Category I Proposal Transmittal Sheet

Submit proposals to: Office of Academic Planning and Assessment
110 Kerr Admin -- Oregon State University

For instructions, see http://oregonstate.edu/ap/curriculum/cati.html. Please attach Proposal, Library Evaluation (performed by the library), Liaison Correspondence, Faculty Curriculum Vitae, and Budget Sheets, as appropriate.

Check one:

Full Proposal

☑ New degree program
☐ New certificate program or administrative unit
☐ Major change in existing program
☐ Establishment of a new College or Department

Abbreviated Proposal

☐ Rename of an academic program or unit
☐ Reorganization – moving responsibility for an academic program from one unit to another
☐ Merging or splitting an academic unit
☐ Termination of an academic program or unit
☐ Suspension or reactivation an academic program or unit

For proposals to establish a new center or institute, contact the Research Office (737-3437).

For requests to offer existing certificate and degree programs at new locations, use the New Location Request Form available on the Web: http://www.ous.edu/aca/aca-forms.html

Title of Proposal: Creation of a BFA in Graphic Design

Effective Date: 09/2012

Department/Program: Art

College: Arts and Sciences

I certify that the above proposal has been reviewed and approved by the appropriate Department and College committees:

[Signatures and Dates]

Print (Department Chair/Head; Director) Print (Dean of College)
Executive Summary: Cat 1

OSU’s Graphic Design program has established itself as one of the finest undergraduate graphic design programs on the west coast. Graduates are consistently sought after and hired for competitive design jobs throughout the Northwest and many have gone on to the top graduate programs.

The Graphic Design program currently offers a Bachelor of Fine Arts (BFA) degree with an option in Graphic Design to its undergraduate Graphic Design majors. The Graphic Design program is a highly competitive and rigorous program that is comparable to the top undergraduate Graphic Design programs across the country. The degree students currently graduate with (an option in Graphic Design) is not reflective of the quality and depth of the curriculum.

This Category 1 proposes to terminate the BFA Graphic Design option in Applied Visual Arts and instead create a new BFA degree in Graphic Design. This change would accurately reflect the Graphic Design program offered at OSU.
Category 1 Proposal

Department of Art | Proposal to offer a BFA in Graphic Design
Proposal for a New Academic Program

Proposal to offer a BFA degree in Graphic Design

Institution: Oregon State University
College/School: College of Liberal Arts
Department/Program: Department of Art
CPS#: 82870
December, 2011

1. Program Description

a. Proposed Classification of Instructional Programs (CIP) number (contact your Registrar or campus Institutional Research office for this number).

CIP#50.0401
Design and Visual Communication. A program in the applied visual arts that focuses on the general principles and techniques for effectively communicating ideas and information, and packaging products, in digital and other formats to business and consumer audiences, and that may prepare individuals in any of the applied art media. (CIP 2010 ed.)
* There are many titles for Graphic Design programs including: graphic design, visual design, visual communications, communication design, communication arts, commercial art, interactive design. The above CIP number describes the OSU Graphic Design program best.

b. Brief overview (1-2 paragraphs) of the proposed program, including its disciplinary foundations and connections; program objectives; programmatic focus; degree, certificate, minor, and concentrations offered.

Disciplinary foundations and connections:
The mission of the BFA in Graphic Design program at OSU is to prepare students to take an influential role in the variety of disciplines that constitute contemporary Graphic Design practice. The disciplinary foundations are rooted in visual problem solving, design theory and history, as well as professional practices that tie into business and marketing for specific audiences. Examples of the work graphic designers engage in include both printed and electronic media such as: books; magazines; newspapers; catalogs; posters; brochures; annual reports; graphic identities and logos; exhibitions; packaging; environmental graphics and signage; CD covers; movie titling; on-air television graphics; interactive websites; and multimedia programs.

The multitude of graphic design programs at both 2-year and 4-year colleges and universities vary in depth and breadth of knowledge and skills taught to students. There is, however, a minimum curriculum necessary for students to acquire before they are deemed prepared for professional practice. Oregon State University’s Graphic Design program meets the curriculum requirements for a professional degree, but currently Graphic Design students graduate with a Bachelor of Fine Arts (BFA) in Applied Visual Arts with only an option in Graphic Design.
The Graphic Design program at Oregon State University proposes to terminate the Graphic Design option in the Applied Visual Arts major and instead, create a new BFA degree in Graphic Design. The BFA degree is the professional degree offered to
students who plan to practice design professionally. The BFA differs from a BA or BS degree, in that there are a higher number of required design credits than would be required of a BA or BS degree. The current Graphic Design curriculum at OSU has the requisite number of credits to change the degree from an option to a BFA in Graphic Design.

Program objectives: The objectives of the program allow students to experience individual, as well as collaborative, inter-disciplinary investigations in visual problem solving. Students are encouraged to see themselves as ‘citizen designers’. In other words, students are actively engaging, inquiring and contemplating and producing designs which enhance an audience’s experience of a visual message.

Programmatic focus: The programmatic focus includes; typography, design processes, branding and visual identity systems, packaging, time-based design (animation, web design), collaboration-skills and writing.

Degree: Students will receive a Bachelor of Fine Arts (BFA) in Graphic Design. No undergraduate minor in Graphic Design will be offered.

**NEW**
BFA in Graphic Design (CIP# 50.0401)
- Options: None
- Undergraduate Minors: None
- Course Designator: ART (Existing)
- Major Type: Pre-Graphic Design (SIS major # to be assigned)
  Pro-Graphic Design (SIS major # to be assigned)
- Proposed Start Date: Fall Term 2012

**TERMINATE**
Graphic Design Option of the BFA in Applied Visual Arts

c. Course of study – proposed curriculum, including course numbers, titles, and credit hours. The curriculum for the BFA in Graphic Design will remain the same as it currently is. (see attachment)

d. Manner in which the program will be delivered, including program location (if offered outside of the main campus), course scheduling, and the use of technology (for both on-campus and off-campus delivery).
The program will be delivered on the OSU Corvallis campus.

e. Ways in which the program will seek to assure quality, access, and diversity.
Since its curriculum redesign in 2001, OSU’s Graphic Design program has established itself as one of the leading undergraduate graphic design programs in the country. The major is highly sought after and highly competitive. Students must enroll in an introductory course before being accepted into the program. Work from the course is submitted and up to 22 students are chosen each fall for the program. Graduates are consistently hired for jobs throughout the Pacific Northwest and many have gone on to the top graduate programs in the country. Acceptance into the professional Graphic
Design program at OSU is not based on race, national origin, gender or other protected status.'

**Criteria for being accepted into the professional Graphic Design program include the following:**

- Ability to generate week-to-week design solutions and show progress, through the iterative work
- Ability to generate divergent design solutions week-to-week
- Ability to articulate ideas both verbally and/or in writing (using the proper design vocabulary)
- Ability to use class feedback in a constructive way to move forward independently with design solutions
- Ability to execute and present a well-crafted project
- Ability to manage time well and attend class on time
- Ability to meet all deadlines
- Ability to develop an organized design process and show progress through weekly postings of writing projects and visual work
- Ability to participate in class critiques and discussions (both in writing and/or verbally)
- Ability to present a visually dynamic, well organized and articulated portfolio at the Fall portfolio review.

**f. Anticipated fall term headcount and FTE enrollment over each of the next five years.**

Headcount for Fall Term, 2012 will be approximately 80 students, which will be reduced to between 60-65 students enrolled in the Graphic Design professional program in the winter and spring terms of 2013. The reason for the higher enrollment each fall term, is because the number of students who enroll in the Introduction to Graphic Design course varies year to year. There are anywhere from 38-50 students who enroll each fall in the Introduction to Graphic Design course as pre-Graphic Design majors and from those numbers, up to 22 students are accepted into the professional Graphic Design program. Therefore, estimated FTE number would be between 60-65.

**g. Expected degrees/certificates produced over the next five years.**

There will be approximately 110 BFA degrees produced over the next five years.

**h. Characteristics of students to be served (resident/nonresident/international; traditional/nontraditional; full-time/part-time; etc.)**

The following characteristics of students will be served: resident/nonresident/international; traditional/nontraditional; full-time.

**i. Adequacy and quality of faculty delivering the program.**

The current curriculum is being offered with 2 full-time T/TT faculty members, 1 full-time Instructor, and 1 part-time Instructor. The current faculty in the Graphic Design Professional program offer a high quality program that attracts excellent students and whose graduates are highly sought out by employers.

**j. Faculty resources – full-time, part-time,**

Andrea Marks, MFA, Full-time, Associate Professor, Graphic Design (tenured)
Nancy Froehlich, MFA, Full-time, Assistant Professor, Graphic Design (tenure-track)
Christine Gallagher, MFA, Full-time Instructor, Graphic Design
Part-time instructor, Graphic Design (currently this position is being staffed by various instructors)

The current Graphic Design professional program is being staffed by 2 full-time T/TT faculty members, 1 full-time Instructor, and 1 part-time Instructor. No new faculty members will be needed to offer a BFA in Graphic Design. The Graphic Design program is part of the proposed School of Design and Human Environment. As such, Graphic Design students will be advised by advisors being hired as part of the School proposal. Funds for services and supplies for the Graphic Design program will come from differential tuition and reallocation within the School of Design and Human Environment. Course fees will be used for consumables in specific Graphic Design courses. The figures listed on the OUS Budget Outline Forms show the additional funds needed for the creation of a BFA degree as provided by the Arts and Sciences Business Center including:

- Faculty: Estimated salary increases for faculty over the 4 year period.
- Staff: Because the creation of a BFA in Graphic Design is not contingent on the creation of a School of Design and Human Environment, if the School is not approved, estimated salary increases for the portion of the support staff within the Art Department over the 4 year period are included.
- Services and supplies funding is included to pay for advising and marketing materials needed for the new major.

k. Other staff
Graphic design and other areas of the Art Department utilize assistance from the Art department office coordinator and an Art Department advisor.

l. Facilities, library, and other resources
For the immediate future, the Graphic Design program will be housed in Fairbanks Hall. Conversations are underway with the Department of Design in the Human Environment (DHE) about the creation of shared studio spaces in Milam Hall for Fall Term, 2012. Graphic Design students have access to the Milne computer lab. The Valley Library houses the Graphic Design books and resource materials.

m. Anticipated start date
Fall Term, 2012

2. Relationship to Mission and Goals

a. Manner in which the proposed program supports the institution’s mission and goals for access; student learning; research, and/or scholarly work; and service.
The proposed BFA in Graphic Design is aligned with the goals of OSU’s mission and goals for access, student learning, research and/or scholarly work and service. Students interested in becoming Graphic Design majors initially enroll as pre-Graphic Design majors and take the necessary pre-requisite design foundation courses as Freshmen. In the Fall of their sophomore year, all students interested in Graphic Design take a
mandatory course titled: Introduction to Graphic Design. The coursework and performance of each student will be carefully reviewed at the end of this course and a minimum of 20 students/maximum of 22 students are then chosen for the Graphic Design professional program. Once students are admitted into the Graphic Design program, there are numerous ways in which they focus on learning, research/scholarly work and service.

The Graphic Design faculty strive to continually develop new pedagogical models and apply innovative approaches to teaching/learning, as well as programmatic structures/processes. The Graphic Design program fosters an environment that stimulates, engages and drives each individual in relation to the whole. An example of this is the junior level class “Collaborative Processes”. This class examines the many paradigms of collaboration and pushes students to explore similarities and differences amongst themselves and their peers.

Another important component to the Graphic Design curriculum is the required senior capstone project. Seniors take a writing intensive course winter term to research, explore and write about a topic of interest and follow up with developing a visual component of that topic spring term. The project allows students to explore and discover their own interests in relation to design. All of the courses in the Graphic Design sequence attempt to teach students the many complementing skills necessary in design, including: conceptual problem solving, systems thinking, technical skills and interpersonal skills incorporating writing and articulation.

The discipline of Graphic Design is constantly changing due to new technologies, broader target audiences, and softer boundaries between disciplines. Students learn to be adaptable and flexible and know that the market they are learning to design for today may be quite different in five years.

Students will also work with faculty on research projects. Currently, a small group of students are working with a professor in Graphic Design on developing exercises for an upcoming book. In the realm of service, students have the opportunity to take a course called Studio 208, in which they work with clients in the local and greater community. Often, these clients are non-profit and cannot afford professional design work for their organization.

b. Connection of the proposed program to the institution’s strategic priorities and signature areas of focus.
The Graphic Design program at OSU fits well into OSU’s signature area: promoting economic development and social progress (Healthy Economy). By its very nature, graphic design is an applied discipline, with designers typically working with clients on visual communication solutions. Though working with organizations and businesses is a primary result of Graphic Design, design students are also taught that the designer of the future has the responsibility knowing how their work can and should have a social impact to better local, regional and global communities. Students in the OSU Graphic Design program are made aware of the impact they can have as designers, and that the content for their work can fall into any subject, including the three OSU signature areas of Advancing the Science of Sustainable Earth Ecosystems; Improving Human Health
and Wellness; and Promoting Economic Growth and Social Progress. Students in the OSU Graphic Design program are taught to work in teams (both interdisciplinary and cross-disciplinary) and graduates leave OSU prepared with creative problem-solving abilities that will benefit both for-profit and non-profit organizations. Graduates will help in help shape a healthy economy, healthy planet and healthy people.

c. Manner in which the proposed program contributes to Oregon University System goals for access; quality learning; knowledge creation and innovation; and economic and cultural support of Oregon and its communities.
OSU Graphic Design students are a key part of the creative workforce in Oregon and its communities. The average Graphic Design student stays in Oregon after graduation and wants to contribute to the economic and cultural life of Oregon. The Graphic Design program has many ties with studios, agencies and industries throughout Oregon, and students from OSU are prepared to join the workforce upon graduation. OSU Graphic Design graduates work at many of the largest companies in Oregon including, Nike, Adidas, and Columbia Sportswear, creative agencies such as Ziba Design and Wieden + Kennedy, as well as smaller studios such as Incubate, Fiction, and Parliament. Further, the strategic plans of the City of Portland, the Portland Development Commission, the Oregon Economic and Community Development Department, and Oregon Business Plan all include design and creative services as selected targeted growth industries to further position the region as an international sustainable design center. Graphic Design graduates are prepared for these positions.

d. Manner in which the program meets broad statewide needs and enhances the state’s capacity to respond effectively to social, economic, and environmental challenges and opportunities.
There are currently no programs similar to the OSU Graphic Design program in Oregon. The intensive and competitive program combines design history, theory, and practice with traditional and new technologies and prepares students to be a part of the creative workforce that is vital to Oregon. Students leave the program with a solid understanding of the many ways design can make a social, economic and environmental impact both locally and globally.

One example of how this occurs within the curriculum is the senior course titled; Studio 208, in which students work on design projects with primarily non-profit clients from both the campus community and the greater Corvallis area. The clients represent both non-profits and academic units on campus. Projects include:
• OSU Mechanical Engineering Department (Posters)
• OSU Theater Arts Program (Posters)
• Corvallis Public Library (brochures mapping out the artwork in the library)
• OSU Symphony (seasonal brochures and posters)
• Department of Art Visiting Artists and Scholars Program (posters series)
• International Students Services (Display Board)
• Reynolds Optical (website)

3. Accreditation

a. Accrediting body or professional society that has established standards in the
area in which the program lies, if applicable.
The National Association of Schools of Art and Design (NASAD) is the accrediting agency of colleges and university art and design programs. A goal of the design programs at OSU is to become accredited by NASAD.

b. Ability of the program to meet professional accreditation standards. If the program does not or cannot meet those standards, the proposal should identify the area(s) in which it is deficient and indicate steps needed to qualify the program for accreditation and date by which it would be expected to be fully accredited.
Though the Graphic Design program at OSU is not accredited by NASAD, the faculty is confident that the program would meet the standards and requirements of NASAD. The reason the program is not accredited at this point is only because a review has yet to take place.

c. If the proposed program is a graduate program in which the institution offers an undergraduate program, proposal should identify whether or not the undergraduate program is accredited and, if not, what would be required to qualify it for accreditation.
N/A

d. If accreditation is a goal, the proposal should identify the steps being taken to achieve accreditation. If the program is not seeking accreditation, the proposal should indicate why it is not.
At this point, the immediate goal is to terminate the option in Graphic Design in the BFA in Applied Visual Arts and create a BFA in Graphic Design. Following the formation of the School of Design and Human Environment, discussion and planning will take place in identifying the steps to be taken to achieve accreditation.

4. Need

a. Evidence of market demand
Graphic Design is a discipline with a high market demand. This is primarily due to the fact that it is a discipline with broad-based applications and most businesses need some form of visual communication to be profitable. Whereas 20 years ago the demand was for printed materials such as brochures, magazines, and posters, today’s digital world has created many more opportunities for designers, including websites and interactive media projects. Graphic Designers in the 21st century work in tandem with clients in both public and private sectors on business and marketing strategies within the framework of Graphic Design. Examples of where students graduating with a BFA degree in Graphic Design are qualified to work include: a graphic design studio, an advertising agency, an in-house design department at a corporation, a freelance designer or consultant for profit or non-profit organizations.

b. If the program’s location is shared with another similar OUS program, proposal should provide externally validated evidence of need (e.g., surveys, focus groups, documented requests, occupational/employment statistics and forecasts).
The program location will not be shared with another OUS program.
c. Manner in which the program would serve the need for improved educational attainment in the region and state.
The existing Graphic Design option is a highly respected program in the state of Oregon. The offering of a BFA degree in Graphic Design, rather than a BFA degree in Applied Visual Arts will continue to define the focused quality of the curriculum. There is currently no other OUS institution that offers a BFA in Graphic Design.

d. Manner in which the program would address the civic and cultural demands of citizenship.
The OSU Graphic Design program attempts to instill a sense of civic responsibility and social awareness in each student through readings, discussions and projects. Students explore the many ways design can be incorporated into projects that aim to make an impact both locally and globally. Topics addressed include sustainability, business innovation, accessibility issues, and educational learning models. The Graphic Design program recognizes the rapid changes in the field of design and communication and strives to prepare students to work across disciplines and understand their role in an ever-increasing global marketplace. There are several required classes that specifically address civic and cultural demands of citizenship. They are; Junior level: Collaborative Processes, Senior level: Contemporary Issues in Design, Senior Level: Studio 208.

5. Outcomes and Quality Assessment

a. Expected learning outcomes of the program
• To apply conceptual thinking and critical thinking to complex communication problems
• To identify and describe various designers and periods in design history
• To employ various media in making design (hand-made and digital)
• To demonstrate excellent craft in design work
• To identify and describe various typographers and periods in type history
• To integrate writing into the design process
• To learn to identify methods of collaboration most appropriate to a given design problem
• To demonstrate competency in using digital technology
• To recognize social and cultural issues that impact how designers work
• To devise ways to enable others to better understand a given topic
• To learn how to sketch out an idea within a step by step process
• To learn how to revise work (both written work and visual work)

b. Methods by which the learning outcomes will be assessed and used to improve curriculum and instruction.

The methods used to assess learning outcomes are the following: (in all three years of the graphic design curriculum, students are closely monitored and must have a 3.0 grade point average or higher for all BFA degrees in art.) Within the current curriculum: **Sophomore year:** Portfolio review following the 10-week Introduction to Graphic
Design course. Twenty-two students are chosen from this course to continue in the professional program.

**Junior year:** No specific portfolio review in the junior year, students are required to take several design courses including; Collaborative Processes. The goal of this class is to provide students with skills and techniques in working collaboratively. The student’s collaborative abilities are much stronger after taking this course.

**Senior year:** Students develop a senior capstone project over the course of two terms. This is the sixth year of the senior capstone project and it has been extremely beneficial in allowing students to research and explore a particular area of interest during their last two terms at OSU. An outside discussion with a design advisory board (which is being set up) will also be used to evaluate and re-work the curriculum in the future.

c. **Program performance indicators, including prospects for success of program graduates (employment or graduate school) and consideration of licensure, if appropriate.**

Program performance indicators for the Graphic Design program include employment and graduate school. Most students from the OSU Graphic Design program work within the design industry following graduation. The reputation of the program and the strong network of OSU design alums, results in a strong percentage of recent graduates finding employment in design studios and companies. A large percentage of graduates remain in Oregon, with a majority working in the Willamette Valley; Portland, Corvallis and Eugene. OSU Graphic Design graduates are competitive with other graphic design graduates from high quality design programs and are routinely accepted into top graduate design programs, including; Rhode Island School of Design, Cranbrook Academy of Art, Pratt Institute of Art, School of Visual Arts, Maryland College of Art and Design, and Yale University.

d. **Nature and level of research and/or scholarly work expected of program faculty; indicators of success in those areas.**

Program faculty work in the following areas of scholarship and creative activity:
- scholarly development of design and art theory;
- scholarly inquiry into the field of graphic design and dissemination of work;
- creative development and exploration within a professional design environment (either as an individual or as part of a larger creative studio);
- scholarly inquiry and/or research and/or study of design education that leads to more effective teaching methods, curriculum development, and/or process of education; and
- continuing research or education/training necessary for the faculty member to remain current within the field of graphic design and within his/her specific disciplinary focus.

In keeping with research and/or creative and scholarly criteria at OSU, the Graphic Design faculty considers creative activity as intellectual work that is peer-reviewed and communicated beyond the university. Scholarship and creative activity in Graphic Design may take the form of:
- Commissioned work undertaken by the candidate for the university, college, department, community, individuals, organizations, corporate, and/or business clients, which is then peer-reviewed and communicated beyond the university;
- Juried design competitions and gallery shows;
- Refereed journal articles;
• Presentations at national and international conferences based on peer-review of abstracts or papers; and
• Curatorial research work (curation of design exhibits based on specific research).

6. Program Integration and Collaboration

a. Closely related programs in other OUS universities and Oregon private institutions.

The two OUS institutions that offer Graphic Design/communication/digital design academic programs are University of Oregon and Portland State University. The private schools that offer Graphic Design degrees are Pacific Northwest College of Art and The Art Institute.

Though there are courses offered in similar subject matter at all of these institutions (for example, typography), there is no overlap in the philosophy and structure of the OSU Graphic Design program with others in the OUS system as well as private institutions in Oregon.

Following are brief description of each program:

University of Oregon (U of O): Digital Arts Program
The digital arts program at the U of O offers classes in interactivity, video art, animation, installation, imaging programming, design, art and art history. They offer undergraduate BA and BS degrees and an MFA in digital arts. The BFA digital arts degree is a 5-year program with offsite experiential learning for a quarter in Portland at the U of O White Stag Building. The U of O digital arts program’s emphasis on multimedia, animation and areas such as digital illustration and digital letterform design, is very different from OSU’s graphic design program.

Portland State University (PSU): Graphic Design Program
PSU offers both a major and a minor in graphic design. Graphic Design majors receive a BA or BS degree. The design program offers courses in typography, communication design, graphic design history and interactive media. Some course content within the PSU curriculum is similar to OSU, but PSU does not offer a BFA degree in Graphic Design.

Pacific Northwest College of Art (PNCA): Communication Design
PNCA is a private art school located Portland. It offers a BFA in Communication Design and a new joint MFA degree with the Oregon College of Art and Craft in Applied Craft and Design. Some course content within the PNCA curriculum is similar to OSU, but there is different focus in the program, since it is a much smaller, private art college.

The Art Institute of Portland (AI):
AI Portland is one of dozens of Art Institutes around the country. The private school offers degrees in many design disciplines, but the focus of the program is much different from OSU. There is no portfolio review to enter the design program and the caliber of the student graduating in design varies widely.
b. Ways in which the program complements other similar programs in other Oregon institutions and other related programs at this institution. Proposal should identify the potential for collaboration.

Collaboration within OSU

Graphic design is a collaborative field. Projects can be complex in nature and require expertise from people in many disciplines. The potential for collaboration between OSU’s Graphic Design program and other programs and academic units at OSU and other institutions is enormous.

The junior capstone course Collaborative Processes allows students to work in teams for 10 weeks within the class. These teams then work on three different projects throughout the term with other groups on campus and within the community on design projects. Projects include:

- OSU Student Survival Guide
- Promotional materials for DaVinci Days
- Logo and branding for Benton Historical Museum
- Logo for CARDV
- Proposals for re-branding the OSU AEP Program
- Proposals for the Clean River and Streams Campaign, Portland

Internships on the OSU campus provide a rich experience for students to gain professional skills as designers. Students currently work across campus and the design work in nationally recognized. These internships include: Memorial Union Program Council, Student Health Services, Dixon Recreation Center, The Pride Center, and Valley Library.

Austin Entrepreneurship Program (AEP)

OSU’s Austin Entrepreneurship program, housed in the College of Business, is another area on campus that offers potential for exciting collaboration. Student business leaders can team up with design teams to strategically develop branding campaigns for their businesses.

New Media Communication (NMC)

The New Media Communication BFA degree in Digital Communication Arts and the option of the BA, BS, in Liberal Studies, along with two minors (Multimedia and New Media Communications) at OSU offers the potential for collaboration on digital media projects, ranging from animated short films to website design.

The proposed School for Design and Human Environment (SDHE) has a goal of creating an interdisciplinary Center for Design Excellence that brings together faculty and students from SDHE, Engineering, Liberal Arts, Agricultural Sciences, and Business to integrate design thinking, collaborative problem solving, prototyping, industry outreach, and research. The Center will incorporate existing design and testing facilities in SDHE. Funding for the Center will be a combination of client-based fees and contracts, research grants, and endowments. Stanford’s Hasso Plattner Institute of Design (www.stanford.edu/group/dschool/index.html) is the model for this Center. This center would be unique to an OUS institution.
Collaborations with other Oregon Institutions
Portland’s thriving and active creative design community is a perfect environment for potential collaborations. The strategic plans of the City of Portland, the Portland Development Commission, the Oregon Economic and Community Development Department, and Oregon Business Plan all include design and creative services as selected targeted growth industries to further position the region as an international sustainable design center. Companies with design headquarters in Oregon include Nike, Columbia Sportswear, Adidas America, Pendleton Woolen Mills, KEEN Footwear, Nau, S Group, Ziba Design and dozens of smaller apparel, graphic and interior design firms (most of which are entrepreneurial).

c. If applicable, proposal should state why this program may not be collaborating with existing similar programs.
N/A

d. Potential impacts on other programs in the areas of budget, enrollment, faculty workload, and facilities use.
There is not potential impact on other programs.

7. Financial Sustainability (attach the completed Budget Outline)

a. Business plan for the program that anticipates and provides for its long-term financial viability, addressing anticipated sources of funds, the ability to recruit and retain faculty, and plans for assuring adequate library support over the long term.
The Graphic Design program will be part of the proposed School of Design and Human Environment (which combines Design and Human Environment with Graphic Design). Funding for the Graphic Design program correlates with the funding model for the School of Design and Human Environment.

Initial Funding
The initial funding for the Graphic Design program will come from existing units. The proposal for the new school adds differential tuition to undergraduate majors (similar to students in business and engineering). The proposal for differential tuition for AY 2011-2012 was approved although at a lower level than either business or engineering. A proposal to increase the differential tuition for AY 2012-2013 to get it closer to that charged for business and engineering has been submitted to Provost Randhawa.

Long-term funding
A proposal is currently being written to create a School of Design and Human Environment. For now, however, financial support for the Graphic Design program resides with the Department of Art in the College of Liberal Arts. This proposal to to eliminate the option in Graphic Design and create a BFA in Graphic Design is not contingent on whether the School of Design and Human Environment is created.
b. Plans for development and maintenance of unique resources (buildings, laboratories, technology) necessary to offer a quality program in this field.
In addition to E&G funds, funding to support the Graphic Design program will come from private donations, industry support, grants, contracts, and Teaching Resource Fee (TRF).

c. Targeted student/faculty ratio (student FTE divided by faculty FTE).
Four full-time faculty for 65-70 students. Average class size: 1 faculty member for 22 students.

d. Resources to be devoted to student recruitment
The Graphic Design website will be updated, along with recruiting materials to reflect the new name. In addition, a design blog and Facebook page will be developed to announce events and news items. Funding for marketing materials, which is minor, will come from internal reallocations. The formation of the OSU Alumni Design network in Portland will also raise visibility of the degree program. The annual Design Career Symposium that occurs each year will draw students from within and outside of OSU to learn about various careers in the design disciplines.

External Review (if the proposed program is a graduate level program, follow the guidelines provided in External Review of new Graduate Level Academic Programs in addition to completing all of the above information)
N/A
To: Members of the Oregon State Board of Higher Education,

I am writing to endorse Professor Andrea Marks proposal for Oregon State University to create a stand alone Graphic Design BFA Degree.

I am a former student of Andrea's and have spent the past decade working in the design industry. I started my career in New York City working for one of the global leaders in brand design – Lippincott & Margulies and now have spent almost 10 years with Nike anchoring several key categories. My work and writing has been featured in over 50 publications, 7 documentaries and featured in exhibits around the world.

In contrast to my professional experience, I have also been very involved with the OSU Graphic Design program for the past six years. Serving on the Department of Art Advisory Board, teaching a senior studio class and most importantly, mentoring senior and recent grads as they look to enter the work force – many of which I have helped recruit to Nike. In those efforts, I have found that the current degree “title” has been a hurdle for the Nike recruiters to understand. I feel the problem is that it is not reflective of the depth or focus of study. Often they dismiss, OSU applicants because the current degree sounds like “Design” was a minor part of their education.

Based on my professional experience and intimate knowledge gained while helping OSU students enter the work-force (collaborating with Nike Recruiters, Human Resources, Design Managers, etc.), I can assure you that the Department of Art proposal to create a BFA in Graphic Design will more appropriately reflect the depth and quality of an OSU Graphic Design education and better prepare students for the workforce.

A terminal BFA degree in Graphic Design, rather than a BFA in Applied Visual Arts (with an option in Graphic Design) is a smart decision for the future of the program.

Regards,

Matt Watson, MBA
Sr. Creative Lead, Nike

matt.watson@nike.com
cell: 971 506 1661
Oregon State Board of Higher Education,

It has come to my attention that Oregon State University is proposing the creation of a BFA degree in Graphic Design. I cannot express how appropriate, and necessary this transformation towards an accredited Graphic Design program is for both my Alma Mater, but also for the students in an ever-increasing competitive landscape that is design.

Every year I review hundreds of portfolios from across the nation, both as a program advisory member, and as a potential employer. Of these hundreds of candidates is a consistent, and worthy set, of stand out portfolios from Oregon State University. To their detriment amongst resume readers, is their listing as having had a BFA with an option in Graphic Design within a vague Applied Visual Arts category. Put simply, OSU’s current degree does not hold well against the BFA in Graphic Design degree offered at competitive schools such as Maryland Institute College of Art, Rhode Island School of Design, North Carolina State University and University of Cincinnatti. To this point, OSU has placed students at a disadvantage on paper, especially when leaving the region that houses employment-friendly alumni.

Employers need to know that the school that has deemed these young professionals ‘designers’, has taken their education seriously enough to provide for them the best atmosphere for being stand-out, award-winning, creatives. Additionally, within this state there are a handful of programs that graduate students with emphasis in variations of design. It is unfortunate for many of those students that their design education was not from OSU, they could have used it; regrettably it is more unfortunate that the students from OSU cannot on paper separate themselves from the chaff, and elevate themselves to their earned placement alongside other prominent BFA in Graphic Design programs.

I welcome any questions, or comments on my heart-felt position.

Best Regards,

[Signature]

Marcelo Anteparra-Naujock
Owner and Executive Creative Director
Caffelli
Category I Proposal
Guidelines for Addressing Accessibility of New Programs

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 prohibits discrimination against individuals with disabilities and mandates the provision of reasonable accommodations to ensure access to programs and services. Oregon State University is committed to providing equal opportunity to higher education for academically qualified students without regard to a disability.

For questions and assistance with addressing access, please contact the Office of Disability and Access Services (737-4098) or the Office of Affirmative Action and Equal Opportunity (737-3556)

Title of Proposal: Creation of a BFA in Graphic Design

Effective Date: 09/12

Department/Program: Art

College: Arts and Sciences

☐ Faculty Guidelines (http://ds.oregonstate.edu/facultystaff.aspx?Title=ResponsibilitiesFacultyStaff)
☐ Information Technology Guidelines (http://oregonstate.edu/accessibility/)

By signing this form, we affirm that at we have reviewed the listed documents and will apply a good faith effort to ensure accessibility in curricular design, delivery, and supporting information.

[Sign (Dept Chair/Head; Director) 3-8-11]

[Print (Department Chair/Head; Director)]
Oregon State University Libraries Evaluation of the Collection supporting a Proposal to offer a Bachelor of Fine Arts (BFA) in Graphic Design

This library assessment reviews the monographic and serials collections as related to the graphic design literature.

According to the Category 1 Proposal “Oregon State University’s graphic design program meets the curriculum requirements for a professional degree, but currently Graphic Design students graduate with a Bachelor of Fine Arts (BFA) in Applied Visual Arts with only an option in Graphic Design.” The department expects that the “curriculum for the BFA in graphic design will remain the same as it currently is.” This implies that the demand on the Libraries’ collections also will remain the same.

Summary

The OSU Libraries can support at a sufficient level the change from an option in graphic design to a Bachelor of Fine Arts (BFA) as proposed by the Department of Art. This program would be supported in most areas on the strength of the Libraries’ collections in graphic design, commercial art, computer graphics, television graphics and visual communication.

Monographs

A search in the OSU Libraries’ catalog indicates that a total of 1,984 monograph titles have been assigned to the graphic design category. Of these titles 696 were purchased within the last nine years. This includes titles with related subjects such as commercial art, visual communication, television graphics, and computer graphics, among others. The library collections of the regional universities cited in the Category 1 proposal and selected land grant universities with equivalent programs were compared to the OSU Libraries’ collection. The analysis of titles purchased within the last nine years reveals that the OSU collection includes 101% of the titles held in the largest collection of our peers (University of Oregon) and 180% of the average number of titles held by other comparable institutions overall. A table illustrating the comparison by subject area is attached.

OSU is served well by the Libraries’ investment in the Orbis/Cascades Alliance, whose combined collection is substantial. Students and faculty can order from the collections of all the libraries in the Orbis Cascade Alliance through the Summit catalog. University of Oregon, Portland State University, University of Washington and Washington State University are some of the larger research libraries represented in the Summit catalog. Books requested through Summit are delivered to OSU Libraries within three to five working days.
Serials/Journals:

The OSU Libraries own or has online access to 8 of the 10 basic journals listed in Magazines for Libraries\(^1\) in the Printing and Graphic Arts section. Articles from the journals not owned by the Libraries are available through Interlibrary Loan usually within 2-7 days.

Electronic Access to Journals:

Over the past 6-7 years, OSU Libraries has made a concerted effort to shift journal subscriptions from print to online. These online subscriptions typically provide access to older literature (from mid-1990’s) along with current content. Helpful for coursework is access to full-text articles older than 3-12 months from the array of journals covered by the Libraries’ EBSCO and Gale database subscriptions. The Libraries recent acquisition of the database Art Index Full-Text provides access to many graphic design journals that the Libraries do not own.

Subject-Specific Indexes, Abstracts and Reference Resources

OSU Libraries subscribes to the following databases and reference resources that can be useful for identifying literature covering graphic design topics:

- Academic OneFile (1980 – present)
- Academic Search Premier (1975 – present)
- Art Index (abstracts) and Art Full Text (1984 – present)
- CAMIO—Catalog of Art Museum Images Online (present)
- Fine Arts and Music Collection 1980 - present)
- InfoTrac OneFile (1980 – present)
- Oxford Art Online (formerly Grove Art Online (present)
- Project Muse (Varies by journal)

Library staff and expertise:

Librarian support for this program as proposed is Ruth Vondracek, the liaison for the Departments of Art, Anthropology and Foreign Languages.

Respectfully submitted,

Ruth Vondracek, OSU Librarian

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<th>OSU (ORE)</th>
<th>Portland State (ORZ)</th>
<th>Univ. of Oregon (ORU)</th>
<th>Pacific Northwest (PNWCA)</th>
<th>Mississippi State (MFM)</th>
<th>Univ. of Arkansas (AFU)</th>
<th>OSU Rank Among Peers</th>
<th>OSU Compared to Lowest Peer</th>
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Education and Employment

Andrea Marks | Curriculum Vitae

Education
1989 Advanced Degree, Basel School of Design, Basel, Switzerland
1983 Bachelor of Fine Arts, Graphic Design, Philadelphia College of Art, Philadelphia, PA

Employment
2006–present Associate Professor, Department of Art, Oregon State University, Corvallis, OR
Coordinator, Graphic Design Program
1999–2006 Assistant Professor (with tenure), Department of Art, Oregon State University, Corvallis, OR
Coordinator, Graphic Design Program
1992–1998 Assistant Professor, Department of Art, Oregon State University, Corvallis, OR
Teaching within the Graphic Design program; Typography Courses, Introduction to Graphic Design, Contemporary Issues in Design, Senior Portfolio Seminar, Visual Identity Systems
Fall Semester 2007 Visiting Professor at Universidad De Las Americas, Puebla, Mexico

Scholarship and Creative Activity

Publications
May, 2011 Peachpit.com, article; Writing Tips for Visual Thinkers
October 2008 Writing For Visual Thinkers; A Guide for Artists and Designers [ebook, first edition] Published by AIGA/New Riders Press
October 2008 American Institute of Graphic Arts (AIGA) Online journal Voice article; Ventures in E-Publishing
April 2006 American Institute of Graphic Arts (AIGA) Online journal Voice article; Meeting the Master
November 2004 American Institute of Graphic Arts (AIGA) Online journal Voice article; The Role of Writing in a Design Curriculum

Professional Meetings, Symposia, Conferences {Presented}
October 2010 AIGA Educator Conference: New Contexts/New Practices
Authored peer-reviewed prospectus; Theme: Interdisciplinarity: Making Ourselves Attractive to Collaborators
June 2010 UCDA National Design Education Conference, Lawrence, KS
Poster presentation on class project: Brand Vacancy: Room for Change
May 2010 Response_ability/AIGA National Education Conference, Toledo, OH
Poster presentation on class project: Brand Vacancy: Room for Change
April 2008 Massaging Media II, AIGA Design Educators Conference, Boston, MA
Presenter: Dynamic Media in Design Pedagogy
February 2007 College Arts Association National Conference (CAA)
New York City, NY, Co-presenter with Professor Muneera U. Spence
Paper: Collaborative Methods and Strategies: A Case Study in Community Awareness
September 2006 AIGA National Design Conference (screened Freedom on the Fence)
Boston, MA
Conferences/workshops attended

October 2011  Attended the AIGA National Design Conference, Phoenix, Arizona

September 2011  Attended the Portland Creative Conference, Portland, OR

August 2011  Attended one-week workshop: The Design Collaborative Institute at PNCA, Portland, OR

February 2010  Oregon Graphic Design Educators Meeting, February 19, 2010 at Chameeketa Community College. One day meeting bringing together two and four year colleges from design programs to present and discuss curriculum.


May 2009  Arts Summit 2009 “The Art of Collaboration” presented by the Oregon Arts Commission, Portland, OR

May 2009  Cre8Camp Corvallis, OR

May 2009  Marvel Maring Bookmaking Workshop, Department of Art, OSU, Corvallis, OR

February 2009  College Arts Association Conference, Los Angeles, CA

Workshops Conducted

June 2011  Writing Tips for Visual Thinkers, a one-hour webinar, sponsored by F+W Publishers and AIGA

February 2011  University of Baltimore, College Park, MD, Nancy Clarvit Design Week opening speaker, workshop on writing and design

December 2010  School of the Art Institute of Chicago, one day workshop on writing and design

August 2009  AIGA Nebraska; Me, Myself & Design, a one day workshop on writing and design

April 2007  San Diego State University, San Diego, CA, met with graduate students and faculty to discuss thesis projects and graphic design curriculum

July 2006  ICOGRADA, International Design Conference, University of Washington, Seattle, WA, workshop leader for one-week student design week

Screenings/lectures of Freedom on the Fence (Invited)

February 2011  University of Baltimore, College Park, MD

December 2010  School of the Art Institute of Chicago, Chicago, IL

November 2010  AIGA Austin, Austin, TX

May 2010  Nike, Portland, OR

March 2010  Loyola Marymount University, Los Angeles, CA (shown in conjunction with the Laband Art Gallery show Escapes: Polish Art in the Communist Era.)

December 2009  University of Washington, Seattle, WA

November 2009  Minneapolis College of Art and Design, Minneapolis, MN

October 2009  Emily Carr Institute, Vancouver, BC

October 2009  DIVA Film Forum, Eugene, OR

July 2009  DePaul University Art Museum, Chicago, IL

January 2009  Drexel University, Philadelphia, PA, Rankin Scholar in Residence

April 2009  AIGA Portland, DesignSpeak Series, Portland, OR

May 2009  Renaissance Arts Academy at Marshall High School, Portland, OR

March 2008  Design, Art and Technology Symposium

Between the Lines: Innovation in Art, Architecture, and Design

Weatherspoon Art Museum Auditorium, Greensboro, NC
February 2008  Universidad de las Américas, *Codice*, student design conference
July 2007  ICOGRADA International Student Design Conference, University of Washington, Seattle, WA
May 2007  San Diego State University, San Diego, CA
September 2006  AIGA National Design Conference, Boston, MA
May 2006  OSU Center for the Humanities
February 2006  Lewis & Clark College, Portland, OR
February 2006–2011  OSU, History of Design Class, Corvallis, OR

**Publications/Reviews**

March 2011  *Design Issues*, a leading journal of Design research, review of *Freedom on the Fence* by Victor Margolin, Professor Emeritus Art and Design History, University of Illinois at Chicago
September 2010  *Bangback*, an online journal of design and typography, interview
January 2010  *Progetto Grafico*, (Italian Magazine), review of *Freedom on the Fence*,
January 2010  *Continent Magazine*, a Brazilian design magazine, interview regarding my research on Polish posters for an article on Brazilian Posters, by Patricia Amorim
September 2009  *Fuel Your Motionography*; a website about design and motion graphics, Interview
November 2009  *FILE Magazine*, an international publication about art/design and culture, feature article on *Freedom on the Fence*
July 2009  *Feuillton*, a British website about art and culture, review of *Freedom on the Fence*
June 2009  *Corvallis Gazette Times*, Entertainer, review of *Freedom on the Fence*
March 2009  *OSU WIC Teaching With Writing Newsletter*, featured article; *Bringing Writing to Art and Design*, winter/spring, Oregon State University, Corvallis, OR
April 2009  *CRIT*, School of Visual Arts, Graduate School Design Blog, interview
January 2008  Radio Interview with WNWR, Philadelphia's Multicultural Station, (interviewed in conjunction with screening of *Freedom on the Fence* at Drexel University)
Scholarship and Creative Activity (continued)

**Film Festivals: Freedom on the Fence (Juried)**

November 2011  Portland Filmmaker’s Festival, Portland, Oregon
November 2010  Austin Polish Film Festival, Austin, TX
October 2010  Bend Film Festival, Bend, OR
March 2010  DaVinci Film Festival, Corvallis, OR
February 2008  San Diego Jewish Film Festival, San Diego, CA
December 2008  Santa Fe Film Festival, Santa Fe, NM
April 2009  Hull International Short Film Festival, Hull, England
May 2009  Los Angeles Polish Film Festival, Los Angeles, CA
September 2009  Napa Sonoma Wine Country Film Festival, Napa Valley, CA

**Exhibits**

May 2011  Drexel University, Philadelphia, Freedom on the Fence shown with exhibition from the Drexel University Polish poster collection.
May 2009–November 2009  Museum of Modern Art, New York, Freedom on the Fence shown with exhibition of Polish Posters from the MOMA collection
1992–2011  OSU Department of Art Faculty Summer Show, Fairbanks Gallery, Corvallis, OR

**Exhibits, Curated**

March 2010  DaVinci Film Festival, exhibited 10 Polish posters
February 2006  Contemporary Polish Posters, Lewis & Clark College, Portland, OR
Lewis & Clark College, Portland, OR

**Grants**

October 2011  OSU ECampus Development Grant  $3,500
January 2011  OSU International Faculty Development Grant  $5,000
September 2010  OSU Technology Resource Fee Grant to purchase equipment for students  $22,500
January 2009  LL Stewart Faculty Development Grant to attend a CIEE Faculty Development seminar in Guanajuato, Mexico  $2,300
Spring 2006  URISC (Undergraduate Research Grant) for student Sam Leinen  $2,000
2003  OSU Center for the Humanities Fellowship

**Commissions/contracts**

June 2010  Freedom on the Fence under contract with Collective Eye, an Educational Film Distributor
August 2010  Peachpit Press, contract to create a print version of my ebook Writing for Visual Thinkers
**Service**

**Departmental Service**

1998–present  
*Coordinator, Graphic Design Program, Department of Art*

Liaison with Department Chair on all matters pertaining to the Graphic Design Program  
Primary contact person for outside program inquiry and professional opportunities for students

Winter 2010  
OSU Graphic Design/Guanajuato Study Abroad Program approved by the OSU Office of International Education and Outreach, March, 2010. Proposed two week trip study-abroad trip for graphic design students. (trip has not yet occurred).

2006–present  
*Co-Coordinator, Graphic Design Senior Portfolio Day*

Each June, all graduating seniors present portfolios at an open-house event  
Responsibilities included all administrative aspects of the event, publicity and promotion.

In four years, it has become an event that many potential employers attend looking for students to hire.

2005–present  
Department of Art Visiting Artists and Scholars Committee

2009–10 Hosted 2 artists:  
Poster Artist Luba Lukova, October, 2009. As host, I oversaw all activities for the two-day visit.  
Poster Artist Yossi Lemel, April, 2010. As host, I oversaw all activities for the two-day visit.


Winter 2009 Organized and hosted lecture by Josh Berger, Founder of Plazm Design, Portland, OR, as part of the Contemporary Issues in Design Class

Winter 2009 Organized Skype video conversation with Steven Heller, author and chair of School of Visual Arts “Designer as Author Program”, as part of the Contemporary Issues in Design Class

Fall 2008 Organized and hosted lecture by two graphic design alums who work at Nike: Matt Watson and Darrin Creszenzi, as part Visual Identity Systems Class

Spring 2007 Re-designed the senior Thesis capstone project with members of the OSU Graphic Design Faculty


Spring 2007 Helped coordinate (with Law Alsobrook) student projects for the OSU Asia Initiative as part of the Collaborative Processes

September 2006–June 2007 Co-chair, Visiting Arts and Scholars Committee

Hosted designer Warren Lehrer, February, 2007

2002–present Department of Art Scholarship Committee, member

2009–2010 Member, Entrance Requirement Committee

June 2010 Jury, senior show for OSU Department of Art

Fall 2009 Member, Promotion and Tenure Committee, Kirsi Peltomaki

Fall 2008 Member, Promotion and Tenure Committee, Sandy Brooke

2008–2009 Department of Art Salary Committee

2008–2009 Chair, Department of Art Graphic Design Search Committee

2006–2009 Department of Art Senior Show Jury Member

2007–2008 Graphic Design Search Committee (co-chair with Brian Kerr)

Coordination and hiring of three full-time, adjunct graphic design faculty members
College of Liberal Arts

1997–present  College of Liberal Arts Graduate Council, Representative
2011 May  MAIS, Maureen Belle, Graduate Council Representative
2011 April  MFA in Creative Writing, Emily Elbom, Graduate Council Representative
2011 April  MAIS, Rupal Satra, Graduate Council Representative
2010 April  MFA in Creative Writing, Simon Bravo, Graduate Council Representative
2009 May  MFA in Creative Writing, Jon Boisvert, Graduate Council Representative
2009 May  MFA in Creative Writing, Jed Wyman, Graduate Council Representative

University

October 2011  Coordinated 2-day research trip to UC Berkeley and Stanford for 7 OSU faculty.
Arranged meetings with design faculty and graduate students from both universities.

September 2011  Jury Member, Cheese Label Design Competition/College Of Agricultural Sciences/OSU
Spring 2011–present  Masters Committee member, DHE Masters student: Silvina de Brum
2010 January–2011 June  Faculty mentor, Honors College Thesis, Neebin Southall
2010 September–May 2011  Member, DHE Search Committee
2009 May  Faculty mentor, Honors College Thesis, Beth Kerrigan
2009 May  Faculty mentor, Honors College Thesis, Megan Kahnle
2009 October  Judge, MUPC/Campus Movie Fest, October, 2009
2009 September  Member, Promotion and Tenure Committee for DHE Faculty member, Kathy Mullet
2009 January  Reviewer, OSU Enterprise Challenge, The Austin Entrepreneurship Program
2009 March  Consultant, Oregon State University Marketing Department
(consulted on OSU Brand Identity)

Service to the Profession

October 2011  Co-organizer of AIGA Corvallis “DMob”/networking event in Corvallis

1989–present  American Institute of Graphic Arts (AIGA), member
October 2009  This Means This, This Means That, October, 2009
A Type Primer, January, 2010.
August 2009  Outside Reviewer for Gregory Turner-Rahman, University of Idaho/Promotion and Tenure
July 2005  Reviewer: Type in the Digital Age
Authors: Denise Gonzalez Crisp, Chair, Graphic Design Program, North Carolina State University,
Paul A. Brock, Assistant Professor, North Carolina State University,
Will Temple, Assistant Professor, North Carolina State University,
Publisher: Thames & Hudson
May 2005  Reviewer: Graphic Design in Context: An Introduction to Theory in Practice
Author: Meredith Davis, Professor of Graphic Design, North Carolina State University
Publisher: Thames & Hudson

Honors

September 2002  College of Liberal Arts ÉCLAT Faculty Development Award. This award recognizes outstanding
performance in professional development and honors faculty members with definite plans
for professional development in enhancing teaching skills, improving curriculum, advancing
research opportunities, or taking advantage of career development opportunities.

February 2010  Honored at OSU Athletic Department student/staff appreciation “Everyday Champion night”,
by graphic design senior and gymnast, Whitney Watson.
EDUCATION

2006   MFA Graphic Design Baltimore
2004   MA Digital Arts
       Maryland Institute College of Art
2003   BA American Ethnic Studies Seattle
       BA Comparative History of Ideas
       University of Washington

2000   Study abroad: Multicultural Education South Africa
       and Curriculum Transformation
       University of Cape Town
1999   Study abroad: Primatology Indonesia
       University of Washington
1997   Commercial Photography Seattle
       Art Institute of Seattle

WORK EXPERIENCE

2006-2011  Photography and graphic design freelance practice.
            Clients include:
            Oregon State University
            Baltimore Museum of Art
            Ellen Lupton
            Maryland Institute College of Art
            Open Society Institute
            Pentagram
            Resonance Magazine
            Shaw Jelveh Design
            Urbanite Magazine

            D.I.Y. Design it Yourself
            Director of Photography/Graphic Designer/Photographer
            Collaborative effort of MFA GD students at MICA. Edited
            by Ellen Lupton, published by Princeton Architectural Press

            Gallery 2219
            Director/Curator
            Organized diverse thematic group exhibitions: Home, Color,
            600, Letter. Openings highlighted in The Baltimore Sun,
            Johns Hopkins newspaper, and The City Paper

2002-2005  Resonance Magazine
            Photographer/Graphic Designer/Photo Editor
            Published images include: Berlin fashion spread, musicians
            David Byrne, Dan Deacon, and author Chuck Palahnuik

TEACHING

2009-current  Oregon State University Corvallis OR
            Tenure track Assistant Professor of Graphic Design
2010  Kala Raksha Bhuj India
            Instructor of Presentation and Merchandising to Rabari and Suf artisans
2008-2009  Western Michigan University Kalamazoo MI
            Assistant Professor of Graphic Design
2008  Social Studies: Educating Designers in a Connected World Baltimore MD
            Workshop: Your Word Here: Collaborative Political Totes
2005-2008  Maryland Institute College of Art (MICA) Baltimore MD
            Adjunct Instructor
2008  Kala Raksha Bhuj India
            Instructor of Color: Sourcing from Heritage and Nature
            Team taught to professional embroiders
2006  Cooper Hewitt National Design Museum New York
            Instructor of silk screen workshop for Target
            AIGA Biennial Design Conference New York
            Presented workshop in conjunction with lecture by
            Ellen Lupton for book, D.I.Y. Design it Yourself
2004  Kids on the Hill and Kids Scoop Baltimore MD
            Mentor and art instructor for inner city youth

2000  Study abroad: Multicultural Education South Africa
       and Curriculum Transformation
       University of Cape Town
1999   Study abroad: Primatology Indonesia
       University of Washington
1997   Commercial Photography Seattle
       Art Institute of Seattle
EXHIBITIONS AND GRANTS

2011
- **Brown Center** Type/Life, collaborative exhibition
  Maryland Institute College of Art, Baltimore, MD
- **Fairbanks Gallery** OSU Faculty Exhibit OR
- **Brown Gallery** More Than Skin Deep: Portraits as Socio-Cultural-Political Commentary
  Western Michigan University MI
- **Fairbanks Gallery** Type/Life, collaborative exhibition
  Oregon State University OR

2010
- **Fairbanks Gallery** OSU Faculty Exhibit OR
- **GRAD** Type/Life, collaborative exhibition
  winter, Belgrade, Serbia

2009
- **Fairbanks Gallery** OSU Faculty Exhibit OR
- **Artscape** Photobooth, on location portraits MD
  Gallery 2219 Letter, Co-curator and catalogue designer MD

2008
- **Faculty Development Grant** received in support of presenting at Social Studies: Educating Designers in a Connected World
  - **Urban Forest Project** public art/design project MD
  - **Artscape** Photobooth, on location portraits MD
  - **Gallery 2219** 600, co-curator and catalogue designer MD

2007
- **Meridith Gallery** Anagama ceramic group exhibition MD
  Gallery 2219 Color, curator of group exhibition MD
  Gallery 2219 Home, curator of group exhibition MD

2006
- **Lucas Grant** received to conduct design research in the Balkans
  - **Pinkard Gallery** D.I.Y. Design it Yourself exhibition, co-curator MD
  - **Brown Center** Transformation, MICA, MFA Graphic Design thesis MD

2004
- **Digital Arts Award** MICA award for Middlesex series
  - **Artscape Hall of Portraits** juried group portrait exhibition MD

PUBLICATIONS

2010
- **Brand Vacancy** self published collaboration with senior students at Oregon State University, Feb 2010
  Presented project at AIGA Design Educators conference, Toledo, Ohio National UCDA design education summit Lawrence, Kansas

2009
- **Process Book** (upcoming), Branching out: Interdisciplinary Case Studies in Graphic Design. Co-authored with Zvezdana Stoqmirovic, Fall 2008
  presented poster of project at CAA National Conference, Chicago
  **Letter** self published catalogue for Gallery 2219 exhibition, May 2009

2008
- **The Baltimore Sun** Photo Finish, August 10 2008
  **PhotoGraphic** self published collaboration with senior students at Western Michigan University, November 2008
  **City Paper** Best Scene and Best Gallery Trend: The Short Show
  Gallery 2219 rated best new gallery. September 17 2008
  **600** self published catalogue for Gallery 2219 exhibition, May 2008

2007
- **Baltimore Magazine** Fashion Graphics course highlighted, December
  **Johns Hopkins Newsletter** Gallery’s Premier Hits Close to Home
  Article highlighting Gallery 2219, February 22, 2007

2006
- **Juxtapositions** Thesis Exhibition. May-July 2006
  **D.I.Y. Design it Yourself** edited by Ellen Lupton
  Director of Photography, Co-designer
  Published by Princeton Architectural Press
  **TAGMAG** (Netherlands) Transformation, Spring 2006
  **Urbanite** Eye to Eye, July 2006

2004
- **The City Paper** Digitally Mastered, May 5 2004

2001
- **The New York Times** Raising Shutterbugs in a Megapixel Age, May 23 2002
  **Khmer Connection** Behind the Lens, November 26 2001
Christine Elizabeth Gallagher
Curriculum Vitae

1. Determined
2. Confident
3. Inquisitive
4. Empathetic
5. Eager
6. Energized
7. Unique
8. Witty
9. Focused
10. Curious
11. Dependable
12. Open
I BELIEVE THAT DYNAMIC PROCESSES LEAD TO DYNAMIC DESIGNS. MY EXPERIMENTS IN AND OUTSIDE THE CLASSROOM HAVE CONFIRMED FOR ME THAT THE ESSENCE OF DESIGN LIES IN IT’S FRAGMENTATION AND IMPRESSION. THAT IT SHOULD FUNCTION LESS LIKE AN EQUATION AND MORE LIKE A CONDUIT. DESIGN IS AN INVITATION TO INHALE ONE IDEA, RESULTING IN THE EXHALATION OF ANOTHER. DESIGN IS MORE ABOUT ENGAGEMENT AND POTENTIAL AND LESS ABOUT BEING TOLD AND FEELING ACCURATE. AT IT’S CORE IT IS FAMILIAR, BUT IT’S PATH IS FROM SOMEWHERE OFF CENTER.

Design is knowledge gained by systematic study. Design is science.

The scientific approach is a perfect model for design teaching and practice. Like a scientist, designers ask a question and then through research, experiment and creation they propose an answer. As any designer might tell you, the path from thesis to conclusion is not straight and narrow, but rather more like a web that connects and branches into and away from itself. Insightful and relevant solutions come from generative and divergent ideations of interconnectivity.

I like to think of the approach from which my teaching, research and practice are built as a living laboratory. A laboratory is defined as ‘any place, situation, set of conditions, or the like, conducive to experimentation, investigation, observation, etc.’ I visualize this ‘living laboratory’ as a series of concentric circles moving from micro to macro -- from the methodology in which to approach a design project, to the structure within a classroom, to the vision of the institution it resides in. Teaching is about nurturing an environment and the experiences within it. Through classroom participation and design process students gain a profound understanding of their work and how it operates within a holistic framework. This framework is a series of systems that every design must consider: social, environmental, cultural, economic, ecologic and communication.
I find the process of design poetic and passionate and I want my students to understand this. Before I studied design I thought that graphic designers employed visual and conceptual formulations to both decorate and manipulate messages. That the service of design was subversive, its practice steeped in consumption, and that designers were beholden to create standardized communications to universal audiences. My perception was that the success of a design was measured by its ability to communicate a precise message in a quick and effective manner. I have discovered that design is an investigation of being, a connection to life. That design can serve as an anchor, a way of locating oneself by means of constructing relationships. I want to slow people down. I want to make things. I want to borrow. I want to use what is around me; myself, my children, what I find on the street. I want my audience to notice all those things that sit in life’s “between” moments. The stuff that makes up everyday, overlooked life. Quality and attitude towards life should be a reflective process of design. Design is real and experiential. It should feel like observation and thought materialized.

It’s not about inventing, but re-inventing. It’s not about innovation, it’s about insight. My work, and what I like to teach my students, is about methods in observation and understanding that come from close and persistant study and experimentation that encompass meaning, form, material and placement. I like to approach things blind, as if feeling and discovering this thing for the first time. The objective I set for my students if for them to get between the artifact and the communication, between the signifier and the signified -- and to break those observations down into rudamentry divisions. These parts can be strategically be put back together to form a calculated message.

This kind of deconstruction that I ask my students to do comes across in my work as a study of the objects and artifacts that we form relationships with, that we embed ourselves in unknowingly. I am interested in collections and archives and ideas about re-archiving -- about exhibition, installation and display. I like to use pre-existing archives as sites to mine. Some basic questions I ask are: What does it mean to collect from and reinterpret a collection already determined by someone else? Can the findings suggest something deeper about the collection itself or perhaps reveal something about ourselves? What does a collection define and how does it define the collector and in turn its audience?

It is the educators responsibility to channel knowledge to their students. It is a call and response relationship. To present ideas and material in such a way that the student feels freedom in their response, that they imbue there work with a sense of ownership. Students should be encouraged to explore communication through the power of their own voices. A teacher can empower her student’s with opportunity and empathy. In order for someone to teach well, they must understand the simultaneous significance and insignificance of themselves, to see the classroom as a community whose growth depends on the participation of the whole.

It is necessary that the practice of critical thinking, making, and reflection [insight] be taught in a design class. That there is a balance of the three so that a student can experience for themselves a dynamic process. With practice, each student will develop a signature way of working, a combination that yields their most creative and diverse results. I don’t think that any of these methodologies can stand alone. Cerebral processes such as; thought mapping, word lists, and research are useful, but limiting. I believe the activity of design should be paramount. Experiential methodologies have the ability to open the designer up to more tangential ideas. In order to create rich and diverse design, it must go physically through its creator. Creating through experience is about being in the moment, about having a physical hold on an idea expressed in multiple manifestations. It is the act of crafting, building and experimenting with material. Design has to be lived
through in order for it to live outside ourselves. I have been greatly influenced by the methods of process that designer Martin Vesezky practices and teaches. He asks his students to go beyond simulating ideas in one's head, to get them out and functioning. This enables the student to see them better, to analyze there potential, and to create an authentic platform in which to ebb conceptual and visual information from. For example, you want to explore the metaphor of baking a cake for a particular project. Reading the recipe and baking the cake in your mind creates a distance between you and the idea. A clearer and richer understanding of the process can only be found in the activity itself. You need to actually make the cake. In the making of the cake you have gained a working knowledge of your metaphor: systematic order, timing and pacing, material investigation, spacial considerations, tool function, ambient activities, cause and effect, etc. How else might you know that the smell of fresh baked cake filling the kitchen penetrates through the television’s hold on your children, causing them to come running and sliding to the kitchen table? In the words of a professor from graduate school, 'The thinking comes form the making’ -- Matt Monk.

Reflective practice is a necessary part of design. We must teach students to be insightful about their work, it’s impact on themselves, their ultimate articulation of it, and its participation in the world. One of the best ways to do this is through writing. I think writing and journaling exercises should be an encouraged part of design practice. Process documentation is an excellent form to encapsulate such explorations. The process document is less about following the linear evidence of a project and more about the students insights and discoveries along the way, an on-going dialogue that questions their function as designer. I believe the process document has the potential to be a powerful tool for both student and teacher. Students should use their process documents to help articulate the foundation for an idea and all of its divergencies, to better understand particular strands or themes within their work, to ruminate about the potential impact of their message making and to record those ideas that may want to tackle at a later time. For teachers the process document acts as tangible evidence of the students efforts and critical thinking, a glimpse into what motivates and interests the students and the choices they make. Through process documents the teacher can see how their teachings are articulated by the students. It is imperative that teachers continually analyze the impact of their methods in a classroom.
CHRISTINE ELIZABETH GALLAGHER  09.19.1970  U.S. Citizen
9050 Parker Rd. Independence, Oregon, 97351  USA
christine.gallagher@oregonstate.edu  541.908.2235

Education

Masters of Fine Arts
Graphic Design
Awarded June 2005
Rhode Island School of Design
Providence, Rhode Island

I want to slow people down. I want them to notice all those things that fall between, the stuff that makes up everyday, overlooked life. For these are the objects, moments and experiences that connect us. Life is not what it seems and our tendency to get lost in its distractions allows us to hover. I think that design could serve as an anchor. One theme I am following focuses on the unwatched objects of life [what we are missing] and those that are thoughtfully inventoried in our private and public archives [those chosen or presumed essential]. I have embarked on a process in which I play both archeologist and designer to investigate the psychology of the collection [intentional and unintentional]. I have started to look for something, something in the way of evidence, something to reveal, some kind of proof. Proof that material and observation and thought equal something worth talking about, something profound. Something about difference and similitude [what we don’t know but recognize as familiar]. About the movement of subject to object, back to subject, in an unbroken and ever revolving relationship. Something to excavate, interpret and reconstruct. To show that the debris that fills our storage boxes and sits displayed and dusty on our shelves is more significant then the artifacts that will fill our tombs. Proof of breathing in and out. Of the incidents and objects that flicker and swell into the majesty of life.

Bachelor of Fine Arts
Painting
Awarded June 1995
University of Oregon
Eugene, Oregon
Farm / graphic design studio
co-founded w/ Susie Nielsen
June 2005 – Present
farmisfarm.com

Farm is design. By seeing, thinking and using what already exists farm works between mediums and a cross disciplines to achieve possibilities. Farm uses the tools of art and design to transcribe a communication, to make it visually and verbally available to others. Through collaboration we find possibility and create opportunity by investigating the whole of a problem and being attentive to how all things are related. Collections, cataloging, finding the dialog between: between objects, between people, between the thing observed and the observer. Client list includes: Daniel Heyman, Nike, Plazm, SourAPPLE productions, and Architectural Foundation of San Francisco.

Susie and I met in graduate school. We worked and co-taught for a couple of years. She now owns and directs a gallery /workspace in Wellfleet, MA called farm [east]. We collaborate on design projects and exhibitions when ever there is opportunity and both independently free-lance design work.

Adjunct Assistant Professor of Graphic Design
September 2005 – June 2009
Oregon State University / Corvallis, Oregon

JumpStart Graphic Design Instructor
June 2010 + June 2011
Oregon State University / Corvallis, Oregon

Adjunct Assistant Professor of Graphic Design
September 2005 – Present
Western Oregon University / Monmouth, Oregon

Co-teaching Position
Fall Semester 2006
w/ Assistant Professor Susie Nielsen
Lewis + Clark College / Portland, Oregon

Co-teaching Position
Summer Term 2006/2005/2004
Professor Muneera Spence / Assistant Professor Susie Nielsen
Oregon State University / Corvallis, Oregon
I’ve taught almost every class offered in the graphic design program here at Oregon State University. I put the classes in order of interest, with descriptions. I developed and wrote curriculum for the first three listed classes: Graphic Design Processes, Expressive Type and Graphic Design Studio. I’ve collaborated with my colleagues on writing curriculum and projects.

**A228 Graphic Design Processes**
This course will focus on utilizing creative problem solving techniques combined with media explorations to bring together message, meaning, medium, and form. With an introduction to principles and practices of semiotics as they relate to communication and presentation in graphic design. Engaging in process is an integral part of unfolding, discovering, making and completion. We will explore ways to open up and structure your process: tools to integrate the thinking and the making, to understanding that thinking comes from making.

**A326 Expressive Type**
In this course we will explore, experiment, play, theorize, demolish, build, examine and invest in type. We will focus on the design process, personal responses, emotive results and thoughtful studies, while keeping in mind interpretation, legibility and meaning. Typographic design (and all of graphic design) is concerned with visual communication—ideas, emotions, and meaning that reach the viewer through the eye. The typographic designer uses the tools of art—value, color, texture, composition, etc.—in such a way as to enhance or clarify the communication of the message in a memorable and engaging way. We will strive toward the development of an exploratory visual vocabulary using intuitive and analytical methods where expression and insight are major goals.

**A429 Graphic Design Studio [208 Design]**
The goal of this incredible course is to present you with an experience, cradle you in an environment and engage you in work that has a positive and lasting effect. In 208 design you will work with clients on and off campus from initial concept meetings through to the final delivery of the product. You will gain an understanding of how a design studio operates in terms of scheduling, proposals, project briefs, meetings and billing for job time. You are expected to participate in the maintenance of the studio’s operation. As a group we are responsible for all of the studio’s administration (business development, operations, systems administration and business management). My role is to offer design guidance and act as your advocate, ensuring that the projects are worthwhile, of manageable scope, and that deadlines and workload are feasible given your abilities and experience. It’s important that we consider this ours -- while the overall objectives and structure of the course remain the same from year to year -- you, it’s heart and soul -- will fill this space with your own collective vision. I will push, support and join you in this endeavor.
A325 Collaborative Processes
Collaborative problem-solving is critical in today's highly complex information culture. This class will provide theories for team development; develop strategies for creative collaborations; and offer genuine (often exhilarating and occasionally raw) experiences of collaboration. During this course students will work in a variety of collaborative situations. The teams will be configured by various methods, many based on chance operations. The teams for the final collaboration will be based on knowledge and observations of each other's skills and leadership potential.

A427 Packaging
Packaging is a course in advanced theoretical and studio investigation of three-dimensional structural and conceptual principles as they relate to the areas of packaging and point-of-purchase display. We will explore the possibilities and limitations of: materials, expression, message, content, environment, audience, perception, communication, structure, balance, physicality, production, persuasion, and context.

A327 Advanced Structures
Advanced structures is a class that goes into further investigation and exploration of the various ways that typographic structures work to help organize information. The course will begin with investigations of different grid systems and progress into more complex systems. A428 Senior Thesis

A424 Visual Identity Systems
The class will explore both the theory and the practice of identity and branding, through the creation of a comprehensive visual branding project.

A226 Type the Letter
Introduction to typography

My first teaching job was at Western Oregon University. The art department is very small and the art majors concentrate in two areas of discipline rather than one. For example, a student might study printmaking and graphic design, or painting and sculpture. One professor had been teaching all of the design classes for the past 10 years and I was hired to replace her as she moved into an administrative position. She gave me the catalog descriptions of the class, described her methods and thoughts on the classes and then pretty much let me build the classes anyway I wanted. What was at first incredibly intimidating, turned into a very valuable experience. Nothing like just being thrown into something!

A115 2D [this was the one exception where I was asked to teach a very specific curriculum]
A119 Digital Presentation for Artists
A221 Typographic Layout
A320 / A321 / A322 Graphic Design
A420 / A421 Applied Design
Paper / Presentation
Building The Maverick Student
Christine Gallagher + Susie Nielsen / Western Oregon University
AIGA Design Education / The Design Frontier / December 2006
Rocky Mountain College Of Art + Design, Colorado
+
Design Principles and Practices Conference / February 2008
Miami, Florida

Paper Abstract : We are programmed through education and society to receive and react. One of the biggest challenges we face as design educators is students focussed on the product and not the process. Often the students way of working is filled with predetermined conclusions made before the making begins. We want them to notice these limitations and practice ways around them. How can we create a classroom with a heightened sense of awareness that encourages the students to see beyond what they believe to be there? We teach by creating an environment that aims to nurture the classroom as community while encouraging students to be mavericks. The maverick, independent in thought and action, is not to be confused with a rebel or conformist. The maverick embraces what is there and paves the way for it to grow. It is the questions we are asking and not the answers we are giving that cultivate and educate our students. How do we empower the students to learn and to hold them accountable for their learning? How do we teach them to explore and continue learning after they leave the university? We do this by drawing out, not pouring in. We cultivate awareness, openness and encourage them to challenge their fears. We teach the core skills of seeing, reflecting and being. The thinking and making always together, moving inside and outside of design. We ask “What can this be?” Our class projects are incubations, unfolding in stages so the end result is not the sole focus at the start. This gives room for the students to concentrate on the task at hand, to fully engage in each stage. These projects open up their eyes to what graphic design can be, while simultaneously challenging their ideas of what graphic design is in our society today.

Presentation Review / Steven Thompson / PhD in Rhetorics, Communication + information Design / Clemson University: ‘Building the Maverick Student by Christine Gallagher, Graphic Design, Western Oregon University, Oregon, and Susie Nielsen, MA, USA. This was by far the most powerful session and several people made comment to that effect. These two professors have collaborated with a pedagogical style and exploratory approach to build learning environments that defy the norm. It was evident that all of us assigned the responsibility of helping others learn could improve with techniques learned from these two women who made such memorable comments indicative of their classroom strategies as they “guide, point, and let the student lead,” they “pull out instead of pour in,” and most importantly, quoting one of their own sources of revelation, that “the thinking comes from the making.” The entire conference trip was truly worth this one presentation and — already a big fan and user of self-directed pedagogues — I have returned and already begun this semester using some of what I took away from this session.’
Exhibitions

**Gallery Exhibit/Installation**
**Oregon State University, Fairbanks Gallery**
**w/ farm**
**11.09**

Through visual and Material wordplay, seem/seam explores perceived meanings with the eye and mind. That which is apparent and that which is not real come into view -- a semblance of surface form and inner reality. This work is about invisible and visible lines. About what seems to be there and what we understand to be there.

**In Other’s Words**
**University of Massachusetts, Amherst**
**Curated + showed w/ farm**
**11.08**

This show investigates the translation of a language transpiring from one form to another to communicate a meaning, other than its initial intention. Eleven artists explore and create new communications through many mediums including, painting, sculpture and installation. This exhibition is about the power and reinvention of language. Is there truly a common language? What happens when you take one language and ask it to describe, unite, react or interact with another? Do they support, contradict, embrace, confuse, or clarify one another? What new communication does this relationship build?

**Something Undeniable**
**farm [east], Wellfleet, MA**
**one person exhibit, curated with farm**
**09.08**

Rescued and resurrected these little nothings laid out before me become a portrait of a place or moment or emotion. A thing that makes something uniquely what that thing is. A detail, a quality of. It’s subtle and gentle and poetic and it is far from obvious. When you notice it you smile. Sometimes it’s like seeing something for the first time. It might be some detail you quietly aspire to and it fills you up and it stays there. This is the path of life that takes us from one point to the next and brings us back again. It is chaotic yet serene and it leaves a trail of evidence that reminds us of who we are and where we have been. It is not a life, but a record of life and requires reflection and empathy if it is to be truly insightful.

**The Figure: Transcribing the Human Form / Exhibition**
**Curated + Catalog Design Collaboration with Law Alsobrook, Levi Hammett and Susie Nielsen**
**2006**

“This show attempts to explore the ways different artists have used a variety of media to express the human form. It is not the intent of the show to categorize the works into a singularity of representation, rather it is hoped that it will elucidate a range of possibilities. The figure has always been open to translation; extending from this we ask that you seek the relevance of the figure today and see it for what it is”.

The organizing principle of the show and structure for the catalog is based on a vertical diagram that references the human body and the way the proportions of the body can be mapped using arcs and circles. The diagram communicates the idea of relationships and links between the work, without directly categorizing it. In this way, the diagram sparks questions about the ways in which these works relate, rather than providing concrete links and patterns.
Publications

Daniel Heyman, Bearing Witness / Artist Exhibition Book
12.09
w/ farm
This catalog is a two book set of Daniel’s prints and paintings with a collection of his own writings and from others that reveal and reflect on the abuse and torture of Iraqis at Abu Ghraib and other prisons.

Plazm No. 28
w/ Susie Nielsen + Scott Thorpe
2006
Layout design for the article: Gus Van Sant in a conversation with Matthew Stadler. This dynamic layout leads the reader rhythmically through the article -- literally pulling your eye from one person to another. This issue celebrates Plazm magazine’s 15 year anniversary.

Nike, Holiday 2006 Asia Pacific Footwear Design Innovations Book
w/ farm
2006
Concept and design of background environments for shoes. Book introduces new nike line-up for the 2006 holiday season. Our design objective: By creating a relationship between the pattern found on the sole of the shoe and the essence of the shoe itself.

Professional Activity

Corvallis Art Center Board Member
Fall 2011 – Present

Cloud9, Corvallis Oregon
Installation / 208 Design Project
2010 to Present

CRAFTY WONDERLAND, Portland Oregon
Booth of designed goods by group of design students
December 2010 + 2011

Undergraduate Honors Thesis Committee Member
Neebin Southall
Spring 2011

Visiting Artist + Scholar Committee Member
2010-2011
Library Evaluation for Category I Proposal

Proposal to offer a BFA degree in Graphic Design
Title of Proposal

Department of Art
Department

College of Arts and Sciences
College

The subject librarian responsible for collection development in the pertinent curricular area has assessed whether the existing library collections and services can support the proposal. Based on this review, the subject librarian concludes that present collections and services are:

[ ] inadequate to support the proposal (see budget needs below)
[ ] marginally adequate to support the proposal
✓ adequate to support the proposal

Estimated funding needed to upgrade collections or services to support the proposal (details are attached)
None required.

Comments and Recommendations:

Date Received: 1/23/11
Date Completed: 2/10/11

Ruth Vondracek
Subject Librarian

Jennifer Nuthall
Head of Collections & Resource Sharing

Paige A. Chadwell
University Librarian

Signature 2/11
Signature 2/11
Signature 2/15/11

Date 2/11
Date 2/11
Date 2/15/11
**1.c Course of Study**  
**BFA in Graphic Design**  
*A minimum 3.00 grade point average must be maintained in all art courses for the BFA requirement.*

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<thead>
<tr>
<th>FRESHMAN CURRICULUM</th>
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| Art 100: Art Orientation | 1 cr  
| Art 101: Intro to the Visual Arts | 4 cr  
| Art 115: Foundations 2-D Design | 4 cr  
| Art 117: Foundations 3-D Design | 4 cr  
| Art 120: Foundations Digital Imaging | 3 cr  
| Art 121: Foundations Computers in Visual Arts | 3 cr  
| Art 122: Foundations 4-D Design | 3 cr  
| Art 131: Drawing 1 | 4 cr  

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| Art 204: Intro to Art History {Western} | 3 cr  
| Art 205: Intro to Art History {Western} | 3 cr  
| Art 206: Intro to Art History {Western} | 3 cr  
| Art 225: Introduction to Graphic Design | 4 cr  
| Art 226: Type:Letter and Structure | 4 cr  
| Art 228: Graphic Design: Processes | 4 cr  

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<th>JUNIOR CURRICULUM</th>
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| Art 325: GD: Collaborative Processes | 4 cr  
| Art 326: Type: Expressive | 4 cr  
| Art 327: Type: Advanced Structures | 4 cr  
| Art 328: New Media | 4 cr  
| Art 366: History of Art Since 1945 | 3 cr  
| Art 367: History of Design | 3 cr  
| Art 369: Graphic Design History | 3 cr  

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<th>SENIOR CURRICULUM</th>
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| ART 412: Contemporary Issues in Design | 3 cr  
| Art 420: Graphic Design: Pre-Press | 4 cr  
| Art 424: Visual Identity Systems | 4 cr  
| Art 427: Package Design | 4 cr  
| Art 429: Graphic Design Studio | 4 cr  
| Art 428: Senior Thesis Project | 4 cr  

**BFA in Graphic Design | Graduation Requirements:**

- University credits needed: 180  
- Art credits needed: 119  
- Upper division credits needed: 60  
- GPA Art Average: 3.0
Subject: Re: Degree question
Date: Friday, November 4, 2011 4:13 PM
From: Andrea Marks <amarks@oregonstate.edu>
To: Elisabeth Charman <charman@pdx.edu>
Category: OSU Design School

Dear Andrea,

Great to hear from you – hope all is well – we are doing well and enjoying Fall and Fall Term so far...

This sounds exciting! BFA in graphic design and a new OSU School of Design. CONGRATS! WONDERFUL! Love to hear more about this and what you will be offering ... great news for design research, practice & profession overall... go OSU!

PSU-GD offers Bachelor of Arts/Bachelor of Sciences in Graphic Design... we have a BFA + MFA in Art Practices.

Best of luck in completing the process of the new degree and school. Happy Fall.
Lis

--

Elisabeth Charman, Associate Professor
Graphic Design, Department of Art
School of Fine & Performing Arts
Portland State University
1990 SW 5th Avenue, Art Building, Room 150

Office Hours (Located in Art Annex, Room 150)
Tuesdays 10–Noon By appointment only. Please call: 503/725/3515
Drop-in: Tuesdays 9–10am

PSU-GD site: psu.gd
Lis's site: cargocollective.com/lscharman
Andrea Marks,

Our Digital Arts area is part of the Art Department, though a stand alone major with its own curriculum we consider the major to be conceptually toward a fine art experience as opposed to a design experience. We have a few classes concerned with design, but do not offer a graphic design degree. The degrees are BA/BS in Digital Arts and BFA in Digital Arts. The major is a art centered holistic approach sympathetic to design paradigms. There are 3 main areas within the Digital Arts; print media, time based media and interactivity. Our mission is to first and foremost instill in students the understanding that media and technology can be applied in an art context, and a by-product of that understanding can certainly be a design pursuit.

To be clear, we do not offer a graphic design degree or focus. Someone may however chose to focus in one of our 3 main areas, though the curriculum is so broad and lateral at the top end of the undergrad experience that students often must experience all the areas within the Digital Arts.

I hope I have been able to address your inquiry satisfactorily.

MICHAEL A. SALTER,  Director of the Digital Arts
Associate Professor of Digital Arts/New Media
University of Oregon Department of Art
**Budget Outline Form**

Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero.

Institution: **Oregon State University**  
Program: **BFA in Graphic Design**  
Academic Year: **AY 2012-13**

Indicate the year:  
- First
- Second
- Third
- Fourth

Prepare one page each of the first four years

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**Personnel**

- Faculty (Include FTE)
- Graduate Assistants (Include FTE)
- Support Staff (Include FTE) estimated salary increase (0.25 FTE)
- Fellowships/Scholarships
- OPE
- Nonrecurring

**Personnel Subtotal**

**Other Resources**

- Library/Printed
- Library/Electronic
- Supplies and Services
- Equipment
- Other Expenses

**Other Resources Subtotal**

**Physical Facilities**

- Construction
- Major Renovation
- Other Expenses

**Physical Facilities Subtotal**
Budget Outline Form
Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero.

Institution: Oregon State University
Program: BFA in Graphic Design
Academic Year: AY 2013-14

Indicate the year: __ First ___ Second ___ Third ___ Fourth

Prepare one page each of the first four years

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## Budget Outline Form

**Estimated Costs and Sources of Funds for Proposed Program**

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero.

Institution: Oregon State University  
Program: BFA in Graphic Design  
Academic Year: AY 2014-15

Indicate the year: ___ First ___ Second  
___ X___ Third ___ Fourth

Prepare one page each of the first four years

<table>
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<tr>
<th>Column A From Current Budgetary Unit</th>
<th>Column B Institutional Reallocation from Other Budgetary Unit</th>
<th>Column C From Special State Appropriation Request</th>
<th>Column D From Federal Funds and Other Grants</th>
<th>Column E From Fees, Sales and Other Income</th>
<th>Column F LINE ITEM TOTAL</th>
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<td>Graduate Assistants (Include FTE)</td>
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Budget Outline Form
Estimated Costs and Sources of Funds for Proposed Program

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero.

<table>
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<tr>
<th>Institution: Oregon State University</th>
<th>Indicate the year:</th>
<th>First</th>
<th>Second</th>
<th>Third</th>
<th>Fourth</th>
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Prepare one page each of the first four years

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<th>Column B</th>
<th>Column C</th>
<th>Column D</th>
<th>Column E</th>
<th>Column F</th>
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<td>From Special State Appropriation Request</td>
<td>From Federal Funds and Other Grants</td>
<td>From Fees, Sales and Other Income</td>
<td>LINE ITEM TOTAL</td>
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<td>Graduate Assistants (Include FTE)</td>
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<td>Support Staff (Include FTE) estimated salary increase (0.25 FTE)</td>
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<td>Fellowships/Scholarships</td>
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<td>Nonrecurring</td>
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<td>Personnel Subtotal</td>
<td>925</td>
<td>$925</td>
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| Other Resources | | | | | |
| Library/Printed | | | | | |
| Library/Electronic | | | | | |
| Supplies and Services | 628 | $628 | | | |
| Equipment | | | | | |
| Other Expenses | | | | | |
| Other Resources Subtotal | 628 | $628 | | | |

| Physical Facilities | | | | | |
| Construction | | | | | |
| Major Renovation | | | | | |
| Other Expenses | | | | | |
| Physical Facilities Subtotal | | | | | |

Total new resources required to handle the increased workload, if any. If no new resources are required, the budgetary impact should be reported as zero.
| GRAND TOTAL |   |   |   | $1,553 | $1,553 |
Helene Serewis (College Approver - Liberal Arts) January 24, 2012 8:08am
The CLA Curriculum Committee approves this proposal. Thank you.

Sarah Williams (Curriculum Coordinator) January 25, 2012 11:20am
Returning to Originator for revisions suggested at Academic Programs Preliminary Review on December 21.

Gary Beach (Curriculum Coordinator) February 17, 2012 1:15pm
The BFA in Graphic Design Category I proposal is ready for review by the Budgets and Fiscal Planning Committee.

Walter Loveland (Budgets and Fiscal Planning Committee) March 15, 2012 2:24pm
We really don't understand the budget. To us it looks like a true "zero" budget apart from some minor charges for signage and business cards. But the budget talks about some revenue streams we don't understand and 3.5 FTE with no cost. Can you please explain things again.

Andrea Marks March 22, 2012 7:06pm
I have addressed the comments above. Thank You.

Walter Loveland (Budgets and Fiscal Planning Committee) April 13, 2012 10:43am
Please fix the following problem in the budget. Salary raises for existing faculty are not incremental expenses for the proposed program (as they will occur whether the proposal is approved or not). Please remove these expenses from the budget. Upon receipt of the revised budget, the proposal will be approved without further review.

Andrea Marks April 17, 2012 8:00am
I have uploaded new budget pages based on your comments.

Walter Loveland (Budgets and Fiscal Planning Committee) April 17, 2012 8:57am
I am sorry but you can't have OPE costs on non existent salaries

Andrea Marks April 17, 2012 9:41am
I have uploaded the revised budget, based on the most recent comments. Thank you.