Design Arts Comprehensive Program Review
Art & Design Budgetary Unit
December 2020

General and Overview

1. **Describe your program's most significant opportunities and significant challenges.**

   The Design Arts interdisciplinary major has areas of focus in graphic/communication design and environmental design. The graphic/ communication design component of the major has historically drawn the most interest from students who are seeking a creative profession with consistently available employment opportunities. The graphic design courses develop skills in the design of symbols and logos, graphic identities and branding, typography and layout, poster designs and publications such as brochures, magazines, books, E-publications and websites.

   The Design Arts program has been very successful in preparing student designers for professional practice, even as program resources have remained limited. Students enrolled in the program have distinguished themselves in professional design competitions and by continuing to find meaningful work and leadership roles in the profession after graduation.

   The Environmental design portion of the curriculum features a progression of three regularly scheduled studios and is concerned with human scale design of interior and exterior spaces, theory, methodologies and professional practices. The courses also engage students in forms of user-centered design that is forward looking and beneficial to all students enrolled in the program. Professional opportunities for persons with undergraduate degrees are not as numerous as are graphic design positions but do exist in urban planning and development offices and firms. Generally, a graduate degree in Environmental Design or Architecture would be the next step. Previously, environmental design was classified as Pre-architecture studies at UW–Green Bay.

   Curricular Model
   The curricular model of the graphic design component at our institution is typical of most university Graphic Design programs in that it follows the industrial-age tradition of an object-driven process where-by the designer pursues a stopping-point based on a high degree of visual refinement and functionality referred to as "almost perfect." This entails a strategy development process where-by the designer reviews the project parameters typically established by the "client" and then enters a form-giving phase that occupies the greater percentage of the designer's effort. As the term suggests, form-giving is the process of apply research, problem solving and the designer's intuitive sensibility and skill in developing a visual response to the needs of the project. The final phase of the industrial model deals with technical production that includes the process of using digital tools to develop design work, readying materials for printing, web graphic development, signage, etc.

   Our current program structure emphasizes a traditional approach in teaching the principles of visual abstraction and technology use in the first semesters. At the supporting level, the design curriculum makes extensive use of 100/200 level Art courses and two methodology courses in the design program.

   Upper level graphic design courses are defined by the objects designers make such as publications, package design, magazines, business identity, websites, interactive E-publications, and video narratives. Projects result in high quality digital output for inclusion in student portfolios,

or as is the case with our publications design course, the publication of the Voyageur Magazine each semester.

Environmental design courses are more process focused, developing concepts for 3-D products, designed interiors and community-based projects with the end product taking the form of physical or digital models, presentation graphics or software presentations used as support materials in juried presentations. The studios place a significant emphasis on presentations that are developed for varied audiences that would include public, government and private sector entities.

Challenges

The current status of the program will continue to serve student demand as a pathway to a career in graphic design and to a lesser extend urban design. The biggest challenge will be in adjusting curriculum to reflect the evolving needs in the emerging knowledge economy and the changes in the way contemporary information systems are planned, produced and distributed. While principles of communications design such as using typography, symbols, photography, illustrations and the layout and design of publications, will remain as an important component of a design program. To remain current however, a greater emphasis on strategy, new technology and a user-centered rather than a designer centered approaches to design solutions, needs to be integrated into the curriculum at all levels.

Increasingly, the speed at which changes occur makes the notion of "almost perfect" less relevant as technology has brought about a new end-point characterized by "good enough for now." On a basic level, the constant reworking of corporate websites in response to a changing information ecology typifies this trend as traditional principles of layout and design are lost to the need for responsive design as smaller mobile devices became the preferred access to web based information.

The more complex issues of designing authentic user experiences in these information environments requires planning, facilitation and research as essential design skills. Our program currently lacks design curriculum that provides foundation work in researching and mapping user-behavior and design related methodologies that include the complexities of systems design for commerce and communications.

The dilemma of staying current both in design education and as post graduate design practitioners is widely felt and is the result of an economy that has shifted from product-oriented manufacturing to service industries, that largely rely on self-service technology systems. These systems often provide for interactions between providers and users that result in data directed co-created content. This is a significant change from the traditional role of designer as both interpreter and trend setter of consumer desire.

Even as digital technologies have dominated the delivery of information, services and goods, the form of devices and displays has become secondary in importance to the access they provide for users in real-time interactions to social and commercial systems.

The design of these systems is in part the realm of User Experience and User Interactions designers and relies on a range of skills beyond the design of visual elements, with a greater emphasis on research, planning and facilitation. The complexity of these design problems frequently requires the collaborative work of many different professions and the ability to interact accordingly and fits well with our program's interdisciplinary charter.

Instruction in these areas of User Experience, User Interaction and Systems design is increasingly being integrated into both graphic design and environmental design education by forward looking and well-funded design programs.

Opportunities

The difficulty of keeping the design curriculum current and forward looking cannot overstated and is a significant issue for all design programs and for current practitioners in the design profession.

The potential for revising elements of the curriculum, will be advanced as second and third generation program instructors retire, and new hires, along with the potential collaborations and coordination with other campus programs, will keep the Design Program in step with the changing design ecology. Closer relationships with the Business, Marketing, Communications and English programs, could provide important enhancements to our design education. Conversely, as the Design methodology curriculum is expanded, the value of design disciplines such as system design could benefit other programs.

Existing program strengths in the graphic design and environmental design curriculum should be leveraged while integrating new and updated curriculum. Design foundations in typography, symbol design, layout, photography and illustration would remain, while new and updated theory and tech courses could provide important advancements in the program.

If expanded and modified, the environmental design courses could provide an excellent opportunity for all of the design students to develop enhanced research and presentation skills, along with important approaches in design methodology.

The potential for post undergraduate certificate programs in user-experience, systems design and other forward-looking design methodologies could provide current design practitioners with opportunities to develop essential skills that have evolved after their last formal education experience.

2. **What are some things that would help make your program and its students more successful?**

New faculty hires with current experience in User Experience, User Interaction and/or Systems Design and with adequate support for curriculum modification/development and expansion would help advance the program. Expanded curriculum in Web, mobile, app and interface design would be crucial as this area of design is forecast to grow by 12% according to US Labor Statistics. Finding expertise in these areas would include identifying provisional instructors with specialty skills in animation, illustration, motion graphics and other design specializations.

Expanded studio spaces to facilitate course offerings, collaboration and out of class studio work would allow the program to mount more than one studio session per class period and allow out-of-class access. The current SA314 Design studio is our only available space for in class tech use and is reported to be one of the the most heavily utilized classrooms on campus.

Expanded studio facilities would allow the program to consolidate. Currently the Environmental Design studio is located in MAC Hall and lacks student design workstations and software support. The spaces are relatively small and storage for models and design prototypes is very limited. Having centralized Design studio spaces that could accommodate both graphic and environmental design courses, would allow for greater engagement among students and faculty and energize the entire program. This would also help consolidate resources, including a presentation space that would help formalize an important skill set throughout the program.

The tech wish-list would include issuing laptops with preloaded software, access to 3d printing and rapid prototyping equipment. Increased fast server access, storage and networking capabilities would be crucial.

3. **What are some program accomplishments worth highlighting?**
    Some Recent Design Student Accomplishments

    • Katherine Stephenson, 2020 is currently designing several large scale displays for the Cofrin Biodiversity Center conference room as a senior distinction project.

    • Kady Jordon, 2019 Senior Art Show April 13 – 25, 2019 – She included multiple pieces that she designed Camp Hinterland and 2018 Summer Camps as part of her design internship at YMCA.

    • Jenna Harper received the student 2018 Silver Addy award from the AD Fed Fox River Advertising Club for her Issue (endangered species) Campaign: "Big Cat Rescue" poster.

    • Three graphic Design students were included in the fall 2019 46th Annual Student Exhibit. Those students included: Megan Nighbor, Wade Connett, and Kristen Lewandowski.

    • Megan Nighbor received Excellence in Design Purchase Award for her "Save the Menominee River",

    • Wade Connett received an Excellence in Design Award for his "Non- Profit 22 Kill", poster.

    • Kristen Lewandowski received an Excellence in Design Award for her "We Care", poster.

    • Design Lounge (UWGB student graphic design org) students Jenna Bares, Emily Lautenschlager, Tommy Mlodzik and

    Garrett Spencer placed First in the student idea competition Innovation in Aging at WiSys event at UWGB on March 1,

    2019 for their presentation of "Scan Shield" a payment wallet that helps protect seniors from theft. Nine teams from UWGB entered the competition.

    • Emily Lautenschlager, Jenna Bares and Kayla Wunch all received University Leadership Awards in Spring 2019

    • Noah Hanold is employed as a graphic designer at Kwikee, SGSCO, Information Technology and Services, Peoria, Ill.

    • Kady Jordon is employed as a junior graphic designer with Uline, Pleasant Prairie, WI.

    • Megan Nighbor is employed as a graphic designer with Peshtigo Times Printers and Publishers, Peshtigo, WI.

    • Kayla Wunch is employed as a graphic designer with Imprint, Oshkosh, WI.

    • Kimberly Schwarzenbart received the student 2017 Best of Show Addy award for "Lotus Sushi & Steak House" Japanese restaurant multiple piece visual branding project the same project for which she received a Gold Addy.

    • Kimberly Schwarzenbart received a student 2017 Gold Addy award from the AD Fed Fox River Advertising Club for A Visual Brand Identity Design that included

multiple- piece branding (concept, identity, menus, tea boxes, ads, etc.) for a Japanese restaurant "Lotus Sushi & Steak House"

- Kimberly Schwarzenbart received a student 2017 Silver Addy award from the AD Fed Fox River Advertising Club for her personal portfolio leave• behind/teaser•

- Kimberly Schwarzenbart received a student 2017 Silver Addy Award from the AD Fed Fox River Advertising Club for, a booklet titled "Don't Be Like Frank -

- Awards for the 2017 Student 45th Juried Exhibition Those design students included:

- Angela Collier: Issue Campaign: "Ocean Conservancy Non-Profit Ad Campaign" poster, brochure and mailer 2 Awards: Lawton Gallery Award for Excellence + 2017 Excellence in Design Award.

- Kimberly Schwarzenbart: Issue (endangered penguin species) Campaign: "Have You Seen Us?" poster, brochure and mailer– 2017 Excellence in Design Award

- Jong Vang: Ethnic Restaurant (Japanese) multiple• piece Branding Campaign: "Oishii" brand and concept design, menu, packaging, etc. – 2017 Excellence in Design Award

- Jenna Harper: Issue (endangered penguin species) Poster: "Have You Seen Us" poster– 2017 Excellence in Design Award

- Lindsey Streets: Issue (mental Health Awareness) Campaign: "MHA" campaign poster – 2017 College of Health, Education and Social Welfare Purchase Award

- Nathan Nichols received a Spring 2018 Chancellor's Leadership Medallion.

- Emily Ambrosius, graphic designer, JP Media, formerly Jones Publishing, Iola, WI, Fall 2017 – present

4. **Have there been any significant changes that have affected your program**?

Professor Toni Damkoehler retired in July of 2020. She was one of two full time faculty and our only Full Professor in the Design program. Her teaching is currently covered by our Senior lecturer and an adhoc instructor.

A 2018-19 Lab Modernization Grant provided funding for significant improvement in classroom displays and switching capability, allowing students to show digital files from their workstations.

The Art and Design Program received associate accreditation in 2014 through the National Association of Schools of Art and Design.

The merger of the UWC schools has allowed us to mount supporting level Design courses at the Manitowoc and Marinette campuses.

3. **Where do you want your program to be 5 to 7 years from now?**
The program curriculum would transition to include more web, interactive, user-experience and service design elements in addition to the established foundations curriculum. This would entail adding curriculum at the supporting level to fully integrate these key areas into the program. Course work at the supporting level should also include requirements for problem solving methodology courses specific to design. Currently, Environmental Design Studio I, provides that opportunity, but is not offered with sufficient periodicity to serve all of our design students. Art 106, Three-Dimensional Design has been a requirement for this purpose, but as it is an Art discipline course, is biased towards object making. Over the next seven-years, the program

should make a substantial shift to the needs in the information-based economy. The program should also create ties with the business and marketing programs, allowing for cross discipline course development that would prepare both Business Administration and Design students for emergent professional demands.

Positions, Facilities and Resources.

Increasing the Design faculty from two full-time tenure tract appointments to three would be a significant improvement in the program's ability to update, expand, promote the curriculum and grow enrollment. Another option would be to maintain two tenure track positions and increase the Environmental Design instructor's contract from adhoc to a 50%+ lecturer appointment and add a second 50%+ lecturer position that would tap a design professional. This would allow for an expanded the three-dimensional design, design methodology and professional practice curriculum and engage another professional with local and regional ties.

Improved and expanded on or off-campus facilities that would be designed for group work, presentations and community engagement as well as close proximity to tech labs, equipped with design software and related prototyping and peripheral equipment. Improved networking and digital storage capabilities. Having centralized design studio facilities would greatly enhance program interaction and allow us to consolidate technology and specialized studio spaces.

Adding design history and history of architecture courses to the curriculum would be a significant addition to the theory section of the curriculum. The core of the design curriculum would be expanded to include research and methodology courses, specific to the requirements of contemporary design and relevant to areas of graphic design, environmental design, interactive and user-experience design.

Potential connections with the Business, Marketing, Communications, English and Computer Science and Environmental Science programs would provide opportunities for collaborative work that emulates professional practice. The reactivation of previously offered workshop courses would also provide a framework for mounting project work for campus and not for profit organizations and engage students and faculty from other discipline areas.

Potential for MFA Degree and Post-undergraduate Certificate Programs.

The potential to mount an MFA degree in design should also be explored as consideration is given to this in the Art program. The ability to expand the program offerings would be necessary to fulfill the credit requirement for this program upgrade.

The ability to offer post-undergraduate certificates in User-Experience, User Interface, and Services Design would be a valuable resource for the regional design community. As noted previously, the ability of current design practitioners to remain current in the field is challenging as the new realities of the emerging knowledge economy continues to reshape the profession as the industrial economy diminishes. Advanced design certificates would allow current Design professionals to upgrade their skills and remain viable as practitioners.

Demand and Employment Projections

Types of Work		% Growth	# Current Positions	# New Positions
All Employment		7%		
Desktop Publishing	• Print based work. • 2 yr AA degree	-14%	14,600	-2000
Graphic Design	• Print based + corporate identity work. • 4-yr degree	4%	266,300	+11,100
Art Direction	• Creative Direction • 5 yrs professional experience	5%	90,300	+4,900
Web Design	• Networked communication. • Graphics + Interface design.	15%	162,900	24,400
Software Design	• Creative aspects of software design (graphics & interface). • Programming	24%	1,256,200	+302,500

Source of statistics: U.S. Bureau of Labor Statistics Occupational Outlook 2016–2026

Pre-pandemic projections for growth overall were determined to be 7% at a time when the economy was in a sustained period of growth. The data shows Graphic Design positions that require a 2-year degree in desktop publishing in a steep decline while other print-based areas of design requiring a four-year degree, show position increases below average. This reflects the continuing transition from print-based materials to online communications.

Designers engaged in web and software design will continue to need traditional skills in typography, layout and design, symbol design, illustration and communications hierarchy, etc. as major elements of their work. Additionally, they will need skills in user experience and knowledge of interface design to inform design work for online and networking applications. Programming skills are also an important element in this mix, not necessarily as a primary function, but to better inform their collaborative work that is a crucial aspect of the highly technical nature of design for the digital environment.

Regional need for designers should remain constant as the number of design studios, in-house design offices and advertising and packaging design firms has increased in NE Wisconsin. The Design Arts program continues to successfully place graduates in entry level positions, with experienced placements promoting into leadership positions. The program remains attractive to students seeking a challenging creative profession with a technology component.

Internal

1. **Program goals (Mission, vision, learning outcomes; present as narrative/lists)**

   Mission: The design arts program educates, prepares and inspires student designers to be creative thinkers and opportunity seeking problem-solvers, as members of the global community.

   Vision: Design is a process of finding opportunities in the challenges presented by changes in cultural, social, economic, technological and environmental systems. The design arts program strives to provide methods to embrace change, leverage needs and opportunities, in the effort to advance our global community.

   Goals:
   • Promote curiosity, strategic and critical thinking.
   • Provide methods of approaching and deconstructing complex issues in a solution finding process.
   • Recognize the importance of the shifting social and cultural influences on the design ecology.
   • Embrace the constantly changing nature of technology and the impact on the design profession and global culture.
   • Recognize the importance of diversity and inclusion when addressing design challenges.
   • Act ethically as a design professional.

   Assessment:

   Program Assessment is both a formal and informal process of reviewing class portfolios, feedback from internship supervisors and ongoing discussions between Design Arts faculty. The assessment model has been in place since 1999 and consists of portfolio evaluations in each of the courses. In the design area portfolios typically consist of a structured display of the project work that students have produced in their course work, internships and employment in design related areas as undergraduates. The portfolios usually are a mix of digital (web and media) and hard-copy examples of finished work (in the case of print materials) as well as process sketches that are helpful in showing the methodology and depth engaged in project research. Web-based portfolios are increasingly part of the program requirements.

   Assessment is an ongoing process within the program with faculty frequently engaging in discussions to identify issues and consider if and how teaching and curriculum might be improved. Evaluation of student interns is provided by site supervisors and is an important component of the Design Arts assessment mechanism. Evaluation forms are structured in such a way as to encourage comment and reflection on areas relating to program objectives and student learning outcomes. Internship portfolio reviews by faculty sponsors is another important evaluative tool as the student response to internship project requirements provides key information as to student preparation for professional practice.

   The eight key points in our assessment reflect specific pedagogical outcomes:

   1. Develop knowledge of the history, technological changes, and aesthetic traditions of design.
   2. Develop problem-solving methods as a primary tool in the design process.
   3. Create an awareness of the interrelationships among communications disciplines in the design of professional print and interactive media.
   4. Develop the ability to apply the design process as a creative decision-making tool.

5. Promote the use the appropriate tools and techniques in the design process to formulate solutions and combine them in a productive way (computer hardware and software, integration of text and image, creative group processes, etc.).

6. Develop skills that enhance group collaboration with other design professionals and clients.

7. Foster a commitment to ethical professional standards in design.

8. Develop analytical skills to evaluate and critique design solutions and to critique alternative design solutions in terms of aesthetics, function, and design principles.

2. **Curriculum development (2013-2020)**
• Design 131, Introduction to Design and Culture examines the relationship of the consumer, industry and design from the industrial production model to post modernity and the digital age. The course looks critically at consumerism and issues of sustainability.
• Design 433, E-Publication was added to the curriculum and provides instruction in the strategies and technical skills for developing interactive multi-media publications.
• Design 433, Digital Video, explores different technologies and methods to create multimedia narratives using video, still photography and animation. Course includes sound recording, editing and mixing techniques. The intent is to provide the tools and experience in developing narrative and instructional web content.
• Design 433, Web Design includes strategies for web design, interface design, image preparation, html and css basics and the use of frameworks such as bootstrap.

New Curriculum Development
Beyond the infusing of user-experience and user interaction into the existing supporting and upper-level courses and that addition of methodology/problem solving courses specific to design some consideration could be given to course development in:
1) User Interaction and User Experience Design
   Interaction design (UI) is the design of web and interactive media to best optimize the delivery of information based on the end-users profile. The practice is a key design component in structuring interactive media to provide efficient and logical access to information on sites or apps that have large amounts of complex information. Interaction design is the process of making displays work intuitively and efficiently. User Experience (UE) design is the design of graphics and supporting material to enhance the display of information and make the process of using a site or application easier through principles of visual communication. Both UI and UE are included in the upper level design courses that feature interactive design, but providing instruction in these areas at the supporting level, would improve student outcomes as we add more interactive media design into the curriculum moving forward.
2) Exhibition Design
   The course(s) could be a cross over between Graphic and Environmental design and engage students in the design of both physical and virtual displays. By extension, the course could have ties to the Natural Sciences area and the Richter Museum of Natural History, the Lawton Gallery and existing gallery practices courses in the Arts Management Program.

3) Systems Design

Course development that would provide knowledge and process skills in developing systems that bridge virtual/digital and actual worlds. A real-life example of this would be the campus Covid-19 reporting system where-by a subject or the subject's supervisor report covid-19 exposure and or infection via an online form and then Human resources would make determinations and communicate that information to the subject and supervisor as needed. A system design in this instance would look for touch points between online and phone contacts to make sure that feedback information is seamlessly provided and documentation completed. Systems design uses a number of different mapping tools that are familiar to designers of all stripes and is a natural fit as part of the typical problem solving that designers engage in.

3. **Connections to other programs**
• The Voyageur Magazine is designed and published in Design 435 with the design faculty and students collaborating with faculty and students from the History program.
• Design majors are working as interns at the Richter Museum of Natural History.
• A Design student is currently working on an Honors project developing large scale display designs for the Cofrin Biodiversity Center.
• Design students have worked with staff from the Biodiversity Center to produce short videos.
• Design students enrolled in English 324 or as interns design and publish the Sheepshead Review each semester.
• Design students have enrolled in Business Administration courses and worked exclusively on projects that require the development of visual communications strategies and corporate identity designs.
• Design majors intern with the Communications Chair to develop promotional materials for the Communications Program.
• Business and marketing students have increasingly selected a design minor or double major in design.
• Art majors continue to double major or minor in design.

4. **Number of courses offered**
Of the core design courses, only Design 131 is offered as an online option long term. Design 231, Graphic Design 1 is a studio course that shows some potential as a virtual offering.

5. **Diversity of students, faculty, and curriculum** (Overall number provided in materials. Chairs: short commentary if appropriate; provide examples from curriculum if appropriate.)

Student Diversity
The American Institute of Graphic Artists is the professional organization for graphic designers. Their annual survey shows the need for expanded diversity among design professionals. Of practicing professionals who responded to the national survey:
> • Only 3% of designers are Black/African American
> • Only 5% of designers are Bi-/Multi-Racial
> • Only 8% of designers are Latina/Latino/Latinx/Hispanic
> • Only 0.2% of designers are Native American/First Nations/First People
> • Only 15% of designers LGBTQIA+

This survey might suggest that there is some correlation between the low percentage of minorities within the profession and the make-up of our majors. More than likely, our program is a reflection of the diversity of our campus wide population.

*It should be noted that Southeast Asian students have been enrolled in our program during the period of review, but none are reported in the statistics.

Diversity in Curriculum

As much of our supporting level course work is linked to the Art Program curriculum, we rely on Art History requirements to provide perspectives of cultural and gender diversity. Our program has an equal number of male and female faculty and issues of diversity and sustainability have been embedded in course material and project work assigned at all levels.

6. **Gen Ed, FYS/GPS, CCIHS** (Lists)
   Of the design courses offered only Design 131 Introduction to Design and Culture is a general education course, fulfilling the sustainability requirement.

Program support and staffing

The design program has historically been a two-person operation, with two tenure positions to manage instruction, facilities and technology, advising and recruitment to a relatively large group of students. Additional teaching is provided by a 52% senior lecturer and one adhoc who teaches the environmental design courses.

The Design program coordinator receives one, three credit reassignment annually for program management. Advising and internship supervision are not part of the reassignment but have become the de facto responsibilities of the program coordinator and require a significant amount of time, especially as we are recruiting an increasing number of transfer students with transcript reviews and substitutions a significant element in the intake process.

Staffing issues were noted when applying for accreditation in 2013. In their visitor report NASAD recommended adding one or two new positions to the Design program and additional reassignments for program administration. Since that time, enrollments in the program have declined, but the small number of faculty remains as a limiting factor in curriculum development, technology updates and day-today maintenance.

7. Cost per credit hour (TBD)

External

1. **Outreach**: student/faculty partnerships, collaborations, participation with organizations or individually.
   • The design program continues to work collaboratively with the Brown County Historical Society with the design and publishing of the Voyageur Magazine each semester.
   • Faculty scholarship frequently engages regional businesses and not-for-profit entities.
   • Student internships have made valuable connections with a significant number of local and regional organizations. During the review period the Design program has sponsored 111 internships.

2. **Contributions to regional infrastructure**

Design program graduates continue to act in leadership roles within the regional design community:
- Noah Hanold is employed as a graphic designer at Kwikee, SGSCO, Information Technology and Services, Peoria, Ill.
- Kady Jordon is employed as a junior graphic designer with Uline, Pleasant Prairie, WI.
- Megan Nighbor is employed as a graphic designer with Peshtigo Times Printers and Publishers, Peshtigo, WI.
- Kayla Wunch is employed as a graphic designer with Imprint, Oshkosh, WI.
- Danielle Nonhof is a graphic designer, illustrator and brand manager at Fashion Angels enterprises in Milwaukee, WI
- Matt Vanden Boomen is a junior graphic designer at Wild Blue in De Pere, WI
- Samantha Leroy is a graphic designer and illustrator at FLS Banners in Door County, WI
- Zebulun Rutter is an art director at OEC Graphics in Appleton, WI
- Alex Pichette is a graphic designer for Strawberry Fields, Green Bay, Wi.
- Chris Livieri was hired as a graphic designer for the EAA, Oshkosh, WI.
- Kristine Gay was hired as a designer for the City of Virginia Beach Planning/Director's Office, Virginia Beach, VA.
- Maja Gettrust was hired as a graphic designer for the franchising office for Breadsmith in Whitefish Bay, WI.
- Kim Fischer was hired as a production artist for the Ripon Commonwealth, Ripon, WI.
- Tyler Gajewski is a media designer with Green Bay Packers.
- Kristine Gay was hired as a graphic designer for the 1717 Design Group, Richmond, Virginia.
- Christine Engler is employed as a designer with Architype of Green Bay, WI
- Jacob Yahnke is employed as a designer with Imaginasium in Green Bay, WI
- Katie Van Straten is a graphic designer at Shopko in Green Bay, WI
- Adam Weisner is employed as a designer with Mauthe Center, Green Bay, WI

3. **Scholarly activity of faculty.**

Some examples of recent activities:
- Promotional materials for the University Theatre for several years running. This includes poster, program and brochure design. The materials have received a significant number of regional awards over the years.
- The Humboldt Sesquicentennial 144-page History Book and Event Poster
- Infographic designs the Green Bay Metropolitan Sewerage District.
- Informational video for UW-Green Bay, the Wisconsin Coastal Management Program and NOAA that features the Green Bay Estuary.
- Production of a series of videos featuring interviews with key employees of Hamilton Manufacturing's Wood Type production facility.
- Production of a series of lectures and demonstrations at the Hamilton Woodtype and Printing Museum's annual conference.
- Promotional video script development for Pulaski boat builder Carver/Marquis.
- Research and script development for Koehler's maritime equipment division.

Student Success

1. **High-impact practices and individualized learning opportunities** (Some data provided; lists and/or brief narrative)
   Design 431 Graphic Design III, Design 433, Design 435 Publication Workshop, Design 436 Environmental Design III, and Design Internships continue to provide demanding, high impact learning opportunities for our students. Project complexity, scale, presentation requirements and compressed timelines emulate professional practice and provide for portfolio development.
   The upper-level studio experience is important in developing the confidence, skills and pacing in advance of professional practice.

2. **Retention**
   Retention and four-year graduation data that was available previously indicated that the retention rates were very good in the design program. This could be attributed to the design student's perspective of tangible professional outcomes with the resulting degree and the developing portfolio of work that is evidence of entry level experience and competency.
   There is evidence that the typical number of semesters to graduation have increased some as some students prefer to enroll in additional upper level courses by adding an additional semester in their senior year or returning as special students following graduation. This is thought to accommodate taking more upper level studios, to add to the depth of their portfolios and to gain more experience.
   As technology has become a dominant element in design education, the prospect of a 5-year degree as a standard for design programs has long been debated.

Mission Relevant

1. Relevance to mission
   The Design Arts interdisciplinary major provides a bachelor degree in design within the context of a liberal Arts education. The program strives to provide essential knowledge and skills that allows student to advance into professional design practice.
   The common curricular thread within the Design Arts program is the ability of program majors to develop and apply problem solving and design thinking methods in pursuit of innovative assignment/project outcomes. The program emphasis on the problem-solving component of the curriculum establishes a baseline set of skills that prepare program majors for employment potential in an ever- evolving profession.
   To this end, the Design Arts major provides core studies in design that include research and problem-solving methodologies, principles of design for environmental and visual communication design, technology use and professional practices. The program also instills an understanding of the historical importance of design, its relationship to culture and the evolving application of design as an interdisciplinary, solution finding tool. Design research, interdisciplinary collaboration and rigorous methods of exploration are primary concerns of the curriculum allowing program majors to adapt to an expanding gamut of media used in communication, interactive media, print design and human scale interaction and sustainable design practices.
   Students develop the ability to articulate design concepts using images, text and/or the spoken word during the development phase of the design process and in presentation to the client or end

user. The use of both visual and written methods of idea generation is an important aspect of fully exploring both the scope of an assignment and in pursuit of appropriate and creative design solutions.

This aspect of process is important as it helps designers to disengage from preconceived notions and to efficiently and creatively develop potential solutions. Visual and written skills are also crucial in presenting design work to the client/end user as even the most creative, functional and even obvious solutions can be lost to a tentative client who has little experience working with designers. The two visual/verbal skills outlined here as important components in the design process are not always complementary in nature and require development of abilities that serve unique purposes.

Technology use is an ever-changing reality in professional design practice. The Design Arts major emphasizes the use of technology as a primary tool in the process of design development and implementation. The understanding of design software use is also important for preparing files for reproduction using commercial printing press services or developing materials for use in web or video presentation. The program strives to engage students in assignments and project work that encourage development of high standards of professionalism, and ultimately leading to portfolio refinement.

2. **Cultural enrichment** (Narrative or lists as appropriate)
   • Project work in Design 431 Graphic Design III, has at least one major project that requires cultural research. An example is the Restaurant Identity project where students are to select an ethnic restaurant, research that specific ethnic group and provide an informed response in the development of menu items and culturally sensitive visual elements for a variety of promotional materials.
   • Design 435, Publication Workshop, frequently engages students in the design of articles for the Voyageur Magazine that features native and other cultures as part of the feature articles.
   • Design 433, Digital Storytelling encourages students to explore issues of culture, ethnicity and gender in the form of short videos, podcasts or interactive media.

3. **Access**
   The Design Arts program currently has transfer agreements with Design programs at Northeast Wisconsin Technical College, Green Bay, WI., Lakeshore Technical College, Cleveland, WI., and Moraine Park Technical College, Washington County, WI.