanian graphic designers few months ago. In my opinion, this initiative started
weakly. It is not representing my aspirations as graphic designer. I believe the roles and the aims of this association are not clear or systemised and there is lack of planning. We tried at our university to support this newborn association by organising and engaging with them in practical exercises to support our students, but this idea didn’t work for above-mentioned reasons.

At this stage, I am not looking for an official body to look only for my interests and my career as a designer. No, There is a need for such official body to organise and improve the industry and to take the practice to another level.

13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

YES ☐ NO ☒

13.b) If yes, please discuss the most valued facilities and technologies in your university?

We have a problem in our university; the engineering and design school building is too old. And it is too difficult to improve this building, which affects the space planning in this school. Currently the school is under renovation, the space is extending. The best thing we have is the Mac lab. We have 1 mac lab and 4 PC’s. This may lead to reduce the chances or the times for graphic design students to use the labs due to the conflicts -which may happen- with class timing with other specialities and programs. The computer’s programs and rams need to be upgraded and improved, for example, we are currently using Adobe CS4 (more than 3 versions behind the current version). If we Compare universities to community colleges, we will find that the community colleges’ computer labs are equipped much better than universities’. The other labs, such as, ceramic and
silkscreens does not meet our expectations in our design school. But, I could say that it has the minimum requirements. More importantly, and in general, there is lack of creative environments in the Jordanian universities. Although our university doing its best to attract students to spend more of their free times and to invest it in the school, still, the university (as most of other Jordanian Universities) failed to reach this goal. There is no attraction for the students to stay and try to improve their skills at the school after their class times.

14.a) In her paper *Assume your service is bad: teaching graphic design in Jordan*, presented in Multidisciplinary Conference in Rome, Nov. 22-25, 2010, Inas Alkholy claims that there is decline in graphic design teaching in Jordan. Two of the reasons giving for this decline are the lack of expert faculty members in the area of graphic design and the poor quality of some of the teachers. Do you agree with this claim?

YES □ NO □

14.b) Why, please discuss further

The lack in the quality could be easily noticed when you see some of the students’ results and projects. In my opinion, The reasons behind this weakness may be from the student himself who didn’t produce or follow the instructions of his teacher, or it could be for the lack of production experience by the teachers. One important reason could be the lack of teaching and communication skills. Some teachers are good in doing designs on their own, but they don’t have the skills or the knowledge to teach or train other people how to do it. Other teachers still following the old schools in teaching and they didn’t improve their teaching skills to meet the requirements of this time. Some of them can’t even use the computer programs. In general, it is hard to find skilled and expert teachers specialised in graphic design. And there is a general weakness in quality of the teachers and most of them are not specialised in graphic design.

15.a) How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?
In general, it seems that the accreditation office is just a figurehead. The office exists to accredit sham programs as well. From their sides, the universities usually creates subject descriptions for the syllabus for accreditation purposes only, not for the curricula’s or the pedagogy’s improvements. There is no real follow up from the accreditation office after gaining the accreditation by the university. Before any inspection date, every thing could be changed on books and on reality (equipment, recourses, number of teachers…icts) to meet the accreditation office requirement. After the visit, every thing goes back as it was.

15.b) Please support your answers by discussing examples of improvement?

The ministry of higher education and the accreditation office needs to have mechanisms to ensure that all universities are following the roles and they are sticking and following the conditions of the accreditation requirement all the time. Not only during the inspection time.
APPENDIX J INTERVIEW ANSWERS “HADDAD, ZIYAD”
1.a) Name:  
Ziyad Salem Haddad

1.b) University:  
Yarmouk University YU, Irbid - Jordan

1.c) Current position:  
Associate Professor  
Teaching in the Graphic Design and Digital Media Department  
Princess Norah Bint Abdulrahman University PNU, KSA

1.d) Highest qualification:  
Ph.D.

1.e) Length of time teaching graphic/communication design in Jordanian universities:  
24 years.

2.a) Please evaluate the quality of the graduating graphic/communication design students in Jordan and their readiness to enter the market:

The best graduates are very highly qualified and can compete in the real market. Some of them who were sent as scholarship students to continue their PG studies in the US and foreign countries continue to achieve success.

2.b) How could the readiness of graduating graphic/communication design students for market be improved?

It can be improved by bridging academia with business and industry. Earlier is
3.a) Do you believe there is a need to reconsider and revise the admission evaluation exams for entering into graphic design courses in Jordanian universities?

YES ☐ NO ☒

3.b) Why?

From my long experience in the Jordanian context (considering art and design culture and awareness) Better Tawjeehi Grade and Drawing skill test, the aptitude test, are still the deciding criteria for entering into graphic design programmes in Jordanian universities.

4.a) Please describe the field-training/study/practice programmes followed by the graphic/communication design department in your university:

No field training or internship courses in public universities. There are some private universities offering such courses. But I do not think that they are properly implemented or followed up.

4.b) How could the field-training/study/practice programmes be improved?

Top Public universities decision makers on the level of university presidents must be convinced by graphic design faculties of the value of such courses. If this is done properly, such quality programmes can be designed to improve students professional practice and programme improvements.

4.c) Please support your answer with examples (for instance your experience with alternative programmes in other universities).

Teaching in PNU and the Royal University for Women RUW in Bahrain, the internship course is a very valuable source of data for improving the design programme through the real feedback from the students, the supervisors, and the real world professionals.
5a) What are the most important skills a student needs to learn from the field-training/study/practice period during studying graphic/communication design in your university?

The Programme integrates classroom studies with work-based learning related to the student’s academic curriculum and/or career goals. It is a goal-oriented relationship among the college, the hiring organization, and the student. At the real work site, students engage in a variety of professional work activities designed to provide a total learning experience which meets the student’s learning process, including both classroom professional work components, and is developed and supervised by a college professor. Since learning does not confine itself to academic achievement, it is equally dependent upon practical experience that achieve the following: maturity, dependability, attendance and punctuality, quality of work, ability to learn, resourcefulness, accepts responsibility, a positive work attitude, professional behaviour and appearance, work independently. work with others, work under pressure, good speaking, writing and listening skills, and understands good business practice.

5.b) Please support your answer with examples:

Establishing the Jordanian Design Centre JDC in June, 2006. I believe that “entrenching an awareness of the importance of design concept is the future for Jordanian successes in domestic and international markets.” The total cost for establishing this unique project reached US$ 1,225,000 as a joint fund of both the University and the Jordanian government under the Higher Education Development Programme supported by the World Bank. The Centre complies with the objectives of the Higher Education Development Fund HEDF and the university's aim to provide a broad cross section in the areas of design information and research for academic, cultural, industrial, environmental, and economic development.
6) If you could plan and implement a new field-training/study/practice for students in your university, what form it would take? (To make your response easier, please use dot points):

Even though it is not functioning as planned, the Jordanian Design Center is still the best place that appropriately suit students’ needs in the field-training/study/practice programmes.

The following is a part of an e-mail from one of my students who was an active member in the Center:

“Hello Dr. Ziyad,
As per our conversation the other day regarding revamping the JDC, attached is an outline of what I have in mind, in summary I am looking into forming an alumni task force that is willing to provide both managerial and technical support to the center on 2 key areas:

- Strategic leadership of the center (Administration, Communication, and Financial Sustainability)
- Alumni Engagement (Database, and long-term alumni relationship management)

Kindly review the attached document and let me know what you think of the methodology”.

7.a) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the your university? (Please support your answer with examples).

Currently I do not see any collaborations.

7.b) How do you evaluate the level of collaboration between graphic design students and other students from non-design subjects in the Jordanian universities? (Please support your answer with examples).

Currently I do not see any collaborations.
8.a) In your opinion, what are the strengths and the weaknesses of the graphic/communication design curriculums and pedagogies in Jordanian Universities?

The situation in Jordan Universities as well as in some other countries offering design programmes is deteriorating because of:

- Severe shortages of qualified teaching staff
- The large number of design student are unqualified

8.b) How could the strengths be improved and the weaknesses treated?

9.a) How do you evaluate the level of research in the field of graphic/communication design in the Jordanian universities in terms of the quality and the quantity?

Very poor: Yarmouk University is losing faculty members because of their unwillingness to research.

9.b) How could the level of research in the field of graphic/communication design in the Jordanian universities be improved?

Improving promotion policies

10.a) A perception exist that there is shortage of Arabic graphic design resources (books, articles and magazines). In your opinion, what short-term and the long-term strategies are required to correct this shortage?

Shortage of Arabic graphic design resources is not a problem

10.b) Please support your answer with examples of strategies that might stimulate publication of Arabic graphic design resources?

English language is accessible to all Graphic Design faculty, students and professional designers
11.a) How do you evaluate the level of cooperation between graphic/communication design departments in Jordanian universities and the national and international design industry?

Very very poor.

11.b) How could such cooperation be activated, enhanced and improved to assist in producing highly qualified designers?

- Encouraging net working.
- Memberships in professional associations.
- Holding and participating in national and international exhibitions and design events.
- Establishing design associations.

12.a) Unlike other art practitioners (fine artists, musicians and actors), Jordanian designers in general and graphic designers specifically have no official body (union or association) to represent and organize their practice and to help improve their education. Do you believe that a need exist for an official body to represent graphic designers?

YES ☑ NO ☐

12.b) Why?

All funded projects studying design promotion and support in Jordan recommended the establishment of such design organizations.

13.a) Do you believe that the departments of graphic/communication design in your university is fully equipped with suitable facilities, equipment, and technology to teach and graduate highly qualified graphic designers?

YES ☑ NO ☐
13.b) If yes, please discuss the most valued facilities and technologies in your university?

Studies, Computer Labs, Software programmes, Workshops, Library, and the Jordanian Design Center advanced digital equipments.

13.b) If no, please name facilities, equipment, and technologies you would most like to have available for teaching graphic/communication design in your university.

14.a) In her paper *Assume your service is bad: teaching graphic design in Jordan*, presented in Multidisciplinary Conference in Rome, Nov. 22-25, 2010, Inas Alkholy claims that there is decline in graphic design teaching in Jordan. Two of the reasons giving for this decline are the lack of expert faculty members in the area of graphic design and the poor quality of some of the teachers. Do you agree with this claim?

YES ☒ NO ☐

14.b) Why, please discuss further

Reasons are mentioned above under different questions.

15.a) How do you evaluate the role played by that Ministry of Higher Education and the Accreditation Office in improving graphic design education and research in Jordanian universities?

Inconsistent, poor, and biased.

15.b) Please support your answers by discussing examples of improvement?

- Most often inexperienced and biased members in the verification accreditation committees
• Accreditation applies only on private universities.
APPENDIX K FOLLOW UP INTERVIEW POSTSCRIPT “AWAD, ESAM ABU”
Interviewer: At the beginning I would like to go through some points that need clarifications. Do you have a copy of the written interview?
Abu Awad: Yes I have it is in front of me

Interviewer: Question number 2a, you mentioned that 25% of graduates are equipped with training and skills needed in real life practice. This percentage you provided was based on what exactly? Is it based on studies and researches or on personal estimations?
Abu Awad: based on my experience a tutor in graphic design. Mostly our department graduates 60-100 students. When they present their graduate projects. These final projects are the only tool to judge wither the students is equipped or not. Through these projects I used to find up that few people are really equipped and they understand what they are doing because there is difference between to be able to use software to create a work and how to generate the idea or the concept and developed it to be a right design. So those who are able to think like a designers and they can work based on a design process to investigate, understand the problem, understand the audience, then proposed the right solution, and evaluate their proposal, I think they are few, so, mostly those who goes to the market out of the 50 or 100 students about 15-20 students only they get the job directly. They get these jobs with the most important design sectors like Rubicon, like Team Young, like Saatchi and others. And they get good salaries because their portfolios. So 25% I believe it is genuine, it’s real percentage of the students. You have to keep in mind that those students who comes to study graphic design, they don’t have the desire, not all of them have the desire to study graphic design for the sake of graphic design. Some of them come to study because they didn’t get the chance to study other disciplines and when they have no hope, they come to graphic design because, let us say, the average mark for be accepted in graphic design is 56% or 55%, I don’t know. It is not like other subjects, which require 65% or 70% or 80%. So, it is easy with the absence of the foundation exam.

Interviewer: Do you mean the evaluation exam?
Abu Awad: Exactly, to evaluate the student if he is capable to study art and design or not. It is absent in Jordan in most of the universities. If it is present, it is just informal, not formal.

Interviewer: So at Applies Science University, do you have an admission evaluation exam?
Abu Awad: Yes, we have.
Interviewer: You have. And it’s just phony?
Abu Awad: It is informal, yes.

Interviewer: Could you please describe the process of this exam?
Abu Awad: There are three stages: first of all drawing, to check if they are able to deal with the drawing, to see how they perceive things and how they are able to represent it. It is not necessary that they have to draw the thing as it is in real life, but at least to know the capacity of the skill of the drawing, if they have it or not. The second is to design something so simple, like a cover for a CD or a logo, just to check how they think and the third is a few questions about why they are coming to the course, what they know about graphic design, questions just to check if they have some information about art in general, a question about, let’s say, a painting, an artist …thus to see if they have a background or not, because you know...not all the schools give concern about art subjects, mostly art in our school is just to fill the time, it is not to create a student who is able to taste art or to become an artist.

Interviewer: So if this exam is informal. What’s the need of it? Is it a waste of time?
Abu Awad: No, I don’t think it’s a waste a time. At least, they can evaluate the students who are coming to join the course.

Interviewer: But at the end of the day they will be accepted?
Abu Awad: They will be accepted, unfortunately yes.

Interviewer: OK, so it’s clear now. So it’s not to accept the best of the best…if 500 students apply, so maybe you can accept 40-50 or everybody is accepted?
Abu Awad: Yes, the capacity is, let’s say, for 60 students. They will get the 60 students, but it does not mean that all the 60 are all excellent. It’s very difficult to find 60 students who are all excellent, because in Europe they will chose about 20 students, maybe 25-30, but not 60 students that we do in our institutions.

Interviewer: OK, so do you believe that there are students who apply and never been accepted?
Abu Awad: Some of them, yes. The officials, I mean, some tutors will explain for them what graphic design education is and what they have to expect, especially those who come because they think that it is a fashion and once you graduated from graphic design you will get a good salary, so people don’t know the fact. Even their parents when they come, they try to ask about the salary that he is going to get and some people believe that it is only a computer skill, that it is not how to think or how to generate an idea, how to think creatively… I don’t think that they understand it this way.
Interviewer: In question 2b, when you mentioned that students are required to show their portfolio... I have noticed that you concentrated on the portfolio issue, could you please explain more about this idea? What is the idea behind the portfolio?

Abu Awad: there is something important missed from our institutions, it is called reflective practice. Reflective practice means that the student needs to understand why he is doing this, what he is going to learn, and how he is going to apply what he has learned in new projects. The portfolio is a passport that allowed the tutor to understand the student’s work, the way he thinks, and the weaknesses and the strong points he has. Let us say that in the first year, when the student comes, unfortunately, none of our institutions ask the students to prepare their portfolios. This portfolio. This portfolio will help me if I am going to teach the student in second year. Once I meet them in the 2nd year I asked them to show me their work, and through the portfolio I can understand what exactly this student have been equipped with or not. If really they were tout well or not, of they need more, because in art you can’t deal with group, you deal with the student individually most of the time and you have to understand the student individually to be able to understand what exactly he needs and how to foster his creativity, so through the portfolio...it is an important method of understanding exactly how we teach and if our teaching has an impact on the student or not. The portfolio is important for the future after his graduation. Unfortunately, 35% of the students don’t know how to present their work and how to prepare their portfolio and what to put in it, because the portfolio is the gun the graduate is going to use to attract, not to kill, to attract the company who is willing to work with him. In a sense, if the student understands through his portfolio what the needs of the customers are, what the needs of the company are, he’s going to put the work that the company is looking for. If I teach him from the beginning how to prepare his portfolio and how to take care of this baby…it is his baby, he has to care for it…and how to reflect his work…he has to see how he was doing this work in the first year, how he was doing it in the second year, third year and fourth year, so he has to be fully able to evaluate his own work and if it needs to be redesigned, he can do it. If it needs to be presented in a professional way, he has to understand it. I have faced the problem. I was forced to go last year to the university and by chance, I was presented to the students who had to study a graduation project and I didn’t know any of them, because I had been four years away from the university and I went last year just to help the faculty, because of the lack of tutors and I found that nobody has a portfolio. Even those that have electronic portfolios, it does not
give a good message about them and from there I started talking about this and I even contacted a workshop for how to prepare your CV, how to prepare your cover letter and how to prepare your portfolio, because it is part of his design. A designer who does not have a diary, an agenda to write his daily activities and does not have a portfolio, he is not a designer.

**Interviewer:** OK, clear. I noticed, in general, that you insist in choosing the interested students, you know. You only want the interested students in graphic design, so what about the other students who are not interested in graphic design? Why do you insist only on interested students? Why don’t we just start from scratch with them?

**Abu Awad:** You know, the absence of the foundation study in a school, in the higher school and after the higher school is the reason, because those students who come to study graphic design, they know nothing and you have to start from scratch. Good students, who at least know why they are coming to study graphic design and they know exactly what graphic design is, instead of wasting time on pushing those, let’s say, low students, I can focus on the normal students and the excellent students, because the outcomes to work with the normal and excellent students is guaranteed that they are going to transform and they are going to learn and they are going to achieve and at least create something different. Because what’s going on in Jordan now…most of the students are technicians.

**Interviewer:** Doers?

**Abu Awad:** …in the sense that they know how to use the software, but they don’t know how to generate an idea and they can’t be distinguished. I have been a jury in committee in different universities …I used to tell them: unfortunately, I don’t see a distinguished project in the sense that the distinguished project is distinguished in the idea, in the concept, where if anybody else will come to think of this project, it is difficult for him to do or make or create the same work, but what’s going on in the university, unfortunately I don’t find a real thinker.

I don’t find those who are really ready to create something from nothing and if not to create, but innovate something and it repeats itself. And even the topic for the graduation project, you will find that it is the same, either on, let’s say, human/social issues, products, services and you will find that the ideas are repeated, but the elements are changed.

**Interviewer:** OK, clear.
Interviewer: There is two points in number 4A. First of all, you are talking about the field-training program you are following at the university, so the first question is: How does the evaluation system work? How do you evaluate the students after they finish this program? Number two: Do you believe that one month and two hours, which is almost 20-25 days, are enough?

Abu Awad: Two months.

Interviewer: Two months but discontinued. How many hours a day?

Abu Awad: Five hours. And sometimes…it should be five hours, but if they are engaged with the summer semester, if they’ve got summer school, they might go for three hours, so 3-5 hours, let’s say.

Interviewer: So is it enough? And how do you do an evaluation for a student?

Abu Awad: When the students are getting the training in the proper sector and the proper design firm in the training field we’ve got a problem that not all design offices or companies understand exactly what the training field is and why the universities are asking the students to go for the training field. This is one. The second: the training field now, part of it, because until 2003-2004 Applied Science University was the only university that had a compulsory course of 92 hours for field training and later, after that, the forum I was telling you about, by the Higher Ministry of Education, they have asked all the universities to create a module of 92 hours under the title of field training. The problem now is we’ve got more than 12 universities and the market is quite small in comparison to the number of graduates from each university. Just calculate the 12 universities by 60 students. We don’t have the number of offices who are ready to receive these students, so now it is that the training field is not as it used to be before. How we evaluate or assess the field training is by regular visits to the design firm to assure that the student is attending, second that the company or the design office are implementing our course plan for the training. There are some objectives and they have to work on these objectives, mostly how the students will learn to work in a team. This is most important, how to be involved, to work within a staff, how to deal with his director and sometimes how to deal with his clients, mostly how to generate ideas faster and how to implement the work in a short time, because at university students sometimes take one week to 10 days until they bring their ideas, but in market time is money. Nobody will wait till you find the idea, the designer will find the idea and present it to the director and then to the customer, so it was regular visits. Nobody knows about these visits, not the students or the office and we go sometimes in the
morning, noontime or afternoon. We have to be there and we have to check that the students are present and that they are doing well, because some design firms, unfortunately, they choose women, they don’t choose male designers. They go for female students and some other institutions, they welcome the students, but they tell him: “We will give you the report you want and just stay here, do prepare for us coffee and tea.” and that’s why it is required for each student to prepare a written report and a portfolio to show his work during his stay in the design firm and at the end we would receive the written report from the student, the advantages, the disadvantages, what has he learned from his experience, what he wishes the faculty to add or to teach these students in the future and to see his portfolio and we will discuss with him what he has written in his report to assure that he is after the information, that it wasn’t written by somebody else and he has the experience. In his portfolio we will discuss why he did this work and how he implemented it, so to some extent, those students who take the field training seriously, they achieve a good experience and the others, of course, they will suffer. On the other hand, we’ve got one course. It is Graphic Design 2, Computer Graphics, in which we prepare students before their 92 hours, because each student who has to join field training has to finish at least 92 hours, so in this course we teach them how to prepare the design for prepress and we teach them how to prepare, I mean act as they are in the office. You know, this is unfortunately, it depends on the tutor himself…this is the variation between a tutor and another. For me, as I am coming from the market to the academic life, I know exactly what the market needs and how to create a bridge between the theory and the practice. I used to tell the students in this course about my mistakes and I used to tell them even when they would prepare their design and they will go to prepress and they will meet a guy who’s a technician. He didn’t study graphic design in the college or university and he will start laughing at him if he didn’t prepare their work properly for prepress about the images, the fonts, the text…everything, even the size and other things. so I used to teach them and we got another course, which is Commercial Printing Techniques and in this course he has to learn how to solve problems for packaging, labeling…you know, sometimes there are different shapes for shampoo bottles or cans, any cans….they have to understand how to prepare the mechanical for their label design, prepare for the press, for the cutting, for different issues. They have to understand how the printing process is, they have to understand how to design the right design for the right printing process, because offset is different from the screen, different from cylinder printing. They have to understand the
grids that require in each printing, which sometimes it is soft and other times it is not. In offset it is soft. No matter if you have gradient colors, soft fonts…it does not matter, but in other printing processes it is important to understand how to prepare your design for something like, let’s say, a plastic bag or chips packaging. It is important, so we try, but not all the tutors will bring out these to the students, because of the experience of the tutor himself.

**Interviewer:** You are talking about Graphic Design 2 and Commercial Printing Techniques. Based on your information, is there any other universities following the same approach or having similar courses?

**Abu Awad:** To my knowledge, in Philadelphia, because of a friend who is a tutor there…he was with us, so he knows the process, he was part of the process, so he transformed the technique of teaching to Philadelphia University, but really no…I doubt it, unfortunately I doubt it, because I have been in different universities and I doubt it. But I can’t confirm it. I don’t want to say something because now, let’s say, I’m away for five years… I don’t know what’s going on nowadays.

**Interviewer:** In 4b, you mentioned that most of Jordan’s Art and Design institutions do not focus on the use of portfolios, etc, so the word “most”…is there few Art and Design institutions that follow this method or all of them?

**Abu Awad:** You know, let’s say that a portfolio…maybe you’ll find students who hold their portfolios, but a significant portfolio, which works well with the requirements of graphic design, I don’t think so, because most of the students will say “Oh, no need to hold it. We will keep it electronically.” They don’t even know how to present their work electronically. This is a problem. Believe me, just three days ago I was helping a student in preparing her portfolio and she was a good student, she was not bad, but she does not know how to prepare it in a way to attract people and I was helping her because, yes, they know the portfolio, but they don’t know how to present it. In Europe they teach them how to present their work, even how to talk about their work in a few words, so the portfolio is a must in most of Europe. In Jordan I don’t think so. Even the way the student presents their work to their tutor, unfortunately they don’t deal with their tutor as if he is a customer.

**Interviewer:** OK, so just a sketch or something…

**Abu Awad:** Yes. It’s maybe a 50%…it’s not a 90% complete sketch and we will talk about this, because this is what allowed the tutor to interfere in the idea of the student. When it is not complete, the tutor will start interfering and start saying …giving
solutions and, unfortunately, this is a problem because the tutor has to look at the solution, how it is implemented, but not to give a solution for the student.

**Interviewer**: To guide him, let’s say.

**Abu Awad**: Exactly, to guide him.

**Interviewer**: You mentioned here…there is a statement here at the same question, the last statement or the last line, that there is a need to create an integrated national framework for field training achievements in graphic design. Can you explain more, please?

**Abu Awad**: Yes, I’m working on it. I’m trying to do some sort of partnership between universities, colleges and the market itself, the design industry. In a sense that to give the design industry the role or the part that will allow them the feel that they are part of the process and they are not neglected and to allow them to take part in the educational process, because really we have a market, some good people who you can rely on in teaching issues to the students as part of their experience in the market. Why don’t we reflect their experience to the students? If the design industry will be convinced that they are partners, each design firm will give a chance and keep in mind always that every year he’s going to have 3-4 students for training. If we cooperate, I think we will not have a problem in finding a place for the students, as it is now for training and all the design industry members will take the field training seriously, that they are part of it and they should not cheat. They should take it seriously and help us in evaluating the students properly and this will help them to choose higher the students who get training in their offices in the future. They will be able to know that these students will be part of their team and they’re going to be helpful, so there are many frameworks, which we can use, but unfortunately in Jordan, academics do not recognize the design industry. Design industry do not recognize the universities, we deny each other.

**Interviewer**: So you’re talking about this framework in design industry or graphic design industry?

**Abu Awad**: No, in graphic design.

**Interviewer**: And since you’re working on this framework, what form will it take? Under what umbrella? Is it something official or something…?

**Abu Awad**: I hope it will be official, under the umbrella of Ministry of Education.

**Interviewer**: OK, so this is something you’re working on.

**Abu Awad**: I’m working on it and I pray for God that it will be a reality.
**Interviewer**: OK, I’ll pray with you. OK, that’s good news, I’m happy to hear that there’s someone working to develop the industry in my country.

**Abu Awad**: There’s no problem, it is easy, but unfortunately we could not understand each other. We are always away from each other, this is the problem. I have been talking even to not only to design firms, also to those who give training on software. I have been talking to them that let us be partners, not competitors.

**Interviewer**: Yeah, you are talking about the “training centers”?

**Abu Awad**: Exactly.

**Interviewer**: They are competing. Yeah, OK. let’s go to number 4C, you mentioned there the UK Art and Design School’s professional year is a structured professional development program combining formal learning and workplace experience. Professional year, is it part of the four years? In England there’s four years for the…

**Abu Awad**: Three years.

**Interviewer**: Is it part of the three years?

**Abu Awad**: Yes, it is and in the second year they prepare the student. They choose the design firm that he’s going to get training or internships, because sometimes they get training, but paid and sometimes there’s training for free. They don’t pay him. So in this year they prepare him to understand the design firm that he’s going to join and he has to investigate, search, bring information, prepare his portfolio, CV, cover letter, everything and he goes there. So they plan it from the first year for him and they try to prepare him to deal with it and they take it seriously.

**Interviewer**: So the professional year is the last year. They prepare in the second year and the last year is…

**Abu Awad**: Yes.

**Interviewer**: So it’s like specialty in Medicine?

**Abu Awad**: Exactly. Like in medicine, the “Emteyaz” year.

**Interviewer**: And this is called “professional year”.

**Abu Awad**: Yes.

**Interviewer**: In 5b, you mentioned that one of the points is the fast production. What do you mean by fast production?

**Abu Awad**: I’m sorry, what was your question?

**Interviewer**: 5B.

**Abu Awad**: Ah, fast production, yes! Implementation of ideas…generating and implementation of ideas, which leads to faster production that the design will not take
long time with him to think and implement. This is generating ideas and implementing these ideas on to the work won’t take a long time.

**Interviewer:** So you meant here with the word “production” the production process, from A to Z, the concept, design, delivery…so this is what you meant.

**Abu Awad:** Yes, exactly.

**Interviewer:** OK, great. This is clear. Number 6: You mentioned that to design a module for internship or placement…this is part of the plan you are suggesting, so could you please explain more this plan or give more details for that?

**Abu Awad:** Instead of involving field training into other modules, let’s say, computer graphics or other as we do in Jordan, it would be better that we found a module, which is titled as “internship” or “placement”, in which we started from second year. In this internship module the student will be prepared to find his future and think about his future, what he’s going to do, because here in graphic design some people find themselves in covert identities. Some people find themselves in packaging, others find themselves in illustration or design, so the student has to decide exactly what he wants in the future and what he is going to do and through this module, the students will be able to think about second year, third year and fourth year and they know that they are not just working for the sake of getting marks. They are working for the sake of enhancing their future and guarantee a good place to work.

**Interviewer:** OK. So my understanding for internship and placement is that this system is for the rest of the world, let’s say, and students join internship or placement after graduation.

**Abu Awad:** Yes.

**Interviewer:** So your suggestion is to…

**Abu Awad:** We started in college a module which has its own assessment and the student will be monitored from the beginning of his acceptance until he graduates and he will be capable to understand his experience, understand exactly his skills and how to apply for market, how to join the market. It is mostly important. Then I’m doing a study about it, they have to know how to involve it in the system because it is critical in Jordan. We are fixed to 132 hours and any change will affect the plan, so I’m thinking deeply about how to …if I’m going to propose it in any future forum when we discuss the state of graphic design or to the Ministry of Higher Education. I have to think it fully and give it the right place where nobody will say no. I have to be careful about it. Sorry,
but it is important because really, it fosters the creativity and the self-confidence of the student. He will be more confident about himself, not confused as he is now.

**Interviewer:** So you want him to live his real life during his study. Can I say that?

**Abu Awad:** Yes, because he will be equipped with resources, competencies, skills, everything that will allow him to be independent.

**Interviewer:** Number 7A: you said that you don’t fully understand the question, but then you give the answer, so…

**Abu Awad:** OK, that’s good. But really, I was thinking why he’s asking me about the collaboration between graphic design students and non-graphic design students.

**Interviewer:** OK, this is what I meant. Some universities established cooperation or a relation between the graphic design students with, for example, marketing students to work on one project and to cooperate with each other. This is widely followed in Europe, in America and all over the world, but it seems that there’s nothing like that in Jordan?

**Abu Awad:** No, I don’t think it is available.

**Interviewer:** In the same question you say our faculty students are more involved in activities that are related to the local community: designing posters that promote traffic, tax, environment and supporting issues. Do the students meet with client face to face for the briefing or ..?

**Abu Awad:** Yes. It is a yearly activity and it is an agreement between the faculty and different institutions, like traffic directories, Ministry of Health, tax department and environment societies. There is one module called poster design and students will be asked to design the posters that deliver a message which discuss tax, health, traffic, anything and mostly it is a joint venture work between the faculty and the other institutions. We have yearly traffic poster exemption and tax department from time to time, they ask us because they want to promote and we have started tax department three or four years ago and we have suggested the idea of designing poster to promote tax to the people, because there is a pariah between the tax department and the people and they accepted. Now most of these societies who are involved in different activities, they contact the faculty to create a joint project together, so it is part of our culture now.

**Interviewer:** Good, so there is cooperation between your faculty and the community.

**Abu Awad:** Exactly.

**Interviewer:** So the faculty of the design is helping or assisting the community, which is good. OK, 7B. You are talking about the cooperation between graphic design students
and other non-design students from Jordanian universities. This is similar to the previous question, number 7A, only there I was talking about your university and here I’m talking about the Jordanian universities.

Abu Awad: I think I misunderstood, that’s why I answered…in the faculty of design, students get involved in different activities with other universities, but not with non-design students.

Interviewer: OK.

Abu Awad: It’s not effective.

Interviewer: Number 8a, you are talking about the weaknesses and the strength of the curriculums. Is there any subjects giving in history of arts?

Abu Awad: History of art is part of the faculty requirements. I didn’t mention it, not neglecting it, but as it is a matter of fact, it is there. The history of graphic design here, I mean to change the way we teach graphic design…because in our university we teach only the European graphic design, but we have to add in the history of graphic design some materials which introduce the students to graphic design and we have to change the way of teaching History of Graphic Design in the sense that instead of teaching history we have to introduce students to techniques and styles of designers.

Interviewer: How many History of Art subjects you have? One?

Abu Awad: We have Ancient History of Art and Modern and Contemporary History of Art and then Graphic Design History…three subjects.

Interviewer: You mentioned here the creative thinking…do you mean here the design thinking or you stick to creative thinking?

Abu Awad: It’s design thinking, yes.

Interviewer: Is it allowed for me to change creative thinking for design thinking?

Abu Awad: You can, you can.

Interviewer: So you said that creative thinking, design thinking and design practice are not valued. That means they are not there?

Abu Awad: They are there, but they’re not mentioned in the sense that the student does not know how he thought about the design or how he generated the process of creating an idea, how he proposed it, how he evaluated it or how he, at last, implemented it. Unfortunately, our students mostly don’t know why their design is good and why their design is bad, which means there is no creative thinking, there is no design thinking and there is no reflective practice and if you ask any student to simplify his design in a few words, he won’t be able to talk about his design. It is everywhere, whether they are good
students or bad students, no matter. But the way we teach, we feed the students with the information and we teach, we don’t educate. If we educate, it means the brain won’t be working and sometimes you will think out of the box and sometimes you will choose the box to think through and these both ways are essential for creativity.

**Interviewer:** In the same question, you mentioned the absence of visual language and visual literacy learning education. This is the same actually to what we were talking about now?

**Abu Awad:** There is an absence of visual language, unfortunately. I have started teaching visual language and we are the first who teach visual language. Visual language to understand about why we are using signs and symbols and when we can use symbols or semantics to represent our message, the students are not aware of the importance of visual language. Visual literacy—how people translate symbols, no matter what it is, so they are not rich in visual language and last year was the first year in which we teach visual language and we have talked about the elements of any sign when we say that it is the subject, the signifier, the signified and how the signifier …let’s say if there is a non-smoking sign for the first time we look that there is a red circle, a red line and there is a secret. Our bi-learning through culture, we say that this is against smoking, so the signified message says you can’t smoke here and if we find a shop and we find a sign that it is open, we know what it means, but the signified message which says you can come in, you can buy…and sometimes when we want to talk about a voice letter, we can use a message through a loud speaker and we can say that it is a voice clutter. We didn’t use any words, we used only an image through a loud speaker and students this way they understand visual language, visual literacy. They will be able to find ways to represent the message through images, symbols…they will be able to think more and to create more and they will understand the world around them, otherwise they will remain just images for them and it is important. That’s why I was insisting on visual language and visual literacy, as it is important because we don’t understand it the way it should be.

**Interviewer:** What do you mean by the absence of evaluation assessments for students?

**Abu Awad:** You know, mostly in our institutions …we got three exams and then in each exam there is an assignment the student has to do and then we mark his work and because it is out of 15 or 20, somebody gets 10, somebody gets 14, somebody gets 15 let’s say…but the student who got 10, he might say no, I don’t understand…it should be 15. Students don’t know the scale, how we assess their work, so we should make them
aware that we think of the idea and the message and how the idea is functional or nonfunctional and the composition. We have to give a scale, how we assess the work and enable them to share with us as students, to know why it is 10 and not 14. I have practiced this. After each exam, I used to ask the students to exhibit their work in the class and I’ll choose a student and ask him to choose the best three works you have found good and tell me why it is good and each one will choose three works and we’ll start talk about work. Why it is good, why it’s not good and how to look at the work… and then I’ll ask him to talk about his work, how he found his work, openly, in front of all. Through this process, I can guarantee self-confidence and I can guarantee that next time he will be able to evaluate his work before submitting it and he will understand exactly the weakness and the strength of his work after each practice. So yes, they have to know and they have to evaluate the mark. I’ll ask him: how much do you think you’ll get? He has to put the mark for himself, for his work and later I’ll give him his mark and I’ll discuss if it’s less or higher. They have to learn, otherwise nobody will know why his work is good or why his colleague’s work is better than his. They have to know this.

**Interviewer:** In the same question, which is 8A, you mentioned that students are not encouraged to write, investigate, design and present projects. The usual question to ask about this statement is: Why they’re not encouraged?

**Abu Awad:** I’ll tell you why. Whenever we give an assignment…you know, you have been a student, we used to ask each one to prepare a design for, let’s say, a magazine ad or a paper ad or whatever or each one has to choose a trademark and they have to redesign the trademark, but we don’t create some sort of brainstorming between the tutor and the students while we are going to do this work, what is the aim and the objectives of this task, so we don’t encourage the students to go and investigate about the plan he’s going to redesign and why it was designed like this and then, after investigation, he has the information gathered to enable him to propose the design. Unfortunately, the absence of this process creates students who have no confidence in themselves, who are scared to be in a meeting, an interview or in a discussion and unfortunately, you will find students who are great, who are great designers, but they can’t research.

**Interviewer:** But the question here is why they are not encouraged? Where is the teacher?

**Abu Awad:** The system, the education system and the tutor capabilities.
Interviewer: And this will lead us now to number 8b. You have mentioned here that the problem is not only with the curriculums but also with those who teach graphic design and their teaching methods. It seems that we have a real problem with the teachers, what is the exact problem?

Abu Awad: Some of us will consider ourselves like we know everything. This is the problem. We exaggerate in how we present ourselves. The curriculum is a problem because it is a copy, it is a copy curriculum and it is not stretched with the needs of, let’s say, Jordan. It’s good to bring something from outside, but is it applicable? I have to ask myself. In Europe, the curriculum deals with the students who have a foundation year in design or two years, but in Jordan we don’t have a foundation year, so we give everything for students for students who are plain and this is part of the problem and the officials in our country they don’t deal with art and design as it is something important, like engineering, pharmacy, medicine, what else…nobody recognizes art and design like it is a source of creativity and it really needs genius people.

Interviewer: This is why you are behind?

Abu Awad: Even in the school, they don’t recognize it. The problem in Jordan, as we have said, is that none of those who teach graphic design are specialized and if they are not specialized, they don’t know exactly what the graphic design needs to be taught and they are not ready. We are facing this problem and imagine that until 2007 we were having only three Jordanian PhD holders in graphic design.

Interviewer: This is my next question.

Abu Awad: We are having only three or two master degree holders and I was until 1992 the only one who held a master degree and a Bachelor in graphic design.

Interviewer: But now how many do we have? Do you know?

Abu Awad: Now they are more Jordanians…most of the universities start sending their students for scholarships to get their master degree. Now we have more than 15…15 to 20 masters in graphic design and Design and Digital Media and we have more than seven PhDs now, because from our university, three have graduated with PhD and there are two others, they are waiting to be graduated…six. Other universities have sent different students for postgraduate studies, this is good, but still…the issue is not with those who hold the degree in graphic design, it is with those who are capable to teach graphic design. The degree is not a green card that gives you the right to say that you are a great tutor in graphic design. It is something you know related to the experience and
the desire to teach something. You have passion for teaching graphic design, because
you will be able to learn to teach.

**Interviewer:** Yeah, I agree.

**Abu Awad:** In teaching, I can’t give the students 80% of my knowledge if don’t equip
100%, it is impossible, because I can’t give less or more than what I have. I used to tell
my students that what I am giving them is not the only information, you need to go
further yourself. To work hard and to bring your own information, because to be
distinguished designers you have to work 40% more from the faculty and I am giving
you 60-70%. There is about 30-40% that you have to work hard for and even I believe…I’m not proud, but I used to work hours before I was able to stand in front of
my students, to be able to deliver the right message and unfortunately, our colleagues
are not ready to do this. What they have learned in the university they think it is
everything and they don’t need to read more, but in fact, there’s always new things and
as a tutor I have to go through the internet at least 2-4 hours a day to be able to be in
touch with everything you know about graphic design, because it is practice number
one. The tutors themselves, if they are not eager to learn and be creative, they can’t
motivate their students. You will see your students...if you want them to be motivated,
you have to be yourself motivated, otherwise it is impossible and the exaggeration,
especially from our colleagues who come from Arab countries...they believe they are
the only ones who know everything and we know nothing and unfortunately I found out
that tutors teach what they know. They don’t teach what is planned for the course to
deliver, so each tutor is giving his own potential. He can’t extend more because he has
nothing and that’s why there is a mix between Plastic Art and Graphic Art and Graphic
Design. I have taught in one of the private universities, I’m not going to mention the
name, and they have started the course of graphic design and they asked me to teach
graphic design principles first year, first semester, which unfortunately we gave this
course in the second year, first semester because we can’t give it if the student isn’t
prepared in the first year. And I have been involved with countless students and really
they know nothing about art...only two who can draw very well. And that is a challenge
for me. I taught them History of Art and History of Graphic Design, I don’t
remember...and another colleague from another Arab country is teaching computer
graphics and she was teaching them Painter and some other programs...not Illustrator or
Photoshop.

**Interviewer:** Painter?
Abu Awad: Painter, the Windows program.

Interviewer: The default program?

Abu Awad: Yes, unfortunately. And they used to come to me and ask: “Oh, sir…this is what we are learning.” I said: “How? You have to start with Illustrator and Photoshop.” I said no and then when I used to talk about graphic design and talk about the designer how he should think, how he should be capable with multiple information, he is not a normal person…he has to know about politics, social, economics, sports, science…everything, because he’s going to be involved in different disciplines and if he does not have a general knowledge, he will be stuck into a corner and then I finished the course and it was successful. Because they had the desire, they were able to work with me and they enjoyed it. In second semester, the dean asked me to teach them a drawing and I said I don’t mind, but this drawing is three meters by six meters, which is a rectangle…it’s not square. I said it’s impossible, I can’t teach. They are 26. He said: just do it. I said I can’t and I need some materials, I need cubes, I need many things to teach…I’m going to teach them how to see and how to draw, which they are going to apply in their designs. If they don’t see well, they can’t design well. He said: “Just for this semester, try it.” As we say in Arabic, I told him: “I think, sir, we are in a bridgeable market and I am not ready to teach them something you want me to teach. I’m here to teach the principles and if you don’t wish, I’m very sorry to say…I’m leaving.” Why? Because this official does not know what graphic design is and because it is a fashion, they want the course of graphic design because many students are coming to learn and because the cost of the course is high, so it is a good business. So my dear, it is not only the curriculum. It is the tutor and the system itself.

Interviewer: Number 9B: How could the level of research in the field of graphic design in the Jordanian universities be improved? You mentioned that by enforcing the research as an essential part of the education assessment process. Enforcing by whom?

Abu Awad: The system. I’ll tell you something. Now there is a module called Research Methods or Science, I’m not sure…it is a faculty or university requirement, but it is not compulsory. Most of the students don’t study this module because it is selective, it is not compulsory. I’ll tell you another evidence: When we ask students to write a report, we don’t ask them to use at least 3-4 references.

Interviewer: You don’t ask them to do that?

Abu Awad: We don’t.

Interviewer: Why?
Abu Awad: I’ll tell you why. Because the report comes at the end of the course and it does not take the right time to ask them to investigate, this is number one, and to write a real report, which is academic, with references and the structure of an academic report. Second, our libraries do not have more than three copies of each book. If your class has 60 students and they want to use the books there, more than three students won’t do the work, especially if we talk about Design History. We don’t have a variety of references for graphic design history. We’ve got Max…like they say, graphic design history and we have for Richard Hollis a concise history of graphic design. These two books we’ve got in the library and we’ve got three copies of each, but if you’ve got 60 students, they have to go to the Internet, so our libraries are not prepared for the research itself. Second, none of the tutors force researching in any course. I mean, be it theoretical or practical. Nobody asks the students to research and most of our students, when they go for postgraduate studies, they’re stuck facing research and they don’t know how to do it, how to create a structure, how to deal with references, they don’t know how to read and rewrite what they’re read in their own language. They haven’t got used to it.

Interviewer: We’re talking about research in Arabic language?

Abu Awad: Arabic language.

Interviewer: OK. Please, go ahead.

Abu Awad: Nobody knows, my dear. So unfortunately, I have to enforce research in a sense. When I teach a subject, from the second week I’ll call the names of the students and I’ll say you are going to write a report about this topic and you are going to write about this topic” and I tell each and every one and I’m going to collect these reports two weeks before the end of the course and at the last week, each one is going to present their report in front of me, so this way the students won’t say “I don’t have time.” I have already given them more than two months to look after the report. And I give them the names of all the references that they need. I print it and I give it to them. You have to go research either in the library or at other universities or at our university or on the internet and I used to explain to them what we mean by research and how we research, how we design the structure and how we write. I give two lectures about this because I know already that they haven’t learned about it, so it’s very difficult for them to apply. So I’m going to work hard as well to ask the university to put the Research Methods or the Research Science (I forgot what the title of the course is) as compulsory in the university requirements, because it will teach them how to do it. And there is something else: when they learn English or they learn research or learn any topic, which is a university
requirement, I find that it is not reflective to the discipline. When they learn marketing, the tutors do not relate marketing to graphic design, because most of the students belong to graphic design, so they have to keep in mind that in this situation, the market will be for graphic design students. We have to focus on the relation between marketing and graphic design, research in graphic design...English too, writing...how to write captions, messages, copywriting, how to write for a magazine ad. Why don’t they help us to improve our students? They are involved. So there are many issues that are critical. It is not part of the plan, because we at the university sometimes, we don’t work as a team.

Interviewer: This is what I meant when I asked you about a cooperation between design students and non-design students, because there’s a need for that. It’s critical.

Abu Awad: Yes. And research will help the student how to collect information, how to analyze it, how to propose solutions and how to implement a resolution and it will give strength to the personality of the student.

Interviewer: OK, good. Number 10A: we were talking about the fact that there is a shortage in Arabic graphic design resources and I was asking you about your opinion: what are the short-term and long-term strategies for correcting this shortage. You talk about the long-term strategies, but what about the short-term? What do we do? We need to fix this, so if writing starts in Arabic…I need to hear more about that from you.

Abu Awad: Yes. I think those who consider themselves capable and aware about the graphic design, they have to start working now on graphic design…textual books, because most of the resources are in English and I have read two or three books: one was translated by an Egyptian, which is about the design principles and the translation wasn’t good, because there are some terms that need to be translated to Arabic that lose their meaning. In Arabic it does not relate to it. And the other two books, unfortunately, weren’t translated by understanding…I mean, as good is translating the paragraph, it wasn’t translated by specialized, so I insist that those that are going to prepare books in Art and Design, they should be specialized, because they are not going to translate the work, they are going to interpret the information and bring it into a good shape for students to understand. I have convinced my colleague to prepare a book about graphic design and he has started translating a book, but he can’t translate it properly because he has to get permission, so I told him to write it for different resources and these resources will be references. But he has to write the main body on how to present a graphic design. I’m working on a book on different issues in graphic design, teaching graphic design,
graphic design evolution, graphic design and marketing…which can help both the tutors and the students. I have written a short book about the graphic design medias, what is the difference between a poster, brochure, flier, catalogue, newspaper, newsletter, direct e-mail…about these issues, because it is necessary. Our students still don’t know the difference between these tools and always design for their customers the wrong media, because they don’t evaluate the amount of information they receive and they don’t know how to translate it into a folded brochure or a three folded brochure…they don’t know what is the difference between a catalogue and a brochure, the poster and the flier, why we call it poster, why we call it flier…when to use the flier, so I’m preparing now to write books about issues which are urgent. It is urgent for the tutor and for the students to write it, but still…we are looking for the future, when all the new generation comes back from abroad, like you, we have to call for a conference for all the scholars in graphic design and discuss the issues related to graphic design in Jordan and it is not in Jordan, it is in the Arab world. It is an Arabic issue, it’s not only in Jordan. And we have to work hard, but in the sense that I’m recognizing you and you are recognizing me…the problem we are, I don’t know the word, I forgot it in English maybe “exclusionists”. We refuse to work with each other and each one is considering himself that he is the only one who knows about graphic design and he is not ready to cooperate with others. It is a problem to be a peacock, you know? Arrogance. And yes, there are good people, but they are not giving the advantage of their knowledge to others. We have to expand our knowledge. I believe that the knowledge I have belongs to me, but it is not for me only. It has to go for others, so there should be in the future meetings, conferences, workshops to change the behavior, the attitude of the tutors, the academics and the designers themselves.

**Interviewer:** OK, good. I totally agree with all that you mentioned and there’s a need to introduce…to know each other and to get in touch etc. This will take me to a statement here that you mentioned in the same question, number 10A. You say that there are few scholars that are able to write and edit such posts. They need the knowledge and support from anybody in institutions. The word “few scholars” caught my attention. Who are these people?

**Abu Awad:** I’ll tell you. In Jordan, who is able to talk about graphic design and who understands graphic design well, I’ll mention Ali Hammouri and Maria Abu Rysha, unfortunately, these are who I can say that they are capable to talk about graphic design. There are some others, but they didn’t transform, like Kamel Kaaber, he’s an assistant
professor. He’s he’s a good designer, he’s good. But like Ali and Maria, they know issues about graphic design and they were involved in teaching, as well. They know exactly what it means, you know? They are not strangers from it.

**Interviewer:** In 11a, it was about how do you evaluate the cooperation between graphic design departments in Jordanian universities and the national and international design industry. your answer was It does not exist, based on your experience, but…you mentioned that you participated in activities. Just a small question: you participated in those activities on an individual base or part of your university?

**Abu Awad:** As part of the university. I was, let’s say, the maker of both activities, the organizer.

**Interviewer:** Ah, you organized? OK.

**Abu Awad:** It was between me and the British Council and the British Council asked me to attend the first session of the International Creative Forum in London and there they have arranged for me a meeting with different design institutions and I have talked to all of them about a project to create a joint venture project about the family issues and at that time, Goldsmith College agreed to take part and we worked together, their students and our students. We have exchange students and then we have an agreed exemption for both students work. The second was the symposium, which was the first design symposium in Jordan and me and my colleagues worked hard for it, but you can say really, God knows, that I was looking after the sponsorship, the international…because I’m very active through ICOGRADA, I work hard through ICOGRADA.

**Interviewer:** How are you going to build such ventures? Do you mean, I don’t know…do you have plans to build such ventures?

**Abu Awad:** The plan is there, through ICOGRADA, through the Design Council in the UK and other institutions, it’s easy to organize workshops in Jordan, which brings a new knowledge to the designers, either for the students or the practitioners themselves….conferences, visits, there are a lot of activities.

**Interviewer:** But the issue here with what I’m seeing is that all these are individual, let’s say, activities or how to say…

**Abu Awad:** No, it’s not individual. It’s an agreement between the university and the organization or between the government itself and…

**Interviewer:** So you are working under the university’s umbrella.
**Abu Awad:** Yes, exactly. Now at this stage I have some programs between the university and other organizations, but in the future there was a plan to establish an association for graphic designers.

**Interviewer:** This will lead us to 12B and we’re talking here about the association and the official body for graphic design and you talk about this, but did you hear about the Jordanian Graphic Design Association?

**Abu Awad:** The new one, yes… I have been in touch with them even, the new Graphic Design Society. Yes, I have even written for them some of their objectives and aims, just to help them. They knew that I was planning to establish a society for graphic designers, but due to my life engagements, I couldn’t do it. But they did it and they called me after announcing the registering of the society and I asked them one question: “What are you planning to do?” they said: “We want to find jobs for designers and we want to lead the graphic design.” Three of them were my students… I told them that unfortunately, they were going to fail because the question “Who are you? And what are you going to add?” They said: “How?” I said: “You don’t have the history, you don’t have a deep experience that will allow others to believe you and follow you.” So unfortunately, because they are young, they thought that somebody’s going to steal the society from them. I told them that I was going to help them, so I wrote their aims and objectives and unfortunately they have changed some of it and I don’t think they will represent the designers, because they don’t have an agenda, they don’t have a strategy and they don’t have a depth of experience and history and I asked them to contact some important names in Jordan who can work together with them and just to unite graphic designers and after that, I left to the UK. What I see now, I watch them on Facebook, I find that it is just a training course on Photoshop and … dinner for members and I haven’t seen any real project or strategy. They don’t have any message to convey for the people. I’m not sure, really. But still, in Jordan we need a body, a body like is the Design Council in the UK, who looks after the designers in the UK and they have their own department of research and studies. They know about the market, about the academic institutions, they know about everything and if you need any information, it’s easy to go and ask and they themselves have some sort of benchmark, which is an outcome of the professionals and academicals on how to plan a design course and why we are designing this and what type of specialization we need, what the market needs, so unfortunately these people are not capable of doing it and they don’t wish to give a chance for other people to help them to be professional.
Interviewer: By the way, I found them by chance and I sent them a couple of e-mails, which I spent a long time preparing, but unfortunately, nothing. And I asked about them and as you say…the first thing I wanted to know is who they are. I don’t know them.

Abu Awad: Fresh graduates. And the president is a graduate from Applied Science University from 2001.

Interviewer: OK, in question number 13 you are talking about the department of graphic design and the university, if it’s really equipped with suitable facilities…you said yes. But I have some small questions. Adoption of modern technology and presentation lectures, such as…? You are talking about what you had.

Abu Awad: In each lecture, we’ve got data shown and a fixed computer for presenting the lectures. No more using the whiteboard.

Interviewer: Sorry, when you say whiteboard you mean…

Abu Awad: the marker.

Interviewer: Ah, because you are aware that the term “whiteboard” is used for something else now.

Abu Awad: Electronically… But still, when it will be cheap, they will all bring it. Even the traditional tutors now, they are using presentation. They are forced to use a presentation, because of the ISO, you know.

Interviewer: Ah, ok. They’re forced. The computer labs, do you have Mac or PC…?

Abu Awad: Both.

Interviewer: How many you have?

Abu Awad: Three labs with one Mac, two PCs.

Interviewer: And each one about 20?

Abu Awad: 25 only. But there is one free lab for students to use.

Interviewer: Ah, ok. Good. You mentioned also the Art and Design library. Do you have a good Art and Design Library?

Abu Awad: Yes. It is the accreditation committee. Whenever they come for accreditation, they say “Your library is the best.” But I’m not satisfied with it.

Interviewer: Ah, ok, but you’re following the government’s opinion, the official opinion. My question is: This library is it a separate library for you or is in the central library?

Abu Awad: No, it is in the main library. The aim is to bring it to the faculty.

Interviewer: OK. We will jump to number 14B, in which we’re talking about the Inas’ paper and you agree to some extent that these tutors do not know what practice design
graphic is. Their background is mostly found out…and we talked about that, but here I have a question: where is the Ministry of Higher Education on this? We have unspecialized people teaching graphic design. How? Where are they?

**Abu Awad:** The problem with the Ministry of Higher Education …those who lead committees accreditation and others or, let’s say, for general accreditation, they are not specialized, they don’t know anything about graphic design.

**Interviewer:** Who are they?

**Abu Awad:** They don’t know exactly what are the needs of a graphic design course and mostly, they listen to some colleagues who have their own interest and so is mostly the Ministry of Education is…I too believe that they don’t have the right consultation.

**Interviewer:** Why is this?

**Abu Awad:** I don’t know, but it is not an authority. I don’t believe in using the word “authority”. Collaboration, understanding, engagement…if we are engaged, universities and ministry, we will be able to work together, but the problem is that we don’t recognize each other.

**Interviewer:** The ministry and the universities?

**Abu Awad:** Exactly.

**Interviewer:** I don’t know, I haven’t been in touch with them, but what I feel is that instead of transforming…I find myself that we are still roaming around, we don’t go farther for the future and this is because of the absence of the real specialization in graphic design, that the people who look after graphic design don’t understand what it is.

**Interviewer:** I would like to thank you for you time.
APPENDIX L FOLLOW UP INTERVIEW POSTSCRIPT “ALKHOLY, INAS”
**Interviewer**: Question number 2A. In 2A you mentioned, you know, we’re talking about the quality of graduating graphic design students in Jordan, so you mentioned that most students graduate with no more than 60% of needed experience. This figure, doctor, is estimation or is based on what? Is it based on your experience, is it based on studies? It’s very important.

**Alkholy**: No, unfortunately it’s not based on special research. It is based on my own experience with the follow-up with graduates after graduation.

**Interviewer**: So based on your own experience or your own research, let’s say.

**Alkholy**: Exactly.

**Interviewer**: OK.

**Alkholy**: It needs more research. This is a good point now for somebody to start researching this.

**Interviewer**: OK, good. So it needs more research, this is your point. OK, this is clear for me. Doctor, we jump to number 3B. In 3A we were talking about the need to reconsider and revise the admission evaluation exam for entering into graphic design and you still have this evaluation exam, right?

**Alkholy**: We still have it, but it’s almost fake.

**Interviewer**: Almost fake?

**Alkholy**: Yes, unfortunately. That’s why we don’t have talented and no interested in art and design students.

**Interviewer**: Could you please describe this…?

**Alkholy**: OK. We do the exam to try the student’s ability or interest in art, but really administrators have a lot of contact people to push into contest. You know what I mean by contacts: “Wasta”?

**Interviewer**: Yes sure.

**Alkholy**: Actually, it’s not only the “wasta” that’s the problem. The problem is the School of Fine Arts accepts minimum grades in high school diploma, which is 65%. All people who are not accepted in any other school end up to be in Fine Arts. Number three and also my point of view is that the image of what school of art means is just scrabbles

**Interviewer**: Yeah.

**Alkholy**: Doing nothing, but you get the certificate at the end.

**Interviewer**: You get the university certificate, that’s it. So doctor, could you please just explain or describe in points, let’s say, the evaluation exam followed by university? I’m not sure if they changed it or not, so is it as it’s been since 1990 or 1994?
Alkholy: Yeah, it’s the same.

Interviewer: It’s the same, so it’s just questions to draw…I can’t remember.

Alkholy: Something, just a stool or a chair or a table, something with 3D and…you design something without knowing what it is, so you depend only on what you observe, whether it’s something for the streets or ads and magazines, newspapers, so mostly the own results show that people are not interested, they are not watching, not taking caring care of this problem. It’s not only the student’s problem actually, especially when you talk about universities like Yarmouk…most of the people, students are coming from villages with many concerns about art and about esthetics. Maybe not many, but illiteracy is very high in visual culture.

Interviewer: OK, good. Doctor, you mentioned here or you insist and you repeated that you want or you call for universities to accept only talented and interested students in art and design, so when you say talented do you mean the students who have…

Alkholy: …the real interest.

Interviewer: The interest or the talent? This is the question because the talent, from my understanding, is that the basic talent needed to know how to draw. The interest: I’d like to do that, but I don’t have the talent. This is my understanding, so can’t we just accept the interested people, for example? Give them a chance and try to start with them from scratch, from zero? Or do you see it as an impossible mission?

Alkholly: You know I find sometimes talent or interest…if you have both, you are in heaven, of course, as a teacher. Talent, I mean mainly genetically the ability, if you evoke Motzart or example, some of them do exist, the talent as a composer. If you talk about Picasso…we are not talking enough about talent, but we just mention. We really have to mention. Talented people who go to medicine, who go to engineering, who go to linguistics, they are not paying attention from the community around starting from the families…that they are really talented and they will do something different in art and design.

Interviewer: OK, good. Doctor, in number 4a, you mentioned that a 132 grade program is not enough, so do you suggest a five years degree for graphic design?

Alkholy: Yes. Of course, I do, I do suggest, but when you think about not three educations, maybe one year would be enough for people. they are suffering from everything, they don’t need more hours, which means more money to pay for education. Education in Jordan is not free, so this is …
Interviewer: So don’t you think five years for graphic design program is too much comparing to Australia or UK, where they have only three years?

Alkholy: It depends on how much you’re doing in five years or three years and this is another concern. For example, I just arrived home after teaching a class of 95 students and do you think I’m able to give what I have for 95 students in 50 minutes?

Interviewer: What class is this?

Alkholy: It’s Design Methodology.

And when I complained about having 95 students, they said “No, the classroom has 110 chairs, so the more I will have one and ten students…this is what I mean by what you do in one year or five years or three years. If you have five years with this high capacity of students in classes, I think we are joking, we are not really teaching and the students are not learning. We are just taking money and giving university and college certificate, but the educational process is really mistaken.

Interviewer: So, you suggest another year at least. You say that the curriculum does not include any history of art, architecture course that produces semi-illiteracy students. How?

Alkholy: We don’t teach obligatory course as art history or architecture history. We don’t have in Yarmouk.

Interviewer: You don’t have Architecture History, but you have History of Islamic Art, History of Graphic Design.

Alkholy: We have History of Graphic Design, we have History of Islamic Art, but we don’t teach European Art and Architecture, which is really a must.

Interviewer: Don’t you think that someone in your position should act and call for changing the curriculums?

Alkholy: I think your question is in its place but I don’t fight. I don’t have to fight .. it is a war

you know. We have a very strange problem and it will be funny you maybe take it as a joke in Australia. We have a big difference and big fights between the School of Fine Art and School of Design. It's a fun faculty, but there is a mixed understanding about the real relationship between art and design and vice-versa. It is considered that students of design and teachers of design are geniuses, but people of teaching and the students of Fine Arts … I mean fine arts and design. There is a misunderstanding between them.

Interviewer: So there is a touch, let’s say, between them.
Alkholy: Ah yeah, it’s history; I’m new to this. There are historical issues between people from 35 years maybe.

Alkholy: Actually, we have a problem with teachers. We don’t have faculty members. People who are given a scholarship are not taking it, because they can’t pass the English exam and they can’t get an admission and we are losing a lot because of this. People are not travelling to study. Finally, I planned a design program for master…master of graphic and master of interior design…I still need the faculty members. We may involve some teachers from Egypt, but we still need our own people from Jordan, you know? The local teachers.

Interviewer: OK, but you are not paying, so…

Alkholy: We are not paying.. Exactly.

Interviewer: Yeah, so they are not paying. This is a problem, I believe….so what do you think about that? How can we solve this?

Interviewer: We have to start thinking of raising the income, raising salaries and making maybe different rules for graduate and postgraduate studies. Why should we just send our students to the States and Europe and Australia if we really teach in Arabic and we know how weak we are in language? Why should we insist going to the States and forcing some people to fake the total exam, for example? And buying the result of the total exam with 500-550? This is available here and the price is well known: 1000 JD for local exam, 2000-3000 for international. If you want some exams fake runs, I can recommend some people to go to.

Interviewer: Wow!

Alkholy: Yeah, this is a problem, actually. We put the rules and force people to be dishonest. Why don’t we just send them to Arabic speaking countries to study? Forget about “Arab Spring” of course, we are in a very critical situation now, but before and hopefully after one or two years, things will be back to normal. I think to get a degree from Egypt or Syria or Iraq or anywhere else is still better than forcing me to buy and English exam to satisfy the requirements from my school.

Interviewer: I agree. So it’s difficult. OK, doctor, we go to number 4c. You mentioned here that the number of students is less and there are teacher assistants in private schools, like the University of Petra. First of all, I didn’t get exactly what you meant by “is less”. Is less than the existing number or getting less or you want it to become less? Can you please explain this to me?

Alkholy: It’s related to 4b, right?
Interviewer: Yes.
Alkholy: Ah, OK.
Interviewer: And we will go back now to number 3, but I need this because there’s a very important question here at number 3b, what I didn’t …we skip it, so let’s just finish this and we will go back. Please, go ahead.
Alkholy: Yeah, OK. The number of students is less, I mean in computer labs.
Interviewer: So the number of students is less in computer labs.
Alkholy: Yeah and teacher assistants in private schools…we don’t have, by the way, teacher assistants in official schools. You will have in Private Universities or you should have, because the accreditation office requires teacher assistants in a certain number. It depends on the number of students in school. Official schools are actually the worse now, really.
Interviewer: Why are they… Sorry, if it’s part of the accreditation conditions, why don’t you follow it?
Alkholy: Because we are not accredited yet and we will never be accredited this way, actually. We have 750 students in design and we have two PhDs and one master in design in three majors: graphic, interior and industrial. Two PhDs and one interior. It’s funny! The three of us teach 750 students. We import, of course, part timers….about 20 part-timers from outside. Sometimes they have professional degree and few years of experience and so this is the case. We couldn’t be accredited this way.
Interviewer: So you are not accredited.
Alkholy: No, no
Alkholy: I’m optimistic. But really, I’m suffering a lot.
Interviewer: Yeah, I can see that from your writing, but please…could you please explain that to me? Being accredited means you have the right to operate? This is my understanding for accreditation, right?
Alkholy: Yes.
Interviewer: So if you’re not accredited, how are you running this program?
Alkholy: Yeah. The accreditation office is about 10 years old now and started to work with private schools. Official schools also belong to the Ministry of Higher Education. Accreditation office belongs to the same ministry, so there is some mutual interest to bring them. I have to forget about all the mistakes, because we are governmental.
Interviewer: OK, so it’s conflict of interest.
Alkholy: Yeah, exactly. I worked with private schools and sometimes …I think i wrote this in one of my papers, actually, which I sent to you.

Interviewer: Yeah,

Alkholy: Yeah, one of my colleagues, she’s Iraqi, I know her by name and I know what she does. She had to fake master and PhD degree to have it written in Iraq that she is in graphic design major, because according to the accreditation office, they need to read this and to see it by eye.

Interviewer: OK, they need to see that she has a PhD in graphic design.

Alkholy: Yes. She was someone who was very important and in good support of the courses actually, she was in graphic art.

Interviewer: Doctor, you got your PhD from a high university in graphic design or in graphic art?

Alkholy: No, none. In Comparative Arts. My BA and my MA is in Advertising Design, so according to the accreditation office, a faculty member in graphic design has to have two degrees minimum out of three in graphic design. You see? So my PhD from a high university is counted as a support of the team, but mainly I have my masters and my thesis in graphic design. And my degree, professional degree.

Interviewer: But as far as I know, they amended the rules two years ago and now you don’t need to have three degrees.

Alkholy: Right.

Interviewer: You can jump from the first degree to the PhD. Means from bachelor to PhD

Interviewer: Ok. Number 4a, I asked you to describe the field-training course followed by your department. I am not sure of my question was clear to you? Do you have such course where you send student to get training in the market?

Alkholy: We don’t have field training in our visual art department. No, not anymore.

Interviewer: Why?

Alkholy: Because people want really to distract the school. People who are out of school want to distract this.

Interviewer: can you explain?

Alkholy: I tell you, the rules in the Ministry of Education, if a faculty member stays ten years of her PhD without doing any research and having academic promotion, he or she is out of school, literally kicked out of school, so this happened to number of doctors.
Alkholy: OK. This is what they’ve been doing for 35 years. All the people there. They have been doing this, not hiring new people, not sending students for scholarship, even the very high standard students, not doing any good for this school for the reason that they are not good enough. Now people died, some people died, some people got kicked out, some people went after money. No one is left. We are looking for a better quality for 35 years! They haven’t found a good quality and enough quality! There is none, so this is one of the problems the school has actually. They go to school and now maybe we can find another answer.

Interviewer: The 4A?

Alkholy: Yeah, it’s called the field training.

Interviewer: So there’s no field training. This is my understanding, that you are not sending the students to be trained outside, right?

Alkholy: No.

Interviewer: So typically or simply, you don’t do that. Ok, Number 4a, 4b, 4c…it’s all talking about the training program, so in general what you have here, we can use it in something else, but your answer is: No, there’s no field training?

Alkholy: No field training.

Interviewer: OK, number 5a. We’re saying here: what are the most important skills a student needs to learn from a field training period during studying graphic design? So yeah, you can say that design thinking probably, understanding and applying the principles of graphic design, we can say we can keep this answer as it is, right doctor?

Alkholy: Yes.

Interviewer: We can keep it. It doesn’t mean that if you don’t have the program, if you are not following the field training program, that you don’t have your own opinion on this, so do you believe we have to leave it as it is?

Alkholy: Look, I actually took the field training question as maybe sub training or in class training or home training…I didn’t take it as one of the school requirements for that, as part of the curriculum. That’s why I started answering that way.

Interviewer: So you took it as what exactly?

Alkholy: As sub training or in class training…part of the school work, not a part of the curriculum.

Interviewer: Ah, OK. So you mean practice.

Alkholy: Yes.

Interviewer: The computer practicing, the training.
Alkholy: Work wither during a class or during the homework.

Interviewer: OK, that’s good. We will see how we can fit this. Let’s go to number 5b, please. So my understanding here from your answer, you’re saying here in the second part that unfortunately, there’s no time to do everything as it should be. When you teach 32 students in a computer lab without any assistant for a design class of 100 minutes, so my understanding is that you are calling for reducing the load from the teacher’s shoulders…

Alkholy: Yes, hiring assistants.

Interviewer: Hiring assistants and reducing the students number. The 100 minutes…do you still believe that…

Alkholy: What 100 minutes?

Interviewer: The 100 minutes, it was 3 hours right? Now it’s 100 minutes.

Alkholy: Yes.

Interviewer: It means less than 2 hours. Everything is changed now.

Alkholy: If you teach the scheduled class and Sunday, Tuesday, Thursday…it’s 2 hours class.

Interviewer: OK.

Alkholy: So two hours minus 40 minutes. This is exactly. Or even less…I’m talking about 80 minutes, not 100.

Interviewer: OK, doctor. Number 6 I think you have to answer it from scratch, if you don’t mind. You’re saying here if you could plan and implement a new field training. We are talking about the field training program for students in the university….what form would it take? Keep it in points, if you don’t mind. Is it…can you hear the question? I’m not sure.

Alkholy: Actually, my answer as I think now…it seems now the questions were misleading.

Interviewer: Yeah, maybe. If I ask you now to plan such a program…

Alkholy: For the field training program. That is not part of the curriculum right now.

Interviewer: Sorry, again?

Alkholy: You are asking me to plan and implement a new field training as part of the curriculum in Yarmouk?

Interviewer: Yes, yes. Imagine you had the right to do it…if someone told you….you can do it, actually, because you’re the vice dean, so yeah. Let’s put a training program to send students for training outside or to keep them inside. How are you going to do it?
Alkholy: I think the program is not a type of outdated idea now, but you don’t have people to cover them, to supervise them. Plus if you talk about honesty and dishonesty, how can you guarantee now that they are going to the right places or going anyway to work their?! So I think if I had the right to plan this, I will make workshops inside the university and some computer labs to teach courses to give them the chance to teach lower level, some to get the training and the Yarmouk press, to work with worker for example to gain some real experience, not just to fill out the form, but we get the training in such and such. We have a real problem with conscience .We have no conscience or our conscience has died a long time ago. We have this problem.

Interviewer: Doctor, you didn’t mention in any way the facility you’ve got in your school, which is the Design Center you have in Yarmouk University. Where is this design center?

Alkholy: It doesn’t have any real equipment. They are outdated, incomplete…. every piece of equipment needs screws and some nails and something, so it’s again….it’s just faking, faking a design center. It’s not doing anything, it’s just a place. We take visitors there to show them we have a design center, but it’s really not doing anything, because the equipments are incomplete. Since it’s started, it has been bad from the first day. People know this and they get happy when they are hired as a Director of Design Center.

Interviewer: Who’s the director nowadays?

Alkholy: Now I think it’s doctor….the photography faculty member, I forgot his name.

Alkholy: It was headed by Dr. Ziyad Haddad, then Dr. Fouad Abdulraheem, then Dr. Sami Eltal, but no one has done anything. It’s not only their problem, it’s a collective problem.

Interviewer: Doctor, you were talking about the cooperation between the design and fine arts students, but what about the cooperation between non-artistic subjects, let’s say, like marketing, like management…? Like the rest of the world is doing these days, so are we there? Are we following that? Do we have something like that?

Alkholy: No, no, no. We are not following that.

Interviewer: So, let’s say, the trend of the design thinking is not there yet.

Alkholy: No, not even between the faculty members of other schools. Actually, we have no time for that, you are asking for so much, we’re trying. Really, when you teach 100 students, you need time to read their “valuable” papers, their “Wikipedia print outs” I call it, you need some time to learn their names and to prepare something really good
and to lecture them. I really don’t have time to communicate with other faculty members out of my school. Even in my own school, I hardly talk to others.

**Interviewer:** So let me suggest something: for example, you say that you are planning a new master degree in graphic design, right?

**Alkholy:** Right, yes.

**Interviewer:** OK. If you are suffering from shortage of faculty members in graphic design, can’t you just make it (the master degree under planning) in association with other departments like the marketing department, for example, and to come up with a design thinking program or entrepreneur program? And I’m asking you as the vice dean, since you have the power and you have the ….

**Alkholy:** No, not power. Vice deans don’t have power. The president of the university has no power. Actually, no one has power in the educational system. We have rules and people are very bureaucratic, they follow the rules, just to follow the papers…paperwork. This is our problem. This is the second time you’ve asked me about power. No one has power.

**Interviewer:** OK, so the position doesn’t mean power.

**Alkholy:** Nothing, it means nothing actually. It’s just to have it, that’s it.

**Interviewer:** OK, so we will jump on that. So there is no cooperation between design and non-art students at all in your university.

**Alkholy:** No

**Interviewer:** OK, number 8a. Here I was asking a direct question about your opinion on the strengths and the weaknesses of the graphic communication design curriculums in Jordanian universities.

**Alkholy:** OK, let me clarify. Are you asking about curriculum in Jordanian universities?

**Interviewer:** In Jordanian universities are they the same, by the way? Are you following the same curriculums or every second university has its own….

**Alkholy:** There are some differences. In my view, Petra University is better for some reason, because it has architecture, interior and graphic, the three are complementing each other and there is a good deal of basic studies in the first two years. We have….I think it’s published online the curriculum. In 2001, it is my design. In Yarmouk, unfortunately, I don’t have this chance to fix problems or even…I suggested, but no one will think of this as serious. Back to the problem of fine art and design. It’s average.

**Interviewer:** So you feel that your curriculum is average and this I can see in one of your papers, when you compared between the Jordanian curriculums, particularly Petra
University with the American curriculums. so in general, you found that it’s average, it’s the same, but the teaching method is different and there is a problems in the quality of teaching.

Alkholy: Yeah.

Interviewer: So OK, I will go back to your paper. By the way, there are more questions here. I didn’t send it to you, just for your information, because I don’t want to waste your time while I already have your opinion, your answers from your paper and we will come to these questions. I will let you know what those questions were.

Alkholy: Yeah, sure.

Interviewer: OK, so how could the strength be improved and reconstructed? I can go back to your paper on this. Can I find that in your paper?

Alkholy: Yes.

Interviewer: I don’t want to waste your time on this.

Alkholy: Absolutely, there is no research being done, very few has been done in graphic design.

Interviewer: Yeah, it’s rarely, yes.

Alkholy: including me, when I last made research…it’s not my favorite part really to go to graphic design. I tell you why, don’t take me wrong… because there are many other more important things in life. Really, I’m serious. If I think about politics and art, religion and art, economics and art…I have many other things to do with art and design than the graphic design to talk about the problem of 2D and 3D, problems of photography and advertising and branding, to talk about our situation in the Middle East now is more important for me to write about. From my CV you can have an idea about what other researches I’ve been doing in the past 10-15 years. I’ll go back to the graphic design. Maybe I have only two papers about that out of 20, so it’s 10%.

Interviewer: OK, 10% of your papers in graphic design.

Alkholy: For some reason, you just mentioned to me….there are no resources.

Interviewer: Yes. And I noticed that even your papers, doctor…this is not criticism, but this is clear for me, I think, and even your papers are based on your experience, because there’s no resources and my paper here, what I’m doing here is based on your experience, the expert experience, because there’s no research, there is nothing written in this field.

Alkholy: I’m one of those old fashioned people who have learned that there is major art and minor art. Graphic design is minor art.
Interviewer: Dr. I know that in 90’s the faculty there use to focus on the quality but not the quantity, it was accepting only 20 student/year in graphic design..
Alkholy: yes, today we accept around 200 students in design and graduating 70-80 every year. Last year we accepted only 15 students.

Interviewer: 15?
Alkholy: It means the number is decreasing now, because people are graduating and not getting any jobs…

Interviewer: No jobs. Yeah, exactly. OK, number 9b, doctor. How could the level of research in the field of graphic design in Jordanian universities be improved? You mentioned that more scholars are wanted. but you have no idea how to get them on board. Teachers need free time and more money to concentrate more on research. More money you mean more salaries or more funds?
Alkholy: No, I mean funds. Give me fund and till me I need research in graphic design. The thing is that they’re not really interested by your choice you don’t want to go to graphic design…take money and you go to graphic design and research.

Interviewer: In design, in general, doctor.
Alkholy: In design in general, OK. Fine, but to go to graphic design, I see it very limited. I see it….you know, some theories now say that graphic designers are behind the nature pollution, they’re producing a lot of paper. Actully, No one is interested in doing research in anything.

Interviewer: So, No one is interested in doing research in anything?
Alkholy: No, no. We are losing interest. In the Middle East things are more complicated. We are loosing ourselves; we are looing interest in life. Maybe this is out of your research.

Interviewer: OK. Number 10a, if you’ll allow me. A perception is that there is a shortage of graphic design resources. In your opinion, what short term and long term strategies are required to correct this shortage?
Alkholy: Funds again.

Interviewer: So if we have the funds, we will fix this shortage.
Alkholy: Yeah. And there was…is there a problem with my voice now? I hear an echo.

Interviewer: No, your voice is fine with me.
Alkholy: OK. So for example, it stays good and a big publisher pays an amount of money, say I need things… No one pays a penny to do anything, actually. No one cares,
again. At least, our universities, most of us care and start giving commissions to people to start writing in specific areas which the library needs.

**Interviewer**: Ah, this is happening in your university?

**Alkholy**: No, we need this.

**Interviewer**: Oh, you need it. I thought it was happening.

**Alkholy**: No, we should. Our schools should start doing this.

**Interviewer**: OK. Doctor, what about the English language? Don’t you think that, for example…

**Alkholy**: I write in English.

**Interviewer**: Yeah, I know that. But who else is writing in English? Your students, are they writing in English?

**Alkholy**: Actually, my classes are… I give the fellowship in English, I give the material in English, which is a collection of updated by…. I follow AIGA, which I very much read updated with the learning. I lecture in Arabic, but the materials are in English, so they have to follow…. not to translate, but to follow the main ideas. This is what I’m asking for.

**Interviewer**: So you encourage them to read in English, at least.

**Alkholy**: Exactly, of course.

**Interviewer**: And do you believe it works with them?

**Alkholy**: Yeah, I encourage that. We don’t do this during the class, to show them that it’s not the rule. They shouldn’t stop in front of the language as handicapped. We should try, so it’s working.

**Interviewer**: OK, good. This is good to hear, but don’t you think that usually they take the material and translate it outside and…

**Alkholy**: No, we do it in class.

**Interviewer**: OK, great.

**Alkholy**: And then we take one student do 3-4 words, but some of them are trying to prove that they can do this.

**Interviewer**: Doctor, what about teaching the whole classes or the whole program in English? Is there any design school in Jordan following this, teaching their students in English?

**Alkholy**: There is a school of architecture in JUST.

**Interviewer**: Ah, this is architecture.
Alkholy: Architecture, not design school. Of course, I would love to. My master program, which I planned and I already finished and given to the school, should be taught in English.

Interviewer: OK.

Alkholy: If you’re interested, I can send you a copy.

Interviewer: Yes, please. That would be great, because we don’t have any master degree in Jordan in graphic design.

Alkholy: This will be the first.

Interviewer: So it’s good to hear, to see what’s happening here, especially people from the other world, we used to call them, they concentrate more on master degrees than the first degree…

Alkholy: Now the president of the university has opened a discussion with the deans committee to start an act with the Ministry of Higher Education and maybe from next semester we can start signing contract with some new professors outside.

Interviewer: Oh, yeah, I haven’t seen any signed contracts with outside professors. I’ve been talking, we talked before…anyways. OK, doctor, so in number 12a we were talking about the official body and unity for graphic design. So you agree that we need a unity for graphic design or an association for graphic design, which is great and I think what you mentioned here is a clean and clear symbol and to the point, but did you hear anything about something called the Jordanian Graphic Design Association?

Alkholy: No. Not yet, is there any?

Interviewer: yet there are

Alkholy: This is nice, but I haven’t heard about that before

Interviewer: Dr one last question about the facilities in your department. In number 13 do you have Mac labs or Pc labs?

Alkholy: Not Mac, we have no Macintosh labs

Interviewer: But how many labs do you have?

Alkholy: I would say two, one of them is working, and it has Pentium 4. There is another one with Pentium 1, and there is a third medium one has Pentium 2 or 3. There are some things came as donation from Japan

Interviewer: you mean from JAICA.

Alkholy: yes, it is still there since very long time.

Interviewer: At the end, I would like to thank you Dr. Inas for you time.
APPENDIX M FOLLOW UP INTERVIEW POSTSCRIPT “HADDAD, ZIYAD”
Interviewer: You mentioned here that your current position is associate professor at Noora Bin Abdulrahman University. As far as I know, you are in Yarmouk University, so are you in sabbatical or…?

Haddad: Yes, I was in sabbatical, this is my second year. My sabbatical year was finished last year and now I am on leave without pay for the second year.

Interviewer: OK. So in general we’re talking about Yarmouk University. You’re working actually in Yarmouk University.

Haddad: Yes. My mother university is Yarmouk University, so we go back again to Yarmouk University.

Interviewer: Question number 2A: Your answer was…I asked you to evaluate the quality of your graduate graphic design students in Jordan under readiness to enter the market. You answered that the best graduates are highly qualified and can compete in the real market. Some of them are being sent scholarships etc etc. We will take it part by part. Now first of all, you said that the best graduates are very highly qualified. Do you have any percentages for these best graduates?

Haddad: It’s like 5%.

Interviewer: 5% of the best graduate?

Haddad: Yes, I mean whenever we make this aptitude skill test to enter the Art and Design University, we always end up with the people who are eligible and the most eligible to enter are 5% of the total applicants, so we begin with those either 5-6-7-8% of the total number of graduates who are the best among all.

Interviewer: So you build this percentage based on the…

Haddad: On previous experience. Every year, if you have 1000 applicants, then 5% of them who are … enter the university, pass the test with their own efforts, with their own skills, ok? The rest of the numbers we have to fill the quota.

Interviewer: OK. So …

Haddad: Again, when they are graduating, we can add up to another 5 persons to that 5 persons that we accepted genuinely, so it’s like 7-8-9-10% of those graduates who are the best.

Interviewer: So what you’re saying is 10% maximum of the graduates of the Graphic Design from the Jordanian universities are ready for the real world, for the market. The rest, which is 90%...
**Haddad:** Well, they can go to … they defect actually, some of them defect to other professions. Some of them go teaching, some of them are doing some other businesses, they are not in graphic design and this is the case in all major areas.

**Interviewer:** So to summarize, you believe that 10% are ready, 90% are not ready for one reason or another.

**Haddad:** Yes.

**Interviewer:** This is how you summarize it.

**Haddad:** Yeah, 10% are ready, very eligible to enter the professional market or the professional practice in graphic design.

**Interviewer:** The second part of 2A, you mentioned here some of them who are sent scholarships students to continue their PG studies in the US and foreign countries continue to achieve success. When you say here they continue to achieve success, do you mean to achieve success in Jordan or they stay in the USA and achieve success there?

**Haddad:** In the States or wherever they go. If you ask for scholarship, then we receive applications, right? OK, for that application we receive 5-6-7 and we choose one or two. The ones we choose are the best when we send them to study, so they continue to achieve success. They were successful in Jordan and they were chosen very selectively and they were sent on scholarship and they continued to achieve their success.

**Interviewer:** During the study you mean…

**Haddad:** Yes.

**Interviewer:** Ah, ok. Because this was tricky for me… I thought …

**Haddad:** They were offered jobs, professional jobs in very big companies in the States during their program.

**Interviewer:** Ok. But some of them stayed.

**Haddad:** Even those who go by themselves, without scholarships, they do the same, like you.

**Interviewer:** We can jump to 2B. The question is: How could the readiness for graduate graphic design students for the market be improved? It could be improved by bridging academia with business and industrial is better? This is very important. How could this help? Ok, bridging academia with business… how do you feel that this will help preparing or improving the readiness of this?

**Haddad:** You go back to the history of Bauhaus. You know Bauhaus?

**Interviewer:** Sure.
Haddad: They were very successful. They invite industries, they invite businesses to come and see the works of the students, to see the works of staff members. Whenever they are invited to come see these projects and these attendees, exhibitions, they get their ideas from there, from the students. And students are choosing while they are studying, in their early stages, as designers to feed the industry. So when they go to the industry, they really practice or they really have their own feedback on the way they are prepared. They will have a good opinion about what courses to take, what the industry means actually during these study years, so as a student, you are not isolated...so when you go there, you know what you need, what kind of program you need to study in the university, so you come back with a real feedback. Without this feedback, you cannot improve your programs.

Interviewer: OK.

Haddad: This is not new. In the history of the Bauhaus, in 1919, from almost 100 years ago, this approach was really affecting or infecting many different programs all over the world, specifically the States. Now, the issue is what industries say about graduates from the university, most often they say that whatever the university teaches, it is not really proper for us. So we need the university to follow what we need to support us with what we need. So when you educate people, when you graduate students from the university and they go to the real market, they will all say that we need experience. Why do they need experience? Because they are coming from two different worlds, so bridging industry with the university will really shorten that kind of experience required from those newly graduated people to fit the market, so the sooner, the better. The sooner you introduce real students to the market before they graduate, the better they are equipped to meet the requirements of the market.

Interviewer: Great, OK.

Haddad: So we still need that requirement. We need students with drawing skills, with even distinguished drawing skills. We need students with art talents. If you don’t have a talent, then you aren’t really doing anything. When you graduate, you will be copying or you will be depending greatly on the software that is offered in the computer, so you will not be a creative designer, you will not be a creative artist. You will be losing whatever is available in that software and that’s it. So I do this and I’m also happy with the requirement that you have to achieve a certain level of accomplishment in your high school grades. If you stick to that, 65% is the minimum, if you stick to the minimum, then you aren’t really improving your education because design is not only skill or is not
only talent. It is a total human being, it’s the culture...if you have a cultural design, if you have those scientific principles that you really depend on or you’re learning through your school years…with achievement it is good, but without achievement it’s not really good. You’re not improving. Communication between me and a student who gets like 75% is really zero and you can compare the communication between professors, staff members and the University of Science and Technology and the students in our Yarmouk University in Fine Arts. If you go and teach one course there, you’re going to feel like there’s very little misunderstanding between you as a professor and the students, because they are very equipped mentally to understand what is said there in addition to the talent. So we have these criteria that are very good, but the idea is that the implementation has to be followed up precisely and it has really applied properly. You know, there are other channels of getting into the university by the royal court…this is like the benefit of the royal court, the benefit of being an army person, the benefit of being like in the Ministry of Education. They have 10 persons here and 10 persons there and then those people with poor conditions in the desert, the university accepts them with a very low GPA. So those students going one with high credentials, one with low credentials and one with very poor credentials, all in the same class…what is the performance of the whole class? So if you have like 200 applicants and your part of those 200 is 80 students, then you choose the best students and this what I’m looking for, the best 80 of the 200. Not only 5% of the 200.

**Interviewer**: The question here is: don’t you think that it’s time to develop or improve the tests? I believe the test has 10 years now?

**Haddad**: The problem is not with the test, it’s with the implementation of the test, with the rules that really jump over the test.

**Interviewer**: So you think that the test is working…OK, I’ve got it. But you still don’t believe that there’s a need to improve it? Because I feel like the whole life has improved, changed, but our test remains as it is.

**Haddad**: The only improvement that we can do is to prevent the intervention of government in the accepting process to the Fine Arts Faculty.

**Interviewer**: OK, let’s go to number 4A, please. We are talking here about the field training programs and surprisingly, you mentioned that there are no field training courses in your faculty. I remember, I graduated from Yarmouk University and as I remember, there was such a program…
**Haddad:** No, no, it is not an internship course. It was the field of study and it was an elective course and it still is an elective course. That means the course that you don’t have to take. If we don’t offer, you don’t ask me to offer it. I’m not really forced to offer it as a university. It is like the course is an elective course and it is not in the description, it’s not a real field study. The student goes and makes a research and then submits their research no matter what.

**Interviewer:** So it’s not the student going to internship and spending two months…

**Haddad:** It is not the field of study…when it was used by the late Mr. Osama, he used to take his students to one of the schools and say that we need to make some touches to the look of this school. And sometimes they went to the Health Center and they did this. If you took the course…did you take it?

**Interviewer:** You remind me of 15 years ago (while I was studying graphic design at Yramouk University). Someone…not you, maybe Osama…he sent us to a hospital…someone with this…

**Haddad:** There was nobody else, Osama was the only one teaching like this. And Dr. Fuad sent us to find an agency to spend the summer working with it.

**Haddad:** No, no, this was not official. This was a personal thing.

**Interviewer:** It was?

**Haddad:** Yes. But we do in all our projects in the study courses. I send you everywhere. Every time you take a study course with me, I send you to make your research, make your study and come back and this is not the internship course you are talking about. The internship course is like an official course with rules and with everything that’s said to follow up the student in real life work. The minimum number of hours is not 150 hours. You spend with that government or with that organization…

**Interviewer:** Actually, it’s like 180-200.

**Haddad:** Sometimes it’s 300. The minimum is 150. We offer it here, in Princes Noora it’s 180 hours. In some other universities in Bahrain, we used to offer it for like 220 hours. Some people take 320 hours, so the range is between 120-300 something. These are the scales that have to be acquired during this time and you have a very long checklist. This is what they do in The Applied Universities and in Jordan University of Science Technology. The problem is it’s not very well designed, very well structured and very well followed up.

**Interviewer:** You mentioned it’s not properly implemented.
Haddad: And you can go to any organization and get the certificate saying that you worked there for two months and in actuality, you never know where that company is.

Interviewer: What’s the problem with the implementation? You mentioned here that the training internship course is followed within the private universities, but you don’t think that they are properly implemented or followed.

Haddad: Yeah, this is what I mean. They are not followed up, there is no structured course, no mentioning of these hours, of the skills, criteria, who’s eligible to take the course, when to take the course…these different rules and guidelines are not really clear in the program.

Interviewer: OK. Did you teach in private universities in Jordan, doctor?

Haddad: Yes, I taught one course in Art and Industry and this is the bridge I’m telling you about: Art and Industry. You teach art that is really applicable in the industrial world, so whenever you design a piece of furniture, it has to be executed, produced in one of those factories. So you go the factory and you bring your student to get in touch with those places where they can manufacture their own designs. It is not only a work of art, like you do a painting, a drawing…you do a drawing of a chair or of a desk and then you hang this drawing on the wall. No, you have to execute this, you have to produce this. When you go there and you are faced with the limitations of the technology there, then you have to alter your design and you have to change your idea. Knowing the industry and the technical and technological capability of the industry would really give you a clear idea about what to design for that kind of limitation.

Interviewer: OK. Doctor, one more question here before I forget. Do you remember what the name of the course is which Osama gave? The one to which you used to send the students to hospitals?

Haddad: Field study course.

Interviewer: And this is the elective course.

Haddad: It is an elective course. And we have other courses, like Creative Studies. He used to teach two courses: Creative Studies Course and Field Study Course.

Interviewer: And both of them are elective?

Haddad: Yes.

Interviewer: OK. Number 4B, doctor. We are talking about the field training again, field training study, how it could be improved. So you say that a public university decision maker on a level of university basis must be convinced by graphic design faculties of the value of such courses. If this is done properly, such quality program can
be designed to improve student professional practice and program improvement. Sorry, I had to read all that before the recording. So why don’t they understand the need of practice? I’m talking about the senior people here.

**Haddad:** The idea of getting the course into the program, it was really a very old one, from 1991-1992. It was proposed from us in the department to the college, to the dean’s council. So we included the internship course during that time in the program and when it came to the point of discussing the program in the dean’s council, most of the deans who were there rejected the idea because this is like an art faculty. They don’t need an internship course. Internship course…it was really understood that it is like a special course that only medical sciences, engineering faculties are eligible to offer the course. Because they underestimate our capabilities, our futuristic ideas, our proposals…they feel that this course is not really good. They say that we can take the course in the science faculties, engineering faculties, medical faculties, but not art. And they were really very stubborn in even accepting the idea, so the course was removed and the course was rejected from the dean’s council during those meetings of reviewing the proposed program from the Fine Arts department back then. If the president or the top decision-makers are not really convinced or there is nobody to convince them, they will not really get it improved.

**Interviewer:** You are the only university which doesn’t have the field training? You don’t offer this?

**Haddad:** It’s not the only university in Jordan. Most of the universities teaching art or offering art programs, they don’t have the internship course either, but like Applied Science University and I think Philadelphia and Petra, they have the course. Now when you say Petra, when you say Philadelphia, Adnan Badran as a president is a very open-minded person and he stays ahead of his time, so it is easily…if we had him as a president during that time, the course would have been approved. We had no problem with that.

**Interviewer:** He used to be the president of Yarmouk University. Why…

**Haddad:** Until 1986.

**Interviewer:** Why didn’t you take the chance to do it?

**Haddad:** We were not there.

**Interviewer:** And you were there since…?

**Haddad:** 1988.

**Interviewer:** Ah, ok. That’s clear.
Haddad: I was at the beginning there and the program was suggested, the older program was suggested by the department head who was from Nigeria, who graduated with a PhD in Industrial Design from the States, but even back then the program was not really the program that we really wanted to offer. So we fought and fought many times after we graduated from the States to change the program. We could, after 14 years of the older program, we could do the changes, but not all the changes that we wanted in the program. We tried again for the third time, before two years, but we also...we got something through and we failed getting other things through.

Interviewer: OK. So what you’re saying is that the curriculum or the design program is usually changed around 10 years in Yarmouk University.

Haddad: The first time it stayed for 14 years from 1994 until two years ago, 2010.

Interviewer: Twice. 14 years for the first time and second time 16. And every 16 years you change the program, the curriculum. Around 15 years.

Haddad: Yeah, around 15 years...

Interviewer: So we are talking now about the old design programs or just graphic design programs?

Haddad: This is all over the university, not only because it is art. Many universities start this campaigning about changing the programs in all departments, not only in art. Normally, you start thinking of changing or improving the program after your first batch of graduates. So you don’t change anything before anybody graduates, so when the graduates start to go into the market and they start their own profession, then you start, as we said earlier, then you start receiving feedback from them, from the market itself. If you have a good connection with the market and with the graduates…if you don’t have this connection with the graduates and the market, then you’ll never know about this. You’ll stick to the old program all the time. But because of the pressure of those who graduate and the way they took to people and the way they behaved, the way they responded, it threw themselves directly with the university and through the real market, so the whole issue tales out into politics. The university has to listen, because the president is like a political position. It’s not really an academic position in our world.

Interviewer: OK.

Haddad: So you start as a president when the people start talking, you start having some concern about your position, so you need to revolutionize your programs, you need to highlight the importance of your university in the front of your bosses. At the time, when the king Abdullah says we need to encourage those creative talents on university,
presidents, jump into the scene and start talking about the same ideas. One of the things that they should do is to change and develop the programs, to revolutionize the academic criteria.

**Interviewer**: When did king Abdullah say that?

**Haddad**: Many times.

**Interviewer**: So he’s …

**Haddad**: He’s very close to the new generation and he’s always coming with those creative ideas all the time, but nobody listens and even those who listen, they really translate what they understand. They don’t take it the right way.

**Interviewer**: OK, I understand.

**Interviewer**: …the program, what form it will take. Here you mentioned that you believe that the center will be a better solution, so do you think that the center attached to the design school will be better than sending the students to the real world, to the market?

**Haddad**: No, no. it is not that idea. The idea is that because we have this isolation from the real market, from the real industry, we thought that we should develop our own partnership with the industry, we should create a partnership with the industry, so the program or this center…the project was really proposed to the president and we tried. The president back then was Fayez Khasawneh. To me, he is the best second president that came to Yarmouk University after Adnan Badran and this guy really encourages the creative ideas, creative programs and the connection with the market and he tried very hard to encourage people from the university, faculty members, students, to get those proposals retained and prepared in order to find them the funds they require. So I proposed a one page proposal to him and he really liked the idea. He liked the idea very much and he said …

**Interviewer**: Sorry, doctor. I don’t want to disturb you, but this is very important. So the idea of the Jordanian Design Center was originally your idea?

**Haddad**: Yes.

**Interviewer**: You are the first one who came up with this idea?

**Haddad**: The first and the only one, I can assure you.

**Interviewer**: OK. Please, go ahead. Sorry to interrupt.

**Haddad**: So before Dr. Fayez knew about it, it was proposed in Japan. I was in an official trip to Japan and it was proposed there to JICA. The president of JICA gave me two hours of his time in order to accept the idea because he was thinking of supporting
the project. But you know, when politics interfere, within two months the guy was changed and they brought a new president of JICA or a new director to JICA and the communication between the former and the present directors sometimes are not really followed up precisely, so we didn’t hear from them. We went back to Yarmouk University and the project was proposed to Dr. Fayez and Dr. Fayez was really in favor of this. He tried really hard to find internal funds, but other people who were responsible, like the deans, were not really in favor of the idea because they have their own agenda, their own problems. So it was rejected.

Interviewer: In that time, the art was part of the Faculty of Arts?

Haddad: No, Faculty of Education.

Interviewer: OK. Go ahead. So we are talking about the dean of Education.

Haddad: I received a follow-up from Dr. Fayez saying: “What happened to your program?” I told him “Dr, you know what happened to my program. It was rejected and it was not even given a chance to be heard really.” He said: “Bring me the proposal. “ I went to him, I gave him the proposal and he signed it, jumping over the deans, over everybody. He signed it and he said from his office the program will be processed. So he started looking for funds to the minute where we had the Higher Education Development Fund assigned to the Ministry of Higher Education and through that fund, the program was approved. It was evaluated and reevaluated three-four times by international juries hired by the World Bank, because the fund is coming from the World Bank and finally, all three stages of evaluation kept the same position all over the Jordanian universities. So we won the fund and it was just the largest amount of fund among all the programs. It was 750,000 JD. We established the center and it was really established and we brought international experts from Germany and from other places in order to help establishing or building up the laboratories and the activities of the center. It was officiated by king Abdullah in June 2008. It was open in 2006.

Interviewer: So June 2006 and the cost was one million and a quarter. But doctor, please confirm or correct me if I’m wrong: from what you said, JICA didn’t sponsor on the capital of this center.

Haddad: They participated in the center, in the preparation of the center by sending one expert from Nissan. He’s really very famous in building design labs. Nissan has like seven design labs all over the world and most of them are in Europe. The most important one is in London and the other second important one is in Munich. They have these design labs and he was one of the teams who established these different design labs in
Europe and he was part of the team who really supported the idea and helped me in establishing the center.

**Interviewer**: And that was in what year?

**Haddad**: In 2004-2005.

**Interviewer**: OK, excellent.

**Haddad**: But right now the center is not doing any good. I left the center at the end of 2008 and it was headed/directed by Dr. Fuad and then Dr. Bassam and they assigned me again in 2010, but I rejected. Then they assigned Dr. Qasim Al Shogran. And Dr. Sami Al Tal also and then Dr. Qasim Al Shogran. And what is written here in the question of one of the students, he said that he used to work there and all of a sudden, one month ago I received a call from him saying that we should rewalk in the center because it is not functioning and I will talk to the president of the University because we are losing very important and valuable players in the University, because it was the only place that would give students those chances to prepare themselves before they graduate to the market. And I really liked the idea…there are three students actually wanting to do this and the idea was to me, as a person who lost that much of his time to establish the center and the center is not really performing…it’s performing at less than 1% of its mission, it’s now like any office in Europe offering Photoshop courses. That’s it. The students wanted to revitalize the center and they really proposed a strategic plan on how to manage again the center and this will be proposed to the president of the university. They volunteer for one whole year to implement that management plan, without any pay, so they are willing to do this.

**Interviewer**: Who are they?

**Haddad**: The three students.

**Interviewer**: OK. Do they have the experience to do this?

**Haddad**: Yeah, one of them headed the ISIC on the national level and then international level, regional level and he is very skillful in doing those strategic plans and managerial organization, because I seek to recruit people to teach or to build their own experiences from different universities and places all over the world. If you need a person to teach let us say mold making, they find you one qualified person to teach mold making for free. So they’re bringing people from Australia, from every part in the world. They have this wide, broad connection with the graduates. And he has this good experience, actually.
And those students were really attached to the center and they benefited from experts from Germany, from Japan and they were giving some chances to meet people from the real market, so they feel the benefit of the center.

**Interviewer:** Doctor, back to one point in this question, which is field training. So you said, you started your answer now talking about this, that because of the isolation …this isolation may be because of the geographic…

**Haddad:** No, because we have an industrial city, we have Al Hasan Industrial City. We are not isolated. Students are coming back and forth from Irbid to Amman would really give you an idea about the destination and about the fact that Irbid is not away from Amman.

**Interviewer:** So what’s the isolation you mentioned?

**Haddad:** The isolation is like the same isolation between Jordan Universities and the industry in Amman. Same isolation between Philadelphia or what ever… other universities in Amman are the whole world around it.

**Interviewer:** You mean the distance?

**Haddad:** No, not the distance. No programs are proposed either from the universities or from the private sector or from the industrial/business world to connect students in the real world.

**Interviewer:** So this is the isolation you are talking about. There are no programs, no communication, there is no interaction.

**Haddad:** This is why the center is like a hub of both sides. People from industry have places in the center and people from the universities have places in the center. People from both sides can get there.

**Interviewer:** Doctor, allow me …you’re breaking up…your voice, I cannot hear you. Can you do me a favour and disconnect and we will reconnect back again?

**Haddad:** Sure.

**Interviewer:** Ok, so you think this is the right method or the best method…

**Haddad:** The right way to do this, because as a student you don’t have to go out unless you are introduced to certain people that you are really convinced of, so in this stage you can go to the company or go to the industry. Going by yourself to the industry in our culture is not really appropriate.

**Interviewer:** Why?

**Haddad:** Because people are not used to doing this, so you have to have a transitional period where you can encourage people to meet those other people from the different
world in a convenient place. If you create that culture, then you’ll let people from the
university go directly to the industry when they are in their first year.

**Interviewer:** So do you encourage that…

**Haddad:** Especially female students in industrial design or graphic design. If you have
girl students specializing in product design or interior design, they fear going to
industrial cities, because this was the misunderstanding or misconception about these
areas of design. Most students don’t like to specialize in product design or industrial
design because they think you have to spend the rest of your life in industrial cities.
Industrial cities are in places outside the borders of the cities. So making this connection
in your own place would really make the difference, would really encourage you to step
outside the culture or to adjust your misconceptions about those areas.

**Interviewer:** Why is it declining? And the question here before the “why”…are you
talking about other countries…when you say other countries, do you mean regional, the
countries in the region or the whole world?

**Haddad:** All over. In Ohio State University, it is one of the big 10 universities in the
States, they offer really those highly wanted programs and the population of Ohio state
was like 60,000 students, so now if you go to any program in the art, if you go to
Salamis, there’s only one professor in Salamis. If you go to graphic design, there is only
one professor in graphic design. If you go to product design, there used to be one
professor in product design. And that, in each one of these areas in design, is not really
enough. And we understood back then that the university cannot really offer more jobs
to faculty members more than one person, because they are highly paid and they say that
we have limited number of students. But anyway, in textile design, in Michigan, I have
only one professor. When she takes a leave, the program stops. She takes a leave, like a
Sabbatical, the program stops unless they bring one part-timer to cover up, if they have
students still running in the program. So now, if you are offered as a graduate with
bachelor degree from the university, if you are offered a job in the real market and a job
in the university, the salary is almost 1/10th of your salary in the real market, so your
choice is not to apply even if the university provides the fund for hiring people. The
people will not come, because they are very much paid outside the university, so we are
having problems with those scholarship students. Dr. Zeyad is with me now and he
listens and during his work, we are always stuck with people to teach the bachelor
degree. This is the rule, bachelor degrees are not allowed to enter into the university
classes to teach. Minimum we have to have masters degree and masters degree are not
available, PhDs are not available. If you send someone in the States to study with a scholarship, to have his/hers PhD or masters degree in graphic design or product design, they are offered too many chances to stay there in States and they try as hard as they can in order to escape their regulation or the contract with the university concerning their scholarship. The minute they come back to the university, they start thinking of how to get out of the university, because the salary is not good compared to outside salaries and this situation is also in the States and in other regional universities.

Interviewer: So you’re talking about the universities in general here. They are declining.

Haddad: It’s because people graduating from these design areas are paid much better than the university pays them.

Interviewer: Where is the university’s management? They didn’t try to find solutions for this problem?

Haddad: The only solution that the university can offer is to increase salaries and be competitive with the business world and the industrial world, to compete with them, but they cannot compete.

Interviewer: Even through employing or through using, establishing design centers like your center and make it a profitable design center?

Haddad: No, here making this detour...the center is a detour from the university regulations. By bringing professionals from the real market, either with bachelor degrees or with master degrees, sometimes with PhDs, but mostly, we the center were interested in bringing this real world into the university and getting the university to get closer to this real world. So no matter what they have in the real market, because in the university we are looking for PhDs…in the real market, a PhD is not really required. Professionals start even without education, so the situation like bringing those professionals no matter of their qualification levels, you facilitate their interaction, this reflection on the students and you give the students those skills that are not really offered in the university, because we don’t have enough faculty members to do this.

Interviewer: And you mentioned here in number 9A that you are losing faculty members because of their unwillingness to research. Why?

Haddad: Yeah. I was in Bahrain and we lost too many good members from the university. Now here, in Saudi Arabia, the university is losing their people, especially the people who are in good terms. They don’t want to continue. Dr. Maria was here and
she is leaving. And me and Dr. Zaid, if we have any chance better than this, we will not stay.

**Interviewer:** Why?

**Haddad:** Because the whole thing is not really…we consider the job is not really a profession. So we’re losing too much.

**Interviewer:** But doctor, you spent 24 years in this job, as a professor.

**Haddad:** Yes, but still…if you’re staying without any improvement, without any chance to improve, then you are losing. It’s ok that your salary is much better than the one you take from Jordan. You’re not really developing here.

**Interviewer:** So in Jordan is better, but the money is…

**Haddad:** Yeah, but still in Jordan…now when you’re looking at the department of design, you really don’t imagine the bad situation that we are really in. Only graduates who teach the students do. When you have a chance, you take the leave. But we are not capable, up to this minute, we are not capable in Yarmouk University to convince a student to go into scholarship to the United States. They don’t want to. Because the obligations of the scholarship are very much higher than your expectations and, on the other side, with your bachelor degree, you are offered better salaries than you would have as a PhD holder, as a professor in the university.

**Interviewer:** Ok, let us go back to 9B please. It is about the level of research. You answered that: improving promotion policies. So..

**Haddad:** Ok.. Now in our promotion policies the new PhD holder who graduates recently he could apply to be promoted from Assistant Professor after 4 years of working in university. And after the first 4 years the law allows you to apply for the next rank, which is Associate Professor. And after 4-5 years you could apply for a Full Professor. This is the promotion policy we are following right now. If we don’t change or improve the promotion policies, we are not really moving anywhere. In the US, this professionalism starts without a degree, because in US universities there are famous artists who are famous on the state or the states level teaches without degree. They are allowed to teach. In the past, when Yarmouk University was established, Al Solaybee was not holding a degree. He was teaching Arabic language but without a degree. He was known as a famous poet and writer. They used to bring him to teach Arabic 101 because it was a university requirement for the entire students at the university. He was the best one in the world to teach that, but he has no degree. Now in the law of Higher education this is prohibited. They stopped it. Today, the law is not allowing the Masters
holders to be promoted. The promotion policies we have in Jordan: if you have less than PhD, you will never be promoted. Promotion starts as a faculty member in the Jordanian Universities from PhD degree and above. Now the financial privileges that you are gaining based on these promotions are nothing. For example the difference between assistants professor and myself is 200JD. The difference in the salary hierarchy is 200-400JD only, which is nothing. If we do not change or improve the promotion policies, we are not really moving anywhere.

**Interviewer**: To improve the promotion policies to include the master degree holders?

**Haddad**: Yeah, because this way you encourage many people holding masters degrees to enter the university. Also, you can keep those master degree holders as faculty members at the university, you can hold them into longer times.

**Interviewer**: But doctor, still I can’t understand the relation between the promotion policy and the level of research. Where’s the relation? Can you explain that?

**Haddad**: Like you have promoted a few published works.

**Interviewer**: So you suggest to include…

**Haddad**: Like what happened to some Dr’s …he got his PhD degree and he stayed ten years without research, without publication. Then the rules in the Jordanian university are that the minute you reach ten years in the university without research, publication, you are out of the university.

**Interviewer**: OK, so to summarize…

**Haddad**: Promotion is based on research.

**Interviewer**: But the research…

**Haddad**: If you don’t do research, you are not promoted.

**Interviewer**: And the promotion policy is only for the PhD holders. It doesn’t include masters.

**Haddad**: The policy does not include the masters or the bachelor degree.

**Interviewer**: So simply, you are asking or suggesting to include the master holders in the promotion policy.

**Haddad**: Yes.

**Interviewer**: Ok. And in that case, there will be more research…

**Haddad**: Like to add something in salary, improvement in salary.

**Interviewer**: OK, it’s clear. Now number 10A, doctor, about the shortage of Arabic graphic design resources. Your answer was: the shortage of Arab graphic design resources is not a problem. So you confirm that there’s a shortage in Arab resources, but
you don’t think that it is a problem. So in other words, you assume or I assume that the other language would be English, so you are saying that the faculty members, the students have no problem in reading and writing in English. Is that what you’re saying?

**Haddad**: Yes.

**Interviewer**: We are perfect in English?

**Haddad**: Our graduates are mostly from English universities and most of the teachers published in this area are in English language. So graduating from English universities, you have no problem with researching and doing everything using English language. We know our students when they graduate and they work in the real market, they improve their English language very fast, so whether you write in English or in Arabic, the resources, the largest percentage of literature available or the language used is really English and you have no problem with reading in English, so you have no problem with the resources. So a shortage in Arabic is really a shortage when you talk about Saudi Arabia. We are teaching here in Saudi Arabia 600 students. None of them can really form one sentence in English. I consider Arabic resources are in shortage. Like going to Bahrain, the largest student population from Saudi Arabia, and they speak English very much like they’re Americans. There is no shortage in Arabic, because they can speak English.

**Interviewer**: By the way, doctor, do you still believe that our students and here I am talking about students in the first degree in Jordan, can they really read and write in English?

**Haddad**: No, not most of them. We are still talking about the best of those students.

**Interviewer**: So we need to talk about not the 10%, we are talking about the…

**Haddad**: The other part of the students…no matter what you talk to them or what language you use to speak to them, they will not get the idea. So they are hopeless cases, which is the majority of the people.

**Interviewer**: This is a strong statement.

**Haddad**: You force them to buy the materials for the course, you use all possible means to convince them to buy the materials they need to study and prepare for the course and the minute they buy the materials, they’ll go, sit on the floor and they put it below them to sit on and when they finish sitting, they leave the place leaving the materials on the floor. I used to go collect these materials and bring them back to the class and announce to the class that those who have lost their materials should please come collect them from here. And we went through this for about two years, me and Dr. Osama and this
procedure was not really helping, so I started telling the students that whenever I find one of these materials or one of these copies left behind, I will throw it in the garbage. So I started to throw materials in the garbage. Some people would come and say: “Dr, did you see our book we left here last week?” “Yes, you go and search for it in the garbage. If you don’t find it in the garbage basket in the studio, you can go down to the main container of the garbage, ok?” And this policy did work.

**Interviewer:** So you are talking here about the 10% who have…

**Haddad:** You can add another 10%, because the people who buy it and those who really don’t have enough money to buy their materials, they would consider it really precious, so they should keep it.

**Interviewer:** In other words, you are not encouraging writing in Arabic.

**Haddad:** No, what we teach, we teach in Arabic. We teach mixed language.

**Interviewer:** Yeah, I remember you are the only one who teaches in English.

**Haddad:** We have our text in English, we teach both languages, Arabic and English. We have to balance the majority of the students with the minority of the students, who are eligible to understand you. They can understand you using English and Arabic, but the other part, you have to communicate with them, so you use part of your language Arabic and part of your language English. It’s a mixture.

**Interviewer:** But again, I need yes or no. You don’t encourage writing in Arabic? Or you feel that…

**Haddad:** I will not change my statement there.

**Interviewer:** No, no, no. I’m not trying to push you to change your statement. I’m trying to understand…

**Haddad:** I understand, but my answer is the same.

**Interviewer:** So shortage of Arabic graphic design resources is not a problem, so we have to learn in English, to teach them how to read in English.

**Haddad:** No, we don’t teach them how to read in English. You teach them before they get to university.

**Interviewer:** I’m trying to find another solution here. So you are again concentrating on the 10% who got some hope…is that true?

**Haddad:** Yeah, this is the fact.

**Interviewer:** This is tricky somehow, but OK, we’ll keep it there.

**Haddad:** Because I told you from the beginning: the acceptance procedures in the university, when we accept the less fortunate and those who came through the Royal
court, the ministry of education, the army force, these are usually called exemptions. So what is the exemption, it means that you have a law and you exempt some people from this law. For instance, the acceptance through the official normal procedures “competitive admission” could reach in fine arts as minimum as 81% (no students has a Tawjeehi mark under 81% could be accepted). But when you accept the army, ministry of education and so on, you will find a lot of marks in 65%. So what we are saying is that we are using the right standards, right evaluation admission exam, the grades requested based on the competitive admission is right and I wish we would all stick to it, but what is happening is these “breakthroughs” which skip the rules and standards affect and decline the quality of the students’ performance comparing to the university standards.

Our field is also very important, because the poverty and wealth plays an important role. Because when you enter the design you need to compete with all your abilities, your language, your talents, your high school grades and your money because your ability to buy materials gives you another edge. Because we use to advice the poor people who try to apply for design that this subject will cost you more than studying Medicine, so if you don’t have the abilities don’t get involved.

Interviewer: 12B, actually. We were talking about the official body for graphic design or design, in general. I’m talking about graphic design, so let’s stick to that, but design in general will work, as well. So in 12B when I asked you, you said yes, that we need an official body, but when I asked why, you said that all funded projects studying design promotion and support in Jordan recommended they establish such a design organization. So what do you mean by design promotion? I didn’t get this.

Haddad: I was a member in a committee headed by the Secretary General of the Higher Council for Science and Technology. Now it is part of the Al Hassan Scientific City. So the committee is called Design Promotion Committee in Jordan and it is a committee that encourages Jordanian industries to hire or to include design in their manufacturing and industrial process.

Interviewer: Is this committee still around?

Haddad: No, it was stopped when Dr. Khalid Al Shraideh assigned the minister of Power in Jordan. The committee was stopped and we were almost like three continuous years. We really did something there, we invited the private sector, the industrial sector and the business sector to be part of the committee and the committee’s outcomes and decisions. Because this Higher Council of Science and Technology funds industrial
projects, if any project is proposed from the private industry, looking for financial support, they fund it, so they have power over them. This is why the committee is encouraging Jordanian promotion of design in their manufacturing processes. And also, people from academia, professors of the university, if they propose projects to be implemented in the Jordanian industry, they fund it, so me I was funded twice from this council. Once was for 15,000 JD and the other around 8000 JD.

**Interviewer:** So the second part here is …

**Haddad:** We were very capable of generating some workshops and international conferences from Germany, from Japan, from Poland… the study being the design of manufacturing in Jordanian industry and we could really …

**Interviewer:** So all the funded projects you mentioned here…

**Haddad:** Yeah, from those many different workshops and conferences that we made, most of them or all of them recommended that in Jordan there should be a design organization that cares about designers and the practice of designers in Jordan. Without this body of designers association, the domain of design will stay weak and designers would find nobody to support them later on.

**Interviewer:** Doctor, here I have three questions in this particular point. You just raised three questions. First of all, why nothing happened so far? If you’re saying that there were many recommendations to establish such a designer organization for years…

**Haddad:** This is normal in all workshops and conferences. Recommendations would be published and nothing will happen later on, unless you bring people… I tried twice through different events to even start or initiate, let’s say, a society for interior designers, a society for graphic designers, and we started the process … me and other people, we collected 30 people to sign papers and a proposal to be sent to the government and one of them, an interior designer, I discovered later, we even went to lawyers to phrase and rephrase the statements that were needed in order to make this organization… and later on, after five years, I discovered that somebody took over and established what is called Interior Designers Association. It is there, but I never hear of it, even though I was the first one to propose it. So some of them are happening, but we don’t know about them. And some of them aren’t really happening or aren’t taking place, are not taking any further steps for establishment.

**Interviewer:** Speaking of happening, have you ever heard about the Jordanian Graphic Designers Association?
**Haddad:** Yes, it’s made by some people in graphic design and it doesn’t really have any power. It’s a real need that we have to have something like the Jordanian Engineering Association or the Medical Association and the Artists Association…

**Interviewer:** Where are we from the Artists Association, why we are not part of it?

**Haddad:** We are secondary, we are a supportive part, but not a real part.

**Interviewer:** Why?

**Haddad:** We are complementary, like when you a play then they need a sonographer like Dr. Zaid, they need an interior designer, they need a graphic designer…these are not the real members, they are the supporting members.

**Interviewer:** But I think they amended the rules, doctor and now they have something called “members”…you can be a member under what they call it Assistance Careers, but you can still get full membership.

**Haddad:** I don’t know about it, but we can really be accepted, but to me it is not like I have an ambition to register. I find that we have a Graphic Designers Association and an Interior Designers Association and all other areas of design associations and we can make one umbrella to cover up all those, like in the engineering association. In the Engineering Association in Jordan you have the architect engineers association or the civil engineers, the electrical engineers, the industrial engineers, all those different areas of engineering under the umbrella of the Jordanian Engineering Guild.

**Interviewer:** When we established this unity for artists, “the Artist Association”, why were we not part of this?

**Haddad:** Because they were the only actors and producers who started the job and they thought about themselves, they never thought about us. People started from Plastic Arts, from Fine Arts…their role in this guild…In Cairo one time I was there and I met with a person who proposed the Artists Association and they never thought of us back then and I was really opposed of the name. When you say “art” you mean Plastic Arts and Design, because in other arts when you say acting you mean actors and singers. Artists are basically the plastic artists in language. I was against the name, because the name was not meant to be us. It’s our name and it’s meant to be other people.

**Interviewer:** OK, interesting.

**Haddad:** Yeah, because people out of ignorance on the decision making process, they approved the name and it is theirs now. And we took the secondary part and not the major part.
Interviewer: Number 13b. I am asking about the department of graphic design, if it’s fully equipped with suitable facilities and technology in Yarmouk University. You said “Yes, it’s fully equipped”. It has studios, labs and… do you have any idea if it’s up to date or …let’s say, for example, the software is?

Haddad: When we established the Jordanian Design Center and we brought those Japanese and German experts, they said that the equipments that we have in the Jordanian Design Center for Art and Design are much better than those they have in German universities or Japanese universities. Even more advanced.

Interviewer: This comparison between the Jordanian labs…

Haddad: From experts…German and Japanese experts who used to work in the center.

Interviewer: When was that? When did they do this comparison?

Haddad: From the minute they come to the center and start working there and start preparing the labs and start receiving those equipments, they said that what we have in the Jordanian Design Center is more advanced than what they have in German or Japanese universities.

Interviewer: OK, do you remember which year was that?


Interviewer: So based on that, you believe that…

Haddad: If the question is “up to date in the department”, I really don’t think it is really updated. Like if you have Photoshop CS6 is in the market, then I think CS4 is there or somehow CS5, but the situation is different from the situation in Yarmouk University, because students can get a copy of the program with no money and every student has his own laptop now. So you can get your copy, an official copy for free. The university there will not offer me the programs, the software that I need. I ask one of my students if they can come install those programs and they come and do it very fast. Because waiting for the university, you will not be able to review the students’ work, so you go back with the wave…whatever the student has, you must have the same. They bring their programs with them whenever they want you to review their work. We have the best library in the region, in Yarmouk University. The best books ever printed until 2005, in all areas of design. And the university, through this program that approved the Jordanian Design Center, they have a Center of Excellence in the Yarmouk University library. It was also funded from the World Bank, it is the center for the Arabic universities in Jordan. The library is the center of all Arabic universities.

Interviewer: OK. Good to know. What about access for electronic journals?
**Haddad:** Yeah, it is fully equipped. All kind of database is there.

**Interviewer:** Good to hear that. Doctor, the last question, which is 15B: you were talking about the ministry of education here …you mentioned that most often, you’re talking about the inconsistencies, you’re talking about the accreditation office, so you’re talking about the inexperienced accreditation committee …where did they get their members from?

**Haddad:** I used to be one member. Dr. Fuad and Dr. Maria…many, many people from public universities are assigned to check and to follow up the accreditation criteria. In some cases, like when it comes to accrediting Yarmouk University, because it’s a government university and the government has nothing to do with accrediting the university or not accrediting the university…so what applies on the accreditation of public universities do not really apply on the private universities.

**Interviewer:** Why?

**Haddad:** Because this is a double standard.

**Interviewer:** So correct me if I’m wrong, I’m confused here…I asked you where did they get the members from and you said “us” and you mentioned here that most often inexperienced and biased so you are talking about yourself?

**Haddad:** I may be included there, but I’m talking mostly about wherever you have those strange cases from why don’t you accredit, let us say, why don’t you accredit Yarmouk University…

**Interviewer:** It’s not accredited…

**Haddad:** Yeah, why not? Why don’t you apply the same rules that you apply for private universities?

**Interviewer:** Why?

**Haddad:** I don’t know why, because even if Yarmouk University is not accredited, are you going to close it?!

**Interviewer:** OK.

**Haddad:** This applies in Jordan universities and applies on JUST University, they will never be shut down.

**Interviewer:** So what you’re saying now is that the accreditation rules apply only on private universities.

**Haddad:** Yeah, but what if we…let’s say applied science universities that are not accredited by higher education ministry. If this were to be news, the students would revolt against the university and they will ask to move from this university to another
and they will lose and this is why private universities care too much about getting accredited, because when one single news in the newspaper saying this university is not accredited …all students will revolt against it and will try to change automatically to another university. And they are losing, this is why they care. They may lose their students. But in Yarmouk University we don’t lose our students.

**Interviewer:** Why?

**Haddad:** Because it’s a public university. It’s a government university and no matter what you do, you have the value with the name.

And this is what I mean by biased.

**Interviewer:** So can we consider this another side of corruption?

**Haddad:** I don’t think it is part of the corruption. It is not corruption.

**Interviewer:** Administrative corruption?

**Haddad:** No it is not, this is not what I meant, what I meant that if you are student in Yarmouk University if your field of study accredited or not from the Higher Education, you don’t care as student because you are graduate from official university, Nobody in Jordan is tracking if the official universities’ graduates are accredited or not. While the other students in the private universities not accept paying money for non-accredited university

**Interviewer:** I have a question here: what’s the difference between special accreditation and general accreditation?

**Haddad:** The General accreditation allows you to establish a graphic department. They gave you a grace period like 2-3 years at the beginning to run the program and to have some students and to start your curriculum planning acts. They usually give you 1-2 years. Once students enrolled and they started the first year, then you have to have a special accreditation, which means that you have to apply all the accreditation rules such as the library, the teachers and other things that we use to usually suffer from. It needs to be available in the private universities. The management of the private universities keeps complaining that these requirements are not even available in the official universities, so why you are asking us to provide it? The answer is you are free to provide or not. But what does free mean? Every year you have to submit the renewal application. The cost of this application is very very high, which means that the result must be in your (private university) side.

**Interviewer:** Do you believe that the renewal process is phony and not real?
**Haddad:** No, I used to be part of this process. What happened is when we got there we asked them, for instance, to provide us with proofs of subscription in five journals. Some of them they borrow invoices to prove that from other universities. If you ask for the official papers for these subscriptions, which he won’t be able to provide because he just doesn’t actually have those Journals, but they borrowed the invoices to fake that. The same, when we ask for 5 books in this subject they do the same and borrow books from anywhere else. The spaces of the building and other critical and very precise calculations...it depends on you here, if you are in favor of this university.. you don’t do things as it should be done. If you are going to work hard on this university then every thing should be there. This is another level of biased. It depends on our conventions about the importance of these private universities for the country and the people. And these conventions are not clear.

**Interviewer:** Thank you Dr Haddad for your time
APPENDIX N SUBJECT DESCRIPTIONS – AL AHLIYYA UNIVERSITY
1031101 Design Principles:
The elements and principles of design and their application to fine and commercial art;
Studio problems involving such elements: line, shape, color; Principles: repetition, balance, and movement; understanding of design for flat surface.

1031201 Visual Communication Skills (1):
Various kinds of architectural drawing and drafting: the terms, symbols, and conventions used in such drawings.

1021701 Drawing and Painting (1):
The elements and principles of composition through art works achieved in studio or on location or by expressing: concepts, ideas, and creative imaginations; Applications: using dry techniques of (pencils, charcoal, colored pencils, soft pastels), or wet techniques of (water color and acrylic)

1031102 Design Principles:
Designing for man: Elaborate study of anthropometrics and ergonomics, human scale, and the mutual man-environment relationship; The mass-space relationship in various exercises that combine the basics of architectural, interior, and graphic design.

1021704 Perspective:
Construct drawings according to the basic laws of linear perspective; Using one -, two-, and three – point and isometric perspective to create scenes with convincing depth of field and proportion.

1031501 History of Art and Architecture (1):
The history of global art and architecture: Analytical review of the development of art and architecture in the ancient world and the dawn of civilizations in Mesopotamia, the Nile Valley, some of the early civilizations in south and east Asia, and the Classical Greek and Roman civilizations; The major architectural achievements of each civilization or culture: The relationship between them, with major examples of each.
Prerequisite: None

1021702 Drawing & Painting (2):
Human body, still life, landscape and narrative painting, concentrate on the development of conceptual, perceptual and technical evolution of these subject, in the history of painting. Special attention is also given to experimental approaches of variety of media and acrylics, which the process must be close to the expression of the masters and contemporary practitioners.

1022302 History of Western Art & Design:
The most important movements and trends in: photography, sculpture, architecture; The European Renaissance and extensions subsequent to it: motion Alavtaalip Altklvip (Mannerism), Baroque (Baroque), the Rococo (Rococo), artists of School of Venice; The impact of Renaissance on the north Europe and the lowlands, Spain and France; The new changes that have been developed: the neoclassical (Neoclassicism), romance (Romanticism), neo-Alrvaliyn (Neo-Raphaelites), New Art (Art Nouveau); The beginnings of modern art in the nineteenth century and the founding pioneered: Albarpizon (Barbizon), movement realism (Realism), the Impressionist movement (Impressionism), expressive (Expressionism), Cubism (Cubism), future (Futurism), conceptual art (Conceptual Art), the movement of American Folk Art (Pop Art).

1022601 Computer Graphics (1):
Introduction to digital capturing methods which include digital photography and image scanning: photo editing processes centered in the use of adobe Photoshop and illustrator; Applications: photographic effects and custom typographic treatments.

1022106 Arabic Calligraphy & Ornamentation:
Theoretical and practical study of Arabic letters: expression and aesthetic aspects of calligraphy styles, characteristic shapes and proportions, various kinds of Islamic ornaments; Applications: Use of Arabic calligraphy in graphic design.

1022801 Printmaking Techniques (1):
The history and traditional techniques of relief printing: wood, lino, and soft plastic; using monochromatic and polychromatic design.
1022103 Graphic Design Techniques:
Exploring hand skills by using: tools, techniques, procedures and presentations to produce professional graphic design; Standards of quality design work that persist throughout the graphic design program in each specialized course that follows

1022304 Psychology of Design:
The interconnections between visual art culture and psychology: psychoanalytical analysis of design, the impact of design on the cultural, emotional and cognitive experiences of both the designer and viewer, the psychological content influences individuals and society.

1022303 History of Islamic Art & Design:
Definition of Islamic art: its architecture and applied arts; its origins and its development in the Arab world during the eras of: the Umayyad Caliphate, the Abbasid and Umayyad al-Andalus, and the Fatimids, the Almoravids, and uniform, and Bani Nasr in Andalusia; The most important characteristics of each era and the effects that occurred in the various Islamic arts in each period to an end; The development of architecture and applied arts in: the Arab East, and Central Asia, Afghanistan, and Iran, and Turkey, and the sub-continent India, during the eras of Ghaznavids, and the Seljuks, and the sultanates of Delhi, and Alikhanin, and the Mamelukes, Ottomans, and Turkmen (black sheep and white sheep), and the Timorese, and the Safavids, and Mughals, and Qajar; The impact of Islamic arts in the arts in the West and influenced; The causes of the decline in Islamic art since the nineteenth century and what is to be revived.

1022602 Computer Graphics (2):
Using of Adobe Illustrator: Computer drawing techniques, the use of custom typographic treatments; Applications: editing anchor points and paths, working with layers, painting, using gradient fills, special type effects, importing, masking photographs and using filters, tracing, optimizing, and creating special effects for graphics designed in Photoshop; Class discussion: focuses on the technical aspects and aesthetic judgments made in the production of creative assignments.

1022105 Latin Script & Typography:
A theoretical and practical study of Latin script and Typography: The important role that type plays as an infinitely varied and responsive medium for visual communication; Practical applications: Through projects that encourage experimentation students examine interpretive and plastic aspects of typographic form and methods of organizational structure.

1022802 Printmaking Techniques (2):
The various techniques of metal printing (Etching) by using zinc plates; Application: students work on many projects in this technique, exercising monochromatic and polychromatic art designs subjects.

1022104 Logo design and its applications:
The design of all major aspects of visual identity: the graphic designer's role in the layout and design of publication; introducing the major identity firms and current technologies used to produce multi-page publications such as books, magazines, newspapers, and catalogues; The assignments to achieve effective logo types, stationery, and publications using the elements of layout with typography and art.

1023603 Computer Graphics (3):
Developing student's proficiency in desktop publishing techniques: the integration capabilities of the Adobe Creative Suite; Using Photoshop and Illustrator materials to create: custom flyers, trade ads, newsletters, brochures and other communication materials; Class discussion: focuses on the technical aspects and aesthetic judgments made in the production of creative assignments

1023301 History of Graphic Design:
The pivotal events and achievements that led to the current state of graphic communication; the unceasing quest to give form to ideas is traced from the pictographs painted on cave walls to the latest imaginative designs; The creative thinkers: important innovation and breakthrough technologies that have shaped the evolution of visual communication.

1023107 Print advertising design:
The design of all major aspects of visual identity: the graphic designer's role in the layout and design of publication; introducing the major identity firms and current technologies used to produce multi-page publications such as books, magazines, newspapers, and catalogues; The assignments to achieve effective logo types, stationery, and publications using the elements of layout with typography and art.

1023803 Silk Screen Printing:
An Introduction to all the equipment f techniques of screen printing: the simplest paper masks, the complicated photographic stencils; The fine Art of commercial application of screen printing: digital methods of photographic process and experimentation.

1023501 Digital and Traditional Photography:
A historical overview of photography: from its beginnings in the nineteenth century to the present; Practical application: camera technology and its aesthetics, images making techniques, applications in studio and on visual concepts in photography and design.

1023604 Computer Graphics (4):
The most fundamental principles in the design process using computer software arts and digital graphics; Applications: training students directly to the program (Maxon Cinema 4D) and the implications of processors and effects in the treatment of digital design three-dimensional, fixed and mobile; training through some of the practical applications of laboratory computer and the work reports of the project focuses on the practical side of this graphic software.

1023302 Theories & Methodology of Graphic Design:
A historical review of the main theories and methodologies in aesthetics and art criticism as introduced by the various schools of thought throughout history: the ancient civilizations, Islamic and European Arts until the end of twentieth century.

1023108 Design of Newspapers and Magazines:
No description available.

1023208 Marketing systems and advertising campaigns:
The foundations of preparation of the advertising campaigns from the start of an innovative idea; the preparation of the advertising message of the campaign; access to the printed designs and animation; the study of the market in terms of the nature of the recipient and the environment.

1023704 Color Theory:
The properties and sense of color and its potential underlying principles of color selection: from side of contrast and harmonies; the relationships between light, color and vision; the basics of pigments mixing and color terminology; Applications: work of theorists’ exercises involving color manipulation and opportunities for experimentation.

1023402 Practical Training:
Field training for a period of at least (8) weeks in local public or private sector establishments in partial fulfillment of the requirements for graduation.

1024109 Packaging Design: Three-dimensional form & surface designs as they apply to product containers; Create commercial packaging: Type, layout, design, and form; Conceptual development & structure interactivity & design aesthetics.

1024401 Professional Practice and Specifications:
The procedures necessary for professionalism in graphic design practice: skills binder, the administrative, commercial, legal aspects of establishing a firm; Supervision of projects' execution; Preparation of technical reports: letters of agreement, fee structure, purchase and specifications of materials and all support documents; The relationship between designer & professional firms in field; Liability & ethics.

1024901 Graduation Project (1):
Expanding previous design knowledge and skills: work on major self-initiated design projects; creating an advertising campaign for a selected institution or company; The course emphasizes: research, analysis, & comparisons.

1024902 Graduation Project (2):
Preparing advertising campaigns for institutions or companies selected before in research project: logo and identity, posters, outdoor-advertising on means of
transportation, roads and billboard, catalogues, flyers, calendar, and packaging, in addition to website if necessary; Students are expected to demonstrate their ability to formulate sophisticated design decisions and appropriate design solutions that reflect a high level of professional achievement.
1211261 Typography (1):
This subject deals with a summary of the history and development of typography and ornamentation, and their creators. As well as identify the rules and principles of typography and ornamentation and tools used in the implementation by doing practical applications in the field of Arabic and Islamic calligraphy and decoration, and how to apply them in the field of design.
Theoretical and practical

1211262 Typography (2):
This subject aims to introduce students to the birth, origins and evolution of Latin typography, and to identify the artistic tools for Latin writing and methods of use, as well as introducing the way of writing for many classic and modern typography. Also the use of Latin typography and how to employ the Latin alphabet in design as part of the artistic construction and mutual relationship between Latin typography and design.
Theoretical and practical

1211301 Graphic Design (2):
This subject is about layout in terms of design and layout of newspapers, magazines, books and electronic publishing, directing and guiding design brochures and advertising using specialized computer programs such as Adobe, InDesign, Photoshop, Illustrator, Adobe Acrobat. practical

1211302 Graphic Design (3):
This subject introduces the methods of printing and electronic designs by practicing publishing applications such as: Adobe, InDesign Photoshop, Illustrator, Adobe Acrobat. practical

1211309 Design Theories:
This subject aims to introduce the concept of design and historic stages and the most important theories of ancient and modern, as well as study design methodologies traditional and new - contemporary and its dimensions and effects of sub-systems (such as the study of man's relationship with machine and ways to improve its effectiveness (Ergonomics-accounts and computer) on the development of methodologies and breadth of its capabilities. Theory.
1211312 Photography:
This course covers the theory and the foundations of photography and digital. It study tools and technical equipment and technique used in photography (camera, lens, film, filters, etc.) and how to employ photography in graphic design to produce printing and electronic materials as well as how to process image and quality control, the potential use in graphic design and a focus on shooting product and process it electronically for use in design as well as many other applications. Theoretical and practical

1211311 Aesthetics Science:
This subject aims to introduce the concept of "aesthetics" and its evolution through the ages, and the most important theories of aesthetics and philosophy of ancient and modern, the role and importance of aesthetics and its relationship to the fine arts and its contribution to the formulation of technical vision emanating from the spirit of the age. Theory.

1211351 Printing Techniques:
This subject Summarises printing history, ancient, modern printing techniques and its effects, identify the different printing methods, design method, knowledge of design techniques for cans, the practice of printing on paper and silk cloth and presented in offset printing. Practical

1211398 Field Training:
This subject is designed to prepare students for practical life through training under the direct supervision of technical institutions and printing that is specialized in the field of graphic design and animation, identify the different aspects of the design, printing and different materials to evaluate performance and consolidation of tradition of specialization. Practical

1211401 Graphic Design (4):
This subject aims to study the various aspects of the advertising campaigns that target different aspects of life, especially the economic ones, and how to develop distinctive graphic designs of flyers and posters for promotional campaigns starting from field research and ending with convincing perceptions in media world. Practical.
1211404 Graphic Sociology And Psychology:
This subject discusses the mutual relationship between design and society, and how to draw the design to meet the needs and necessities of human and psychological effects by design, and its impact on the creative process of the artist. Theory

1211441 Animation By Computer:
This subject shows how to prepare and execute animation by using techniques and advanced programmes such as Flash to develop and make effective solutions in different graphic designs topics and know how to create movement and its types, how to collect, produce, and display in web pages. Also it introduces the students to the different files of animations, their characteristics, build the ideas and determine strategies and applications. Practical and theoretical

12211498 Graduation Project:
This subject focus on making detailed study of a project chosen by the student and to cover it with creative graphical designs combines all the functional factors like: aesthetic, environmental, intellectual and emotional to create a bright image of the project. Practical

1212312 History Of Islamic Art:
This subject is about studying the history of Fine and Applied Arts and Architecture at Arabs and Muslims in all Islamic eras, and their impact on the arts of other civilizations and their relationship. Theory.
DES 101 Introduction To 3-D Design:
The purpose of this course is to introduce the design sources, its components, and founded, through the perspective formations, and the practice of engineering techniques of perspective and photography with a one-point and multi-point, and the possibility of its application in various fields of design.

DES 204 Design: Theory And History:
The purpose of this course is to introduce the concept of design and the most important historical stages. The most prominent theories (old and new), the beginning of handicrafts and passing through the Industrial Revolution and the Bauhaus School, also indicate the role of scientific and technological development in this vital area.

DES 210 Color Theory And Its Applications:
The purpose of this course is to introduce the sense of color and its historical connotations, social, psychological. Study the property of color and its components physically and chemically, through practical applications allow to use the color in various design work internally, industrially, graphically, and textile.

DES 211 Principles of Design:
This course aims to develop the student's performance level in the use of design elements two and three-dimensional. The relationships and their morphological and functional applications and diverse executive in interior design, Industrial, graphics, and textiles. Also aims to develop the level of student performance in geometric perspective and free, to identify the formulas diverse artistic relationships in the fields of interior design, industrial, graphics, and textiles, to demonstrate the importance of these relationships to humans as the basis of these designs.

DES 212 a. Engineering Drawing And Making Models:
The purpose of this course is to identify the principles of engineering drawing two and three-dimensional through drawing engineering perspective, projections, shadow and light. As well as to identify the steps to convert two and three-dimensional shapes to illustrated models through various materials such as: sculpture, molding, machining and installation, as well as to identify the techniques and materials for finishing models and ways to produce and display them.
DES 213 Human Factors Engineering (Ergonomic):
The purpose of this course is to introduce the technology as a pillar design emphasizes the ideal relationship between man and the environment, as the human body is a core unit in the design process. The study of the human body from the structural point of view, and to identify the freedom of movement and how to utilize from it in various design work.

DES 214 Computer Design:
This course aims to introduce the design by computer, the effective use by designers and artists, through the use of modern software design to produce two and three dimensions designs, methods of treatment of color, apply different exercises to deal with various design problems in different areas of design.

DES 230 History of Interior Design:
This course is to provide comprehensive and concise summary of the history of interior design, design theories, and philosophies, from ancient times to the present day, with an emphasis on modernity and beyond. The course also aims to study the relations between man and internal environments, and study of the key components in terms of their characteristics and materials used, so as to determine their psychological, social, environmental characteristics also the study of shape, material and color for use in contemporary designs.

DES 231 Interior Design Technology:
The purpose of this course is to introduce the interior design as a science, art and profession, also provides students with a comprehensive understanding of the interior designer and role in society. The course also aims to identify the techniques and vocabulary of interior design, by reading architectural plans, elevations, sections of the Interior, painting in details, and draw the exact details of the contents of the interior spaces, by executing small residential and commercial projects. Course aims to introduce students of construction systems and laws, the materials and symbols for interior design, mechanical and electrical systems, ways of architectural drawing and Manifesting, punctuation and the output of the project.
DES 252 Typography (1):
The course deals with the study of the aesthetic unity of the characters, and find different creative, technical ways and methods and how to solve and display them, in order to identify the various techniques used in the printing process Typesetting. And implementing graphics and advertising designs show the evolution of this process designs and show the cost and time required for their preparation.

DES 253 Illustrations For Graphic Design:
This course covers the techniques free drawing, digital, and illustration with a focus on design concept considering that these skills are essential to the preparation of design solutions and innovation in order to develop their abilities in exploring the importance of perception abstractions through two and three dimensions illustrations in the areas of editing, advertising, multimedia, and other technologies to improve critical thinking and improve skills to solve design problems.

DES 254 Design By Computer – Graphics:
This course explores advanced computer skills that are used in the field of graphic design and advertising design. Also trains students on the prospects for digital solutions, techniques, tools, and features related to industry standards for software graphics such as: Adobe Illustrator, Adobe InDesign, and Adobe Photoshop, as students learn the basic components of design digital such as: Victor, modelling techniques images and Publishing.

DES 301 Design Psychological And Methodologies:
This course contributes to the definition theories of artistic creativity in the field of design and the role of the theories of cognition and psychological communication in marketing and testing different design products. Also known as the evolution of the self-criticism concept and objectivity in the application of the standards and design solutions, and to study traditional design methodologies based on drawing only, and the new methodologies that have emerged in the British and American conference by studying adequately real and virtual examples that explain new methodologies and the effects of sub-systems, on the development of methodologies, such as ergonomic, accounts, and computers, etc.
DES 302 Aesthetics And Design Appreciation:
This course aims to develop students' understanding and tasting for design products, which addresses the nature of the design and evolution as a form of art, as well as raw materials and creativity processes. Students are expected to study and discuss the business design and analyze various forms to improve their understanding of the forms and contents, as is analyze the structure within the contents of the historical and cultural frames related to its production.

DES 350 Advanced Typography:
This course aims to increase the potential of students in exploring the expressive dimensions in the field of visual communication of words including typeface role in shaping the content and the look of the communication. This course has a series of exercises of characters shapes and written texts and its relations with the images, textures, colors, orders, and the network system. Students are expected to explore the various problems of the design and build skills to deliver visual messages, in addition to blending printing characters and text formatting, print and organize the information with a view to create a visual graphic forms and multiple ad.

DES 351 Photo Graphics:
This course is designed to study the principles of producing printed photographs and study production methods (or reproduce it). And it’s technical dimensions to innovate commercial and advertising designs where the print out us the final product. By using theoretical knowledge, practice, and field visits to printing presses. And also aims to demonstrate the importance of the relationship between the photographer and designer and printing machine operator.

DES 352 Corporate Identity:
In this course Students Explore the brands ideas and operations and the integration of these experiences in creating functional design solutions. The students learn the skills of designing logos, marketing materials and programs developing to establish the identity of companies and promote them by studying history, case studies, and projects. The course also deals with the processes of establishing the identity, strategic thinking, the integration of the company's identity, the launch of new products, and ways to apply
those skills to participatory and individual projects and to get fully understanding to the overall experience of identity.

DES 353 Advertising Design:
This course is designed to study the various aspects of the real advertising campaigns starting from field research to media’s perceptions. It aims to the full demonstration of the ideas generated by the consumer, and to promote a sense of group work in designing creative affection advertising for campaigns. The student will be trained to act as writer, producer and designer to produce distinct graphical designs. (3 credit hours: 1 theoretical+4 practical).

DES 403 Design Presentation:
This course provides an opportunity for students to view the final designs and their educational accomplishment. Also provides an opportunity for students to design Portfolio for their work, for their work that was produced within the semester. Course focuses on the development of: (1) Appropriate visual concepts and written description of the work and vision, (2) Practice methods of influential verbal presentation.

DES 412 Conceptual Design:
This course aims to enhance students' understanding of the necessary steps for conceptual design starting by analysing the needs and goals down to explore alternative concepts and the selection of a concept that meets the best performance targets, timing, cost. The course includes a definition working scenarios, functional analysis, risk guess, differentiation systems, measures of effectiveness, and drafting requirements.

The course emphasizes the application of these technologies in a joint work environment and teamwork in classroom projects using methodologies learned from readings, lectures and actual projects completed by teams.

DES 450 a. Production Design:
Course works to recognize the principles of graphic design for varied industrial and consumer products so that it covers all designs related to the art of designing products and various packaging. This is done through the study of the art of production process layout and automatic, graphic design tools and training on appropriate production laboratories.
DES 451 Graphic Design: Management And Marketing:
Provide students with the knowledge necessary to marketing communications (price, places, products, and promotion) including understanding the acts and decisions related to various marketing communication tools and their impact on the marketing programs and in particular the study of consumer behaviour. The course focuses on the decision-making processes of the consumer and the impact of social factors, cultural, and psychological effects on consumer behaviours.

DES 452 Animation:
This course is designed to study the various ways to create optical illusion of movement on the TV screen, and to identify the psychological theories that are looking to explain perception of movement, such as: the theory of change, the theory of Phi Phenomenon. And also aims to develop the student's understanding of the three-dimensional vacuum mathematically and technically.

DES 498 a. Advanced Studies In Graphic Design:
This course provide a comprehensive study of all factors such as: aesthetic, functional and environmental, intellectual and emotional that contribute to the creation of the visual image of one of the national institutions, with a special interest in this area, by using modern methods in advertising art to preserve the heritage of national identity.

DES 499 a. Graduation Project: Graphic :
This course to conduct a detailed study and adequate for the project, which had been chosen through course RDB 498 c, so all types of advertising to be identified and cover it in this project fully and creatively, Graphic designs to be done contain all previous things.
APPENDIX Q SUBJECT DESCRIPTIONS – PARSONS THE NEW SCHOOL FOR DESIGN, USA
First Year

PUDT 1100 Core Studio: Image:
This course is an intensive project-based studio, focusing on the principles and elements of two-dimensional design, particularly as they relate to interactive, print and time-based media. Students will produce projects with increasing complexity, focusing on: visual composition, typography, color, imaging, and design for a specific audience. Emphasis is on creative solutions to problems, historic precedents, critical awareness and development of design vocabulary.

PUDT 1103 Core Lab: Image:
This course provides hands-on production skills and processes for projects in Core Studio: Image. Students will learn design specific technologies for digital printing, including vector and bitmap imaging, desktop publishing, media integration and color management. Primary software used: Adobe Illustrator, Photoshop & InDesign.

PUDT 1200 Core Studio: Time:
This studio provides the student with a thorough introduction to various aspects of time-based media, including video, audio, and animation. Students are taught to apply their creative and technical skills to story-telling and the use of time-based design as it applies to all media. Studio assignments provide the student with a broad overview of current technologies and historical perspectives, and students execute projects in several different media? Both analog and digital. Projects range from traditional storyboarding and animation to experimental broadcast design, digital video production and multi-track sound mixing.

PUDT 1202 Core Lab: Time:
This course introduces students to the basic principles, processes, and materials of three-dimensional design through a series of projects, which stress problem solving, experimentation, and tangible results. Students explore form and space by studying concrete design methods such as modeling and visualization.

PUDT 1203 Creative Computing:
This course will introduce students to the building blocks of creative computing within
the visual and media environment. Students will learn to create dynamic images, type and interfaces, that can translate into print, web and spatial forms. Through weekly problems, students will learn programming fundamentals that translate in virtually all programming platforms and will later be introduced to basic ideas of physical computing, employing unconventional input devices such as sensors, microphones, and new output devices. Primary software platform: Processing.

Studio Electives:
Students should explore their elective options with their advisors to create a coherent study plan.

PLEN 1020 Critical Reading & Writing 1:
Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses offered by the School of Art & Design History & Theory. Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

PLEN 1021 Critical Reading & Writing 2:
Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses offered by the School of Art & Design History & Theory. Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and
symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

PLAH 1000 Perspectives in World Art & Design 1:
This is the first semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods. Pathway: Art and Design History

PLAH 1001 Perspectives in World Art & Design 2:
This is the second semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods. Pathway: Art and Design History
Sophomore Year

PUCD 2025 Core Studio: Typography:
Typography is at once a skill, a practice, and a subject of inquiry. As a skill, every communication design student must master it, regardless of his or her medium. As a practice, typography provides a space to play and experiment with scale, form, composition, proportion, and communication. The study of typography reaches the core of graphic communication, from the difference between two letters to investigating whether or not the form of a text works in concert with its content to create a third meaning. Through lectures, drawing, and research, this class will immerse students in the language of symbols and lead them towards effective mastery of the persuasive power of visual communication.

PUCD 2026 Core Lab: Typography:
This lab course works closely with Core Studio: Type to supplement and expand the analytical and critical work in the studio. The lab focuses on building technical and practical skills towards a fluency in setting and manipulating type within a contemporary digital environment. Students will understand and use digital fonts and typesetting software to create and analyze typographic prototypes for both print and screen.

PUDT 2100 Core Studio: Interaction:
This course is an intensive project-based studio, focusing on the principles and elements of interactive and online media. Students will produce projects with increasing complexity, focusing on historic precedents, information architecture, media integration and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and principles of user experience.

PUDT 2101 Core Lab: Interaction:
This core lab provides hands-on production skills and processes for projects in Core Studio: Interaction. Students will learn processes and techniques for website and interactive design, media integration and problem solving. In-class projects will be complimented by the production of a rich-media interactive portfolio. Primary
technologies include: HTML, CSS, Javascript, and jQuery.

Studio Electives:
Students should explore their elective options with their advisors to create a coherent study plan.

PLDS 2500 Intro to Design Studies: Lecture:
This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic. Pathway: Design Studies

PLDS 2501 Intro to Design Studies: Recitation:
This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic. Pathway: Design Studies

PLVS 2025 History of Graphic Design:
The goal of this course is to learn about twentieth century graphic design movements and design pioneers and to gain an understanding of how graphic design, perhaps more than any other design discipline, is a visualization of the social, economic, and political conditions of a particular time, place and culture. The history is presented somewhat chronologically though there is a great deal of overlap between movements and styles.
that don’t always fall into neat categories. In addition to looking at and analyzing the formal elements of an individual designer’s work, the class studies how posters, books, magazines, packaging, corporate communications, information design, and motion graphics function as instruments of persuasion or as marketing tools, identifiers, style setters, and/or organizers of information. Pathway: Visual Studies

Art History/Design Studies Elective (2000 level)

ULEC University Lecture Elective

*Junior Year*

PUCD 3095 Topics Studio:
This course is an advanced studio for students to develop more complex projects with a specific domain of media design. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Topical sections may include: Interaction, Motion Graphics, Narrative, Art Direction, Print, Information Design, Game Design, and Typography among others.

PSAM 5550 Collaborative Studio/Current Elective:
Collaboration Studios are a unique type of studio course, pairing teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons, which are listed under the Applied Research title and count towards the Collab distribution requirement.

Studio Electives

PLDS 3500 Global Issues in Design: Lecture

PLDS 3501 Global Issues in Design: Recitation

Art History/Design Studies Elective (3000 level)
Liberal Arts Electives

ULEC University Lecture Elective

*Senior Year*

PUCD 4205 Senior Thesis 1:
Senior Thesis 1 is the first part of a two-part course that asks students to identify a problem that can be solved through design, create prototypes, experiment with form, and arrive at a final proposed solution. Senior Thesis 1 primarily focuses on research, articulation, and experimentation. Students will be expected to develop their ideas both in written and visual forms, and clearly present their central ideas, research, methodology and project production in process. Seniors are strongly encouraged to consult academic advisors, fellow students, and the instructors before choosing a section.

PUCD 4210 Senior Thesis 2:
Senior Thesis 2 is the second half of a year-long self-driven design investigation. Thesis 2 begins with prototyping the ideas articulated in Senior Thesis I, moves through solving in-depth issues concerning production and refinement, and ends with a finished, exhibition-quality project. Students will be enrolled in individual sections through matching.

PUCD 3901 Internship (fall or spring)

Studio Electives

Senior Seminar

Liberal Arts Electives

*BA/BFA COMMUNICATION DESIGN PROGRAM*

*First Year*
PUDT 1100 Core Studio: Image:
This course is an intensive project-based studio, focusing on the principles and elements of two-dimensional design, particularly as they relate to interactive, print and time-based media. Students will produce projects with increasing complexity, focusing on: visual composition, typography, color, imaging, and design for a specific audience. Emphasis is on creative solutions to problems, historic precedents, critical awareness and development of design vocabulary.

PUDT 1103 Core Lab: Image:
This course provides hands-on production skills and processes for projects in Core Studio: Image. Students will learn design specific technologies for digital printing, including vector and bitmap imaging, desktop publishing, media integration and color management. Primary software used: Adobe Illustrator, Photoshop & InDesign.

PUDT 1200 Core Studio: Time:
This studio provides the student with a thorough introduction to various aspects of time-based media, including video, audio, and animation. Students are taught to apply their creative and technical skills to story-telling and the use of time-based design as it applies to all media. Studio assignments provide the student with a broad overview of current technologies and historical perspectives, and students execute projects in several different media? Both analog and digital. Projects range from traditional storyboarding and animation to experimental broadcast design, digital video production and multi-track sound mixing.

PUDT 1202 Core Lab: Time:
This course introduces students to the basic principles, processes, and materials of three-dimensional design through a series of projects, which stress problem solving, experimentation, and tangible results. Students explore form and space by studying concrete design methods such as modeling and visualization.

PUDT 1203 Creative Computing:
This course will introduce students to the building blocks of creative computing within the visual and media environment. Students will learn to create dynamic images, type and interfaces, that can translate into print, web and spatial forms. Through weekly
problems, students will learn programming fundamentals that translate in virtually all programming platforms and will later be introduced to basic ideas of physical computing, employing unconventional input devices such as sensors, microphones, and new output devices. Primary software platform: Processing.

Studio Electives

PLAH 1000 Perspectives in World Art & Design 1:
This is the first semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods. Pathway: Art and Design History

PLAH 1001 Perspectives in World Art & Design 2:
This is the second semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does
religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods. Pathway: Art and Design History

LFYW 1000 Lang First Year Writing:
This class is an intensive seminar for first-year students to help them develop their ideas through reading and writing. Instructors choose literary topics based on their interests and expertise. The topics, which range in scope and approach, are geared toward the work of crafting and revising essays. Students experiment with a variety of expository and creative styles and proceed throughout the semester from familiar writing (the personal essay) to more analytical writing (the critical essay). Students emerge from this course with more confidence in the process of formulating, developing, and expressing your ideas with the written word.

LFYW 1500 Lang First Year Writing:
Students resume the work of Writing the Essay I with activities that develop clear and forceful prose style through close reading and consistent writing and revision. Students are expected to learn research methods and produce at least one in-depth essay that requires library research. Each section of the course may focus on a specific discipline—such as literary criticism, psychology, or cultural studies—and its mode of essay writing (with reading and inquiry conducted at a higher level than in the previous semester). Writing the Essay 2 prepares students for the challenges of writing in a variety of concentrations since expectations often differ among the disciplines.

Second Year

PUCD 2025 Core Studio: Typography:
Typography is at once a skill, a practice, and a subject of inquiry. As a skill, every communication design student must master it, regardless of his or her medium. As a practice, typography provides a space to play and experiment with scale, form, composition, proportion, and communication. The study of typography reaches the core of graphic communication, from the difference between two letters to investigating whether or not the form of a text works in concert with its content to create a third
meaning. Through lectures, drawing, and research, this class will immerse students in the language of symbols and lead them towards effective mastery of the persuasive power of visual communication.

PUCD 2026 Core Lab: Typography:
This lab course works closely with Core Studio: Type to supplement and expand the analytical and critical work in the studio. The lab focuses on building technical and practical skills towards a fluency in setting and manipulating type within a contemporary digital environment. Students will understand and use digital fonts and typesetting software to create and analyze typographic prototypes for both print and screen.

PUDT 2100 Core Studio: Interaction:
This course is an intensive project-based studio, focusing of the principles and elements of interactive and online media. Students will produce projects with increasing complexity, focusing on historic precedents, information architecture, media integration and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and principles of user experience.

PUDT 2101 Core Lab: Interaction:
This core lab provides hands-on production skills and processes for projects in Core Studio: Interaction. Students will learn processes and techniques for website and interactive design, media integration and problem solving. In-class projects will be complimented by the production of a rich-media interactive portfolio. Primary technologies include: HTML, CSS, Javascript, and jQuery.

Studio Electives

Lang Seminars

Third Year

PSAM 5550 Collaborative Studio/Current Elective:
Collaboration Studios are a unique type of studio course, pairing teams of students with
industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons, which are listed under the Applied Research title and count towards the Collab distribution requirement.

Studio Electives

Art History/Design Studies Elective (2000 level)

Lang Seminars

*Fourth Year*

PUCD 3095 Topics Studio:
This course is an advanced studio for students to develop more complex projects with a specific domain of media design. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Topical sections may include: Interaction, Motion Graphics, Narrative, Art Direction, Print, Information Design, Game Design, and Typography among others.

Studio Electives

Art History/Design Studies Elective (3000 level)

Lang Seminars

*Fifth Year*

PUCD 4205 Senior Thesis 1:
Senior Thesis 1 is the first part of a two-part course that asks students to identify a problem that can be solved through design, create prototypes, experiment with form, and arrive at a final proposed solution. Senior Thesis 1 primarily focuses on research, articulation, and experimentation. Students will be expected to develop their ideas both in written and visual forms, and clearly present their central ideas, research,
methodology and project production in process. Seniors are strongly encouraged to consult academic advisors, fellow students, and the instructors before choosing a section.

PUCD 4210 Senior Thesis 2:
Senior Thesis 2 is the second half of a year-long self-driven design investigation. Thesis 2 begins with prototyping the ideas articulated in Senior Thesis I, moves through solving in-depth issues concerning production and refinement, and ends with a finished, exhibition-quality project. Students will be enrolled in individual sections through matching.

Studio Electives

Lang Seminars

*The first year can be completed in the Foundation program or in the Design and Technology program, as indicated above.
First Year

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<th>Component</th>
<th>ECTS</th>
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<tr>
<td>Creative Project Design I</td>
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<td>- Fundamentals</td>
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<tr>
<td>Creative Project Design II</td>
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<tr>
<td>- Creativity, design &amp; communication</td>
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<tr>
<td>Creative Leadership Design I</td>
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<tr>
<td>Creative Leadership Design II</td>
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<tr>
<td>Creative Business Design I</td>
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<td>Creative Business Design II</td>
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Creative Project Design I – Fundamentals:
The component provides the student with the fundamentals concerning developing, organizing and leading projects. It puts an emphasis on dynamics and the collaboration aspects of project work. The knowledge and experience, acquired during this component, should allow the student to take an active role in developing and executing projects in a dynamic setting.

Creative Project Design II – Creativity, design & communication:
The aim of the component is to further the student’s knowledge and skills concerning developing, organizing and leading projects. The thematic focuses are on the design and communication of different concepts, processes, methods and techniques. The emphasis lies on experimenting with different approaches when working on a project in a dynamic context. The student should be able to constructively go about realizing a project, hereunder communicate the results and approaches convincingly. Furthermore, the aim is to work with clients and stakeholders more thoroughly, thereby increasing the student’s understanding of how to work with professional relations

Creative Leadership Design I - Self:
The component provides an introduction to central theories surrounding leadership and organizations. Special emphasis is placed upon organizational culture, leadership roles, decision-making, learning organizations, ethics, and organizational psychology.
Personal leadership is addressed and the student learns models and techniques for developing her/his own competencies.

Creative Leadership Design II – Others:
The component provides the student with an introduction to how one can assess and select people with competencies in human resource management. The emphasis lies upon designing a process, which allows the given candidate the chance to expose a range of their qualities, as well as the development of the student’s personal skills in spotting talent. Ethics and moral issues are addressed and placed into cultural contexts. Action research is furthered in order to better evaluate the information obtained.

Creative Business Design I – Fundamentals:
The component provides the student with a fundamental introduction to the elements of understanding, creating, running and developing a business. Emphasis is placed on the challenges and opportunities faced during the different phases a business goes through. Furthermore, it is an introduction that provides a basic understanding of the reality of business life and a language to navigate within business.

Creative Business Design II – In action:
The component provides a holistic understanding for how creativity and innovation can contribute to, and be a driver for developing businesses on a commercial or social level. The concept of strategy and strategic planning are introduced. The student will train by exploring needs, problems and opportunities, as well as developing innovative responses in forms including a marketing plan, business plan or a strategy plan. Develop a capability to work within a business context, as well as a more in-depth understanding of project work.

Additional Cornerstones:

Projects:
During the first year the student will carry out minimum 5 to 7 projects for different types of clients from the private sector, public sector or NGO’s. Projects focus on areas such as business development, idea development, event planning, marketing concepts,
creative processes and enterprising. The projects will be solved individually or in groups.

Personal Leadership and Mastery:
The student will be coached and exposed to techniques and methods for personal development during the first year – areas of focus include self-efficacy, resilience, efficiency, creativity and personal performance. Examples of techniques and methods are proactive planning, physical exercises, mental training, goal setting, SWOT, focus, ethics and morals and appearance.

Meaning and social dynamics:
Over the course of the first year, the student is trained in reflection during practice, as well as analysis. It comes especially into play in relation to group dynamics, social processes, and interpersonal and pedagogical implications connected to group learning, decision-making and construction of meaning.

Second Year

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<tbody>
<tr>
<td>Creative Process Design I - Fundamentals</td>
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<tr>
<td>Creative Process Design II - In context</td>
<td>10</td>
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<td>Creative Process Design III - Entering the global context</td>
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<td>Creative Project Design III - Global dynamic projects</td>
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<td>Creative Business Design III - Rapid global enterprising</td>
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<tr>
<td>Creative Process Design IV - Feed-forward</td>
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Creative Process Design I – Fundamentals:
The aim of the component is to provide the student with a fundamental theoretical understanding, in order to act as a systemic process consultant, to create and support the ability of a client organization to create change and development through internal processes. Furthermore, the aim is to prepare the student, acting as a systemic process consultant, to be able to use and practice the transformation of knowledge, mental
resources and competencies within the client organization into needed and concrete results.

Creative Process Design II – In context:
The component introduces change management on an organizational level. It emphasizes the role of management and investigates the concept ‘organizational culture’. It will train the student in the role as process consultant. The student will experiment with different structured approaches for designing processes - as a means to help organizations and groups expand their capacity for achieving their goals. Systems theory is furthered as an interdisciplinary framework for helping the organization to unfold its potential.

Creative Process Design III – Entering the global context:
The component will place the discipline and students in an unfamiliar international setting. It presents, discusses and investigates two major areas – culture and trends, and globalization - through the lenses of experiential processes. As such it is an exploration into what happens in the world related to new challenges and needs. Working dynamically as a team, with complex and changing assignments, the issues relating to organizations and multiple stakeholders are explored.

Creative Project Design III – Global dynamic projects:
The component will place the discipline in a different contextual setting than the students familiar with. It presents, discusses and investigates two major areas - trends and tendencies, and globalization - through the lenses of creative project design. As such it is an exploration into what happens in the world related to new challenges and needs. The student will gain knowledge and experience with how developing and conducting projects in another culture with local or international clients.

Creative Business Design III – Rapid global enterprising:
The component will place the discipline in a different contextual setting than the student is familiar with. It presents, discusses and investigates two major areas - trends and tendencies, and globalization - through the lenses of creative business design. As such it is an exploration into what happens in the world related to new challenges and needs.
The student will gain knowledge and experience with new ventures and industries, and the changing local/global market place.

Creative Process Design IV – Feed-forward:
The component furthers and broadens the student’s knowledge about how to see, understand and communicate themes related to organizational development and its results from a wide range of perspectives, recognizing the connections of the different parts. Working dynamically with complex and changing assignments and coordinating resources are explored and disseminated. The students will learn how to harvest and publish group dynamics and thematic exploration.

Additional Cornerstones:

Projects:
During the second year, the student will carry out a minimum of 3 to 5 projects for different types of clients from the private sector, public sector or NGO’s. They will be within the areas of creative process design as well as projects in an international setting of various kinds for clients form the different sectors or personal projects. The projects will be solved individually or in groups.

Personal Leadership and Mastery:
During the second year, the student will also be coached and exposed to techniques and methods for personal development following the setup from first year, however emphasizing the student’s own responsibility and ability.

Meaning and Social Dynamics:
Throughout the second year, the students will continue their training in reflection during practice, as well as work with group dynamics, social processes, learning and inter- Personal relationships

Third Year

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<td>Creative Leadership Design IV - Edge</td>
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<td>Creative Business Design IV - Enterprising</td>
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Creative Leadership Design III – World:
The component provides the student with the opportunity to test and expand the capabilities developed during the program in preparation for their world internship in an organization of their own choice. The component will prepare the student to gain experiences from an organizational context relevant to the KaosPilots professional profile. The student has to stipulate the objectives for working with the specific organization and their own contribution, make the contracts and arrange all practical matters.

Creative Project Design IV – World internship:
The component provides the student with the opportunity to test and expand the capabilities developed during the program in an organization of their own choice. Through the internship the student will gain experiences from an organizational context relevant to the KaosPilots professional profile. The student has to stipulate the objectives for working with the specific organization and their own contribution, make the contracts and arrange all practical matters.

Creative Leadership Design IV – Edge:
The component aims to develop individual reflections about the vocational phenomena. It allows the student to further their understanding, connect the reality to their own learning and develop and strengthen a preferred direction of his or her own leadership. The student will be trained in the role as a leader, in order to be able to take on leadership roles in change, startup and innovation processes.

Creative Business Design IV – Enterprising:
The aim of the module is to provide the students with an explorative study in the field of enterprising in the making. The component will provide the students with a holistic
perspective of intra/entrepreneurship. Different types of entrepreneurs and entrepreneurship processes are explored. Through the introduction of different concepts and tools, the student will be trained in how to develop an idea into a business plan. When the component is finalized the student should be able to start up a venture.

Final Project:
The culmination of the program is the final project. The aim of the project is to give the student the opportunity to independently formulate and develop a coherent project and to execute it through all its phases from idea to realization.

Additional Cornerstones:

Projects:
During the final year, the student will carry out minimum 2 to 3 projects for clients, as well as develop and carry out personal projects. It is important that the student is allowed to test her/his own knowledge, skills and attitudes, as well as specialize according to individual interest. The projects can lead up to the final project or be a part of a planned development towards the final project. The projects are solved individually or in groups.

Personal Leadership and Mastery:
The student is coached, throughout the third year. Peer-to-peer coaching is encouraged. Assessment and further development with personal learning and self-development techniques, in relation to personal leadership, is furthered.

Meaning and Social Dynamics:
Throughout the third year, the student will continue the training in reflection during practice, as well as work with group dynamics, social processes, learning and inter-personal relationships.
FIRST YEAR

New York Stories
Maira Kalman

Writing and Designing the Visual Book
Warren Lehrer

Design and Intentions
Milton Glaser

Can Design Touch Someone's Heart
Stefan Sagmeister

3D Product Reality
Kevin T. O'Callaghan

Tablet Publishing: The Interactive Future
Wyatt Mitchell
Billy Sorrentino

Paul Rand Memorial Lecture Series, Part 3
Jeff Scher

Designing Interaction
Leland M. Maschmeyer

Design Decisions
Allan Chochinov

Click, Tap, Swipe: Designing Digital Products
Andrew Pratt
Paul Rand Memorial Lecture Series, Part 1
Keith Godard

Paul Rand Memorial Lecture Series, Part 2
Steven Heller

Just Type
Gail Anderson

Explaining Yourself
Scott Stowell

Thesis Introduction
Jennifer Kinon
Bobby C. Martin Jr.

SECOND YEAR
Thesis Consultation: Preparation
Jennifer Kinon

Thesis Consultation: Research and Writing
Ken Carbone
Lita Talarico

Intellectual Property and the Law
Frank Martinez

Thesis Consultation: Production
Gail Anderson
Brian Collins
Lita Talarico
Thesis Video and Media Launch
Ada Whitney

Thesis: Pitch and Presentation
Dave Mowers
Jennifer Kinon

Fall Seminars
Brian Collins
Stephen Doyle
Louise Fili

Spring Seminars:
Deborah Buck
Edwin Schlossberg
Linda Holliday

The B-Word Business for Design Entrepreneurs:
Joe Gerber
Zachary Yorke

SUBJECT DISCRIPTIONS

New York Stories:
In this collaborative workshop each student will select an individual and tell their story in a variety of design media. Students will be required to develop a humanistic interpretation of their subject. A portion of the classes will take place off campus.

Thesis Consultation: Preparation:
This course will prepare students to identify a product suitable for full-scale development and the audience they aim to target. The semester is divided into four sections: developing a market research survey; writing a comprehensive business plan;
e-commerce and e-ideas. In addition there will be seminars on the theory of design and fabrication of design objects, as well as advice on how to produce viable thesis projects that will have marketplace potential.

Writing and Designing the Visual Book:
This course combines the ideas and skills inherent to design and literature towards an integrated, meaningful expression. Throughout the semester students will develop their creative writing skills through a sequence of exercises in continuous writing, observational writing, titling objects and images, theatrical improvisation, storytelling, writing from different points of view, structuring a narrative, writing as visual composition, reworking and editing. Selected texts from writing exercises are then set into a variety of book formats using any combination of typography, images and symbols. Emphasis is placed on finding a visual form that emerges out of the meaning, feeling and inherent shape of an original text. Historical and contemporary examples of "visual text" will be presented. The course focuses on the book format as a primary vehicle.

Thesis Consultation: Research and Writing:
This course will intensely assist students in the preparatory market and audience research needed to identify a product suitable for long-term development. The semester is divided into three sections: proposal writing and editing, material research and development and media exploration. In addition there will be numerous off-site visits to related exhibitions and resource centers. The end result is a written, edited and designed proposal book and fabricated prototype.

Design and Intentions:
The course is structured to help students examine their assumptions about their own work. It begins with a restaurant project where many design considerations intersect; i.e. communication, service, interior spaces, lighting, color, comfort, etc.

The course continues with a series of exercises that intend to disrupt or compliment the students working methods. Ultimately, the objective is to develop the students
awareness of what they are already doing.

Intellectual Property and the Law:
This course will examine the general concepts of law and intellectual property law as it applies to the practice of design. The basic legal issues of contract and property law, within the creative context, will be examined. Among the topics explored will be the work for hire agreement, the consignment agreement and the agency agreement. The law of copyright, trademark, and patents also will be explored. Issues such as registering a copyright, copyright infringement, registering a trademark and trade dress infringement and patents (in particular design patents) will be examined from the perspective of the professional designer. In addition, design and information issues presented by new technology, such as the Web, will be included throughout the context of this course.

Can Design Touch Someone's Heart:
It is widely assumed that movies, literature, and music get to our emotional core. At the same time it seems to be more difficult for design to achieve that same thing. In this class we will explore this possibility with three individual assignments.

Thesis Consultation: Production:
With the aid of a faculty advisor, students will complete a thesis project--a finished product ready to be marketed. Students will be required to make a final presentation to the thesis committee for their approval. The MFA degree may not be conferred without approval of this final project by the committee.

3D Product Reality:
A class devoted to the "how" in the question-how do I begin to create a 'prototype" model of my product idea? This class will devote attention to both you and your specific product's prototype development. By exploring different materials available and demonstrating methods of working with those materials, together, we will reach the final goal of a finished product.
Thesis Video and Media Launch:
The venerable gallery launch exhibition is giving way to online and mobile platforms. To stay current and push the boundaries, this course will employ video and interactive media presentations as a means for thesis students to share their final projects in a more dynamic fashion. 30-second to two-minute video “promotions” or “documentaries” are incorporated into online and mobile platforms that serve to introduce their concepts and material results. The course is divided into conception and production sections. Students will develop narratives through storyboards and scripts. Shooting, lighting, sound, editing and authoring skills and programs will be taught. The final result is a 360 media launch, with a project video incorporated into both iPad and online platforms.

Tablet Publishing: The Interactive Future:
This class will be an in-depth practicum for publishing deeply interactive, high-design fidelity digital publications for iPad and Android tablet devices. The course—taught by two of the pioneers of iPad magazine publishing—will cover the necessary design principles for beautiful and engaging digital publication design, with a focus on theory, structure, and practice for real-life deployment on the Adobe DPS platform. Technical proficiency with InDesign CS5 or higher is essential, as students will employ new and evolving techniques for authoring interactive features. Adobe DPS proficiency is not essential on entry, but a baseline understanding of the system and its capabilities is recommended. Students will complete a series of assignments that will culminate in the publication of a final project into the iPad App Store. This is a class where students will leverage all of their design skills—from written communication to HTML authoring to video production—and assimilate them into a compellingly designed digital magazine or book, so participants should come to class armed with ideas and materials for integration into a living publication.

Thesis: Pitch and Presentation:
In this intensive class, students will develop a viable and professional pitch book to use as a tool to bring their thesis product to potential producers, investors and the market. In addition, they will be given tutorials on how to deliver a verbal pitch to potential backers.
Designing Interaction:
This course is an intensive 8-week project-based course. It seeks to instill in students the capacity for designing system using digital and non digital components. The core of the class is master three crucial skilllets: narrative, structure, and flow. Students will produce projects with increasing complexity, leveraging design precedents, user insights, information architecture, media integration, and future developments.

Design Decisions:
Design Decisions is a course on design thinking and design making. It acknowledges that designers deal with scale, and as a result are capable of creating powerful design gestures that multiply out into powerful design consequence. The course is hands-on; students build prototypes and create sketches each week, exploring design through various design lenses and personal point of view.

The B-Word Business for Design Entrepreneurs:
This course provides students with tools to build a business case into their theses. Through a series interactive workshops students will develop strategies to win support for their projects. By interpreting and deepening their summer research, students will articulate value created for targeted user segments and define the markets those segments represent. Exercises in Discovery-Driven Planning will familiarize students with income statements and help to develop roadmaps for iterative learning. Students will outline pricing and create tools for understanding revenue and cost calculations. In addition, the course will cover fundraising basics, team building and techniques for business storytelling.

Click, Tap, Swipe: Designing Digital Products:
This course will introduce students to fundamentals of user-centered interactive design. We will examine how to put your users at the heart of the experience and explore the fundamental building blocks of all successful interactive products. Students will work
on a semester long project which will take them through the core phases of creating a successful digital product. All projects must consider how their product will adapt to specific platforms including desktop, mobile and tablet. Guest speakers will share their insights of creating and working in the interactive realm.

Paul Rand Memorial Lecture Series, Part 1:
A six-part lecture and presentation about our graphic designer ancestors. Each session will cover a particular movement from the last 150 years. The course is given by a professional designer presenting significant historical work, primarily to influence emerging graphic designers in originating their own creativity. In addition to slides actual samples will be presented. General discussion will be encouraged and students will relate their current work to that of the past.

Paul Rand Memorial Lecture Series, Part 2:
Lectures on the history of graphic design. Themes include racism and design, symbolism and the swastika, type and culture, Modernism and the Modern, avant-garde magazines of the 20th century, the 60s design culture, 20s- 30s book jackets, and more. The final lecture is devoted to the life of Paul Rand.

Just Type:
JUST TYPE is an exploration of contemporary and classic typefaces that students will apply to ten short projects over the course of the semester. Every week, each student will be given a font to research and work with on a specific project. In some cases, we'll work in class with printouts and glue sticks. Seriously. At the end, a type catalogue of the fonts used will be compiled, and the class projects shown as examples of the faces in action. There will be no images,color or devices used--JUST TYPE.

Explaining Yourself:
How do you use design to tell engaging stories? How can you help people understand something new? And how can you communicate clearly and/or appropriately—both in your work and about your work?
This isn’t a public-speaking class, but you’ll do some. This isn’t an information-design class, but you’ll make some. And this isn’t a portfolio class, but you’ll think about your work and how others experience it.

During this class we’ll work on projects with different sets of constraints, hear from guest speakers with different points of view, and think about speaking to different audiences through (and about) design.

Thesis Introduction:
This course will introduce students to faculty thesis consultants who will assign exercises that are designed to initiate R&D and jumpstart the conceptual process for the thesis project. By the end of the course, students will have identified at least two areas of interest to be further explored for the final thesis.