PROPOSAL
FOR A BACHELOR OF ARTS MAJOR
IN GRAPHIC DESIGN

College of Arts and Sciences
Department of Art and Art History
Oakland University

COMMITTEE:
Chair: Lynn Galbreath Fausone, Adjunct Assistant Professor, Department of AAH
Members: Andrea Eis, Associate Professor and Chair, Department of AAH,
Susan Evans, Assistant Professor, Department of AAH

Approved by Department of Art and Art History
October 14, 2009

PROPOSAL FOR A BACHELOR OF ARTS DEGREE IN GRAPHIC DESIGN
TABLE OF CONTENTS

ABSTRACT

The creation of the graphic image can be traced back to the cave drawings and pottery decorations of ancient times. The pictograms, the rebus, the ideogram, typography and movable type are key components of this history. We can trace graphic design schools, in a variety of formats, back to around the 16th century. The Bauhaus School of Design, unarguably the most famous, originated in Germany in 1919. In its professional understanding, graphic design and its study are most apparent since the early 20th century. With the rise of mass media, the interests in graphic design took off with whirlwind speed. Today, graphic design is ubiquitous, seen in every walk of life, on every street corner, in both the analogue and digital worlds.

The study of graphic design is one of the fastest growing art majors at the university level today. Earning a degree in graphic design allows the student to pursue a creative career in the arts, through employment in a wide range of professions and/or industries. Graphic design curriculums vary greatly from university to university. Technological, theoretical and interdisciplinary degree philosophies can be found throughout the country.

The Department of Art and Art History in the College of Arts and Sciences proposes a Graphic Design Bachelor of Arts major structured around interdisciplinary study. Required course work will focus on the connection between graphic design, fine art, and art history. The interdisciplinary study of graphic design encourages individualized investigation of medium, content, context and technology. It places emphasis on critical thinking, analytical reasoning, written and oral communication skills, integrity and ethics while instructing technology as a tool.

The proposed four-year undergraduate study of graphic design is intended to prepare students with the knowledge and skills required for a career in the field of graphic design. The proposed program is specialized, rather than broad-based; it is aimed at preparing the student for professional practice. The proposed program is also founded in liberal art studies, instructing students in image analysis, historical awareness, and critical thinking skills.

I. PROGRAM DESCRIPTION

The Department of Art and Art History (AAH) within the College of Arts and Sciences at Oakland University seeks approval to offer a Bachelor of Arts major in Graphic Design (BA-GD). This new major will carry the rubric DES, already established for the new Graphic Design minor which was approved in winter 2009. The proposed degree will be founded in the philosophies and practices of the American Institute of Graphic Design (AIGA), the professional association for design, in conjunction with the National Association of Schools of Art and Design (NASAD), the official accrediting body for art and design programs at the college level.

A. Program Goals

This program proposal is for a four year Bachelor of Arts Degree in Graphic Design (BA-GD). A BA-GD will continue to round out our studio art offerings, allowing students to grow even further in an interdisciplinary educational environment. A BA-GD will include the course load hours needed for the in-depth study of both theory and applied methods. Over the four-year program of study, students will take classes in art history, design history and theory, materials and processes, design studio practice, and professional practices, as well as the option for a semester-long internship. Engagement in relevant interdisciplinary inquiry and practice will also be encouraged.

The proposed graphic design program will include the study of the two primary areas of media: print and the digital world. This program will be grounded in foundation classes, focused on giving students a firm understanding of the principles of visual organization (working with two and three dimensions), color theory and application. Students will learn the latest industry standard technology applications/approaches, preparing them with the skills and knowledge needed to function within the graphic design professional workplace. The degree culminates with a capstone Senior Thesis Project.

The Graphic Design program will offer three levels of degree study:
• A minor in Graphic Design (already approved and implemented)
• An Interdisciplinary Bachelor of Arts in Graphic Design.
• A Studio Art Bachelor of Arts with Art Education K-12 Certification with a concentration in Graphic Design.

It is the goal of the AAH Department to eventually propose a Bachelor of Fine Arts major, which would be submitted for accreditation from NASAD. The BFA-GD would be a professional degree program. Students seeking a BFA-GD would enter the Graphic Design Program as a Bachelor of Arts student; during the third year of study, the student would apply for BFA status. This degree structure allows for student success at a variety of levels.

B. Statement of Philosophy

AAH intends to offer a degree grounded in design studio practice as well as the study of theory and history of design, from an interdisciplinary perspective. The Department of Art and Art History has always included an interdisciplinary course requirement for its majors — studio art students are required to take courses in Art History; art history students are required to take a studio art course. The graduating capstone projects for Art History and Studio Art include a combined effort through the joint symposium. This interdisciplinary approach, with the close association between the philosophies and class structures, is one of our department's strengths. This contemporary approach to higher academic learning is being implemented in many of our peer institutions as well as at many of our neighboring Michigan colleges and universities. The interdisciplinary method of study will continue be our mission and our philosophical approach to course development. Offering a BA-GD within these same interdisciplinary guidelines will enhance our current AAH department.

C. Defining the Graphic Design Major at Oakland University

This BA in Graphic Design is a four-year degree program that will consist of 64 semester hours of course work to be completed within the field of the major. This equates to 51% of the overall 124 credits required for a Bachelor of Arts degree at Oakland University. The curriculum has been designed to incorporate sound pedagogical practices based upon recommended models by the American Institute of Graphic Arts (AIGA) and the National Association of Schools of Art & Design (NASAD).

Curricular requirements begin with entry level foundation studio work. As an introduction to the discipline, lower level studio courses will focus on materials and processes (both traditional and digital), building a solid foundation of media knowledge and skills. During their first and second years, students will study the history of

image creation, both in art history and design history classes. They will be instructed in the digital applications needed for upper level courses. They continue with mid-level studio course work on critical thinking in the context of studio practice, concentrating on the development of design theory and critical practice. Instruction at all levels will be through lectures, studio practice and critiques. The program culminates with advanced level studio course work as well as professional practices, internship options, and a Capstone Senior Thesis Project.

The program will teach creative thought processes and solutions, both in individual and group applications. Students will learn effective design methods and practices and develop their critical thinking regarding aesthetics and the language of graphic design. Through professional practices, students will be immersed in the business applications of design. The internship program will build relationships, establish connections and introduce the student to the diverse fields in which graphic designers operate.

II. RATIONALE FOR THE PROGRAM

A. Graphic Design and the Oakland University Strategic Plan

The formation of a Graphic Design major at Oakland University will correspond with the following components of the University's "2020 Vision":
- National University: The creation of a BA-GD will be another step in Oakland University's vision of itself as a national university. Graphic Design programs have proved to be a strong and expanding component of most national universities, and adding this major to our offerings will expand OU's presence as a "destination school" with the programs students want. The ability of graphic design graduates to create a continuing presence for OU on a variety of levels (local, regional, state and national) through their professional practice is an additional incentive in developing a graphic design program. The program's goals clearly will be to prepare its students "to make meaningful and substantial contributions to society and the workplace."
- Professional Programs: The BA-GD is a degree aimed at graduating students who are well-prepared to enter the professional world. It will expand OU's professionally-oriented programs overall, and in the Department of Art and Art History specifically. It will help fulfill OU's vision of programs that "meet marketplace demands," as there is clearly a high level of interest and demand for this degree and in this field. This program is designed to "deliver highly effective graduates who contribute directly to economic growth in the local community, region, state and nation."
- Community Engagement and Partnership: In multiple ways, the BA-GD program will "develop partnerships that form solutions to community needs" and "create and expand experiential opportunities for OU students." The internship options, which will be highly encouraged as a design elective, will create a direct link between OU students and the community. These experiential opportunities will not only be a benefit to students as they take on real-world responsibilities in professional situations but will also help create functional solutions to the needs of the hosting organizations through the work of the interns.
- Student-Centered Learning Experience: The course design, assignment structure, and learning objectives of the Graphic Design courses emphasize critical thinking, creative problem-solving, effective communication, technological expertise, and client-centered professional practices. These approaches fit exceptionally well with the expectations that OU has for creating graduates who will be able to move into the workplace "able to think critically and creatively, communicate effectively, manage and use information technology, and interact well with others."
- Future Growth: With our expectations that the BA-GD will be an extremely popular new major, we anticipate that this degree will be a highly positive component of OU's vision of increased enrollment and continued growth.

B. Graphic Design and the Goals of the College of Arts and Sciences

The proposed BA-GD corresponds to many of the 'Tactics' articulated by the College of Arts and Sciences (http://www2.oakland.edu/cas/characteristic.cfm), including the opportunities for undergraduate research and creative endeavor, for internships as an integral component of the undergraduate educational experience, to understand and appreciate how culture and the arts enrich and inform all aspects of human endeavor, and to complete an integrated capstone experience. As a field that inherently combines research, creative activity, culture, and professional practice, Graphic Design is an excellent mix of interests, intentions, and needs for a new CAS degree program. The BA-GD program also expands on the CAS goals (found on the University Unit Goals website, http://www4.oakland.edu/?id=5223&sid=24) of supporting "students' need to achieve professional goals, civic engagement, creative problem-solving and entrepreneurial impulses." As noted above, the BA is a professionally-oriented degree based in the liberal arts; it requires engagement with the community is based in creative problem solving; and, through its career orientation, is a foundation for entrepreneurial practice.

C. Graphic Design and the Mission of the Department of Art and Art History

The proposed degree program, a BA in Graphic Design, is consistent with the educational mission of the Department of Art and Art History:

> The department's curriculum encompasses art making as an aesthetic expression of intellectual vision, and contextual study and research into the exceptional range of aesthetic expression throughout history. Majors and non-majors can develop their knowledge and understanding of the history and practice of the visual arts, gain a solid grounding in aesthetic and critical theory, develop technical skills in a variety of artistic media, and expand their abilities to conceptualize and communicate their own vision through aesthetic means.

Graphic design, as developed in this major, will combine the same aspects of aesthetic expression, intellectual vision and contextual study and research as other departmental majors, within a professionally aimed course of study. The combination of aesthetic and critical theory with the development of technical, conceptual, and communication skills is parallel in studio art and graphic design.

D. Strategy for Development of the Graphic Design Major

This proposal was developed after an analysis of available graphic design program options in our immediate area. The following charts indicate the universities, colleges and community colleges in Oakland County and in the Detroit Metropolitan Area and what their graphic design degree offerings are.

Graphic Design study in Michigan

Currently, there are a total of 7 universities/colleges in the Detroit Metropolitan Area offering degrees in graphic design, of which only three are in Oakland County (with asterisks).

UNIVERSITITES/COLLEGES TEACHING GD IN DETROIT METROPOLITAN AREA		
Institute	Location	
The Art Institute of Michigan (unaccredited)	Novi	AAS Graphic Design
International Academy of Design and Technology (unaccredited)*	Detroit	BFA Graphic Design
Baker College of Auburn Hills*	Auburn Hills	BS Digital Design Media
College For Creative Studies	Detroit	BFA Graphic Design
Lawrence Technological University*	Southfield	BFA Graphic Design
Madonna University	Livonia	BA Graphic Design
Wayne State University	Detroit	BFA Graphic Design

Currently, there are a total of 3 community colleges in the Detroit Metropolitan Area offering an associates degree in graphic design, of which only one is in Oakland County (with asterisk).

COMMUNITY COLLEGES TEACHING GD IN DETROIT METROPOLITAN AREA		
Institute	Location	
Henry Ford Community College	Dearborn	AA Graphic Design
Macomb Community College	Warren	AAS Design and Layout; AAS Interactive Web Media
Oakland Community College*	Auburn Hills (also Orchard Ridge)	AAS Graphic Design

One of the fastest growing fields of study in the arts at the university level is the study of Graphic Design. Earning a degree in graphic design allows the student to pursue creative careers in the arts and new media. There is high demand among incoming college students for professional degrees in the arts. Graphic Designers are employed in a number of professions/industries, but students graduating with an Associates Degree in Graphic Design may be limited to a technical position. Art Directors, Chief Designers, and Creative Directors more often than not have earned either a BA or a BFA in Graphic Design.

This chart indicates state universities offering a degree in graphic design and reinforces our need to offer such a program at OU. (Community Colleges are not listed below.) Students do have many options throughout the state

of Michigan, but very few of the following Michigan institutions offer a BA – GD degree with an interdisciplinary approach. We believe our philosophical differences present a significant opportunity to attract students with an interest in graphic design.

Michigan Universities	Minor	B.S.	B.A.	B.F.A.	Notes
Central Michigan University	No	No	No	Yes	
College for Creative Studies	Yes	No	No	Yes	
Eastern Michigan University	No	No	No	Yes	
Ferris State University	No	Yes	No	Yes	BFA is at Kendall
Grand Valley State University	No	No	No	Yes	
Lake Superior State University	No	No	Yes	No	BA with Graphic Design Concentration
Lawrence Technological Univ.	No	No	No	Yes	
Marygrove College	No	No	No	No	Computer Graphics Certificate Program
Michigan State University	No	No	Yes	Yes	
Michigan Technological Univ.	No	No	No	No	
Northern Michigan University	No	No	No	No	NMU does offer a BFA, BA, BS and minor, but they are all Graphic Communication, not Graphic Design
Saginaw Valley State University	Yes	No	Yes	Yes	
University of Michigan, Ann Arbor	No	No	No	No	University of Michigan's BFA and BA are integrated 'Art and Design' degrees, not separate design degrees.
University of Michigan, Dearborn	No	No	No	No	
University of Michigan, Flint	No	No	No	Yes	BFA is in Visual Communication with a graphic design concentration available; minor has a graphic design concentration available
Wayne State University	No	No	No	Yes	
Western Michigan University	No	No	No	Yes	

Graphic Design majors at peer institutions

This proposal required our evaluation of the graphic design programs offered at Oakland University Peer institutions. This list is under constant revision. As of Fall 2008, our peer institutions outside the State of Michigan are:

Wright State University	www.wright.edu
Wichita State University	www.wichita.edu
University of Nevada: Las Vegas	www.unlv.edu
University of Akron	www.uakron.edu
Cleveland State University	www.csuohio.edu
Indiana State University	www.indstate.edu
University of Missouri: St. Louis	www.umsl.edu

The following table represents a comparative list of undergraduate programs in Graphic Design at our Peer institutions. (This information was compiled by web search for the following universities, as of 10/09.)

Peer Institutions	Minor	B.S.	B.A.	B.F.A.	Additional
Wright State University	No	No	No	No	BA in Studio Art with Graphic Design Certificate from Saint Clair Community College
Wichita State University	No	No	No	Yes	
University of Nevada: LV	No	No	No	No	BA and BA available in Digital Media with a focus of placing graduates in the graphic/digital media industries.
University of Akron	No	No	No	Yes	

Cleveland State University	No	No	No	No	Non-degree Certificate program concentration available in GD/COM and FILM/GD.
Indiana State University	Yes	Yes	No	Yes	
University of Missouri: St. Louis	Yes	No	No	Yes	Minor in Studio Art, with an emphasis in Graphic Design.

The following table indicates the division of credit hours needed for a BA-GD at our Peer Institutions. This information was compiled by web search for the following universities, as of 10/09.

Peer University	Division of credit hour requirements for Graphic Design. If not applicable, closest area of study is listed.
Wright State University	BA is Studio Art with a Graphic Design Certificate available through Sinclair Community College. Degree with GD certification course requirements are: 34 credits split between graphic design and visual communications. COM offers a BA in Mass Communications with the following studio course requirements: Drawing 1, Introduction to Color, Desktop Technical Publishing, Graphics I, Communication Graphics, Photographic Communication.
Wichita State University	BFA in Graphic Design. Degree course requirements are: Foundation – 19 credits, Art History – 9 credits, Art Distribution – 9 credits (1 class in 2D art, 1 class in 3D art and 1 class in Art G), Introductory Graphic Design/Design Studies – 9 credits, Graphic Design Emphasis – 24 credits, BFA Graphic Design Electives – 15 credits. Total Art/Design credits needed: 85. Total university General Education Requirements: 42 credits. Total for degree 127 credits. BA in Art with emphasis in GD also offered.
University of Nevada, LA	BA and BFA in Digital Media. Studio Art students approaching completion of their BA degree may elect to apply to the BFA program. The BFA is a 5-year degree.
University of Akron	BFA in Graphic Design is one of the largest and most popular offerings in the Myers School of Art. Degree course requirements are: Studio Art – 21 credits, Art/Design History – 14 credits, Graphic Design – 45 credits; Total Art/Design credits – 83. Total General Education Credits – 45. Total university BFAGD credits – 128.
Cleveland State Univ.	Non-degree certificate programs are offered in Graphic Design. This Studio Art with a Concentration in Graphic Design is earned in 24 semester hours that break out accordingly: Intro to Typography, Principles and Design, Intro to Macintosh, Advanced Raster Image, Advanced Vector Image, Advanced Typography and Design, Intro to Digital Media, Special Topics in Graphic Design. Certificate course requirements are: Studio Art – 16 credits, Art History – 8 credits, Graphic Design – 24 credits.
Indiana State Univ.	BS and a BFA in Graphic Design. BFA degree course requirements are: Core Curriculum – 18 credits, Studio Art – 18 credits, Art Hostory – 11 credits, Graphic Design – 27 credits, Graphic Design Special Topics – 2-15 credits, Additional Studio Art – 15 – 28. BFA Major Studio Art/Design/Art History Total – 86 credits.
Univ. Miss.St. Louis	BFA in Graphic Design. BFA degree course requirements are: Studio Art – 30 credits, Art History – 15 credits, Graphic Design – 45 credits. Total Studio Art/Design/Art History – 75. Total General Elective – 45. Total BFA Degree – 120.

E. Evidence of Support for the Graphic Design Majors

There is a strong interest in both the university and community at large to offer a degree in Graphic Design. Annually, the university receives hundreds calls of inquiry regarding degrees in Graphic Design. SA130 Introduction to Graphic Design (originating in 2007) was first instated to fulfill the Graphic Design requirement for a Bachelor of Arts degree in Studio Art with K-12 Art Education Certification. It is consistently full. Our records show students from all studio art specializations take this course to round out their fine art educational experience. Our records also show registration from other CAS majors, as well as SBA and SECS programs.

A key component of the ongoing development towards this major was the proposal and approval of the new Minor in Graphic Design, which began in fall 2009. The initiation of this proposal came from keen awareness of educational needs in our surrounding geographic area. This twenty-four credit minor includes 2 of the courses

also required in the major: SA102 Foundations of Studio Art and SA104 Foundations of Media Art; SA130 Introduction to Graphic Design (a course that will be phased out with the introduction of DES130 Foundations of Graphic Design and SA1xx Introduction to Graphic Design for Non-Majors); and three 200/300 level graphic design courses (DES230 Graphic Design I, DES330 Web Design, and DES335 Typography). The immediate success of this minor in attracting students has clarified the interest in and support for a graphic design major.

The total number of students who have enrolled in graphic design courses further reinforces the support for offering this new major.

Total Number of Students Currently Taking Graphic Design	
Students enrolled in SA130 Introduction to GD since Winter 2007 (inception).	127
Total minors in GD since Fall 2009 (inception).	21

Student Support

Summer I term of 2009, the Studio Art Department conducted a questionnaire on student support for a new Bachelor of Arts major in Graphic Design. Written comments are included in this section. The actual questionnaire can be found in *Section VIII. Appendices, E. Student Survey Data*.

Student Written Comments:
Students were given space on the back of their Scantron forms to write comments if they wanted. Out of 56, 20 students chose to do so.

1. I would very much encourage adding a graphic design major to OU. Many people are interested in majoring in graphic design and many jobs require a degree in graphic design.
2. I am more interested in studio art itself rather than graphic design, however I still believe it'd be very good if OU offered such a major.
3. I think that this is a big field of work that many many people are interested in and jobs will be lining up for them we should offer it.
4. Graphic Design would be a neat major. It's becoming more popular and can offer a good career. OU should get this major.
5. A graphic design major is a good idea here. I know a lot of people that chose another school because we don't have one. However, I'd rather just have the studio art classes. I don't specialize in graphic design.
6. I was very, very excited when I learned that OU w would have a graphic design program; it is exactly what I was looking for in a minor. I'm very pleased and hope that the program expands in competition with schools like CCS or Kendall.
7. I am a g.d. minor, but had the major been offered sooner, I'd have double majored. I think it's a great idea.
8. This is a good class. The professor is very excited about teaching and is open to new ideas about concepts.
9. I think a Graphic Design Major would be very beneficial to the University. I feel that a lot of students would choose it as a major.
10. Offering a Graphic Design major would be a valuable asset to many students and their future careers.
11. With the minor in place it would make since to offer the major to allow students to further their edu. At Oakland and not look to transfer to another college or university.
12. I think it would be a great idea. I would have loved to be a part of it but I am graduating this spring and I don't even have time for the minor, which I would have, love to have.
13. I would love to get a minor in graphic art however with my K-12 major it may be overwhelming. I feel OU would benefit from offering a graphic design major, it is a growing field and OU students should be offered the opportunity.
14. I am currently specializing in drawing, and would probably keep it that way. If I were starting new at OU and there was a Graphic Design Major where I cold specialize in Industrial Design I would have chosen that as a major instead. I am very interested in the new minor program though.
15. I originally wanted a Graphic Design Major but settled for New Media since it was close. I think a Graphic Design degree at OU would be filled. I teach at OCC and many students expressed desire in the degree.
16. I know many people that would major in Graphic Design if Oakland offered it. I would also consider majoring in both Graphic Design and Photography. I believe that it would be a great asset for Oakland to offer the Graphic Design major.

17. If OU added a major/minor in Graphic Design it would rank more competitively with other colleges. <u>Many</u>, <u>Many</u> students are interested in Design and w would enroll in the program. The Art Dept. is <u>obviously</u> growing and needs to expand. I only hope the OU administration listens to the students.
18. I feel adding a Graphic Design major would be great for the art department at OU. If OU added Graphic Design I would definitely consider getting a second bachelors at OU once I finish getting my first bachelors.
19. If a major is offered, I think it would be a great opportunity. The only problem I see is the space the art department has. I am probably going to minor in GD and I'm considering a double major. With the addition of this program it would give many students more opportunities.
20. A graphic design major would get a program towards those people seeking out a more commercially viable skill (one that can get you a job). A good thing.

F. Career Opportunities for Graphic Design Majors

The world of graphic design is constantly changing, as are the web and graphic design careers available in the field. Below is a current listing of a few of the many design careers for which students with a BA-GD from Oakland University would be qualified.

Art Director	Graphic Design Instructor (K-12)
Book Designer	Graphics Marketing coordinator
Brand Identity Designer	Digital Illustrator
Brand Manager	Interactive Production Artist
Creative Director	Logo Designer
Desktop Publishing	Magazine Publication
Digital Artist	Motion Graphics Designer
Digital Imaging Specialist	Packaging Designer
E-Commerce Site Developer	Prepress Specialist
Exhibit Designer	Production Director
Flash Media Designer	Production Manager
Graphic Designer	Type Designer
Graphic Design for Television	Webmaster
Web Media Designer	

According to the State of Michigan Employment Forecasts (http://www.milmi.org) graphic design jobs are expected to be up 8.9% in Michigan by 2018, from the 2008 employment level. While the jobs forecast is not broken down enough to check employment possibilities for all of the jobs listed above, art director positions are expected to be up 7.9%, set and exhibit designers up by 9.1%, commercial and industrial designers up by 3.6%.

According to the Bureau of Labor Statistics (http://www.bls.go/oco/ocos090.htm), occupational outlook as of May 17, 2010), graphic design jobs nationwide are expected to be up 13% by 2018, from the 2008 employment level, with individuals with web site design knowledge having additional opportunities. Graphic designers within motion picture and video industries can expect a 17% increase from 2008 levels by 2018 (http://www.bls.gov/oco/cg/cgs038.htm).

The Bureau of Labor Statistics graphic design report also noted that the median annual wages for graphic designers as of May 2008 were $42,400, with the highest 10% earning almost $75,000; and that a bachelor's degree in graphic design is usually required, even for most entry-level jobs. They also noted that, along with specific design courses, "a liberal arts education that includes courses in art history, writing, psychology, sociology, foreign languages and cultural studies, marketing, and business are useful in helping designers work effectively." They note the better career opportunities for students with a bachelor's degree in graphic design, versus those with associate degrees or certificates in graphic design, who would "normally qualify as assistants to graphic designers or for positions requiring technical skills only."

G. Source of Expected Students

The BA-GD major will be attractive to entering freshmen, transfer students, and to nontraditional students in southeastern Michigan. For entering freshmen with an enthusiasm for two dimensional graphic design, GD studies is an academic program that offers intellectual challenges, clear contemporary relevance, and career opportunities in a variety of fields. We anticipate that these factors will attract students who may have previously chosen to pursue degrees at other universities. (Note that this assumption is based on the frequent queries sent to the AAH Department, OU Admissions Office, and Registrar's Office by high school and potential transfer students with an interest in a graphic design major.) A significant source of students will be

from the area community colleges, especially Oakland Community College and Macomb Community College.

Finally, the questionnaire survey results, as reported above in section *E. Evidence of Support for the Graphic Design Majors; Student Support,* indicate that Graphic Design studies will become a popular major course of study for entering and current Oakland University students with a passion for design.

H. Advice and Consent

Full-time faculty members of the Art and Art History departments have been involved with the creation of this proposal. These individuals have studied existing graphic design programs at a variety of academic institutions during the development of the curriculum and objectives of this program. Faculty of the Department of Art and Art History have reviewed this proposal and approved the Graphic Design major as described in this document.

III. SELF STUDY

A. Current Status of the Department

In the fall of 2003, Oakland University reinstated the Bachelor of Arts degree in Studio Art, a major which has experienced significant, steady growth since that time. Enrollment in fall 2010 exceeded 230 majors. Another significant growth in the AAH program can be attributed to the BA in Studio Art with K-12 Art Certification. This degree (new in the fall of 2006) is offered in affiliation with the School of Education and Human Services. About one third of the Studio Art majors are also in the K-12 Art Education Certification program. The studio art major has shown the fastest five-year enrollment growth of all CAS majors (+212%). The Department of Art and Art History as a whole has shown a steady and continual growth in the last six years (2005 – 88 majors; 2006 – 118; 2007 – 166; 2008 – 214; 2009 – 236; 2010 – 265).

B. Faculty/Staffing Needs

As of Fall 2010, one full-time Studio Art department faculty member (Lynn Galbreath Fausone) and three part-time instructors (Gary Hesse, Bonnie Zielinski, and Hui Yang) teach all courses required to earn a minor in graphic design. Both Lynn Galbreath Fausone and Gary Hesse also instruct studio art courses. With approval of this new major comes additional curricular demands requiring additional part-time/adjunct instructors immediately, and the hire of one full-time faculty member specializing in the field of Graphic Design in Year 2, and another in Year 4.

The Graphic Design major will require a Graphic Design Program Director who would receive a stipend equivalent to one summer course, as well as one course release if it were deemed appropriate by the department. The compensation would come out of the Graphic Design new program budget.

Staff support needs include one 19-hour clerical position to manage day-to-day administrative duties and one 19-hour technical and media support position for the Graphic Design program. Currently, AAH department staff supports the administration of the DES minor, as well as the AH and SA majors. The major will produce a significant time stress on these individuals, due to the considerable needs of the AAH department and the scheduling, classroom and technology requirements of DES courses. The increasing number of duties brought on by the inception of the BA-GD major therefore will require the addition of part-time clerical help, and technical help to maintain the additional digital lab requirements. This technical support person would also assist in special events related to the BA-GD program. Our anticipated time frame for these two positions is within the second year of implementation.

C. Faculty Qualifications

The SA department currently has faculty on staff with a significant amount of experience in two-dimensional graphic design and who have earned terminal degrees (MFA) in the field of the arts. Lynn Fausone is an Adjunct Assistant Professor with a terminal degree (MFA) in Painting. Professor Fausone's professional experience in the field of graphic design is very extensive in the areas of print, multi-media, television/video and radio. Key highlights of her graphics profession are available in the section: VII. Appendices, *A. Current Full-Time Faculty Vitae.*

Additional current faculty holding qualifications in graphic design include Gary Hesse (web design instructor), Bonnie Zielinski (typography instructor), Hui Yang (introduction to graphic design instructor) and Andrea Eis (extensive free-lance graphic design experience). Both Ms. Zielinski and Ms. Yang, new to the department Fall 2010, bring extensive experience with them and are qualified to teach a variety of graphic design courses. They

have earned terminal degrees (MFA) in Graphic Design and each comes with a background in the professional and instructional fields of graphic design. Gary Hesse has earned a terminal degree (MFA) in photography and has substantial experience in web design development and page layout. Key career highlights of part-time instructors are available in the section: *VII. Appendices, B. Current Part-time Faculty Abbreviated Vitae.*

D. Library Report

A report on the materials and resources needed for the OU Kresge Library to support a major in Graphic Design was prepared by Shawn Lombardo and is reprinted in full in *Appendix C*. This report proposes increases in book, monograph and DVD acquisitions and journal subscriptions.

Also noted is the need for a digital art image collection, and the report details the costs for ARTstor, "the largest and most widely held collection." Please note that this Library report was done prior to recent one-time funding from the University to AAH, which paid for the one time purchase cost for ARTstor. Yearly access fees are currently going to be covered out of the Studio Art budget, but if this major is approved, we would split this yearly fee (currently $9,425) between Studio Art and Graphic Design. Although the ARTstor costs were separated out for a future expenditure in the library report, we have decided to include this in our projected budget, with the acknowledgement that it might need to be removed, pending actual major enrollments.

E. Facilities

Additional classroom space will be necessary shortly after the start-up of the Graphic Design major. Because the major will have controlled enrollment to start, the needs are less extensive than if we would allow open enrollment. The new 4th floor Wilson Hall 20-seat digital lab/classroom, which opened for winter 2011 classes, will probably give us sufficient classroom space for the first year of the major. The upper level classes, which would be lower in enrollment (serving those students who are already at OU), would be held in the current 10-student lab in 110WH. The new 20-station lab in 409WH would then be used by the lower level design classes.

However, since the 409WH lab is shared with Studio Art and Modern Languages, by the second year of the Graphic Design major at least one more digital lab/classroom would be needed, with 20 student stations for Mac computers, along with printing and scanning equipment. The development of this additional large lab would open up extra time in the 4th floor WH lab, allowing more studio art sections to be housed in that lab. So this additional classroom/lab would have an extremely positive impact on studio art as well as enabling the development of the graphic design major.

If enrollment is not capped, it is likely that even more facilities will be needed. Current intentions are to cap the BA-GD at 80 students (cohorts of 20 per year). We have seen how the open enrollment in studio art has created severe stress on studio space, since we are trying to fit over 230 majors into studio spaces intended for no more than 90 total majors. Therefore, we will keep the cap on the GD major, unless multiple additional classroom/labs become available.

The classroom/lab would need to be equipped with Level 3 technology with teaching station and projection equipment, as well as the desks, computers, printers and scanners noted in the equipment section, and other standard classroom needs. Software licenses would need to be purchased for all of the computers, and these would need to be upgraded as necessary. The costs for software, which are extensive in a technology-based program, are noted in a separate line item in the budget.

F. Equipment

Because the department will already have equipped all of the computer labs needed for the first year, our first year equipment costs can be kept low enough to be supported by the tuition from the 20 students expected in first year enrollment. Equipment needs in that first year will include such items as Wacom tablets and monitor calibration equipment. Second year needs would include outfitting a new lab with Mac computers, laser and ink jet printers and large format scanners, as well as digital projection equipment, an upgraded server, and various storage and furniture needs. Some of these equipment needs can be spread over several years, but the first year with a new lab would require higher one-time expenditures to ensure a fully functional lab for class session and out-of-class work time.

G. Impact on the Studio Art Major

The startup of a graphic design major is expected to have an impact on the studio art major. In discussions with current graphic design minors, it is clear that many of them are delaying graduation, hoping that the department with be able to offer a GD major in the next year. However, most of these students are already so far along in

their studio art major that they are likely to double major* rather than dropping their studio art major. We assume, however, that a number of FTIACs might be drawn to graphic design once it becomes available, when they might have previously chosen studio art. However, the studio art major is already heavily enrolled compared to both our expectations and our determination of the best numbers of majors for the program, so we do not feel that some drawing away of majors is a significant problem. Also, since we are intending a slow build up of major numbers in the BA-GD, due to portfolio review admissions, the immediate impact will not be large.

*as noted below in IV.A., only students already enrolled at OU prior to the startup of the Graphic Design major would be allowed to double major in SA/DES.

IV. PROGRAM PLAN

A. *Requirements for a Graphic Design Major*

The Graphic Design major will require a total of 64 credits distributed as follows:
Foundation Studies: 20 credits
Art History and Design History: 12 credits
Required Design Studies: 28 credits
Design Elective: 4 credits

BA-GD candidates must successfully complete DES401 Portfolio Presentation (0 credits) prior to taking their Capstone Senior Thesis in course.

Only major courses in which the student has earned a grade of at least a 2.8 may be counted towards the BA-GD major. Only 16 transfer credits may be counted towards the BA-GD major.

For students currently attending Oakland University, a double major status in SA/DES would be permitted. Starting with the first year in which students may enroll in the major, FTIACS in that year and subsequent years are not allowed to double major in SA/DES. Currently enrolled students with the DES minor who want to switch to the BA-GD will be able to substitute SA130 for DES130, if they took that prior to the approval of the major.

Total credits needed for the BA-GD major break out accordingly:
Studio Art, Art/Design History, Graphic Design: 64 credits. College of Arts and Sciences Exploratory
[12 credits] is fulfilled within major requirements.
General Education: 36 credits [4 of the 40 required credits are fulfilled within major requirements]
Overall Electives: 24 credits

B. *Program Honors in Graphic Design*

Graduating seniors who have completed 20 credits of DES courses at Oakland University with a GPA of 3.65 or higher in the major will be considered for departmental honors. Graphic Design faculty will review students' DES491 capstone work and vote on whether to award honors.

C. *Requirements and Course Offerings In Graphic Design*

Within this proposal, the AAH/DES Department proposes instruction in the following degrees:
Bachelor of Arts in Graphic Design, and Bachelor of Arts in Graphic Design with Art Education K-12 Certification (the minor in Graphic Design is already established). Since all three degrees are a critical component of this proposal, curriculum examples for each are listed.

The following courses are requirements for the major in BA-GD. Courses with no asterisk already exist and are being taught on a regular basis. Courses with one asterisk (*) are new courses specific to this degree and necessary for actual start-up of the BA-GD major.

Bachelor of Arts in Graphic Design Major Requirements

Foundations: (20 credits)
SA100   Foundations of Visual Literacy (4) [General Education Arts]
SA102   Foundations of Studio Art (4)
SA104   Foundations of Media Art (4)
SA201   Beginning Drawing (4)
DES130   Foundations of Graphic Design (4)*

Art History: (12 credits) [fulfills CAS Exploratory]
AH101   Introduction to Western Art II (4)
AH291   Concepts in Modern & Post Modern Art (4)
AH3xx   History and Theory of Design (4)* [Writing Intensive in the Major]

Graphic Design Studio: (28 credits)
DES230   Graphic Design I (4)
DES330   Web Design I (4)
DES335   Typography (4)
DES350   Graphic Design II (4)*
DES360   Motion Graphics (4)*
DES401   Portfolio Review (0)*
DES480   Graphic Design III (4)*
DES491   Senior Thesis in Graphic Design (4)* (Capstone)

Graphic Design Electives: (4 credits)
DES325   Design Illustration (4)*
DES355   Web Design II (4)*
DES399   Internship in Graphic Design (4)*
DES390   Topics In Graphic Design (4)*

Liberal Arts Major In Studio Art with a concentration in Graphic Design and K-12 Certification Course Requirements (AED with K-12 Certification and a Concentration in GD) (160 Total Credits - 80 in SA/AH/DES, 44 in Art Education, 36 in General Education.)

Foundations: (28 credits)
SA100   Foundations of Visual Literacy (4)
SA102   Foundations of Studio Art (4)
SA104   Foundations of Media (Art 4)
SA201   Beginning Drawing (4)
SA216   Beginning Painting (4)
DES130   Foundations of Graphic Design (4)
SA160   Photography for Non-Majors (4)

Art History: (16 credits)
AH100   Introduction to Western Art I
AH101   Introduction to Western Art II (4)
AH104   Introduction to Arts of Asia/Islamic World (4)
AH3xx   History and Theory of Design (4)*

Graphic Design Studio: (24 credits)
DES230   Graphic Design I (4)
DES330   Web Design I (4)
DES335   Typography (4)
DES350   Graphic Design II (4)*
DES360   Motion Graphics (4)*
DES401   Portfolio Review (0)*
DES491   Senior Thesis in Graphic Design (4)*

Co-requisite Three-dimensional Art Courses (12 credits)
Art education candidates must also take the following courses at Macomb Community College or Oakland Community College (or equivalent):
        Ceramics/pottery (hand-built)
        Ceramics/pottery (wheel-thrown)
        Sculpture
        Jewelry/metalworking

The K-12 program also includes the following sequence of undergraduate course work in education (44 credits):
EED 310   Public Education for the Future (4)
SED300   Introduction to Secondary Education (4)

RDG338	Teaching Reading in the Content Area (4)
SE355	Identifying Learning and Behavior Differences in Students (4)
EED420	Managing the Classroom Community for U.S. Diverse Learners (4)
FE406	Child Development, Variability and Learning (4)
AED301	Visual Culture and Theories in the Teaching of Art (2)
AED302	Theory and Practice of Teaching Art in the Elementary School (4)
AED303	Theory and Practice of Teaching Art in the Middle School (2)
AED304	Theory and Practice of Teaching Art at the Secondary Level (4)
AED455	Internship (1 semester): (12):

    7-1/2 weeks of Kdg – Gr 5/6
    7-1/2 weeks of Gr 6/7 – 12

BA Minor in Graphic Design Requirements: (already approved and in place; however, with the implementation of the Graphic Design major, DES130 would replace SA130 in the minor)

Foundations: (12 credits)
SA102	Foundations of Studio Art (4)
SA104	Foundations of Media Art (4)
DES130	Foundations of Graphic Design (4)

Graphic Design Studio: (12 credits)
DES230	Graphic Design I (4)
DES330	Web Design I (4)
DES335	Typography (4)

CATALOGUE COURSE DESCRIPTIONS
The following courses are requirements or electives for the BA in Graphic Design or the BA Graphic Design with K-12 Art Education Certification. Courses with no asterisk already exist and are being taught on a regular basis. Courses with one asterisk (*) are new proposals specific to this degree and necessary for the graphic design major.

FOUNDATIONS (SA)

SA100 Foundations of Visual Literacy (4)
In this analytical overview of the forms and uses of visual imagery, students will learn to think critically Students are introduced to formal methods and cultural impact of contemporary art media.

SA102 Foundations of Studio Art (4)
Students explore the basic elements of design and the principles of art in black and white and color in two- and three-dimension.

SA104 Foundations of Media Art (4)
Students explore the aesthetic, conceptual and technological transformations of media passing into, through and out of the digital domain.

SA1xx Introduction to Graphic Design for Non-Majors (4)
An overview of the theory and practice of graphic design as applied art form, through traditional hands-on and digital assignments. Prerequisite: SA 102.
[Not a class for the BA; will replace SA130 Introduction to Graphic Design for SA K-12 Art Ed in non-graphic design specializations and will be open to other students around the university]

SA160 Photography for Non-Majors
Introduction to the technical, intellectual, inventive and expressive possibilities of a broad range of traditional and non-traditional photographic processes. Cannot be used to fulfill any studio art requirements for the major or minor, but does fulfill a core requirement for majors in the studio art education K-12 degree program.

SA201 Beginning Drawing (4)
The fundamentals of drawing, through accurate observation of the physical world, are explored: tools, techniques, rendering linear and atmospheric perspective and chiaroscuro. Prerequisite: SA 102.

SA206 Beginning Painting (4)
Introduction to the technical, intellectual, inventive and expressing possibilities of oil painting on canvas.
Prerequisite: SA201.

ART HISTORY (AH)

AH 100 Introduction to Western Art I (4)
History and analysis of the visual arts of Western Europe from prehistoric times through the Medieval period.
Satisfies the university general education requirement in the arts knowledge exploration area.

AH101 Introduction To Western Art II (4)
History and analysis of the visual arts of Western Europe from the Renaissance to the present. *Satisfies the university general education requirement in the arts knowledge exploration area.*

AH104 Introduction to Arts of Asia and the Islamic World (4)
Introduction to the monuments of Asia, including India, China, Japan and the Islamic world, including the Near East and North Africa.

AH291 Concepts of Modern and Postmodern Art (4)
Overview of major movements, artists and critical themes of twentieth century art and introduction to the theme of contemporary critical discourse. Prerequisite: AH 101.

AH3xx History and Theory of Design (4)*
History and theory of design, including major movements, designers and critical issues in design discourse.
Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement. Prerequisite: AH 101 and SA100.

DESIGN (DES)

DES130 Foundations of Graphic Design (4)
Students will explore the professional practice of graphic design as applied art form. Emphasis will be placed on image, text, and grid system structures. Students will be introduced to graphic design history and theory.
Prerequisite: SA 102 and 104.

DES230 Graphic Design I (4)
Conceptual and technical approaches to graphic design. Print-specific assignments will address concept through basic applied practices of print/digital production. Prerequisite: DES130. [existing course; new course description]

DES325 Design Illustration (4)*
Students explore illustration concepts and techniques in traditional media and digital applications for use in design work. Prerequisite: DES 230.

DES330 Web Design I (4)
Aesthetics, methodologies, and tools of web design. Students will learn to balance technical skills with artistic skills to create web pages that are conceptually interesting, easily navigable, visually pleasing, and functional.
Prerequisite: DES130 [existing course; new course description and prerequisite]

DES335 Typography (4)
Exploration of typography as used in applied and fine art forms through traditional hands-on and digital design assignments. Emphasis placed on type as form. Prerequisite: DES130. [existing course; new prerequisite]

DES350 Graphic Design II (4)* Branding and Identity class. Through case studies and projects, students will explore effective solutions to a series of independent and group projects specifically designed to develop critical thinking skills. Prerequisite: DES230.

DES355 Web Design II (4)*
Advanced web page design techniques including scripting and site design issues such as scalability, maintenance, and integration of web technologies into business and organizational context. Prerequisite: DES 330.

DES360 Motion Graphics (4) *
Students explore conceptual and technical approaches to motion graphics through scripted processes. Emphasis will be placed on text, object, and the interaction between the two over time. Prerequisite: DES 335.

DES390 Special Topics In Graphic Design (4)*
Current issues and contemporary approaches in the areas of Graphic Design for which no regular course offerings exist. Topic, instructor and prerequisite will be announced before each offering. May be repeated for 4 additional credits.

DES399 Internships In Design (4)*
Internship field experience assignment with graphic design, advertising agency, print production or promotional firm. Prerequisite: permission of instructor.

DES401 Portfolio Presentation (0)*
Portfolio preparation and presentation for capstone senior project. Graphic design majors must register for Portfolio Presentation in the semester prior to taking DES491 Senior Thesis in Graphic Design. Prerequisite: permission of instructor.

DES480 Graphic Design III (4)*
In-depth individual and group studies/critiques as students work on coherent body of professional-level design work. Prerequisite: DES350.

DES491 Senior Thesis In Graphic Design (4)*
Directed individual study. Each student completes a coherent package of advanced graphic design work, culminating in a thesis exhibition and thesis paper. *Satisfies the university general education requirement for the capstone experience.* Prerequisite: DES 360, 401 and 480, and permission of instructor.

SUMMARY NEW COURSE LIST
   REQUIRED FOR ALL STUDENTS IN THE MAJOR
   AH3xx History and Theory of Design (4)
   DES130 Foundations of Graphic Design
   DES350 Graphic Design II (4)
   DES360 Motion Graphics (4)
   DES401 Portfolio Presentation (0)
   DES480 Graphic Design III (4)
   DES491 Senior Thesis In Graphic Design (4)

   ELECTIVES – can be phased in as needed
   DES325 Design Illustration (4)
   DES355 Web Design II (4)
   DES390 Special Topics In Graphic Design (4)
   DES399 Internships In Design (4)

D. Examples of Four-Year Curriculum for Graphic Design Major and Transfer Credits for Community College students

COURSE SEQUENCING FOR A BA IN GRAPHIC DESIGN	
Year 1 first semester	**Year 1 second semester**
SA100 Foundations of Visual Literacy (4)	SA104 Foundations of Media Art (4)
SA102 Foundations of Studio Art (4)	SA201 Beginning Drawing (4)
2 courses in Gen. Ed. (8)	2 courses in Gen. Ed. studies (8)
Year 2 first semester	**Year 2 second semester**
DES130 Foundations of Graphic Design (4)	DES230 Graphic Design I (4)
AH101 Intro to Western Art II (4)	DES335 Typography (4)
2 courses in Gen. Ed. (8)	2 courses in Gen. Ed. (8)

Year 3 first semester	Year 3 second semester
DES350 Graphic Design II (4)	DES360 Motion Graphics (4)
AH3xx History/Theory of Design (4)	DES330 Web Design I (4)
Open elective	AH291 Concepts of Modern/Post Modern (4)
1 course in Gen. Ed. (4)	Open elective (4)
Year 4 first semester	**Year 4 second semester**
DES480 Graphic Design III (4)	DES Elective (4)
Open elective (4)	DES491 Senior Thesis in Graphic Design (4)
Open elective (4)	Open elective (4)
DES401 Portfolio Review (0)	

Community College Transfer Equivalencies toward a BA-GD

Students can transfer a total of 16 credit hours toward the BA-GD major. This is parallel with all other SA discipline transfer guidelines. There are currently several courses that may be transferred in with direct transfer equivalencies from our local community college. These courses, in most instances, will fulfill foundation course requirements and art history course/s where applicable for the proposed BA-GD major. Although there are obviously more than two community colleges to which this formula applies, we have used Oakland Community College and Macomb Community College in the two following transfer equivalency charts. Only direct transfer equivalencies are listed. [There are twelve credits of 3-D requirements that must be taken at the community college for the SA Art Education with K-12 Certification which are not listed here and are considered outside of this transfer total.]

OAKLAND COMMUNITY COLLEGE				
Subject	**Number**	**Title**	**Credits**	**OU Equivalency**
ART	1520	Basic Design	3	SA102 Foundations of Studio Art
ART	1560	Art Appreciation	3	SA100 Foundations of Visual Literacy
ART	1700	Islamic & Asian Art	3	AH 104, Intro. To Arts of Asia/Islamic World
ART	2520	Advanced Drawing	3	SA201 Beginning Drawing

Macomb Community College				
Subject	**Number**	**Title**	**Credit**	**OU Equivalency**
MACA	1020	Fundamentals of Design	3	SA102 Foundations of Studio Art
ARTT	1360	Color and Design 1	3	SA102 Foundations of Studio Art
ARTT	1610	Elements of Art	3	SA100 Foundations of Visual Literacy
ARTT	2620	Art of the Western World 2	3	AH101 Introduction to Western Art II

Oakland University has established educational relationships with the local community colleges and we continue to nurture this academic partnership. The AAH Department strives to make student transition as easy as possible. Many of our current studio art students have transferred Associate Degrees and credit hours in this manner.

E. Recruiting, Retention, Monitoring and Advising Students
As the results of the survey of students enrolled in Oakland University studio art classes indicate, interest in a Graphic Design major is high, and we anticipate that many students will be recruited into this major who are currently in the Graphic Design minor. We will work with Admissions to make sure that the major is part of OU's informational materials, and with our graphic design students to create informational brochures (paid for out our of our proposed Supplies and Services budget) to distribute at student open houses and new student convocations, and an expanded web presence on the current AAH web site. We will also work with Oakland Community College and Macomb Community College, to make sure that students from these colleges know about the major, distributing our informational brochures and the website address.

As the number of faculty regularly teaching graphic design courses is quite small, we anticipate staying in close contact with Graphic Design majors and, by so doing, offering regular advising about students' course of study and progress toward the degree.

As with our strategy for retention, our close professor-to-student contact in Graphic Design classes (similar to the Studio Art classes) will allow for regular informal monitoring and advising. The proposed curriculum, in which Graphic Design majors must progress through a sequence of course work, will also enable faculty to monitor progress toward the degree. All students will be required to meet with a department faculty advisor when enrolling in the major and will be encouraged to stay in contact with that advisor as they progress through the curriculum.

F. Program Evaluation and Assessment

Assessment instruments for the Graphic Design Major have been developed to include both direct and indirect measures tied to student learning outcomes (see *Appendix F*).

Direct assessment will include rubric-based evaluations of all of the capstone projects. An indirect measure for assessing the measure will be an Exit Survey of graduates at the conclusion of their capstone Senior Thesis course.

Beginning with the first graduating class, the results of all assessments administered will be compiled biennially by the director of the major and shared with Graphic Design faculty. The Graphic Design curriculum committee will analyze the results and recommend program changes.

V. Cost Analysis

A. SBRC Budget Format

College of Arts and Sciences
Program: Major in GRAPHIC DESIGN
Program Inception: TBD
Five-Year Budget
Fund: tba
Date: 11/2010

	Acct.	Budget Year 1	Budget Year 2	Budget Year 3	Budget Year 4	Budget Year 5
Revenue Variables:						
Headcount		**20**	**40**	**60**	**80**	**80**
Average credits per year per major		**30**	**30**	**30**	**30**	**30**
Total Credit Hours		**600**	**1200**	**1800**	**2400**	**2400**
Undergraduate (lower)		600	600	1000	1200	1200
Undergraduate (upper)			600	800	1200	1200
Graduate						
Total FYES		**20.00**	**40.00**	**60.00**	**80.00**	**80.00**
Undergraduate (cr.÷30)		20.00	40.00	60.00	80.00	80.00
Graduate (cr.÷24)		0.00	0.00	0.00	0.00	0.00
Doctoral (cr.÷16)		0.00	0.00	0.00	0.00	0.00
Tuition Rate Per Credit Hour						
Undergraduate (lower)		$309.50	$309.50	$309.50	$309.50	$309.50
Undergraduate (upper)		$338.25	$338.25	$338.25	$338.25	$338.25
Graduate		$540.50	$540.50	$540.50	$540.50	$540.50
Revenue						
Tuition		$185,700	$388,650	$580,100	$777,300	$777,300
Other						
Total Revenue		**$185,700**	**$388,650**	**$580,100**	**$777,300**	**$777,300**

Compensation						
Salaries/Wages						
Faculty Inload Replacements ($4,000/section)	6301					
Faculty Salaries	6101	0	$50,000	$50,000	$100,000	$100,000
Faculty Overload (Director Stipend)	6301	$8,000	$8,000	$8,000	$8,000	$8,000
Part-time Faculty ($4,244/section)	6301	$33,952	$33,952	$33,952	$33,952	$33,952
Visiting Faculty	6101					
Administrative	6201					
Administrative - IC	6221					
Clerical (19 hr wk)	6211	0	$14,820	$14,820	$14,820	$14,820
Wages (lab tech 19hr a wk)	6401	0	$15,000	$15,000	$15,000	$15,000
Student	6501					
Graduate Assistant Stipends	6311					
Out of Classification	6401					
Overtime	6401					
Total Salaries/Wages		$41,952	$121,772	$121,772	$171,772	$171,772
Fringe Benefits	6701	$4,035	$33,323	$33,323	$53,973	$53,973
Total Compensation		**$45,987**	**$155,095**	**$155,095**	**$225,745**	**$225,745**
Operating Expenses						
Supplies and Services	7101	$4,000	$6,000	$8,000	$10,000	$10,000
Software (new and upgrades)	7101	$10,000	$30,000	$10,000	$30,000	$10,000
Visiting artists	7101	$4,000	$4,000	$6,000	$8,000	$8,000
Facilities Rental ($200/cr)	7101	0	0	0	0	0
	7101					
Travel	7201	$2,000	$4,000	$4,000	$5,000	$5,000
Telephone	7301	$200	$400	$400	$500	$500
Equipment	7501	$8,300	$75,000	$20,000	$20,000	$50,000
Library	7401	$3,150	$1,735	$1,869	$2,013	$2,171
Half yearly ARTstor access fee			$4,700	$4,700	$4,700	$4,700
Design/Applied Arts Index			$2,279	$2,279	$2,279	$2,279
Total Operating Expenses		**$31,650**	**$121,135**	**$57,248**	**$82,492**	**$92,650**
Total Expenses		$77,637	$276,230	$212,343	$308,237	$318,395
Net		$108,063	$112,420	$367,757	$469,063	$458,905

Notes:
Headcount of 20 in the first year is an incremental count; we assume at least 30 total
Headcount of 40 in the second year is an incremental count; we assume at least 50 total
Varying software costs account for significant upgrade costs every two years.
Varying equipment costs account for new lab facilities in the second year, and significant upgrades by Year 5.

Fringe Benefit Table					
Rate	1	2	3	4	5
	0.00	0.00	0.00	0.00	0.00
0.413	0.00	20,650.00	20,650.00	41,300.00	41,300.00
0.08	640.00	640.00	640.00	640.00	640.00
0.1	3,395.20	3,395.20	3,395.20	3,395.20	3,395.20
0.413	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
0.5019	0.00	7,438.16	7,438.16	7,438.16	7,438.16
0.08	0.00	1,200.00	1,200.00	1,200.00	1,200.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
	0.00	0.00	0.00	0.00	0.00
Total	4,035.20	33,323.36	33,323.36	53,973.36	53,973.36

B. Space Requirements
The budget is done with the assumption that no construction costs would be incurred for the new classroom, only equipment costs (see below).

C. Equipment Requirements
The equipment costs for outfitting the new classroom are incorporated into the budget in the "equipment" line, spread out in a prioritized structure over the five years of the budget. Costs include new, replacement and upgraded computers, software upgrades, as well as additional improvements of the other digital equipment involved in this highly technological program, to keep the lab up-to-date with appropriate required equipment.

VI. Implementation: Five-Year Plan

A. Phasing in the Program

The BA-GD major can begin immediately upon approval of this proposal. Many core and elective courses already exist and are offered regularly. Nine of the courses needed for this new major are currently in place, five of which are requirements for the minor in GD. There will be one new art history course, the History and Theory of Design. The other required courses can either be offered immediately, or phased in as students get to the point at which they need the courses. The new elective courses noted in the proposal will be added over time.

The BA-GD program will begin with an enrollment count of 20 new students per academic year. We are confident in these numbers due to the significant interest in the new major from current Oakland students and the community at large.

Space allocation remains a problem that must be addressed within the phasing in of this program. GD will need, at a minimum, one additional digital Mac Lab by the beginning of the second year. Planning is underway to determine an appropriate location for this additional Mac lab. Before the third year after approval, the university will need to take another look at growing space needs, including more of the combined drawing table/digital labs so crucial for concept development schematics. This new major will not only impact GD courses but all Art History, Foundations, and Digital Imaging course requirements that are interdisciplinary within the department. With stringent restrictions on enrollment, this major could continue with the current space and the one additional lab. However, if the department were given additional space, this major could be allowed to grow extensively. So the actual growth of this major is dependent on university-level decisions on possibilities for expanding departmental facilities.

B. Annual Increase in Library Holdings

According to the Library Report of current holdings and future needs in graphic design studies, a graphic design major at Oakland University will require a year 1 budget of $3,150; year 2, $1,735; year 3, $1,869; year 4, $2,013; and year 5, $2,171. In addition, if the estimated headcount for majors is accurate, the budget calls for the addition of ARTstor and the Design and Applied Arts Index (CSA) in year 2 ($30,5790). Note that, as explained in *Section III Self Study D. Library Report*, the costs for ARTstor will be considerably lower because of the one-time funding for ARTstor since the Library Report was completed.

C. Equipment and Space

As noted above, offering a BA-GD will require additional digital lab/classroom space by the beginning of the second year. See *Section III.F.* for more detailed specifics of the needs and the budgetary phasing in.

D. Implementation of New Internal Procedures

Recommendations for new courses, part-time faculty, equipment purchases and the day-to-day operations of the Graphic Design major would be made by the Director of Graphic Design, in consultation with the Chair of the Department of Art and Art History, and, when needed the faculty of the department.

The new advising system will take place immediately upon the establishment of the major, based on the advising structure currently in place for the Studio Art major. Depending on the number of majors, and minors, advising will be performed either by the Chief Academic Adviser of the department or by the Director of Graphic Design in combination with the Chief Academic Adviser.

If the number of incoming students requesting to declare a graphic design major exceeds departmental abilities to instruct due to current space limitations, the department will immediately implement an online Entrance Portfolio Review. At the start of the program, a pre-DES code would probably be useful to ensure this ability to control enrollment, since we expect significant interest in this major.

Proposed Entrance Portfolio Review (if needed):

Upon deciding to major in DES, all incoming candidates must submit 9 images to an online portfolio site prior to the first day of class of their first semester. These 9 images must reflect the candidate's best efforts in the following three areas. Online portfolios will be reviewed by DES faculty within the first month of the first semester of OU enrollment. Candidates will be notified by the mid term point of that semester.

- 3 drawing pieces
- 3 graphic design pieces
- 3 additional pieces of student choice

E. Predicted Enrollment Levels

This proposal is based on a varying student annual enrollment count beginning with 20 new students (with an assumption that 10 current students would also enroll in the major) and topping out at a total of 80 majors.

Year	New	Already Attending	Actual
One	20	10	30
Two	40	10	50
Three	60		60
Four	80		80
Five	80		80
If enrollment numbers exceed our projection, the department will institute portfolio reviews for students to remain in the major. See above.			

F. Steady State of Operation of the Program

The BA in Graphic Design program should achieve 'steady state' operation in the fourth year of the major, unless there is a substantial increase in departmental facilities allowing for continued enrollment growth.

Conclusion

It is the goal of AAH to offer a BA-GD well-grounded in theoretical application and real project experience. This program will equip the BA-GD student with the skill and knowledge needed to succeed within the field of graphic design. Art and Design Director, Web Content Developer, and Creative Director are only a few of the areas within this profession for which our graduates will be qualified. Throughout the BA-GD study, the student will learn to communicate effectively in visual form, while developing personal aesthetic and design values. Students will develop a visual language utilizing typography, traditional and digital imagery. Students will create communications in various media formats, 2, 3 and 4 dimensional. The curriculum offers a recommended internship opportunity, which places advanced students, in local design studios and agencies for real life career experience. Graduating candidates will complete their study with a capstone senior thesis project and exhibition. AAH is confident that the development of this new major will continue to fulfill the growing and changing needs of the students of the future.

VII. Appendices

A. Current Full-Time Faculty Vitae

Lynn Galbreath Fausone
Curriculum Vitae

I. Biographical Data
- a. Name: Lynn Galbreath Fausone
- b. Department: Art and Art History
- c. Rank: Adjunct Assistant Professor

II. Education

Degree Institution Date Subject

Degree	Institution	Date Subject
M.F.A.	Wayne State University Detroit, Michigan	1986 Painting
B.A.	Western Michigan University Kalamazoo, Michigan Perm. Education Certification	1975 Studio/AED K-12

III. Professional Experience
- a. **Teaching Experience-not as a graduate student:**

Institution	Rank	Dates	Full/Part Time
Oakland University	Adjunct Assistant Prof.	2007-Present	Full Time
College for Creative Studies	Lecturer	2007	Part Time
Oakland University	Special Lecturer	2001-2007	Part Time
Oakland University	Lecturer	2000- 2001	Part Time
University of Detroit School of Architecture	Lecturer	2003	Part Time
Macomb Community College	Lecturer	1999-2001	Part Time
Bloomfield University	Instructor/Councilor	1977-1985	Full Time
Dominican High School	Instructor	1976	Part Time

- b. **Graphic Design Professional Experience:**

Institution	Rank	Dates	Full/Part Time
Walton, Kleene and Jensen, Inc.	Senior Art Director/ Project Manager	1985-1990	Full Time
GT Creative, Inc.	Vice President/ Senior Art Director/ Project Manager	1990-1995	Full Time
GR Design	President/ Senior Art Director	1995-2002	Full Time
Bloomfield University School	Art Dept Chair/ Yearbook Pub. Study Abroad Program Director	1977-1985	Full Time

- d. **Oakland Appointment Record:**
  - **i. Rank and date of initial appointment:** Adjunct Assistant Professor, August 15, 2007
  - **ii. Date(s) of reappointment:** N/A
  - **iii. Rank and date(s) of promotion:** N/A
  - **iv. Date(s) of Spring/Summer Teaching:**

Term	Class	Enrollment	Reviewed
SP04	SA 115	11	yes
S04	SA 115	7	yes
SP05			
S05	SA 115	4	yes
SP06	SA 106	9	yes
S06	SA 106	14	yes
SP07	SA 380	2	yes
	SA 215	5	yes
	SA 102	5	yes
S07	SA 130	7	yes
SP08	SA 130	10	yes

Term	Class	Enrollment	Reviewed
S08	SA 130	8	no
S09	SA 130	10	no
	SA 300	9	no
S10	SA130	10	-
	SA130	12	yes

v. Date(s) and type(s) of leave: N/A

e.　　**Oakland Instructional Record:**

Term	Class	Enrollment	Reviewed
F10	SA491	11	active
	DES230	11	active
W10	SA215	12	yes
	SA130	14	yes
	DES335	13	yes
F09	SA130	14	yes
	DES230	13	yes
	SA300	10	yes
W09	SA130	10	yes
	SA300	10	yes
	SA392	12	yes
F08	SA 130	10	yes
	SA 300	8	yes
	SA	7	yes
W08	SA 491	9	yes
	SA 300	12	yes
	SA 130	10	yes
F07	SA 130	9	yes
	SA 220	15	yes
	SA 106	13	yes
W07	SA 130	10	yes
	SA 206	11	yes
	SA 102	10	yes
F06	SA 392	15	yes
	SA 206	13	yes
	SA 115	17	yes
W06	SA 106	19	yes
	SA 215	9	yes
	SA 310	14	yes
F05	SA 392	13	yes
	SA 106	14	yes
	SA 106	13	yes
	EED 316	30	yes
W05	SA 106	16	yes
	SA 308	15	yes
F04	SA 206	7	yes
	SA 106	13	yes
	SA 106	15	yes
	EED 316	30	yes
W04	SA 115	13	yes
	SA 206	15	yes
	SA 310	16	yes
F03	SA 115	17	yes
	SA 306	10	yes
W03	SA 106	17	yes
	SA 106	18	yes
F02	SA 106	12	yes
	SA 106	27	yes
W02	SA 206	19	yes
F01	SA 206	16	yes
W01	SA 206	15	yes
F00	SA 306	8	yes
W00	SA 206	19	yes

IV. Research, Scholarship, Publication and Related Activities:

    a. Doctoral Dissertation: N/A

    b. Master's Thesis:

        Lynn Galbreath, "On Developing Content," December 1985, Wayne State University

    c. Books, journals, exhibition catalogues published or in press:

        International Drawing Annual 2008 Exhibition in Print, Manifest Gallery, Cincinnati, Ohio

          Lynn Galbreath and Andrea Eis, Christine Hill, *The Gallery Journal, Marygrove College,*

          Volume Seven, Number One, 2008, Marygrove College, Detroit, MI.

        Lynn Galbreath, *Image and Text*. Rochester, MI.

          Meadow Brook Art Gallery, Oakland University, 2008), pp 1-12. ISBN. Invited.

        Lynn Galbreath, *Search.* Rochester, MI.

          Meadow Brook Art Gallery, Oakland University, 2006), pp 1-12. ISBN. Invited.

        Lynn Galbreath, *Transitions In Time: New Paintings by Lynn Galbreath.* Rochester, MI.

          Meadow Brook Art Gallery, Oakland University, 2001), pp 1-12. ISBN. Invited.

    d. Articles published or in press: N/A

    e. Oral presentations; exhibitions:

        1. Oral Presentations

        "Lynn Galbreath Discusses the Work", *Lynn Galbreath and Andrea Eis*, Student Gallery Talk, *The Marygrove Gallery*, Marygrove College, Detroit, MI, 2008

        "Image and Text; Panel Discussion," *Oakland University Art Gallery*, Oakland University, Rochester, MI, 2008

        "Becky Heart, Curator of Contemporary Art Detroit Institute of Arts and the Founder's Society," *Studio 201*, Pontiac, MI, April 26, 2006

        "Mini Grant Review Panel," *Michigan Council for Arts and Cultural Affairs*, Pontiac, Michigan, April, 2006

        "Trajectories and Transitions," Panel Discussion," *Meadow Brook Art Gallery*, Oakland University, Rochester, Michigan, January 2006

        "The Art of Drawing, Fine Art's Day," *Madonna University*, Detroit, Michigan, February 18, 2003

        "Eccentric Conversations, Eccentric Objects," *Birmingham Bloomfield Art Association*, Birmingham, Michigan June 17, 2002

        "The Development of Content," *Meadow Brook Art Gallery*, Oakland University, Rochester Hills, Michigan November 27, 2001

        "Symposium: How to Survive as an Artist," *Meadow Brook Art Gallery*, Oakland University, Rochester Hills, Michigan, March 31, 2001

        "Finding your Facture," *The Gallery*, Mary Grove College, Detroit, Michigan, October, 1999

        "Rhymes & Riddles — Riddles & Rhymes," *Oasis Gallery*, Marquette, Michigan, August, 1998

        "Grant Writing Seminar," *Oasis Gallery*, Marquette, Michigan, August, 1998

        "Landscape Painting in Detroit," *Community Arts Gallery*, Wayne State University, Detroit, Michigan, November, 1992

    2.   **Solo and Two Person Exhibitions**

        "Lynn Galbreath and Andrea Eis," *Marygrove Gallery*, Marygrove College, Detroit, Michigan, 2008. Invited.

        "Lynn Galbreath and Andrea Eis," *Beyond Words*, Marygrove College, Detroit, Michigan, 2008. Invited.

        "Beyond The Border," *Birmingham Bloomfield Art Association*, Birmingham, Michigan, 2005. Invited.

        "Illusive Landscapes," *District Arts Center*, Birmingham, Michigan, 2004. Invited.

        "Graphite," *Madonna University*, Detroit, Michigan, 2003. Invited.

        "Transitions In Time," *Meadow Brook Art Gallery*, Oakland University, Rochester Hills, Michigan, 2001. Invited.

        "Ten Paintings – One Year," *Suites of Governor John Engler*, Detroit, Michigan, 2000. Invited.

        "Recent Works," *Flatlander's Gallery*, Blissfield, Michigan, 1998. Invited.

        "Rhymes & Riddles/Riddles & Rhymes," *Oasis Gallery*, Marquette, Michigan, 1998. Invited.

        "Lynn Galbreath Presents," *Michigan Department of Consumer & Industry Services*, Lansing, Michigan, 1998. Invited.

        "Lynn Galbreath & Connie Samaras," *Detroit Focus Gallery*, Detroit, Michigan, 1989. Invited.

    3.   **Annual Group Exhibitions:** N/A

    4.   **Group Exhibitions:**

        "ArtiFacts," Curated by Vince Mountain and Brian Nelson, Gallery Project, Ann Arbor, MI. Invited. 1/2/2011

        "UnderWear," Curated by Jack Summers and Erick Elenko, The Detroit Artist Market (DAM), Detroit,

MI. Invited. 6/1/2011

"Oakland University Biennial Faculty Exhibition," Oakland University Art Gallery, Rochester, MI. Invited.
   10/2010

"Politics of Fear," Gallery Project, Ann Arbor, MI. Invited. 9/2010

"Faux Real," Gallery Project, Ann Arbor, MI. Invited. 6/2010

"12th Faces International Exhibition," Upstream People Gallery, Omaha, NE, U.S.A.
   Invited. 2/2010

"WSU at DAM," Detroit Artist Market, Detroit, MI. Invited. 3/2010

"Mind," Curated by Rocco DePietrio and Gloria Pritschet, Gallery Project, Ann Arbor, MI. Invited.
   2/2010

"Wordage," Curated by Jack Summers, Detroit Artist Market, Detroit, MI, Invited. 6/2010

"International Drawing Exhibition", Manefest Gallery, Cincinnati, Ohio. Invited. 11/2009

"Faculty/Student Art Exhibition," President's Gallery, Oakland University, Rochester, MI. Invited.

"Actual Size Biennial," Contemporary Art Institute of Detroit (CAID), Detroit, MI. 11/17/2009

"sought/found," Oakland at Pontiac Arts Center, Pontiac, Michigan, 2009, Invited.

"The Chrysler Group Exhibits," Work on loan for one year. *Chrysler Corporation*, Southfield,
   Michigan. 2008. Invited.

"Image and Text," *Oakland University Art Gallery*, Rochester, Michigan, Upcoming,
   2008. Invited.

"Driven, Copper Harbor Art Gallery," *Copper Harbor Art Center*, Michigan, 2007. Invited.

"Actual Size," *Contemporary Art Institute of Detroit*, Detroit, Michigan, 2007. Invited.

"The Collection," *Children's Hospital of Michigan*, Detroit Medical Center, Detroit, Michigan,
   2007. Invited.

" n-turpt," *Northville Art House*, Northville, Michigan, 2006. Invited.

"Do Not Fold, Bend, Spindle or Mutilate - Computer Punch Card Art," *Washington Pavilion of
   Arts and Sciences*, Sioux Falls, South Dakota, 2006. Invited.

"Wish You Were Here," *Birmingham Bloomfield Arts Association,* Birmingham,
   Michigan, 2006. Invited.

"Search," *Meadow Brook Art Gallery*, Oakland University, Rochester, Michigan, 2006. Invited.

"Michigan Artists," *Gallery On Main*, Bay Harbor, Petoskey, Michigan, 2006. Invited.

"Group Show," *Ambient Gallery*, Grosse Pointe, Michigan, 2006. Invited.

"Actual Size," *Contemporary Art Institute of Detroit*, Detroit, Michigan, 2005. Invited.

"The Art of Healing," *Detroit Receiving Hospital*, Detroit, Michigan,
   CD available, 2005. Invited.

"The Hitchhiker, Collaboration with Jim Pallas," *http://www.jpallas.com/hh/*, 2005. Invited.

"Summer Group Exhibition," *District Arts Gallery*, Birmingham, Michigan, 2005. Invited.

"Group Show," *Ambient Gallery*, Grosse Pointe, Michigan, 2005. Invited.

"Untitled, (ARTSHOW)," *175 Cezar Chavez*, Pontiac, Michigan, 2005. Invited.

"Femmes Detroit," *Ceres Gallery*, 27th Street, Chelsea, New York, 2004. Invited.

"Actual Size," *The Detroit Museum of Contemporary Art*, Detroit, Michigan, 2003. Invited.

"New Faces," *Robert Kidd Gallery*, Birmingham, Michigan, 2003. Invited.

"Eccentric Objects," *Birmingham Bloomfield Art Center*, Birmingham, Michigan, 2001. Invited.

"Actual Size," *The Detroit Museum of Contemporary Art*, Detroit, Michigan, 2001. Invited.

"The Cathartic Circle," *Meadow Brook Art Gallery*, Oakland University, Auburn Hills,
   Michigan, 2000. Invited.

"Making Marks — Making ReMarks," *The Gallery*, Mary Grove College, Detroit,
   Michigan, 1999. Invited.

"Beyond The Surface," *Paint Creek Art Center*, Rochester, Michigan, 1999. Invited.

"Inaugural Upload & Gallery Opening Invitational," *www.lmstudio.com/gallery*, 1997. Invited.

"Ambient Luminosity," *Detroit Artists Market (DAM)*, Detroit, Michigan, 1997. Invited.

"Water," *The Michigan Gallery*, Detroit, Michigan, 1995. Invited.

"Boxes," The Willis Gallery, Detroit, Michigan, 1995. Invited.

"Subject To Change", Contemporary Art Institute of Detroit, The Willis Gallery,
   Detroit, MI. 1995

"New Landscapes," *Michigan Bell World Headquarters*, Troy, Michigan, 1995. Invited.

"Michigan Painters," *Rubiner Gallery*, Farmington Hills, Michigan, 1992. Invited.

"Screens Unfold," *Troy Place*, Troy, Michigan, 1992. Invited.

"Landscapes," *The Paint Creek Gallery*, UAW Regional Headquarters, Auburn Hills,
   Michigan, 1992. Invited.

"Message and Medium," *The Detroit Artists Market*, Detroit, Michigan, 1992. Invited.

"The Exquisite and the Expressive," *Meadow Brook Art Gallery*, Oakland University, Auburn Hills,
   Michigan, 1992. Invited.

"Unseen Landscapes," *Wayne State University*, Detroit, Michigan, 1992. Invited.
"Salon de Refuse," *The Detroit Artists Market*, Detroit, Michigan, 1991. Invited.
"Michigan Sesquicentennial," *Detroit Artists Market*, Detroit, Michigan, 1987. Invited.
"New Talent," *The Michigan Gallery*, Detroit, Michigan, 1984. Invited.
"Detroit Area Artists – The Market Presents," *The Detroit Art i s t 's Market*, Detroit,
  Michigan, 1983. Invited.
"Michigan Artists," *The Flint Institute of Art*, Flint, Michigan, 1980. Invited.

5.   **Paintings and Drawings in Public Collections:**
    DuMouchelle Art Galleries, Detroit, Michigan
    Oakland University Art Gallery, Oakland University
    Detroit Receiving Hospital, The Campus of The Detroit Medical Center
    Children's Hospital of Detroit, The Campus of The Detroit Medical Center
    Numerous private collections

6.   **Performance — Video and Film:**
    "The Eve of St. Agnes: Sue Carman Vian and the Catharctic Circle," *Marygrove College*,
      Detroit, Michigan. 2008.
    Costume Design, "Short & Sweet: An Evening of Short Performances and Media Works,"
      Video Costume Design, Video by Sue Carman-Vian, *Marygrove College*, Detroit,
      Michigan, 2006.
    Costume Design, "Candy Store," Video by Sue Carman-Vian, *Marygrove College*,
      Detroit, Michigan, 2006.
    Film Actor, "Tableese," Performance by Sue Carman, *Marygrove College*, Detroit,
      Michigan, 2000.
    Design Assistance, "It Takes One To Be One," Performance by Susan Carman Vian,
      Marygrove College, Detroit, Michigan, 1999.
    Design Package, "Heaven," Performance by Sue Carman-Vian, Detroit, *Marygrove College*,
      Detroit, Michigan, 1995.
    Senior Art Director, "Octoberfest," *Citizen's Insurance of Michigan*, Howell, Michigan, 1990

f.   **Book reviews published or in press:** N/A
g.   **Abstracts published or in press:** N/A
h.   **Research in progress:**
    Lynn Galbreath: ongoing Web site development, fine art
    Lynn Galbreath: ongoing Web site development, graphic design
    Painting: ongoing production of bodies of work
    Drawing: ongoing production of bodies of work
    "The Art of Healing," Collaboration with Children's Hospital, on the campus of The Detroit
      Medical Center, Detroit, MI
    "Femmes Detroit," Collaboration with group of Detroit artists, Detroit Metropolitan Area, MI
    "The Cathartic Circle," Collaboration with group of Detroit artists, Detroit Metropolitan Area, MI

i.   **Grants: source, date and amount of award:**
    "Travel Abroad Fee Funding, Winter Break," ($1,500). Collaboration between the AAH Department and
      the School of Education, Oakland University, 2010
    Course Fee Funding, ($35,000.00). Department of Art and Art History, College of Arts and Sciences,
      Oakland University, Rochester, MI
    Creative Artist's Grant, Michigan Council for the Arts, ($8,000). 1998/9
    Michigan Individual Artist Grant Recipient, Michigan Council For The Arts, ($10,000.00). 1991/2

j.   **Publications featuring art work by Lynn Galbreath Fausone:**
    Beale, Graham W. J.. "The Healing Work of Art, " *From the Collection of Detroit Receiving
    Hospital*, Detroit Medical Center, Detroit, Michigan. ISBN 978-0-9798818. 2007. (p. 57)
    Luckey, Jim. "Message and Medium," *The Detroit Artists Market Journal of Exhibitions*,
      April 1992. (p.5)
    Nawara, Jim. "Unseen Landscapes," Wayne State University Gallery Publication, December
    "Images Unfold," *Troy Place* and the *Detroit Artist's Market Catalogue*, Troy, MI. April, May 1992.
    "WSU in Michigan - An Alumni Exhibition," *Community Arts Gallery Catalogue*,
      Wayne State University, Detroit, MI. November 1986. (P. 14)

k.   **Critical reviews of exhibitions of art by Lynn Galbreath Fausone (selected list):**
    Cantu, John Carlos. "Gallery Project exhibit tackles the 'Politics of Fear' " www.annarbor.com, Gallery
      Project, Ann Arbor, MI, October 5, 2010
    Cantu, John Carlos. "Gallery Project exhibit examines what's Faux Real," www.annarbor.com, Gallery
      Project, Ann Arbor, MI, August 10, 2010
    Carducci, Vince. " "Wordage" @ DAM." Motown Review of Art, motownreviewofart.blogspot.com,
      Detroit Artist Market, Detroit, MI. July 14, 2010

Meade, Amanda. "Faculty Showcases Art, sought/found, " Pontiac Center for the Arts, Pontiac, MI. Oakland Post. 11/18/2009

Gordon, Ann. "Search @ Meadow Brook Art Gallery," _www.detroitartsblog.com_, January, 2006

Lui, Jacques. "Search @ Meadow Brook Art Gallery," *www.thedetroiter.com*, January, 2006

Sousanis, Nick. "Overview of Gallery Group Show," *www.thedetroiter.com*, December, 2005

DeSloover, Rose. "Transitions In Time: The Paintings of Lynn Galbreath", *Transitions In Time*, Meadow Brook Art Gallery Catalogue, November 2001, pp. 3-9.

Samory, Jeff. " Studio Art Instructor to Exhibit in New York,*"* Oakland University *The News @ OU Faculty and Staff*, April 26, 2004

Plowman, Cara. "Objects of Desire,*"The Oakland Post*, November 28, 2001

Mannisto, Glen. "Telltale Eyes," *The Metro Times*, December 12, 2001

Sauger, Jeffrey. "An Eccentric Circle," *The Detroit Free Press*, March 2001

McGhee, Allie. "Making Remarks," *The Detroit News*, 2000

Colby, Joy Hakanson. "It's a Real Light Show at Detroit Artists Market," *The Detroit News*, 1999

Staff Writer. "Rhymes and Riddles," *The Mining Journal*, July 27, 1998

Moran, Michelle. "Grants Available For State Artists," *Sunday Newspapers*, April 26, 1998

Colby, Joy Hakanson. "Galbreath-Samaras," *The Detroit News*, 1998

Bates-Rudd, Rhonda. "Artists Make Time To Show Original Art Work," *The Detroit News*, May, 1997

Celmer, David. "Overview of Gallery Group Show," *Ground Up*, April, 1997

Colby, Joy Hakanson. "Hidden Assets Hold Clues to These Artistic Questions," *The Detroit News*, April

Colby, Joy Hakanson. "Detroit Artists Market Exhibit is Proof That Opposites Attract," *The Detroit News*, April

Chomin, Linda Ann. "Water Moves Local Artists to Creative Expression," *The Observer*, June 8, 1995

Miro, Marsha. "Overview of Gallery Group Show," *The Detroit Free Press,* April

Klemic, Mary. "Realism Seen In New Light," *The Detroit News*, October

Miro, Marsha. "Strong Landscapes Fill the Walls at WSU Exhibit," *The Detroit Free Press*, December

Colby, Joy Hakanson. "Overview of Gallery Group Show," *The Detroit News*, December, 1989

Miro, Marsha. "Overview of Gallery Group Show," *The Detroit Free Press*, January, 1983

I.   **Project Management and Graphic design by Lynn Galbreath Fausone (selected list):**

"Visiting Artists 2007-8," Department of Art and Art History, Oakland University, Rochester, Michigan

"School of Business Administration Donor Lobby Design," Oakland University, Rochester, Michigan

"History of the Rehabilitation Institute of Michigan," Detroit Medical Center: Project Manager/Designer of transportable historical display honoring their 50 Years of Excellence in the field of Medicine

" Honoring The Employee," Harper University Hospital, Detroit Medical Center: Project Manager/Designer – from informational print to multi-media transportable Campaigns

"Look 2000, Fairlane Town Center," Designer of State-wide Sales Campaign 2000. Point-of-purchase displays, billboards, direct mail, maps, kiosks

"In Support of Woman," Woman's Survival Center ID package design included but was not limited to: agency catalogues, brochures, annual reports and all annual fund raising event print support material. All design work donated to this worthy cause.

"The New POH," POH Medical Center - Senior Designer/Producer of VIP Reception for the 1996 replacement hospital. Attended by 5000, mailed to 1500.

Pontiac Osteopathic Hospital - Senior Designer/Producer of four year public image campaign: medical student recruitment package, physician profiles, brochures, billboards, print ads and newsletters.

ISI/W&M - Designer of all corporate (internal and external) material for the international merger between ISI Robotics and W&M Robotics.

Hasco Springs Company; an international manufacturer of spring components - Designer/Producer of all corporate material (internal and external) .

Citizen's Insurance Company - Art Director for six-year statewide Television campaign. Included design and production of all print publications, bulletins and billboards.

Greenfield Village and Museum - Art Director for a two year Public Service Announcement campaign incorporating all historical perspectives throughout the museum and the village.

The Detroit Zoological Society Hard Hat Ceremony – Event coordinator, designer and producer of exhibition posters and print material for the new Chimpanzee exhibit grounds.

Tiger Stadium National Event – Coordinated on-field ceremony and reception. Designer and producer Hall of Fame poster, appearing in Newsweek, Time Magazine and Sports Illustrated national magazine print ad campaign.

m. **Television Senior Art Direction and Production (selected list)**

"Citizens Best Growth," 30 Second Television Advertisement starring: Ernie Harwell, Ruston Ayres, Becky McIntrye *Citizen's Insurance of Michigan*, Howell, Michigan, 1989

"Homegrown," 30 Second Television Advertisement starring: Ernie Harwell, *Citizen's Insurance of Michigan*, Howell, Michigan, 1989

"Claims," 30 Second Television Advertisement starring: Tim Allen (star of Home Improvement), *Citizen's Insurance of Michigan*, Howell, Michigan, 1989

"Season Tips," 30 Second Television Advertisement starring: Ruston Ayres, Becky McIntrye, Evelyn Orbach *Citizen's Insurance of Michigan*, Howell, Michigan, 1989

"Summer Fly Fishing," 30 Second Television Advertisement starring: Ruston Ayres, Becky McIntrye, Evelyn Orbach *Citizen's Insurance of Michigan*, Howell, Michigan, 1989

"Christmas Spirit," Greenfield Village 15 minute Public Service Announcement, *Greenfield Village*, Dearborn, Michigan, 1985

"The Wright Brothers," 30 Second Television Advertisement, *Greenfield Village*, Dearborn, Michigan, 1985

"Family Outing," 30 Second Television Advertisement, *Citizen's Insurance of Michigan*, Howell, Michigan, 1985

"Fall Memories," 30 Second Television Advertisement, *Citizen's Insurance of Michigan*, Howell, Michigan, 1985

"Christmas," 30 Second Television Advertisement, *Citizen's Insurance of Michigan*, Howell, Michigan, 1984

"Concerned: Summer," 30 Second Television Advertisement, *Citizen's Insurance of Michigan*, Howell, Michigan, 1983

"Concerned: Spring," 30 Second Television Advertisement, *Citizen's Insurance of Michigan*, Howell, Michigan, 1985

"Concerned Citizens," 30 Second Television Advertisement, *Citizen's Insurance of Michigan*, Howell, Michigan, 1981

n. **Publications, selected list of designed publications.**

"Gallery Project," Design and Production of on-line and in-print brochure on the fine art collaborative. Its mission is to provide a venue for contemporary art that is culturally aware, individualistic, courageous, and thought provoking. Ann Arbor, MI, 2010

"Revolutionizing Cultural Identity," Design and Production of exhibition catalogue, *Oakland University Art Gallery*, Oakland University, Rochester, Michigan, 2008

"The Encyclopedia of Latin American Culture and History," Cover Design and Direction for six volume series, *Cengage Learning, Global Production and Manufacturing Services*, Farmington Hills, Michigan, 2007

"Search: Faculty Exhibit," Catalogue Design, *Meadow Brook Art Gallery*, Oakland University, Rochester, Michigan, 2006

"The School of Business Administration Presents The Executive In Residence Program," Information Design, *The School of Business Administration*, Oakland University, Rochester, Michigan, 2006

"Portraiture," *The Michigan Endoscope Center*, Farmington Hills, Michigan, 2006

"Health Enrichment Medical Weight Management," and "Comprehensive Bariatrics Surgery," Information Package Design, *Sinai Grace Hospital*, Detroit, Michigan, 2005

"Dyna Trends International, Inc.," Company Information Brochure and Teaser Design, *Dyna Trends International*, Automotive Manufacturing, Southfield, Michigan, 2002

"Hasco Spring Industries," Company Information Brochure Design, *Hasco Spring Industries*, Southfield, Michigan, 2002

"Meadow Brook Hall Concourse," Complete Design Package, *Meadow Brook Hall,*Rochester, Michigan, 2002

"Fairlane Town Center," Design of State-wide Sales Campaign Package including point-of-purchase displays, billboards, direct mail, maps, kiosks, *Fairlane Town Center*, Dearborn, Michigan, 2002

"Founder's Day At Oakland University," Entire Event Package Design, *Department of Communications*, Oakland University, Rochester, Michigan, 2001, 2000, 1999, 1998, 1997

"Transitions In Time," Catalogue Design, *Meadow Brook Art Gallery*, Oakland University, Rochester, Michigan, 2001

"Rituals," Catalogue Design, *Meadow Brook Art Gallery*, Oakland University, Rochester, Michigan, 2001

"Meadow Brook Hall Today," Information Design Package, *Communications and Marketing*, Oakland University, Rochester, Michigan, Spring 2001, 2000

"Macomb Town Hall Lecture Series," Information Design Package, *Communications and Marketing*, Oakland University, Rochester, Michigan, Spring 2001, 2000

"Leonard Woodcock China Seminar," Invite and Information Design Package, *Communications and Marketing*, Oakland University, Rochester, Michigan, 2001

"President's Colloquium, Race, Gender and Mental Stability In America," Information Invitation Design, *Communications and Marketing*, Oakland University, Rochester, Michigan, 2001, 2000, 1999

"Honoring 50 Years of Excellence in the Field of Medicine," Design of Transportable Information Display, *Rehabilitation Institute of Michigan*, Detroit Medical Center, 2000

"The NEW POH Medical Center," Gala Opening Promotion Package Design, *POH Medical Center*, Pontiac, Michigan, 2000

"The Sharf Golf Course," Dedication, Invitation and Program Design Package, *Communications and Marketing*, Oakland University, Rochester, Michigan, 2000

"A Christmas Carol," Holiday Invitation Design, *Office of The President*, Oakland University, Rochester, Michigan, 2000

"Musical Dance Comedy Explosion, Fosse/Cabaret/Art/Martin Gueire/Footloose," Design, *Fisher Theatre*, Detroit, Michigan, 2000, 1999

"The Oakland Center," Dedication Invite and Catalogue Design, *Communications and Marketing,* Oakland University, Rochester, Michigan, 1999

"To The Point," Information Design, *The Smith Group*, Detroit, Michigan, 1998

"Tiffany: Essence of Light, The Meadow Brook Hall Collection," Design, *The Meadow Brook Art Gallery*, Oakland University, Rochester, Michigan, 1998

"Hard Hat Ceremony," Chimpanzee Exhibition Opening, The Detroit Zoological Society, *The Detroit Zoo*, Design of Promotional Material and Signage, Southfield, Michigan, 1998

"Hall of Fame Poster," Illustration and Design, Newsweek, Time Magazine and Sports Illustrated, Tiger Stadium National Event, *Citizens Insurance of Michigan*, Howell, Michigan, 1998

V.   **Public and University Service**

a.   **Public service:**

Names of Activities	Dates	Role in Activity
Woman's Survival Center annual fund raising event, design package	2000	Senior Art Director
Woman's Survival Center Non-Profit Identification Package, design package	2000	Senior Art Director
Art Instruction St. Regis Church, Art and Religious Education	1990	Art Instructor

b.   **Professional Service:**

Names of Activities	Dates	Role in Activity
"Faux Real" Gallery Project, Ann Arbor, MI	2010	Co-curator
"Politics of Fear" Gallery Project, Ann Arbor, MI	2010	Co-curator
"Animal Farm" Gallery Project, Ann Arbor, MI	2010	Collaborator
"What's So Funny" Gallery Project, Ann Arbor, MI	2010	Collaborator
"Warp" Gallery Project, Ann Arbor, MI	2010	Collaborator
"Artifacts" Gallery Project, Ann Arbor, MI	2010	Collaborator
"Mine/Yours" Gallery Project, Ann Arbor, MI	2010	Collaborator
Scholastic Art and Writing Awards, Painting, Wayne County, MI	2010	Judge
Scholastic Art and Writing Awards, Design, Southeastern MI	2010	Judge
Scholastic Art and Writing Awards, Gold Portfolio, College Scholarship NYC, NY, Southeastern, MI & Macomb County, MI	2010	Judge
CAID Contemporary Art Institute of Detroit, MI		Core Member
Art Director's Club of Detroit, MI		Member
Oakland County Mini Grant Panel Pontiac, MI	2006	Member

c. **University Service:**

Names of Activities	Dates	Role in Activity
Design Concept for new President Hallway and Exhibition Area	2008	Concept Development
Counselor of educational trips abroad in conjunction with the School of Education.	2004-Present	Advisor
	2005 - Rome, Florence	
	2006 - Barcelona, Madrid, Bilbao	
	2007 - Amsterdam, Brussels, Paris	
	2008 - Berlin, Dresden, Prague, Vienna	
	2009 - Rome, Sienna, Florence	
	2010 - Madrid, Barcelona, Bilbao	
	2011 – London, Paris	
Rochester Legacy Project, Studio Art	2008-Present	Participant

d. **College Service (College of Arts and Sciences):**

e. **Department Service (Art and Art History):**

Names of Activities	Dates	Role in Activity
Studio Art Assessment Comm.	2010	member
General Ed Assessment Comm.	2010	member
Michigan Credit Union Student Exhibition	2008-9	collaborator
Senior Thesis, Capstone Project	W2010	Student Mentor
Senior Thesis, Capstone Project	W 2009	Student Mentor
Senior Thesis, Capstone Project	F 2008	Student Mentor
Curriculum Development Committee assigned to design and initiate a Bachelor of Fine Arts major in Graphic Design.	2007-present	Chair
Academic Advisor, Art Education (K-12) Major.	2007-present	Advisor
Student Studio Art Exhibition Committee. Assigned to place studio art work throughout the community.	2007-present	Chair
Visiting Artist Committee	2007-2009	Member
Studio Art Curriculum Development Committee assigned to design and initiate core class load for the Art Education (K-12), Certification Program.	2004-present	Member
Russian Icons, Meadow Brook Art Gallery Exhibition		Collection Facilitator
Student Exhibitions, Galleria of Oakland County, Pontiac, MI	2005-6	Faculty Sponsor
Student Exhibition, Museum of New Art, Pontiac, MI	2005-7	Faculty Sponsor
Student Exhibition, Piazzo di Bocce, Auburn Hills, MI	2006	Juror

VI. Any Other Relevant Activities

a. **New courses development, courses revised, and other teaching activities:**

Name of Course		Dates	Role in Activity
New Courses under development			
AH2xx	History of Graphic Design	2007-Present	Course development
DES130	Foundations of Graphic Design	2010-Present	Authored Course
DES350	Graphic Design II	2007-Present	Authored Course
DES325	Design Illustration	2007-Present	Authored Course
DES399	Internship in Graphic Design	2007-Present	Co-Authored Course
DES401	Portfolio Presentation in DES	2010	Authored Course
DES480	Graphic Design III	2010	Authored Course
DES491	Senior Thesis Graphic Design	2007-Present	Authored Course
New Courses Developed, Approved and Implemented			
DES230	Graphic Design I	2007-Present	New Course Developed
DES335	Typography	2007-Present	New Course Developed

SA392	ST: Typography	2009	New Course Developed
SA 300	Professional Practices & Portfolio Design	2007	New Course Developed
SA130	Intro to GD	2007	New Course Developed
SA1xx	Intro to GD, Non-major	2011	Course Revision
SA392	ST: The Professional Artist	2008	New Course Developed
SA392	ST: Illustration	2006	New Course Developed
SA102	Foundations of Studio Art	2006	New Course Co-Developed

b.   Alternative Education

Names of Activities	Dates
Michigan Credit Union, Student off site, community Exhibition	F 2008-10
20 Banner Designs, Collaborative Effort with Children's Hospital of Michigan	F 2008
Design and Project Management by Intro to Graphic Design course Mural, Oakland University Writing	2006
Studio 2006, Topics In Illustration Assignment: The Butterfly Garden Students Promoting Interest In Nature (SPIN) Four Part Exterior Mural Design	2006
Art X'Libris: Design and Creation of 5 piece design package. Collaboration between Kresge Library and SA130 Introduction to Graphic Design	2007
The Legacy Project, Design and Creation of Identification Package. Collaboration between the Downtown Rochester Business Commission and SA130 Introduction to Graphic Design	2007/8

B. Current Part-time Faculty Abbreviated Vitae

GARY HESSE

EDUCATION
MFA, Art Photography College of Visual and Performing Arts, Syracuse University, Syracuse, NY, 1992
BFA, Photography, College of Art, Webster University, St. Louis, MO, 1984
PROFESSIONAL EXPERIENCE
08/2007-present
Special Lecturer, Department of Art & Art History, Oakland University, Rochester, MI
Courses: Digital Imaging I & II, Foundations of Media Art, Web Design. Introductory and intermediate level courses for art majors using industry standard computer applications Adobe Photoshop, Dreamweaver, Flash, and Apple Final Cut Pro Studio.
08/2007-present
Instructor, College of Architecture & Design, Lawrence Technological University Southfield, MI
Courses: Digital Photography, Imaging Studio 3, New Media. Intermediate and advanced topics in digital media, photography, web design, and interactive media using computer applications Adobe Photoshop, Dreamweaver, AfterEffects, and Flash.
03/2004-10/2006
Consultant / Interim Director, RayKo Photo Center San Francisco, CA
Independent consultant hired to oversee the outfitting, programming, staffing, and final construction phase of an artist-run photographic arts center. Designed computer imaging facilities and developed plan for exhibition program. Offered position as Director to oversee first two years of operation. Developed marketing plan, website, and other programs to support local, regional and national artists to create and present their work in professional and stimulating environment. Established and maintained professional relationships with other San Francisco cultural organizations.
05/1994-03/2004
Associate Director, Light Work / Community Darkrooms Syracuse, NY
Assisted in the operation and growth of an internationally recognized artist space providing programs to artists working in photography and digital imaging through exhibitions, artist residencies, and publications. Curator for exhibitions in two photography galleries, contributing writer to Light Work's publication Contact Sheet, assisted in organizational development, grant writing, and coordinating public programs. Had a vital leadership role in a 3.2 million dollar facility renovation—completely redesigning existing photographic and computer imaging labs, galleries, collection storage, and administrative offices.
01/2004-05/2004
Lecturer, Department of Photography, Onondaga Community College, Syracuse, NY

Course: History of Photography. Required course for photography majors that providing a historical overview of the photographic medium including key figures, trends, and technical innovations.

09/1992-05/1996
Lecturer, College of Visual and Performing Arts, Syracuse University, Syracuse, NY
Courses: Introduction to Computer Graphics, Introduction to Digital Photography. Taught foundation level courses for art majors in Pascal programming, and Macintosh applications involving graphics, animation, and multi-media. Developed curriculum for a new course within the photography department in digital image manipulation.

05/1992-05/1994
Lab Manager, Light Work / Community Darkrooms Syracuse, NY
Oversight of a public access photography and digital imaging facility located on the Syracuse University campus. Managed student staff, supplies, budget, and equipment. Organized educational programming, public relations, and advertising.

10/1989-12/1997
Course Instructor, Community Darkrooms Syracuse, NY
Courses: Basic Black & White Printing, Basic Color Printing, Introduction to Adobe Photoshop. Multi-Media with MacroMedia Director, Basic and Advanced Amiga Graphics. Taught various level classes and workshops in traditional black & white and color photography, and developed new classes and workshops in digital imaging, and multi-media using Amiga & Macintosh computer systems.

06/1992-08/1992
Department of Cinema and Photography, Ithaca College Ithaca, NY
Course: Introduction to Photography. Foundation level course for photography majors and non-majors, covering the basics of black & white photography through lecture and lab, and overview of current and historical trends in the photographic medium.

09/1989-05/1992
Graduate Assistant, Light Work / Community Darkrooms Syracuse, NY
Assisted in the operation of the galleries and collections of Light Work which included exhibition design, curatorship, and publicity. Worked with artists through exhibition and artist-in-residency programs. Contributing writer to Contact Sheet publication. Maintenance of the Community Darkrooms facility and Amiga computer imaging lab.

09/1990-05/1992
Teaching Assistant, College of Visual and Performing Arts, Syracuse University Syracuse, NY
Courses: Introduction to Art Photography, Introduction to Color Photography. Developed syllabus, exams, and assignments for course which covered technical methods as well as aesthetic and critical issues in Art Photography.

03/1991-05/1992
Instructor, University College Syracuse, NY
Courses: Basic Black & White Photography, Basic Color Photography. Continuing education program that provided an introduction to photography and darkroom skills.

03/1985-09/1989
Art Director, Liturgical Publications of St. Louis, Incorporated St. Louis, MO
Oversight of all aspects of print and design production within art department, liaison between other departments and clients. Layout and design of newsletters and advertisements, designed original artwork for publication. Managed staff, hired artists, maintained supplies and equipment.

CURATORIAL EXPERIENCE
2006
Through Inside Eyes: The Ghana Youth Photography Project. Co-curated with Jamie Lloyd and co-sponsored with SF Camerawork, RayKo Photo Center Gallery, San Francisco, CA. 2nd Annual Photography Invitational Exhibition, RayKo Photo Center Gallery, San Francisco, CA

2005
Lori Nix–Recent Photographs. RayKo Photo Center Gallery, San Francisco, CA. Initial Public Opening–Invitational Group Exhibition, RayKo Photo Center Gallery, San Francisco, CA.

2004
Martin Weber–A Map of Latin American Dreams. Robert B. Menschel Media Center, Syracuse NY

2003
Alessandra Sanguinetti–The Adventures of Guille and Belinda and the Enigmatic Meaning of Their Dreams, Robert B. Menschel Media Center, Syracuse NY. 2002 Max Kandhola–Illustration of Life, Robert B. Menschel Media Center, Syracuse NY
Annu Palakunnathu Matthew–Bollywood Cowboys & Indians from India, Robert B. Menschel Media Center, Syracuse NY

2001
Piotr Szyhalski–One Art, Robert B. Menschel Media Center, Syracuse NY
Margaret Stratton–Detained in Purgatory, Robert B. Menschel Photography Gallery, Syracuse NY
2000
2000 Light Work Grant: Michael Patrick Demme, Doug Dubois, Carol Golemboski
Gallery 210, Syracuse NY
1999
Steve Cagan–No es fácil / It's Not Easy: Looking at Cuba Today, Robert B. Menschel Photography Gallery, Syracuse NY
1999 Light Work Grant: David Moore, Karen La Vallee Norton, Thomas Piché, Light Work Gallery, Syracuse NY
Emile Wamsteker–In the Fields of Black Birds: Kosovar Refugees in Albania and Italy, Light Work Gallery, Syracuse NY
Martina Lopez–Digital Allegory, Robert B. Menschel Photography Gallery, Syracuse NY
1998
Andrea Robbins & Max Becher–Bavarian by Law & German Indians, Robert B. Menschel Photography Gallery, Syracuse NY
Computer Assisted-Selections from the Light Work Collection, Light Work Gallery, Syracuse NY
1998 Light Work Grant: Michael Greenlar, Dede Hatch, Janice Levy, Light Work Gallery, Syracuse NY
Bill McDowell–Banner of Light: the Lily Dale Photographs, Robert B. Menschel Photography Gallery, Syracuse NY
1997
Alan de Souza & Yong Soon Min–AlterNatives, Robert B. Menschel Photography Gallery, Syracuse NY
Fathers Day-Gary Walts and Charles Wainwright, Light Work Gallery, Syracuse NY
1997 Light Work Grant: Mark Alice Durant, Mary Beth Heffernan, Mary Warner Marien, Light Work Gallery, Syracuse NY
Syracuse as Subject, John H Mulroy Civic Center, Syracuse NY
John Pfahl–Permutations on the Picturesque, Robert B. Menschel Photography Gallery, Syracuse NY
1996
 Chris Sullivan–Some Other Realms, Robert B. Menschel Photography Gallery, Syracuse NY
1996 Light Work Grant: Vincent Borrelli, Gina Murtagh, Adrienne Salinger, Light Work Gallery, Syracuse NY
1995
Syracuse as Subject Light Work Gallery, Syracuse NY
1995 Light Work Grant: Brett Booth, Sarah Cunningham, Lynn Underhill, Emile Wamsteker, Light Work Gallery, Syracuse NY
1994
Tyrone Georgiou–Virtual Archaeology Robert B. Menschel Photography Gallery, Syracuse NY
1994 Light Work Grant: Brantley Carroll, Rhea Garen, Davis Moore, Diane Nerwen, Light Work Gallery, Syracuse NY
Bob Mahoney–A Sense of Values; American Marines in an Uncertain World, Light Work Gallery, Syracuse NY

SELECTED EXHIBITIONS & RELATED EXPERIENCE
2009   Critical Mass [juror] Portland, OR
2008   Critical Mass [juror] Portland, OR
2007   Photolucida 2007 [portfolio reviewer] Portland, OR
         Critical Mass [juror] Portland, OR
2006   SF Camerawork [portfolio reviewer] San Francisco, CA
         Photo Alliance, Slide Slam [juror] San Francisco, CA
         Fotofest 2006 [portfolio reviewer] Houston, TX
2005   No Strings Foundation Grants [juror] Los Angeles, CA
         Western SPE Conference [portfolio reviewer] San Jose, CA
         Photolucida 2005 [portfolio reviewer] Portland, OR
2004   Fotofest 2004 [portfolio reviewer] Houston, TX
2003   Photo District News Seminar moderated by W.M. Hunt [panelist] RIT, Rochester, NY
2002   Center Quarterly [contributing essay: "Let us build a city"] Woodstock, NY
         Rhubarb Rhubarb 3.0 [portfolio reviewer] Birmingham, England
         Syracuse Post Standard Digital Photography Competition [juror] Syracuse, NY
         Fotofest 2002 [portfolio reviewer] Houston, TX
2001   Dowd Fine Arts Gallery [lecture] Cortland, NY
         Photography Invitational [juror] Kirkland Art Center, Clinton, NY

New York State Fair: Photography Competition [Juror] Syracuse, NY
2000   Ephemeral Beings: photographs by David Moore [book introduction & design consultant]
        Fotofest 2000 [portfolio reviewer] Houston, TX
1999   What Will You Miss? [traveling group exhibition] Georgia State University, Atlanta, GA
        Falling In Love With Heavy Things CD-ROM by Tim Maul [program design & development], New
        York State Council on the Arts–Technology Initiative Program [panelist] New York, NY
1998   Works-In-Progress [performance & audio installation] Sculpture Space, Utica, NY
        Zero Crossing [visiting artist & performance] Cazenovia College, Cazenovia, NY
        Ithaca College Summer Program [visiting artist] Ithaca College, Ithaca, NY
        Zero Crossing [performance & video installation] Zopie's Caffeine Fix, Syracuse, NY
        Zero Crossing [performance] The Home Diary, Ithaca, NY
1997   Zero Crossing [performance] LaFortza, Ithaca, NY
        CEPA Journal [contributing essay: "AlterNatives–Allan deSouza & Yong Soon Min"] Buffalo, NY
        Oblique Opus [exhibition] 12 Rooms/4 Baths Gallery, Syracuse, NY
        Cazenovia College [visiting artist] Cazenovia, NY
        PhotoNominal'97 [exhibition] Forum Gallery, Jamestown, NY
        New York State Fair: Photography Competition [Juror] Syracuse, NY
1996   Technology: Tool or Tyrant [panelist] Kirkland Art Center, Clinton, NY
        University of Toledo [visiting artist & photography competition juror] Toledo, Ohio
        Central New York Arts & Crafts Festival [juror] Syracuse, NY
1995   Multiple Mediations [exhibition] Dana Arts Center, Colgate University, Hamilton, NY
        29th Photography Annual [juror] Kirkland Art Center, Clinton, NY
        Trees, Trees, Trees [juror] Stone Quarry Hill Art Park, Cazenovia, NY

HUI YANG

EDUCATION
Eastern Michigan University, Ypsilanti, MI Master of Fine Arts in Graphic Design, Concentration: New Media, 2007
The Art Institute of Nanjing, Nanjing, P.R.China, Bachelor of Design, 2001

TEACHING EXPERIENCE
Fall 2007-Present   Lecturer University of Michigan | Ann Arbor, MI
Using Internet for Creative Work
This course is an intense exploration of both the applied and theoretical issues and concepts dealing with Internet based media. This will be a demanding class both conceptually and technically requiring lots of outside work, reading and spending time getting to know the software intimately. Student will explore the creative potential of interactivity and begin to develop ways of making it part of their expressive vocabulary. Student will create a personal website at the end of semester.
Digital Studio 1
This introductory digital design course—the first of four required freshman/sophomore studio courses—introduces students to a variety of computer-based approaches to art and design. Topics for the course include: establishing a strong understanding of personal computing processes and use of the UM computing environment, bitmap and Vector image creation, manipulation and printing, basic web design and implementation, and fundamental digital 3D object creation. Students learn basic concepts and practices for computer hardware and software, and build a solid foundation for subsequent computing courses.
Interactive Programming with Actionscript
This course provides an introduction to actionscript programming for students who want to create exciting, compelling interactive user experiences. Using Flash, the basic interactive design and applications of programming are explored. Real world problems in interaction design are analyzed, and students will create Flash interactive presentation, Flash-based websites and Flash game.

Winter2009-Present   Lecturer The Art Institute of Michigan | Novi, MI
Fundamental of Authoring
This course is an introduction to the process of interactive design beginning with the study of the capabilities of commonly used authoring software. Students will use the skills and knowledge acquired to produce functional interactive projects.
Interactive Authoring I
This course is a study of interactive multimedia with an emphasis on the essential interactive programming principles required for the successful composition of interactive multimedia projects.

Interactive Authoring II
This course is the second of two Web/multimedia authoring classes devoted to immersing the student in tools that increase interactivity and sophistication of design. Authoring techniques are applied to a major presentation that moves through all phases of production from proposal to delivery.

3D Web Animation
This course will develop familiarity and skill in applying 3-D animation to the Internet. Students will move from the level of the creation of Web projects with HTML and Web editors through the addition of 3-D motion graphics to those projects.

Winter 2007 - Present

Lecturer Washtenaw Community College | Ann Arbor, MI

INP 176 Web Animation
This introductory Web animation course takes students through a brief history of animation and outlines how animation has become a growing trend in presenting information on the Web. Students learn to use the industry-standard software to create interactive Websites. Students also gain an understanding of all aspects of animating for the Web, from initial concept and storyboards to final production and implementation.

INP 276 Web Animation II
This advanced Web animation course focuses on creating rich, interactive content for the Web. Students develop a broad base of new media theory and analysis skills by investigating the digital media landscape and its effects on the production and consumption of media products. Students learn both interactive design concepts and advanced programming using Actionscript. A major focus of the class is the concept of "interactive design"—the process of creating logical, intuitive, and interactive user interfaces.

Spring 2006, Fall 2008   Lecturer Eastern Michigan University | Ypsilanti, MI

Art379/479/579 New Media
This studio course focused on a critical understanding of online cultures, the new media landscape, and developments in the industry. Students set up personal weblogs, which introduced them to online culture. Students then worked on their own multimedia projects. These projects focused on interactive animation that stressed non-linear narration in digital storytelling. Ultimately, students combined these animations to produce an informative and engaging website. The course also introduced complementary skills, including digital imaging, video and audio production, and basic programming (HTML, CSS and ActionScript).

Art331 Technology in Art Education
I taught a major part of a basic multimedia course that prepared pre-service art teachers for media and technology applications in art education. The course focused on applying educational principles to new media projects for facilitating meaningful learning in the visual arts. In addition, students explored related aesthetic, ethical, legal, pedagogical, and instructional design issues.

PROFESSIONAL EXPERIENCE

2007-8   Interactive Web Designer, BBDO Detroit, Troy, MI
Responsible for company's interactive web projects, from creating animations to crafting an overall look, to developing the interactivity design.

2006   Web Designer CSSA (Chinese Student/Scholar Associate, Eastern Michigan University

2002 – 2004   Art Director Chunyu Publishing, Nanjing, P.R.China
Managed a seven-person group that was responsible for all the publishing design in the company. I was responsible for creating and maintaining a clear and consistent brand through print and website materials. I oversaw every aspect of every project, from initial concept through the finished piece, including budgetary matters. My projects included all corporate catalogs, packaging, website designs, and flash animations produced by the company.

2001 – 2002   Graphic Designer Radio Advertising. | Nanjing, P.R.China
I designed the commercial advertising for a diverse set of clients. My projects included all corporate catalogs, sales catalogs, window signage, and advertising produced by the company.

AWARDS/EXHIBITIONS
2010   "Faux Real" group show, Gallery Project | Ann Arbor, MI
2009   "(Re)map" group show, Work Gallery | Ann Arbor, MI
2009   "Collection Connection" group show, Work Gallery | Ann Arbor, MI
2007   "Installation Installed" group show, Eastern Michigan University | Ypsilanti, MI
2007   "The Laboratory" group show, Gallery Project | Ann Arbor, MI
2006   Graduate Student Show, Eastern Michigan University | Ypsilanti, MI
2006   Dorothy Lamming Scholarship, Eastern Michigan University | Ypsilanti, MI

TECHNICAL ABILITIES

Web Editing and Desktop Publishing Software: Adobe Flash, Adobe Dreamweaver, Adobe InDesign Programming languages: Actionscript3.0 / 2.0, XHTML/CSS Video/Audio Editor and 3D programs: After Effects, Final Cut Pro, Soundtrack Pro, Maya, Google SketchUp Design Softwares: Adobe Photoshop, Adobe Illustrator, Adobe FireWorks

---

BONNIE DETLOFF ZIELINSKI

PROFESSIONAL EXPERIENCE
2002-PRESENT
identicomm, LLC • Rochester, MI
Partner • Director of Design
Established a business partnership to produce high quality graphic design solutions for identity and marketing communications materials. Responsible for design direction, design presentations, consultations, production coordination and project management of accounts; collaborate on writing proposals, establish budgets and schedules. Coordinate and direct creative team utilized on a per project basis.

College for Creative Studies • Detroit • Michigan
Lecturer • Graphic Design Department
Graphic Design Communication courses focusing on Typography and Visual Communication. Collaborate with full-time faculty on curriculum development.

2009
Lawrence Technological University • Southfield • Michigan
Lecturer • Graphic Design Department
Graphic Design Communication course focusing on Typography and Brand Identity.

2002-2003
The University of Michigan • Ann Arbor • Michigan
Lecturer • School of Art & Design
Graphic Design courses focusing on Typography and Visual Brand Identity for three semesters.

1993-2003
Ford & Earl Design Associates • Troy • Michigan
Associate • Manager • Graphic Design
Design direction, design presentations, consultations and project management of personal accounts; helped interview, hire and coordinate new staff and build strong internal cohesive team within department; worked with senior management to establish key personnel roles to build computer hardware and software capabilities; wrote proposals, established budgets and schedules; project managed small to one-half million dollar projects ranging in scope and time from one week to four years; designed in collaboration with interior, product and graphic designers on print, identity, web site, wayfinding and environmental design issues.

1989-1993
Design Management Associates • Birmingham • Michigan Partner •
Director of Design
Established a business partnership with an MBA project manager to produce award-winning quality print publications. Responsible for design direction for the firm; collaborated on writing proposals, established budgets and schedules. Responsible for all design presentations and consultations; established consistent use of freelance talent to use on a per project basis; acted as director of design, project manager, and production coordinator on all projects; made presentations to university students and professional organizations.

1986-1989
JB Communications • Birmingham • Michigan Director of Design
Established design department, including interviewing, hiring and supervising staff; responsible for presentations to clients; established working budgets, managed design of marketing publications from initial concept through printed piece—including art direction, design, and production supervision.
1985-1986

BDZ Design • Rochester Hills • Michigan

Self-Employed
Provided graphic design, art direction and production services and produced wide variety of publications.

Cranbrook Educational Community • Bloomfield Hills • Michigan
Art Director
Organized and maintained all design services supporting public relations activities; designed and produced community publications, including *The Cranbrook Journal*, annual reports, academic catalogs, brochures, newsletters, events calendars, maps and guides; responsible for design presentations made to divisional management; established design studio, including selection of equipment and supplies and securing freelance and vendor resources; responsible for implementation of new identity system for entire Community; designed and coordinated production of building signage.

1982-1985
Frank Moran Associates, Inc. • Detroit • Michigan
Graphic Designer
Responsible for art direction, design, production and printing coordination for print media.

1980-1981
J.L. Hudson Company • Detroit • Michigan
Assistant to General Division Art Director • Layout Artist
Responsible for layout design of Hudson's advertisements in The Detroit News, and *The Detroit Free Press* and several statewide newspapers; prepared layout and finished art for brochures, signage and exhibits; acted as art director in absence of general division art director.

EDUCATIONAL BACKGROUND
Cranbrook Academy of Art • Bloomfield Hills • Michigan   Master of Fine Arts, 2D Design, 1983
College for Creative Studies • Detroit • Michigan   Bachelor of Fine Arts, Advertising Design. 1978

WORK PUBLISHED
2007	AIGA Graphic Design Detroit
2001	Graphic Design USA, December
2000	American Corporate Identity/16
1999	Creativity 29
1996	American Corporate Identity/12
1988	New York Art Directors Club 67 Annual
1985	*Print* magazine, November/December
1985	*Monthly Detroit* magazine, May
1983	AIGA Graphic Design USA: 4

WORK EXHIBITED
2009	Lawrence Technological University: Faculty and Friend Show
2006-07	AIGA Detroit Members Show
2006	CCS at 100: Faculty Show
1990	Cranbrook Design: The New Discourse
1987	New York Art Directors Club Annual Exhibition
1986-87	Scarab Club of Detroit
1983	AIGA National Book Show

CONFERENCE / SPEAKING ENGAGEMENTS
2009	AIGA Detroit Lecture Series, Design+Business Salon, speaker
2003	The University of Michigan, Ann Arbor, speaker, School of Art & Design
1994	NeoCon National Conference, speaker, Chicago, Illinois
1984-93	Design Michigan, consultant/speaker, Graphic Design Advisory Program
1988	AIGA Detroit Lecture Series, speaker
1987	Eastern Michigan University, speaker

MEMBERSHIPS
American Institute of Graphic Arts (AIGA), Founding Member, Detroit chapter, Past Vice President of Membership, Detroit chapter
Inforum, formerly the Women's Economic Club of Detroit

C.   *New Courses: Catalogue Copy, Descriptions and Objectives*

AH3XX HISTORY AND THEORY OF DESIGN (4)

Catalogue Copy:
History and theory of design, including major movements, designers and critical issues in design discourse. *Satisfies the university general education requirement for a writing intensive course in the major. Prerequisite for writing intensive: completion of the university writing foundation requirement.* Prerequisite: AH 101 and SA100.

Course Description and Objectives:
This course offers the design student a solid foundation in the study of graphic design and is directly related to graphic design studio applications. It is designed around the belief that history, understanding and practice are central to good solid graphic design.

Students will take a close look at the history of symbols, from handwriting to printed text, typography, the invention of the book, the social impact of posters, influences of the avant-garde, the Bauhaus, the digital revolution, New Wave, Postmodern, Post Industrial and Deconstructionism. Class discussions will address what design is and what the designer does as well as the relationship between graphic design theory and graphic design practice.

Discussions in History and Theory of Design will look at cultural and social frameworks within which design was created over the centuries. Students will be introduced to the work of the most significant and influential graphic designers.

Methods of Instruction
Lecture class. Readings, writings, class discussion. Field experiences will be included when appropriate.

DES130 FOUNDATIONS OF GRAPHIC DESIGN (4)

Catalogue Copy:
Students will explore the professional practice of graphic design as applied art form. Emphasis will be placed on image, text, and grid system structures. Students will be introduced to graphic design history and theory. Prerequisite: SA 102 and 104.

Course Description and Objectives:
Graphic design is the art of arranging image and text to communicate a message. It is an applied art, as opposed to a fine art, with goals and objectives that are often client and product driven. All assignments are the instruction of effective solutions to informative and persuasive design challenges.

From the creation of apps to giant billboards, good solid graphic design practices effect every aspect of the visual world around us. Typography, image, space, color and form are key components of all good design and will be the underlying focus of each assignment in this course. Students will be encouraged to work rigorously, take risks, experiment, make mistakes and create variable solutions to discover answers that work. Both drafting table and computer lab assignments will be explored.

Methods of Instruction
This is a lecture class. Readings, writings, class discussion as well as design projects will be assigned. Field Experiences will be included when appropriate.

DES325 DESIGN ILLUSTRATION (4)

Catalogue Copy
Students explore illustration concepts and techniques in traditional media and digital applications for use in design work. Prerequisite: DES 230.

Course Description and Objectives:
This course will introduce students to a variety of mediums and illustration methods. Students will work with both traditional and digital mediums, creating illustrations from concept through finished product. Assignments will address the key elements of quality illustration: attention to concept, creativity, communication, technique, craft, research, and professional presentation. Students will research illustration that addresses the following content to create individual and group design projects.

Content/Context:
- editorial interpretation

- fiction and non-fiction
- educational content
- informational content
- metaphorical concepts
- audience/client

Craft/Medium:
- effective use of different media and multi-media
- color and stylization
- compositional fundamentals

Students will be introduced to the history of Illustration. From prehistoric cave paintings to wood blocks to etchings to the digital worlds, students will learn through understanding the great illustration that came before them. Lectures will explore the works of such famous illustrators as Brian Cronin, Seymour Chwast, Philippe Weisbecker, Brad Holland and Anita Kunz through readings, lectures and class discussions.

Method of Instruction:
Projects, technical demonstrations, lectures, readings, writings, as well as class discussion are key components. Field Experiences will be included when appropriate.

DES350 GRAPHIC DESIGN II (4)

Catalogue Copy:
DES350 Graphic Design II (4)* Branding and Identity class. Through case studies and projects, students will explore effective solutions to a series of independent and group projects specifically designed to develop critical thinking skills. Prerequisite: DES230

Course Description and Objectives:
Graphic Design II takes a close look at branding and identity systems. Students will study design theory and methodology. Design assignments will consider elements and patterns that can help clarify, enrich, and differentiate an identity. Class will look at the differences between branding for product, organization, person and symbol. Students will:
- Look at the history, purpose and possibilities of effective identity systems.
- Identify re-designs, a study of when they work and when they do not.
- Design a complete corporate branding system.
- Study and implement design process and methodology.
- Learn effective evaluation processes: every problem has a solution.

Students will design both independently and in group settings. Through these assignments, students will practice employing vision, developing a clear point of view, and creating meaningful messages, learn effective group design communication skills. All assignments will include final portfolio components.

Critiques will evolve around the deep understanding of how formal skills can be creatively interpreted. Students will continue to learn how to articulate a vision and communicate concepts through the critique process as well as in the preliminary stages of design through the use of sketches, preliminary schematics, and writings.

Methods of Instruction:
Instruction in this course will include projects, technical demonstrations, readings, lectures, tutorials and field experiences (where applicable). Final grades are based on attendance and course work. All course work must be completed and presented in a timely manner.

DES355 WEB DESIGN II (4)

Catalogue Copy:
Advanced web page design techniques including scripting and site design issues such as scalability, maintenance, and integration of web technologies into business and organizational context. Prerequisite: DES 330.

Course Description:
Course will expand on the basics learned in DES330 by adding specialized content on web structuring and more advanced design methods. Assignments and tutorials will both explore and evaluate advanced methods of creating extended user experiences with enhanced functionality while maintaining appealing design.

Among the topics covered in this class will be

- user research, forecasting user trends, information management
- the iterative design approach (test early and often)
- maintaining harmonized interactions when adding content
- servers and server management
- database creation and management
- java scripting, HTML, and DHTML
- integration of content from a variety of sources: database, scripts, etc

Methods of instruction in this class include technical demonstrations, lectures, tutorials and field experiences (where applicable).

DES360 MOTION GRAPHICS (4)

Catalogue Copy:
Students explore conceptual and technical approaches to motion graphics through scripted processes. Emphasis will be placed on text, object, and the interaction between the two over time. Prerequisite: DES 335.

Course Description and Objectives:
Motion graphics is the art of activating text and image over time to communicate a message, in films and videos, on the internet, and in kiosks. While motion graphics are often used for commercial or advertising purposes, this process has also been utilized in the creation of art video, animations, and film.

Motion graphics can be created in a variety of forms and can be created using a variety of mediums: painting, drawing, photography, video, scripting languages, and other digital applications. A significant amount of the course hinges on creative problem solving and critical decision-making, as the area of motion graphics is a highly specialized component of many other graphic design elements.

Motion graphics will be taught using the appropriate programs in an industry-standard Macintosh-based computer lab. Assignments will require particular attention to combining disparate elements and activating them through a specific time-frame. Students will be assigned both individual and group design projects. The goals and objectives of all motion graphic assignments are to build on the students' effectiveness in the following areas:
- Advanced creativity within specific guidelines and time limit
- Communication and function
- Craftsmanship, composition, concept
- Aesthetic expression and effective communication
- Gestalt principles of visual perception

Methods Of Instruction:
Instruction in this course will include projects, technical demonstrations, readings, lectures, tutorials and field experiences (where applicable).

DES390 SPECIAL TOPICS IN GRAPHIC DESIGN (4)

Catalogue Description:
Current issues and contemporary approaches in the areas of Graphic Design for which no regular course offerings exist. Topic, instructor and prerequisite will be announced before each offering. May be repeated for 4 additional credits.

Course Description and Objectives:
This is a studio course, focusing on the actual creation of graphic design, interface design, user experience design, typography, illustration, photography — the creation of graphics specific to the topic at hand. Each course will focus on different emerging ideas, thoughtful topics, insights and provocations. Web, print, blog,

social media… there are many hot topics in the design world today. Special Topics will address different issues, be instructed by different professors, to address a wide range of relevant design topics.

Method of Instruction:
Projects, lectures, readings, writings, as well as class discussion are key components. Field Experiences will be included when appropriate.

DES399 INTERNSHIP IN GRAPHIC DESIGN (4)

Catalogue Copy:
Internship/field experience for graphic design majors under faculty supervision. An academic project. Prerequisite: permission of instructor.

Course Description and Objectives:
Field Experience for Graphic Design majors under faculty supervision. This course is an academic project that incorporates student performance in an occupational setting.

Internships will provide the student with practical knowledge in the field of graphic design as well as begin the process of building important job networks. Internship placement should be initiated with a discussion between the student and the Faculty Internship Advisor. Internship assignment can come from the student, from the Internship Advisor and by visiting Career Services located at 154 North Foundation Hall. Additionally, the OU career website will offer assistance in positions at OUCareerLink.

Method of Instruction:
Approved internships must have a mentor relationship and learning experience outside of a simple employment opportunity. Four-credit internships require working a minimum of 8 hours per week with a total semester load of 112 hours at the internship site, and a weekly journal of hours and activities. Additionally, any design work a student is involved with should be documented and presented in a portfolio.

DES401 PORTFOLIO PRESENTATION (0)

Catalogue Copy:
Portfolio preparation and presentation for capstone senior project. Graphic design majors must register for Portfolio Presentation in the semester prior to taking DES491 Senior Thesis in Graphic Design. Prerequisite: permission of instructor.

Course Description and Objectives:
Students get prepare a portfolio and presentation to get feedback from the design faculty in preparation for their capstone senior project. Course is pass/fail; students must pass in order to take DES491.

DES480 GRAPHIC DESIGN III (4)

Catalogue Copy:
In-depth individual and group studies/critiques as students work on a coherent body of professional-level design work. Prerequisite: DES330.

Course Description and Objectives:
Students will be encouraged to use DES course materials studied in all major classes to-date in the development of comprehensive, creative design solutions. Competency in research, production, and presentation will be key components of each assignment. Students will sharpen verbal and visual communication skills, using the language of design through the participation in formal, professional-level critiques of all work.

Emphasis will be placed on concept development through finish production on all design projects. Course readings will address theoretical and historical issues of graphic design and formulate classroom design discussions. All assignments have portfolio components.

Class will work on issues of professional portfolio creation, including discussions on
- design work that is measurable and practical in nature
- design work that demonstrates solutions to graphic design problems that are effective as well as aesthetically pleasing
- design portfolio content: motion graphics, web, print, and three dimensional

graphic design
- appropriate presentations of design work: what to leave in and what to take out

Methods of Instruction:
Instruction in this course will include projects, technical demonstrations, readings, lectures, tutorials and field experiences (where applicable).

DES491 SENIOR THESIS IN GRAPHIC DESIGN (4) *

Catalogue Copy:
Directed individual study. Each student completes a coherent package of advanced graphic design work, culminating in a thesis exhibition and thesis paper.
Satisfies the university general education requirement for the capstone experience. Prerequisite: DES 360, 401 and 480, and permission of instructor.

Course Description and Objectives:
DES491 is the final course in the sequence of DES courses and represents a culmination of four years of study in graphic design as well as preparation for future career and/or education paths. The capstone project should be the simulation of an extended professional graphic design project. Students will handle all components of the project, from concept through final presentation. Project must encompass skill sets learned throughout the major study.

The scope of capstone senior projects must be well articulated and of a level worthy of a semester's study. The following projects are demonstrations of such projects with multiple components worthy of a capstone study.
- magazine with original articles, advertisements and illustrations
- series of promotional materials advertising a business, company or service
- graphic novel
- series of original illustrated artworks centered along a single theme
- interactive professional web site for business or service industry
- series of motion graphics projects centered along a single theme

The course combines aesthetic investigation, traditional graphic design historical research and inquiry into design theory. While students will work independently on their own art, they will also meet weekly as a group for interim critiques and workshops and to do collaborative work on the shared aspects of the exhibition process.

Method of Instruction:
Projects will be executed in four stages. Each stage will involve discussion and feedback from professor of record, the DES faculty and DES fellow students.

1. Presentation of proposal with all components – schematics, research, references, theoretical understanding, graphic design history knowledge.
2. Execution of approved components paying close attention to craft, technique, and technology.
3. Presentation of all aspects of graphic design execution prior to final outputs/uploads.
4. Preparation and installation of work in capstone senior thesis gallery exhibition.

D. Library Report

MEMORANDUM

To:	Andrea Eis, Chair, Department of Art and Art History
From:	Shawn Lombardo, Coordinator of Collection Development, Kresge Library
Re:	Library collection evaluation for proposed BA in Graphic Design
Date:	October 7, 2009

In order to complete this library collection evaluation for the proposed Bachelor of Arts in Graphic Design, I reviewed the draft program proposal in relation to the library's current resources in graphic design and art/art history, and consulted *Magazines for Libraries* and the holdings of other Michigan academic libraries to develop a list of core journal titles in the discipline. The National Association of Schools of Art and Design (NASAD) *Handbook 2009-2010* also informed this evaluation; the *Handbook* mandates that institutions with graphic design programs "maintain library holdings and/or electronic access to holdings in art/design of sufficient size and scope to complement the nature and levels of the total instruction program in art/design, to provide incentive for individual learning, and to support research appropriate for its faculty," including materials in all formats. Finally, the Department of Art and Art History provided a list of suggested monographs and periodicals, which proved extremely helpful in evaluating the library's collection. The following is an assessment of the library's ability to support the proposed new program.

Reference Sources, Periodical Indexes and Digital Image Collections

Kresge Library maintains access to a number of important reference sources relevant to the proposed graphic design program. These include *Oxford Art Online*, which incorporates the *Grove Dictionary of Art*, the *Oxford Companion to Western Art*, the *Encyclopedia of Aesthetics,* and the *Concise Oxford Dictionary of Art Terms*. Within the *Credo Reference* online collection is the *Thames & Hudson Dictionary of Graphic Design and Designers*, as well as other basic art and art history sources. Important print reference titles in the library include the *Dictionary of Subjects and Symbols in Art*, the *Grove Encyclopedia of Materials and Techniques in Art*, and the *Graphic Arts Encyclopedia*. This last title was published in 1979; a third edition was published in 1992, and the library should update this or a similar source when a new edition is made available, ideally as an online resource. Funding for other essential reference titles is included in the budget for year one (Appendix C).

Kresge Library's also maintains subscriptions to a number of important journal indexes, including *Art Abstracts*, *Arts and Humanities Citation Search* (the online version of the *Arts and Humanities Citation Index*), and *Humanities Abstracts*. The library's major business periodicals databases – *ABI/Inform* and *Business Source Premier* – provide full-text access to many trade journals and magazines in advertising and other fields related to graphic design. *Design and Applied Arts Index* (*DAAI*) is a more specialized journal index that the library should consider acquiring if the program grows into a Bachelor of Fine Arts degree. However, at this time, the library subscribes to only a small percentage of the journals indexed in *DAAI*. Therefore, given the small size of the proposed program and the cost of *DAAI* ($2,279 for one year), a subscription to the database is not included in the five-year library budget for the program (Appendix C), although it is listed as a future possible library expenditure.

Students and faculty in a graphic design program must also have access to an art images collection. A number of image collections are available freely on the Web (e.g., Visual Arts Data Service – VADS; New York Public Library Digital Gallery, etc.) In addition, the library also provides access to *CAMIO* (*Catalog of Art Museum Images Online*), a digital repository of 95,000 art images from museums worldwide. Unfortunately, this database, as well as numerous other library databases, are made available through a grant from the US Institute of Museum and Library Services (IMLS), and administered by the State of Michigan through the Library of Michigan. Given the financial situation of the state, and the potential dismantling of the Library of Michigan, it is highly uncertain whether this collection will be available after October 2010, when the grant ends. **At that point, additional funds will be required to provide students and faculty in the graphic arts program with a sufficient digital art images collection to meet their research and teaching needs.** The largest and most widely held collection is *ARTStor*, a collection of more than one million images related to art, architecture, the humanities and the social sciences. Faculty from the Department of Art and Art History have expressed interest in a library subscription to this resource in the past, and it would be an excellent resource for a broad segment of the Oakland community. However, costs for this database are high – including a one-time purchase price of $19,500 and an annual access fee of $8,800 for an institution of Oakland's size. Again, these funds have not been built into the proposed library budget for the program (Appendix C), but the library and the Department of Art & Art History will need to work together to find funds for *ARTStor*, or a similar resource, should necessity arise.

Monographs and DVDs

Students and faculty in the graphic design program will need both practice-oriented books and more theoretical texts on graphic design, graphic arts and typography. Searches of GOBI, the online book ordering service from the library's primary book vendor (Yankee Book Peddler), reveals more than eighty books published each year specifically on graphic arts, half of which are considered "essential" or "recommended." The average cost of these titles is $48 per book. In addition, the Department of Art and Art

History created a substantial list of recommended titles that the library currently does not own; indeed, an analysis of the library's monograph collection reveals the lack of major texts in the field, and especially "how to" books in graphic design. As this is an undergraduate program, funding to purchase approximately twenty monographs each year has been built into the library budget (Appendix C), with additional funds added in year one for retrospective collection building.

The library will also need to expand its collection of software manuals for Photoshop, Illustrator, Final Cut Pro, and other tools that students may use. Ideally, these titles will be purchased as eBooks so that students will have access to the texts as they work on projects in classrooms and computer labs across campus. The library already has a subscription to *Safari eBooks* online, a collection of eBooks in engineering, computer science and other technical fields that includes software manuals and other titles relevant to graphic design. Expanding the library's eBook holdings through this service, then, is a good option to support the proposed program, and funding is built into the budget through the "Support for Current Library Resources" line item. Finally, there are a few instructional and other DVDs that would be suitable purchases for the library's collection. For example, *Helvetica* is a documentary about typography and graphic design that is inexpensive; there are other titles from *Films for the Humanities* that range in price from $50 to $100. Select titles could be purchased using the funds designated for monographs in the library budget.

Journals

Students and faculty in the graphic design program will need a combination of practice-oriented magazines and more theory-based graphic design, graphic arts and typography journals to support teaching and research. Appendix A lists the graphic design journals and magazines to which Kresge Library currently has access; this list is by no means exhaustive and does not include the library's major art, art history and photography journals that would be relevant to the program. Many of these titles are available online through the library's general interest periodical databases (*WilsonSelect Plus*, *Academic OneFile*, etc.) and journal packages such as the Wiley-Blackwell and Sage packages. In addition, *JSTOR* provides access to 117 full-image art/art history journals; a number of the titles are museum publications and include fully-represented images of museum collections.

The library will need to supplement its current journals collection with a few additional titles. Appendix B identifies the most important titles that the library will need to add to its collection to support the program adequately, and identifies the databases in which the periodicals are indexed. Although one title – *Visible Language* – is available online via *WilsonSelect Plus*, it is an important journal and online access through this database is difficult to navigate; therefore, the cost for a subscription to the title has been included in Appendix B. Overall, these titles are relatively inexpensive. Although the library strives to provide online access to journals whenever possible, most of the recommended titles are available only in print and, unfortunately, some of the titles (especially the more practical magazines) are not indexed in any current library database. To ensure student/faculty access to these titles, the library will need to create an online research guide to direct students to the relevant materials available to them. In addition, as these practice-based magazines generally report on current technologies and topics in the field, many libraries that subscribe to these periodicals only keep issues for two or three years; Kresge Library, too, will consider this practice in order to control costs associated with binding and storing print periodicals.

Support for Current Library Resources

As noted above, Kresge Library already subscribes to a number of online resources that will support a graphic design program. However, due to anticipated annual inflationary cost increases for journals and research databases (historically averaging eight percent or more per year), the library cannot guarantee that we will be able to maintain subscriptions even to our current resources. Therefore, we ask that the library be given $500 per year to assist us in funding these resources that are critical to a graphic design program, as well as to the entire Department of Art and Art History.

      C: Julie Voelck, Dean of the Library

              Ann Pogany, Library Liaison to the Department of Art and Art History

              Anne Switzer, Library Representative to the University Senate

Library Report Appendix A

A Sample of Current Periodicals at Kresge Library

to Support a BA in Graphic Design

Periodical Title	Format	Online Source
American Printer	online	various
Applied Arts Magazine	online	WilsonSelectPlus
Art in America	print+online	various
Artforum International	print+online	1 year embargo in Academic OneFile
ArtNews	print	n/a
Before & After: How to Design Cool Stuff	print	n/a
Creativity	online	Business Source Premier
Graphic Arts Monthly	online	various
International Journal of Art and Design Education	online	Blackwell
Journal of Design History	Online	Oxford
Journal of Visual Communication and Image Representation	online	ScienceDirect
Post	online	various
Print Magazine	online	various
Visible Language	online	WilsonSelectPlus
Visual Communication	online	Sage

Library Report Appendix B

Periodicals Needed to Support a BA in Graphic Design

Periodical Title	ISSN	Indexed[1]	Format	Price
Artist's and Graphic Designer's Market (for Reference)	1075-0894	n/a	print	$ 30
Communication Arts	0010-3519	AA; DAAI	print	$ 53
Computer Arts	1360-5372	DAAI	print	$ 158
Computer Graphics World	0271-4159	DAAI	print	$ 27
Design Issues	0747-9360	AA; AHCS; DAAI	online	$ 200
Eye: The International Review of Graphic Design	0960-779X	AA; DAAI	print	$ 140
HOW: Design Ideas at Work	0886-0483	EI; DAAI	print	$ 40
ID (includes Annual Design Review)	0894-5373	AA; DAAI	print	$ 40
Layers	1554-415X	n/a	print	$ 42
Print: America's Graphic Design Magazine	0032-8510	AA; DAAI	print	$ 45
Visible Language	0022-2224	AA; DAAI	print	$ 65
				$ 840

[1]Index Abbreviations:

AA - Art Abstracts

DAAI - Design and Applied Arts Index (which KL does not currently own)

AHCS - Arts & Humanities Citation Search

EI - Engineering Index

Library Report Appendix C

Proposed Five-Year Budget for Library Materials

to Support a BA in Graphic Design

	Year 1	Year 2	Year 3	Year 4	Year 5
Reference books/Monographs/DVDs[1]	$ 2,000	$ 900	$ 945	$ 992	$ 1,042
Periodicals[2]	$ 850	$ 935	$ 1,029	$ 1,131	$ 1,244
Support for current library resources[2]	$ 500	$ 550	$ 605	$ 666	$ 732
Total	$ 3,350	$ 1,835	$ 1,974	$ 2,124	$ 2,286

Possible Library Expenditures with Additional Funding

	Year 1	Year 2	Year 3	Year 4	Year 5
ARTStor[3]	$ 28,300	$ 8,800	$ 8,800	$ 8,800	$ 8,800
Design and Applied Arts Index (CSA)[2]	$ 2,279	$ 2,507	$ 2,758	$ 3,033	$ 3,337
Total	$ 30,579	$ 11,307	$ 11,558	$ 11,833	$ 12,137

[1]Reflects a 5 percent annual inflationary increase in years 2-5.

[2]Reflects a 10 percent annual inflationary increase in years 2-5.
[3]Cost in year 1 includes a one-time purchase fee of $19,500, plus an annual access fee of $8,800. [AAH NOTE: one-time purchase fee for ARTstor was given to AAH in one-time funding in 2010. Annual access fees are noted in the Graphic Design budget as split with Studio Art.

E. Student Survey Data

Summer 01, the AAH Department conducted a Q&A on the interest level in a BA-GD. Students who participated were not only Studio Art or Art History students, but came from campus wide disciplines. Not all students answered each question. Students were informed this interdisciplinary concentration would combine design history, design methodologies and industry processes into an interdisciplinary major. They were also made aware their participation is critical to the proposal. All students who were willing to participate in this survey could only do so once. A total of 56 students participated. Scores are posted next to each question.

QUESTION .... SCORE
1. I consider myself
   a. A traditional student (age 18-24)……………………………………….47
   b. A non-traditional student returning to school after an absence……… 10

2. I am a student who has
   a. Attended only Oakland University……………………………………….40
   b. Transferred from a 2-year college……………………………………….14
   c. Transferred from another 4-year university……………………….3

3. I am a studio art major.
    a. Yes
    b. No

4. I am enrolled or plan on enrolling in the Graphic Design minor at Oakland University.
    a. Yes………………………………………………………………………………..17
    b. No………………………………………………………………………………34

5. The study of design is an important aspect of the general liberal arts education.
    a. Strongly agree……………………………………………………………35
    b. Agree…………………………………………………………………………15
    c. Not sure……………………………………………………………………3
    d. Disagree……………………………………………………………………0
    e. Strongly Disagree………………………………………………………0

6. Oakland University should offer a Major in Graphic Design.
    a. Strongly agree……………………………………………………………38
    b. Agree…………………………………………………………………………16
    c. Not sure……………………………………………………………………0
    d. Disagree……………………………………………………………………0
    e. Strongly Disagree………………………………………………………1

7. If Oakland University offered a Major in Graphic Design, I think more students in my peer group would be interested in attending OU.
    a. Strongly agree……………………………………………………………22
    b. Agree…………………………………………………………………………18
    c. Not sure……………………………………………………………………14
    d. Disagree……………………………………………………………………3
    e. Strongly Disagree………………………………………………………0

8. I am taking more than one course toward the Minor in Graphic Design this semester at Oakland University.
    a. Yes …………………………………………………………………………9
    b. No…………………………………………………………………….. 44

9. I have taken other courses toward the Minor in Graphic Design at Oakland University.
    a. Yes, four or more courses (not including any design courses this ……6 semester)
    b. Yes, three courses (not including any design courses this ……………4 semester)
    c. Yes, two courses (not including any design courses this semester) ..11
    d. Yes, one course (not including any design courses this semester) …8
    e. No courses other than the one(s) this semester ………………………27

10. I am currently enrolled in design courses at other regional academic institutions but would rather be majoring in Graphic Design at Oakland University.
    a. Yes …………………………………………………………………………..3
    b. No …………………………………………………………………………53

11. If Oakland University offered a Major in Graphic Design, I would consider adding it as a second major to my current course of study.
    a. Yes …………………………………………………………………………27
    b. No…………………………………………………………………………29

12. If Oakland University offered a Major in Graphic Design, I would consider changing my major to Graphic Design.
    a. Yes ………………………………………………………………… 22
    b. No …………………………………………………………………………34

13. Right now I am considering transferring to another 4-year college or university in order to graduate with a major in Graphic Design.
    a. Yes ………………………………………………………………………… 6
    b. No …………………………………………………………………………50

Department of Teacher Development
and Educational Studies
School of Education and Human Services

Oakland
UNIVERSITY

485B Pawley Hall
Rochester, Michigan 48309-4401
(248) 370-2613 Fax: (248) 370-2639

To: Lynn Galbreath Fausone
Adjunct Assistant Professor, AAH
BFAGD Committee Chair
Academic Advisor, AED K-12
Oakland University

January 10, 2010

Dear Professor Galbreath,

I am writing a letter of support for the development of a Bachelor of Arts in Graphic
Design major at Oakland University. As Coordinator of Art Education, I spend a
significant amount of time in K-12 classrooms in Oakland, Macomb and Wayne counties,
and have seen the shift in the past five years from one or two digital media/graphic design
classes being offered a year to ten classes. Additionally, more traditional art classrooms
are using programs such as Illustrator and Photoshop to teach design fundamentals in all
art disciplines.

As our Art Education program at Oakland University expands, we need to meet the needs
in the educational market, and the indications are that graphic design programs are the
future in our art classrooms. I am often asked if we have student teachers who are
specifically trained to teach Graphic Design. A major in Graphic Design would assure
that our art education graduates would be among the most qualified for the art positions
of the 21st century.

I believe that the development of a Graphics Design major will make Oakland University
a preferred choice for a student who wants to become a graphic designer or art educator
while experiencing all that a university has to offer.

Very truly yours,

Linda K. Tyson
Coordinator of Art Education
Oakland University

Daniel Hill
Executive Director
Retail Performance Solutions

B B D O D E T R O I T

November 3, 2009

Lynn Galbreath Fausone
Adjunct Assistant Professor of Art
Department of Art and Art History
College of Arts and Sciences
103 Wilson Hall
Oakland University
Rochester, Michigan 48309

Dear Professor Fausone,

Please consider this endorsement of the proposal to establish a Bachelor of Arts in Graphic Design within in the Department of Art and Art History at Oakland University. I believe the creation of this degree path will benefit the university, the student body and the communities in which they will eventually pursue their careers.

As an art school graduate and professional working in the communications industry I believe that a Graphics Design degree program is a vital part of the curriculum offering that university art departments need to make available to their students. Establishing this curriculum at Oakland University and seeking accreditation for it will surely strengthen the overall value and relevancy of the department's offerings.

I would anticipate a benefit to students not only as a direct result of participating in the Graphic Design major or minor programs but also as a result of synergies between programs and disciplines both inside the Department of Art and Art History and across the university.

Finally, the BA-GD is clearly one of the most valuable degree programs students interested in pursuing careers in design could elect to become involved in. The demand for qualified employees in this area will continue to grow with the further proliferation of online communications while the creation of traditional print media remains a profoundly important work product across most industries. As a manager in an advertising and communications agency I can attest to the desirability of job candidates who have graduated from high quality design programs when it comes to producing work for these mediums.

Sincerely,
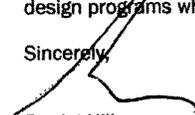
Daniel Hill

ïïDMC

**Children's Hospital
of Michigan**

DETROIT MEDICAL CENTER / WAYNE STATE UNIVERSITY

October 27, 2009

To Whom It May Concern:

It is a pleasure to have the opportunity to write a letter of community support of Oakland University's Department of Art and Art History effort to institute a Bachelor of Arts major in Graphic Design.

Since 1985 I have worked in the field of public arts, as Art Director to the Detroit People Mover Art in the Stations, Pewabic Pottery, Detroit Receiving Hospital Art Department and Children's Hospital of Michigan Healing Arts Program. I have also served on the faculty of Henry Ford Community College Department of Fine Art, where I have taught both studio art and art history courses for the past nineteen years. The majority of my students at Henry Ford are enrolled in their graphic design program. I hope that my experience and perspective will be valuable in your evaluation of the Oakland University's request.

My relationship with Oakland University has been with Professor Lynn Galbreath. I have known Lynn for almost twenty years, and have worked with her both personally and professionally. We served as board members for the Contemporary Art Institute of Detroit, and have had the opportunity to work together in various other capacities, either exhibiting our art work or as exhibition jurors, for many other not for profit art organizations in the Detroit area.

Lynn is a great role model to her students and understands the importance community involvement. She recently donated six of her large scale oil paintings, valued over $20,000.00, to Children's Hospital of Michigan. As both an artist and a parent Lynn understood the need to place good art in such a facility. Her generous gift touches the lives of thousands of children who visit this hospital each year, who often time have no access to art, at times in their lives when they need it the most.

In this spirit Lynn has continued to look for ways to engage her students in projects in the community. We have been working on various ways to develop projects that would benefit both her students, by teaching them the understanding of an artist's role in their communities, and the Children's Hospital community.

A undergraduate degree graphic design program will allow Oakland University students a greater in-depth knowledge in this field and provide them with necessary skills to participate in greater service learning opportunities and to become more competitive.

In the not for profit world, these are very challenging times. I rely on such programs and students to assist me in development of my program at Children's Hospital of Michigan.

I believe that an undergraduate graphic design program at Oakland University, under the leadership of Lynn Galbreath, would not only benefit Oakland University students but will also benefit the Metropolitan Detroit community as a whole.

Sincerely,

Grace Serra

Grace Serra
Art Advisor
3901 Beaubien, IGH #517, Detroit, MI 48201
313-745-2865
gserra@dmc.org

G. Oakland University Assessment Plan

Graphic Design Assessment Plan, Department of Art and Art History

1. **From OU Mission**
   Regarding Instruction:
   ". . . strong core of liberal arts . . . basis on which undergraduates develop the skills, knowledge and attitudes essential for successful living and active, concerned citizenship . . .specialized curricula prepare students for post-baccalaureate education, professional schools or careers directly after graduation."

2. **Relevant Goals of the Unit**
   - To develop technical and conceptual graphic design proficiencies in students
   - To prepare students for careers as professional graphic designers and in related fields
   - To prepare students for additional post-graduate education in graphic design

3. **Student Learning Objectives**
   - Student will be able to demonstrate a historical and conceptual understanding of design.
   - Student will be well grounded the theory of graphic design, exploring conceptual issues and graphic design techniques.
   - Student will know essential skills/technical knowledge necessary to excel in the profession of graphic design.

4. **Methods of Assessment**
   - *Direct Measures*:
     a. *Review of one project (agreed upon by Graphic Design Faculty) from all students in following*
        1. *DES230 Graphic Design I*

        Projects will be assessed from original work as opposed to digital files when appropriate. All projects such will be digitally archived. See attached Graphic Design Assessment Grid for method, assignments and rubrics for assessment.

        b. Review of all thesis exhibitions presented for DES491 Senior Thesis in Graphic Design. Assessment will be carried out while the exhibition is installed if at all possible. Exhibitions will be digitally archived. See attached Graphic Design Assessment Grid for assignments and rubrics for assessment.

        c. Review of all written theses from DES491 Senior Thesis in Graphic Design. All theses will be archived. See attached Graphic Design Assessment Grid for method, assignments and rubrics for assessment.

   - *Indirect Measure*:
     Exit survey of all SA491 students.
     See attached DES491 Exit Survey for Graphic Design Majors.

5. **Individuals Responsible for Assessment**
   - Assessment Committee: Lynn Galbreath (Lead), Andrea Eis (Department Chair)

6. **Procedures for Using Assessment Results to Improve Program**
   - Faculty teaching core Graphic Design classes and Studio Art Departmental Chair, Andrea Eis will meet to assess bi-annually.

7. **Attachments**
   - Attachment #1 Graphic Design Assessment Grid (objectives, methods)
   - Attachment #2 Graphic Design Rubrics
   - Attachment #3 Graphic Design Exit Survey

DES230 Graphic Design Assessment Rubric

	UNDERSTANDING OF ELEMENTS OF SOLID 2 DIMENSIONAL DESIGN	UNDERSTANDING/ KNOWLEDGE OF CREATION OF GRID SYSTEMS	TECHNICAL ASPECTS OF DIGITAL LAYOUT	PRESENTATION/ PRINT QUALITY
4	Demonstrate excellent understanding of elements of graphic design.	Demonstrate excellent understanding/ knowledge of creation of grid systems.	Demonstrate technical excellence as it applies to assignments.	Design has been printed on proper paper and directly matches the image file on the screen in color, tonality and contrast.
3	Demonstrate a solid understanding of elements of graphic design.	Demonstrate solid understanding/ knowledge of creation of grid systems.	Demonstrate solid technical knowledge as it applies to assignment.	Design has been printed on proper paper but may not exactly match the image file on the screen in color, tonality and contrast.
2	Demonstrate a moderate understanding of elements of graphic design.	Demonstrate a moderate understanding/ knowledge of creation of grid systems.	Demonstrate a moderate technical knowledge as it applies to assignment.	Design has been printed on proper paper but only moderately matches the image file on the screen in color, tonality and contrast.
1	Design work demonstrates a lack of understanding of elements of graphic design.	Design work demonstrates a lack of understanding/ knowledge of creation of grid systems.	Design work demonstrates a lack of technical knowledge as it applies to assignment.	Design shows lack of understanding in digital printing, color profiling and paper selection.
0	There is no apparent understanding of elements of graphic design.	There is no apparent understanding/ knowledge of creation of grid systems.	There is no apparent technical knowledge demonstrated as it applies to assignment.	Design shows no understanding or lack of regard for color profiling, printing materials, and digital outputting.

DES491 Senior Thesis In Graphic Design: Written Thesis Rubrics

DES491 WRITTEN THESIS	WORK DEMONSTRATES UNDERSTANDING OF HISTORY AND THEORY OF GRAPHIC DESIGN	ARTICULATION OF THE LANGUAGE OF GRAPHIC DESIGN	CLARITY OF WRITING
4	Clearly understands historical and theoretical component of the thesis work. Exceptional contextualization of the work. Clearly demonstrates contemporary graphic design issues.	Excellent articulation of personal vision and conceptual intent of graphic design work.	Writing is well organized and thesis is presented in a clear and convincing manner. Fluently written and grammatically correct. Terminology is used clearly and appropriately.
3	Good understanding of historical and theoretical component of the thesis work. Good contextualization of the work. Clearly demonstrates contemporary graphic design issues.	Good articulation of personal vision and conceptual intent of graphic design work.	Writing is organized and thesis is presented in a clear but not always convincing manner. Written reasonably clearly, but with a few distracting grammatical errors. Terminology is used clearly and appropriately.
2	Attempt is made to understand historical and theoretical component of the thesis work. Attempt is made to discuss contextualization of the work. Attempt is made to demonstrate contemporary graphic design issues.	Shows inconsistent ability to articulate personal vision and conceptual intent of graphic design work.	Writing has some organizational problems and thesis presentation is occasionally weak or unclear. Significant grammatical errors that interfere with clarity. Misuse of terminology.
1	Poor understanding of historical and theoretical component of the thesis work. Very little attempt is made to discuss contextualization of the work. Very little attempt is made to demonstrate contemporary graphic design issues.	Shows very little ability to articulate personal vision and conceptual intent of graphic design work.	Writing has significant organizational problems and thesis does not make sense. Writing is awkward and difficult to understand. Terminology used incorrectly.
0	No understanding of historical and theoretical component of the thesis work. No attempt is made to discuss contextualization of the work. No attempt is made to demonstrate contemporary graphic design issues.	No discussion of personal vision and conceptual intent of graphic design work.	No clear organization in writing or thesis statement. Writing is incomprehensible. Terminology used incorrectly.

DES491 Senior Thesis in Graphic Design: Thesis Exhibition Rubrics

DES491 THESIS EXHIBIT	CONCEPTUALIZATION	DEMONSTRATION OF ESSENTIAL SKILLS AND TECHNICAL KNOWLEDGE	UNDERSTANDING OF SOCIAL, POLITICAL AND CULTURAL ASPECTS OF GRAPHIC DESIGN	COHERENT BODY OF WORK
4	Excellent articulation of a personal vision. Work reflects personal voice. Historical and conceptual understanding of graphic design is strongly evident.	Exceptional demonstration of essential skills and technical knowledge strongly evident.	Exceptional understanding of above ramifications in the creation of graphic design.	All units of the exhibited pieces work together to make a coherent, unified whole.
3	Strong articulation of a personal vision. Work reflects personal voice. Historical and conceptual understanding of graphic design is evident.	Good demonstration of essential skills and technical knowledge evident.	Good understanding of above ramifications in the creation of graphic design.	Good attempt to control the sense of a unified expressive whole in the exhibited body of work.
2	Moderate articulation of a personal vision. Work reflects personal voice. Historical and conceptual understanding of graphic design is confused and difficult to read.	Moderate demonstration of essential skills and technical knowledge evident.	Moderate understanding of above ramifications in the creation of graphic design.	Some parts of the exhibited body of work cohere in a unified manner, while other aspects are disparate.
1	Personal vision is not well articulated. Work may lack personal voice and may appear too derivative. Historical and conceptual understanding of graphic design is not apparent.	Demonstration of essential skills and technical knowledge are not apparent/and or appropriate for the body of work.	Understanding of above ramifications in the creation of graphic design is not apparent/and or appropriate for the body of work.	An attempt to create a coherent body of work is visible but not successful.
0	Personal vision is not evident. Work lacks personal voice/and is too derivative. No historical and conceptual understanding of graphic design is evident.	No demonstration of essential skills and technical knowledge.	Total lack of understanding of above ramifications in the creation of graphic design.	No sense of understanding of how to create a coherent, unified whole in the body of exhibited work is evident.

DES491 EXIT SURVEY FOR GRAPHIC DESIGN MAJORS This exit survey for students who have finished Senior Thesis is one of the ways we assess our graphic design program. Please help us in our continual efforts to improve what we do (and let us know when something we are doing is working well!). Responses will be kept anonymous.

PLEASE CIRCLE YOUR SPECIALIZATION: Graphic Design   AED K-12 with Graphic Design Specialization

DID YOU TRANSFER ANY GRAPHIC DESIGN COURSES TO OU?   Yes___   No___

DID YOU TRANSFER ANY ART COURSES TO OU?   Yes___   No___   Only 3-D courses for Art Ed ___

Circle the appropriate number for each question	Excellent	Good	Fair	Poor	
Unsatisfactory					

Please assess how well your Oakland University education helped you improve your ability to:

	Excellent	Good	Fair	Poor	Unsat
Create graphic design that articulates a clear vision	4	3	2	1	0
Make design that integrates content, form and audience	4	3	2	1	0
Create a coherent body of design work (thesis exhibition)	4	3	2	1	0
Place your work in context of current graphic design practice	4	3	2	1	0
Write an articulate graphic presentation statement	4	3	2	1	0
Use visual media with proficiency	4	3	2	1	0

_____

TECHNICAL ASPECTS: Please assess how well your Oakland University education helped you in these areas.

DES230 Graphic Design I

	Excellent	Good	Fair	Poor	Unsat
• ability to produce technically correct digital design files	4	3	2	1	0
• ability to design within the elements of art	4	3	2	1	0

DES335 Typography

	Excellent	Good	Fair	Poor	Unsat
• knowledge of the history and theory of major typographic movements	4	3	2	1	0
• knowledge of type anatomy, measurements and classification	4	3	2	1	0
• create, format, organize, develop proper grid structures	4	3	2	1	0
• knowledge of software inherent to typography	4	3	2	1	0

DES330 Web Design I

	Excellent	Good	Fair	Poor	Unsat
• ability to create a functioning web page containing links, graphics	4	3	2	1	0
• ability to create an attractive, usable layout. White space, graphic elements and/or alignment are used effectively to organize material	4	3	2	1	0

DES 360 Motion Graphics

• ability to produce motion graphics through scripting process	4	3	2	1	0
• ability to design MG within specific guidelines/time element	4	3	2	1	0

DES350 Graphic Design II

• ability to create design solutions independently and in group settings	4	3	2	1	0
• ability to design effective 2 and 3 design concepts	4	3	2	1	0

DES350 Graphic Design III

• ability to create comprehensive graphic design solutions	4	3	2	1	0
• competency in research/presentation in graphic design projects	4	3	2	1	0
• competency in production of graphic design projects	4	3	2	1	0
• ability to create a comprehensive graphic design portfolio	4	3	2	1	0

Note: If you have any specific comments you would like to make on your learning in these courses, please add them in on the next page (see Question #4).

Please continue answers to these questions on an extra sheet if necessary.
1. Which of your courses in Graphic Design at Oakland University do you think were most helpful and why?

2. What Graphic Design courses would you suggest should be added to the curriculum?

3. What changes would you suggest that could improve the Graphic Design Major?

4. Do you have comments on any other issues relative to Graphic Design courses, faculty, advising, facilities, and/or other issues that were not addressed above?