

Visual Communication

APRC 1998-1999

Section 1 of 4

To: Doug Haneline
From: Kaaren Denyes
Subject: Program Review Committee Request
Date: October 23, 1998

As requested by the Program Review Council, the attached is a specific list of costs for needs and enhancements in the Visual Communication program. An overview of these items is as follows:

- Goal 1** Addition of two full-time tenure track faculty position in the Visual Communication program
- Goal 2** A Macintosh Technician for College of Business Macintosh Labs
- Goal 3** Software Licenses and Upgrades
- Goal 4** Addition of Digital Multimedia Development and Web Design Lab with Perkins Vocational Education Funds
- Goal 5** Upgrade the Entry Level College of Business Mac Lab which supports the Visual Communication Service Courses for Advertising, Public Relations, and Television Production
- Goal 6** Integration of New Teaching Methodology in Visual Communication Labs
- Goal 7** Implementation of New Media Design Graduate Program.

Goal 1**Addition of two full-time tenure track faculty position in Visual Communication****MAJOR ACTIVITIES AND PROCESS****1. Approval of two positions for posting****Rationale:**

- a. Continued increase in student enrollment has resulted in 15 required class sections being filled by overload assignment (three faculty are carrying double overloads) and adjunct instructors to meet teaching need.
- b. In addition to meeting the staffing needs for the Visual Communication degree students, staffing is required for the Visual Communication courses which have been added to the Advertising and Public Relation degree programs (VISC 116 Computers in Visual Media).
- c. Along with providing the above mentioned course requirements for the Advertising and Public Relations program, it should be noted that as of this fall of 1997, all Television Production students are required to complete the Visual Communication certificate program(a four course series).
- d. As of the fall of 1997, Technical Communication added the Visual Communication certificate program as an option for their students.
- e. Expanding course offerings to the Grand Rapids area has increased the staffing needs.
- f. There are 16 sections of Visual Communication classes per semester for the 1998-99 academic year without an instructor.
- g. Adjunct instructors in this specialized field are very difficult to find especially in the Big Rapids area.

EXPECTED OUTCOMES

1. Staffing problems will be greatly reduced
2. Quality of instruction improves with reduction of overload assignments
3. Retention of students with qualified instructors teaching the courses
4. Will be able to meet the needs and support course offerings for other degree programs

INDICATORS/SOURCE

1. Reduction of overload assignments
2. Enrollment numbers
3. Annual Retention comparisons

REPORTING PROCESS

1. Department Chair
2. Dean

RESOURCE REQUIREMENTS

1. Salary range of \$45,000.00 — \$48,000 for each position = a budget of \$90,000 — \$96,000.

Goal 2

Technician for College of Business Macintosh Labs

MAJOR ACTIVITIES AND PROCESS

1. Approval of position for Technician assigned to Macintosh labs

Rationale:

- a. In the Visual Communication curriculum, the computer is the primary tool (and in some cases the only tool) for executing all assignments. Management and maintenance of hardware and software has become a full-time job.
- b. Faculty do not have adequate knowledge nor time to maintain the computer labs.
- c. Continued increase in student enrollment has necessitated additional sections of computer courses with no increase in computer support.
- d. In addition, the Visual Communication computer courses are now required in the Advertising, Public Relation, and Television Production degree programs with no increase in computer support.

EXPECTED OUTCOMES

1. Full-time technical support for the Macintosh computers will provide students and faculty with uninterrupted computer availability for instruction and student assignment applications.
2. Increase in student (and parent) satisfaction with university support services.
3. Increased quality of student work resulting in minimal "down time" due to full-time management and maintenance of hardware and software.
4. Retention of students will increase with support for the tools of the program being provided.
5. Will be able to maintain lab operations for support courses.
6. Retention will increase due to lower student frustration with technology that is operating and functional.

INDICATORS/SOURCE

1. Instructional "Down time" will be greatly reduced and perhaps eliminated.
2. The "Down time" for students due to Macintosh labs not being functional will be greatly reduced and perhaps eliminated.
3. Annual Retention comparisons
4. Improved quality of student portfolios with technology that is operating and functional.
5. Student Satisfaction Survey results
6. Exit Survey results

REPORTING PROCESS

1. Department Chair
2. Dean

RESOURCE REQUIREMENTS

1. Macintosh technician with salary range of \$35,00.00 — \$38,000

Goal 3**Software Licenses and Upgrades****MAJOR ACTIVITIES AND PROCESS**

1. Provide an annual budget to purchase an adequate number of licenses and upgrades for the software required for the career training of the students in Visual Communication to obtain entry level positions upon graduation

EXPECTED OUTCOMES

1. Students will be trained in software applications currently required for entry level positions in the marketplace.
2. Students will have the skills required for entry level positions.
3. Staying current with software and adequate licensing numbers will serve as a recruitment tool for the current high school graduates who are very interested in careers in digital technology.
4. Retention of students will increase when current software programs are available to them.

INDICATORS/SOURCE

1. Job placement of students in Visual Communication
2. Enrollment
3. Improved quality of student work
4. Ability of student to strengthen their skills in current software applications
5. Student Satisfaction Survey results
6. Student Portfolios
7. Professional Advisory Board Review

REPORTING PROCESS

1. Department Chair
2. Dean

RESOURCE REQUIREMENTS

Initial budget to increase software site licenses for Freehand, Illustrator, Director, Photoshop, Premiere, Infini-D, Pagemill, Dream Weaver, Cyber Studio, and Web-site development of \$40,000.00.

An annual budget or student fee assessment which will produce an annual software budget of \$15,000.00.

Goal 4 Addition of Digital Multi-media Development and Web Design Lab with Perkins Vocational Education Funds

MAJOR ACTIVITIES AND PROCESS

1. Continued lab improvement in Digital Multi-media Development and Web Design for Visual Communication Associate degree program with Perkins Vocational Education Funds.
2. Purchase memory, software, digital input/output to upgrade the equipment purchased with the 1999 Perkins grant to enable students to experience multimedia training and web design.

EXPECTED OUTCOMES

1. The addition of Digital Multi-media Development and Web Design Lab will expand and enhance the capabilities of the equipment purchased with the 1999 Perkins grant because the lab has a base of current CPU technology which was funded by this grant during the 1997 academic year.
2. Students will be trained in multimedia applications currently required for entry level positions in the marketplace.
3. Students will have the necessary web design and development skills required for entry level positions.
4. The addition of Digital Multi-media Development and Web Design Lab will serve as a recruitment tool for the current high school graduates who are very interested in careers in digital technology.
5. Retention of students will increase when current tools are available to them.

INDICATORS/SOURCE

1. Job placement of students in Digital Multi-media Development and Web Design
2. Enrollment
3. Improved quality of student work
4. Ability of student to apply and integrate world wide Digital Multi-media Development and Web technology in research
5. Student Satisfaction Survey results
6. Student Portfolios
7. Professional Advisory Board Review

REPORTING PROCESS

1. Department Chair
2. Dean

RESOURCE REQUIREMENTS

| | | |
|---|---|-------------------------------|
| 5 | Digital cameras | @ \$ 800.00 = \$ 4,000.00 |
| 5 | Digital video cameras | @ \$ 2,500.00 = \$ 12,500.00 |
| 3 | Proxima DP5600 LCD Projector with Data/ Video/Sound True 800x 600 | @ \$ 6,500.00 = \$ 19,500.00 |
| | Multi-media and web software | @ \$ 8,000.00 = \$ 8,000.00 |
| 2 | Web Server | @ \$ 8,000.00 = \$ 16,000.00 |
| 1 | Digital Editing | @ \$ 12,000.00 = \$ 12,000.00 |
| 1 | Color Printer | @ \$ 15,000.00 = \$ 15,000.00 |
| | Total | \$ 87,000.00 |

| | |
|---------------|--|
| Goal 5 | Upgrade the <i>Entry Level College of Business Mac Lab</i> which supports the Visual Communication Service Courses for Advertising, Public Relations, and Television Production |
|---------------|--|

MAJOR ACTIVITIES AND PROCESS

1. Purchase of 20 Power Macintosh 8600/300 units

Rationale:

- a. Approximately 100 students are sharing 20 out-of-date Macintosh computers located in the *Entry Level Mac Lab*.
- b. These 20 out-of-date Macintosh computers do not have the hard drive or memory capacity to run the course required software programs. In addition, since none of these 20 computers have CD ROM players, installation of current software programs and multimedia applications are not possible.
- c. Quality of instruction is greatly reduced by lack of current technology.

EXPECTED OUTCOMES

- 1. Students will be trained on the hardware and software currently used in the industry and required for entry level jobs.
- 2. Student learning will be increased.
- 3. Retention of students will increase when current tools are available to them.
- 4. Course content will be strengthened and quality of instruction will improve when appropriate technology is available.

INDICATORS/SOURCE

- 1. Quality of student work
- 2. Job Placement
- 3. Ability of student to apply and integrate technology in their major
- 4. Student Satisfaction Survey results
- 5. Enrollment numbers
- 6. Annual Retention comparisons

REPORTING PROCESS

- 1. Department Chair
- 2. Dean

RESOURCE REQUIREMENTS

| | | | |
|----|-----------|---|------------------------------|
| 25 | M6092LL/A | Power Macintosh G 3 w/PowerPC 128MB Hard Disk 4GB CPU, Iomega Zip drive, w/24XCD-ROM and 1 MB cache, powered by Power PC 604e/300MHz processor. Includes built-in AAUI-15 and Twisted Pair (10Base-T) Ethernet, accelerated graphics card and 2MB VRAM. | @ \$ 3,000.00 = \$ 75,000.00 |
| 25 | | 128 MB Dimms | @ \$ 600.00 = \$ 17,000.00 |
| 25 | M5228LL/A | AppleVision 850 Display | @ \$ 2,000.00 = \$ 50,000.00 |
| 2 | M5571LL/A | Apple LaserWriter 8500 | @ \$ 2,239.00 = \$ 4,478.00 |
| 1 | | Color printer | @ \$ 9,000.00 = \$ 9,000.00 |
| | | | Total \$155,478.00 |

Goal 6**Integration of New Teaching Methodology in Visual Communication Labs****MAJOR ACTIVITIES AND PROCESS**

1. Purchase and installation of teaching computer work stations in 5 Visual Communication classrooms to support new teaching methodology and integration of world wide web resources.
2. Expand student research tools via instruction example set by instructor using current technology.

EXPECTED OUTCOMES

1. Will enable faculty to upgrade methods of delivering information to the student.
2. Increase in quality of instruction and course content by integrating New Teaching Methodology.
3. Students will be exposed to online research tools to increase and expand methods of finding information.
4. Student learning will be increased.
5. Retention of students will increase when current tools are available to them.

INDICATORS/SOURCE

1. Student Survey results regarding Quality of Instruction
2. Improved quality of student work
3. Ability of student to apply and integrate world wide web technology in research
4. Student Satisfaction Survey results
5. Improved test scores
6. Annual Retention comparisons

REPORTING PROCESS

1. Department Chair
2. Dean

RESOURCE REQUIREMENTS

| | | |
|---|---|-----------------------------|
| 5 | Stand-up Computer Work Station with CPU right, 18 " view port, monitor support below work surface, keyboard drawer, multiplug power strip, 48" W x 30" D x 40" H with optional 20 1/4" shelf to hold VCR Color: white | @ \$ 1,000.00 = \$ 5,000.00 |
| 5 | Proxima DP5600 LCD Projector with Data/ Video/Sound True 800x 600 resolution, 500ANSI Lumens, motorized zoom and focus lens, 16.5 lbs., built-in video and sound , 1000 hours metal halide lamp, 1 computer, 1 video, 2 audio inputs, 1 microphone input, 3 year warranty | @ \$6,500.00 = \$32,500.00 |
| 5 | Proxima Soft Carrying Case | @ \$ 140.00 = \$ 800.00 |
| 5 | Proxima Hard Carrying Case | @ \$ 325.00 = \$ 1,950.00 |
| | Total | \$39,250.00 |

MAJOR ACTIVITIES AND PROCESS**1. Approval of New Media Design Graduate Program/Masters of Science degree****Rationale:**

- a. To acknowledge the requests for our graduates and the community at large for a graduate degree program in **New Media Design**.
- b. To address the market need for training in New Media technology as it continues to expand at a record pace.
- c. To expand our enrollment base in a segment of the population demanding graduate degrees.

EXPECTED OUTCOMES

1. Students will be trained in more complex and interactive software applications currently required in the marketplace.
2. Students will have the skills required for positions in New Media design and applications of interactive technology..
3. Increase awareness of FSU meeting market demands and serving its community.
4. Increase in enrollment and expanded student base.

INDICATORS/SOURCE

1. Enrollment numbers
2. **Job placement of students in New Media Design**
3. Quality of student work
4. Alumni and community Satisfaction Survey results
5. Graduate Portfolios
6. Professional Advisory Board Review

REPORTING PROCESS

1. Department Chair
2. Dean

RESOURCE REQUIREMENTS

1. 2 Faculty with salary ranges of \$50,00.00 — \$55,000 for each position = a budget of \$100,000 — \$110,000.
2. Identified studio/lab space
3. Possibility of hardware and software start-up coming from existing enhancements in the Visual Communication undergraduate degree program.

**Visual Communication
Program Plans/Goals/Future
1999/2000**

Current Status

- A continued enrollment increase in the Visual Communication degree program (this has been a 5 year trend).
- Visual Communication offers 4 support courses (VISC 116, VISC 126, VISC 216, and VISC 226) for Advertising, Public Relations, and Television Production degree programs.
- Visual Communication Multimedia Production certificate program continues to be offered through the Grand Rapids FSU office for Grand Rapids area residents.
- Placement of graduates continues to exceed 95%.
- Requests for Visual Communications graduates exceeded the number of May 1998 graduates.
- Full-time teaching loads continue to be carried by 5 full-time faculty with overloads (in some cases double overloads), one temporary full-time faculty, and adjuncts.
- 20 of the 45 Macintosh computers which serve the entry level courses for Visual Communication freshmen and the support courses for the Advertising, Public Relations, and Television Production degree programs can no longer handle the content requirements of the courses offered.
- Continued student recognition through awards and recognition by professionals (i.e. Addy awards/scholarships).

Three Year Plan

- Expanded integration of New Teaching Methodology using online real-time technology.
- Implement a graduate degree program in New Media Design.
- Implement Online Visual Communication degree program.

Anticipated Needs

- Increase full-time faculty to support student enrollment numbers.
- Acquire technology for computer-based teaching stations to be placed in 5 of the Visual Communication teaching labs.
- Acquire reflector site technology for Online Visual Communication degree program.

Measures of Assessment

- Student Portfolios
- Student Exit Surveys
- Student Satisfaction Surveys
- Professional Advisory Board Surveys
- Alumni Surveys
- Employment statistics
- Enrollment statistics
- Awards and recognition by professionals (i.e. Addy awards/scholarships)

Mission Statement for Visual Communication Degree Program

Mission

The mission of the Visual Communication program is to offer students sequential specialized classes to develop well educated and prepared design professionals who are able to contribute, through employment, to the economic vitality in the state of Michigan and to the global business community. This mission is accomplished through teaching students a combination of conceptual thinking skills and practical applications incorporating the appropriate technology used in the industry.

Purposes

1. To provide students with a foundation in the principles of design, color, typography, computer technology, and production knowledge; an understanding of the integration and applications of the internet and world-wide-web.
2. To provide students with a competitive edge when applying for employment and career advancement.
3. To empower students to make effective decisions which contribute to the economic stability of business clients as well as the organizations within which they work.
4. To encourage students' personal growth and lifelong learning.
5. To provide business with graduates who have a solid design foundation, knowledge of computer hardware and software applications, experience with concept development, communication planning and problem solving as well as knowledge of relevant business principles.
6. To be responsive in our curriculum to the ever-changing needs of students, business, industry, technology, and the design profession.

Goals

1. To increase students' competence in state of the art technology and problem solving skills.
2. To increase students awareness of national and global design trends and events.
3. To increase the integration of the Visual Communication program with related programs at FSU.
4. To work with other educational institutions to coordinate their courses with our curriculum to enable transfer.

PROGRAM REVIEW PANEL EVALUATION FORM

Program VISUAL COMMUNICATION

Instructions: Circle the number which most closely describes the program you are evaluating.

1. Student Perception of Instruction

Average Score 4.6

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Currently enrolled students rate instructional effectiveness as extremely high

Currently enrolled students rate the instructional effectiveness as below average

2. Student Satisfaction with Program

Average Score 3.5

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Currently enrolled students are very satisfied with the program faculty, equipment, facilities, and curriculum

NOTE: CONCERNS
① LOW NUMBER OF COMPUTERS TO HANDLE HIGH-END SOFTWARE
② EQUIPMENT NOT WORKING

Currently enrolled students are not satisfied with program faculty, equipment, facilities, or curriculum

3. Advisory Committee Perceptions of Program

Average Score 4.6

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Advisory committee members perceive the program curriculum, facilities, and equipment to be of the highest quality

Advisory committee members perceive the program curriculum, facilities, and equipment needs improvement

4. Demand for Graduates

Average Score 5

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Graduates easily find employment in field

Graduates are sometimes forced forced to find positions of their field

5. Use of Information on Labor Market

Average Score 5

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

The faculty and administrators use current data on labor market needs and emerging trends in job openings to systematically develop and evaluate the program

The faculty and administrators do not use labor market data in planning or evaluating the program

6. Use of Profession/Industry Standards

Average Score 5

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Profession/industry standards (such as licensing, certification, accreditation) are consistently used in planning and evaluating this program and content of its courses

Little or no recognition is given to specific profession/industry standards in planning and evaluating this program

7. Use of Student Follow-up Information

Average Score 4

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Current follow-up data on completers and leavers are consistently and systematically used in evaluating this program

Student follow-up information has not been collected for use in evaluating this program

8. Relevance of Supportive Courses

Average Score 2.3

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Applicable supportive courses are closely coordinated with this program and are kept relevant to program goals and current to the needs of students

Supportive course content reflects no planned approach to meeting needs of students in this program

9. Qualifications of Administrators and Supervisors Average Score

4.5

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

All persons responsible for directing and coordinating this program demonstrate a high level of administrative ability

NOTE:
- ADMINISTRATION IS NOT RESPONSIVE TO UNIQUE NEEDS & THE REQUIREMENTS OF SUCH A SPECIALIZED FIELD.

Persons responsible for directing and coordinating this program have little administrative training and experience

10. Instructional Staffing

Average Score

1.6

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Instructional staffing for this program is sufficient to permit optimum program effectiveness

- INSTRUCTORS
- TECHNICAL SUPPORT

Staffing is inadequate to meet the needs of this program effectively

11. Facilities

Average Score

4

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Present facilities are sufficient to support a high quality program

- NO FACILITIES AVAILABLE FOR SPRAYS, PAINTS, CHARCOALS & WET MATERIALS

Present facilities are a major problem for program quality

12. Scheduling of Instructional Facilities

Average Score

4

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Scheduling of facilities and equipment for this program is planned to maximize use and be consistent with quality instruction

- 2 LCD PROJECTORS NOT SUFFICIENT FOR NUMBER OF FACULTY

Facilities and equipment for this program are significantly under-or-over-scheduled

13. Equipment

Average Score

2

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Present equipment is sufficient to support a high quality program

- NUMBER OF COMPUTER WORK STATIONS TOO LOW TO HANDLE NUMBER OF STUDENTS & CANNOT HANDLE HIGH-END SOFTWARE
- NETWORK ONLY BEING 10 MB PER SECOND WHICH IS STANDARD AT MOST UNIVERSITIES

Present equipment is not adequate and represents a threat to program quality

14. Adaption of Instruction

Average Score 5

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Instruction in all courses required for this program recognizes and responds to individual student interests, learning styles, skills, and abilities through a variety of instructional methods (such as, small group or individualized instruction, laboratory or "hands on" experiences, credit by examination)

Instructional approaches in this program do not consider individual student differences

15. Adequate and Availability of Instructional Materials and Supplies

Average Score 2

| | | | | |
|---|---|---|---|---|
| 5 | 4 | 3 | 2 | 1 |
|---|---|---|---|---|

Faculty rate that the instructional materials and supplies as being readily available and in sufficient quantity to support quality instruction

- NUMBER OF SOFTWARE PROGRAMS/LICENSES INADEQUATE
- SOFTWARE MANUALS FOR INSTRUCTORS/LABS
- LCD PROJECTORS NEEDED FOR FACULTY
- SHOW TO UPGRADE TO CURRENT PROGRAMS. KNOWLEDGE OF CURRENT PROGRAMS & VERSIONS REQUIRED FOR EMPLOYMENT OF OUR CURRENT

Faculty rate that the instructional materials are limited in amount, generally outdated, and lack relevance to program and student needs

1. Does the VC faculty endorse moving to Grand Rapids?

Yes, the questions asked of us (on an almost daily basis) relating to Kendall are contents for a small book.

2. In Section 13, page 2, the reasons for moving to Grand Rapids seem contradictory. How do we see this happening?

This is a list of options to get beyond the silent treatment. Option #1 is recommended by faculty. In addition, the faculty believe that the freshman and sophomore year of this program could remain on the Big Rapids' campus for students who would like to experience university life and campus living.

3. VC faculty resumes need to be brought to the Program Review Committee
Completed

4. Faculty teaching load information is requested. If there are only 36 sections of VC offered annually and there are 5 full time and 1 temporary full-time adjunct faculty members, this equates to only 6 classes per faculty member a year which is not enough for a full-time teaching load for each member. Why do we need more faculty?

Currently, there are 36 filled sections of VISC courses for this fall 1998 semester. There will be 34 sections of VISC courses in the winter 1999 semester. This is a total of 70 sections of VISC courses for the 1998-99 academic year. With the current staffing of 5 full-time faculty this equates to an annualized work load of 14 classes per year per full-time faculty and this number does not take into consideration that one of the full-time faculty positions is for the Program Coordinator's position which is 50% release time. Over the past 6 years, this program has always had one full-time temporary faculty in addition to the 5 tenure track faculty positions which still leaves a very large work load uncovered. The program has had great difficulty in finding qualified candidates for teaching as the industry is doing well and the university cannot offer competitive salaries. The possibility of finding qualified adjuncts within the community of Big Rapids does not exist.

5. Why do such a large number of VC students not continue in the program for the B.S. degree?

- 1. Students discover that they selected the wrong program.**
- 2. Some students are not college ready.**
- 3. The basic writing, spelling, and reading skills of some students do not improve over the 2 year A.A.S degree period.**
- 4. Many students are very satisfied with an A.S.S. degree and want to get into the workplace.**
- 5. Some students are not willing to make the time committment required by the VC program.**

Why is their a sophomore portfolio review?

- 1. The Portfolio Review requirement is an advisory function as all FSU faculty are required to serve in this capacity. Directing students to areas in which they can succeed is a responsibility shared by all faculty members on this campus.**
- 2. The industry demands specific skills for employment. Assessing skill level is a part of every profession. In industry all job postings have criteria. Postings are followed with interviews and portfolio presentations. Almost all of us can sing but to have a career as a singer requires that we be able to 'carry a tune'; we have all written an essay but to write a novel requires more specific skills; many of us could successfully read the lines for a starring role in a play but only a few us will have the skills to get the part.**
- 3. When applying for a job, the proof is in the portfolio, and in selling yourself and your work. This is the first of many steps VC students experience in preparation for applying for a job.**

What is the criteria used during Portfolio Review for admittance into the B.S. program?

See attachment.

6. In Section 13, page 1, equipment is recommended. What is the cost for this recommendation?

30 computer work stations @ \$4,800. = \$144,000

6 LCD Projectors @ \$6,000 = \$ 36,000

Annual budget for software, licenses, and upgrades = \$8,000

(Is it realistic to continue?)

7. How much time release is there for the program coordinator?

50% release time.

8. The lack of compatibility with Macintosh computers and the FSU SIS+ system is mentioned.

Very difficult to advise students with no desktop access to their files. The bias towards faculty who use the Macintosh platform because it is the industry standard is a prejudice that should not exist in the university environment.

9. In Section 13, pages 2, 3, and 4, business skills are described as weak. What specific skills are weak? How do we plan to address these weaknesses?

a. Design management skills

b. The relationship of marketing to design and marketing communications

c. Business writing

10. Section 4, pages 29 and 30, students seem relatively unenthusiastic about their marketing and management skills. Any knowledge as to why?

The subject matter does not seem relevant to the profession of design. Instructors may have no experience with the relationship between management/marketing and design or making the connections.

11. What is the rationale for changing the 2 and 4 credit hour classes to 3 credit hour classes?

The assigned student work load in each the VISC courses has 'evened out' compared to the late 1980s' and the importance of one course is no greater than another. However, students are weighing the effort which they put into a course by its allotted credit hours. The increase in computer applications and its affect on other classes has forced us to re-assess the curriculum and its content. Changing credit hours and introducing more New Media and Web Design is the right thing to do for the student.

12. With the rapidly changing field of VC, do we plan to offer tracks in the program?

No. The Visual Communication program is a design program. Just as in the industry, your first responsibility is to design the appropriate solution be it a print, environmental, interactive, exhibit, multi-media, or web site application.

13. Service courses to non-majors.....(no real question asked)

The Visual Communication program was encouraged to provide support courses to other programs on campus. It is the Visual Communication faculty's recommendation that all support courses be dropped from our program immediately. This goodwill gesture has diluted our program. It has brought an additional 80 - 120 students into our Visual communication Mac labs with no increase in the number Mac workstations, staffing, technical support, or software licenses. When our enrollment in service courses unexpectedly increased for this fall semester, we were faced with the reality of cancelling full sections because no one would agree to purchase the additional software licenses required to run the courses. In

addition we now have created conflicts between students in different programs as they are fighting for their time on the Macs. This is not a good situation. It should be noted that the Visual Communication Mac Labs were purchased with Voc Ed funds for the Visual Communication program. The gesture of sharing has been very costly to the students in this program

14. Did the Advertising program get their Mac lab? Can we share our Mac Lab?

This question should be asked of the Advertising faculty. It seems that the Visual Communication program has been given the responsibility of providing computers for the Advertising, Public Relations, and Television Production programs on campus. A more direct answer to your question would be that the Advertising faculty has not put together a Mac Lab request and submitted it to the administration so that they could have the opportunity to support the request.

15. With the disappearance of the Perkins Voc Ed funds, have we investigated funding sources from industry?

This is an exercise in futility but we continue to practice it. The Perkins Voc Ed grant was brought to the College of Business as a result of faculty experience from other universities. Avenues with private industry have been explored. It is very difficult to obtain funding from private sources for a state supported school. To have FSU support this program in the same manner which it supports the Kendall program would be a good start.

16. How do we stack up to our competition in terms of equipment? What more do we need?

As explained in the Review, we need additional computer work stations, technical support, adequate software and licenses for the number of students in the program. Rooms with surfaces to hang student work for class critiques, i.e. appropriate studios. The College of Business has done their best to support this program but some things are not within their capabilities.

17. What is special about our program when competing in the job market?

- 1. Students receive 4 years of design instead of 2 years.**
- 2. The Seminar classes provide students with exposure to current topics as well as on-site visitation and tours of design firms and related industries.**
- 3. The Design Application courses provide the students with real projects for real clients. This has proven to be more successful than the internship experience as projects can be selected for their skill development and learning curve. Many internships provide the student with the experience of making coffee, cutting mat, and running errands.**
- 4. Presentation skills are a very significant emphasis in this program.**
- 5. Thinking and conceptual skills are as important as the design skills in our approach to teaching.**
- 6. The emphasis of this program is on practical application as opposed to theory.**
- 7. Computer skills**
- 8. Work ethic developed throughout the four-year program.**

18. What support courses are not relevant?

The Visual Communication faculty believes that all support courses are relevant to a student's education.

19. What is our enrollment capacity?

Approximately 120 students.

What do we need in terms of staffing and equipment to get larger?

- Two additional full-time faculty would permit 8 additional sections of classes (however, the program is already without faculty to support the existing enrollment)**
- Additional computer work stations**
- Adequate copies of software licenses, programs and upgrades (an annual budget for software)**
- Qualified technical support staff**

**Visual Communication
Sophomore Portfolio Review**

Student's Name _____

| | Strength | Weakness |
|----------------------------------|-----------------|-----------------|
| Concept | _____ | _____ |
| Knowledge of Composition | _____ | _____ |
| Application of Design Principles | _____ | _____ |
| Application of Typography | _____ | _____ |
| Application of Color | _____ | _____ |
| Craftsmanship | _____ | _____ |
| Digital Portfolio | _____ | _____ |

Comments

Score

circle the appropriate number

- 4
- 3
- 2
- 1
- 0



mgroup@voyager.net (Kate McNenly) on 10/12/98 12:49:08
PM

]Message[]-[]
rom:[]mgroup@voyager.net (Kate McNenly) on 10/12/98
04:49 PM GMT

To: Barbara J Loveland/FSU
cc:
Subject Your recommendation and your program
t:

Dear Barbara,

I appreciate all of the time you took last Thursday to discuss one of your graduates' capabilities for a position at our design group. As of this morning, the student in question called to indicate that she was pursuing some other things and was no longer interested in a Lansing position.

This has prompted me to write to you about the extremely high quality designer that comes out of your program. It has been a very long time since I have been able to compliment a program in a university for the thoroughness of the learning that has taken place. Your graduate had a very well organized and presented portfolio. The work was well thought out and the concepts and execution were strong.

She was articulate in defending her solutions and [wonder of wonders] was given experience in the process of printing the piece. Although she has chosen to apply elsewhere, I am convinced that I must continue interviewing students from Ferris who have been through your highly screened programs. In fact, the two larger universities in this state have not provided me with any level of expertise in the area of graphic design, I am left to conclude that their graduates have been badly served by an organization that has not prepared them for their life work and has foisted off on prospective employers a seriously design-deprived individual that may not even have the basic skills to do the job.

The next time I hear about "workplace initiative" from the Legislators, I will realize that it is programs like yours, which refuse to "dumb down " the curriculum that will create the leaders of tomorrow. It is a constant struggle to locate good people in this field, I am indebted to you and your colleagues for having the courage to continue offering and demanding excellence.

Please let me know when you have your portfolio reviews, I would like to

BARBARA J. LOVELAND

Résumé

Education

- 1974 Bachelor of Fine Arts Degree, Western Michigan University, Graphic Design and Printmaking
- 1998 Master of Science Degree Ferris State University Career and Occupational Education

Professional University Experience

- 1989 - present Assistant Professor, Graphic Design, Visual Communication Program, Ferris State University
- 1988 Herman Miller Graphic Design Discussion Panel, Central Michigan University
- 1987 Design Direction of Senior Level Graphic Design Students at Western Michigan University to design and create 500 feet of window covering/display for the Herman Miller Showroom at the International Design Center in New York
- 1983 Lecturer, Atlanta College of Art
- 1976 - 1977 Design Center Coordinator, Department of Art, Western Michigan University
- 1974 - 1975 Fall and Winter Semesters, Instructor, Foundation Level Design Course, Department of Art, Western Michigan University

Professional Business Experience

- 1974 - 1976 Production Assistant, Design Center, Department of Art, Western Michigan University
 - 1996 – Consultant, Herman Miller, Inc.
 - 1989 – 1990 Freelance Graphic Designer, Herman Miller, Inc.
 - 1980 – 1989 Senior Communications Manager/Graphic Design, Herman Miller, Inc.
 - 1980 – 1984 Senior Graphic Designer, Herman Miller, Inc.
 - 1977 – 1980 Graphic Designer, Herman Miller, Inc.
 - 1984 Juror, AIGA Communications Graphics Show
 - 1982 Juror, Indiana Art Directors Club Competition
 - 1980 Lecturer, Women in Design
-
- 1985 One week in Milan, Italy working with color consultant, Clino Castelli, developing color/fabric/finish specifying tools for Herman Miller
 - 1978 Three weeks in England working as photographer and audio coordinator for films about two women artists

**Juried Exhibitions,
Publications, Awards**

AIGA Communication Graphics
AIGA Posters
AIGA Covers
AIGA Design Leadership Award to Herman Miller
Art Directors Club
BRNO/CSSR
Calligraphy in the Graphic Arts (Society of Scribes)
Communication Arts
Creativity
Graphis Posters
Graphis Annual
International Association of Business Communicators
Interiors Magazine Brochure and Binder Competition
STA 100
Printing Industries of America
Print's Regional Design Annual
Type Directors Club
Women in Design – Chicago
Outstanding Employee – Herman Miller, Inc.
Distinguished Teacher Award, Runner-up with Distinction
Faculty Exhibit

Collections

Grand Rapids Art Museum
Smithsonian Institution National Museum of Design Collection

**Educational
Development**

International Design Conference in Aspen 1977 – 1985
Women in Design Conference, Chicago 1980
Society of Typographic Artists Conference 1984
American Institute of Graphic Arts Conference 1987, 1989, 1991
American Center for Design Student Conference 1990, 1991, 1992
Society of Environmental Graphic Designers Conference 1993
National Women's Art Museum, Washington, D.C. 1994
Museum of Contemporary Art, Chicago 1994
Smithsonian Institution 1994
American Center for Design, Living Surfaces Conference 1996

**Professional
Memberships**

American Institute of Graphic Artists
Society of Environmental Graphic Designers
American Center for Design

Résumé – Linda Powell

18904 Winding Brook
Big Rapids, Michigan 49307
616 796-0199

Education

BS in Graphic Design, Western Michigan University
MA in Education, Graphic Design emphasis, Western Michigan University

Experience

Assistant to the director of the Design Center,
Department of Art at Western Michigan University
1968-1972

Graphic Designer, Westburg/Klaus Associates,
interior design firm in Minneapolis, Minnesota
1972-1973

Responsibilities: Design and development of corporate identity programs and architectural signage

Clients included: Loyola-Notre Dame University library, Baltimore MD, University of Wisconsin bookstore, Madison WI, Watergate hotel, Alexandria VA, Minneapolis Art Institute, Minneapolis MN

Design Center Coordinator,
Department of Art at Western Michigan University
1973-1976

Responsibilities: office manager, graphic designer, advisor to students on design and production of projects

Graphic Designer, Herman Miller, Inc.
1976-1979

Manager, Corporate Communications Design and Development,
Herman Miller, Inc.
1979-1984

Responsibilities:

- Consultation with clients to establish requirements for communications projects
- Assignment of projects to designers and monitoring of progress throughout concept development and production
- Conceptual development of communications programs
- Responsible for activities of production/purchasing department – policies, procedures, vendor selection, timely delivery of high quality products
- Preparation and administration of departmental plan and operating budget
- Supervision of five employees

Senior Communications Manager/Graphic Design

Herman Miller, Inc.

1984-1991

Responsibilities:

- Development of Marketing Communications strategy
- Design development and direction of communications programs
- Communications plans and design of materials for product introductions, major events, corporate programs, marketing programs, and exhibits
- Establishment of and accountability for communications budgets
- Identification and direction of appropriate external resources – designers, illustrators, photographers, and writers – as necessary to implement established programs
- Supervision of four graphic designers

Instructor, Graphic Design

Western Michigan University

Fall semester, 1989

Senior level graphic design course

Associate Professor, Visual Communications

Ferris State University

1991-present

Sophomore, Junior, and Senior level

Computer Graphics, Print Production, and Graphic Design courses

Professional Memberships

American Institute of Graphic Arts

American Center for Design

Educational Development

International Design Conference in Aspen, 1977-1985

Women in Management Conference

Design Management Conference, 1980, 1981, 1984

STA Design Conference, 1984

AIGA Conference, 1987, 1989, 1992

Society of Environmental Graphic Designers Conference, 1993

Smithsonian Institution, 1994

American Center for Design Living Surfaces Conference, 1996

Focus 2, Crossmedia Architects Seminar, 1998

An Evening with Eames Demetrios, Filmmaker, Multimedia maker, and Principal
in the Eames Office, 1998

Sabbatical leave, 1998/1999 (Herman Miller, Inc)

Lectures/Conference Participation

Options in Design, Chicago, 1980
Visiting designer, Atlanta College of Art, 1981
Poster design panel discussion, Western Michigan University, 1983
Exhibit and panel discussion, Central Michigan University, 1988

Juried Exhibitions, Publications, Awards

AIGA Communication Graphics 1973, 1974, 1975, 1976, 1978, 1987
Design Michigan Exhibition and Journal
STA 100 1976, 1979, 1986
AIGA Posters 1973, 1978
Women in Design 1978, 1980, 1983
Eighth Biennale of Graphic Design, Brno 1978 (gold medal), 1982, 1988
IABC Gold Quill 1978
Communication Arts Annual 1978, 1980
Creativity 1979, 1980, 1981, 1983, 1984, 1987, 1988, 1990, 1991, 1992
AIGA Packaging 1979
NY Art Directors Exhibition 1979, 1981, 1982, 1985, 1992
TDC-28 1981 (Typography 3)
Print's Regional Design Annual 1981, 1982, 1983, 1985, 1992
Graphis Posters 1981
Publication Design 1982
AIGA Just Type 1982
AIGA Design Leadership Award to Herman Miller 1985
Calligraphy in the Graphic Arts 1982, 1985
Interiors Magazine Brochure and Binder Competition 1985
Smithsonian Institute National Museum of Design Collection
Herman Miller outstanding employee 1985
Herman Miller outstanding team 1988
Print Casebooks 8, Environmental Graphics
Publish Magazine 1991
TDC-38 1991 (Typography 13)
Print's Best Corporate Publications, 1991
AIGA Invitations Only Exhibition, 1994
Ferris/Kendall Faculty Exhibition, 1997


Objective

It is my desire to work in graphic design education and professionally by finding a position where I can teach and develop a working professional client base. I desire to learn from other art and design educators and designers and consequently hope to continue to provide helpful instruction to students and provide excellent design solutions to clients.

Education Aug '92/Apr '95

University of Michigan; Ann Arbor, Michigan
Master of Fine Arts in Graphic Design.

May '87/June '89

Western Michigan University; Kalamazoo, Michigan
Bachelor of Fine Arts in Graphic Design.

Aug '79/June '83

Greenville College; Greenville, Illinois
Bachelor of Arts in Psychology.

Work Experience Oct '91/Aug '92

Florists' Transworld Delivery; Southfield, Michigan
Art Director in Publications Department. Responsibilities included art direction of photography, illustration, layout, and production for magazine publications.

Aug '90/May '91

Ferris State University; Big Rapids, Michigan
Professor in Visual Communications. Taught advertising graphic design studios, graphic design production studios, and computer graphics in undergraduate foundation curriculum courses.

Aug '89/Aug '90

Herman Miller, Inc.; Zeeland, Michigan
Graphic Design Apprentice. Experience included designing posters, brochures, display wall graphics, multimedia slide shows, vocabulary books, package design, decision books, and art directing photography shoots.

Feb '90/May '90

Spring Arbor College; Spring Arbor, Michigan
Visiting instructor in Art. Taught upper division undergraduate course in typography.

June '89/July '89

Upjohn Company, Inc.; Portage, Michigan
Free-lance graphic designer on pharmaceutical product lines.

Professional Skills

Through school and professional experience, I have become a competent graphic designer with knowledge and experience of the process and production methods to create award winning design work. As well as being Macintosh literate in Pagemaker, Freehand, QuarkExpress, PhotoShop, Word, and Omnipage software applications, my experience also includes comprehensive mock-ups, keylining, specifying type, photomechanical skills, supervising press checks, and art directing photoshoots.

Achievement July/Aug '91

Herman Miller Summer Picnic poster; Print Magazine Regional Design Annual

July/Aug '90

Herman Miller Collection poster; Print Magazine Regional Design Annual

Apr '89

WMU Presidential Scholar; G.P.A. 3.92

Feb '89-

Phi Kappa Phi National Honor Society



Please call to see a portfolio of work and for a list of references.

Completed for my MFA

Karen Lee Cunningham
MFA Summary
Spring 96

- Autumn 93 New to the MFA program, took 15 credits, experimented in Director & Fontographer, created a font & animation.
Grad asst in 360.
- Spring 94 Produced Kente Series
Grad asst, Design Center.
- Summer 94 Asstship & research, VRL
Produced animation, DOGS
- Autumn 94 Produced video, documentary, SHEROES, alternative card line, self
promo for Karen McCardle, invited to lecture in China.
114 Exhibit design grads
114 Exhibit, MFA Sem.
Taught Color & Design
- Spring 95 prep for China- lectures, posters, produced demo video.
Selected by jury for 26th Annual Visual Arts Exhibit, Grand Rapids.
Enrolled at Grand Valley State Univ., Professional Film Institute
Workshops.
Taught Color & Design
- Autumn 95 Lecture & research in China.
Selected by jury, International Womens Conf, Beijing, SHEROES
(archived with the UN)
Received producer certification, GRTV.
- Spring 96 published, Step by Step, May/June.
MFA Exhibit & review
produced video, VISUAL RHYTHM & iris prints.
Tuesday Talk, Dept of Art
Manager KAC Lab, setting policies & procedures.

previous awards/recognitions

Addy, computer illustration, Grand Rapids, juried

National Paper Packaging Competition, Washington DC, juried

6th National Computer Arts Invitational Exhibition, touring, US, juried

(Karen Lee Cunningham)

2240 Jefferson se
Grand Rapids, Michigan 49507

tele: 616.452.1058
e mail: kcunning@iserv.net

(vita)

education

- MFA, studio art, graphic design, Michigan State University (MSU), 1996.
- BFA, graphic design, Kendall College of Art & Design, Grand Rapids, Michigan, 1993.
- BA/BS, Humanities pre.law/ political science, MSU, 1978.

experience

- 1998 Currently design consultant , half million dollar corporate account.
- 1996.97 Full time instructor, graphic design, Ferris State University, Big Rapids, MI. Teaching foundation drawing & computer courses (Freehand & Quark Xpress). Fall term taught drawing, computer & Design Survey Contemporary Designers classes. Updated the survey course. Standardized computer foundation classes. Graduate Assistant, manager for the Art Department computer lab, MSU.
- 1995 Guest scholar & lecturer, graphic design & computer animation, Peking University, Beijing, Peoples Republic of China (PRC).
- 1993.95 Graduate assistant, instructor, foundation, graphic design classes assistant art director Design Center, MSU.
- 1990.93 Tutor & student, Kendall College of Art & Design. Tutored EI & LD students.
- 1989 Preschool teacher, Denver Colorado.
- 1987.89 Owner & designer for a sportswear business, Frankfort, MI.
- 1985.87 Teacher, Department of Defense Dependent Schools, Republic of the Philippines.
- 1980.84 Officer, United States Air Force.

awards, honors & publications

- 1998 Kaleidoscope 1998, Wharton Center MSU, two computer illustrations.
- 1997 29th Annual International Television Association Video Festival, jury member, judged student videos from Canada & the United States to compete at a broader international level.
- 1996 Published, Step by Step, May/June, article, Design in China, perspective.
Faculty Exhibition, Ferris State University.
MFA Exhibition, Kresge Art Museum, MSU.
- 1995 International Women's Conference, Art & Culture Exhibition, jurored, video, Sheroes, Beijing, PRC.
Festival 95, 26th Annual Visual Arts Exhibit, jurored, computer design, Grand Rapids, MI.
Five works purchased for permanent exhibition, Graduate School, MSU.
- 1994 Graduate School Fellowship, MSU.
Two group exhibitions, Gallery 14, Kresge Art Center, MSU.
Calder Scholarship, Department of Art, MSU.
International Scholars Scholarship, International Center, MSU.
Asian Studies Scholarship, Asian Studies, MSU.
- 1993 6th National Computer Art Invitational Exhibit, jurored, computer design.
National Paperback Packaging Design Competition, jurored, finalist, Washington DC.
Addy Award, regional (student division), jurored, honored, computer illustration, GrandRapids, MI.

KAREN LEE CUNNINGHAM
2240 JEFFERSON SE
Grand Rapids, Michigan, 49507

tele: 1.616.452.1058
<http://www.artmsu.edu/student>
ART/STAGRADSCUNNINGHAM.



MFA, STUDIO ART, GRAPHIC DESIGN, MICHIGAN STATE UNIVERSITY (MSU), 1996.

BFA, KENDALL COLLEGE OF ART & DESIGN, GRAND RAPIDS, MICHIGAN, 1993.

BA/BS, HUMANITIES PRE.LAW/POLITICAL SCIENCE, MSU, 1978.



1996 GRADUATE ASSISTANT, MANAGER FOR THE ART DEPARTMENT COMPUTER LAB, MSU.

1995 GUEST SCHOLAR & LECTURER, GRAPHIC DESIGN & COMPUTER ANIMATION, PEKING UNIVERSITY,
Beijing, Peoples Republic of China (PRC).

1993.95 GRADUATE ASSISTANT, INSTRUCTOR, FOUNDATION & GRAPHIC DESIGN CLASSES, MSU.

1990.93 TUTOR & STUDENT, KENDALL COLLEGE OF ART & DESIGN, GRAND RAPIDS, MICHIGAN.

1989 PRESCHOOL TEACHER, DENVER, COLORADO.

1987.89 OWNER & DESIGNER FOR A SPORTSWEAR BUSINESS, FRANKFORT, MICHIGAN.

1985.87 TEACHER, DEPARTMENT OF DEFENSE DEPENDENT SCHOOLS,
Republic of the Philippines.

1980.84 OFFICER, UNITED STATES AIR FORCE.



1996 MFA EXHIBITION, KRESGE ART MUSEUM, MSU.

Published, STEP BY STEP, MAY/JUNE, DESIGN IN CHINA, PERSPECTIVE.

1995 INTERNATIONAL WOMEN'S CONFERENCE ART & CULTURE EXHIBITION, JURORED, VIDEO, *SHEROES*,
Beijing, PRC.

FESTIVAL 95, 26TH ANNUAL VISUAL ARTS EXHIBIT, JURORED, COMPUTER DESIGN,
Grand Rapids, Michigan.

FIVE WORKS SELECTED FOR PERMANENT EXHIBITION, GRADUATE SCHOOL, MSU.

1994 TWO GROUP EXHIBITIONS, GALLERY 14, KRESGE ART CENTER, MSU.

CALDER SCHOLARSHIP, DEPARTMENT OF ART, MSU.

INTERNATIONAL SCHOLARS SCHOLARSHIP, INTERNATIONAL CENTER, MSU.

ASIAN STUDIES SCHOLARSHIP, ASIAN STUDIES, MSU.

GRADUATE SCHOOL FELLOWSHIP, MSU.

1993 6TH NATIONAL COMPUTER ART INVITATIONAL EXHIBIT, JURORED, COMPUTER DESIGN.

NATIONAL PAPERBACK PACKAGING DESIGN COMPETITION, JURORED, FINALIST, WASHINGTON DC.

Addy Award, REGIONAL (STUDENT DIVISION), JURORED, HONORED, COMPUTER ILLUSTRATION,
Grand Rapids, Michigan.



Kaaren Denyes
19547 Golfview
Big Rapids, MI 49307

Additional graduate work (15 hours), Photography
Central Michigan University
Mt. Pleasant, MI 1988

Master of Arts degree, Design
Eastern Michigan University
Ypsilanti, MI 1979

Bachelor of Science degree, Fine Arts
Western Michigan University
Kalamazoo, MI 1964

9/1986 - present, Assistant Professor

Visual Communication Program, Ferris State University

Responsible for curriculum development and revision; equipment acquisition; scheduling and assignments; budget and financial planning; studio facilities and Macintosh computer graphics lab. Currently responsible for all of the maintenance of the hardware and software used with the Macintosh work stations in the Visual Communication program.

8/1976 - 6/1986, Department Chair

Graphic Design, Kirtland Community College, Roscommon, MI

Responsible for scheduling; staff evaluation; curriculum development; facility management; program grants; and coordination of community programs.

9/1971 -6/1972, Art Instructor

Kennedy Junior High School, Riviera Beach, FL

9/1969 - 6/1970, Art Instructor
Lincoln Junior High School, Riviera Beach, FL

9/1967 - 6/1968, Art Instructor
Grove Park School, Riviera Beach, FL

9/1965 - 6/1967, Art Instructor
Lathers School, Garden City, MI

9/1964 - 6/1967, Art Instructor
Meridian Junior High School, Sanford, MI

6/1980 - 8/1986 Principal/Denyes and Associates
Design Studio, West Branch, MI

*Provided communication design services for the following clients;
Tolfree Memorial Hospital, Kirtland Community College,
American Federation of Teachers, Hansen House Office Complex,
West Branch Country Club, Okemos Hills golf course, and the
West Branch Chamber of Commerce.*

9/1972 - 7/1976 Associate/Group Two Graphics
Design Studio, Riviera Beach, FL

*Responsible for communication design; client contact and
printing of communication projects.*

University Art Gallery committee member, 1989-1993

Festival of the Arts committee member, 1988-1993

Tenure Review Committee, 1991-1993

Implementation of complete revision of the Visual Communication
curriculum and new courses for semester conversion, 1993

College of Business Commencement brochure, 1993, 1992

College of Business CIS Masters brochure, 1993

Implementation of Design Application Center, an internship program for all seniors in Visual Communication, 1993

Faculty Advisor to Students in Design, established and continue to serve as advisor to this student chapter of the American Center for Design national organization, 1993, 1992, 1991, 1990, 1989, 1988

Grand Rapids Tech Center Media Advisory committee, 1993

Visual Communication North Central Committee, writing assessment of program's goals and objectives, 1993

Lecture, Ferris State University Ad Club, 1993

'The integration of media'

Vocational Education Grant, planning, developing rationale, authoring, and seeking bids, 1993, 1992, 1991, 1990, 1989, 1988

Equipment received;

40 Macintosh computer work stations

5 removable storage drives

laser printers

2 laser scanners

1 color printer

2 silkscreen exposure units

100 drafting tables

100 drafting chairs

4 light tables

Photostat camera

5 conference tables for Resource/Reverence Library

12 bookcases for Resource/Reference Library

software to include;

MS Word, Pagemaker, Lotus, Freehand, Illustrator,

Photoshop, Persuasion, Superpaint, Macromind Director,

Macromind Recorder, Premiere, FileMaker Pro, Ol' Photo,

Omni Page, and Claris Draw and Paint package.

Ferris State University Art Gallery Exhibits

Herman Miller Picnic Poster Series Exhibit, 1992

Communication by Design Exhibit, 1991

Carol Wald Illustration Exhibit, 1990

Marshall Arisman Exhibit, 1989

Visual Communication Student Exhibit,

Rankin Center Gallery, 1993, 1992, 1991, 1990, 1989

College of Business Alumni Book Cover, 1992

College of Business and College of Technology Partners in Learning
program brochure, 1992

Grand Rapids Junior College Program Advisory Board

for development of Computer Graphics curriculum, 1992

Search Committees

Project Manager, University Advancement Office, 1992

Designer, University Advancement Office, 1990

Faculty, Visual Communication, 1993, 1991, 1990, 1988, 1987

Art and Architecture tours of Chicago, 1993, 1992, 1991, 1990, 1989, 1988

Sophomore Portfolio Review, established criteria, set schedule and
oversee the committee's review process, 1993, 1992, 1991, 1990, 1989

Transfer Students Portfolio Review, established criteria, set schedule and
oversee the committee's review process, 1993, 1992, 1991, 1990

Senior Students Portfolio Review, organization of event and invitation of
professionals to review student portfolios, 1993, 1992, 1991, 1990

VC Alumni Survey and Newsletter, author and survey administration, 1993

Professional Survey, author and survey administration, 1993

Timme Grant application for interdisciplinary project, co-author with
Professor Sandra Balkema, 1993

Visual Communication Student Resource/Reference Library, started this
reference center after my arrival, currently resources are in excess of
1, 800 books and journals purchased and donated by the Visual
Communication faculty, 1993, 1992, 1991, 1990, 1989

Student Workshops

Pagemaker verses Quark Express, 1993

Papermaking, 1992

Bookbinding, 1991

Development of new course, VISC 114 Design Survey (purpose of course
is to introduce freshman to the work of renown practicing professionals
to show the types of career available; contacted 15 design professionals
to send samples of work, photographed their work for slides to supplement
classroom lectures), 1993

Tech Prep Liaison, Kent and Newago Skill Centers, 1993, 1992

Ferris State University Festival of the Arts poster, 1992, 1991, 1990, 1989

*SOCAT, one of five authors for the national commercial art exam
for secondary vocational education students, 1990*

Ferris State University Cultural Events poster, 1991, 1990

Community College Transfer Conference speaker, 1991

Principal/Counselor Day, speaker, 1990

Ferris State University Annual Report, 1989

FPW Newsletter design, 1990

City of Big Rapids Newsletter design, 1990

City of Big Rapids Downtown Development Banner Series, 1989

Student Award Winners

Grand Rapids Ad Club, Addy, Kevin Beals, 1993
Grand Rapids Ad Club, Addy, Lori Jacobs, 1993
Potrtrait Competition, Brad Spayd, 1993
Gilbert Letterhead International Competition, Nathan Wilds, 1991
Grand Rapids Ad Club, Award for Excellence, Kgosi Seitshiro, 1990
Grand Rapids Ad Club, Addy, Mike Gorman, 1990
Grand Rapids Ad Club, Addy, Stephanie Hausbeck, 1990
Grand Rapids Ad Club, Addy, Melissa Bergren, 1990
Grand Rapids Ad Club, Addy, Jennifer Wark, 1990
Grand Rapids Ad Club, Addy, Shawn Moll, 1990
Society of Illustrators, Dawn Beard, 1990
American Center for Design Invitational Exhibit, Sally Salkowski, 1990
Gilbert Letterhead International Competition, John Wichman, 1990

Alumni Recipient of National Awards

Jeff Hipp, Print Annual Awards, *a national competition*, 1992
(a 1990 Visual Communication graduate)

Cheryl Brunett, American Institute of Graphic Arts Annual Awards,
a national competition, 1992
(a 1991 Visual Communication graduate)

National Higher Education Portfolio Review Committee, 1989

Recipient of Weyerhaeuser, Educational Equipment Grant, 1987
daylight stat camera for Visual Communication program

Visual Communication baccalaureate degree committee, member of the
team to write and implement the curriculum for this new degree, 1987

Campus Guest Lecture Series

Jim Markich, design professional from Chicago
"Corporations and Design Integration", 1993

Peter Kiar, professional photographer from Chicago
"Photography and Design", 1993

Carol Naughton, environmental designer from Chicago
"Informational Graphics", 1992

Kris Clemons, design professional from Chicago
"Chicago and Design Influence", 1992

Stephanie Melanski, design professional from Chicago
"The Art of Books" 1992

Stephen Frykholm, senior designer from Herman Miller Corporation
"The Picnic Poster Series", 1991

Linda Powell, designer from Herman Miller Corporation
"Graphics of the Greenfield Village Design Center", 1991

Kathy Stanton, designer from Herman Miller Corporation
"Communication by Design", 1991

Carol Wald, illustrator from Toronto
"A Collection of Collage", 1991

Joann Lickert, illustrator from Kalamazoo
"Illustrations", 1991

Marshall Arisman, illustrator from New York
"A Man and his Work", 1990

Hy Bomberg, author
"Charles Eames", 1990

Current Professional Organizations memberships

American Center for Design

American Institute of Graphic Arts

University and College Design Association

Graphic Design Education Association

The Design Management Institute

Grand Rapids Ad Club

Ferris Professional Women's Association

Conferences attended

Living Surfaces, Inter-active Media Conference, Chicago, 1993

Design and the Integration of Multi-media, Ann Arbor 1993

Harvard Case Studies Seminars, 1993

American Center for Design Lecture Series, Chicago, Fall 1992
Greg and Pat Samata, designers

American Center for Design Lecture Series, Chicago, Fall 1993
Patrick Coyne, editor of Communication Arts

American Institute of Graphic Arts National Conference, Chicago, Fall 1993
'Love, Power, Money and Design'

TQM Seminar, Grand Rapids, Summer 1993

The Design Management Institute, Southfield, 1992
Corporate Identity Conference

American Center for Design Lecture Series
Rick Valicenti, Winter 1992

American Center for Design Patron's Night, Chicago, 1992
Louise Filli, The Design of the Book

Paula Scher, Ann Arbor, 1992

Society of Typographic Arts Lecture Series
Togashural Isharami, Chicago, 1991

EMU State of Michigan Portfolio Day, Ypsilanti, 1992, 1991, 1990

Ernie Perich, Ypsilanti, 1992
Tom Monahan and the Impact of Design

Career Track Management Seminar, Traverse City, 1992

Computer Networking Training, Grand Rapids, 1992

Adobe Program Training, Chicago, 1991

Aldus Program Training, Chicago, 1991

Management Seminar, Grand Rapids, Fall 1991

Franklin Planner Training Seminar, Grand Rapids, 1990

University and College Design Association National Conference,
Washington DC, served on portfolio review, 1991

Society of Typographic Arts Computer Workshop, Chicago, 1990

SPE Computer Workshops, Kalamazoo, 1990

Society of Typographic Arts Lecture, 1990
Michael Vanderbyl, Espirit Corporation

Design Work for Clients

Tolfree Memorial Hospital, identity and signage

Hansen House, identity

City of Big Rapids Newsletter

Jackie Devereaux Interior Design

Kirtland Community College Viewbook

Michigan Federation of Teachers brochure

City of West Branch, identity

Hubie's, promotion

samples of student work and samples of client work are included in notebooks 2 and 3

Curriculum Vitae

It is my desire to work in art and graphic design education and to work professionally for individual clients. I desire to learn from other art and design educators and practicing designers and consequently hope to continue to provide helpful instruction to students and to provide excellent design solutions to clients.

Education Aug '92/Apr '95 **University of Michigan; Ann Arbor, Michigan**
Master of Fine Arts in Graphic Design.

May '87/Jun '89 **Western Michigan University; Kalamazoo, Michigan**
Bachelor of Fine Arts in Graphic Design.

Aug '79/Jun '83 **Greenville College; Greenville, Illinois**
Bachelor of Arts in Psychology.

Work Experience Aug '95/present **Ferris State University; Big Rapids, Michigan**
Assistant Professor in Visual Communication. Teach various visual communications classes in both traditional print, and contemporary digital techniques and methods.

Feb '98/present **Spring Arbor College; Spring Arbor, Michigan**
Professor in Art Appreciation. Teach basic composition and art history.

Oct '91/Aug '92 **Florists' Transworld Delivery; Southfield, Michigan**
Art Director in Publications Department. Responsibilities included art direction with photography and illustration, layout and production for magazine publications.

Aug '90/May '91 **Ferris State University; Big Rapids, Michigan**
Instructor in Visual Communication. Taught graphic design, graphic design production, and computer graphics to second year student class.

Aug '89/Aug '90 **Herman Miller, Inc; Zeeland, Michigan**
Graphic Design Apprentice. Experience included designing posters, brochures, display wall graphics, multi-media slide shows, vocabulary books, package design, decision books, and art directing photography shoots.

Feb '90/May '90 **Spring Arbor College; Spring Arbor, Michigan**
Visiting Instructor in Art teaching graphic design.

Professional Skills

Through work and school experience, I am knowledgeable of basic graphic design production methods. My experience includes specifying type, keylining, comprehensive mock-ups, photomechanical skills as well as supervising press checks and art directing photoshoots. I am computer literate in Adobe PageMaker, Adobe Illustrator, Adobe PhotoShop, Macromedia Freehand, Macromedia Director, QuarkXPress, Fractal Design Painter, MicroSoft Word, and OCR software programs.

Achievement Jul/Aug '91 Herman Miller Summer Picnic poster; Print Magazine Regional Design Annual
Jul/Aug '90 Herman Miller Collection poster; Print Magazine Regional Design Annual
Apr '89 WMU Presidential Scholar; GPA—3.92
Feb '89 Phi Kappa Phi National Honor Society

References and portfolio available upon request.

VISUAL COMMUNICATION PROGRAM REVIEW

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1

VISUAL COMMUNICATION: PROGRAM OVERVIEW

VISUAL COMMUNICATION PROGRAM OVERVIEW

The Visual Communication Profession

While the design business has grown and matured substantially in the United States, there is still little public recognition of its impact on our everyday existence. Simply put, everything we wear, touch, ride in, and live in has been created by a designer. Our newspapers, magazines, and books; our house-hold appliances and automobiles; the packages that cover every object imaginable and entice us to buy; the graphic images, logotypes, and signs in stores and restaurants, as well as their identity, menus, and sometimes, even their names; the shapes of cosmetic jars, bottles, compacts, lipsticks, and their packaging; the gift wrap and cards for presents; the incalculable numbers of brochures, annual reports, and corporate literature...all have been developed or designed by Visual Communicators. The list is endless.

A Short History of the Visual Communication Professional Workplace

Previous to the 1980s, the visual communication/graphic design profession was referred to as commercial art. Everything was done by hand. The tools were pencils, brushes, straight edges, curves, and rub-down lettering. The mediums were ink, pastels, and paints. Print was the main vehicle for any work completed by the designer.

The utilization of computers in design firms began shortly after the Macintosh and the PC were introduced in the early 1980s. In 1985 computerized multimedia was introduced but limited to on-screen PowerPoint-style slide shows, with bulleted text on a small range of colored backgrounds, but no sound and no animation. More often, the term multimedia still meant on-screen animation with a separate, but complementary, sound track. Hypertext allowed for the first interactive computer experience, enabling the user to jump from a reference in one document to related references located elsewhere. In the early 1990s, interactive digital technologies fully emerged, allowing for touch screen kiosks and consumer titles on CD-ROMS. By 1994 Mosaic added graphic capabilities to the Internet, paving the way for uses with more mass appeal and the explosion of the World Wide Web. In the recent year, businesses of all types have integrated the Web into their strategies and new uses continue to emerge daily.

The introduction of such digital and interactive technologies with significant graphic capabilities has rapidly attracted the attention of design firms and brought graphic designers to the attention of a multitude of industries. Today, traditional design skills while still serving the print industry are being integrated into new technologies and industries.

Computers have become the indispensable tool of our profession. They have moved from a single unit presence at a shared table to their ubiquitous presence today at each designer's desk, connected by extensive networks. The drop in initial costs has greatly contributed to this proliferation. Today, a fully equipped studio with individual access to current technology is the standard of this profession.

During the mid to late 1980s, job postings would sometimes note that computer experience was a plus factor in the decision making process. In other words, if a designer had some Macintosh literacy they were way ahead of the pack (and most often knew more than the person doing the hiring). By 1990 the tables had completely turned, with Mac literacy more often than not a necessity. Today, the requirements of digital fluency are standard, with small variations of software proficiency as the deciding factor.

There has been another aspect in the transformation of this profession, and that is that young designers will not take jobs with firms that are not technologically current. These young

designers feel that the lack of access to up-to-date equipment will limit their creativity and hamper their careers in the long term—and they are correct.

It should be noted that all of the questions raised in the past regarding technology's viability in design are long dead and buried. The creative studio is electronic, interactive, and online. The on-going challenge is to obtain, maintain, and purchase the most innovative equipment.

Today's Workplace

While the importance of computer proficiency is a foremost consideration, we should not lose sight of its role as a tool. Employers are looking for computer-proficient but not computer-dependent graduates. Much to the surprise of many immersed in the digital revolution, hand drawing continues to be very important. Drawing, design, and composition continue to be the very foundation of all visual communication in both print and digital design formats.

However today, the workplace has become computerized and has significantly changed its requirements, as a new ability to function through electronically linked sites, modems, and faxes has relaxed the need for workers or companies to be grounded in a specific locale. Firms are decentralizing and so are their employees. Firms are connected by satellite or secured online networks, issuing original design information and printing instructions. Design firms establishing satellite offices can often get much of the work accomplished in the home office. Although home office design firms are still in their infancy, they are rapidly increasing.

At the time of this writing, there seem to be three dominant structural directions for the new digital design office of which we as educators need to be aware. First, the computer has replaced traditional production methodologies and, while graphic designers may be working directly on the computer, their designs are being implemented by more technically oriented computer graphic software packages. Lastly, there is the newly important interactive design component, which has allowed some companies another medium to offer clients, while others have become immersed in it and have developed a separate profit center or agency. Training our students for these markets is an essential part of their education. All of these directions represent paths which today's student should explore.

According to *Business Week*, "design" is the corporate buzzword of the nineties, succeeding "finance" in the eighties and "marketing" in the seventies. It is all about image: design can make or break corporate identity, brand identity, or retail identity even personal identity. Companies are coming to recognize the immense impact of the designer on the modern word, and as a result, they are generating increasing amounts of work for designers.

The Business Issues of Design

So, now the bottom line. The importance of the visual communicator and the profession is ultimately its impact on business. Therefore, although visual communication incorporates an aesthetic experience and a creative endeavor, it is its alliance to business, its ability to service clients' needs, that defines its place and status in today's economy. The typical art student at most of today's universities who are pursuing a visual communication education must acknowledge design's role in the business community. Not to recognize this factor is an act of unnecessary idealism, resulting in a foolhardy conclusion. Without question the overriding common denominator of the most successful people in visual communication is their ability to maintain the highest creative standards without losing sight of their role as directors of a business.

Many of today's practicing professional designers have stated that it is a shame that

fundamental business courses are not taught within the standard curriculum found in professional art colleges. Business insight is necessary to run your own business, as well as how to understand your clients' businesses, and to understand how to solve your clients' problems. If you are going to design an annual report, the design graduate better be able to understand what the financial data in the back of the book represents. If you're going to design a corporate identity program, you should know how that corporation functions in the marketplace, what you need to convey in terms of its image, and how that image will affect the company's internal structure, as well as its external communications. In short, you need to know how the business community operates. But most important, one needs to recognize that design is a business.

An Overview of Ferris State University's Visual Communication Program

The Visual Communication program consists of a two year Associate in Applied Science degree and a four year Bachelor of Science degree in which students gain an understanding and mastery of the principles, theories, and skills of communication design. We define communication design as the effective presentation of ideas and information by means of type and image, whether in the traditional medium of print or in the new digital medium that supports interactive computer displays, multimedia communication technology, and information systems.

What is common to the range of experiences in the program is a problem-solving approach to effective and expressive communication. Emphasis is on design as a profession that informs and understands the social and cultural dimensions of communication while developing an appreciation of the power of words and images.

It is a forward looking program. While we foster a respect for the rich history of book, letterform, and print design, we are also fascinated with the potential that technology and new theories of human-machine interaction hold for the design of future modes of communication.

The Unique Qualities of Ferris State University's Visual Communication Program

1. The Visual Communication program offers a two year Associate in Applied Science degree
2. The Visual Communication program offers a four year Bachelor of Science degree
3. The Visual Communication program is part of the College of Business and requires that students take business courses
4. The Visual Communication program provides senior level students with an internal internship with real world clients, projects, and deadlines
5. Students enter the Visual Communication program at the freshman level which gives them the advantage of having four years of hands-on training.

Visual Communication memo

To: Doug Haneline
From: Kaaren Denyes
Subject: Visual Communication Program Review
Date: December 15, 1997

The following is the information which your requested for the Visual Communication Program Review:

Budget

| | |
|----------------------|--------------|
| Surveys | \$350 |
| Student Wage Support | \$300 |
| Document printing | <u>\$100</u> |
| Total | \$750 |

Program Review Panel

Kaaren Denyes.....Chair and Visual Communication Program Coordinator
Barbara Loveland.....College of Business, Visual Communication Faculty
Linda Powell.....College of Business, Visual Communication Faculty
Kurt Collins.....College of Business, Visual Communication Faculty
Curt Ellis.....College of Business, Visual Communication Faculty
Ted Walker.....Arts and Sciences, Humanities Faculty
Stu Travis.....College of Business, Marketing Department Chair

Purpose

To provide the University, College of Business, and Visual Communication program with current data relevant to the Visual Communication A.A.S. and B.S. degree program for the purpose of evaluating the curriculum, course content, and its contribution to the Michigan employment market. The information gathered for this review process will provide a basis for informed decisions regarding resource allocations, technology acquisitions, and the future direction of the program.

Activity Schedule

| | |
|--------------------------|-------------------|
| Graduate Survey | February 27, 1998 |
| Student Survey | February 27, 1998 |
| Industry Survey | February 27, 1998 |
| Evaluation of Facilities | March 20, 1998 |
| Evaluation of Curriculum | March 20, 1998 |
| Labor Market Analysis | March 20, 1998 |
| Faculty Perceptions | March 20, 1998 |

2

GRADUATE FOLLOW-UP SURVEY

GRADUATE FOLLOW-UP SURVEY

The Alumni survey shown on the following two pages was mailed to 85 graduates from the BS degree program in Visual Communication (VC) since its inception in Fall 1989. Graduates with the AAS degree in VC were not surveyed for two reasons: many transfer to other programs and complete their degree work in that program, and mailing addresses for these students are difficult to find.

The surveys were mailed to alumni in March, 1998. They were asked to return their completed survey in an enclosed postage-paid envelope by the first of April, 1998.

A total of 42 responses (49%) were returned. General information collected indicates that 100% of the respondents are employed in the design field. The majority work in a design studio (39%) or advertising agency (27%). Others do free-lance work, specialize in environmental graphics or publishing, and work for an in-house communication group.

Every respondent felt that they were *Extremely Well* prepared (76%) or *Quite Well* prepared (24%) to work in the Visual Communication field.

Analysis of additional data collected from VC graduates is shown in the tables that follow in this section. *Considerations* are provided when there are factors that may have influenced graduates' responses to questions on the survey and *Recommendations* are sometimes suggested by VC faculty based on their interpretation of the data collected.

Question 10 on the Alumni survey required individual responses. Summaries of those responses are included at the end of this section.

The last question regarding relocation of the Ferris VC Program to Kendall College of Art and Design in Grand Rapids is one that was also asked on the Student, Faculty/Staff/Administrator, and Employer surveys. The combined data regarding this question is included as *Section 6* in this document.

As part of the Visual Communication Program Review process we are assessing alumni perceptions of the program. Please assist us by responding to the following questions regarding the VC program at Ferris. Return your completed survey in the Business Reply envelope provided by April 1, 1998. Thank you for your response.

1. Indicate the year you graduated from Ferris State University. (Circle appropriate letter)

- A. 1990
- B. 1991
- C. 1992
- D. 1993
- E. 1994
- F. 1995
- G. 1996
- H. 1997

2. Are you currently working in the design profession?

- A. Yes
- B. No

3. Within what type of organization are you working?

- A. Advertising
- B. Design studio
- C. Environmental graphics
- D. Free-lance
- E. In-house design in corporation
- F. Newspaper
- G. Multimedia
- H. Publishing
- I. _____

4. What is your professional title?

- A. Graphic Designer
- B. Art Director
- C. Visual Communicator
- E. Technician
- F. Creative Director
- G. Communication Designer
- H. Communication Manager
- I. _____

5. Your first professional salary after graduation from FSU was:

- A. \$15,000 – 20,000
- B. \$21,000 – 25,000
- C. \$26,000 – 30,000
- D. \$31,000 – 35,000
- E. \$36,000 – 40,000
- F. \$41,000 – 45,000
- G. \$46,000 – 50,000

6. Your current salary is:

- A. \$15,000 – 20,000
- B. \$21,000 – 25,000
- C. \$26,000 – 30,000
- D. \$31,000 – 35,000
- E. \$36,000 – 40,000
- F. \$41,000 – 45,000
- G. \$46,000 – 50,000
- H. \$51,000 – 60,000
- I. \$61,000 – 75,000
- J. \$76,000 – 100,000
- K. More than \$100,000

7. How well did the Visual Communication Program at Ferris prepare you for this field?

- A. Extremely well
- B. Quite well
- C. Not well

8. In your opinion, what are the strengths of the Visual Communication Program at Ferris? (Circle all that apply)

- A. Basic computer training
- B. Basic design training
- C. Advanced computer training
- D. Advanced design training
- E. Computer labs
- F. Extracurricular activities
- G. Faculty
- H. Image development techniques
- I. Problem-solving training
- J. Students in Design organization
- K. Technical support
- L. Typography
- M. None of the above
- N. Other _____

(continued on back side)

9. In your opinion, what are the weaknesses of the Visual Communication Program at Ferris?

(Circle all that apply)

- A. Basic computer training
- B. Basic design training
- C. Advanced computer training
- D. Advanced design training
- E. Computer labs
- F. Extracurricular activities
- G. Faculty
- H. Image development techniques
- I. Problem-solving training
- J. *Students in Design* organization
- K. Technical support
- L. Typography
- M. None of the above
- N. Other _____

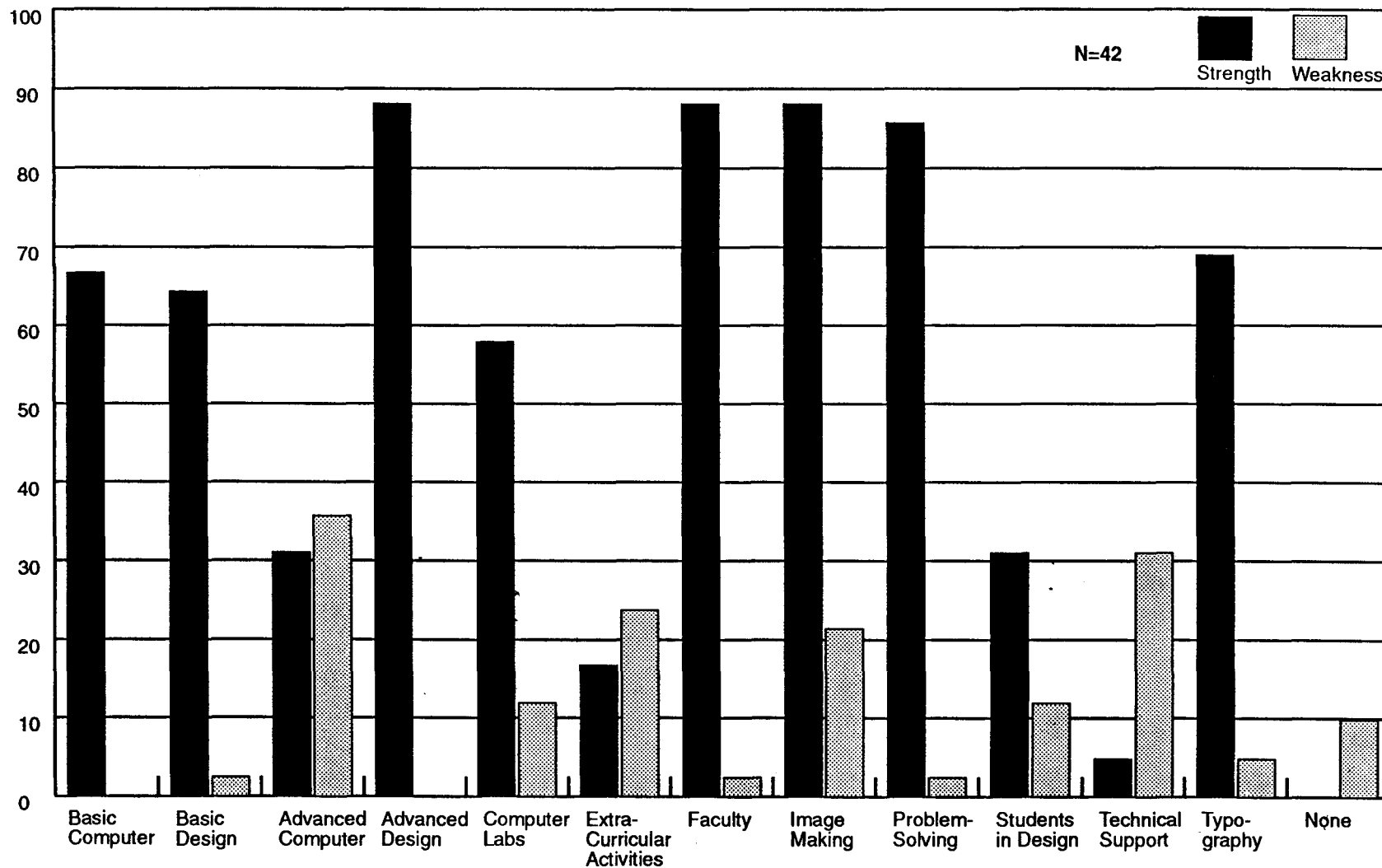
10. What could be done to make this program more effective in preparing students for future trends in the Visual Communication profession?

11. Would it be advantageous for the Ferris Visual Communication Program to be located in Grand Rapids at Kendall College of Art and Design?

___ Yes ___ No

Why or why not?

FIGURE 1: STRENGTHS/WEAKNESSES OF VISUAL COMMUNICATION PROGRAM AS PERCEIVED BY GRADUATES



In two different questions, VC Alumni were given the same list of items. The respondents were first asked to put a check mark by the items they thought are strengths of the VC Program. They were then asked to put a check mark by the items they thought are weaknesses of the program.

FIGURE 1 on page 2 – 2 indicates the *Strengths* far exceed the *Weaknesses*. Almost 90% of VC Alumni indicated that *Advanced Design, VC Faculty, Image Making Techniques, and Problem-solving Skills* are strengths of the program. Items rated as strengths by over 60% of the respondents were *Basic Design, Basic Computer, and Typography*.

It is interesting to note that *Computer Labs* generally were considered a strength by almost 60% of the Alumni respondents. This opinion conflicts with that of current VC Students who rated the *Availability of Labs, Hardware, and Software* to be mostly in the *Fair* and *Poor* categories (See Table 3 on page 4 – 2).

Technical Support in the Computer Labs was rated a weakness by 31% of Alumni. Seventy percent of current Students rated *Technical Support* to be *Poor* or *Unacceptable* (See Table 3 on page 4 – 2).

Ten percent of VC Alumni responded that there are no weaknesses in the VC Program.

Considerations:

Advanced Computer Training is rated as a weakness by 36% of VC Alumni respondents. This is understandable since this is the area of the Visual Communication profession that has changed the most rapidly in the last eight years. In 1989 the VC curriculum included one computer class – page layout, offered in the Junior year of the program. Currently, the curriculum includes 6 computer classes beginning the Freshman year. The VC Program has begun to integrate training in Multimedia Design, Web Design and Interactive Design as methods of communication problem-solving.

Recommendations:

- Flexibility in curriculum to accommodate ever-changing technology
- Commitment by College of Business and FSU administrators for full-time, trained Macintosh Technical Support professionals available to faculty as well as students.
- Faculty release time and training in advanced computer technology
- Faculty new hires with emphasis in advanced computer technology

INDIVIDUAL RESPONSES TO ALUMNI SURVEY QUESTIONS

On the Alumni Survey, question number 10 asked VC graduates *what could be done to make the VC program more effective*. The following suggestions were mentioned most often:

- More prepress and print production training and experience
- More real projects with client contact or internships
- Computer technology and multimedia experience
- More business classes
- Letter writing and resumé preparation

3

EMPLOYER FOLLOW-UP SURVEY

Visual Communication

APRC 1998-1999

Section 2 of 4

EMPLOYER FOLLOW-UP SURVEY

The Employer survey shown on the next two pages was distributed to 68 Employers where Visual Communication (VC) graduates with a BS Degree currently work or have worked in the past 8 years. Most of these employers are in the West Michigan area but some are out of state – Texas, Arizona, and Colorado.

The surveys were mailed in March, 1998. A pre-addressed, postage-paid return envelope was included for responses. A total of 22 responses (32%) were received. Many employers have hired one Ferris graduate but some have hired more than one – from two to four. This reinforces the fact that we have received many phone calls requesting Ferris graduates to apply for open positions because an employer has been very satisfied with a Ferris graduate already employed within their business.

Analysis of the data collected from Employers is shown in the tables and bar charts that follow in this section. *Considerations* are provided when there are factors that may influence employers' responses to questions on the survey and *Recommendations* are sometimes suggested by VC faculty based on their interpretation of the data collected.

Several questions on the survey required individual responses. Summaries of those responses are included in this section.

The last question (14) regarding relocation to Kendall College of Art and Design in Grand Rapids is one that was also asked on the Student, Alumni, and Faculty/Staff/Administrator surveys. The combined data regarding this question is included as *Section 6* in this document.

As part of the Visual Communication program review process, we are assessing the employer perceptions of our graduates. Please assist us by responding to the following questions regarding the training from Ferris State University that graduates from the Visual Communication program received. Return your completed survey in the Business Reply envelope provided by April 1, 1998. Thank you for your response.

1. How many FSU Visual Communication graduates have you hired? ____

2. Your firm works primarily in:

- A. Print design
- B. Print production
- C. Multimedia design
- D. Multimedia production
- E. Publishing
- F. Advertising
- G. Environmental graphics

3. Was the Ferris VC graduate(s) hired by your firm adequately prepared for the workplace?

____ Yes ____ No

4. What have the skill strengths and weaknesses been of these employees? (Rate each 1 – 5, 1 being the weakest, 5 being the strongest.)

- ____ Computer
 - ____ Thinking
 - ____ Problem-solving
 - ____ Design/layout
 - ____ Print production
 - ____ Business
 - ____ Multimedia design
 - ____ Multimedia production
 - ____ Typography
 - ____ Color
 - ____ Presentation
 - ____ Work ethic
 - ____ Written communication
 - ____ Verbal communication
- ____ _____
____ _____

5. How would you rate the preparation of the Visual Communication graduates from FSU's program to graduates from similar programs at other schools?

- A. Better prepared
 - B. Less prepared
- Comments: (Use back side)

6. During the interview process, what impressed you about the Ferris graduate? (Place in order of importance to you.)

- ____ Appearance
 - ____ Portfolio print work
 - ____ Portfolio multimedia work
 - ____ Presentation skills
 - ____ Communication skills
 - ____ Résumé
 - ____ Production knowledge
 - ____ Knowledge of design principles
- ____ _____

7. How would you rank the graduate's knowledge of the following types of software programs? (Please rate each type, 1 – 5, 1 being the weakest, 5 being the strongest)

- ____ Page layout
- ____ Draw/paint
- ____ Animation
- ____ Illustration
- ____ Image manipulation
- ____ Multimedia
- ____ 3-D
- ____ Data base
- ____ Word processing
- ____ Web design
- ____ Interactive computer design

8. Starting salary in your organization for a graduate from a Visual Communication program is:

- A. \$15,000 – 20,000
- B. \$21,000 – 25,000
- C. \$26,000 – 30,000
- D. \$31,000 – 35,000
- E. \$36,000 – 40,000
- F. \$41,000 – 45,000
- G. \$46,000 – 50,000

9. In your opinion, what are the strengths of the Ferris State University Visual Communication Program? (Check all that apply)

- A. Basic computer training
- B. Basic design training
- C. Advanced computer training
- D. Advanced design training
- E. Computer labs
- F. Extracurricular activities
- G. Faculty
- H. Image development techniques
- I. Problem-solving training
- J. Students in Design organization
- K. Technical support
- L. Typography
- M. None of the above
- N. Other _____

10. In your opinion, what are the weaknesses of the Ferris State University Visual Communication Program? (Check all that apply)

- A. Basic computer training
- B. Basic design training
- C. Advanced computer training
- D. Advanced design training
- E. Computer labs
- F. Extracurricular activities
- G. Faculty
- H. Image development techniques
- I. Problem-solving training
- J. Students in Design organization
- K. Technical support
- L. Typography
- M. None of the above
- N. Other _____

11. What could be done to make this program more effective in preparing students for coming trends in this profession?

12. Do you believe that being within the College of Business renders the graduates of the Visual Communication Program at FSU more or less employable in this field?

13. Are there any prevailing or developing industry or market trends that you believe might have an impact upon this program?

14. Would you add any specific courses to the Visual Communication curriculum?

Yes

No

If yes, please list.

15. Would it be advantageous for the Ferris Visual Communication Program to be located in Grand Rapids at Kendall College of Art and Design?

Yes No

Why or why not?

TABLE 1: RATING OF VC GRADUATES' SKILLS BY THEIR EMPLOYERS

| | Very Strong | Somewhat Strong | Average | Somewhat Weak | Very Weak |
|-------------------------------|-------------|-----------------|---------|---------------|-----------|
| Computer N=22 | 59.1% | 27.3% | 9.1% | 0 | 4.5% |
| Thinking N=21 | 19% | 47.6% | 23.8% | 0 | 9.5% |
| Problem-solving N=22 | 18.2% | 54.5% | 13.6% | 0 | 13.6% |
| Design/Layout N=22 | 36.4% | 36.4% | 18.2% | 0 | 9.1% |
| Print Production N=21 | 9.5% | 28.6% | 38.1% | 19% | 4.8% |
| Business N=20 | 0 | 20% | 15% | 40% | 25% |
| Multimedia Design N=15 | 6.7% | 20% | 20% | 33.3% | 20% |
| Multimedia Production N=15 | 6.7% | 20% | 20% | 33.3% | 20% |
| Typography N=21 | 19% | 42.9% | 28.6% | 4.8% | 4.8% |
| Color N=20 | 35% | 45% | 15% | 0 | 5% |
| Presentation N=18 | 27.8% | 44.4% | 27.8% | 0 | 0 |
| Work Ethic N=21 | 52.4% | 23.8% | 14.3% | 0 | 9.5% |
| Written Communication N=18 | 5.6% | 50% | 16.7% | 27.8% | 0 |
| Verbal Communication N=21 | 19% | 38.1% | 28.6% | 9.5% | 4.8% |

TABLE 1 on page 3 –2 indicates that over 60% of the respondents rated students' skills in *Computer, Thinking, Problem-solving, Design/Layout, Typography, Color, Presentation, and Work Ethic* in the *Very Strong* or *Somewhat Strong* categories.

Ratings for *Verbal Communication skills* was more widespread with almost 90% of the responses dispersed from *Very Strong* through *Average*.

Print Production and *Written Communication Skills* are rated *Somewhat Strong* or *Average* by over 65% of respondents.

The lowest ratings were for *Business Skills, Multimedia Design, and Multimedia Production Skills*, 65%, 53%, and 53%, respectively, in the *Somewhat Weak* or *Very Weak* categories.

Considerations:

It is interesting to note that the number of respondents varies somewhat for each category. Employers probably rated only the categories they felt qualified to respond to. *Multimedia Design* and *Multimedia Production* had the fewest respondents (15 each) because it is a new field in Visual Communication and their firms may not incorporate these disciplines.

Multimedia Design and Production have begun to be offered in the VC Curriculum.

Recommendations:

- More specific business courses to relate business skills to design offered
- More specific course work offered and supported in Multimedia Design and Production in the VC Program

TABLE 2: RATING OF VC GRADUATES' KNOWLEDGE OF SOFTWARE PROGRAMS BY THEIR EMPLOYERS

| | Very Strong | Somewhat Strong | Average | Somewhat Weak | Very Weak |
|----------------------------|-------------|-----------------|---------|---------------|-----------|
| Page Layout N=21 | 66.7% | 28.6% | 4.8% | 0 | 0 |
| Draw/Paint N=20 | 25% | 35% | 25% | 10% | 5% |
| Animation N=12 | 0 | 8.3% | 16.7% | 33.3% | 41.7% |
| Illustration N=21 | 23.8% | 33.3% | 23.8% | 9.5% | 9.5% |
| Image Manipulation N=20 | 10% | 55% | 15% | 15% | 5% |
| Multimedia N=13 | 0 | 15.4% | 38.5% | 15.4% | 30.8% |
| 3-D N=11 | 0 | 0 | 45.5% | 27.3% | 27.3% |
| Data Base N=14 | 0 | 7.1% | 14.3% | 35.7% | 42.9% |
| Word Processing N=17 | 0 | 23.5% | 29.4% | 35.3% | 11.8% |
| Web Design N=16 | 0 | 6.3% | 25% | 31.2% | 37.5% |
| Interactive Design N=11 | 0 | 9.1% | 27.3% | 27.3% | 36.4% |

TABLE 2 on page 3 – 4 indicates that VC Graduates are *Very Strong* and *Somewhat Strong* with *Page Layout Software* skills with ratings at 95% in these categories.

Over 50% of respondents rate *Paint/Draw, Illustration, and Image Manipulation Software* skills in the Strong and Very Strong categories.

All other software skills are rated much lower.

Considerations:

It is interesting to note that the number of respondents varies for each software category. This is probably because respondents did not feel qualified to rate categories for software programs not used by their firm.

Animation and 3D software are very specialized and used by few designers. Data base software is also specialized but is becoming much more important for use in interactive web design.

Multimedia, Web, and Interactive Design are emerging fields in Visual communication. Employers are looking to recent graduates for these skills.

Recommendations:

- Familiarize VC Students with specialized programs
- Strengthen Multimedia/Web/Interactive Design software training and include Data Base software training
- Faculty release time and training in Multimedia and Interactive Web Design skills
- Faculty new hires with qualifications in advanced software programs

FIGURE 2: STRENGTHS/WEAKNESSES OF VISUAL COMMUNICATION PROGRAM AS PERCEIVED BY EMPLOYERS

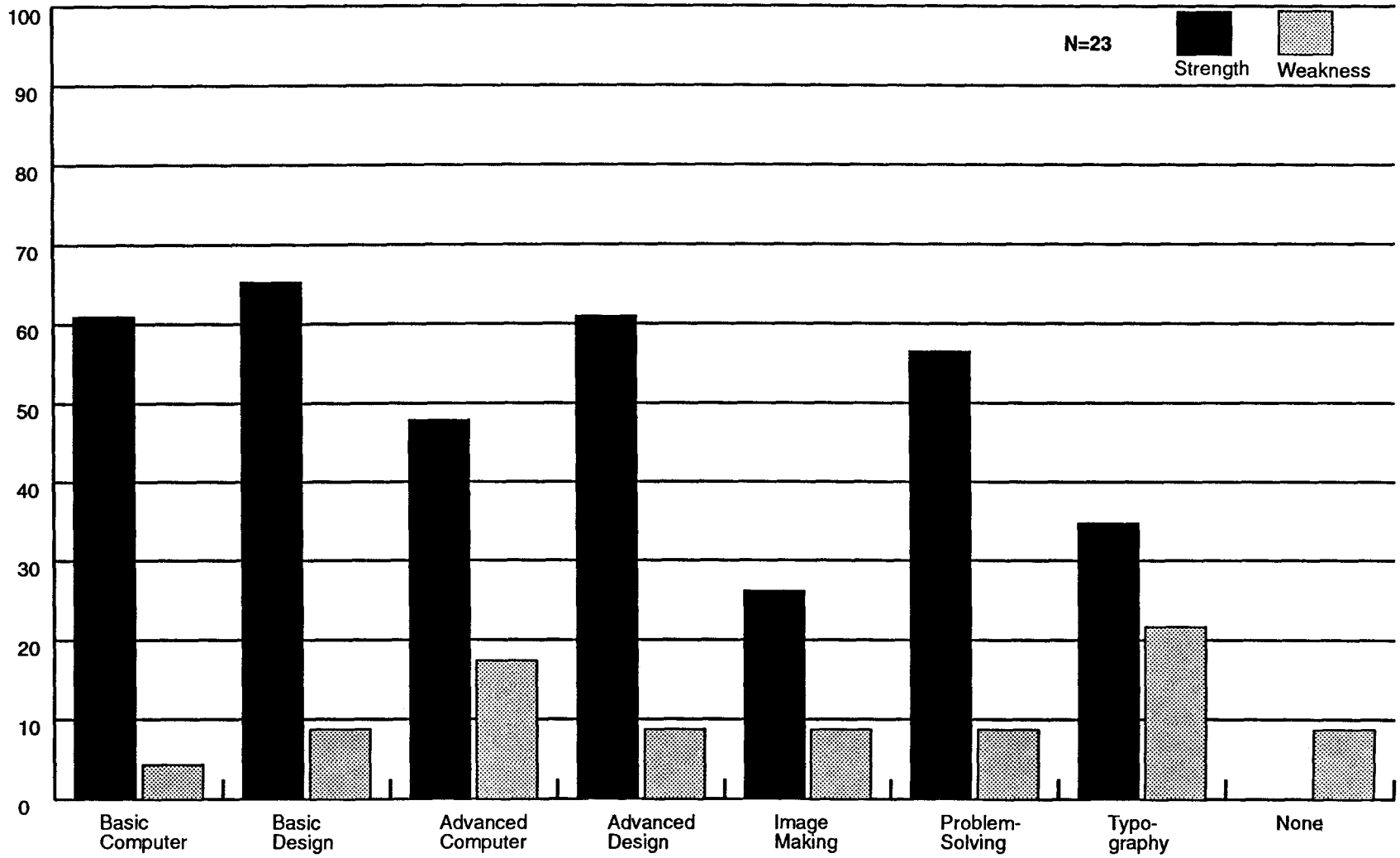


FIGURE 2 on page 3 – 6 indicates that all subjects rated are perceived by more employers as strengths of the program rather than weaknesses. *Basic Computer, Basic Design, Advanced Design, and Problem-solving* were rated by over 50% of the respondents as *Strengths*.

The subject receiving the highest percentage for being weak was *Typography* with over 25% rating it as a *Weakness*. However, over 30% of the Employer respondents rated it as a *Strength*.

INDIVIDUAL RESPONSES TO EMPLOYER SURVEY QUESTIONS

Job Ready

When asked if the Ferris VC graduate(s) hired were prepared for the workplace an overwhelming majority of the employer respondents (91%) said *Yes*.

Employers were also asked to rate the preparation of Ferris VC Graduates compared to graduates from similar programs at other schools. Since most of the respondents are from the West Michigan area they would most likely be comparing Ferris Graduates to those from Grand Valley State University, Central Michigan University, Creative Center for the Arts, Eastern Michigan University, Kendall College of Art and Design, Michigan State University, Western Michigan University, and University of Michigan. Over 90% indicated that Ferris VC Graduates were *Better Prepared* while less than 10% indicated they were *Less Prepared*.

Industry Trends

Employers were asked to list any prevailing or developing industry trends that might have an impact on design education. Those mentioned most often were Web site design, multimedia design, and the Internet.

When asked for suggestions on how to better prepare our students to meet the demands of emerging trends, training in Web/Internet design and business/marketing classes were mentioned most often. Print production training, liberal arts, and writing were also stated as important.

Most of the respondents said that being within the College of Business makes VC Graduates *More* employable for the following reasons:

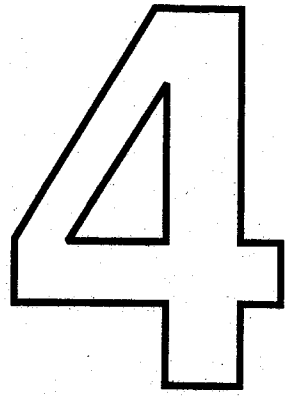
- Marketing and management classes provide a good foundation for entering the work place.
- Business background helps designers relate to customer needs.
- Business courses give designers the background to become business owners.

VC Curriculum

Employers were asked if they would add any specific courses to the VC Curriculum. Seventy-two percent said *Yes* and suggested the following: (most mentioned courses are first)

- Web Design
- Multimedia
- Advertising
- Marketing
- Internet
- Copy writing

The VC Program has begun to incorporate Web Design, Multimedia Design, and training on the Internet into our curriculum (over the past two years) but more needs to be done. Advertising is a separate program within the College of Business at Ferris. Copy writing is more typically found within an advertising program than a design program.



STUDENT EVALUATION OF THE PROGRAM

STUDENT EVALUATION OF THE VISUAL COMMUNICATION PROGRAM

The Student survey shown on the following 3 pages was distributed to the 110 currently enrolled Visual Communication students during one of their VC class periods by an assigned program faculty member. This was done during the Winter semester of the 1997/98 academic year. The surveys were color coded by academic level so that the results could be analyzed by level in the program.

A total of 88 responses were collected:

- Freshmen: N=35
- Sophomores: N=24
- Juniors: N=19
- Seniors: N=10

Analysis of the data collected from VC students is shown in the tables and bar charts that follow in this section.

Considerations are provided when there are factors that may have influenced students' responses to questions on the survey and *Recommendations* are sometimes suggested by VC faculty based on their interpretation of the data collected.

Three questions on the survey (36 – 38) required individual responses. Summaries of those responses are included at the end of this section.

The last question (39) regarding relocation of the program to Kendall College of Art and Design in Grand Rapids is one that was also asked on the Alumni, Faculty/Staff/Administrator, and Employer surveys. The combined data regarding this question is included as *Section 6* in this document.

As part of the Visual Communication Program Review process, we are assessing student perceptions of the VC program at Ferris. Please assist us by responding to the following questions regarding your experiences.

Circle the appropriate number for each statement below based on the following scale:

1 = not acceptable 2 = poor 3 = fair 4 = good 5 = excellent

- | | | | | | |
|---|---|---|---|---|---|
| 1. Quality of general education courses at FSU | 1 | 2 | 3 | 4 | 5 |
| 2. Quality of University library books/periodicals in visual communication subjects | 1 | 2 | 3 | 4 | 5 |
| 3. Helpfulness of the College of Business staff | 1 | 2 | 3 | 4 | 5 |
| 4. Availability of my program advisor | 1 | 2 | 3 | 4 | 5 |
| 5. Willingness of my program advisor to help me | 1 | 2 | 3 | 4 | 5 |
| 6. Professional competence of the VC faculty | 1 | 2 | 3 | 4 | 5 |
| 7. Quality of classroom facilities for VC students | 1 | 2 | 3 | 4 | 5 |
| 8. Availability of computer labs for VC students | 1 | 2 | 3 | 4 | 5 |
| 9. Quality of computer hardware available to VC students | 1 | 2 | 3 | 4 | 5 |
| 10. Quality of computer software available to VC students | 1 | 2 | 3 | 4 | 5 |
| 11. Quality of technical support for computer labs | 1 | 2 | 3 | 4 | 5 |
| 12. Fairness of grading in my VC classes | 1 | 2 | 3 | 4 | 5 |
| 13. Quality of Students in Design organization | 1 | 2 | 3 | 4 | 5 |

How adequate has your training in the VC program been in helping you understand and apply the principles and practice of the visual communication profession?

Circle the appropriate number for each subject below based on the following scale:

1 = not applicable 2 = poor 3 = fair 4 = good 5 = excellent

- | | | | | | |
|--------------------------------------|---|---|---|---|---|
| 14. Basic design principles | 1 | 2 | 3 | 4 | 5 |
| 15. Application of design principles | 1 | 2 | 3 | 4 | 5 |
| 16. Drawing | 1 | 2 | 3 | 4 | 5 |
| 17. Basic computer | 1 | 2 | 3 | 4 | 5 |
| 18. Typography | 1 | 2 | 3 | 4 | 5 |
| 19. Photography | 1 | 2 | 3 | 4 | 5 |
| 20. Imagemaking techniques | 1 | 2 | 3 | 4 | 5 |

| | | | | | |
|------------------------------------|---|---|---|---|---|
| 21. Multimedia | 1 | 2 | 3 | 4 | 5 |
| 22. Web design | 1 | 2 | 3 | 4 | 5 |
| 23. Videography | 1 | 2 | 3 | 4 | 5 |
| 24. Interactive design | 1 | 2 | 3 | 4 | 5 |
| 25. Print design | 1 | 2 | 3 | 4 | 5 |
| 26. Environmental graphics/signage | 1 | 2 | 3 | 4 | 5 |
| 27. Problem-solving skills | 1 | 2 | 3 | 4 | 5 |
| 28. Creative skills | 1 | 2 | 3 | 4 | 5 |
| 29. Presentation skills | 1 | 2 | 3 | 4 | 5 |
| 30. Research skills | 1 | 2 | 3 | 4 | 5 |
| 31. Professionalism and ethics | 1 | 2 | 3 | 4 | 5 |

How effective have the courses you have taken at Ferris been in developing your skills in the following areas?

Circle the appropriate number for each subject below based on the following scale:

1 = not applicable 2 = poor 3 = fair 4 = good 5 = excellent

| | | | | | |
|---------------------------|---|---|---|---|---|
| 32. Written communication | 1 | 2 | 3 | 4 | 5 |
| 33. Oral communication | 1 | 2 | 3 | 4 | 5 |
| 34. Marketing | 1 | 2 | 3 | 4 | 5 |
| 35. Management | 1 | 2 | 3 | 4 | 5 |

36. Why did you select Ferris State University's Visual Communication program?

37. List two strengths of the VC program at Ferris.

38. List two weaknesses of the VC program at Ferris.

39. Would it be advantageous for the Ferris Visual Communication Program to be located in Grand Rapids at Kendall College of Art and Design?

Yes No

Why or why not?

TABLE 3: RATINGS OF SERVICES, FACILITIES, AND FACULTY BY VC STUDENTS

| N=87 | Excellent | Good | Fair | Poor | Not Acceptable |
|---|-----------|-------|-------|-------|----------------|
| Quality of General Education Courses at FSU | 8% | 54% | 34.5% | 2.3% | 1.1% |
| Quality of FSU Library on VC Subjects | 1.1% | 23% | 32.2% | 35.6% | 8% |
| Helpfulness of COB Staff | 22.4% | 48.2% | 25.9% | 3.5% | 0 |
| Availability of Program Advisor | 25.3% | 41.4% | 24.1% | 9.2% | 0 |
| Helpfulness of Program Advisor | 51.2% | 31.4% | 15.1% | 2.3% | 0 |
| Professional Competence of VC Faculty * | 48.8% | 38.4% | 9.3% | 2.3% | 1.2% |
| Fairness of Grading in VC Classes * | 16.1% | 42.5% | 28.7% | 10.3% | 2.3% |
| Quality of VC Classrooms | 3.4% | 29.9% | 44.8% | 18.4% | 3.4% |
| Availability of VC Computer Labs * | 3.4% | 8% | 39.1% | 32.2% | 17.2% |
| Quality of Hardware * | 1.1% | 14.9% | 43.7% | 27.6% | 12.6% |
| Quality of Software * | 4.6% | 28.7% | 36.8% | 20.7% | 9.2% |
| Technical Support for Computer Labs | 0 | 10.5% | 19.8% | 40.7% | 29.1% |
| Quality of Students in Design Organization | 9.4% | 37.6% | 35.3% | 15.3% | 2.4% |

* See Figures 3 – 7 for breakdown by class level in VC program.

TABLE 3 on page 4 – 2 is a summary of questions 1 through 13 on the VC Student Survey. Students were asked to rate a variety of services offered by the University and the College of Business, classroom and computer facilities, and VC faculty issues. The percentages represent all levels in the program – Freshmen through Seniors.

On five of the questions (noted with *) separate graphs are shown, giving a breakdown by class level. These represent items where responses by class level may vary due to different experiences – each class level works with different faculty members; freshmen work in a different computer lab than sophomores, juniors and seniors; and each class level works with different computer programs. (See Figures 1 – 5, by class level in VC Program)

Eighty-seven percent of respondents rated *Professional Competency of the VC Faculty* as *Excellent/Good*. Eighty-two percent rated the *Helpfulness of their VC Advisor* as *Excellent/Good* and 70% rated the *Helpfulness of College of Business Staff* as *Excellent/Good*.

On the other end of the scale was the *Quality of the FSU Library Regarding VC Subjects* with 75% of VC Students indicating *Fair/Poor/Unacceptable*. Within the VC Program, *Quality of Computer Labs*, generally, was rated low by all levels of students. (See Figures 3 – 5 for details.)

The weakest rating by VC students was for *Quality of Technical Support for Computer Labs*. Almost 70% of all students indicated *Poor or Not Acceptable* for this item.

FIGURE 3: PROFESSIONAL COMPETENCE OF VC FACULTY (BY CLASS LEVEL)

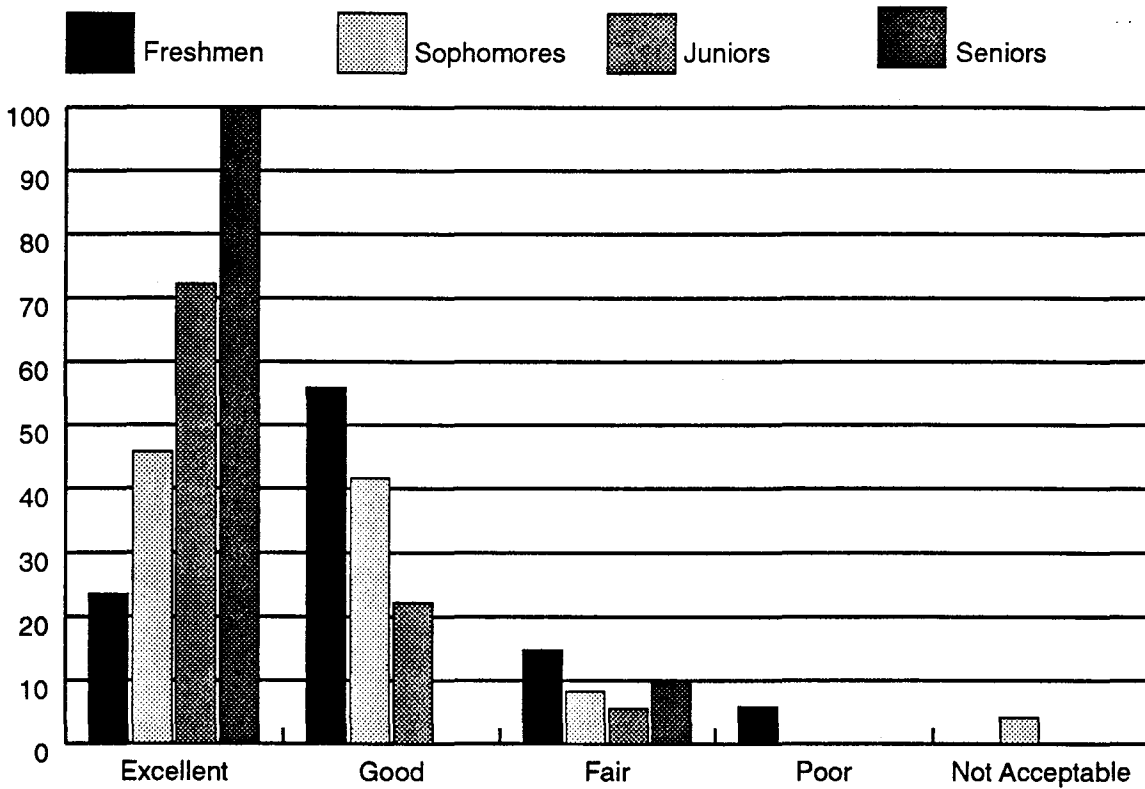


FIGURE 3 indicates that a high percentage of all levels of VC Students rated the *Professional Competence of VC Faculty* as *Excellent/Good*. Over 86% of Sophomores indicated *Excellent/Good*, over 70% of Juniors indicated *Excellent*, and 100% of Seniors indicated *Excellent*. Freshmen were the only class level to rate *Faculty Competence* at over 20% in the *Fair/Poor* categories.

FIGURE 4: FAIRNESS OF GRADING IN VC CLASSES (BY CLASS LEVEL)

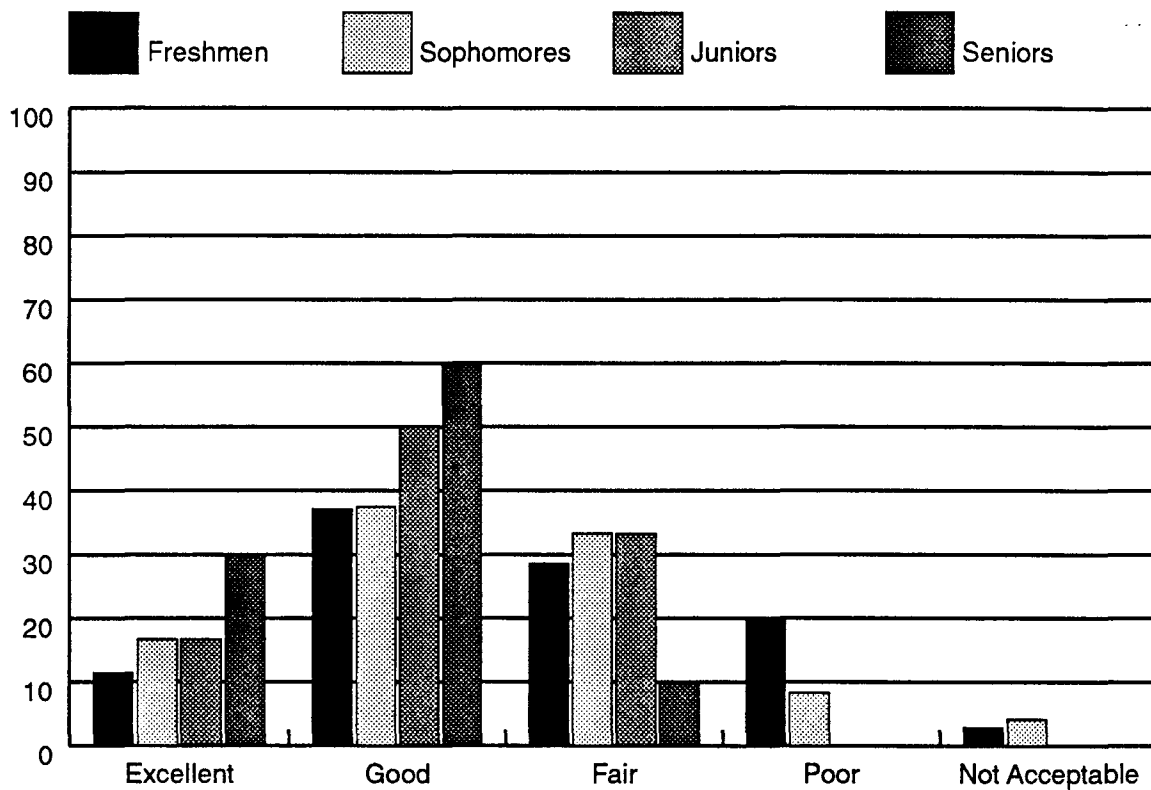


FIGURE 4 indicates VC Students' perceptions of *Fairness of Grading in VC Classes* are generally lower than most other items. Freshmen scores are lowest, followed by Sophomores, then Juniors. Senior ratings are the highest.

About half of the Freshmen respondents and 45% of Sophomores thought that *Fairness of Grading is Fair/Poor/Unacceptable*.

Most Juniors indicated that grading is in the *Excellent/Good/Fair* categories. This class level is the most diversified – there are two different tracks (Print Design and Multimedia Production) and three different instructors.

Seniors indicated 30% *Excellent*, 60% *Good*, and 10% *Fair*.

Considerations: There could be several reasons for the low scores on the *Fairness of Grading* item including the following:

- There were seven different VC Faculty members being rated.
- The VC Program has a reputation for being “tough” and Freshmen may not realize this, thinking of it in the more traditional setting of Fine Arts.
- Many of the VC course projects are graded on subjective elements, such as creativity, concept, design development, and color. Measurement tools for evaluation do not exist. This may lead to unclear, or at times, seemingly inconsistent evaluation.
- The VC Faculty may need to work at developing clear, easy to apply, and easy to understand grading methods for their courses and/or the program.

FIGURE 6: QUALITY OF HARDWARE (BY CLASS LEVEL)

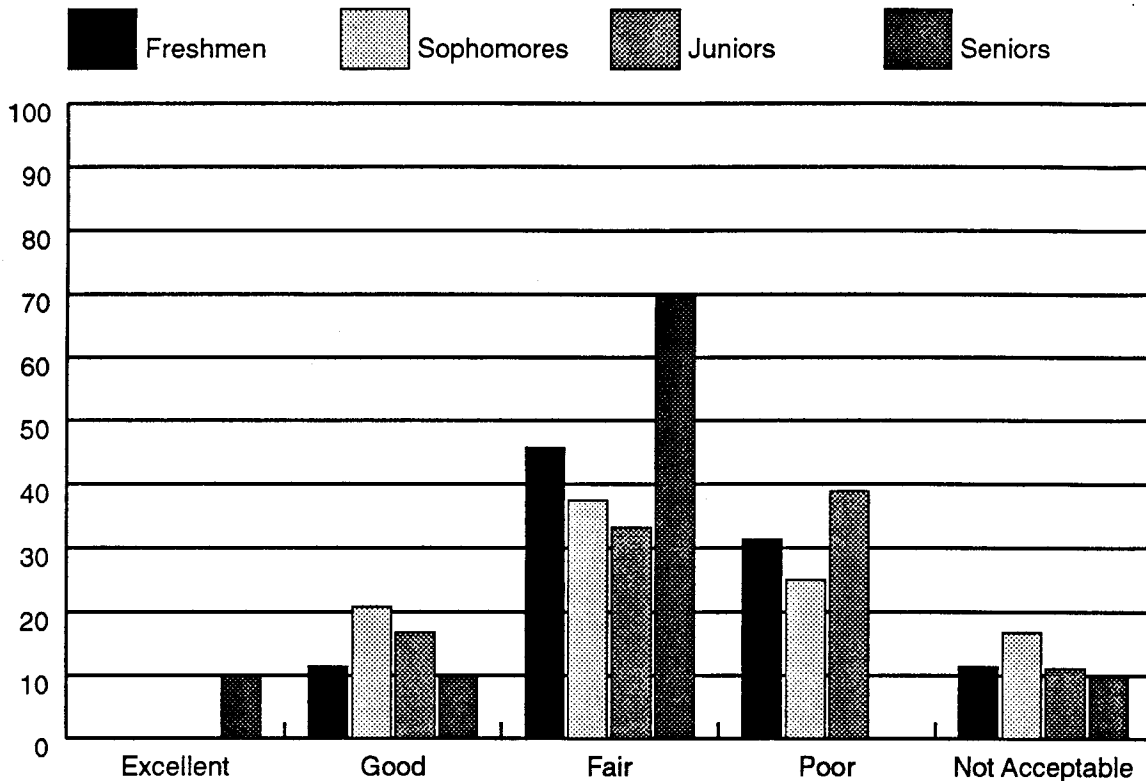


FIGURE 6 indicates over 80% of VC Students rated the *Quality of Computer Hardware* available for their use as *Fair, Poor or Not Acceptable*.

Considerations: Although Vocational Educational grants have made it possible for annual upgrades in both VC computer labs, it is difficult to stay current with the rate that technology and software are changing. As the nature of Vocational Education grant assignments has recently changed, the VC Program cannot expect to continue to receive this funding.

Another issue is that many more students use the computers than in the past – the VC Program is growing; computer courses are being added at the Freshman/Sophomore levels; service courses are offered to Advertising, Public Relations, and Television Productions students; and most VC projects require the use of the computer.

The VC student organization toured Kendall College of Art this past year and had the opportunity to see the new Macintosh computer lab paid for and supported by Ferris. They wondered why, as students at Ferris, they do not have equal facilities and technical support.

Recommendations:

- Support of the VC Program from the University to develop and maintain state-of-the-art, Macintosh-based computer labs with the most current technology and software.
- University support with software availability and access to peripheral equipment that is maintained by strong technical support for students who have invested in their own computers (even if this requires a fee).

FIGURE 7: QUALITY OF SOFTWARE (BY CLASS LEVEL)

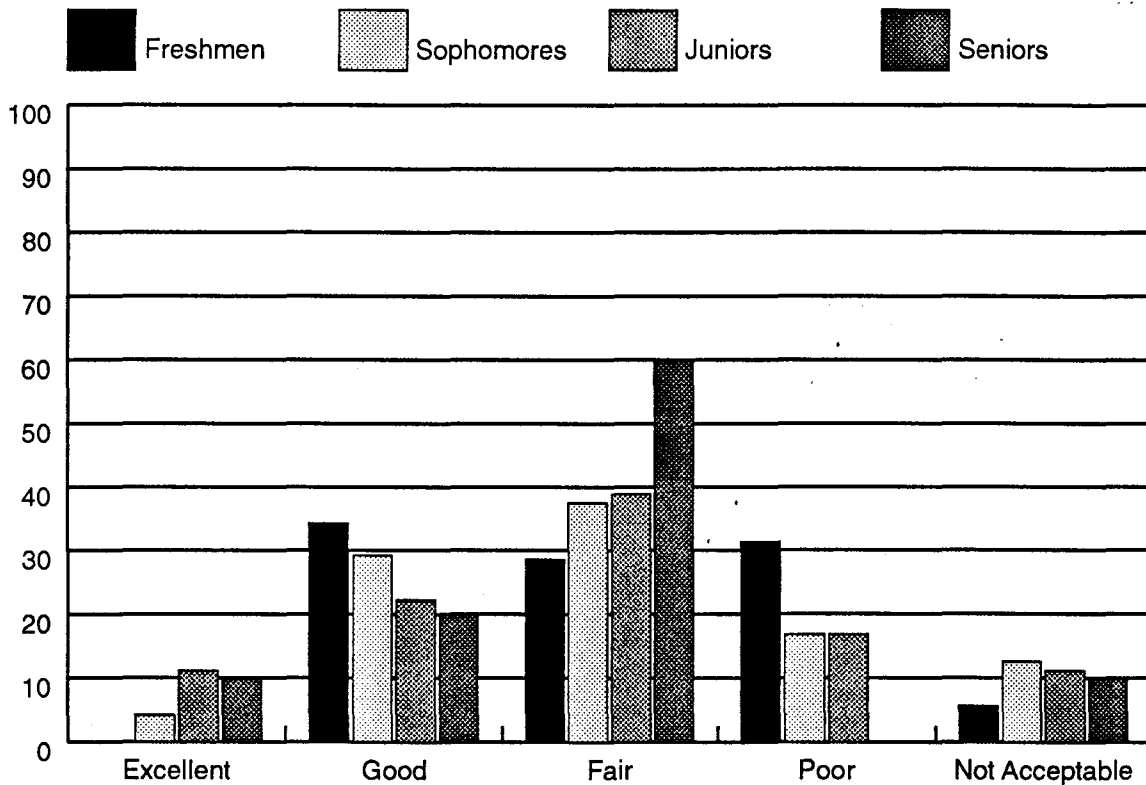


FIGURE 7 indicates 86%, the majority of all VC students, rated the *Quality of Software* in the *Good, Fair, or Poor* categories. Over 30% of Freshmen rated it *Poor*. Sophomores and Juniors showed similar responses in all categories with the most response being *Fair*. About 60% of the Seniors rated it *Fair*.

Considerations:

The *Poor* rating may be at this level in the Freshmen class as they have access to only the software programs that they use in their computer courses (page layout, paint, and illustration).

Sophomores, Juniors, and Seniors have access to all available VC software programs. Ratings by these levels may be low due to the fact that, while there is a variety of software available, the number of site licenses, on all but the software taught formally in the classroom, are very limited due to cost. Software programs are not available for installation on personal laptop computers nor are they available, legally, over the COB network for personal laptops.

Recommendations:

- Software licensing agreements that make multiple copies of current software available to students who have invested in their own computers (even if this requires a fee).

FIGURE 8: QUALITY OF TRAINING IN BASIC DESIGN PRINCIPLES

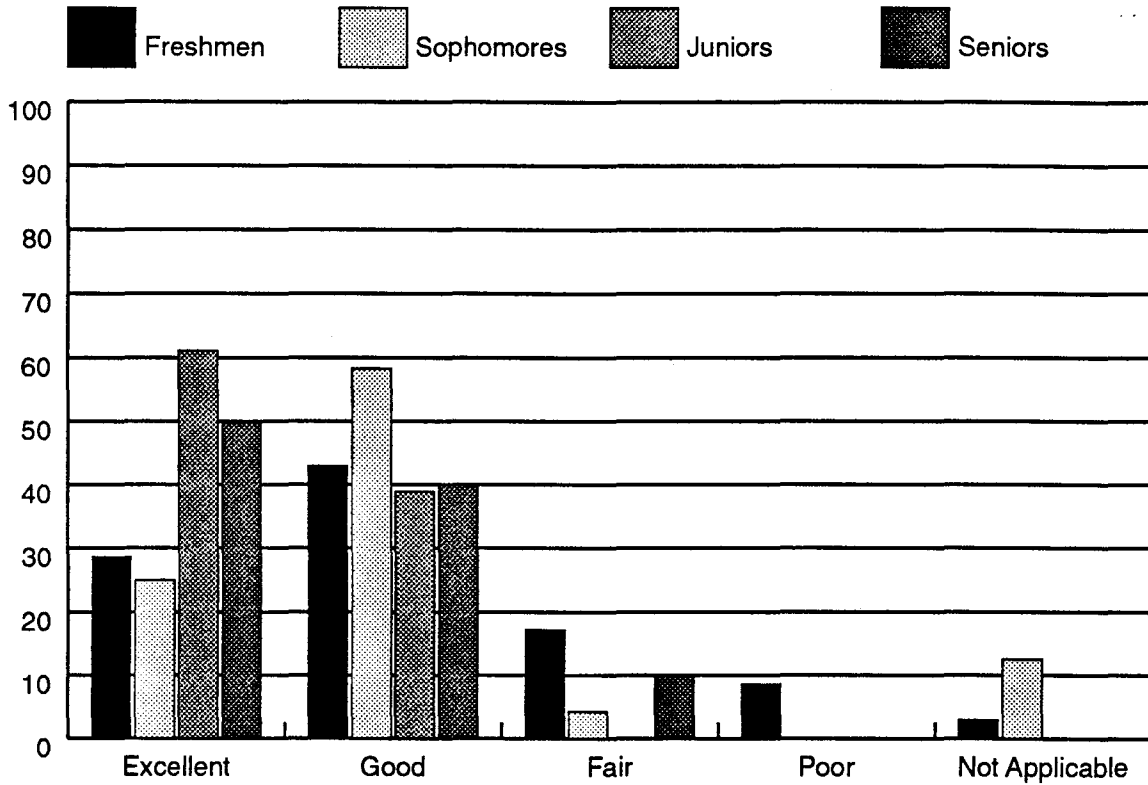


FIGURE 8 indicates a majority of students from all levels in the VC Program rated their *Training in Basic Design* to be *Excellent or Good* – almost 72% of Freshmen, over 83% of Sophomores, 100% of Juniors and 90% of Seniors.

FIGURE 9: QUALITY OF TRAINING IN APPLICATION OF DESIGN PRINCIPLES

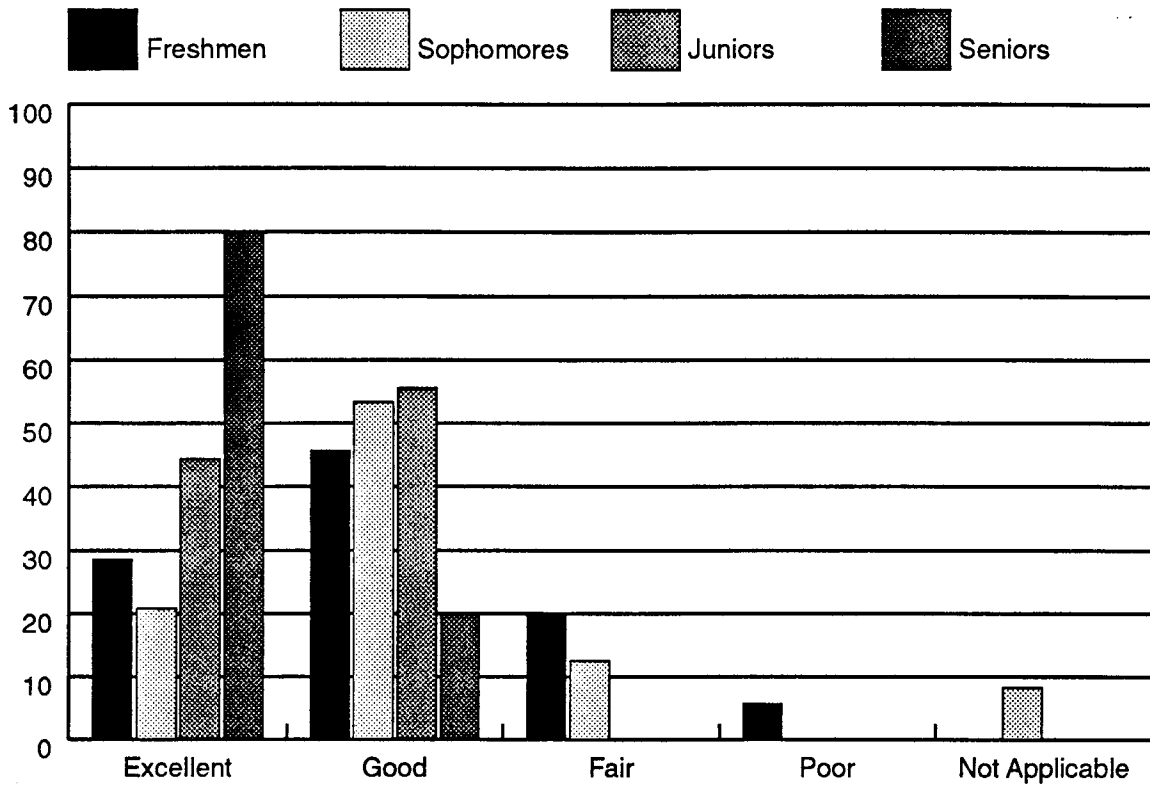


FIGURE 9 indicates high percentages of all levels of students in the VC Program rated their *Training in Application of Design Principles* to be *Excellent or Good* – almost 75% of Freshmen, almost 80% of Sophomores, 100% of Juniors, and 100% of Seniors.

Considerations:

Freshmen and Sophomores are learning basic design principles and skills. It is not until the Junior and Senior levels that a specific goal of the course work is to apply these principles and skills.

FIGURE 10: QUALITY OF TRAINING IN DRAWING

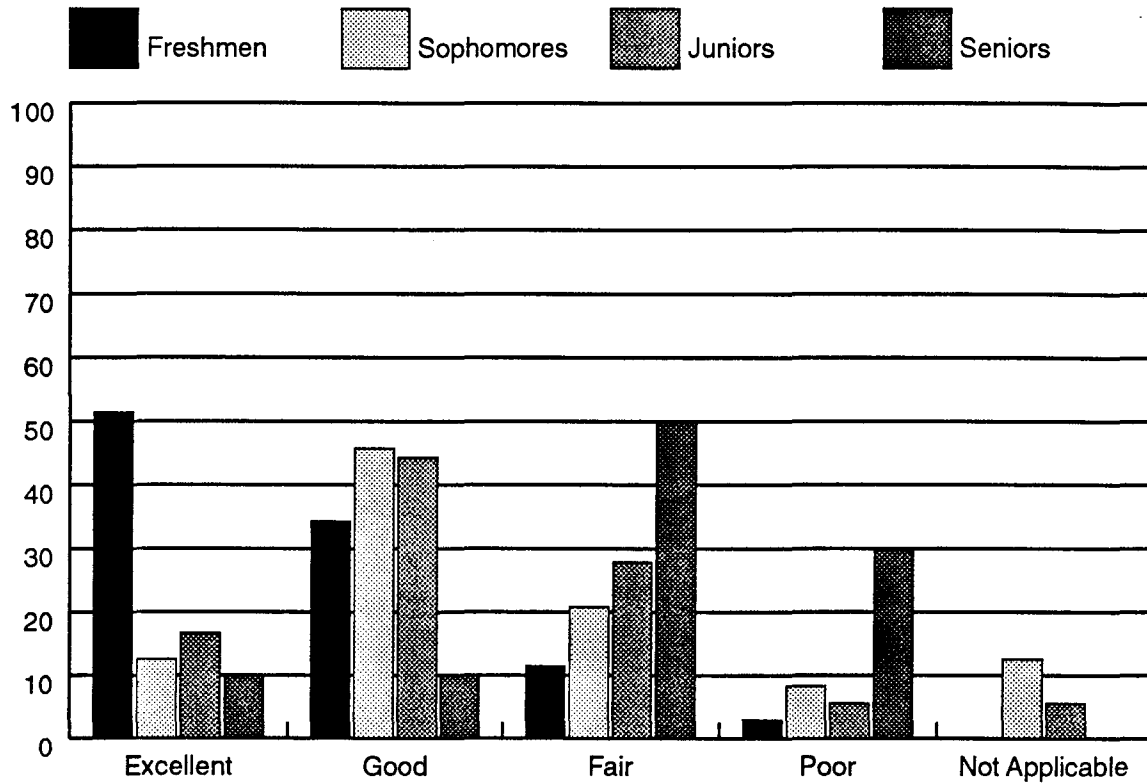


FIGURE 10 indicates a high percentage of Freshmen, Sophomores and Juniors rated their *Training in Drawing* as *Excellent or Good* – almost 86% of Freshmen, almost 60% of Sophomores, and over 60% of Juniors. 80% of Seniors rated this area of their training as *Fair or Poor*.

Considerations:

Different instructors have taught this class each of the represented years. The results of the survey may be an indication of different requirements for this class.

Recommendations:

- Course content and expected outcomes for a Drawing class for design students should be developed by VC Faculty so that consistency from year to year can be achieved.

FIGURE 5: AVAILABILITY OF COMPUTER LABS (BY CLASS LEVEL)

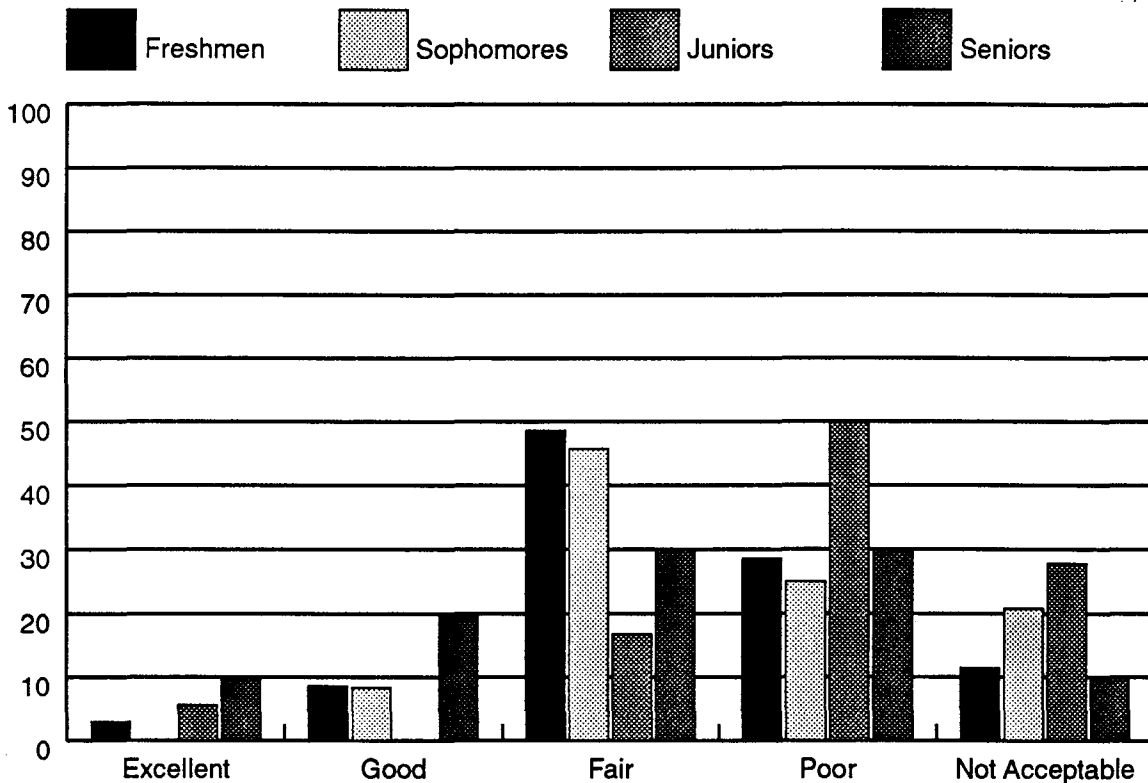


FIGURE 5 shows a majority of all VC Students found the *Availability of Computer Labs* to be *Fair/Poor/Unacceptable*.

Considerations: As of 1997/98 school year, both VC Computer Labs are managed and staffed by the College of Business Computer Operations. Although Freshmen in the VC Program use a different computer lab than the other class levels, the hours for use are the same. Labs are available daytime hours (when classes are not being taught in them) and evenings, Sunday through Friday. For financial reasons lab hours in 1997/98 were less than 1996/97. In addition, lab hours were cut back for winter semester and then again in the spring of the same semester.

Students found that computer lab hours at Kendall College of Art and GVSU were much more extensive and a few resourceful students found ways to work in the labs of those institutions to complete projects for VC classes.

Another way that students compensated for inadequate lab hours was to buy their own laptop computers (\$4500) and printers (\$300) which allowed them to work anywhere, anytime. This helped in some ways but students found that the cost of the necessary software (not only major programs but also type fonts and many utility programs) was prohibitive and the connectivity and compatibility with the College of Business network and facilities are not supported by the University (printer descriptions, fonts, electrical and network outlets, etc.).

Recommendations:

- Availability of computer labs 24 hours a day, seven days a week, including open hours during breaks in the regular schedule (exam week, spring break, Christmas break)
- Power poles and more electrical outlets in VC Classrooms (We now use extension cords across the rooms)

FIGURE 6: QUALITY OF HARDWARE (BY CLASS LEVEL)

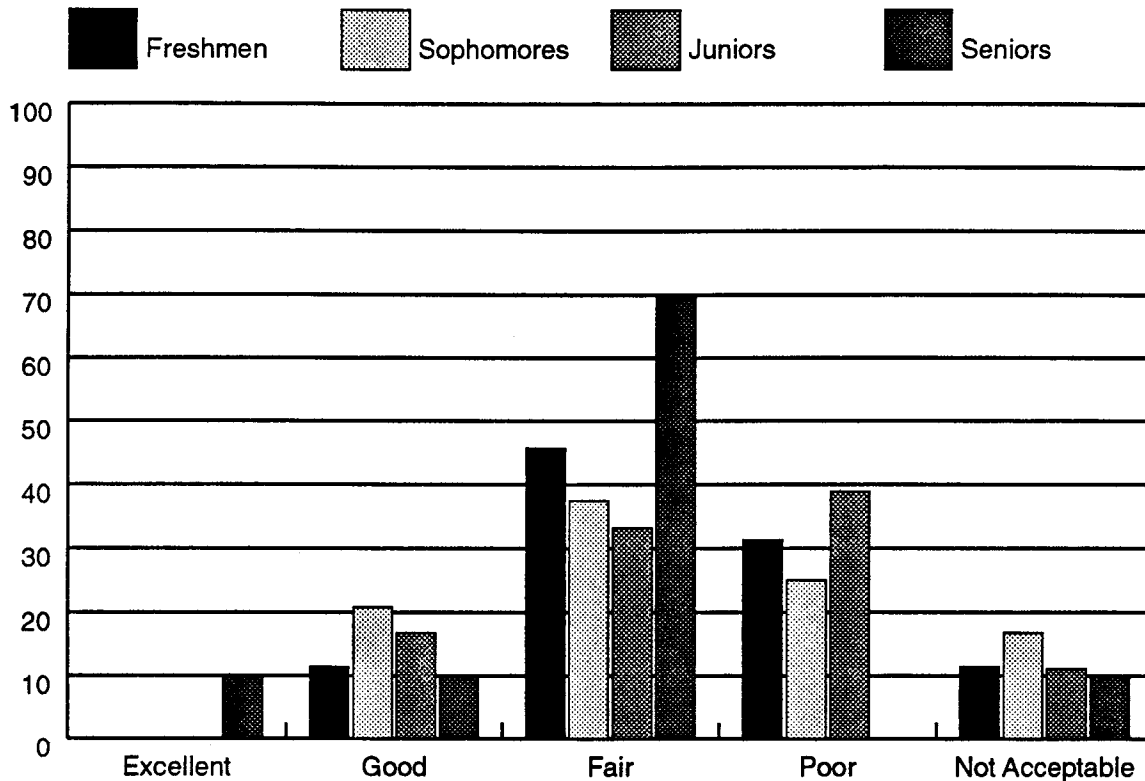


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Another issue is that many more students use the computers than in the past – the VC Program is growing; computer courses are being added at the Freshman/Sophomore levels; service courses are offered to Advertising, Public Relations, and Television Productions students; and most VC projects require the use of the computer.

The VC student organization toured Kendall College of Art this past year and had the opportunity to see the new Macintosh computer lab paid for and supported by Ferris. They wondered why, as students at Ferris, they do not have equal facilities and technical support.

Recommendations:

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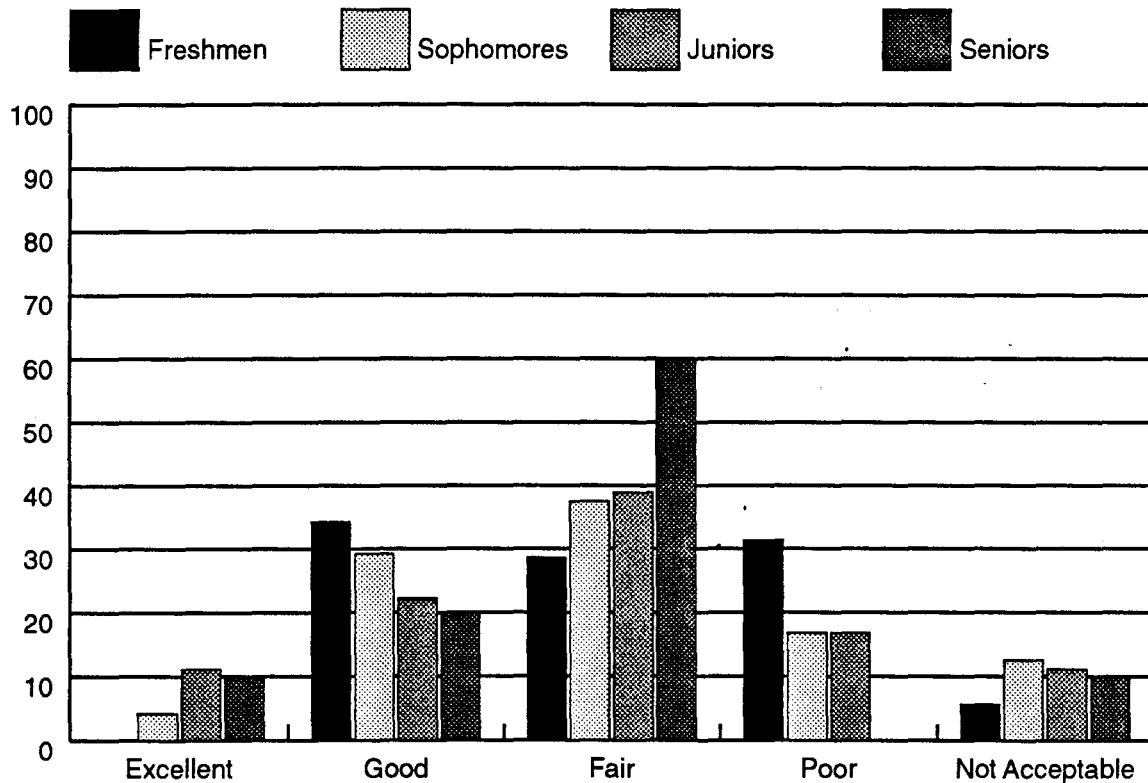


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Considerations:

The *Poor* rating may be at this level in the Freshmen class as they have access to only the software programs that they use in their computer courses (page layout, paint, and illustration).

Sophomores, Juniors, and Seniors have access to all available VC software programs. Ratings by these levels may be low due to the fact that, while there is a variety of software available, the number of site licenses, on all but the software taught formally in the classroom, are very limited due to cost. Software programs are not available for installation on personal laptop computers nor are they available, legally, over the COB network for personal laptops.

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FIGURE 8: QUALITY OF TRAINING IN BASIC DESIGN PRINCIPLES

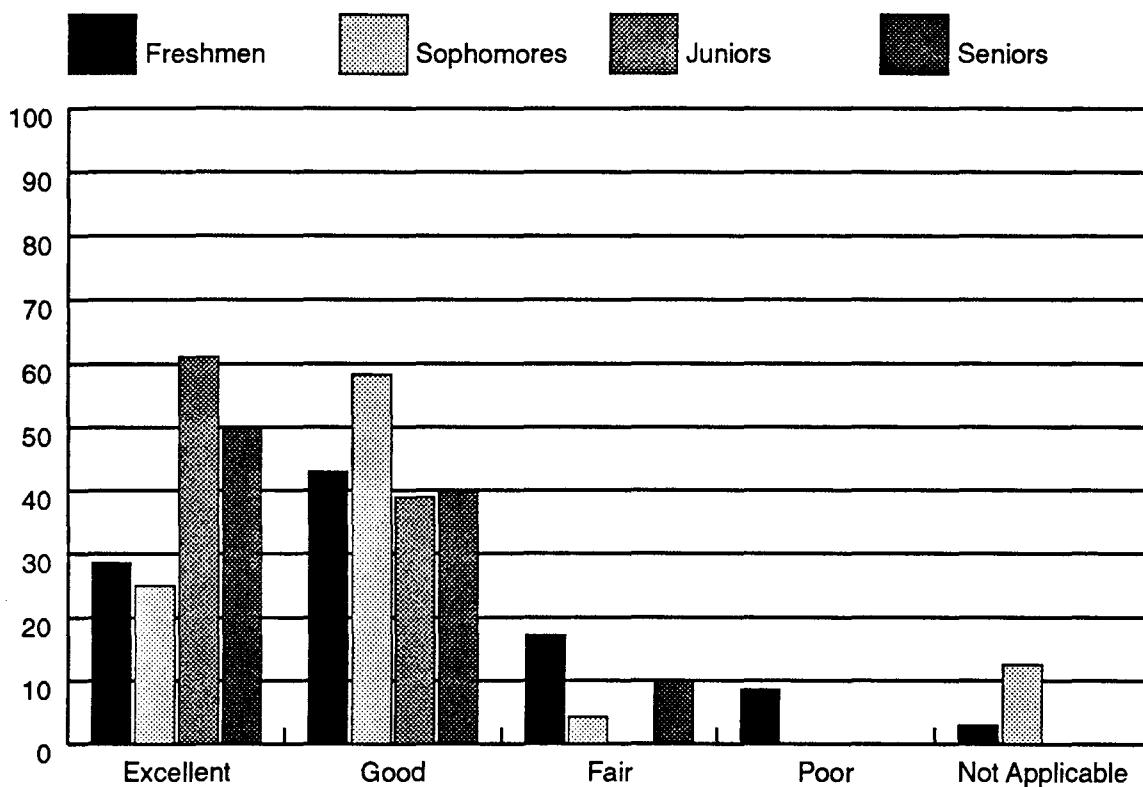


FIGURE 8 indicates a majority of students from all levels in the VC Program rated their *Training in Basic Design* to be *Excellent or Good* – almost 72% of Freshmen, over 83% of Sophomores, 100% of Juniors and 90% of Seniors.

FIGURE 9: QUALITY OF TRAINING IN APPLICATION OF DESIGN PRINCIPLES

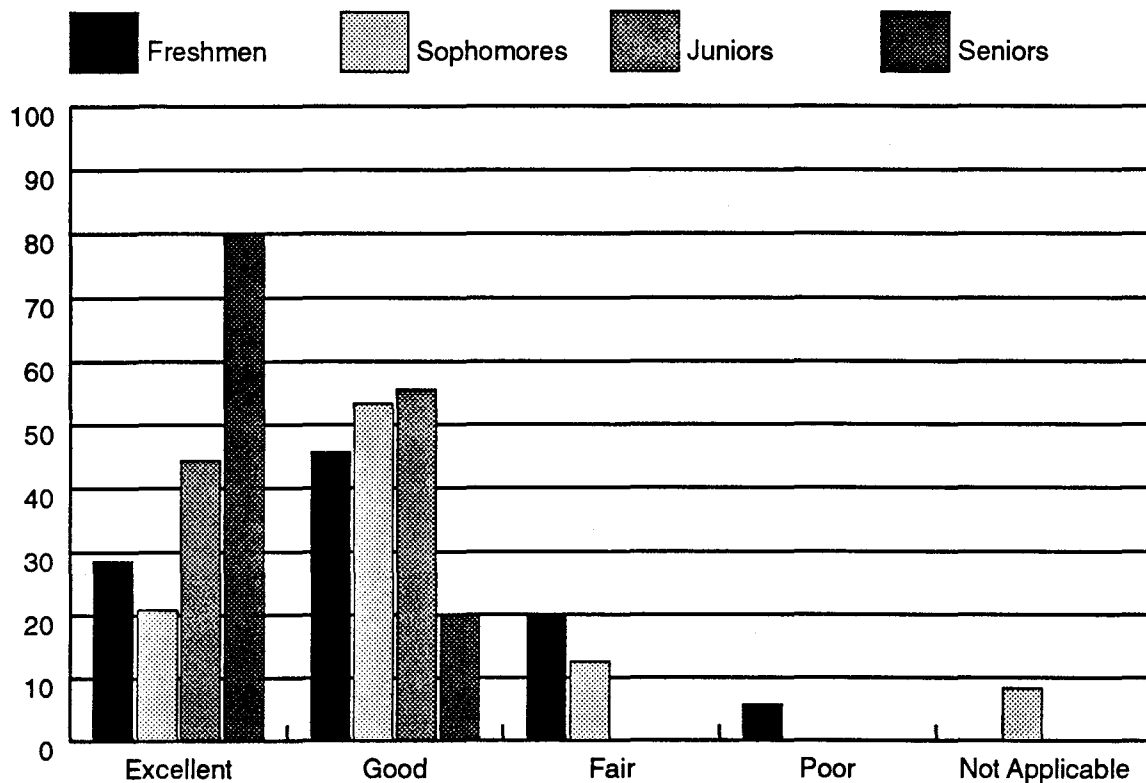


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Considerations:

Freshmen and Sophomores are learning basic design principles and skills. It is not until the Junior and Senior levels that a specific goal of the course work is to apply these principles and skills.

FIGURE 10: QUALITY OF TRAINING IN DRAWING

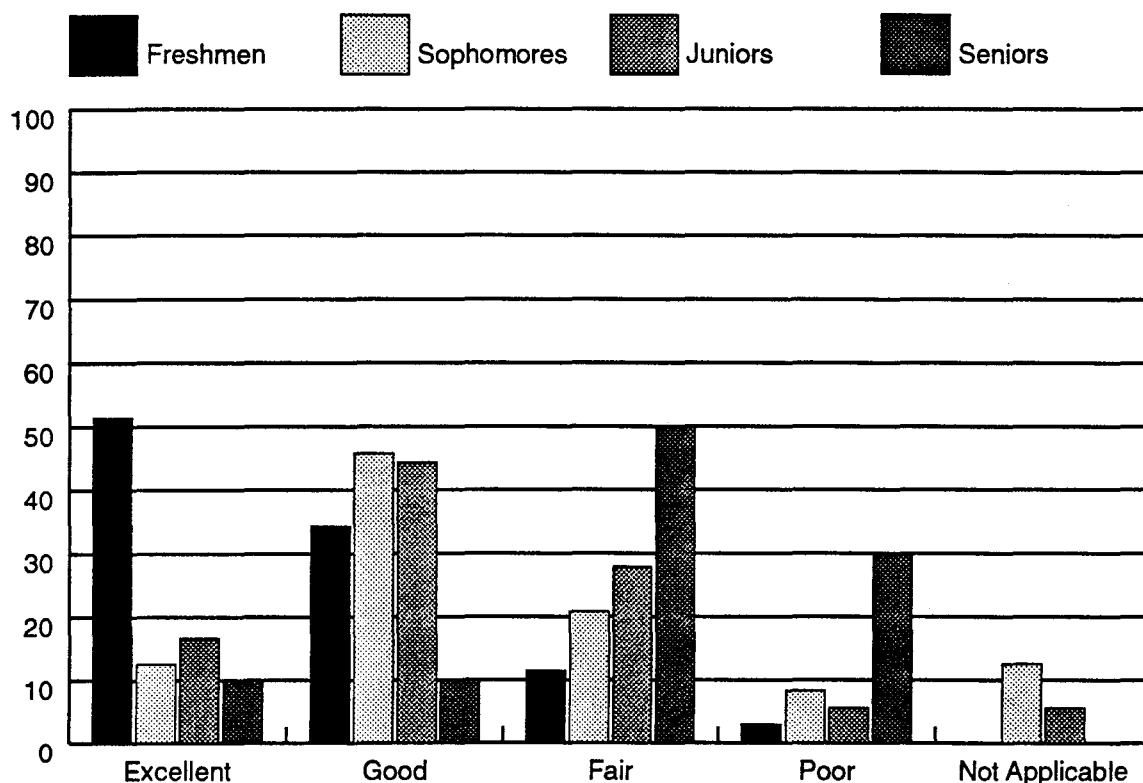


FIGURE 10 indicates a high percentage of Freshmen, Sophomores and Juniors rated their *Training in Drawing* as *Excellent or Good* – almost 86% of Freshmen, almost 60% of Sophomores, and over 60% of Juniors. 80% of Seniors rated this area of their training as *Fair or Poor*.

Considerations:

Different instructors have taught this class each of the represented years. The results of the survey may be an indication of different requirements for this class.

Recommendations:

- Course content and expected outcomes for a Drawing class for design students should be developed by VC Faculty so that consistency from year to year can be achieved.

FIGURE 11: QUALITY OF TRAINING IN BASIC COMPUTER

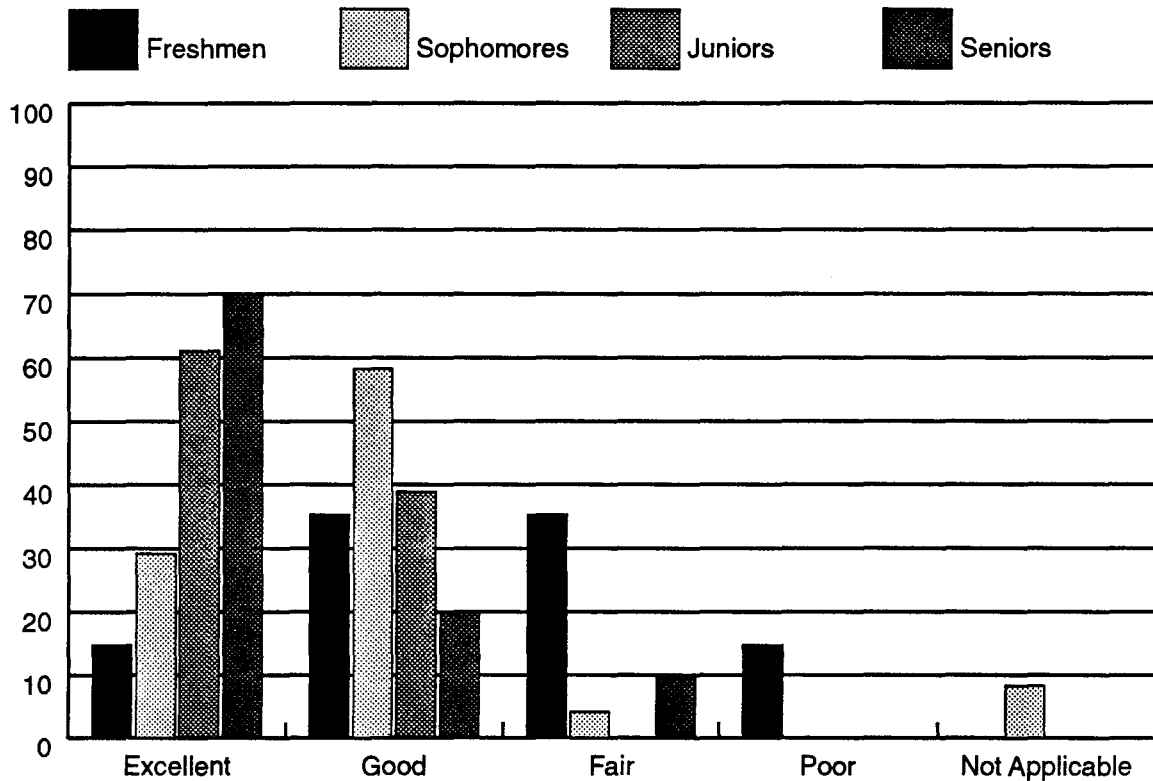


FIGURE11 indicates a high percentage from Sophomore, Junior, and Senior levels of students in the VC Program rated their *Training in Basic Computer* to be *Excellent or Good* – almost 88% of Sophomores, 100% of Juniors, and 90% of Seniors. Freshmen responded with 50% in *Fair or Poor* categories and 50% in *Excellent or Good* categories.

Considerations:

These results may be attributed to different instructors' requirements.

Recommendations:

- Course content and expected outcomes for the Basic Computer classes for design students should be developed by VC Faculty so that consistency from year to year can be achieved.

FIGURE 12: QUALITY OF TRAINING IN TYPOGRAPHY

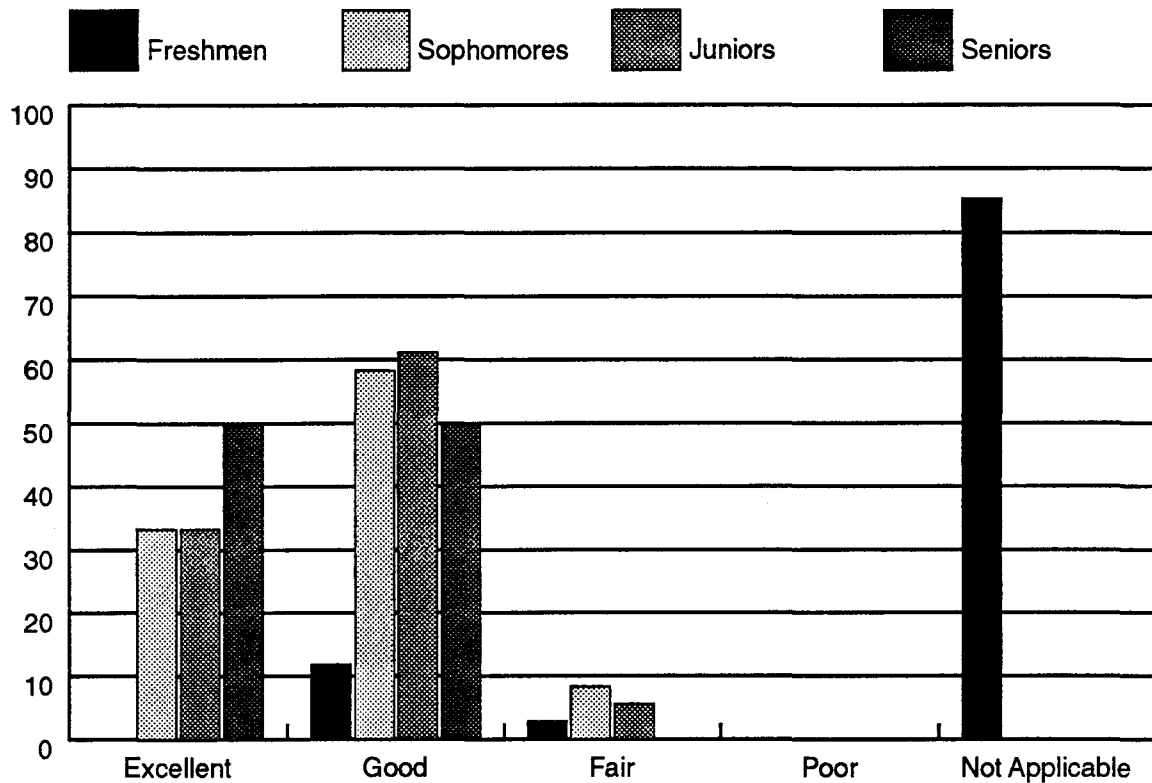


FIGURE 12 indicates high percentages in *Excellent* and *Good* categories from Sophomores, Juniors, and Seniors in the VC Program when rating their *Training In Typography* – almost 92% of Sophomores, over 94% of Juniors and 100% of Seniors.

Considerations:

Freshmen have not had the Typography course yet.

FIGURE 13: QUALITY OF TRAINING IN PHOTOGRAPHY

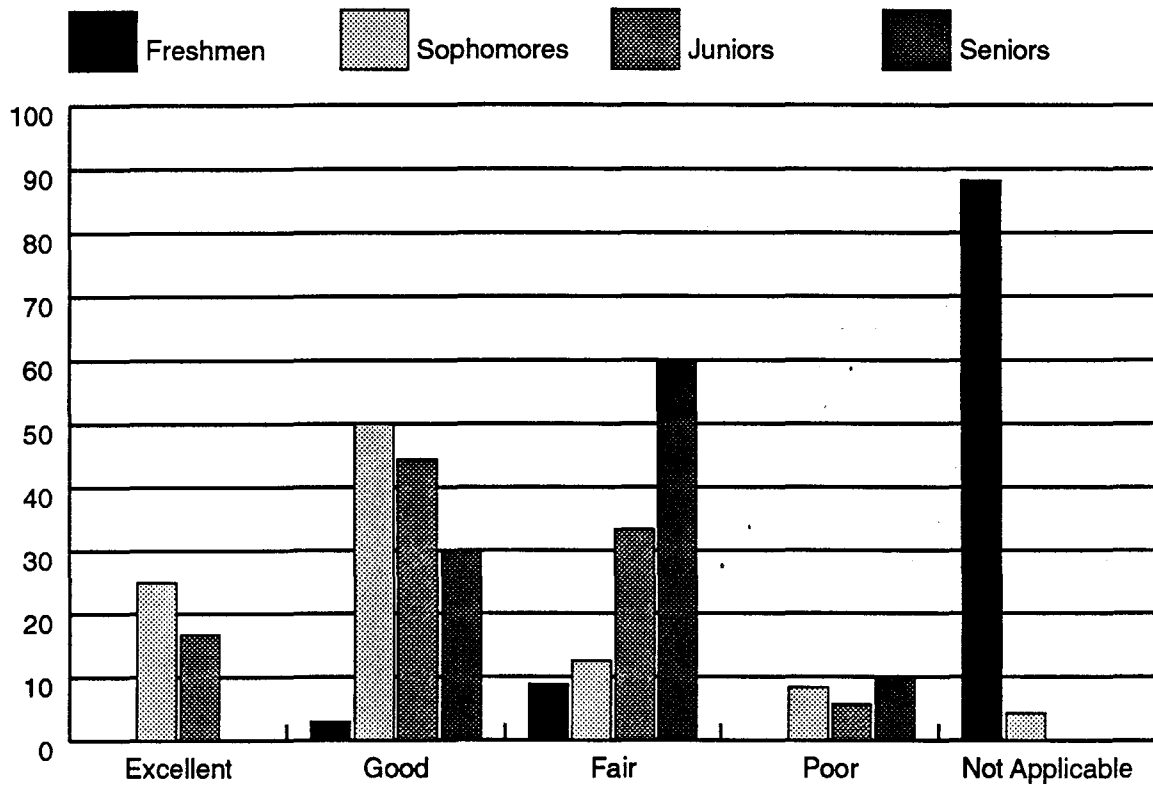


FIGURE 13 indicates most students in the VC Program rated their *Training in Photography* to be *Good or Fair* – almost 63% of Sophomores, almost 78% of Juniors, and 90% of Seniors.

Considerations:

Freshmen have not had the Photography course yet. Again, different instructors have taught this course so the results may be an indication of different instructors' requirements.

Recommendations:

- Course content and expected outcomes for the Photography class should be developed by VC Faculty so that consistency from year to year can be achieved.

FIGURE 14: QUALITY OF TRAINING IN IMAGEMAKING TECHNIQUES

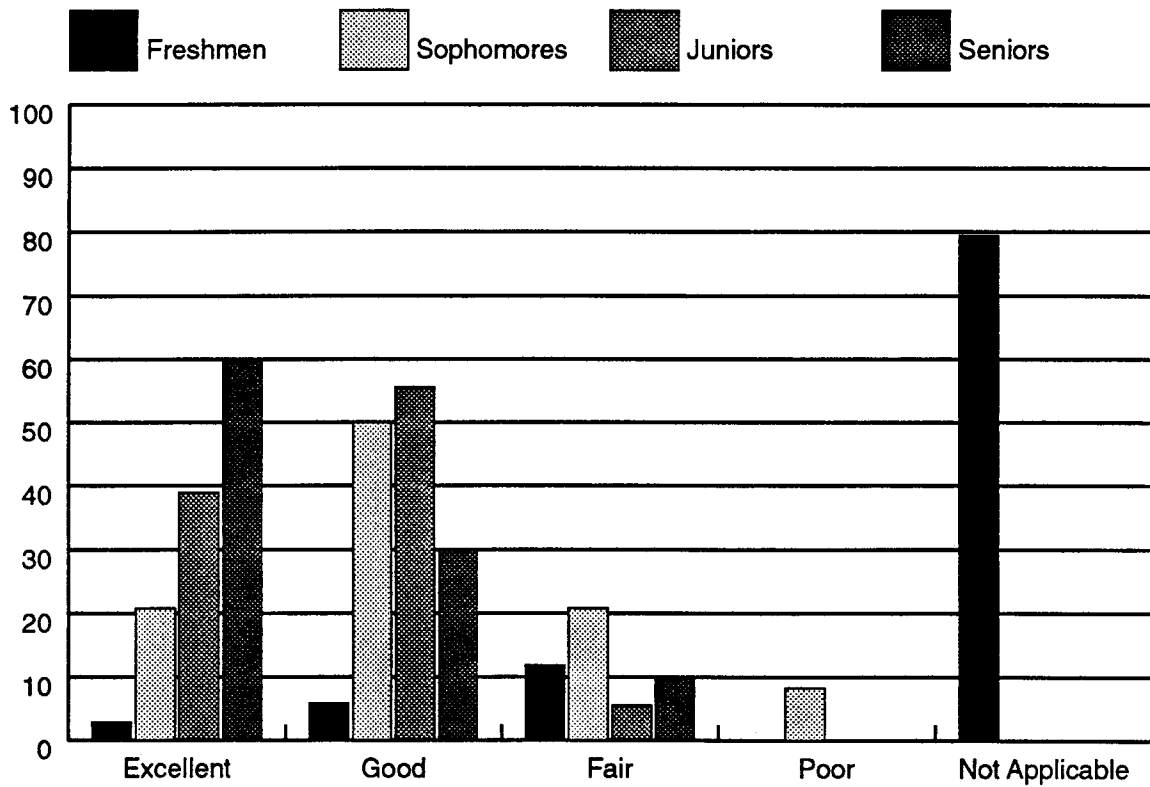


FIGURE 14 indicates high percentages in *Excellent* and *Good* categories from Sophomores, Juniors and Seniors for their *Training in Imagemaking Techniques* – 70% of Sophomores, about 95% of Juniors and 90% of Seniors.

Considerations:

Freshmen have not had this course yet.

FIGURE 15: QUALITY OF TRAINING IN MULTIMEDIA

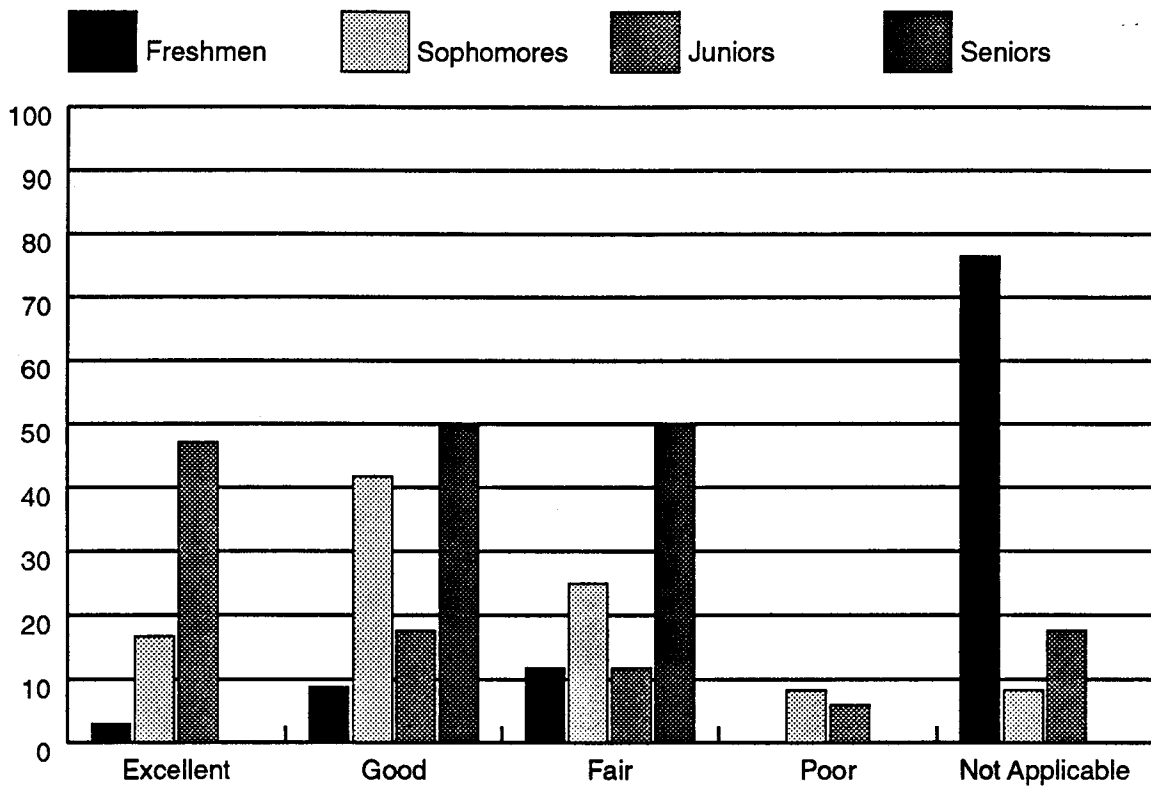


FIGURE 15 indicates a fairly widespread rating from VC Students regarding *Training in Multimedia*. About 65% of the Juniors rated it with the most *Excellent* and *Good* categories. 50% of the Seniors rated this training in each category of *Good* and *Fair*.

Considerations:

This is most likely the result of a course offering made available only to 8 Junior students. Other students have been encouraged to do work in this area but formal teaching of the subject has been limited. Seniors have had the most encouragement to pursue Multimedia for solutions to communication problems (but with no formal course offering).

Recommendations:

- More formal course work in Multimedia.

FIGURE 16: QUALITY OF TRAINING IN WEB DESIGN

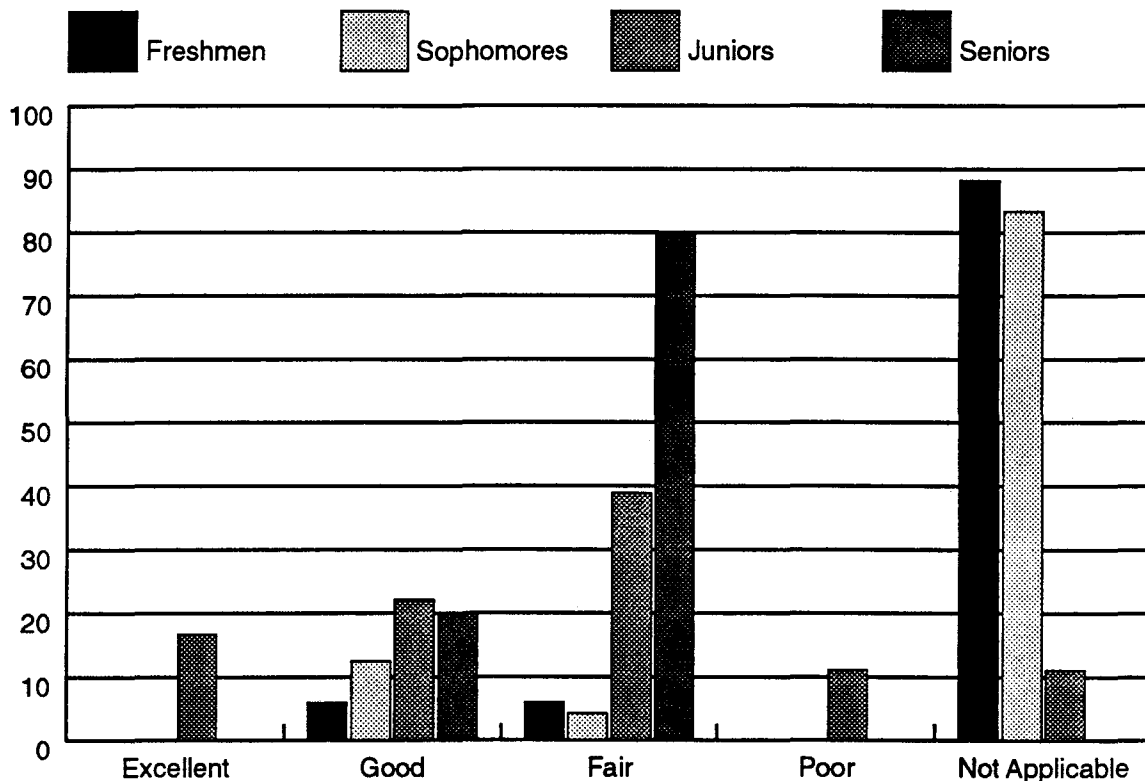


FIGURE 16 indicates a weakness of *Training in Web Design*. Almost 17 % of Juniors rated their training as *Excellent*, over 22% rated it *Good*, almost 40% rated it *Fair*, and 11% rated it *Poor*. 100% of the Seniors rated this training as *Good* or *Fair*.

Considerations:

Juniors are the only level who received formal training in this subject. Seniors have been encouraged to work in this area but no formal class work is assigned. Freshmen and Sophomores have not had opportunities in class assignments to do Web Design therefore the subject was not applicable to these levels.

Recommendations:

- More formal training in Web Design at appropriate levels.

FIGURE 17: QUALITY OF TRAINING IN VIDEOGRAPHY

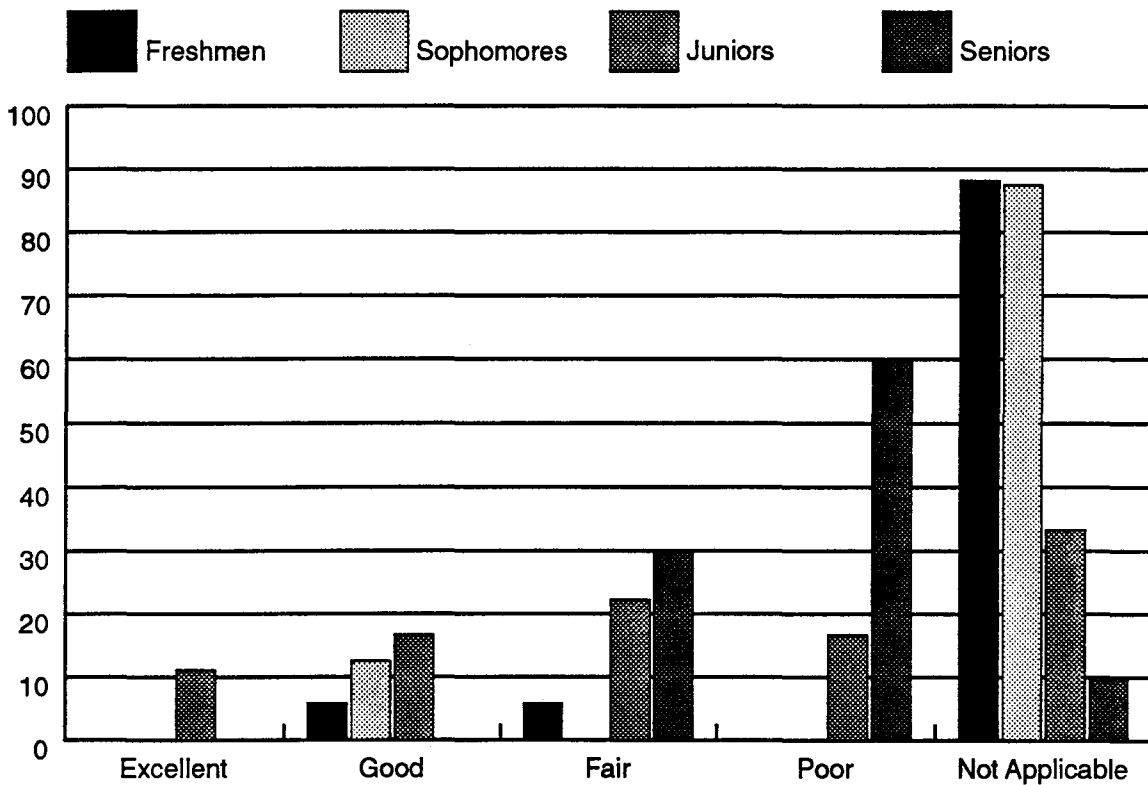


FIGURE 17 indicates high percentages at all levels for rating *Training in Videography* to be in the *Fair*, *Poor* and *Not Applicable* categories.

Considerations:

Eight of the Juniors had assignments using this method of image productions. No other students received any formal training in this subject.

Recommendations:

- Integrate course offering of Videography into VC Curriculum.

FIGURE 18: QUALITY OF TRAINING IN INTERACTIVE DESIGN

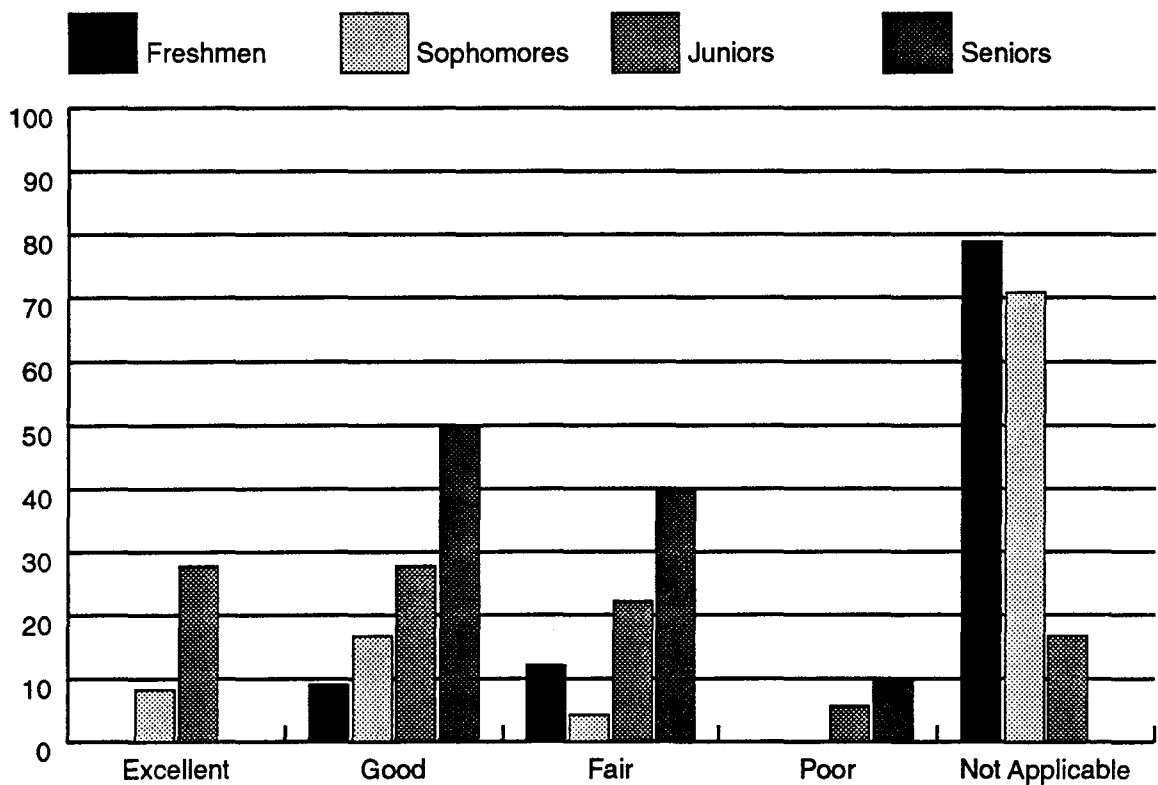


FIGURE 18 indicates high percentages at all levels for rating *Training in Interactive Design* to be in the *Fair*, *Poor* and *Not Applicable* categories. 50% of the Seniors rated this subject in the *Good* category with 40% in the *Fair* category.

Considerations:

Eight of the Juniors had assignments using this method of image productions. No other students received any formal training in this subject. Seniors were strongly urged to include this method of problem-solving in their final portfolios and therefore worked on their own to develop skills in Interactive Design.

Recommendations:

- Integrate course offering of Interactive Design into VC Curriculum.

FIGURE 19: QUALITY OF TRAINING IN PRINT DESIGN

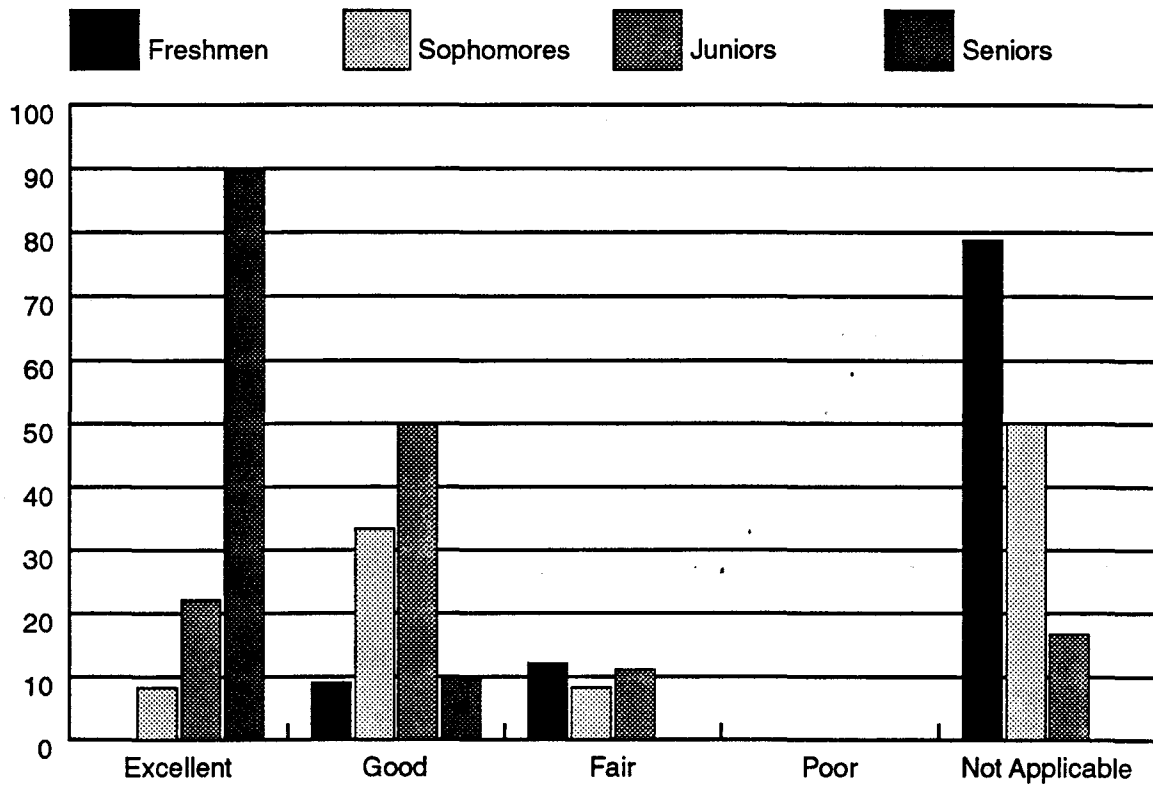


FIGURE 19 indicates ratings of *Training in Print Design* are primarily *Excellent* and *Good* in the Junior and Senior levels – over 72% of Juniors and 100% of Seniors. Almost 42% of the Sophomores rated their training in this subject as *Excellent* or *Good*.

Considerations:

Freshmen and Sophomores have not had the number of opportunities to utilize formal print design which could account for the low ratings from these levels.

FIGURE 20: QUALITY OF TRAINING IN ENVIRONMENTAL GRAPHICS/SIGNAGE

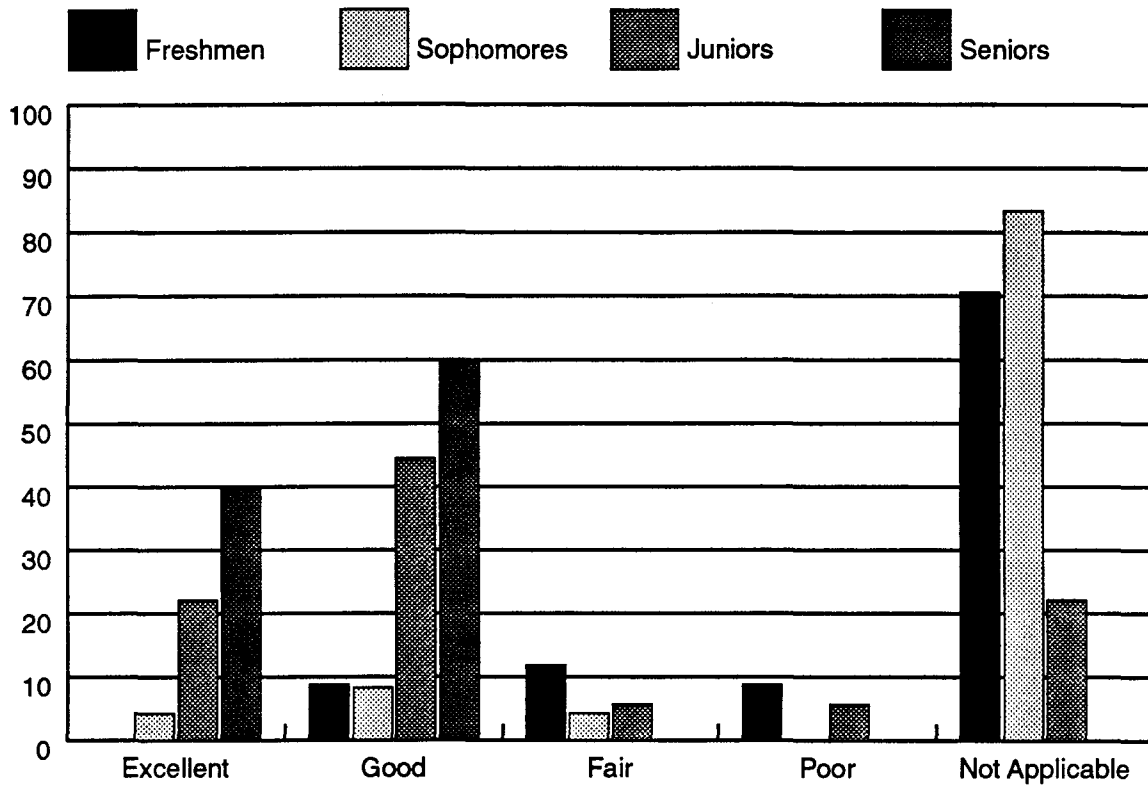


FIGURE 20 indicates that 100% of the Senior and over 66% of the Junior levels of students in the VC Program rate the *Training in Environmental Graphics/Signage* as *Excellent* or *Good*.

Considerations:

Juniors have a minimum exposure (1 formal project) that requires environmental graphic design. Freshmen and Sophomore have not had much exposure to this area of design.

FIGURE 21: QUALITY OF TRAINING IN PROBLEM-SOLVING SKILLS

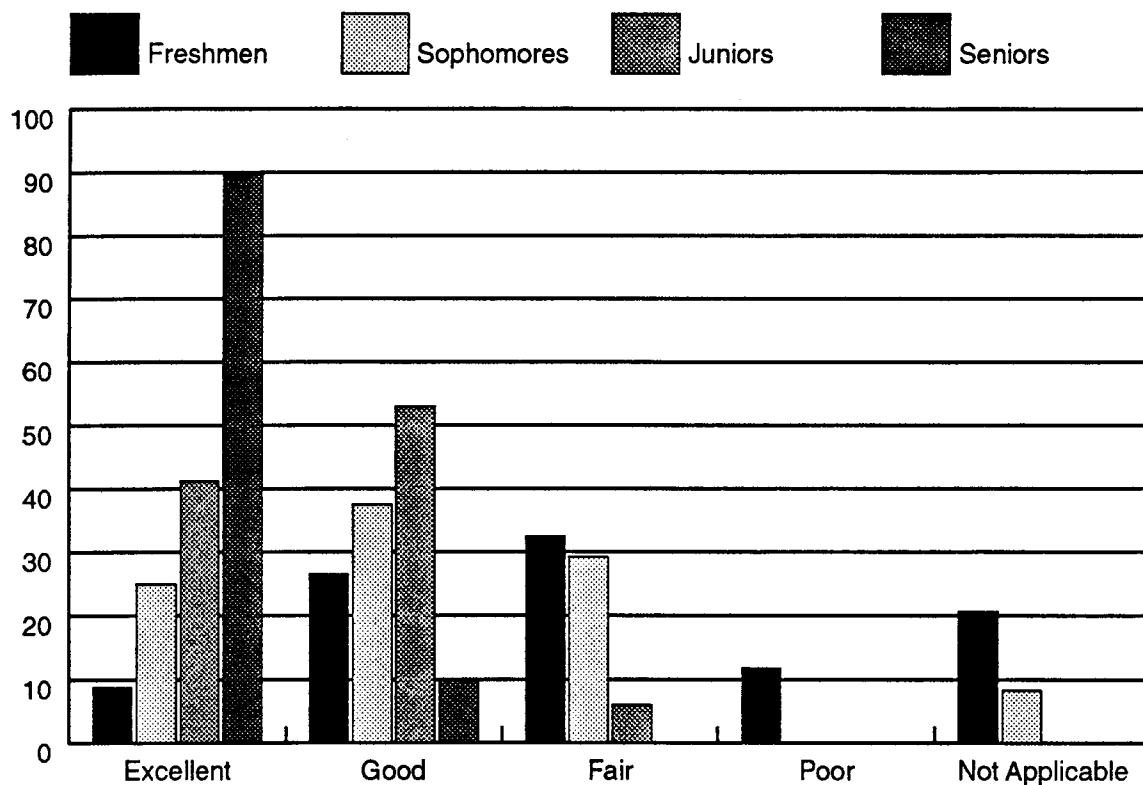


FIGURE 21 indicates that large percentages of Junior and Senior levels of students in the VC Program rate *Training in Problem-solving Skills* highly – 100% of Seniors and 94% of Juniors rated this training a *Excellent* or *Good*. Over 62% of Sophomores indicated *Excellent* or *Good*. Freshmen ratings were distributed more across the rating categories – over 35% as *Excellent* or *Good*, over 44% as *Fair* or *Poor* and over 20% responded *Not Applicable*.

FIGURE 22: QUALITY OF TRAINING IN CREATIVE SKILLS

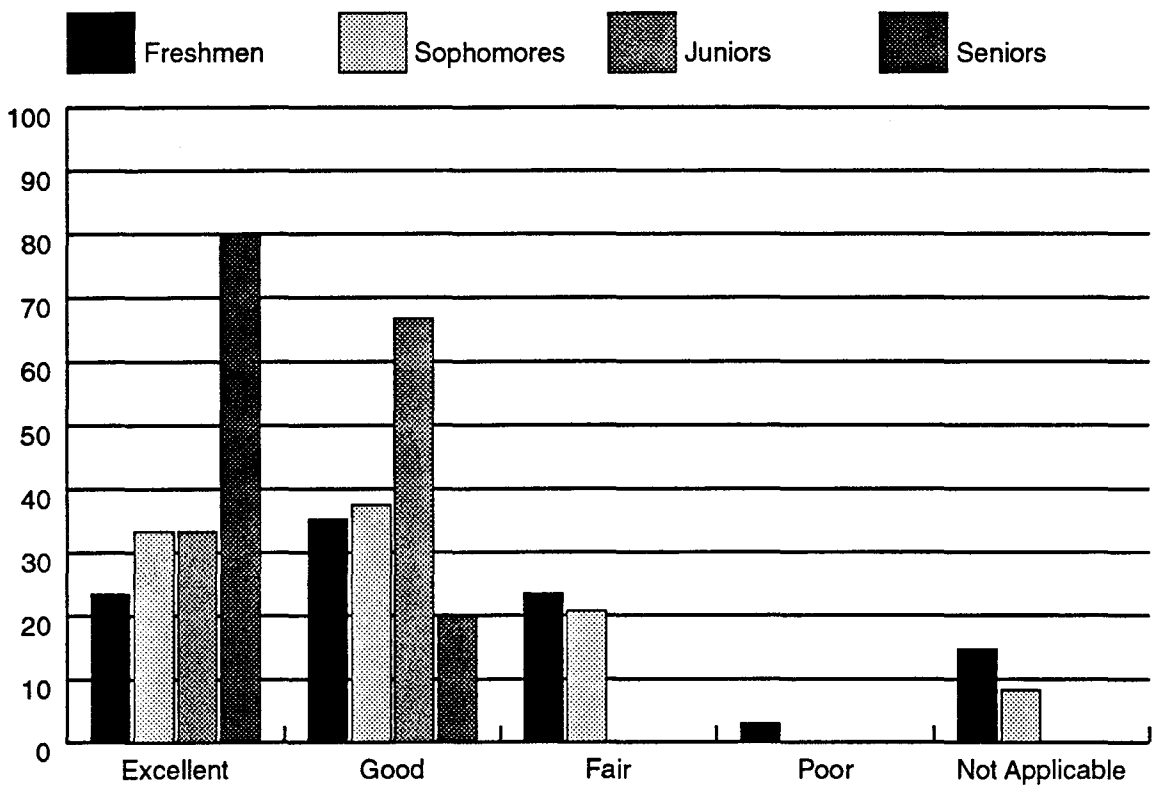


FIGURE 22 indicates that high percentages in all levels of students in the VC Program rated their *Training in Creative Skills* as *Excellent* or *Good* – almost 60% of Freshmen, over 70% of Sophomores, 100% of Juniors, and 100% of Seniors.

FIGURE 23: QUALITY OF TRAINING IN PRESENTATION SKILLS

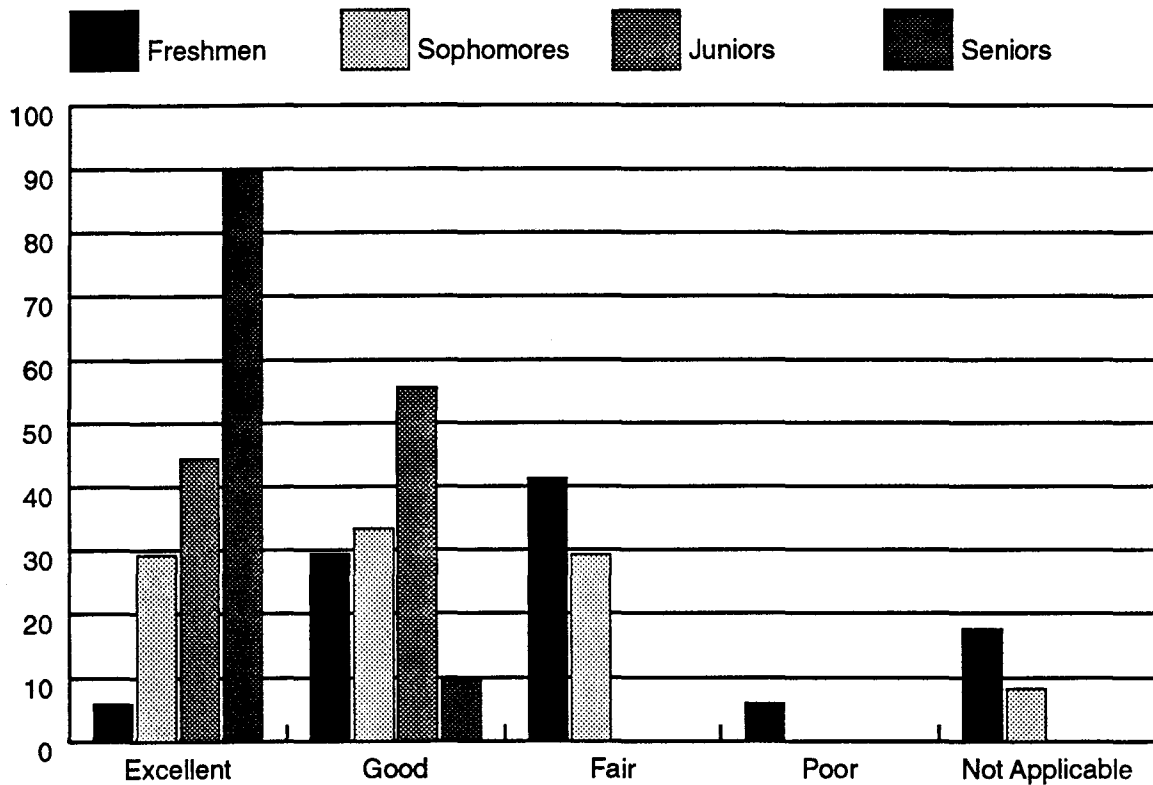


FIGURE 23 indicates a high percentage of Juniors and Seniors who rate *Training in Presentation Skills* to be *Excellent* or *Good* – 100% of both levels. Sophomores are more evenly distributed across the categories – almost 30% as *Excellent*, over 33% as *Good*, almost 30% as *Fair* and over 8% as *Not Applicable*. Freshmen rated their highest percentage of over 41% as *Fair*. Thirty percent rated this subject as *Good*, almost 18% as *Not Applicable*, and almost 6% as *Excellent*.

Considerations:

Most emphasis is placed on presentation skills in the last two years of the Baccalaureate Program in VC. Sophomores begin to develop these skills for their portfolio reviews.

FIGURE 24: QUALITY OF TRAINING IN RESEARCH SKILLS

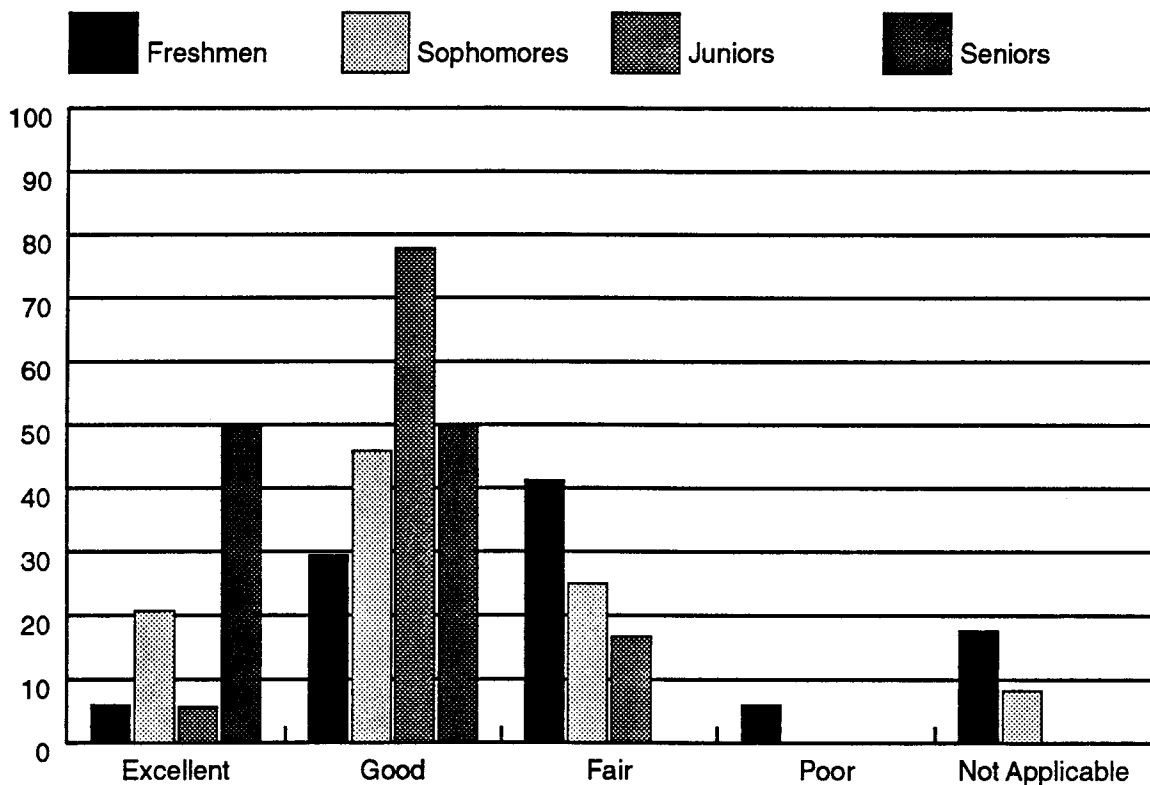


FIGURE 24 indicates that Seniors in the VC Program rated *Training in Research* the highest with 100% in the *Excellent* or *Good* categories. Juniors rated their highest percentage, almost 80%, as *Good* and almost 17% as *Fair*. Over 70% of Sophomores and Freshmen rated in the *Good* and *Fair* categories.

Recommendations:

- More emphasis on research skills earlier in the program.

FIGURE 25: QUALITY OF TRAINING IN PROFESSIONALISM AND ETHICS

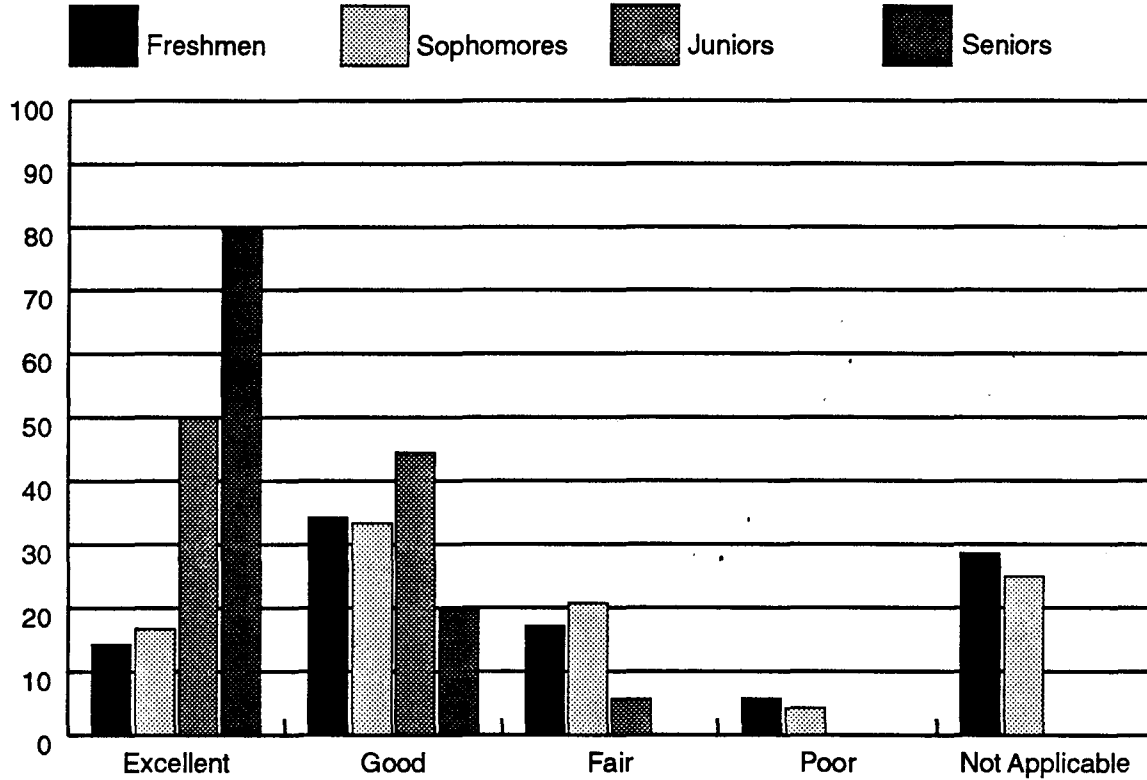


FIGURE 25 indicates that over 94% of juniors and 100% of Seniors rated *Training in Professionalism and Ethics* as *Excellent* or *Good*. Freshmen and Sophomores rate this subject most often as *Good*.

Considerations:

Seniors have been exposed more to the profession from working on actual projects with outside clients as well as field trips to visit sites of practicing professionals.

FIGURE 26: QUALITY OF TRAINING IN WRITTEN COMMUNICATION

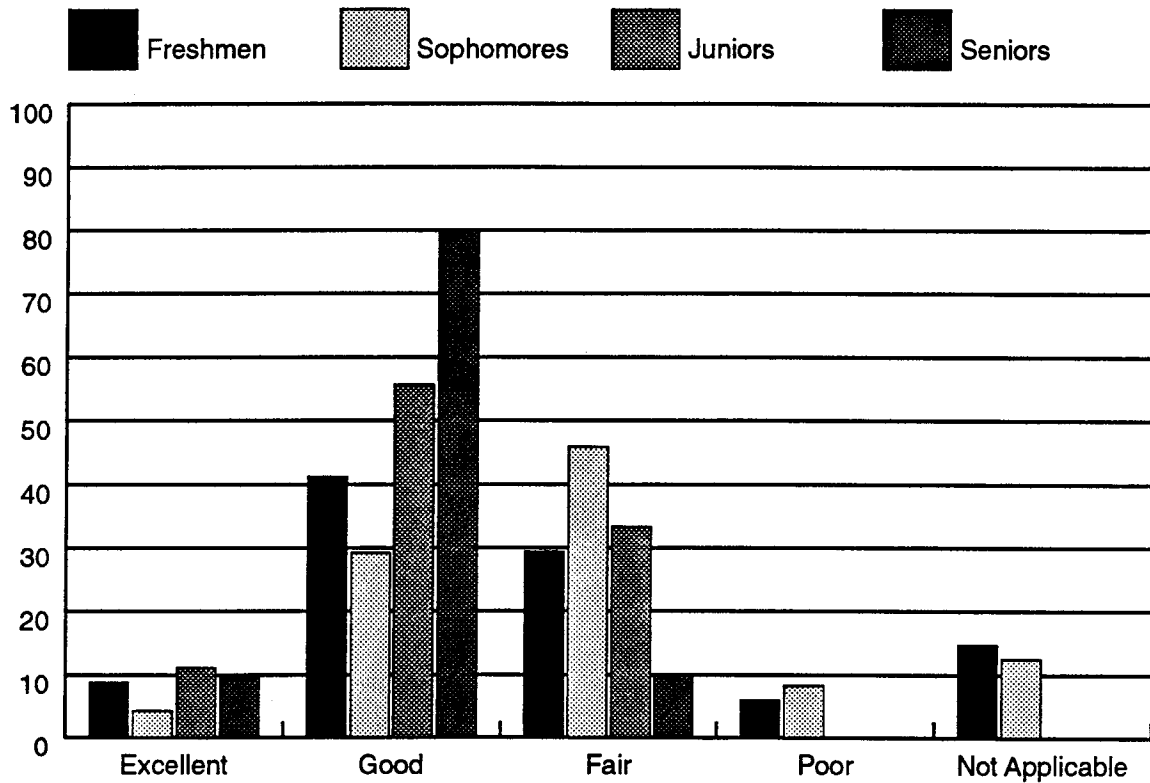


FIGURE 26 indicates that over 50% of Juniors and Seniors rated *Training in Written Communication* as *Good*. Freshmen and Sophomores responded with their highest percentages in the *Good* and *Fair* categories. Very low percentages of responses were in the *Excellent* category from all levels.

Recommendations:

- More writing requirements in the early levels of the program
- Writing class specifically geared to VC Students

FIGURE 27: QUALITY OF TRAINING IN ORAL COMMUNICATION

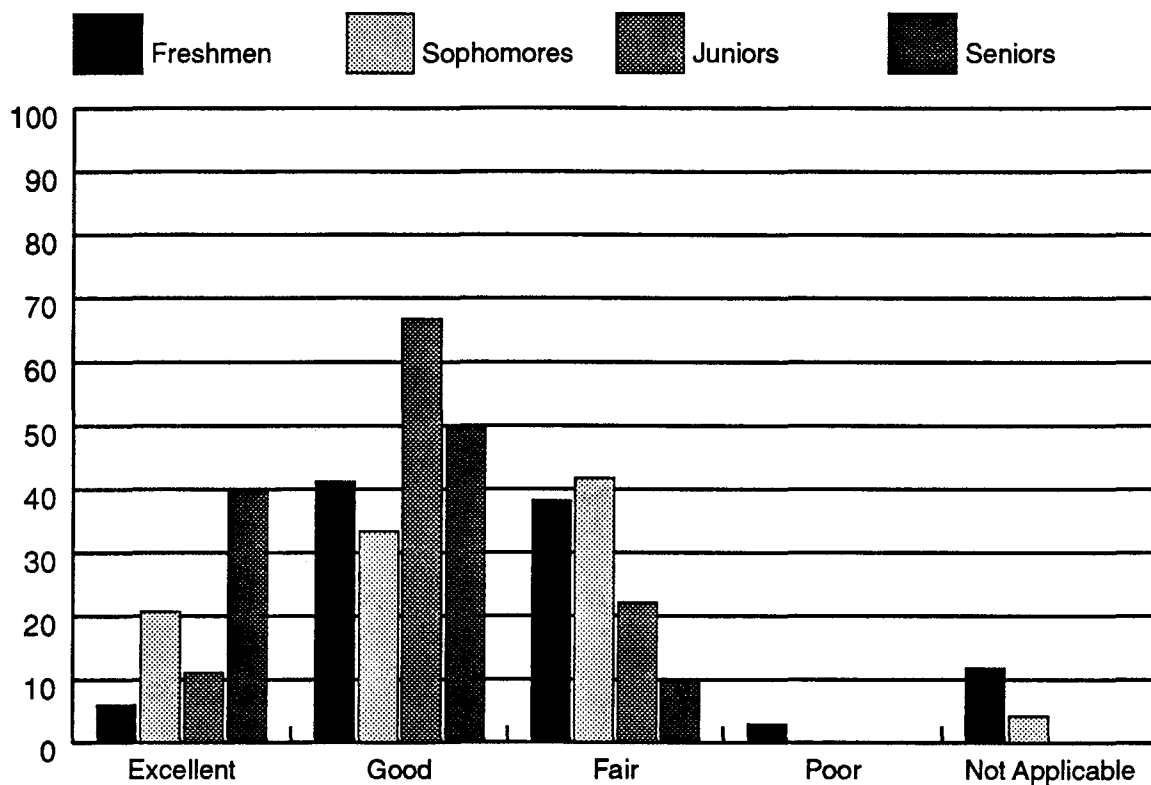


FIGURE 27 indicates that most response for *Training in Oral Communication* is shown in the *Excellent* and *Good* categories – 90% of Seniors, almost 78% of Juniors, over 54% of Sophomores, and over 47% of Freshmen.

FIGURE 28: QUALITY OF TRAINING IN MARKETING

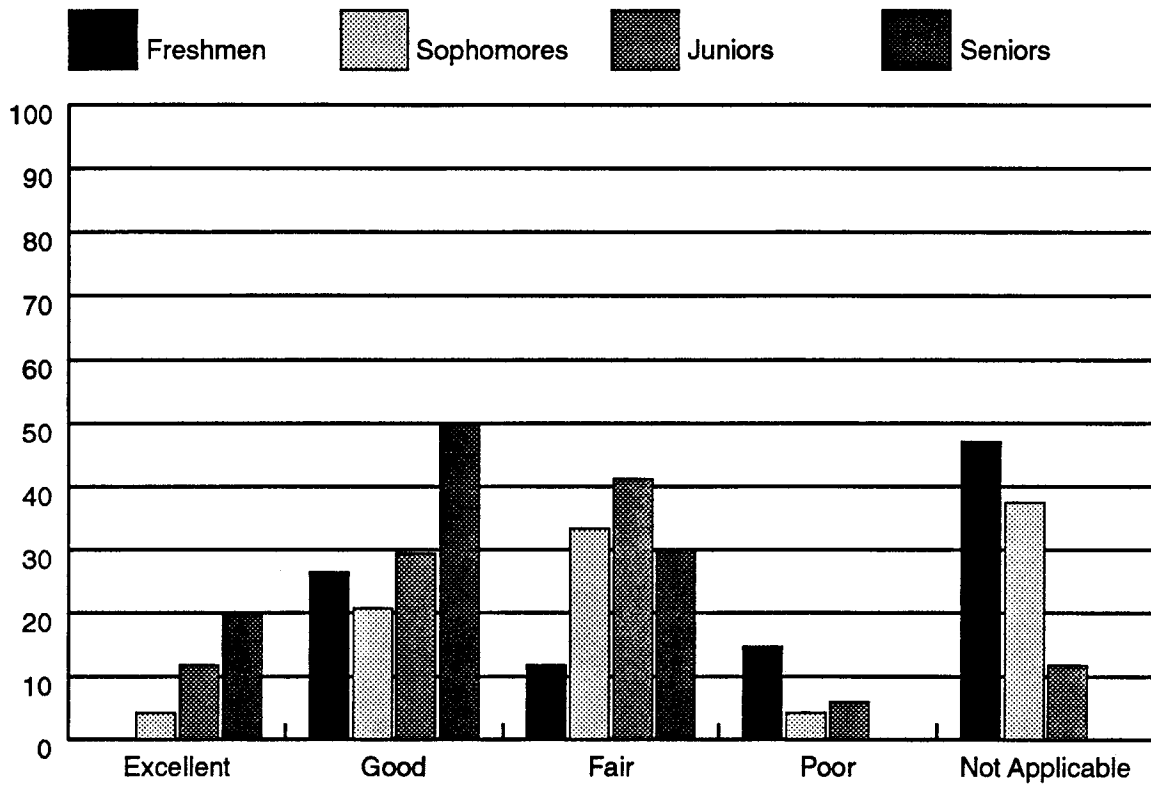


FIGURE 28 indicates that 70% of Seniors rated *Training in Marketing* as *Excellent* or *Good*. All other class level percentages fall below this.

Recommendations:

- Earlier, more specific course work to relate Marketing to Design – offered as a Marketing class not VC.

FIGURE 29: QUALITY OF TRAINING IN MANAGEMENT

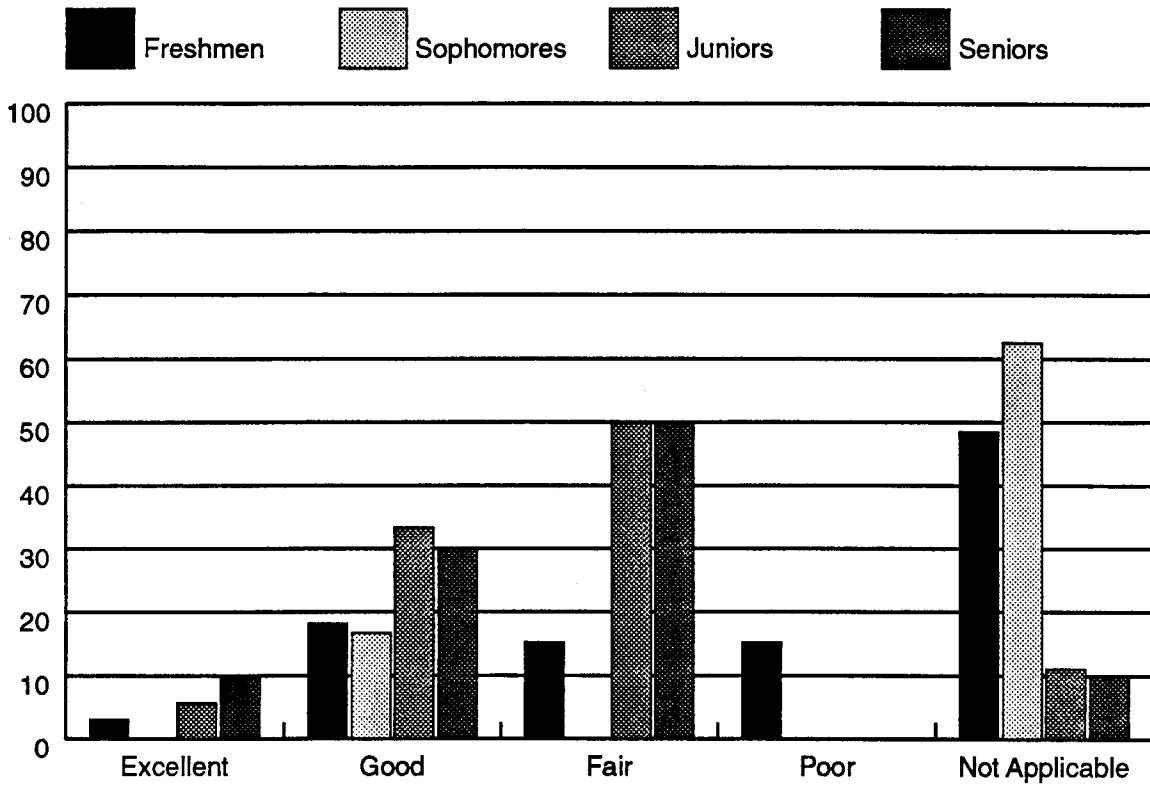


FIGURE 29 indicates highest percentages, 50%, from Juniors and Seniors was in the *Fair* category.

Recommendations:

- More specific course work to relate management skills to design
- Management course offered specifically for VC students

INDIVIDUAL RESPONSES TO STUDENT SURVEY QUESTIONS

Why VC at Ferris?

On the Student survey, question number 36 asked VC students *why they selected Ferris State's Visual Communication program*. The following list indicates the reasons that were mentioned most often:

- Favorable student/teacher ratio
- Quality of VC instructors
- Proximity of the University to home
- Excellent reputation of the VC program
- Job placement rate and career opportunities
- Quality of student work seen
- Affordable
- Within College of Business/ business courses and degree
- Recommended by someone: high school advisor, design professionals, friend, VC student, VC alumni
- Creative focus
- Computer technology focus
- Kaaren Denyes: tour of the facility, her enthusiasm for the program

Strengths and Weaknesses of the VC program

Students were asked to list two *Strengths* of the VC program and two *Weaknesses* (questions 37 and 38).

The *Strengths* most often mentioned were:

- VC faculty: friendly, willing to help, competent, high level of professional experience, dedication
- Job placement statistics
- Small class size/individual attention
- Computer technology
- Reputation of the program with employers
- Advisor: available, helpful
- Program is challenging/demanding
- Curriculum: business courses, number and variety of VC courses, computer technology, flexibility to change and stay relevant.
- Design Application course: real projects, real clients, real budgets, real world experience.

Almost every VC student at all levels of the program mentioned the *Macintosh computer labs* as a *Weakness* of the program:

- Limited availability due to classes in the labs and cutbacks in open hours
- Limited copies of software programs
- Lack of technical support
- Knowledge level and attitude of lab monitors
- Limited number of type fonts
- Printer availability and reliability

Other *Weaknesses* mentioned several times were:

- Advisor availability (mentioned only at the Freshman level)
- Expense of the program: supplies, fees, laptop computers

5

**FACULTY/STAFF/ADMINISTRATION
PERCEPTIONS OF THE PROGRAM**

FACULTY PERCEPTIONS OF THE VISUAL COMMUNICATION PROGRAM

The Faculty/Staff/Administrator survey and VC Curriculum sheet shown on the following pages was distributed to a total of 146 Ferris faculty, staff, or administrators through the campus mail. All College of Business faculty/staff/administrators (121) were included and, in addition, 20 were sent to Ferris employees who have worked with VC students on actual projects that have been designed and produced. The survey was conducted in March, 1998.

A total of 36 responses (25%) was returned through the campus mail. Nearly 78% of the respondents have had VC students in class and/or have worked with them on an actual project.

Analysis of the data collected from faculty, staff, and administrators is shown in the 3 tables that follow in this section. *Recommendations* are sometimes suggested by VC faculty based on their interpretation of the data collected.

Three questions on the survey required individual responses. Summaries of those responses are included at the end of this section.

The fourth question regarding relocation of the program to Kendall College of Art and Design in Grand Rapids is one that was also asked on the Student, Alumni, and Employer surveys. The combined data regarding this question is included as *Section 6* in this document.

As part of the Visual Communication program review process, we are assessing faculty and administration perceptions of the VC program. Please assist us by responding to the following questions regarding the Visual Communication program and students.

Return your completed survey to Linda Powell, BUS 302 by April 1, 1998. Thank you for your response.

I am: Faculty Staff Administrator

I have had VC student(s) in my classes

Yes No

I have worked with VC students on a project

Yes No

Please comment on the following: (If you need additional room, use the back side)

What is your general perception of Visual Communication students?

Use the following rating scale in your responses:

5 Excellent 4 Very good 3 Average
2 Below average 1 Poor 0 Don't know

Curriculum assessment as it addresses the following topics: (curriculum check sheet attached)

- Written and oral communication skills
- Technology/Computer skills
- Design skills
- Professionalism
- Presentation skills
- Marketing exposure

What are the strengths of the VC program?

How could the VC program be improved?

Your perception of VC students in the following categories:

- Creativity
- Critical thinking
- Technology/Computer skills
- Organizational skills
- Attention to detail
- Professionalism
- Presentation (oral/appearance/their work)
- Quality of their work

Would it be advantageous for the Ferris Visual Communication Program to be located in Grand Rapids at Kendall College of Art and Design?

Yes No

Why or why not?

Your perceptions of the program in the following categories:

- Facilities (classroom studios and computer labs)
- Faculty qualifications
- Faculty commitment to the program and students
- Administrative support of the program

Visual Communication

APRC 1998-1999

Section 3 of 4

**Ferris State University - College of Business
ASSOCIATE IN APPLIED SCIENCE DEGREE**

VISUAL COMMUNICATION - 66 Credits

NAME: _____ **SS#:** _____

| REQUIRED | COURSE TITLE - PREREQUISITES SHOWN IN BRACKETS () | | S.H. | GRADE |
|----------|--|--|------|-------|
|----------|--|--|------|-------|

COMMUNICATION COMPETENCE - 9 Credits Required

| | | | | |
|------|-----|---|---|--|
| COMM | | COMM 105 Interpersonal Comm. or COMM 121 Fund. of Public Speaking - (Both require none) | 3 | |
| ENGL | 150 | English 1 - (None) | 3 | |
| ENGL | 250 | English 2 - (ENGL 150 or equivalent) | 3 | |

SCIENTIFIC UNDERSTANDING - 4 Credits Required

Select one course from the following subject areas:

ASTR, BIOL, CHEM, GEOG 111, GEOG 121, GEOL, PHSC, PHYS

| | | | | |
|--|--|--|---|--|
| | | | 4 | |
|--|--|--|---|--|

QUANTITATIVE SKILLS - 3 Credits Required

| | | | | |
|------|-----|--|---|--|
| MATH | 115 | Intermediate Algebra - (MATH 110) - If proficient in MATH 115, substitute a free elective. | 3 | |
|------|-----|--|---|--|

CULTURAL ENRICHMENT - 6 Credits Required

| | | | | |
|------|--|----------------------|---|--|
| ARTH | | Art History Elective | 3 | |
| ARTH | | Art History Elective | 3 | |

SOCIAL AWARENESS - 3 Credits Required

| | | | | |
|------|-----|---|---|--|
| ECON | 221 | Principles of Economics 1 - (MATH 110 or proficiency) | 3 | |
|------|-----|---|---|--|

VISUAL COMMUNICATION MAJOR - 38 Credits Required

| | | | | |
|------|-----|------------------------------------|---|--|
| VISC | 110 | Design 1 - (None) | 3 | |
| VISC | 112 | Drawing 1 - (None) | 2 | |
| VISC | 114 | Design Survey - (None) | 2 | |
| VISC | 116 | Computers in Visual Media - (None) | 3 | |
| VISC | 120 | Design 2 - (VISC 110, VISC 114) | 3 | |
| VISC | 122 | Drawing 2 - (VISC 112) | 2 | |
| VISC | 126 | Computer Graphics - (VISC 116) | 3 | |
| VISC | 210 | Typography - (VISC 120) | 4 | |
| VISC | 212 | Photography - (VISC 120) | 3 | |
| VISC | 216 | Electronic Imaging - (VISC 126) | 3 | |
| VISC | 222 | Image Making - (VISC 210, 212) | 3 | |
| VISC | 226 | Multimedia Production - (VISC 216) | 3 | |
| VISC | 299 | Typographics - (VISC 210) | 4 | |

RELATED COURSE - 3 Credits Required

| | | | | |
|------|-----|---|---|--|
| MKTG | 231 | Professional Selling - (COMM 121 is highly recommended) | 3 | |
|------|-----|---|---|--|

NOTICE REGARDING WITHDRAWAL, RE-ADMISSION AND INTERRUPTION OF STUDIES

Students who return to the university after an interrupted enrollment (not including summer semester) must normally meet the requirements of the curriculum which are in effect at the time of their return, not the requirements which were in effect when they were originally admitted.

NOTE: A 2.00 GPA is required for the major and a 2.00 cumulative GPA is required for completion of the Visual Communication degree.

Ferris State University - College of Business
BACHELOR OF SCIENCE DEGREE IN VISUAL COMMUNICATION

VISUAL COMMUNICATION - 64 Credits

NAME: _____ **SS#:** _____

| REQUIRED | COURSE TITLE - PREREQUISITES SHOWN IN BRACKETS () | S.H. | GRADE |
|----------|--|------|-------|
|----------|--|------|-------|

VISUAL COMMUNICATION MAJOR - 40 Credits Required

All Visual Communication baccalaureate degree students must maintain a cumulative grade point average of 2.75 (graduation requirement) in the 300 and 400 level Visual Communication courses.

| | | | | |
|------|-----|---|---|--|
| VISC | 310 | Communication Design 1 - (VISC 222, 224, 299) | 4 | |
| VISC | 312 | Production Techniques - (VISC 222, 224, 299) | 3 | |
| VISC | 314 | Computer Application 1 - (VISC 222, 224, 299) | 3 | |
| VISC | 320 | Communication Design 2 - (VISC 310, 312, 314) | 4 | |
| VISC | 324 | Computer Application 2 - (VISC 310, 312, 314) | 3 | |
| VISC | 326 | Production Seminar - (VISC 312) | 3 | |
| VISC | 410 | Visual Communication 1 - (VISC 320, 322, 324) | 4 | |
| VISC | 412 | Design Application 1 - (VISC 320, 322, 324) | 4 | |
| VISC | 414 | Design Seminar - (VISC 320, 322, 324) | 2 | |
| VISC | 420 | Visual Communication 2 - (VISC 410, 412, 414) | 4 | |
| VISC | 422 | Design Application 2 - (VISC 410, 412, 414) | 4 | |
| VISC | 499 | Portfolio Preparation - (VISC 410, 412, 414) | 2 | |

RELATED COURSES - 24 Credits Required

| | | | | |
|--|-----|--|---|--|
| ENGL | 311 | Advanced Technical Writing - (ENGL 211 or ENGL 250) | 3 | |
| MGMT | 301 | Applied Management - (Junior standing or permission of professor) | 3 | |
| MKTG | 321 | Principles of Marketing - (ECON 221) | 3 | |
| | | Select one: PSYC 150 - (None) or SOCY 121 - (SSCI 100 or sat. verbal score on ACT) | 3 | |
| Select one course from the following subject areas: ASTR, BIOL, CHEM, GEOG 111, GEOG 121, GEOL, PHSC, PHYS | | | | |
| | | | 3 | |
| Select one course at the 200 level or above from the following subject areas: ARTS, COMM 231, ENGL 322, FREN, GERM, HIST, HUMN, LITR, MUSI, SPAN, THTR | | | | |
| | | | 3 | |
| Select one course at the 300/400 level from the following subject areas: ANTH, GEOG (EXCEPT 111 & 121), PLSC, PSYC, SOCY | | | | |
| | | | 3 | |
| | | Free Elective - If needed MATH 110 can be taken as a free elective. | 3 | |

NOTICE REGARDING WITHDRAWAL, RE-ADMISSION AND INTERRUPTION OF STUDIES

Students who return to the university after an interrupted enrollment (not including summer semester) must normally meet the requirements of the curriculum which are in effect at the time of their return, not the requirements which were in effect when they were originally admitted.

NOTE: A 2.00 cumulative GPA is required for completion of the Visual Communication degree.

TABLE 4: PERCEPTION OF VISUAL COMMUNICATION CURRICULUM BY FSU EMPLOYEES

| N=36 | Excellent | Very Good | Average | Below Average | Poor | Don't Know |
|----------------------------------|-----------|-----------|---------|---------------|------|------------|
| Written and Communication Skills | 8.3% | 50% | 13.9% | 5.6% | 0 | 22.2% |
| Technical/Computer Skills | 55.6% | 22.2% | 0 | 0 | 0 | 22.2% |
| Design Skills | 55.6% | 25% | 2.8% | 0 | 0 | 16.7% |
| Professionalism | 33.3% | 30.6% | 13.9% | 2.8% | 0 | 19.4% |
| Marketing Exposure | 13.9% | 36.1% | 13.9% | 5.6% | 0 | 30.6% |

TABLE 4 indicates more than 50% of the faculty/staff/administration respondents indicated *Very Good* or *Excellent* in all categories being evaluated. *Design* and *Technical/Computer Skills* were rated the highest. *Written/Communication Skills* and *Marketing Exposure* were rated the lowest.

Recommendations

- Develop Marketing class(es) and Communication class(es) tailored to the VC profession and incorporate into VC curriculum.
- Consider Grand Rapids location for VC program. This would allow Marketing Communication professionals in the Grand Rapids area to teach VC-specific marketing and communication courses.

TABLE 5: PERCEPTION OF VISUAL COMMUNICATION STUDENTS BY FSU EMPLOYEES

| N=36 | Excellent | Very Good | Average | Below Average | Poor | Don't Know |
|---------------------------|-----------|-----------|---------|---------------|------|------------|
| Creativity | 58.3% | 25% | 2.8% | 0 | 0 | 13.9% |
| Critical Thinking | 25% | 36.1% | 13.9% | 0 | 0 | 25% |
| Technical/Computer Skills | 50% | 25% | 2.8% | 0 | 0 | 22.2% |
| Organizational Skills | 16.7% | 38.9% | 11.1% | 2.8% | 0 | 30.6% |
| Attention to Detail | 36.1% | 27.8% | 11.1% | 0 | 0 | 25% |
| Professionalism | 36.1% | 41.7% | 5.6% | 0 | 0 | 16.7% |
| Presentation | 25% | 38.9% | 11.1% | 0 | 0 | 25% |
| Quality of Work | 47.2% | 38.9% | 2.8% | 0 | 0 | 11.1% |

TABLE 5 indicates over 60% of the faculty/staff/administration respondents indicated *Excellent* or *Very Good* in all but one category, *Organizational Skills*. That category was lower at 56%, but had the highest percent (30%) of respondents in the *Don't Know* category. *Creativity*, *Technical/Computer Skills*, *Professionalism*, and *Quality of Work* were rated highest.

**TABLE 6: PERCEPTION OF VISUAL COMMUNICATION PROGRAM
BY FSU EMPLOYEES**

| N=36 | Excellent | Very Good | Average | Below Average | Poor | Don't Know |
|------------------------|-----------|-----------|---------|---------------|------|------------|
| Facilities | 19.4% | 41.7% | 13.9% | 2.8% | 0 | 22.2% |
| Faculty Qualifications | 63.9% | 22.2% | 0 | 0 | 0 | 13.9% |
| Faculty Commitment | 72.2% | 16.7% | 2.8% | 0 | 0 | 8.3% |
| Administrative Support | 5.6% | 27.8% | 25% | 5.6% | 5.6% | 30.6% |

TABLE 6 indicates that over 85% of the faculty/staff/administration respondents indicated *VC Faculty Qualifications* and *Faculty Commitment* as *Excellent* or *Very Good*.

Facilities were rated *Excellent* or *Very Good* by 61% of the respondents.

The weakest rating is noted for *Administrative Support of the Program* with over one-quarter indicating *Excellent* or *Very Good*, one-quarter indicating *Average* or *Below Average*, and almost one-third indicating that they *Don't Know*.

INDIVIDUAL RESPONSES TO SURVEY QUESTIONS

VC Students

Faculty/staff/administrators were asked to give their general perception of VC students. Seventy-eight percent of the respondents have had VC students in class or have worked with them on a project through their Design Application class.

The following perceptions were mentioned most often:

- Commitment and dedication to the program
- Motivated
- Focused on career path

Strength of the VC Program

Respondents were asked to list the strengths of the program. All responses relate to the *VC faculty*:

- Excellent instructors
- Hands-on approach
- Commitment and dedication
- High expectations
- Credentials

How could VC Program be improved?

Respondents were asked to suggest ways to improve the VC program. Suggestions most often mentioned include the following:

- Additional classes or development: Oral and written communications, Advertising and Public Relations classes
- Computer support: Keep equipment updated, keep current on hardware and software, commitment to technology
- Flexibility in curriculum to accommodate evolving profession and technology

6

THE FERRIS/KENDALL RELATIONSHIP

FERRIS/KENDALL RELATIONSHIP

When the announcement was made that Ferris was acquiring Kendall College of Art, many people assumed that it would affect the Visual Communication Program at Ferris. As a result, every person in “the profession” with whom the Ferris VC faculty come into contact ask questions regarding this subject. We have never had an answer that was based on any information from the Ferris or Kendall administrations, so our responses to the questions can be based only on our observations and opinions.

Some of the issues we think are possibilities for the two administrations to *not support* a merger:

- Tuition differences between the two institutions
- Faculty salary differences between the two institutions
- Curriculum differences between the two institutions' Visual Communication Programs

Because of the most frequently asked question, “Will the Ferris VC program be merging with Kendall?”, we placed a question on our surveys to formally gather data on what people think about this venture. The following pages report the responses from VC Alumni, Ferris Faculty/Staff/Administrators, Current VC Students, and Employers of VC Graduates. A complete list of the individual comments has been included in the *Appendix*.

FIGURE 30: SHOULD THE VISUAL COMMUNICATION PROGRAM BE RELOCATED IN GRAND RAPIDS AT KENDALL COLLEGE OF ART?

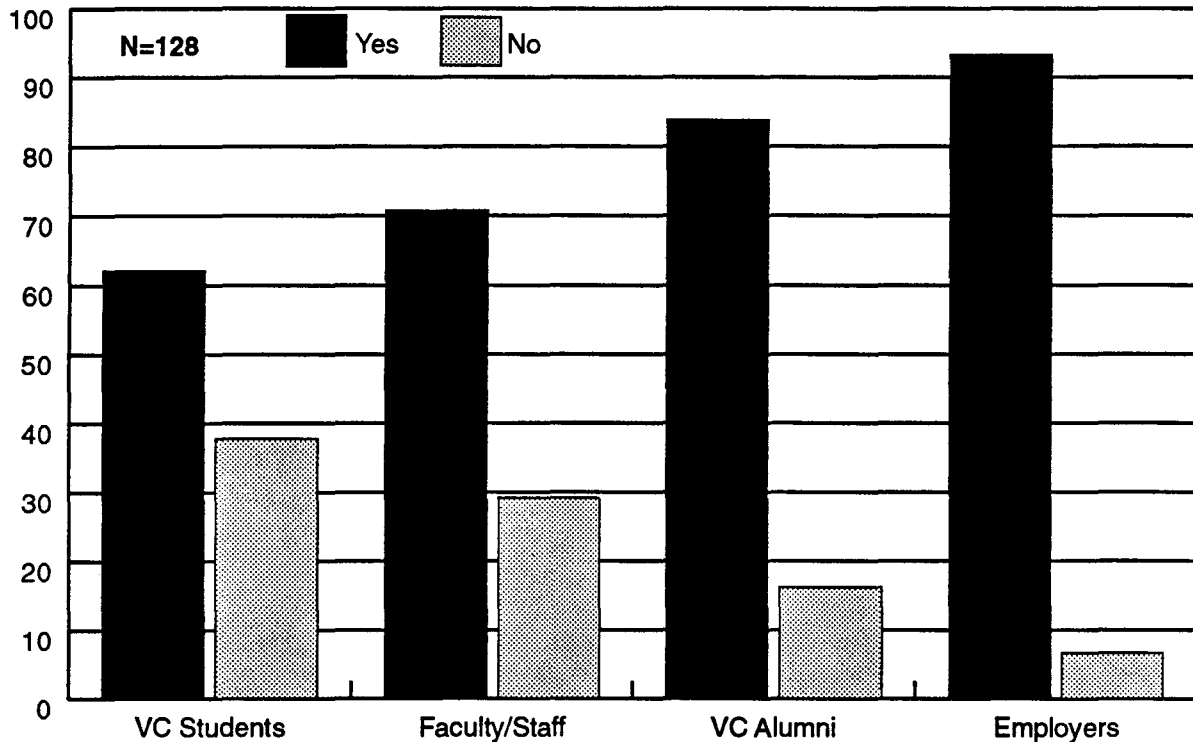


FIGURE 30 indicates an overwhelming majority of all groups said *Yes* to this question.

Current students show the closest relationship between moving/not moving to Kendall. Advantages stated are the resources available to them in a larger city, cultural opportunities and a greater choice of fine arts classes at Kendall. Student concerns are higher tuition, no on-campus housing, the quality of the program, the lack of liberal arts and business classes available, and the greater distance from home.

Ferris faculty/staff site resources, work opportunities, and cultural opportunities as advantages. Concerns of this group are that Ferris in Big Rapids and the College of Business would lose a valuable asset, that the Advertising program would lose students who transfer from the AAS program in VC, and that the Ferris and Kendall programs would be in direct competition.

Almost 84% of VC alumni say *Yes* to this question. They think the advantages are better and closer resources, availability of cultural and professional activities, internships and employment opportunities while in school and after graduation, opportunities for site visits to design/advertising companies and other companies in related fields. They also state that there would be a wider range of actual projects with clients, service bureaus, and printers in the area. Several alumni mention that they would welcome the opportunity for continuing education through a Ferris program at Kendall.

Alumni have some concerns as well. They feel their Ferris VC education is well rounded and being in the College of Business is advantageous. They are concerned about higher tuition, the quality of the program, and the good reputation the Ferris VC program currently has with employers.

Finally, over 90% of employers surveyed are in favor of the program moving to Grand Rapids. They do not have any concerns. Advantages stated are better cultural and professional exposure and the opportunity for mentoring and internships.

Recommendations:

- Set up a committee of students, faculty, and administrators from both Ferris and Kendall to study the pros and cons of merging the two programs and to research and devise a plan for accomplishing the recommendation. This should be done only if the administration is open to the possibilities of merging the two programs.
- Keep things as they are – but request rationale for this decision from Ferris and Kendall administrations.
- Move the entire Ferris VC program to Kendall in Grand Rapids and have Ferris faculty from the College of Business teach business courses in the curriculum at that site.
- Move only Junior and Senior levels (BS degree) of the program to Kendall after students have fulfilled all requirements for general studies, AAS in VC requirements, and business courses.
- If all else fails, develop an “exchange of resources” with Kendall where our students may benefit from activities sponsored by Kendall and Kendall students may take advantage of opportunities offered by Ferris VC Program such as lecturers and exhibits. This might also include sharing of facilities (computer labs).

7

LABOR MARKET ANALYSIS

LABOR MARKET ANALYSIS

Despite the unprecedented numbers of Visual Communication graduates entering the job market every year, nearly 700,000 in the United States and Europe alone, more jobs are available than there are qualified people. The key word in this last sentence is *'qualified'* people because a lot more than design is needed of designers these days. Employers are requiring an ever-higher level of business sophistication and aesthetic savvy from young graduates. Designers must be knowledgeable about sociological and economic trends so that they can participate in corporate executive decisions in companies that often have an international reach. Add to this the fact that this profession continues to be propelled by new technology and rapidly diversifying markets which contribute to the field of Visual Communication/Graphic Design changing radically. The end result is that digital and interactive design are revolutionizing the design world; the Internet and World Wide Web are generating an array of entirely new design disciplines, training requirements, and job opportunities.

Significant Points from the *United States Bureau of Labor and Statistics* are that:

- Designers held about 342,000 jobs in 1996. Nearly four out of ten were self-employed, compared to less than one out of ten workers in all occupations. Salaried designers work in a number of different industries, depending on their design specialty. Many do freelance work—full time, part time, or in addition to a salaried job in another occupation.
- Nearly 40 percent are self-employed, almost five times the proportion in all professional occupations.
- Creativity is crucial in all design occupations and formal education requirements are most often a bachelor's degree.
- Despite projected faster than average employment growth, keen competition is expected for most jobs because many talented individuals are attracted to careers as designers.
- Overall, the employment of designers is expected to grow faster than the average for all occupations through the year 2006.

Job Outlook

Despite projected faster than average employment growth, designers in most fields are expected to face competition for available positions because many talented individuals are attracted to careers as designers. Individuals with little or no formal education in design who lack creativity and perseverance will find it very difficult to establish and maintain a career in design.

Earnings

Full-time designers in all specialties combined had median weekly earnings of about \$590 in 1996. The middle 50 percent earned between \$380 and \$890 a week. The bottom 10 percent earned less than \$280, while the top 10 percent earned over \$1,300.

Training, Other Qualifications, and Advancement

Creativity is crucial in all design occupations. People in this field must have a strong sense of color, an eye for detail, a sense of balance and proportion, and sensitivity to beauty. Sketching ability is especially important for fashion designers. A good portfolio—a collection of examples of a person's best work—is often the deciding factor in getting a job.

Educational requirements for entry-level positions vary. Some design occupations, notably industrial design, require a bachelor's degree. Formal training for some design professions is available in two year professional schools which award certificates or associate degrees in design. Graduates of two year programs generally qualify as assistants to designers. The Bachelor of Fine Arts degree is granted at four year colleges and universities. The curriculum in these schools includes art and art history, principles of design, designing and sketching, and specialized studies for each of the individual design disciplines such as garment construction, textiles, mechanical and architectural drawing, computerized design, sculpture, architecture, and basic engineering. A liberal arts education, with courses in merchandising, business administration, marketing, and psychology, along with training in art, is also a good background for most design fields.

Computer-aided design courses are very useful. Many employers expect new designers to be familiar with the use of the computer as a design tool. In 1997, the National Association of Schools of Art and Design accredited about 200 post secondary institutions with programs in art and design; most of these schools award a degree in art. Some award degrees in industrial, interior, textile, graphic, or fashion design. Many schools do not allow formal entry into a bachelor's degree program until a student has successfully finished a year of basic art and design courses. Applicants may be required to submit sketches and other examples of their artistic ability.

Individuals in the design field must be creative, imaginative, persistent, and able to communicate their ideas both visually and verbally. Because tastes in style and fashion can change quickly, designers need to be open to new ideas and influences. Problem-solving skills and the ability to work independently are important traits. People in this field need self-discipline to start projects on their own, budget their time, and meet deadlines and production schedules. Business sense and sales ability are also important for those who are freelancers or run their own businesses.

Beginning designers usually receive on-the-job training, and normally need one to three years of training before they advance to higher-level positions. Experienced designers in large firms may advance to chief designer, design department head, or other supervisory positions. Some experienced designers open their own firms.

Employment Data for Ferris State University's Visual Communication Graduates

The following pages are from our Visual Communication Alumni files. These files were created by the senior level instructors of the Visual Communication faculty and are maintained by these instructors. This data has provided the program with a solid information base and has served as the beginning of a strong network structure.

ALUMNI FILES

Visual Communications

APRC 1998-1999

Removed ~ 115 pages of
alumni personal data

EMPLOYMENT PROJECTIONS

Handbook of U.S. Labor Statistics

Employment, Earnings, Prices, Productivity, and Other Labor Data

Projections of Employment by Occupation and Industry

Number Employed and Projected Employment by Detailed Occupation, 1994 and 2005

| Occupation | 1994 | 2005 | | | 1994-2005 change | | | | Total job openings due to growth and net replacement (based on moderate path). |
|--------------------------------------|---------|------|----------|------|------------------|----------|------|------------------|--|
| | | Low | Moderate | High | Percentage | | | Number, Moderate | |
| | | | | | Low | Moderate | High | | |
| Artists and commercial artists | 273,000 | 336k | 336k | 339k | 23% | 23% | 24% | 64,000 | 117,000 |
| Designers | 301,000 | 377k | 384k | 393k | 25% | 28% | 31% | 84,000 | 130,000 |
| Designers, except Interior Designers | 238,000 | 308k | 314k | 322k | 29% | 32% | 35% | 76,000 | 113,000 |

American Salaries and Wages Survey

Statistical Data Derived from More Than 300 Government, Business & News Sources

| Occupation | Location | Per | Low | Mid | High | Source | Date |
|------------------|---------------------|--------------|---------------|-------------------|---------------|-------------|--------------|
| Graphic Designer | Chicago New York | Year Week | | \$32,409 \$404 | | CCB NYOW | 1995 1995 |
| Graphic Artist | Michigan | Month | \$1914-\$2451 | \$2278-\$3128 | \$2476-\$3455 | MIOWI | 1994-1995 |

JOB LISTINGS

Job Listings updated on 8/17/98

GRAPHIC DESIGN

Job# G- 1358 [RG]

Executive Creative Director, New York City

\$Open

Prestigious branding consultancy is seeking an exceptional individual with a broad and deep understanding of corporate identity and it's applications. Must have excellent working knowledge of design and business issues, and be a strong presenter. An excellent opportunity for a top notch professional to manage a large international team.

Job# G- 1357 [RG]

Strategic Planner, New York

\$65-75K

Fast-growing international management consultancy needs a smart, analytical, out-of-the-box thinker. Fresh, entrepreneurial atmosphere. Projects primarily center on consumer package goods problem solving on global issues for the healthcare industry. This is an ideal situation for an independent, highly-motivated individual.

Job# G- 1356 [RG]

Sr Consultant for Corporate Identity, New York

\$100-125K

This is a fabulous opportunity to assume a senior position in a large branding company with large brands and international reach. The individual must have a background emphasizing strategic branding solutions and client services.

Job# G- 1355 [RA]

Packaging Intermediate, CT

\$40-60K

Small firm with big clients and a good working atmosphere is growing. Consumer product experience a must. Lots of responsibility and creative input.

Job# G- 1354 [RA]

Packaging Senior, New York City

\$50-70K

Design for strong retail group consultancy. Personal product experience a must. Work should be refined and innovative. A real portfolio builder...

Job# G- 1353 [RA]

Packaging Designer, New York City

\$35-45K

Take those blue sky ideas for personal products and use them. Design primary packaging for hi-end clientele.

Job# G- 1352 [RA]

Packaging and Branding, Los Angeles

\$Open

Small consultancy is growing a packaging department. Tight group of designers who seem to have been with this firm for awhile. The look is light, illustrative and the corporate work has warmth.

Job# G- 1351 [MT]

Promotion Designer, New York City

\$40 - 50K

Fine position with leading women's lifestyle magazine in the promotional design department. An excellent sense of typography combined with a flair for fashion and lifestyle is very important.

Job# G- 1350 [MT]

Sr. Designer, Los Angeles vicinity

\$40 - 65K

California's leading design firm with a major concentration in annual reports is adding on to its staff. Business is booming for this very upscale group. Excellent working environment as evidenced by the amazing lack of turnover. Prestigious clients, major award winners typify this extraordinary company.

Job# G- 1349 [MT]
Asst AD, New York City
Assoc AD
\$35 - 55K

Well known, prestigious women's service magazine has openings on the editorial side. The ideal candidates will have experience on a consumer magazine, have assigned illustration with an eye for finding new talent, will edit film, read manuscripts and design several stories per issue.

Job# G- 1348 [MT]
Art Director, New York City
\$75 - 85K

Beautiful coffee table books, large format elegant cookbooks, great subject variety. The great news is that this opportunity is open magazine designers as well as seasoned coffee table book designers.

Job# G- 1347 [MT]
Art Director, New York City
\$75 - 85K

Trade books with a definite unique edge. Books involving cooking, children, "how-to" all with a visual twist. Extremely creative yet very down to earth. Wonderful handle of typography, lots of illustration.

Job# G- 1346 [MT]
Sr. Designer, New York City
\$40 - 50K

Small company with big accounts. We need a creative individual who can run their own projects, do press checks, work with vendors, budgets, and have the maturity to have direct client contact. The majority of the clients are financial. You will be involved with Mutual Fund promotion, capabilities brochures, image collateral.

Job# G- 1345 [MT]
Art Director, New York City
\$50- 60K

One of New York's HOTTEST shops is growing faster than they can keep pace with. We need a dynamite art director to handle major consumer account with a youthful, childlike, funky attitude. Promo, POP, ads, the works!

Job# G- 1344 [MT]
Art Director, New York City
\$35 - 80K

Wonderful design group, beautiful offices, great work. The major thrust of this excellent design firm is corporate communications with an edge. Annuals, collateral, literature. You must be the type to take the ball and run with it. You must be proactive, yet take direction. An ability to work well with clients is imperative. Tremendous growth opportunity.

Job# G- 1343 [RA]
Creative Services Director, Strategy, New York City
\$70-75K

Packaging consultancy is looking for a presentation/desktop/new media organizer. Coordinate technology and people. Powerpoint presentations, some print and web. Video experience a+. It sounds like a lot, but it is a nice mix of information design, management and technology. Good group of people to work with too.

Job# G- 1316 [RA]
Packaging Designer, Long Island
\$60-65K

Corporation looking for a strong manager and implementer for food packaging. Ideas should be sharp, and project management skills should be top notch. Nice people with good product..

Job# G- 1315 [RA]
Packaging Associate, New York City
\$60-65K

Refined primary packaging design for cosmetic giant. Innovative and sleek. Input on 3-D elements as well as graphics. Must have experience with the beauty products.

Job# G- 1314 [RA]
Packaging 3-D, New York City

\$Open

Structural designs for bottles, boxes.. you name it. Good variety in product and design direction. Know your 3-d programs, but mostly be an innovator...for mid size consultancy.

Job# G- 1313 [RA]

Packaging Production, New York City

\$All levels

All of my packaging clients are looking for junior and senior packaging production people. You must have strong illustrator skills, be capable of designing extensions and deal with the details well. It is great work and allows a little room for your creative side.

Job# G- 1312 [MT]

Editorial Art Director, New York City

\$60 - 80K

Fabulous opportunity to redesign to magazines geared to parents and children. The working environment is excellent. True team spirit, roll up your sleeves atmosphere. The "right" candidate will have experience in working with children's issues and directing shoots with children. If you are currently in an associates position this is a terrific time to take the next step.

Job# G- 1311 [MT]

Promotional Art Director, New York City

\$55 - 70K

One of the most prestigious, tasteful, elegant consumer magazines is looking for a seasoned, top of the line promotional art director. This person will be a department of one working with existing freelancers as well as bringing in new talent. You must not only be of extraordinary talent, but understand the process of budgeting, presentations to advertisers, and all that goes along with the promotional department of a magazine.

Job# G- 1297 [RA]

Senior Designer, New York, NY

\$65K+

Oversee elegant personal product and cosmetics line. Design and drive concept for leader in the field.

Job# G- 1296 [RA]

Design Director, Midwest

\$100-150K

Manage, mentor, and grow successful packaging company with strategically driven work. Really nice work environment. Good people with lots of talent and an excellent client base.

Job# G- 1294 [MT]

Asst. Art Director, New York City

\$35 - 40K

Totally enjoyable fun publication for the teen marketplace. If you have at least one year of editorial experience this opportunity can be yours. Large publishing corporation offers tremendous opportunity for advancement on this or one of many publications.

Job# G- 1292 [MT]

Sr. Designers (2), Washington, DC

\$60 - 80K

Beautiful opportunity to join prestigious, hi image design group at a senior level. Enjoy the opportunity if a truly broad range of work involving collateral, promotion, corporate identity and annual reports. Nothing comes between the designer and the client. You will be part of the entire process from the get go. Excellent quality of life.

Job# G- 1291 [RG]

Senior Designer/Creative Director, Bethesda, MD

\$60-80K + profit sharing

Do you live for a challenge? Think well on your feet? Read on. This top flight company is looking for designers for print, new media and corporate identity designers with the smarts and stamina to succeed in a non-traditional, independent working environment.

Job# G- 1290 [RG]

Senior Consultant, New York

\$Open

This is a position for an excellent strategic thinker who has lots of prior experience in corporate identity. Experience as a CI

Job# G- 1118 [RG]
Senior Designers, Hong Kong
\$50-75K

Lots of talent and excitement in this large, stable, quality driven firm specializing in identity and print. While the company's management is English and Chinese, they require designers who speak Chinese. Relocation and benefits paid.

Job# G- 1117 [RG]
Senior Designers, Singapore
\$50-70K

Join this wonderful, high quality firm specializing in identity and print. The company is managed by English nationals who are seeking talent and a curious spirit to work in a growing, economically secure country. Relocation and benefits paid.

Job# G- 1112 [RA]
Intermediate Packaging Designer
\$28-35K
Senior Packaging Designer, Plymouth Meeting, PA
\$50-65K

This is an opportunity to use all of your skills - creative, project and staff management and computer/technical. Responsibilities include design and development, handling multiple assignments and overseeing junior staff. 3-5 years experience required.

Job# G- 1111 [RA]
Design Director, Cincinnati, OH
\$60K

Hands-on creative thinker needed to lead the design team on F500 accounts. This design firm with offices in NY and Cinn., handles major global branding projects and is seeking an "out of the box" thinker with 10+ years experience. There is room for growth and opportunity to achieve professional goals. A wonderful opportunity for the right person!

Job# G- 786 [RA]
Sr. Packaging Designer, New Jersey
\$50-65K + Profit Sharing

Responsible Sr. designer needed for small design firm with clients in food industry, geared to kids products. Packaging, point of sale, and solid computer skills are needed. Very creative, growth opportunity.

Job# G- 511 [RA]
Packaging Designers
\$OPEN

We have listings for positions, at all levels of experience, with excellent established firms in Cincinnati, Chicago, Boston, Westport, and New York. Most firms will provide relocation packages and excellent benefits.

Job# G- 505 [RA]
Design Director/Team Leader
\$75K+
Sr. Packaging Designer, New York, NY
\$50-65K

Top creative opportunity to work in smaller, up-scale, rapidly growing company. This is a somewhat off-beat firm that is gaining a lot of press with their terrific designs. Emphasis is on design with lots of opportunity to make a difference in team performance and portfolio.

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Job Listings updated on 8/17/98

NEW & MULTIMEDIA

Job# NM- 1365 [RA]

Web/broadcast/animation, New York City

\$Open

Very, Very , Hot studio with entertainment clients is looking for great edgy designers. Animation experience a plus. Work must be sharp, great type and offer something fresh to the mix.

Job# NM- 1364 [RA]

Agency Creative, New York, NY

\$40-80K

Web, print and broadcast for new edgy group. Hiring at all levels. Book must be beyond excellent. Entertainment, and general clientele.

Job# NM- 1329 [RA]

Web Designers, New York City

\$25-35K

Junior spot for very talented interactive designers. Agency environment with solid type. Learn from the best.

Job# NM- 1330 [RA]

Designers, New York City

\$40-50K

Agency is changing gears, and needs help. top of the line design for both corporate and entertainment clients. Must have a solid clean book.

Job# NM- 1331 [RA]

Creative Director, Westchester

\$60-80K

Love content, love e-commerce? Manage and develop rich award winning sites for small consultancy. Juggle concept, copy, crew and client contact responsibilities. Good group of hard-working people.

Job# NM- 1332 [RA]

Creative Director, New York City

\$60-80/options

Hands-on director for great mix of clients. Originally a bunch of really bright back-end developers have turned into a crew of cool commerce developers. Well known clients and a real neat environment.

Job# NM- 1333 [RA]

Web Designers and Ads, San Francisco, CA

\$50-70K

Hands -on designers and art directors needed for excellent consultancy. They really have fun clients and are good to work for. They are big, but feel small. They work and play hard while they create beautiful sites. Really.

Job# NM- 1303 [RA]

Project Manager, Palo Alto, CA

\$90-105K

Oversee interactive user design for top product developer. Work will be primarily Internet driven. Applicant must be strong in interface design, and have a proven management track record. Great company, new spot!

Job# NM- 1275 [RA]

Web Art Director, New York, NY

\$50-60K

Great opportunity to join a small talented group of people. Clients are a mix of cool corporate and entertainment. Design and direct others. Drive concept and present to clients.

Job# NM- 1274 [RA]

Web Designer, DC

\$40-50K

Design with a great corporate agency. Work is a grand mixture of corporate and rather edgy. Be a part of a strong team of strategic web designers.

Job# NM- 1273 [RA]

Design Director, Chicago, IL

\$80-120K

Oversee concept for awesome software development company. Lots of strong programmers, designers and cognitive specialists at your fingertips. Clients are dream team 500s and the work is workhorse smart(which means you need to be too.)

Job# NM- 1256 [RA]

Associate Creative Director, Boston, MA

\$150-180K

Oversee new media division for top notch agency. Drive concept and client hand-holding through implementation.

Job# NM- 1255 [RA]

Web Designer, New York City

\$60-70K

Very elegant work for fast moving studio. You must have a sense of type and a feel for fashion and entertainment. Work with a team to create award winning designs.

Job# NM- 1254 [RA]

Animators, New York City

\$Open

Work on sharp accounts creating sites and CDs with Studio Max Director and Adobe Premier. Really neat chance to work with growing firm. Entertainment accounts and corporate.

Job# NM- 1253 [RA]

Design Director, Chicago, IL

\$70-95K

Oversee development of strategic sites. Corporate clients, programming resources galore. Get to do the work and have the budgets you always wanted. Must have Creative and Project management strengths.

Job# NM- 1252 [RA]

Web Designer, New York City

\$40-50K

Design with some really smart people. Great studio with an impressive client list, needs a nuts and bolts intermediate designer to help roll lovely work out the door.

Job# NM- 1251 [RA]

All level interactive production and Designers, DC

\$40-80K

An agency is growing its interactive division. Lovely work with a lot of heart. Diverse list of clients and a nice following.

Job# NM- 1250 [RA]

Web Designer, Los Angeles, CA

\$50-70K

Top CI firm is expanding presence in Los Angeles. Work is clean and brand driven. Corporate experience a must.

Job# NM- 1214 [RA]

Web & Print Designer, Midwest

\$40-70K

Corporate design studio is building up their interactive portfolio and needs a designer to add to the team. Nice environment, great clients and room to grow.

Job# NM- 1189 [RA]

New Media Director, Westchester

\$50-60K

Are you that strange mix of designer and programmer? Can you make a pitch? Oversee lovely web work for fortune 500 clients. You will have programming and production people reporting to you. The office is small and the people inviting. Must have hands-on Perl and Java experience.

Job# NM- 1186 [RA]
Designer, New York, NY
\$40-60K

You always wanted a web design house to offer you a chance to push the envelope, well this one would be the place. Edgy, but refined...The work needs to be clean and have a purpose. You will also have a chance to do some print if you should choose.

Job# NM- 1185 [RA]
Programmer, New York, NY
\$50-70K

Very cool studio needs to bring in a real thinker, someone who will go elbow to elbow with the designers and come up with solutions. Perl, Java, C++, and all that jazz.

Job# NM- 1182 [RA]
Interface Designer, Dallas, TX
\$40-70K

Very nice environment, solid clients and good resources make this job so pleasant. Consulting design group needs another conceptual leader. You must have some interactive experience, but as long as your book is strong, they would consider someone with primarily a print background.

Job# NM- 903 [RA]
Creative Director, San Francisco, CA
\$To 200K

Guru of Web and agency know-how. Very strong managerial capabilities needed. You must have the experience and juggling capabilities to take on this new office for agency biggie.

Job# NM- 902 [RA]
Creative Director, Boston, MA
\$120-150K

Direct the best in agency interactive, Hi-profile, smart and very client savvy skills needed. Top corporate clients and good support in both programming and design. Must have agency experience and Web work.

Job# NM- 869 [RA]
Web Art Director, New York City
\$50-70K

Tough agency with great portfolio needs a concept-driven Director. Client contact and lots of work. The pay off is a great book.

Job# NM- 840 [RA]
Senior Interface Designer, Midwest
\$60-80K

Very visible, very lovely work, with a consultancy that does everything. Retail environments, Graphics and more. Work on a variety of top notch projects.

Job# NM- 726 [RA]
Art Director, New York, NY
\$50-70k

Web-site direction for highly visible sites. Agency is expanding role in interactive.

Job# NM- 706 [RA]
Interface Design, Midwest
\$40-70k

Architectural and content driven sites. Design must have editorial feel. Small consultancy with big name clients.

Job# NM- 643 [RA]
Designer, Seattle, WA
\$35-45k

Neat studio needs web and Rom graphics. Small group so team approach is necessary. Solid production skills and an eye for type necessary.

Job# NM- 601 [RA]
Web Designer, New York, NY
\$100-150k

New York agency opening doors after much success on West Coast. Head up print and multimedia for start up. Work is sharp and witty - must have some print in background.

Job# NM- 580 [RA]

Interactive Designer, New York, NY

\$65-85k

Designer with programming skills is needed for blossoming interactive agency. A true entrepreneur with grit and talent. Lots of client contact and room to grow.

Job# NM- 534 [RA]

Art Director, New York, NY

\$40-60k

Super opportunity to be conceptual leader for agency team. Oversee artists and programmers. Must have solid Macro media Director skills. Concept to finish....

Job# NM- 1334 [FD]

Director of Technology, New York, NY

\$125K++

Major New York ad agency is in need of a combination Technology Strategist/IT Director. Individual must be a strong manager with the ability to deal with every division of the agency. Must know systems and be able to run/ create a network. Willing to tailor job to the right person.

Job# NM- 1335 [FD]

New Business Director, New York, NY

\$100K+

Internationally renowned identity and image management firm seeks experienced New Business Director for their interactive division. Must have working knowledge of interactive technologies and familiarity with corporate identity work. Major clients in the technology, finance and travel fields.

Job# NM- 1336 [AF]

General Manager, New York & San Francisco

\$140K+

One of the most sought-after interactive shops around is looking for General Managers for both their NYC and San Francisco offices. Candidates should have experience with business development, budgets, P&L, board of directors and more. Must be a strong leader with excellent managerial skills.

Job# NM- 1286 [AF]

Account Managers (3), New York, NY

\$50-65K

Interactive division of top New York ad agency needs three Account Managers for high-profile package goods accounts. Must have at least 3 years agency experience. Interactive experience is not required, just good account management skills. Will train in all aspects of interactive advertising. These are great opportunities for anyone looking to break into new media.

Job# NM- 1285 [AF]

Account Supervisor, New York, NY

\$75K

Interactive arm of major advertising agency seeks Account Supervisor for several accounts. Must have traditional ad agency experience and 1 to 2 years interactive. No technical skill or specific category experience required.

Job# NM- 1194 [AF]

Media Planners, New York, NY

\$35-50K

Hot, growing, interactive agency looking for Media Planners. Must have at least one year experience working as a planner or buyer in new media. Traditional media experience a plus.

Job# NM- 1193 [AF]

Account Supervisor, New York, NY

\$80K

Interactive division of top New York agency needs Account Supervisor to work on major banking account. Must have direct marketing and interactive experience. Also previous financial background. Candidates should be detail- oriented and able to handle large volume of projects.

Job# NM- 1192 [AF]

Director of Account Services, New York City

\$70-90K

One of the hottest interactive shops in town is looking for a Director of Account Services. Appropriate candidates should have experience in e-commerce, financial services, and/or credit cards. Those with traditional advertising experience and strong presentation skills are especially welcome.

Job# NM- 1143 [AF]

Account Managers, New York, NY

\$40-50k

Several interactive ad agencies with top range clients need junior and mid-level account staff. Interactive and/or advertising experience required. Must be able to handle clients, device strategies and understand technical capabilities.

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J o b P o s t i n g s



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Latest Job Posting Summary as of Tuesday, August 18, 1998

| Job Num. | Title | Location | Salary |
|----------------------------------|---|------------------|--|
| <u>Job#001</u> | Recruiter of Designers | New York City | Depends on Experience |
| <u>Job#113.1</u> | Design Director | Midwest | \$85,000 range plus |
| <u>Job#225</u> | Creative Director/Corporate Identity | New York City | \$85 - 110,000 base plus bonus (US CITIZENSHIP REQUIRED) |
| <u>Job#441</u> | Project Executive | New York City | \$70,000 range |
| <u>Job#1027</u> | Senior Graphic Designer | Southern Midwest | \$55,000 - 65,000 base plus bonus |
| <u>Job#1046</u> | Senior Designer - Web sites | San Francisco | \$60,000 - 90,000 depends on experience |
| <u>Job#1064</u> | Project Manager | New York City | \$35,000 - 55,000 |
| <u>Job#1073</u> | Freelance Tabletop Products Designers | New York City | Depends on skills |
| <u>Job#1083</u> | Industrial Design | New Jersey | \$65,000+ |
| <u>Job#1085</u> | Project Manager, Furniture Systems | New York City | \$50,000 - \$70,000 |
| <u>Job#1093</u> | Freelance Designer, Traditional Patterns for Tabletop | New York City | Depends on skills |

| | | | |
|-------------------------|--|----------------------------------|--|
| <u>Job#94281</u> | Senior Graphic Designer | Lower Midwest | \$60,000 - 70,000 |
| <u>Job#96640</u> | Industrial Designer, Consumer Products | Florida | 40's to 70's + packa on exp. |
| <u>Job#96641</u> | Designer/Art Director - high tech | below San Francisco | \$65,000 - 85,000 ba large company bonu benefits |
| <u>Job#97709</u> | Senior Designer | near MD/DC/VA area | \$55,000 - \$70,000 |
| <u>Job#97737</u> | Footwear Designer | Germany | Depends upon exper |
| <u>Job#97741</u> | Account Team Leader, Packaging (US CITIZEN NOT REQUIRED) | Chicago | \$75,000 range, depe upon experience |
| <u>Job#97742</u> | Junior to Intermediate Graphic Designer - Corporate Identity and Print | Connecticut (then New York City) | \$35,000 - 45,000 |
| <u>Job#97743</u> | Account Team Leader (US CITIZEN NOT REQUIRED) | Chicago | \$75,000 range, depe upon experience |
| <u>Job#97768</u> | Vice President, Senior Creative Director/Promotion, Creative Directors and Art Directors | Southern Midwest | \$125,000 base plus \$25,000 in profit shi others are \$75 - 110 plus profit sharing |
| <u>Job#97769</u> | Graphic Design Manager | Midwest | \$50,000 - 65,000 |
| <u>Job#97770</u> | Consultant, Associate to Senior Level | New York City and Los Angeles | to \$175,000 dependi experience, plus bor |
| <u>Job#97771</u> | Senior Associate | Boston, MA | \$50,000 - 75,000 pl health club, great bei potential stock partic |
| <u>Job#97772</u> | Senior Designer | Minneapolis | \$65,000 - 110,000 |
| <u>Job#98776</u> | Senior Corporate Identity Designer | New York City | \$70,000 |
| <u>Job#98778</u> | Senior Strategic Consultant (One fluent in Portuguese) | New York City | to \$150 base plus be stock options /TD> |
| <u>Job#98783</u> | Creative Director, Corporate and Brand Identity | New York City | \$85 - 125,000 + bor |
| <u>Job#98789</u> | Design Director/Corporate Identity, Branding, Corporate Promotion | warm Midwest | \$75,000 - 90,000 pl |

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|-------------------------|---|----------------------------|--|
| <u>Job#98790</u> | Senior Industrial Designer | Milan, Italy | \$60,000 |
| <u>Job#98793</u> | Designer - Boats | Midwest | \$28,000 - 55,000 |
| <u>Job#98795</u> | Vice President, Design Services | Chicago, IL | \$100,000 + up, dep upon experience + b |
| <u>Job#98797</u> | Director, Product Development | Suburb of New York City | \$125,000 base plus |
| <u>Job#98811</u> | Designer, par excellence | Northeast | to \$65,000 plus bon |
| <u>Job#98812</u> | Potential Design Manager, Consumer Products | Brussels, Belgium | depending on experi |
| <u>Job#98817</u> | Senior Graphic Designer, Packaging and Print | New Jersey and Atlanta | \$60,000 - \$65,000 |
| <u>Job#98818</u> | Creative Director, Brand Identity and Packaging | Chicago | \$85,000 - \$145,000 depending on experi |
| <u>Job#98820</u> | Junior Graphic Designer, Packaging and Print | New Jersey | \$45,000 |
| <u>Job#98822</u> | Senior Graphic Designer, Web and Print | Philadelphia | \$50,000 - \$70,000 |
| <u>Job#98823</u> | Interface Design Specialist | Philadelphia | \$70,000 - \$90,000 |
| <u>Job#98833</u> | Global Account Manager - Interaction & Industrial Design | Silicon Valley | \$110,000 - \$115,00 plus substantial bon |
| <u>Job#98836</u> | Top Notch Industrial Designer | Chicago | low \$60,000s, plus bonus |
| <u>Job#98838</u> | Executive Creative Director | New York City | \$225,000 base |
| <u>Job#98840</u> | Art Director/Children's Gifts | San Francisco area | \$60,000 - \$70,000 |
| <u>Job#98843</u> | Industrial Designer, Bicycles | Los Angeles Area | \$40,000 - \$50,000 |
| <u>Job#98850</u> | Senior Graphic Designer | Atlanta | \$65,000 |
| <u>Job#98851</u> | Junior Industrial Designer | Atlanta | Mid \$30's to low \$4 |
| <u>Job#98852</u> | Illustrative Package Designer | Northern New Jersey | \$40,000 - 60,000 de on experience |
| <u>Job#98853</u> | Exceptional Senior Industrial Designer | Chicago | \$75,000 range, plus bonus |

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|-------------------------|--|---|---|
| <u>Job#98857</u> | Senior Designer | Chicago | \$50,000 - 70,000 ba bonus |
| <u>Job#98858</u> | Junior Graphic Designer | Midwest | \$30,000 range |
| <u>Job#98859</u> | Senior Package Designer | New York City | Up to \$50K-55K pl overtime and bonus |
| <u>Job#98860</u> | Junior Graphic Designer, Retail | Midwest | Open |
| <u>Job#98861</u> | Creative Director (Packaging) | Midwest | \$100-150K |
| <u>Job#98862</u> | Art Director/Brand Identity | Milan, Italy | Appropriate |
| <u>Job#98863</u> | Senior Vice President, Institutional Strategy and Marketing | Southern California | \$125,000 |
| <u>Job#98864</u> | Chair of the Graphic Design Department | California | \$80,000 - 100,000 (e week) |
| <u>Job#98867</u> | Architect, Senior Designer | Connecticut (40 minute train ride to NYC) | \$60,000 - 75,000 + and quarterly review |

INDUSTRIAL DESIGN

Job #1073
 Title: Freelance Tabletop Products Designers
 Location: New York City
 Salary: Depends on skills

Our client needs experienced freelance designers skilled in creating traditional shapes in ceramics, china, glass or porcelain for a new collection of products for the table, kitchen and bath. Must be strong in sketching and understand how things are made. Work on own premises or client's, after spending some time with them absorbing the research and brand positioning strategy.

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Job #1083
 Title: Senior Industrial Designer
 Location: New Jersey
 Salary: \$65,000+

understanding of customer needs and ergonomics, one of the largest consumer electronics companies in the world is looking for you! A top-notch senior industrial designer is needed to contribute to our client's growing design capability in the US. Work on leading edge consumer telecommunications products and be responsible for product concept through manufacturing. Be a strong multidisciplinary team player, work with other designers, product managers and internal and external specialists. Also, complete projects independently. Have at least 4+ years of experience with a concentration in consumer, preferably electronic, products.

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👉 Job #1085

Title: Project Manager, Furniture Systems
Location: New York City
Salary: \$50,000 - \$70,000

Our client, an internationally known manufacturer of office systems, is doing a major installation in a super stylish new corporate headquarters in NYC. The company needs a project manager, familiar with furniture, furniture systems, or similar types of design-driven custom installations of standardized parts--like department store cosmetics counters. The PM must be well organized and technically adept. The PM will customize workstations and design other ways to make the system more flexible while wearing many hats, including communicating with the factory in Italy. Italian language skills helpful but not required.

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👉 Job #96640

Position Title: Industrial Designer, Consumer Products
Location: Florida
Salary: 40's to 70's + package, depending on experience level

Our client needs a designer who cares about developing and designing products, food prep, storage, photo accessories, mother's keepers, etc., to meet consumer needs. Excellent sketching and form development skills and thorough understanding of excellent injection molded plastics technology. CAD literacy desirable. Will train on Pro E. A smart, prolific, fast, reality-oriented person who can go beyond the expected and be responsible for getting products finished and through production, with help, will be perfect. Terrific new design center. Low cost of living. Excellent quality of life. Minimum: 3 - 7 years experience.

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Job #97737

Title: Footwear Designer

Location: Germany

Salary: Depends upon experience

Join Europe Design Group of a global footwear company. Must have a passion for sports. 2-6 years of footwear design experience and experience working in Europe. Design for current product ranges as well as advanced concepts. We need a trend setter in style, materials and color with a multi-cultural orientation to develop innovative and functional products focused on meeting the needs of consumers. The company will arrange and pay for a working permit, moving and temporary living. Some German language helpful.

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Job #98790

Title: Senior Industrial Designer

Location: Milan, Italy

Salary: \$60,000

Our client, a brand name in consumer products, is looking for a senior designer with 4-6 years of experience, preferably in consumer appliances and/or furniture, to enhance their existing high caliber design group. He/she should understand how to work within established and evolving brand languages, be a strong sketcher and renderer, be an excellent presenter both spoken and visually, be familiar with CAD tools like Alias or Pro E, have an entrepreneurial spirit, and be a team player. Initially reporting to a design manager, the senior designer will quickly be elevated to design manager of one of the company's fastest growing business.

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Job #98793

Title: Designer - Boats

Location: Midwest

Salary: \$28,000 - 55,000

Designer with transportation-related experience interested in designing small boats and related products. Excellent design skills are required. Alias Studio skills desirable but if willing to learn, will teach. New boat design studio and top of the line workstations including CNC and Stereo Lithography. Fast growing company. New graduate or 3-5 years of experience.

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Job #98797

Title: Director, Product Development
Location: suburb of New York City
Salary: \$125,000 base plus bonus

Our client, a manufacturer of high-end professional electronics equipment, wants to reduce the time it takes from product concept and product launch. Engineering resources are in Japan and California. Industrial design is done by top outside consultants. The intent is not to build internal resources-but rather to continue to rely on outside resources. But, the person coordinating all this needs to be a real pro and free to travel often to CA and Japan. This is a newly created position.

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Job #98811

Title: Designer, par excellence
Location: Northeast
Salary: to \$65,000 plus bonus

We have a position for a designer who loves consumer products, cares about exquisite detail and proportion and is a master of form. This person should want to concentrate on designing beautiful, functional products, not management, at least for now. Our client is a large company that grows by developing new products. The designer will work with a team of other designers who brainstorm for all seven divisions. (None of the others are "form creators.") Good sketching ability is essential. Building foam models in the shop is an option. There is a nice mix of simple to complex products for consumers and professionals, no boredom here. The location is not commutable to New York City but is within a 2 hour drive.

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Job #98812

Position Title: Potential Design Manager, Consumer Products
Location: Brussels, Belgium
Salary: depending on experience level

Our client is a major consumer products company that is known worldwide as a design innovator. They need a senior level designer with 10-15 years of experience

who cares about creating beautiful and functional objects. An intelligent, multiculturally-oriented person who can meet the broad needs of a geographic area that spans from Lapland to Capetown and who can go beyond the expected is what they desire. He/she must have a propensity for developing product concepts to meet consumer needs, while meeting marketing, sales, production and aesthetic criteria. The designer should have excellent sketching, rendering and form development skills. Experience in high volume, plastic consumer products is highly preferable. CAD literacy is a must. Fluency in English is required. Additional European language(s) is a plus.

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👤 Job #98833

Title: Global Account Manager - Interaction & Industrial Design

Location: Silicon Valley

Salary: \$110,000 - \$115,000 base, plus substantial bonus

A leader with the communications and strategic skills needed to guide design team multiple continents. Ground floor opportunity to develop design strategy for interaction/interface design and industrial design and execute it for a new division of a large company. This is an entrepreneurial situation in a leading edge technology company developing a new category of consumer products. Lead all aspects of the creative process, work with staff all over the world and define group structure. More than 50% of the position will deal with interaction/interface issues.

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👤 Job #98836

Title: Top Notch Industrial Designer

Location: Chicago

Salary: \$65,000

Our client is a large, award winning product design and development firm. Though development oriented, they manage to maintain a very high design standard. The company wants to hire an industrial designer with 6 years of experience who does imaginative work, and has extraordinary skill in creating form and in taking care with details. They need a designer who is interested in development and enthusiastic about design. The ability to get along well with a variety of people is important. Designers who can present and articulate ideas are highly preferred.

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Job #98843

Title: Industrial Designer, Bicycles
Location: Los Angeles Area
Salary: \$40,000 - \$50,000

Our client is one of the most successful and recognized bicycle companies in the world. They are looking for a special industrial designer to work on global products for their lifestyle and performance racing categories. The designer should have a minimum of 2 years of working experience and should be an energetic, self-motivated, and communicative team player. Strong sketching and rendering and comprehensive Alias knowledge are "must-haves". Clay modeling skills are a plus. There will be domestic and international travel for market research.

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Job #98851

Title: Junior Industrial Designer
Location: Atlanta
Salary: Mid \$30's to low \$40's

Our client is a corporation that is a major player in leading edge design. They offer a wonderful opportunity to a junior designer to learn and grow and to make a difference in the realm of consumer and business products. The opportunity is open to new graduates with significant co-op or internship experience or a designer with up to 2 years of experience.

The junior designer must have a terrific sense of style and dash, and preferably, exceptional Alias skills. He or she must be conceptual, self-motivated, have strong sketching ability, a dedication to producing originaive, innovative, sensitive forms, and excellent verbal communication skills. Ability to work as part of a team including marketing and engineering is essential.

The product line currently ranges from consumer/home electronics products, cell phones, PDC's and others, for use worldwide.

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Job #98853

Title: Exceptional Senior Industrial Designer
Location: Chicago
Salary: \$75,000 range, plus 10-30% bonus

Our client is one of the most highly regarded and successful consulting offices in the country. They enjoy a reputation for excellence in product innovation, creativity and

design style and maintain the highest of design standards. They would like to add a seasoned, ambitious, articulate designer with 10+ years of experience to their already burgeoning staff. The designer's work should reflect brilliance and creativity in both form and details. H/she should be both interested in product development and passionate about design--up-to-date on what the leading designers are doing worldwide and aspiring to do great work. Additionally, the designer should have the interpersonal and communication skills necessary to work with a variety of disciplines and to present to clients.

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I N T E R A C T I O N / U . I .

Job #1046

Title: Senior Designer - Web sites

Location: San Francisco

Salary: \$60,000 - 90,000 depending on experience

Our client, one of the hottest Web site design companies on the West Coast, is looking for a truly gifted senior level designer with at least 2 years of experience. The designer has to get excited by doing work for really sexy clients, all of whom are brand names in their respective industries. Very hands-on position - the designer is responsible for "getting it all onto the computer" --while supervising 1-2 junior designers. He/she will develop the brief with the creative director, then will take the ball and run with it. We need someone who is not only extremely creative but who has strong business acumen, someone who can understand clients' needs from a business marketing standpoint. Cool "perks" in addition to the regular corporate benefits.

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Job#96641

Position Title: Designer/Art Director - high tech

Location: below San Francisco

Salary: \$65,000 - 85,000 base plus large company bonus and benefits

Leading edge, high tech superstar company needs conceptual, strategically minded designer wanting to work within a corporate environment with unlimited resources and produce really great design. Take jobs from start to finish. Work on teams with creative and marketing people. Also select and supervise outside resources. All media: print, identity, exhibit, video, web, etc.

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Job #98823

Title: Interface Design Specialist
Location: Philadelphia
Salary: \$70,000 - \$90,000

Our client is one of the front runners in e-commerce. They have been selling product on-line successfully for the past 4 years. In order to keep ahead of the game in the face of new competitors like Amazon.com, Music Boulevard and Barnes & Noble, they are looking for a leader in interface design. The person will improve the customer's experience with the on-line store, by eliminating confusion, improving customer learning and maintaining consistent, easily navigable pages that promote sales. He/she will develop strategies to present information clearly and meaningfully and be responsible for the implementation of those strategies. 10+ years of design experience preferred.

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ARCHITECTURE

Job #98867

Title: Architect, Senior Designer
Location: Connecticut (40 minute train ride to NYC)
Salary: \$60,000 - 75,000 + overtime and quarterly reviews

The focus of the position is on design and attracting an nurturing top talent for a fast growing office. The ideal candidate is one who wants to make associate and become design director one day. The person will run the studio and provide leadership. Our client is a 35 person architectural office with 90% of its work in interiors, the result of gutting or renovating space for corporate headquarters, large law firms, insurance companies --- from 1,500 to over 300,000 square feet, mostly local but some national clients.

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INTERIOR DESIGN

Job #441

Title: Project Executive
Location: New York City
Salary: \$70,000 range

Our client is a multidisciplinary design office specializing in environmental branding - as in strategic retail design. They have a variety of clients from department and specialty stores to banks. They are looking for a self-motivated, proactive leader with superior design sensibility and skills to be a project executive. The project executive's primary goals are to meet or exceed client's expectations through flawless project management and excellent design quality. He/she should be fluent in merchandising, block planning and CAD and should want to grow into a management position. Interior, architectural or industrial design background and about 10 years of experience. Strong personality and excellent communication skills for client interface.

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GRAPHICS

👉 **Job #113.1**

Title: Design Director

Location: Midwest

Salary: \$85,000 range plus bonus

Top design office with national reputation needs a very creative designer (with management skills,) to develop and design integrated corporate communications marketing programs for global clients. Also corporate identity programs and some retail. Most clients are in high tech and medical industries, software and hardware. Some interactive and trade shows. Minimum 7 years of experience. Manage teams, projects and budgets. Work on proposals with marketing and participate in new business meetings and presentations. Help to further develop a dynamic, creative and award winning environment.

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👉 **Job #225**

Title: Creative Director/Corporate Identity

Location: New York City

Salary: \$85 - 110,000 base plus bonus (US CITIZEN NOT REQUIRED)

One of the leading strategic corporate identity and brand positioning companies needs a creative director to direct, manage and mentor a group of design directors and designers working on programs for global corporations. Must be able to develop close client relationships, lead concept development and give design direction, work closely with strategic consultants. Free to travel. Strong presenter. Creative and ambitious. Must have a background in corporate identity, systems development and implementation.

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Job #1027

Title: Senior Graphic Designer

Location: Southern Midwest

Salary: 55,000 - 65,000 base, plus bonus

Terrific design office needs senior designer who can work with client to define projects, develop concepts and design corporate communications and product marketing programs. For large international corporate clients in financial services, high tech industries and office products. Corporate identity and branding programs, too. Work with internal copywriters. Project management skills and ability to bring along junior designers.

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Job #1093

Title: Freelance Designer, Traditional Patterns for Tabletop

Location: New York City

Salary: Depends on skills

Our client needs experienced freelance designers skilled in creating original traditional pattern designs or developing or interpreting them from traditional document textiles for an extensive line of new products for the table, kitchen and bath. Products will be made of ceramic, glass, china and porcelain. Must understand how to design for flawless reproduction. (Artists are available to paint the final art.) . Work on own premises or client's, after spending some time with them absorbing the research and brand positioning strategy.

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Job #94281

Title: Senior Graphic Designer

Location: Lower Midwest

Salary: \$60,000 - 70,000

Award winning design studio needs senior designer with at least 5 years of experience in corporate identity, corporate print, environmental graphics and maybe some packaging. Take projects from start to finish, including client contact, managing juniors and outside resources. National clients, collaborative atmosphere.

Small city, low cost of living.

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Job #97709

Title: Senior Designer
Location: near MD/DC/VA area
Salary: \$55,000 - \$70,000

Terrific opportunity for designer who loves variety and can manage projects to work in top design/advertising group of over 100 people. Use graphic design and strategic concept skills to work on identity and logos, advertising, direct marketing, print collateral, electronic marketing and film production for leading national sports teams and entertainment venues as well as the usual banks and consumer products companies. Prefer experience art directing photography and taking jobs from start to finish. Ability to make presentations to clients and develop relationships with them. Strong business sense as it relates to the creative process.

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Job #97741

Title: Account Team Leader, Packaging (US CITIZEN NOT REQUIRED)
Location: Chicago
Salary: \$75,000 range, depending upon experience

Senior package design person with management as well as package design skills is needed by global consumer package goods company at their headquarters. Must have an understanding of regulatory requirements in the UK and Western Europe with an interest and ability to learn them thoroughly. Also needed is an in-depth knowledge of related technical systems and production including file assembly. The person will also be responsible for further development and management of the department's computer graphic systems. This is a hands-on job that also requires managing outside design resources.

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Job #97742

Title: Junior to Intermediate Graphic Designer - Corporate Identity and Print
Location: Connecticut (then New York City)
Salary: \$35,000 - 45,000

Our client company, an up and coming competitor in corporate identity, with heavy hitters in both strategic consulting and design, is looking for an excellent entrepreneurially-spirited designer. The designer will work on a variety of corporate identity and branding programs from concept to implementation. A good understanding of designing systems is preferred. Multimedia experience is a plus, but not a requirement. At the moment, the work is 50%/50% identity/print. They really want a person who is hungry to help build a great organization. Principals are from top identity firms. Prima donnas need not apply. The design capability is housed in the offices in CT, but they have plans to open a NYC creative office in the first quarter of 1998. (Several people currently carpool from NYC.)

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🐦 Job #97743

Title: Account Team Leader (US CITIZEN NOT REQUIRED)

Location: Chicago

Salary: \$75,000 range, depending upon experience

Senior package design person with management as well as package design skills is needed by global consumer package goods company at their headquarters. Must have an understanding of regulatory requirements in Eastern Europe and Scandinavia with an interest and ability to learn them thoroughly. Also needed is an in-depth knowledge of related technical systems and production including file assembly. (Balkan country languages a plus.) This is a hands-on job that also requires managing outside design resources.

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🐦 Job #97768

Title: Vice President, Senior Creative Director/Promotion, Creative Directors and Art Directors

Location: Southern Midwest

Salary: \$125,000 base plus to \$25,000 in profit sharing; others are \$75 - 110,000 base plus profit sharing

Create brand images and hype brand equities of leading national brands of beer and soft drinks with promotions and thematics. Our client is one of the fastest growing creative shops for promotions, creating consumer interest and excitement with full roll outs: packaging, displays, posters, contests, sports tie-ins videos, premiums and holiday programs. VP will supervise up to 35 people, work with clients and develop and mentor new staff. Terrific, fun environment. Great people. Top creative. Lots of awards. Lots of work; top resources and facilities, low turnover, lots of rewards, low cost of living.

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Job #97769

Title: Graphic Design Manager
Location: Midwest
Salary: \$50,000 - 65,000

Our client, a leading brand of sporting goods, needs a hands on design manager who can art direct a staff of 6. Report to the Design Director. Work closely with marketing, sales and corporate to develop product graphics, publications, packaging, displays and creative presentation. Help maintain and strength company's leadership brand and quality image. Experience in sporting goods and toys is helpful. Some experience handling budgets and performance evaluations required.

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Job #97771

Title: Senior Associate
Location: Boston, MA
Salary: \$50,000 - 75,000 plus bonus, health club, great benefits and potential stock participation

One of the best design companies in the country, growing rapidly, needs a Senior Associate, a highly skilled typographically-savvy designer with exceptional project management ability, to help the principals shape strategies, directions and programs for design solutions in both print and digital media. An intense interest in new media will be satisfied here as well as utilization of a print background: experience in annual reports and literature for top corporations and local prestigious educational institutions and other non-profits. Also corporate identity. The company is located in a lovely brownstone and employs 20 full time.

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Job #97772

Title: Senior Designer
Location: Minneapolis
Salary: \$65,000 - 110,000

Design office creates branding strategies, brand identities for national and private label companies, specializing in creating retail imagery for some of the coolest and

most successful retail groups needs designers with retail design experience. Create, interpret and execute strategic concepts into sales-generating visual and graphic communications. Work on interdisciplinary teams and design private label identities and branding strategies, point of sale, posters, banners, packaging and multimedia and video, as well as integrated marketing communications for special promotions and products. Must be able to work on teams with minimal supervision.

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 **Job #98776**


Title: Senior Corporate Identity Designer

Location: New York City

Salary: \$70,000

Top corporate identity firm working on major global programs wants to add another designer who is conceptual, can supervise juniors, work as part of a team or independently and can take direction well when appropriate. Must be skilled in logotype development, exquisite typography, and have an understanding of large program implementation. Must have at least 5 years of experience working on world class identity programs. Some print work. Oversee production. Lots of opportunity to grow into design director. Prefer designer who is comfortable with client contact and is very ambitious.

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 **Job #98783**

Title: Creative Director, Corporate and Brand Identity

Location: New York City

Salary: \$85 - 125,000 + bonus

Ambitious and very talented creative director is needed to start an additional team of designers in a fast growing identity consulting firm. Work closely with strategic marketing consultants to develop visual programs to achieve clients' goals. Strength must be in conceptualizing large programs and being able to direct design staff in development and implementation. Lots of travel and very high level client contact. Some international travel. Excellent presentation skills are required. Background working in large global programs and exceptional typographic skills are very important.

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Job #98789

Title: Design Director/Corporate Identity, Branding, Corporate Promotion

Location: warm Midwest

Salary: \$75,000 - 90,000 plus bonus

Our client is a midsize design office located in a very livable small city, and their work is outstanding. They want to add an especially talented design director to their group-most of whom went to top design schools, to divide his or her time equally between developing design concepts and directing 3-4 people on a design team. The work is heavy into developing visual identities and marketing platforms for big name, national clients. The work is typographically outstanding and special. They use the best illustrators and photographers. The design director will have extensive client contact and will make major client presentations. Determine schedules and budgets. Must be able to translate marketing plans developed for clients by strategists into programs. Reports to the executive vice president of design.

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Job #98795

Title: Vice President, Design Services

Location: Chicago, IL

Salary: \$100,000 + up, depending upon experience + bonus

World class design director/designer needed to lead department inside established organization whose business is consulting on strategic marketing programs for national organizations. New position. A great portfolio is required, filled with important print communications programs and identity and possibly some direct marketing campaigns for important national clients. Plus the proven ability and desire to hire, nurture and develop other designers. Consult with clients on visual communications recommendations to implement marketing strategies. Participate in new business pitches as appropriate, develop and deliver terrific presentations. Equity position down the road for the person who proves value by performance.

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Job #98817

Title: Senior Graphic Designer, Packaging and Print

Location: New Jersey and Atlanta

Salary: \$60,000 - \$65,000

Sr. Graphic Designer needed to help develop a vision and turn it into reality for Hi-Tech Award-winning international consumer electronics company. Contribute to their growing design capability in the US. Work closely with other graphic designers and the product marketing team. The designer should have at least 4 years of experience, be flexible, a team player and work well under tight deadlines.

Occasionally assume the role of project leader, and possess strong interpersonal skills. Ability to take projects from concept through production and supervise outside suppliers like photographers and printers. A chance to make a difference!!!

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Job #98818

Title: Creative Director, Brand Identity and Packaging

Location: Chicago

Salary: \$85,000 - \$145,000 bonus, depending on experience

Our client is a 35-year old design and advertising company located in Chicago. The company provides turn-key brand identity, packaging and in-store merchandising solutions to client who manufacture products - like hardware, kitchen appliances, pagers, calendars, stationery products, paint and paint thinners, light bulbs, hard goods floor products, and so on. They also do product positioning or repositioning and new product launches and have teams to create advertising. The company recently made a joint venture with a 80-person product design consultancy where together they will make joint pitches to do all of the above plus complete product design systems. The company is looking for a creative director with strengths in packaging, merchandising, branding systems and possibly the complementary sales promotion support materials. This is a new position. The majority of their clients' products are sold by "power retailers" like Home Depot and Wal-Mart. Programs are often very large. Some may involve a design phase of 3 months for 7000 sku's, working with 350 vendors, and a roll out that takes 5 years. Most are of normal development cycles. The CD will eventually supervise more than 10 people. They describe themselves as blue collar, not highbrow, and want to upgrade the present creative product. They compete with the likes of Group 4, Fitch, Joss and Landor.

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Job #98820

Title: Junior Graphic Designer, Packaging and Print

Location: New Jersey

Salary: \$45,000

To all Jr. Graphic Designers interested in an opportunity of a lifetime - If you have 1-2 years of experience and consider yourself to be a cut above the rest, an award-winning design team in one of the largest international consumer electronics firm is looking for you! Design packaging and product promotion material; someone showing outstanding print with great typography interested in packaging will be considered.

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Job #98822

Title: Senior Graphic Designer, Web and Print
Location: Philadelphia
Salary: \$50,000 - \$70,000

Our client is an extremely successful company, selling entertainment products on-line. They are looking for a strong, all around graphic designer. The person will be responsible for graphics, not just for their on-line store and on-line promotions, but all related print marketing and promotional material as well. They need someone who has knowledge of the Internet, has an understanding of information organization and who can juggle multiple projects and deadlines. The person will develop designs which consistently convey and project the company's identity. 7+ years of experience preferred.

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Job #98776

Title: Executive Creative Director
Location: New York City
Salary: \$225,000 base

A visionary with exceptional management skills is needed to run and manage the creative department of one of the world's leading corporate and brand identity consultancies. Prefer background in either global corporate identity and branding programs, or very large marketing communications programs with worldwide implementation implications. Must be able to work closely with strategic consultants and understand the drivers behind creative programs. Department consists of 3 creative directors and their design and production staffs.

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Job #98840

Title: Art Director/Children's Gifts
Location: San Francisco area
Salary: \$60,000 - \$70,000

Creative, hands-on art director to create and develop characters and new designs for established characters for terrific children's collectibles in a broad spectrum of categories from paper to accessories to plush. Manage staff of 4, collect trend information, work with sales and store managers. Proficient in Illustrator, PhotoShop and some 3D programs like Inifini-D, Painter 3D, Bryce 2D and Ray

Dream.

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Job #98850

Title: Senior Graphic Designer
Location: Atlanta
Salary: \$65,000

Our client is a global corporation that is a major player in leading edge design. They need a senior graphic designer with experience in developing and implementing complete integrated marketing communications design programs for entire lines of products. The designer needs to be a leader with strong conceptual and verbal presentation skills, to propose strategic solutions to marketing teams from US, European and Asian markets. The designer will be practiced in developing alternative solutions to merchandise home consumer electronics products as well as cellular phones and PDA's, all of which have been designed for use globally. The programs include print and collateral material, packaging systems, point-of-sale displays, couponing, direct mail and so on. The programs designs are used globally.

The graphic designer will also work closely with industrial designers. The individual must be flexible and able to meet tight deadlines. Five years of experience minimum is required and a Master's degree preferred.

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Job #98852

Title: Illustrative Package Designer
Location: Northern New Jersey
Salary: \$40,000 - 60,000 depending on experience

Our client, a very successful design and manufacturing company currently specializing in gourmet gifts, is looking for a designer/illustrator to design themes and styles for packaging, not labels. The designer will be on top of trends in the marketplace. He or she want will conceive of themes or styles appropriate to the package and design suitable illustrative elements. These might be a French Provincial scene or a sponge texture over a Madras pattern. Fluency in Painter, Quark, Illustrator and Photoshop a must. Know how to make files, do pre-press and color separation, boxing die cuts a variety of printing methods. The company is expanding into other tabletop, housewares and gift categories. They sell their products to mass market retailers and are of high quality. This is a design-driven company.

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Job #98857

Title: Senior Designer

Location: Chicago

Salary: \$50,000 - 70,000 base plus bonus

An exceptional graphic designer is needed by an expanding award winning, established design office. The designer will be responsible for managing entire annual report design projects for Fortune 500 clients from budget to concept, through design execution, production, typographic specification, art direction of photography and press supervision. In addition to being a skilled presenter to clients, the designer must be a strategic thinker and understand all the elements of financial communications. Five to eight years of experience are required plus the ability to work well on teams.

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Job #98858

Title: Junior Graphic Designer

Location: Midwest

Salary: \$30,000 range

Visionary Wanted ! If you possess good form skills, a great sense of style, an understanding of customer needs and ergonomics, one of the largest consumer electronics companies in the world is looking for you! A top-notch senior industrial designer is needed to contribute to our client's growing design capability in the US. Work on leading edge consumer telecommunications products and be responsible for product concept through manufacturing. Be a strong multidisciplinary team player, work with other designers, product managers and internal and external specialists. Also, complete projects independently. Have at least 4+ years of experience with a concentration in consumer, preferably electronic, products.

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Job #98859

Title: Senior Package Designer

Location: New York City

Salary: Up to \$50,000 - 55,000 plus overtime and bonus

A leading packaging and brand identity firm is looking for an excellent hands-on designer. This position requires excellent creative skills. The design firm specializes in brand ID and packaging for hardlines and durable goods, pharmaceutical,

household and automotive aftermarket products.

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Job #98860

Title: Junior Graphic Designer, Retail
Location: Midwest
Salary: Open

Our client is a retail image management group. They work for clients who use store environments as a powerful form of media. They are eager to hire a junior graphic to work on multidisciplinary problem solving teams with store designers, writers, promotional experts and other select creative talent. The designer will interpret strategic concepts into sales-generating visual and graphic communications. They prefer designers who know how to work within budgets and timetables and who require minimal supervision.

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Job #98861

Title: Creative Director, Packaging
Location: Midwest
Salary: \$100,000 - 135,000 base, plus bonus

Be creative director and chief creative officer for an award-winning design firm specializing in packaging and brand identity programs for consumer packaged goods clients such as Procter & Gamble, Kraft General Foods, Perrier, etc. Must be the firm's creative voice as well as a leader and mentor to Design Directors and their staffs.

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Job #98862

Title: Art Director/Brand Identity
Location: Milan, Italy
Salary: Appropriate

Conceptual and creative person with minimum 10 years of brand identity and package experience. Rapidly expanding office with international clientele. Able to take responsibility for several accounts. Excellent client relationship-building and presentation skills. Prefer fluent Italian, possibly another language and EEC passport. Long term, permanent relationship and growth to partner preferred, but 2 year commitment negotiable.

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Job #98864

Title: Chair of the Graphic Design Department
Location: California
Salary: \$80,000 - 100,000 (4 day week)

Outstanding, innovative world class College is looking for a Graphic Design Chair. The most important characteristic is a substantial reputation as a designer followed by the passion and vision to lead the department. Teaching experience is required, but not a career in academia. There are over 200 students in the department which offers study in the full spectrum: printed communications, packaging, interactive media, environmental graphics, information design and broadcast design. Students are encouraged to develop an eclectic and pragmatic approach rather than a departmental style or ideology. The Chair sets the tone of the department and charts the course. It is traditional here for the Chair to be available to students, inspirational, and able to focus on the needs of students, providing them with what they need to be successful. In addition, the College would like the Chair to become an advocate for graphic design education, nationally and internationally. Excellent communication abilities in speech and writing, as well as considerable intellect and a sense of humor, are critical. The job is year-round and has a solid Associate Chair for administrative support.

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COLOR / TEXTILES

No Jobs.


SALES / MARKETING / ADMIN

Job #001

Title: Recruiter of Designers
Location: New York City
Salary: Depends on Experience

Join search firm operating worldwide, specializing in finding design managers and staff in graphics, multimedia, industrial and interior design and architecture. Company is not an employment agency! Background: design journalism, working as a designer, an assistant to a recruiter, or desire and interest. Must be tenacious, creative, quick and a good writer. Excellent telephone manner.

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 **Job #1064**


Title: Project Manager

Location: New York City

Salary: \$35,000 - 55,000

Manage day-to-day aspects of client engagement to ensure fulfillment of commitments and client satisfaction. Work with project analyst to conduct design and naming audits. Transfer recommended branding strategy to naming and creative briefs. Manage creative process from briefing through final presentation. With others, work with client defining project scope, workplan, schedule, budgets and documentation for billing. Draft systems management copy, an international strategic marketing and communications firm. The company has helped hundreds of organizations achieve their business and communications objectives by clarifying and expressing who they are, what they do and why their customers should do business with them. The strategies the consultants develop often become design briefs for corporate and brand identity design programs.

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 **Job#97770**

Title: Consultant, Associate to Senior Level

Location: New York City and Los Angeles

Salary: to \$175,000 depending upon experience, plus bonus

Our client is an international strategic marketing and communications firm. We are looking for consultants who may have worked for leading firms like Bain, Boston Consulting, Booz-Allen, etc. and are interested in marketing, brand positioning and helping organizations achieve their business and communications objectives by expressing who they are. Manage projects, do marketing and/or communication plans, develop staff, contribute to the firms intellectual capital, be in on major pitches, make board-level presentations, and so on. Background for NYC financial services, telecom, insurance, health related, etc., for LA-multimedia and entertainment. Strong presentation and client relationship-building skills. MBA, foreign experience and other languages very helpful.

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 **Job #98778**

Title: Senior Strategic Consultant (One fluent in Portuguese)
Location: New York City
Salary: to \$150 base plus bonus and stock options

A leader who can bring unparalleled branding expertise to the development of client solutions is needed by our client. It is a global strategic consulting company with expertise in the development of corporate identity and branding programs. They work for multinationals in financial services, telecommunications, high tech, manufacturing and many other areas. The Senior Strategic Consultant will direct the development of branding strategy solutions required to optimize the client's brands and to differentiate their offers in their competitive environments. H/she should have considerable CEO exposure, the ability to manage projects, develop communications plans and develop staff, and be able to contribute to the intellectual capital of the company. Will participate in major new business pitches and make board level presentation. Experience in \$500,000 programs a plus. Interest and ability to develop and nurture staff, develop close relationships with clients, as well as making speeches, and writing articles and books helps. Personality should be strong, positive, outgoing.

One consultant who is fluent in Portuguese to work exclusively on programs in Brazil but based in New York is also needed.

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Job #98863

Title: Senior Vice President, Institutional Strategy and Marketing
Location: Southern California
Salary: \$125,000

Smart, creative, design knowledgeable person with marketing imagination. Develop strategies and programs to enhance the colleges national and international visibility and image as world class leader in education of designers, artists, photographers, filmmakers and designers of digital tools and media. And, to attract top faculty, students and potential employers of new grads as well as academic, corporate leaders, foundations and the general public. Develop new ways to connect with the design community for mutual give and take. Run college with three others.

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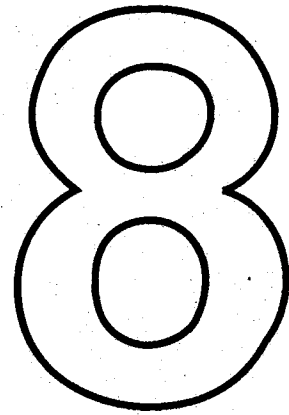
BUSINESS CONDITIONS

Summary findings for all graphic designers: TrendWatch Summer 1997, U.S. Bureau of Labor Statistics, U.S. Census Bureau, U.S. Bureau of Economic Analysis (20 percent response on survey to 3,000 establishments)

| | | |
|---|---|----|
| <i>Business conditions</i> | Excellent, better than 1996 | 37 |
| | OK, about the same | 47 |
| | Poor, not as good as 1996 | 12 |
| | Very bad, much worse than 1996 | 4 |
| <i>Expectations for business over the next twelve months</i> | Excellent, better than the last six months | 38 |
| | OK, about the same as the last six months | 54 |
| | Poor, not as good as the last six months | 5 |
| | Very bad, much worse than the last six months | 2 |
| <i>Best sales opportunities over next twelve months (anticipated)</i> | Collateral print projects | 56 |
| | Corporate identity projects | 49 |
| | Internet web page creation projects | 41 |
| | Annual report, 10K, corporate brochures | 41 |
| | Packaging | 34 |
| | Improving economic conditions | 27 |
| | Product marketing projects | 25 |
| | Signage | 25 |
| | Direct mail projects | 24 |
| | Catalog projects | 24 |
| | Sales promotion projects | 24 |
| | Book and magazine publication design, creative | 21 |
| | Value added alliances | 21 |
| | Services marketing projects | 21 |
| | Multimedia design, creative | 18 |
| | On-demand creative services | 18 |
| | Newsletter projects | 17 |
| | Offering online/Internet services | 15 |
| | Trade show booth design | 14 |
| | Working with digital printing | 13 |
| | Working with small business start-ups | 13 |
| | Increasing demands for process color for printing | 12 |
| | Internet web page maintenance | 11 |
| | Public relations projects | 10 |
| | Display advertising projects | 10 |
| | Client mergers and acquisitions | 10 |
| | Large format design projects | 10 |
| | Investor relations projects | 9 |
| | Trade events and exhibitions | 8 |
| | Text books design, creative | 8 |
| | Database marketing projects | 7 |
| | Multinational account projects | 5 |
| | TV advertising projects | 4 |
| Working with clients implementing direct... | 4 | |
| Offering database services | 3 | |
| Fashion projects | 2 | |

Business challenges — the greatest concerns in business planning for the immediate future

| | |
|--|----|
| Keeping up with technological changes | 45 |
| Understanding where our business should go in the future | 42 |
| Finding qualified employees | 26 |
| Equipment that goes out of date too quickly | 23 |
| Being able to utilize the new technologies | 22 |
| Getting paid for creative work | 21 |
| Local economic conditions | 20 |
| Pricing | 19 |
| Developing an Internet strategy | 18 |
| When to invest in new technology | 18 |
| Clients doing their own desktop publishing work | 17 |
| Managing production | 12 |
| National economic conditions | 11 |
| Competitive pressure from other firms or departments | 11 |
| Using the Internet more effectively | 11 |
| Financing costs | 11 |
| Color proofing | 11 |
| Working in nonprint media | 11 |
| Competition from corporate marketing departments | 11 |
| Reducing internal costs | 10 |
| Capabilities of account execs and sales personnel | 10 |
| Making money on the Internet | 9 |
| Managing receivables and work in process billings | 9 |
| Need for employee training | 7 |
| Increasing employee payroll costs | 7 |
| Downsizing our firm | 7 |
| Change in business contacts at client office | 7 |
| Job tracking | 5 |
| Multimedia | 5 |
| File format issues | 5 |
| Managing customer files | 5 |
| Downsizing of our client firms | 5 |
| On-demand services | 4 |
| Employee turnover | 4 |
| Increasing employee benefit costs | 4 |
| Integration of manual and electronic systems | 3 |
| Government regulations | 3 |
| Incorporating digital processes into a complete workflow | 2 |
| Installing PC systems to replace Macs | 2 |
| On-demand products | 2 |



EVALUATION OF FACILITIES AND EQUIPMENT

EVALUATION OF FACILITIES AND EQUIPMENT

Ferris State University's Visual Communication program, like the industry, is very dependent on computers. The platform of choice by the industry is the Apple Macintosh. The Visual Communication program currently uses two computer labs. The Bus 109 computer lab has 20 Macintosh G3 computers and is available to all sophomore, junior, and senior level Visual Communication students. These 20 computers serve approximately 80 students and because demand for these computers is greater than their availability, many students have invested in laptop and desktop units in order to assure that their classroom assignments and projects can be completed within the time specifications.

The BUS 110 computer lab has 22 lower-end Macintosh computers. This lab is designated as our entry level lab and serves 80 Visual Communication freshmen as well as 60 students from other curricula such as Advertising, Public Relations, and Television Production through the VISC service courses provided to these programs. The existing configuration of this lab (only 22 computers for 120+ students) is not adequate. There are not enough computer work stations for the number of students. It is questionable whether the Visual Communication program can continue to underwrite the cost of the hardware and software for its own growing program much less provide the technology for other university programs. The only source of funding/support for the Visual Communication program has been the Carl Perkins Vocational Education grant. Currently, there is every indication that the Visual Communication program will not receive future funding from this grant.

The Significance of Computers and Bandwidth in the Visual Communication Program

It is important to note that all the work created by Visual Communication students will be transferred to the digital realm. Even if the work is not created for digital applications (World Wide Web), all print applications will require software applications as well as output devices by both monochrome and color printers. Therefore, the Visual Communication program must have a large complement of digital input and output devices to accommodate the number of students enrolled in this program.

Eight years ago, the students in the Visual Communication program shared six computers, one scanner, and were taught two software applications. Today's Visual Communication student will be expected to know a minimum of 14 software programs and the 200+ students registered for VISC classes will stand in line to use the limited number of computer work stations and the one scanner located in each Macintosh computer lab while waiting for their work to be printed through a very slow network system. We must also be aware that the industry demands high quality images in student portfolios that our printers are not capable of producing. Consequently, the faculty have a real concern for our junior and senior level students who travel to Grand Rapids to obtain quality output for their portfolios as well as client assignments.

In addition, the impact of the continued student growth in the Visual Communication program, the increase in VISC computer courses, and the complexity of student projects is causing electronic gridlock. It is very frustrating to be working with low bandwidth networks. A 10Mbps network handles 5 kilobyte text files or email but our 50 million byte graphic files need greater bandwidth. This is an issue that the university will soon need to address campus wide.

Other Universities

For many years Ferris State University's Visual Communication program rivaled its competition; Grand Valley State University, Kendall College of Art and Design, Central Michigan

University, and Western Michigan University. Because the faculty recognized the impact that computers would have on the design profession, Ferris State University's Visual Communication program incorporated computers long before its competitors. This advantage was demonstrated year after year when Ferris students would sweep the Grand Rapids Advertising Federation ADDY Awards. Today, the competition is getting stiffer. During the spring 1998 semester, Grand Valley State University invested in 50 Apple Macintosh G3 computers with 4 gigabytes of storage and between 72 and 128 megabytes of RAM for their Visual Communication program. Kendall has a minimum of 110 Apple Macintosh computers with more than half having 4 gigabytes of storage and 128 megabytes of RAM for their Visual Communication program. In addition, both Grand Valley and Kendall are working with 100 megabyte bandwidth on all of their servers thus enabling their students to be more productive. The fact is that the competition surpasses Ferris State University in the number of computers, software programs/licenses, and peripherals such as scanners and quality printers.

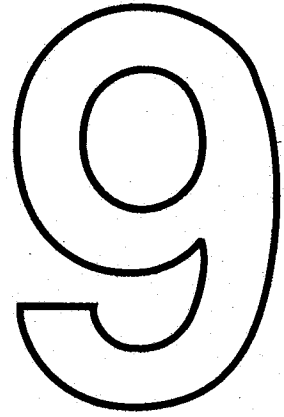
Technical support is another area in which our competitors excel. In addition to contracts with outside Macintosh consultants, full-time Macintosh technicians are on site. Currently Ferris State University's Visual Communication program's technical support consists of two part-time student technicians. These students are hard-working and diligent but supporting 42 student computer workstations and 5 faculty workstations places great demand on these students and is not a realistic solution to providing adequate support staff.

Computers and Funding

The only source of funding for equipment, network servers, and infrastructure in the Visual Communication program comes from the Carl Perkins Vocational Education Grant. Although a welcome source of funding, it is not a reliable source of funding and there are never enough dollars to be distributed. In an attempt to balance the limited number of computers with the large number of Visual Communication students, the program has encouraged students to buy laptops.

Currently, over 50% of the sophomore, junior, and senior level students have purchased laptops. Almost 40% of the remaining students have desktop units. Yet, these students have no remote access from their residence halls because their platform is an Apple Macintosh. The ignorance on this campus as it relates to platform bias is embarrassing. The Visual Communication faculty have no vested interest in the Apple Macintosh platform. It is the industry standard of this profession. To train our students on any other platform would be unconscionable as every professional posting requires Macintosh experience. Yet, it appears to be somewhat ironic that by following industry standards, there is a penalty for Visual Communication students as they continue to have no remote access even after their investment in \$3500 desktop units and \$5000-\$7000 investments in laptop units.

Finally, the computer is an integral part of every Visual Communication class whether it is being used to teach software applications or by the faculty to support their lectures as well as providing supportive lecture material through integration of the World Wide Web. It is not uncommon to have six classrooms being used at the same time, yet —because there are only two LCD projectors, four of the six faculty cannot avail themselves of new teaching methodologies.



CURRICULUM EVALUATION

Visual Communication

APRC 1998-1999

Section 4 of 4

CURRICULUM EVALUATION

The Visual Communication two year Associate in Applied Science degree curriculum is for students who are interested in exploring career possibilities in Visual Communication, Graphic Design, or New Media disciplines. In addition, it serves as a 2 + 2 to ladder into alternative Ferris State University degree programs such as Advertising, Public Relations, Television Production, and Technical Communications to name a few. The Visual Communication four year Bachelor of Science degree curriculum is for students who are interested in full-time undergraduate study leading to entry-level professional employment in Visual Communication, Graphic Design, or New Media disciplines.

Students in the Visual Communication program take core studio courses throughout all four years, supported by departmental electives. In addition, we consider general education to be an essential part of the education of a professional designer, and so require all students to take a substantial number of general education courses offered by other departments throughout the university.

The First Year: Discovery

All Visual Communication students participate in the same first-year program, which provides a broad base in fundamental design processes and techniques, principles of composition, color theory, and ideational methods. Students learn new ways of seeing, understanding, and recording familiar objects. Introduction to computer hardware and peripherals, internet applications, and basic software programs in desktop publishing, drawing. Painting are part of the first year experience.

The Second year: Expanding Skills

Visual Communication students expand their skills by learning and applying the terminology and basic principles of design and composition to typography and photography. Exploration of new ways of combining words and images for effective communication is encouraged in typography. Photography encourages new ways of seeing while learning the basics of creating film and digital images. Computer skills are enhanced with courses in Photoshop, Director, and Premier.

Successful completion of the first two years of courses required in the Visual Communication culminates in the completion of a print and digital portfolio and an Associate degree in Applied Science. Students electing to continue in the Visual Communication bachelor degree program must have a 2.75 in their Visual Communication courses and submit a portfolio of their work to a Portfolio Review panel (members of this panel consist of the Visual Communication faculty and an outstanding senior level student in the program). The student portfolio is reviewed to assess skill level mastery.

The Third Year: Concentration and Development

The junior year courses begin to pose increasingly complex design problems similar to those faced by professional designers. They require students to use all of their creative, technical, and theoretical skills. Team projects are introduced to expose students to the skills necessary for group activities and develop the skills necessary to communicate and relate to each other. Introduction to web page technology and the hardware, software, and peripherals required to execute successful web pages is an important part of student learning. Web Page and interactive design are introduced at this level.

The Fourth Year: Integration and Application

In the senior year, the studio experience primary emphasis is on the Design Application courses which consist of both team projects and individual projects. Team projects typically involve cooperation with an industrial or institutional client, as well as a combination of instructors. The client agrees to participate as an information source, consultant, and project critic. All members of the team typically work on different aspects of a complex problem which is defined in conjunction with the client. Individual initiative and self-pacing are essential, but frequent group discussions and client reviews keep each student accountable to the team. In contrast, individual projects are determined through consultation between a student and a faculty advisor. The experience of working with real clients, real deadlines, and real budgets is an excellent base for these soon-to-graduate seniors providing them with a simulation of the work place.

The last semester of the senior year concentrates on portfolio preparation and the development of good interviewing skills.

Anticipated Curriculum Changes Revisions

Currently the Visual Communication faculty is preparing to submit program revisions for approval to the Academic Senate as follows:

- Change all two and four credit hour courses to three credit hour courses so that all courses carry the same weight and importance in the curriculum
- Introduce and/or integrate more Web Page and Interactive Design courses and activities.

The Current Visual Communication Curriculum

The following pages are curriculum and course requirements of the two year AAS degree in Visual Communication and the four year BS degree in Visual Communication.

**FERRIS STATE UNIVERSITY
AAS/B.S. VISUAL COMMUNICATION**

| FIRST YEAR | | <u>Cr. Hrs.</u> |
|-----------------------|---------------------------|------------------------|
| First Semester | | |
| VISC 110 | Design I | 3_____ |
| VISC 112 | Drawing I | 2_____ |
| VISC 114 | Design Survey | 2_____ |
| VISC 116 | Computers in Visual Media | 3_____ |
| ENGL 150 | English I | 3_____ |
| _____ | Free Elective (Note 1) | 3_____ |
| | | 16 total credit hours |

| | | |
|------------------------|---------------------------------|-----------------------|
| Second Semester | | |
| VISC 120 | Design II | 3_____ |
| VISC 122 | Drawing II | 2_____ |
| VISC 126 | Computer Graphics | 3_____ |
| COMM 105 | Interpersonal Communication | OR |
| COMM 121 | Fundamentals of Public Speaking | 3_____ |
| _____ | Lab Science Elective (Note 2) | 4_____ |
| ARTH _____ | Art History Elective | 3_____ |
| | | 18 total credit hours |

NOTES

- 1) MATH 115 or MATH 115 proficiency is needed for graduation. If proficiency, select free elective.
- 2) Choose from: ASTR, BIOL, CHEM, GEOG 111, GEOG 121, GEOL, PHYS, or PHSC.
- 3) Select PSYC 150 or SOCY 121
- 4) Select 200-level elective from ARTS, COMM 231, ENGL 322, FREN, GERM, HIST, HUMN, LITR, MUSI, SPAN or THTR.

**FERRIS STATE UNIVERSITY
AAS/B.S. VISUAL COMMUNICATION**

SECOND YEAR

Cr. Hrs.

First Semester

| | | |
|----------|---------------------------|--------|
| VISC 210 | Typography | 3_____ |
| VISC 212 | Photography | 2_____ |
| VISC 216 | Electronic Imaging | 2_____ |
| ECON 221 | Principles of Economics I | 3_____ |
| ENGL 250 | English II | 3_____ |

16 total credit hours

Second Semester

| | | |
|-----------|-----------------------|--------|
| VISC 299 | Typographics | 4_____ |
| VISC 222 | Imagemaking | 3_____ |
| VISC 226 | Multimedia Production | 3_____ |
| MKTG 231 | Professional Selling | 3_____ |
| ARTH ____ | Art History Elective | 3_____ |

16 total credit hours

66 CREDIT HOURS REQUIRED FOR A.A.S. DEGREE

Applicants for the Visual communication B.S. degree must complete the Visual Communication A.A.S. degree with a cumulative grade point average of 2.00 or better, a cumulative grade point average of 2.75 in all courses taken in the major, and successfully pass the portfolio review. Transfer students applying for the 3rd and 4th years of the Visual Communication program must meet the same requirements. **ALL Visual Communication baccalaureate degree students** must maintain a cumulative grade point average of 2.75 in the 300 and 400 level Visual Communication courses.

**FERRIS STATE UNIVERSITY
B.S. IN BUSINESS – VISUAL COMMUNICATION**

THIRD YEAR

First Semester

| | | | |
|----------|----------------------------|---|-----------------------|
| VISC 310 | Communication Design I | 4 | _____ |
| VISC 312 | Production Techniques | 3 | _____ |
| VISC 314 | Computer Application I | 3 | _____ |
| ENGL 311 | Advanced Technical Writing | 3 | _____ |
| MKTG 321 | Principles of Marketing | 3 | _____ |
| | | | 16 total credit hours |

Second Semester

| | | | |
|----------|---------------------------|---|-----------------------|
| VISC 320 | Communication Design II | 4 | _____ |
| VISC 324 | Computer Application II | 3 | _____ |
| VISC 326 | Production Seminar | 3 | _____ |
| _____ | Science Elective (Note 2) | 3 | _____ |
| MGMT 301 | Applied Management | 3 | _____ |
| | | | 16 total credit hours |

NOTES

- 2) Choose from: ASTR, BIOL, CHEM, GEOG 111, GEOG 121, GEOL, PHYS, or PHSC.

REQUIRED FOR GRADUATION: A cumulative grade point average of 2.00 or better in

- 1) all course work taken;
- 2) all course work taken in the major; and
- 3) all course work taken in the business core.

**FERRIS STATE UNIVERSITY
B.S. IN BUSINESS – VISUAL COMMUNICATION**

FOURTH YEAR

First Semester

| | | | |
|----------|---------------------------------------|---|-----------------------|
| VISC 410 | Visual Communication I | 3 | _____ |
| VISC 412 | Design Application I | 2 | _____ |
| VISC 414 | Design Seminar | 2 | _____ |
| _____ | Social Awareness Elective (Note 3) | 3 | _____ |
| _____ | Cultural Enrichment Elective (Note 4) | 3 | _____ |
| | | | 16 total credit hours |

Second Semester

| | | | |
|----------|------------------------------------|---|-----------------------|
| VISC 420 | Visual Communication II | 4 | _____ |
| VISC 422 | Design Application II | 3 | _____ |
| VISC 499 | Portfolio | 3 | _____ |
| _____ | Free Elective | 3 | _____ |
| _____ | Social Awareness Elective (Note 5) | 3 | _____ |
| | | | 16 total credit hours |

130 CREDIT HOURS REQUIRED FOR B.S. DEGREE

NOTES

- 3) Select PSYC 150 or SOCY 121
- 4) Select 200-level elective from ARTS, COMM 231, ENGL 322, FREN, GERM, HIST, HUMN, LITR, MUSI, SPAN or THTR.
- 5) Select 300/400 level elective in ANTH, GEOG, PLSC, PSYC or SOCY.

BE ADVISED: Students who interrupt their studies and are absent from the University for one or more semesters, OR those who change curriculum while pursuing a degree at Ferris, are subject to the following University policy:

STUDENTS WHO RETURN TO THE UNIVERSITY AFTER AN INTERRUPTED ENROLLMENT (NOT INCLUDING SUMMER SEMESTER) MUST NORMALLY MEET THE REQUIREMENTS OF THE CURRICULUM WHICH ARE IN FORCE AT THE TIME OF THEIR RETURN, NOT THE REQUIREMENTS WHICH WERE IN EFFECT WHEN THEY WERE ORIGINALLY ADMITTED.

10

ENROLLMENT TRENDS

ENROLLMENT TRENDS

The data from the *College of Business Enrollment Profile Report* reflects a slow but continuous increase in enrollment since the major decline in the 1994 and 1995 academic year. The Visual Communication program had a real setback when the Ferris State University's Restructuring Plan was announced. The Admissions Office was instructed to inform incoming students that the Visual Communication program was closed when the intended restructuring was not to close the Visual Communication program but to merge Visual Communication, Technical Communication, Technical Illustration, and Television Production. A plan that never reached fruition due to lack of validity and insight into the diversity of the existing program directions, faculty, intended audiences, and the high cost of supporting such a program.

The Visual Communication faculty worked closely during that time to dispel rumors of program closure by sending letters to the families of students currently enrolled in the program, letters to students expressing interest in the program, and on-site visits to high schools to discuss Ferris State University's Visual Communication program with slide shows of student work and the program's facilities.

The acquisition of Kendall College of Art and Design has produced another frenzy of phone calls and concerns regarding the longevity of this Visual Communication program. With no direction or communication from the administration, it is embarrassing to answer students and parents with the phrase "I do not know".

In spite of the unexpected decision of others, the Visual Communication continues to show stability and a slow increase in enrollment.

College of Business Visual Communication Fall Semester Enrollment Profile

| <u>1990</u> | <u>1991</u> | <u>1992</u> | <u>1993</u> | <u>1994</u> | <u>1995</u> | <u>1996</u> | <u>1997</u> | <u>1998</u> |
|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 150 | 150 | 135 | 139 | 115 | 106 | 120 | 129 | 137 |

College of Business Visual Communication Winter Semester Enrollment Profile

| <u>1990</u> | <u>1991</u> | <u>1992</u> | <u>1993</u> | <u>1994</u> | <u>1995</u> | <u>1996</u> | <u>1997</u> | <u>1998</u> |
|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 127 | 117 | 111 | 120 | 126 | 105 | 93 | 105 | 111 |

COLLEGE OF BUSINESS
ENROLLMENT PROFILE
Fall Semester

| Program | 1989 | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | % of 97 |
|------------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|----------------|
| Advertising | 172 | 196 | 179 | 139 | 126 | 76 | 72 | 59 | 69 | 3.1% |
| Advertising - T | 22 | 29 | 22 | 31 | 21 | 16 | 12 | 7 | 2 | 0.1% |
| Hospitality Management - T | 43 | 59 | 78 | 78 | 68 | 56 | 59 | 34 | 24 | 1.1% |
| Marketing - (1997 Pre-PGM = 54) | 221 | 238 | 278 | 257 | 130 | 165 | 150 | 160 | 137 | 6.2% |
| Marketing - General -T | 24 | 19 | 16 | 20 | 6 | 10 | 7 | 6 | 4 | 0.2% |
| Music Industry Management | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 10 | 15 | 0.7% |
| Professional Golf Management | 328 | 354 | 371 | 383 | 431 | 329 | 280 | 262 | 287 | 13.0% |
| Professional Tennis Management | 59 | 69 | 86 | 89 | 74 | 70 | 69 | 65 | 73 | 3.3% |
| Public Relations | 57 | 71 | 86 | 56 | 54 | 41 | 33 | 35 | 33 | 1.5% |
| Public Relations - T | 8 | 9 | 14 | 14 | 7 | 5 | 5 | 3 | 1 | 0.0% |
| Retailing | 50 | 42 | 37 | 30 | 26 | 23 | 19 | 15 | 16 | 0.7% |
| Retailing - T | 7 | 7 | 3 | 2 | 4 | 3 | 1 | 1 | 0 | 0.0% |
| Sales | 101 | 107 | 89 | 98 | 82 | 59 | 35 | 30 | 33 | 1.5% |
| Sales - T | 23 | 12 | 20 | 32 | 15 | 6 | 4 | 6 | 0 | 0.0% |
| Visual Communication | 21 | 16 | 8 | 20 | 37 | 35 | 36 | 36 | 29 | 1.3% |
| Food Service (A.A.S.) | 185 | 187 | 171 | 141 | 104 | 95 | 57 | 62 | 56 | 2.5% |
| Retailing (A.A.S.) | 84 | 86 | 68 | 42 | 27 | 15 | 10 | 4 | 4 | 0.2% |
| Visual Communication (A.A.S.) | 150 | 134 | 142 | 115 | 102 | 80 | 70 | 84 | 100 | 4.5% |
| MKT DEPARTMENT TOTALS | 1555 | 1635 | 1668 | 1547 | 1314 | 1084 | 920 | 879 | 883 | 40.0% |
| ON CAMPUS TOTALS | 4055 | 4104 | 4118 | 3591 | 2871 | 2278 | 2007 | 1859 | 1839 | 83.3% |
| Masters - Information Systems Mgt. | * | * | * | * | * | 69 | 63 | 69 | 109 | 4.9% |
| Accounting | 50 | 57 | 51 | 58 | 63 | 40 | 44 | 46 | 52 | 2.4% |
| Computer Information Systems | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 25 | 45 | 2.0% |
| ACIS DEPARTMENT TOTALS | 50 | 57 | 51 | 58 | 63 | 109 | 120 | 140 | 206 | 9.3% |
| Business Administration | 150 | 130 | 166 | 167 | 144 | 140 | 131 | 97 | 85 | 3.8% |
| International Business | 0 | 0 | 0 | 0 | 0 | 3 | 6 | 3 | 1 | 0.0% |
| MGT DEPARTMENT TOTALS | 150 | 130 | 166 | 167 | 144 | 143 | 137 | 100 | 86 | 3.9% |
| Marketing | 0 | 0 | 0 | 0 | 0 | 13 | 21 | 8 | 25 | 1.1% |
| MKT DEPARTMENT TOTALS | 0 | 0 | 0 | 0 | 0 | 13 | 21 | 8 | 25 | 1.1% |
| UNDECLARED TOTALS | 0 | 46 | 50 | 43 | 73 | 36 | 58 | 29 | 52 | 2.4% |
| OFF CAMPUS TOTALS | 200 | 233 | 267 | 268 | 280 | 301 | 336 | 277 | 369 | 16.7% |
| COLL. of BUS. TOTALS | 4255 | 4337 | 4385 | 3859 | 3151 | 2579 | 2343 | 2136 | 2208 | 100.0% |

COLLEGE OF BUSINESS
ENROLLMENT PROFILE
Winter Semester

| Program | 1990 | 1991 | 1992 | 1993 | 1994 | 1995 | 1996 | 1997 | 1998 | % of 98 |
|------------------------------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|----------------|
| Advertising | 188 | 201 | 161 | 137 | 108 | 74 | 67 | 63 | 74 | 3.5% |
| Advertising - T | 29 | 26 | 27 | 27 | 20 | 16 | 10 | 6 | 1 | 0.0% |
| Hospitality Management - T | 41 | 78 | 73 | 78 | 71 | 64 | 61 | 35 | 26 | 1.2% |
| Marketing - (1998 Pre-PGM = 43) | 195 | 214 | 207 | 172 | 163 | 125 | 99 | 114 | 131 | 6.2% |
| Marketing - General -T | 22 | 23 | 15 | 12 | 5 | 7 | 8 | 4 | 2 | 0.1% |
| Music Industry Management | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 10 | 17 | 0.8% |
| Professional Golf Management | 337 | 355 | 386 | 381 | 364 | 311 | 285 | 251 | 239 | 11.3% |
| Professional Tennis Management | 53 | 63 | 80 | 70 | 63 | 63 | 64 | 58 | 64 | 3.0% |
| Public Relations | 55 | 60 | 67 | 49 | 50 | 34 | 31 | 31 | 37 | 1.7% |
| Public Relations - T | 6 | 8 | 18 | 14 | 8 | 2 | 5 | 3 | 1 | 0.0% |
| Retailing | 42 | 45 | 37 | 28 | 27 | 21 | 17 | 15 | 18 | 0.9% |
| Retailing - T | 7 | 4 | 2 | 3 | 5 | 3 | 5 | 1 | 0 | 0.0% |
| Sales | 112 | 102 | 100 | 97 | 77 | 50 | 29 | 31 | 40 | 1.9% |
| Sales - T | 21 | 16 | 31 | 25 | 12 | 5 | 5 | 6 | 0 | 0.0% |
| Visual Communication | 22 | 17 | 11 | 24 | 37 | 39 | 31 | 33 | 27 | 1.3% |
| Food Service (A.A.S.) | 185 | 169 | 155 | 122 | 105 | 63 | 54 | 60 | 60 | 2.8% |
| Retailing (A.A.S.) | 77 | 66 | 51 | 37 | 15 | 11 | 8 | 4 | 2 | 0.1% |
| Visual Communication (A.A.S.) | 105 | 100 | 100 | 96 | 89 | 66 | 62 | 72 | 84 | 4.0% |
| MKT DEPARTMENT TOTALS | 1497 | 1547 | 1521 | 1372 | 1219 | 954 | 844 | 797 | 823 | 38.9% |
| ON CAMPUS TOTALS | 3742 | 3806 | 3616 | 3107 | 2547 | 2047 | 1788 | 1720 | 1731 | 81.8% |
| Masters - Information Systems Mgt. | 19 | 17 | 13 | 12 | 56 | 62 | 69 | 73 | 112 | 5.3% |
| Accounting | 38 | 19 | 33 | 43 | 38 | 52 | 54 | 55 | 46 | 2.2% |
| Computer Information Systems | 0 | 0 | 0 | 0 | 0 | 0 | 13 | 26 | 40 | 1.9% |
| ACIS DEPARTMENT TOTALS | 57 | 36 | 46 | 55 | 94 | 114 | 136 | 154 | 198 | 9.4% |
| Business Administration | 109 | 121 | 127 | 153 | 155 | 142 | 182 | 92 | 90 | 4.3% |
| International Business | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 3 | 0.1% |
| MGT DEPARTMENT TOTALS | 109 | 121 | 127 | 153 | 155 | 142 | 182 | 95 | 93 | 4.4% |
| Marketing | 0 | 0 | 0 | 0 | 0 | 13 | 19 | 25 | 23 | 1.1% |
| MKT DEPARTMENT TOTALS | 0 | 0 | 0 | 0 | 0 | 13 | 19 | 25 | 23 | 1.1% |
| UNDECLARED TOTALS | 21 | 45 | 31 | 38 | 65 | 43 | 44 | 54 | 71 | 3.4% |
| OFF CAMPUS TOTALS | 187 | 202 | 204 | 246 | 314 | 312 | 381 | 328 | 385 | 18.2% |
| COLL. of BUS. TOTALS | 3929 | 4008 | 3820 | 3353 | 2861 | 2359 | 2169 | 2048 | 2116 | 100.0% |

11

PROGRAM PRODUCTIVITY AND COSTS

VISUAL COMMUNICATION PROGRAM PRODUCTIVITY AND COSTS

Of primary concern is the number of Full Time Tenure Track faculty, currently five plus one Temporary Full Time faculty, trying to teach 29 sections of Visual Communication courses to Visual Communication majors, five sections of Visual Communication support courses to non-majors, and two sections of Visual Communication Certificate courses at the Grand Rapids site is too small to meet the demand for courses. Faculty have closed and combined sections to handle the lack of staff. The official *Productivity Report* for Ferris State University's Visual Communication program is as follows:

FERRIS STATE UNIVERSITY

Student Credit Hours (SCH), Full Time Equated Faculty (FTEF) and SCH/FTEF Aggregated by Course Prefix within College and Department

| Prefix | Year | Student Credit Hours | | | | Full Time Equated Faculty | | | | SCH/FTEF | | | |
|----------------------------|---------|----------------------|----------|----------|--------------|---------------------------|------|--------|------------------|----------|--------|--------|------------------|
| | | Summer | Fall | Winter | F + W (a) | Summer | Fall | Winter | Avg F + W (b) | Summer | Fall | Winter | F + W (a / b) |
| College of Business | | | | | | | | | | | | | |
| Marketing | | | | | | | | | | | | | |
| POMG | 1996-97 | 399.00 | 313.00 | 115.00 | 428.00 | 1.00 | 1.00 | 1.00 | 1.00 | 399.00 | 313.00 | 115.00 | 428.00 |
| POMG | 1997-98 | 324.00 | 253.00 | 131.00 | 384.00 | 1.00 | 1.00 | 1.00 | 1.00 | 324.00 | 253.00 | 131.00 | 384.00 |
| PREL | 1993-94 | 0.00 | 309.00 | 327.00 | 636.00 | 0.00 | 1.12 | 1.12 | 1.12 | | 275.07 | 291.11 | 566.18 |
| PREL | 1994-95 | 147.00 | 183.00 | 229.00 | 412.00 | 0.56 | 0.91 | 1.20 | 1.06 | 261.72 | 200.73 | 190.34 | 389.64 |
| PREL | 1995-96 | 71.00 | 180.00 | 180.00 | 360.00 | 0.31 | 1.40 | 1.25 | 1.32 | 229.03 | 128.76 | 144.00 | 271.91 |
| PREL | 1996-97 | 56.00 | 110.00 | 93.00 | 203.00 | 0.33 | 1.08 | 1.20 | 1.14 | 169.18 | 102.01 | 77.21 | 177.84 |
| PREL | 1997-98 | 10.00 | 129.00 | 126.00 | 255.00 | 0.07 | 0.75 | 0.87 | 0.81 | 142.67 | 172.00 | 145.56 | 315.67 |
| PTMG | 1993-94 | 0.00 | 74.00 | 69.00 | 143.00 | 0.00 | 0.00 | 0.30 | 0.15 | | | 230.00 | 953.33 |
| PTMG | 1994-95 | 36.00 | 94.00 | 70.00 | 164.00 | 1.00 | 0.30 | 0.30 | 0.30 | 36.00 | 313.33 | 233.33 | 546.67 |
| PTMG | 1995-96 | 48.00 | 108.00 | 80.00 | 188.00 | 0.22 | 0.22 | 0.22 | 0.22 | 214.89 | 483.50 | 358.15 | 841.65 |
| PTMG | 1996-97 | 74.00 | 107.00 | 52.00 | 159.00 | 0.22 | 1.00 | 1.15 | 1.08 | 331.29 | 107.00 | 45.07 | 147.64 |
| PTMG | 1997-98 | 52.00 | 101.00 | 100.00 | 201.00 | 1.14 | 1.33 | 1.33 | 1.33 | 45.50 | 75.75 | 75.00 | 150.75 |
| RETG | 1993-94 | 0.00 | 575.00 | 657.00 | 1,232.00 | 0.00 | 2.29 | 2.17 | 2.23 | | 251.09 | 303.23 | 552.88 |
| RETG | 1994-95 | 315.00 | 627.00 | 681.00 | 1,308.00 | 1.44 | 2.50 | 2.42 | 2.46 | 219.51 | 250.80 | 281.79 | 532.07 |
| RETG | 1995-96 | 159.00 | 591.00 | 627.00 | 1,218.00 | 0.87 | 2.25 | 2.25 | 2.25 | 181.79 | 262.67 | 278.67 | 541.33 |
| RETG | 1996-97 | 117.00 | 540.00 | 489.00 | 1,029.00 | 0.59 | 2.27 | 2.08 | 2.18 | 198.85 | 237.74 | 234.72 | 472.59 |
| RETG | 1997-98 | 111.00 | 543.00 | 489.00 | 1,032.00 | 0.50 | 3.02 | 2.42 | 2.72 | 222.00 | 179.64 | 202.34 | 379.45 |
| VISC | 1993-94 | 0.00 | 1,153.00 | 1,111.00 | 2,264.00 | 0.00 | 5.66 | 6.16 | 5.91 | | 203.71 | 180.36 | 383.08 |
| VISC | 1994-95 | 57.00 | 980.00 | 978.00 | 1,958.00 | 0.50 | 5.33 | 5.75 | 5.54 | 114.57 | 183.86 | 170.09 | 353.43 |
| VISC | 1995-96 | 0.00 | 1,016.00 | 805.00 | 1,821.00 | 0.00 | 5.83 | 4.91 | 5.37 | | 174.27 | 163.95 | 339.11 |
| VISC | 1996-97 | 0.00 | 1,193.00 | 1,064.00 | 2,257.00 | 0.00 | 5.50 | 6.59 | 6.04 | | 216.91 | 161.46 | 373.37 |
| VISC | 1997-98 | 0.00 | 1,460.00 | 1,166.00 | 2,626.00 | 0.00 | 6.83 | 8.00 | 7.41 | | 213.76 | 145.75 | 354.15 |

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12

CONCLUSIONS

CONCLUSIONS

The Visual Communication program has a steady enrollment, a faculty which loves the design profession and enjoys teaching. The program has a placement rate of 98% within the design profession. In collecting the data to prepare this Program Review Report, we have learned:

Why Students Enroll in the Visual Communication Program at Ferris State University

- The student/teacher ratio is favorable
- The quality of Visual Communication instructors
- The proximity of Ferris State University to home
- The excellent reputation of the Visual Communication program
- The job placement rate and career opportunities
- The quality of student work seen
- Affordable
- The Visual Communication Program is in the College of Business with required business courses
- The Visual Communication Program was recommended by someone: high school advisor, design professionals, friend, Visual Communication student, Visual Communication alumni
- An opportunity to work with creative tools
- The computer technology focus

The Strengths of the Visual Communication Program

- The Visual Communication faculty: friendly, willing to help, competent, high level of professional experience, and dedication
- The job placement statistics
- The small class sizes and the individual attention
- The computer technology
- The reputation of the program with employers
- The faculty advisors are available and helpful
- The Visual communication program is challenging and demanding
- The Visual communication curriculum: business courses, number and variety of VC courses, computer technology, flexibility to change and stay relevant
- The Design Application course: real projects, real clients, real budgets, real world experience

The Forthcoming Merger of Ferris State University and Kendall College of Art and Design

- Has raised many questions from students, parents, employers and professionals
- Ability to provide answers to these questions or any factual information is not possible as there have been no communications on this issue. Recommendations to address this topic are listed in the *Conclusions* section of this Program Review Report.

13

RECOMMENDATIONS

RECOMMENDATIONS

Of primary concern is the number of Full Time Tenure Track faculty, currently five plus one Temporary Full Time faculty, trying to teach 29 sections of Visual Communication courses to Visual Communication majors, five sections of Visual Communication support courses to non-majors, and two sections of Visual Communication Certificate courses at the Grand Rapids site is too small to meet the demand for courses. Faculty have closed and combined sections to handle the lack of staff. Finding qualified staff within the Big Rapids area to serve as adjunct is impossible. A request for two additional Full Time Tenure Track faculty is our first recommendation.

Based on the data collected for this Program Review Report, it is recommended that assistance be provided in the following areas:

- Almost every Visual Communication student surveyed mentioned the Macintosh computer labs as a weakness due to the limited number of computer work stations and the availability of these workstations due to classes being held throughout the day in the existing labs. The number of Visual Communication computer work stations should be increased to accommodate the number of students dependent on the computer as their primary tool for this program.
- The number of hours that the computer labs are open needs to be increased to accommodate students work schedules
- The number of Software Licenses and font programs be increased to accommodate the number of students using these software programs
- Funding be identified for a Macintosh technician to maintain the investment in the Visual communication Macintosh equipment and peripherals
- Remote access be given to students who own Macintosh computers so that they are provided the same opportunities as all other students on campus
- An annual budget be designated for the Visual Communication program by Ferris State University as dependency on the Carl Perkins Vocational Education Grant as the only source of funding is too unpredictable
- The bandwidth and infrastructure which supports our network needs to be upgraded in order to be competitive with services offered to students by other universities
- Funds need to be designated so that Visual Communication faculty can upgrade their teaching methods by having access to LCD projectors, the SIS system (Presently, the Ferris State University has not made any arrangements to connect faculty who are using the Macintosh platform to the SIS system. This makes student advising and many other faculty duties an impossible chore.)
- Ferris State University must identify funding for the Visual Communication support courses offered to Advertising, Public Relations, Technical Communications, and Television Production students for the increased number of computer work stations, software licenses and peripherals required to support the extra student count.
- The Visual Communication program needs to integrate more courses/applications of World Wide Web and Interactive Design within its curriculum as methods of communication problem-solving.
- Because the Visual Communication program is driven by rapidly changing technology and software applications, consideration and funding should be given to faculty training to meet the demands of the industry for our graduates.

- Address the concerns created by the merger of Ferris State University and Kendall College of Art and Design by:
 - Setting up a committee of students, faculty, and administrators from both Ferris and Kendall to study the pros and cons of merging the two programs and to research and devise a plan for accomplishing the recommendation. This should be done only if the administration is open to the possibilities of merging the two programs.
 - Keep things as they are but request rationale for this decision from Ferris and Kendall administrators.
 - Move the entire Ferris VC program to Kendall in Grand Rapids and have Ferris faculty from the College of Business teach business courses in the curriculum at that site.
 - Move only the junior and Senior levels (BS degree) of the program to Kendall after students have fulfilled all requirements for general studies, AAS in VC curriculum, and business courses.
 - If all else fails, develop and 'exchange of resources' with Kendall where our students may benefit from activities sponsored by Kendall and Kendall students may take advantage of opportunities offered by Ferris VC program such as lectures and exhibits.

Finally, the challenge of this program is the ability to achieve continuous progress and advancement. We should always have a sense of growing. Keeping up is the most difficult chore for all of us as faculty as we teach the students about a career field in a business environment that has an insatiable appetite for the new. The competition is keen (some would say brutal) and the work load is very demanding. A continuous new crop of bright, young talent enters our freshman class every fall and that is exciting for those of us who teach.

The design business is changing. Visual Communication has felt the same technological, demographic, and economic effects over the last ten years as every other segment of our society. The working structure within design firms has changed. Our technological age has released a revolution in the way we communicate and the manner in which we work. The designer of the future will function in a world compressed by technology, challenged by the new medias of the future, enhanced by new options for communication and controlled, as always, by economics.

The capability of the digital communications environment now and into the next century are constantly challenging our perceptions of how, as educators, to be defining the future. The net effect is that new opportunities are always emerging. What an exciting time to be teaching in this career field.

14

APPENDIX

INDIVIDUAL RESPONSES FROM ALUMNI

VISUAL COMMUNICATION PROGRAM REVIEW

TEXT OF ALUMNI PERCEPTIONS QUESTION 10 AND QUESTION 11

What could be done to make this program more effective in preparing students for future trends in Visual Communication profession?

Why or why not be advantageous to locate in Grand Rapids?

More all-round business education.

One of the best aspects of my education was the complete college life experience which included being on Ferris' campus. I understand the important of having exposure to the design world, and I believe this can be achieved through conferences, lectures, workshops, etc. When my education was done, there was plenty of time to be a grown-up. it was nice to be a student when I would be.

Insure that both students and faculty are in contact with professionals at work outside the university and are aware of current trends in technology.

I have too many questions to give a yes or no answer to this question. If you'd like to discuss it, you can give me a call.

Senior year--have more speakers about final production. Have all students do press check!

Last year I said yes, but now that I see the real world, I think a real college is a better place to prepare for the work world. We just needed to do more printing in Big Rapids. The Tektronics is fine for project work.

Add courses that help understand how a business runs.

Easier to obtain supplies and prints closer to design studios/printers that offer tours.

1. Keep current on what is going on on the Internet. I feel most of the business in our field will be done through the Internet. 2. Setup an email system within the VC department. Require VC students to use it in communicating with the faculty. 3. Letter writing.

Within the environmental graphics field we specify many materials (i.e., wood/stone/metal) that students could gain more exposure to @ Kendall. Environmental graphics is such an exciting field to be in now. There is so much freedom here. I wish I knew more about electrical, metals, hardware, machining, light boxes and fixtures, masonry, building codes, etc. I learn so much each week and realize there is so much more to learn.

Requiring participation in organizations, professional activities, subscriptions to design publications, learning about the production process and costs. Also realizing that trends come and go, but good design lasts forever.

As a freshman/sophomore, I think being at Ferris is a good idea because you are limited to only what FSU offers. A more disciplined setting verses the many distractions of a big city. Once you make it to the junior/senior years of the program, it would be more convenient being closer to service bureaus and professional activities.

No opinion.

More education on expectations of what's out there and what to expect in the job field.

There's more people in Grand Rapids and it's closer to Metro Detroit.

Just keep the students on top of the technology. I've only been working 6 months and I'm already behind.

Because printers, supplies and design firms would be far more accessible. Grand Rapids would be a better environment to support and inspire graphic designers.

I think the best preparation for the future of VC is still a strongly developed sense for design skills; I've found nothing to be more important and useful than knowing how to use typography, grid systems, concept, layout, etc.

Students could have a substantial increase in the resources available to them. Plus, I think people in the field benefit when they are in surroundings that show the bigger picture.

On the job information, talk about salary, benefits, when and how to ask for a raise. Design wise, I think we are very well prepared and experience is the only thing to add to the talent.

Definitely. It would offer students the opportunities not available in Big Rapids such as supplies, speakers, design job connections (summer intern), printing (output sources), and being in a good "design atmosphere." Big Rapids is really too sheltered to really get people to cut loose and be creative.

Designing on the Internet. Do's and don'ts on interviewing for a job.

Because people are just starting to recognize the talent coming out of Ferris!

Students would have access to many more resources with art supplies, research, and be closer to a professional community. It could create more opportunities for hands-on experience in the field.

Just keep their portfolios as polished looking as they have been in the past! I can't think of anything that I'd want to see different. Great education!

Much closer to service bureaus, exposure to agencies and design studios are readily available. Nor more two hour trips to Veenstra!

More multimedia/client projects. Series projects. Tight schedule/quick turnaround projects.

There is a large professional design atmosphere in GR that could play a large part in the education process (tours, interns, visits, etc.).

Kendall is usually viewed as a fine arts college. I feel that it would be good to strengthen their program, and eventually incorporate it, but so much of the business deals with business and communication skills, that Ferris is better able to give a well-rounded education.

Make design training more broad.

I only say yes if it (the program) took advantage of the location.

I am very pleased with the training I received at Ferris. Of course technology set many trends for the future and all facets should be covered in school. One thing that would have helped is more pre-press training.

More exposure. Not only for students to work situations, but also to experience the fine art that design can be.

Visit a larger range of local firms/studios and talk to them about current issues, expectations. Senior year internships. More design application classes working with real clients/real projects. Push openness/people skills/communication. More instructions on how to spec a job to go outside to a vendor, whether it be a filmhouse, printer, etc. (how to ensure that the job goes out right the first time).

Ferris has a good mix in Big Rapids with all classes being local. Ferris has a better reputation than Kendall for producing quality design students.

In-depth computer training-knowledge of many programs (you probably do that more now).

Access to more vendors, supplies, resources. I remember driving to GR twice a week!

I think more time devoted to business correspondence, self promotion, and resume development (this should start in the 3rd year).

It would be a positive thing because it would put the students close to the true design environment (city). It also would provide more sources/outlets for design reference and supplies. It also brings them closer to suppliers.

Possibly require some sort of an internship program so students can get a "feel" for what awaits.

Too far from FSU campus. However, GR offers more resources, printers, other graphics suppliers and art supplies. Tours through these types of facilities are beneficial and important.

More pre-press knowledge/hands-on. Pantone vs. Cmyk - preparing printer friendly files that contain both. Cmyk vs. RGB.

Students would benefit from the abundance of design professionals in the GR area, workshops, tours, etc.

Teach them more general business skills. More education on really effective ways to use application software to increase performance in their work.

Closer to those production facilities that the students use to produce high quality work for their portfolios, plus additional culture (museums, galleries) that BR doesn't have.

Have the instructors show more leadership in the use of current software applications.

If feel it would benefit the students to be closer to a source of professionals and vendors. Possible internships might help students decide on a specific discipline (multimedia, print, Internet).

Better business courses focusing on internal business, freelance, and business ownership.

As long as the program is a "Ferris" program when referred to. And not a Ferris program at Kendall. People I've spoken with think highly of the Ferris VC program, from Traverse City to Chicago to Cleveland. Being in GR, a student can finish projects more easily instead of making 3 to 4 trips a week from BR (which is very disturbing to classes, projects and piece of mind).

Able to illustrate some ideas. Basic design training can help with some illustration.

It's a city.

Interaction with design professionals during schooling. Conferences, seminars, lectures. Well-informed instructors.

Might be more accessible to more students and there are more resources available to students in GR.

Kendall is like any other specialized art school. They are heavily influenced by the mainstream. Learn to design well first, then experiment (my philosophy).

Learning more about the printing aspects of the business. Preparing your files and actually going to a press run.

There are pros and cons to that. GR has much more to offer supply wise and culturally. However, I did appreciate the business knowledge gained by being in the School of Business.

Web site development and its impact on the design industry.

Design is the understanding of the skills and the ability to utilize them under all circumstances. Moving to GR only helps in having helpful tools nearby and the benefit of more direct influence from other professionals, the latter being the largest advantage.

More experimental work. FSU students are sometimes too ready to conform to business conventions as opposed to having crazy ideas that can be molded into business solutions. I want to see how good of an idea they can have even if it doesn't relate to what we do. Even showing well thought out written concepts.

We would be willing to hire or work closely with juniors or seniors. Also you could get professionals to teach a semester at a time.

Teaching the students to constantly be in a research mode. Whether they're at the mall, movie theater, grocery store or a bookstore. Teaching them to always look at "design" wherever they may be. I personally think book design is a great resource for "trend watching."

The design industry isn't very big in Big Rapids, but it is in GR. I think the closer the students are to the industry, the better. There would be so many more opportunities for field trips and lectures in Grand Rapids. Internships would be more of an option as well, and having had an internship helps greatly when looking for a job!

Spend more time on project management.

Closer to the action.

The ability to keyline projects on the computer. Learning how to use programs is one thing, learning how to apply it to real world tasks is another. For example, teach how to keyline multipage documents by checking consistent placement of items per each page, check bleeds, folds, etc. Correctly color separate the piece to spot or four color process, collect all necessary files to pull film from, etc.

Accessibility.

Because it's there.

Making the students open their eyes wider in their first, second and third years. So they are more adventurous, but still have good reasoning and design sense. Internships.

The Ferris VC program is a hell of a good deal. If it were moved to Kendall, I think the students would feel much closer to their field. They would have a lot more resources and inspiration. There is a lot of back and forth between GR and BR, quite frankly, it is a major pain in the a--. So long as it stays at Ferris prices, I think it would be a good idea.

A GR location would make continued education more accessible.

Get rid of PageMaker. More animation. More people and social skills.

Too many trips to the big city wastes a lot of time, especially when you have no sleep. Big Rapids does not have much to offer. The students in VC are serious and would appreciate it in the long run.

Closer to mainstream design centers.

Not sure of the program today, but often entry level design jobs are computer keylining and production. Many agencies prefer someone with one or two years experience so they don't have to teach someone how to use a computer and set up a document in the real world. Possibly this is just an extra or weekend workshop kind of teaching.

As long as it DOES NOT become a Kendall run program.

Intern program.

The GR setting would provide more exposure to culture and real life design. There would also be more opportunities for students to do an internship or work part-time. Professionals would also be able to take classes to polish any skills, especially computer classes.

Because its been a while since I was there, its difficult to point out weaknesses. Don't ever stop driving the students to the brink of exhaustion...that's where the good stuff comes from.

Location, better for traveling to Detroit and Chicago. We actually are becoming a "big" town.

INDIVIDUAL RESPONSES FROM EMPLOYERS

VISUAL COMMUNICATION PROGRAM REVIEW TEXT OF EMPLOYER PERCEPTIONS

| Comments on the preparation of VC graduates? | How can program be more effective for coming trends? | Does College of Business VC students more or less employability? | Any trends that might have an impact? | What courses to add to VC curriculum? | Why or why not be advantageous to locate in Grand Rapids? |
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| | Broader liberal arts curriculum. | More | | Don't know | Closer to us. |
| | Increased emphasis on file preparation for printing. | More | | | |
| I am not familiar with FSU as a design school, but am impressed with our one employee who has a degree from FSU's Visual Communications program. We would be interested in hearing from other graduates who may be interested in the area of corporate identity design. | I am not familiar enough with the FSU program to comment. | Although our designers are not directly involved in day-to-day business functions, I believe some business background helps. | I am not familiar enough with the program offered at FSU to comment. | | |
| | Probably more Web knowledge and experience. | Any business training at all provides a better foundation for entering the real world. | No | | |
| No points of comparison. | More experience with marketing and business issues. More exposure to variety of life experiences. | Not aware that visual communications grads were in the College of Business. | Web site development; combo graphics and copywriting. | Advertising and copywriting; Web design and maintenance. | One less program to choose from (Kendall is more arty). |

More emphasis on advertising design and business reasoning. The reason they do what they do is to move products, sell services and change minds.

More. It makes it more real-world in its orientation and not "art" for "art sake."

Multi-media and Web communications will become increasingly important.

If Marketing 101 isn't part of the program, it should be. If Advertising 101 isn't, it should be.

Proximity to businesses for internships and mentorships. More guest speakers.

Probably more--graphic designers need to understand business to come us with appropriate business solutions.

Web design.

Web design; multi-media.

I'm not familiar with Kendall, so I don't know. But I do feel strongly about a well-rounded education. Knowledge of arts, sciences and business makes for a more intelligent problem solver.

Internship programs - "the real world."

More employable. In our organization it is important to have at least a basic understanding of how design/printed materials impact/effect our clients' culture as well as "their bottom line."

1. Digital photography and printing. 2. The line between design and pre-press is becoming more and more blurred.

PhotoShop and presentation materials.

Far, far better prepared.

Continue to update how they understand the "business" context of design.

More!!!

Greater needs for a designer to be flexible and serve as part of a multi-disciplinary team.

If there isn't one now, I believe a "fundamentals of typography design and application" would help.

Easier to access them for internships.

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| <p>Better understanding of I look at their work. business and clients. We find most don't understand productivity—time on jobs vs. budget.</p> | <p>Web, interactive.</p> | <p>Art direction—conceptual thinking, ability to work with copywriters, brainstorm ads, campaigns, headlines, etc. Mentoring program for top students.</p> | <p>Better exposure to agencies, design firms. More opportunities for mentoring. Closer to service bureaus, color output for layouts, photographers, printers, more opportunity for students in GR area.</p> | |
| <p>Concept, concept, concept development (the big idea).</p> | <p>Typography.</p> | <p>They could do more internships with local people.</p> | | |
| <p>Multimedia/interface experience. Multi-disciplinary experience. Writing courses.</p> | <p>More, unless it suggests somehow that creativity takes a back seat to business.</p> | <p>Web site development.</p> | <p>Don't know curriculum.</p> | <p>Internships; city experience.</p> |
| <p>More computer work.</p> | <p>No opinion.</p> | <p>Internet.</p> | <p>Multimedia; HTML programming.</p> | <p>It's closer to the industry.</p> |
| <p>Electronic linkage between client, agency and printer is becoming commonplace. Understanding how this linkage can best be utilized will become critical to each entity involved. Also, the world of Mac's is being invaded by the client's love of IBM and misunderstanding of why the two aren't as compatible with each other as they think.</p> | <p>More: these people are often in positions to become owners down the road, but they usually do not have the business background to take advantage of such opportunities.</p> | <p>Internet, as it continues to grow in importance as a critical element in the marketing communications mix.</p> | <p>Web page design.</p> | <p>Not of any significant importance to us.</p> |

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| Maybe field trips to actual agencies-- observe first hand how they operate. | I don't think it really matters. | Globility. Must be adaptable to A-4 format. Ability to send various files on line to European locations compatible to PC users. | Typography--sensitivity to kerning, line breaks in body copy, etc. Extensive photo shop techniques. | Reputation. More accessible to agencies, printers, some Chicago influence. GR has a very good ad club. |
| Learn more interactive- Web/communication of high tech. | Does not matter. | More. It makes it more real-world in its orientation and not "art" for "art sake." | The blurring of all design disciplines. Speed. | Accessibility to more; exposure to more. The Kendall students could stand to learn a lot. If FSU students are 10's (good), then Kendall's students are 1's--they lack even basic knowledge of design. |
| | Yes. | | Multimedia software training. | Yes, only if it replaces what exists at Kendall now. |
| | Yes, it's unfortunate but true. It carries a little more weight than BA-Arts. | The Internet. | The Internet, how to communicate effectively on it. | I'm not sure. There is a big difference between a commercial artist and an artist when it comes to business. |
| | More. Exposure to business and marketing programs should help the student understand how visual communications relates to business needs. | Growth of the Web and multi-media presentations. | Don't know current curriculum; however, it should involve design and technical aspects of the Web and multimedia. | Wider selection of design. More exposure to businesses in area. Still need to be exposed to print production facilities. |

INDIVIDUAL RESPONSES FROM STUDENTS

VISUAL COMMUNICATION PROGRAM REVIEW

TEXT OF STUDENTS PERCEPTIONS QUESTIONS 36, 37, 38, 39

| Why did you select FSU Visual Communication program? | List two strengths of the VC program at Ferris. | List two weaknesses of the VC program at Ferris. | Why or why not be advantageous to locate in Grand Rapids? |
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| I thought it would be fun. College is something new and so far it is fun. | College is something new and so far it is fun. | Bad computer labs; not enough labs with Mac available! | Have to drive too far! |
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| Because it really interested me and the small group of teachers were very accepting and easy to approach. I also felt the school was a good distance from home. | The teachers are really helpful and caring it is challenging enough so that the program weeds out the people that are not committed to the program. | The Mac lab is not open often enough for us to complete projects to their fullest. Also the software is not on all computers and is a hindrance to our learning. | Because there would be more options for learning other art techniques and also from learning from other artistic students. At Ferris the "arts" is not as strong and not as good of an atmosphere to learn "arts" in. But, if you couldn't take the general education classes at Kendall, then it would not be convenient for the VC students. Overall, the advantages would be very helpful for the students. |
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| I enjoy art and the classes are interesting. The student:teacher ratio. The relationships between the upper classmen (juniors and seniors). The competition to get into the third year. | The faculty and the stuff they teach us. Student: teacher ratio. Instructors are experienced and helpful in expanding our creativity and professionalism. | The computer labs and the printers. Computer labs are never open when you need them. The desks in the freshman lab are hideous. | If it was also located at Ferris. It would be very good if the gen. ed. Classes could be offered there too. But, if not, I would not want to go back and forth from BR to GR. |
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| I live here. Closest to home and rated well for the VC program. | Good projects; reasonable grading. Job placement if you make it through your senior year is high – 98% I think. The Gallery—a chance to show your work. | Classes too big; don't spend time individually. Advisor - if we don't ever meet or discuss my career/education, why have one? She doesn't have time for us. Freshmen should have a room that they can have access to anytime they need it. Dorm rooms aren't exactly the ideal workplace...especially if you have a roommate. | I'd have to live in a dorm. I am from Howell, GR is 2 hours away, but if it is cheaper to go there overall, then it would be advantageous. |
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| <p>K. Denyes made the program desirable by letting me know that the VC program is friendly (personal interaction between teachers and students and students and students). The job placement rate. Small classes.</p> | <p>Friendly atmosphere. Student promotion (VC student art exhibit).</p> | <p>Macintosh lab and software and lab hours; location of classrooms (drawing I and II).</p> | <p>Yes, because of better facilities. No, because of living arrangements.</p> |
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| <p>Was unsure what I wanted to go into. Counselors in H.S. recommended this, so I chose to come because of the things I was interested in.</p> | <p>A lot of the teachers are willing to help and the classes are well set up.</p> | <p>Some of the teachers in the VC can't teach very well. They are unorganized and they lose students homework and do not grade on a person's capabilities, but of the class as a whole and what they like best is the highest grade, and so on.</p> | <p>Because that is inconvenient expenses wise, and I could not afford to live down there and various other reasons. I would not be able to go on to my third and fourth year or maybe even second if VC went to GR.</p> |
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| <p>Design experiences, drawing.</p> | <p>Computer and new teachers, but they are doing good for new teachers.</p> |
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| <p>Most of the teachers are very personal and can help students a lot. Most teachers make students comfortable.</p> | <p>I can't think of any off hand. Maybe the computer labs and availability of the labs.</p> | <p>If someone wants to do VC and lives closer to GR, then it would be closer. You would also have a choice of the college environment you want to be in.</p> |
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| <p>Because I thought that this program was creative and fun. I like this curriculum.</p> | <p>Different types of media.</p> | <p>Computer labs, software. Lack of information about VC before freshmen get in there.</p> | <p>More people would go there.</p> |
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| <p>Because I had to go to an art-related school, preferably in Michigan. Kendall was too expensive, Ferris is 4th in nation. Came here, looked it over, came here and am beginning to like it.</p> | <p>Teaches you to be creative and to be competitive.</p> | <p>Need new and faster computers. Software good. Need 5 or 6 more servers, good ones that don't disconnect.</p> | <p>I like GR, BR is too small. Would be closer to my home, but Kendall is dying, not Ferris. They can move up here. There's acres to expand up here.</p> |
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| <p>Only school around with program.</p> | <p>Huge lack of technical support.</p> | <p>Live near there.</p> |
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| <p>Because I went to design companies and asked what school was having the best graduates. I was told FSU.</p> | <p>Mostly a competent staff. Lenient on deadlines.</p> | <p>Staff needs to have more fun with students and have more patience; after all, we are only freshmen. Freshmen lab is unbelievably weak.</p> | <p>The school and program would get more exposure in GR.</p> |
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Because I was in this university Staff. in another program and all credits were accepted.

No technical support. It is a structured program and you can't gang up on core classes when these are the only ones you need, so instead, you are here longer then you should be.

Because there are a great number of students who commute from GR. There are also many more job opportunities for students to have in GR rather in BR while they are in school. There would also be a greater source of resources readily available for students to use.

Sometimes I ask myself the same thing. I really just wanted to get out of a previous school and had an acquaintance already here.

Kathleen Vandmark—she is the best drawing instructor I've had yet.

Helpfulness/availability of advisor. Hard to get a hold of, not as helpful as I hoped when I did get a hold of. The whole "buy a laptop" concept is not necessary! And the teachers (not all) need to be aware of projects concerning those who choose not to buy a laptop, i.e. giving a 10 hour computer assignment due in 2 days when students have other classes to worry about and not a laptop, is hard to do.

I thought it would have a mature level of teachers and students to further my education in design.

Kathleen Vandmark.

Kurt Collins - very poor teachers. No structured grading.

It would be good for students to have a choice of which art school they want to attend.

Because I enjoy art and the computer aspect of the program.

Internships, job placement.

Technical support is very weak. Indication of materials needed for classes.

Because I do not live near those areas.

While at an open house, I was impressed by the seniors and senior work. Also the job placement rate.

Strong drawing and design foundation. Willingness to help and mentor underclassmen.

Students in design becoming more involved with freshmen. Availability of computers to all grade levels.

Closer to my home. More accessibility for summer classes.

Because of the high job placement after 4 years and the vocational school I went to had a lot of good remarks about it.

The helpfulness of the teachers when needed.

There is no technical support.

Easier access to take summer classes.

I heard it's one of the best.

Good instructors and a good curriculum.

The computer labs are horrible! The help in the lab is poor too!

The resources and environment would be 10 times better.

It was art oriented, but presented in a business oriented environment.

Instructors are in touch and involved with business community. Small class sizes.

Computer lab. The campus and town seem small for a program like this.

Location--too far away.

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| Because it was talked about in high regard. | Maybe that it's part of the business program. | Poor computer set up with software. | Because Kendall is a well known college for art and would be good for FSU students to have this behind them. Meaning more of the art. Also I live closer to Kendall then Ferris. So I could take summer classes there. |
| Because it is close to home and I heard it was a good school to go to. So far, it is pretty fair. | Nice teachers, nice rooms. | It is not taught very well. Need more drawing classes. | Because there is more art orientation there. More to work with. There is not much to offer here. |
| I wanted to get more in depth with art. I first started in a different art program and after seeing the VC work last year, I was fascinated and wanted to give it a shot. | This school has a high reputation for supporting the VC program. This program is very beneficial for the future businesses such as in computers or filming. | The lack of knowledge in the computer lab. The forced block schedule..being able to switch the times of a class. | Hearing stories that the Kendall school is a bit more sloppy in their style. I feel that Ferris should extend and expand in this program. There's so much to do in this field and it seems that 4 years isn't enough. |
| I heard good things about the program. I can afford this tuition and I know that I'm getting a good design education. | Most professors are willing to help and encourage. | There should be more interaction between classes and professors. Too many computer hardware problems, not enough technicians understand Macintosh. VC labs should include better desks, more work room, walls to hang things on, sink for painting, etc. | Rather than moving VC to GR, they should improve the facilities here. If VC were at Kendall, few people could afford to live in GR or pay Kendall tuition. |
| It seemed like a good program and looked affordable. | Small classes; professors are friendly. | Computer labs; computer lab workers. | There are more resources in GR. Also, all of the stores in BR close by 9 p.m. so if you need supplies, you're out of luck. |
| At first glance, I saw that it was a good program. Also, because it's through the College of Business. | Small classes, teachers are approachable. | Computer labs, expensive. | There are more opportunities in the larger city. For example, it would be easier to get supplies, etc. |
| This school was the only school that I knew of that offered a program like this. The program sounded interesting and it's a good school. | The option of getting an associates degree or a bachelors degree. The faculty is helpful at times. | The program needs to jump into more work oriented problems so that we can realize if this is the program for us. It's hard to know after the 1st year and it's a waste to find out in the 2nd year. The computer lab. | More jobs, resources, bigger city. |
| Good program and didn't like Optometry. | Computers more technical. Helpful stuff. | Computer labs; block schedules. | So that it's more located in GR and Kendall so that we could take classes there. |

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| I was going to Ferris already and I wanted to attend an art program. | The professors seem to have quality real-life experiences. Professor teach well and their students provide a lot of quality work. | The computer lab. | I have already based my life around driving to BR. |
| I though the program here was good. It also teaches us business skills. | Good computer programs. | Bad hours in the freshmen computer lab. Need more scanners in freshmen lab. | I could not live in GR and have no financial aid. |
| My high school advisor said it was the best and a few people from my high school are in the program. | No other school will give a bachelors in VC. | Availability of teachers for help or just people who could help in understanding in classes. Computer labs are not up to date and don't have enough things for everyone! | More resources than that of this small town. |
| My interest in art. | | | I live farther from GR than I do from BR. |
| Strictly on the basis that Ferris has more computer application and multimedia (soon to be assimilated and looked over...big mistake!). I have found the VC program useful. Design principles were learned, however, regurgitation of older applications is absolutely unacceptable. This sole fact leaves me to contemplate my views of the quality of education received in VC or even FSU for that matter. | Computer applications. | Unassimilated faculty (those who were either in the field 10 years or more ago or not at all). Lab hours are feeble and unacceptable. | Quality faculty would be better capable of teaching young designers. Kendall has this quality. Location is important as well. Being closer to resources (not found in BR) is an advantage for students who must rely on their feet for transportation. |
| Had a good reputation. | Keeps up with technology. | Not enough "real life" assignments. Lab hours. Computer technicians for Mac labs are needed. | For all of the supplies needed, GR is the closest place. And as a bonus, a city with a little more culture would be nice!!! |
| I had a strong pull into the design world from background in family. I feel that Ferris' VC program is one of the best in the state. | Computer technology. Extensive work in typography and design working together. | Computers are old and frustrating to work with. Technician please! | There are many more services in GR that would be better to a designer. More creative environment. Speaking from a former Kendall student. |
| It was in the right place at the right time. I was attending FSU for social work and wanted something cutting edge and creative. | Good faculty and equipment. Focus on goal of professional development. | More lab hours; more software licenses. | At least for final 2 years. All of the good design resources are located there and more of a stimulating cultural environment and professional environment. |
| Financial situation; involvement of arts. | Not as low key as other Ferris programs (actually promotes work). Promotes good work ethics. | Lack of technical support. Need more powerful computers for time efficiency. | Strong influence of GR design community. |

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| Quality. | Excellent instructors. | We need a 24 hour computer lab, printers that work, color. It is a computer world--more multimedia. | Only if all 4 years are at Kendall, once a student gets settled, signs leases, makes friends, they don't want to move after 2 years of living in one place. |
| I was recommended by high school teachers who attended. | It's very informative and very demanding. | Not enough lab hours and no full-time technician in computer crises. | Yes because there are more print shops and art supply stores. No because Ferris' atmosphere and BR the town are very comforting and are home to an eclectic bunch of people. |
| Only program to take to become a graphic designer. | Faculty knows their stuff. Variety of projects. | Computer labs are not open enough. Printers break down a lot. Not enough color printers. | I would be located in a city with a great deal of design businesses. |
| I wanted training in computer aid design and thought about becoming a designer. | Level of education. Job placement. | Politics. Availability of technical support. | Convenience of services offered in GR. |
| It is a "graphic design" school within the College of Business which allows the skills of communication to be assessed as well as a business degree with marketing skills as well. | Enthusiasm of professors; hands-on learning. | Need 24 hour lab; better/more color printers; software available on every computer; more type faces. | If it is only for junior/senior year, I think it would be beneficial to be located in GR. |
| Quality staff and success of graduates. | All staff members have experience in the design field. Staff is willing to "go out of their way" to help students with questions. | A computer lab that is open for more hours and on Saturday. A trained technician for the VC lab. | Third and fourth year students could attend Kendall and be located in an area which is exposed to design applied in "the real world." |
| I selected FSU's VC program because it was recommended to me by alumni and professionals in the field. The people I talked to all considered it to be the best program in the state of Michigan. When I met with advisors and faculty here, I felt confident that I would receive a quality education for my money. | Faculty expertise; dedication of faculty. | Technical support, computer hardware, computer software, lab hours, fonts, more faculty. | It would not be a good location for me. |
| Location and cost of tuition. After coming to visit the school and researching other schools, I felt FSU's VC program was right for me. | Utilizing computer classes throughout all four years and emphasis on computers. Prepares students for the realities of the professional world. | Computer labs are inadequate for this demanding program. Lack of outside resources; getting more involved with the "real world" design professionals and took out our library. | I previously lived in GR before moving to BR to attend Ferris. GR offers design students more opportunity to work and attend college, possibly within the field. Much more cultured area for inspiration. Gets VC program out of the College of Business and into an "Art and Design" atmosphere. |

Because it was in the College of Business which integrated business courses into the curriculum.

The faculty's experience and knowledge. The portfolio review during the sophomore year.

24 hour lab, more technical support, more software licenses, not enough zip drives.

I think the culture and size of the city would benefit the education of the students. To be exposed to two separate campuses would help the student to adapt to their environments. The availability of the places to print work would be an extreme benefit.

I enjoy working on the computers and knowing that computers are becoming a big part in the work force. But mainly because I enjoy the design "graphic design." It's been something I've been looking into and FSU is the cheapest around.

I've learned a lot about design and how it works. Some professors/instructors are good. They help you out a lot showing, instructing you on how to become better. They push you.

Very expensive. Not enough computers, software, and you are never able to print color.

Yes, in large city closer to printing companies. But if they do not have your basic classes you need (i.e., English), you have to come back to FSU. It would be nice to maybe split the classes by years or something.

I heard about it from a friend and because Ferris was close enough to commute, I decided to attend.

The faculty are very supportive and friendly. The programs are good.

Computer labs are not good. We have problems with not enough fonts, not enough software, not enough computers. It would also be nice to have lab help when you need it, not just some student.

I transferred from another college to carry on my education in design. It had a great reputation, which caught my interest. I feel that I have already learned a great deal in the only year that I have been here (so far). And I believe that I will keep on learning.

The faculty are very helpful and the program itself has many extra activities for its students which motivates the continuing success of the students (i.e., being students in design and having other successful designers come).

The computer lab—with programs limited on certain computers, fonts are limited and problems with the color printers.

Yes, because of the numerous trips 3rd and 4th year students make to GR for various reasons. Also, it would "expand more horizons" for the students.

Interested me and I heard Ferris had a good reputation for VC.

Teachers have strong knowledge in the VC field. Gain much knowledge in the design field.

Printers always down. Building should be open 24 hours.

Should offer programs at both, maybe the first two at Ferris and second two at Kendall.

Because they are one of the best in the nation and have about a 90% job placement.

Teachers explain well. Get a better understanding in design.

Color printers are always broken or something's wrong with them. More computers that load and run faster.

Then when we're juniors and seniors we don't have to do as much driving for certain things.

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| Placement rate, reputation. | Knowledgeable faculty, FSU's reputation to potential employers. | Software unavailable, color printer never working, poor technical support, no 24 hour labs. No progress by Rallo, broken promises. Mentality of program is "break them all to see who's strongest." When it should be "help them all to learn, don't discourage them." It seems like slower-learning students must fight for their money's worth, or at least fight for attention that teachers' favorites receive regularly. | Reputation of FSU VC would be diminished. |
| Because someone said we have animation in this program. But we don't. | Very open minded people to pass your ideas through. Courses relate to each other and can use some place else in different course if you can't make it with all the heat. | We don't have well worth printers that run 85% of time. WE also don't have the fonts or same program on all the computers. | If the tuition of school stays the same amount and not go up in price. |
| I was impressed with the work seniors were doing when I visited as a high school student. | Great advisor—Kaaren Denyes. Program really teaches the right skills. | Software and equipment. | So much of what we need (printing, supplies) are available there. |
| Because Ferris has a good reputation for this program. | You are free to be creative; the assignments are very challenging. | Not enough computer software; computer lab hours are too short. | Closer to professional printing facilities and Grand Rapids has much more and bigger art and design stores. |
| After researching schools, it was either Ferris or travel out of the state. Seemed more reasonable to choose Ferris because of its outstanding program. | Computer software and hardware diversity. Teaching faculty within program. | The health of the computer labs. Distance between the years (freshmen, sophomores) knowing each other. | Yes because printing capabilities and product/supplies are much more available than in Big Rapids. No because what about belonging to Ferris and the gen. ed. classes we need to take. |

I met a student within the program while searching for a school to attend for VC. This person had just completed their sophomore year in the program and had a portfolio that I could look at. I had researched a couple of other options, and neither of them impressed me the way this person's portfolio did. It had a more "together" and refined look as compared to others I had seen. I then asked about the staff and was impressed by their background and status within the field.

Barbara Loveland and Linda Powell's skills, background and professionalism. With how competitive this field is, I feel they are doing their job to prepare students. Kaaren Denyes—I feel she can coordinate, motivate and direct well.

Computer lab hardware. The computers are outdated, slow and a hassle to the program. Computer lab hour availability. I have never seen such foolishness. We, as students, are here strictly to learn and produce. Without the resources needed, we cannot achieve this goal. The lab should be available to us and our hectic schedules.

Only if the professors were to be relocated as well. That is the only advantage Ferris has over Kendall, yet it is the most important. Kendall has the resources essential to our program, GR has the availability of products and services also needed. Big Rapids lacks products and services. All students within the VC program travel to GR often to obtain products and services not found either at the school (Ferris) or in BR. The ease and flexibility found at Kendall and GR would allow for a more hassle-free environment. I only stand on this decision if the professors were to be relocated along with the program (professors meaning Barbara Loveland, Linda Powell and possibly Kaaren Denyes).

Originally was in PGM and Prof. John Montgomery directed me to K. Denyes. I was unhappy with PGM and enjoyed his visual merchandising class. I always felt that I was good in both design and golf. But, I was here for 1 1/4 years and I didn't even know VC existed. I didn't know they even offered a program of this kind, knowing this coming out of high school could have saved me a lot of time and money.

Faculty - at first you think they're horrible, strict in grading, through your first two years you're trying your hardest just to make it. Once a junior, you get to be on a respected level, students learn to respect their opinions and decisions. They make the program what it is!!!! Variety of classes—photography, typography, image making, computer software, design, drawing, communication design, etc.

Computer facility - both in lab hours and availability of computers. We now all have laptops, but the use of 20" monitor helps in seeing your designs. Printing - each semester we pay \$50 to print in the labs, but it seems when you need to rely on a printer, it breaks. I average \$150 work of printing @ Big Rapids printing.

No, because this is a college which educates the students on the business side of design as well as computer design. Would we take business classes down there? Do they have a campus? Yes, because we are in GR a city growing in the design field. We would be surrounded by design firms, design supply stores, printing places, and some of the best design students. I don't know how their facilities compare to ours. Would our faculty move there? There are too many unanswered questions for an accurate opinion—overall from what I know, yes I think it would be better.

It is the best.

Faculty are great...small classes.

Software/hardware. No lab hours for students.

We all have homes here. It wouldn't be good to relocate everyone's life. I don't have a car.

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| Hockey scholarship to Ferris. VC was my main interest of courses available. | Print design; quality of staff. | Web design (relative to programming); multimedia; computer animation/graphics. | No, I won't go to school there. Yes and no, I don't think the benefits are compelling enough reason to move, though there are several. |
| Something that interested me over all the other programs at Ferris. | The teachers; low student to teacher ratio. | Equipment used; money spent on outside classroom materials needed to get by in VC (example - \$5,000 for computer). | Because my scholarship wouldn't be covered. |
| Unsure of the career I wanted to pursue. I followed guidance of my ACT. It was beneficial to me that BR had a college here that has such a successful and reputable VC program. | The smaller size of the classes allow for adequate individual attention. Also, you have the opportunity to share with the same students year after year, building family type friendships. | A major weakness of the program is due to the lack of available computer time. We just don't have the equipment or technicians necessary. It also seems that to succeed in this program, you need a lot of money. That is fine for the rich kid, but I am putting myself through school. The cost of supplies for each project is immense, not to mention \$4000 laptops. There should be some grant or scholarship of students in my situation. | Although Kendall has the equipment, Ferris has the faculty. The equipment's great if you know how and when to use it. Perhaps we learn more about problem solving since we don't have such unlimited resources. The only upside to moving to Kendall is the location. Things are easier to come by in GR, materials, etc. I can also see where it could be beneficial working closely with fine artists and illustrators. |
| For their reputation, closeness to home, and expense, all together. | Typography, basic computer skills, also project development from concept to print. | Computer facilities and fees. | Close to major design firms as well as printing houses (plus Kinko's, T-Square, etc.) Beats the heck out of Big Rapids Printing and Different by Design! |
| At the time that I selected it, I didn't know much about graphic design. VC seemed to match my interests and talents. I'm very happy I chose VC. | Professors and depth of each class. Very thorough. | Requirement of buying own computer. Student's pay enough in tuition that they should have good labs with 24 hour service. | Because VC is a business, not an art. VC students need to have access to business and general education classes that Kendall cannot provide. That is what makes our program so strong. |
| It was a great program that allows a person to use their creativity and design skills in real life applications...in the business world. It seemed like a fun and exciting program that allows you to do a lot of great things. And not a lot of math or science required. | Instructors who have been working in the design community and know what they need to teach us to make us successful. | The facilities are poor, the printers work about 1/2 the time, can never count on them. We do not get any support for our laptops in which we were forced (almost forced) to buy. The computer lab hours are short, barely open on the weekends at all. | I think the program is fine here at Ferris. I do not want to go to a fine arts college or pay fine arts tuition. I can get a better education here at Ferris and learn how to apply my design knowledge to the business world. If I wanted to go to Kendall, I would have went there in the first place. |
| Heard about the program from a friend, it sounded like something I wanted to do. | Good teachers; learn a lot more than just design. | Expensive; not enough lab hours available. | I see no reason why. Ferris State University is in Big Rapids, why move the program there. |

I liked the idea of working with computers and the idea of designing posters or cards or some other kind of visual media for others to look at.

One would be the updated computer programs we use. They always seem to be the most recent. The faculty's previous experience in the design fields.

Lab hours too short; I can't think of another one.

The location is too crowded. I commute from home and it is only a 1/2 hour drive to Ferris, so it is easier. Also, if people have parking problems here now, they would be worse in GR. The fact that there is no campus there also adds a negative because then everyone would have to drive.

The daughter of one of my mom's friends was in the program and recommended it.

The division of the program into print and multimedia. The constant emphasis on design in multimedia.

Lack of good technical support for computer lab. Lack of computer programs for every computer.

They don't have housing for students, the cost is too high (especially since we have to buy our own computers). And we have all the resources we need here at Ferris.

Heard through people I work with that were graduates of FSU's VC. Seeing their ability to design and the reputation of the VC program.

The knowledge of the professors in the program. Their knowledge helps in making the program as realistic as a real world job. The reputation of the VC program in the Midwest and even in the rest of the country.

The hours of the computer lab is a weakness that should be better. The lab is not open enough to help on the weekends. The computers are not powerful enough to keep up with the changing and improving technological world.

Kendall College of Art and Design does not have housing for students. So the students at Ferris would have to commute to GR or rent an apartment that would be hard seeing that GR is somewhat an overcrowded city.

I was into taking art classes in high school. I then went to GR and saw many different artists talk about what they do. When I listed to a graphic designer speak, I realized that was what I wanted to do. I looked at many schools in Michigan and they only had fine arts programs. I cam to Ferris and Kaaren showed me around the program, and I saw that the work students were doing is what I wanted to do.

The experienced staff is a major part of the program. The program and faculty always keeping up with the latest hardware and software for students to have.

The hours the lab is open seem limited, especially for students that don't have their own computer.

The reason of housing is one point. Students still have to take general classes. Would students be expected to commute from here to GR? Those are the main issues.

Because of the high technology and the professor knowledge of the new media. FSU includes state of the art technology in the field of new media.

New technology and introduction of the new media class and the change to create real Web pages for real clients. Professors' knowledge in both design and technology of the new media.

Need more knowledgeable professors in the new media field. More technical support for computers and larger storage space for new media students.

Because I want to attend FSU, not Kendall.

I wanted a creative field which would allow me ample job opportunities after graduation. I was strongly interested in computer usage coupled with design skills. The VC program seemed like what I wanted.

Diversity of projects and assignments allows you to use many different skills to accomplish the task. Allows you to work with real clients while still in school.

The majority of the instructors are too "one-track" minded in their approach to design. If you don't design like them, your grade would be lower than if you just did it their way. No chance for artistic individuality. Both sections are not regarded the same. I feel that one section is given preference over the other.

It would have to be located HERE as well (BR) but a branch in GR would allow for easier access to program for those who live near GR. Kendall also has better facilities and hours.

Because I have a strong background in illustration, I believed that VC would help reinforce my illustrating abilities. I also took similar courses at a technical center in Detroit and I found the courses interesting.

Very strong computer experimentation programs (technical background). Teachers force you to do things the correct way until you love to do things the correct way!

Computers are pretty old and availability of the lab for juniors and seniors without CPU's is sad. Sometimes things are ran just because "this is how it used to be" rather than exploring new horizons.

I believe that if anything, Kendall should come to merge with Ferris. Kendall students have all of their classes conveniently located whereas it would not be convenient for a FSU student without a car to have VC classes at Kendall and university classes at Ferris.

Close to home; heard that it was a good program.

Computer technology; pretty much on the edge of technology.

Grading is kind of rough; clarity of certain assignments.

I wouldn't want to have to go to school in GR.

Because of the excitement of Kaaren Denyes. Her enthusiasm for the future of design got me excited. Also, the work of previous years and reputation of program.

The professional preparation by upper-class faculty. The emphasis put on knowledge of the business aspect of the field.

Patience of instructors. Facilities not being updated when they are supposed to be.

Yes, because of the location of the printing and supply businesses. And also, because there is so much more culture to experience and draw from there.

The faculty were friendly and seemed to be really excited and involved in what they are doing.

Having professors that have been in the working field is advantageous. Their knowledge about the field and involvement is outstanding.

The printers never work when we need them to. They break down a lot. We need more technical support and technicians to fix problems when we have problems.

There are many design firms in GR. Plus, for all our materials and printing purposes, we drive to GR. We usually go there 1 to 3 times a week.

Close to home and small college. Still a creative career without being an artist.

Amount of time the faculty give to the students and the program as a whole.

Too many hardware problems / technical support. College of Business doesn't realize our needs when it comes to budgeting.

Lose the appeal of smaller town college. Kendall's faculty are known to be less than adequate. Although the computers at Kendall are better and we only dream of having what they do.

I had heard it was a good program. It was close to home, and the price was right.

The faculty are the major strengths in this program.

The computer labs and availability of equipment like lights for photographs and number of copies of programs is too low.

I think that GR allows for more access to resources and to the design community. It would also allow for more space to be creative in.

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| <p>I selected FSU VC program to be able to use creative design skills and incorporate them with photographic, computer, and writing skills. I wanted to be able to use all of these skills and the FSU VC program offers the opportunity to do that.</p> | <p>Client application - hands-on work experience. Problem solving.</p> | <p>Technical support for printers. Not enough software for each computer.</p> | <p>Junior and senior year because of availability or exposure to clients, printing places, paper places, and art supply stores. Two hours in a VC student's day to drive there and back could be used for design time or production time.</p> |
| <p>Touring the labs and seeing what students were doing. Kaaren Denyes was the person who really sold me on coming to Ferris. She was excited and showed real concern for this program.</p> | <p>Faculty, classroom size (more personal attention).</p> | <p>The computer lab; being able to print in the lab.</p> | <p>I can't stress how important this is! One important reason is printing—driving back and forth to GR to print takes time out of other things we could be focusing on. Another reason is the environment. You can get into see more things that will inspire you to be creative. Lastly, with the merger of Kendall, why can't Ferris students take advantage of the art program there. They have a great fine art program.</p> |
| <p>High school and tech center instructors along with family members (uncle is alumnus).</p> | <p>Experiences through types of projects. Faculty that were from the real design world.</p> | <p>Technical support in labs because of College of Business labs on main floor. Hours being cut for labs due to budget.</p> | <p>Yes and no. Yes if the junior and senior level were to go down to GR. In the upper levels, students need the resources in GR and it would be easier to be located in GR. No, would our identity become Kendall's? How would living arrangements work? Underclassmen wouldn't really have an advantage by going to GR that I can see.</p> |
| <p>It's know for being the best in Michigan.</p> | <p>Teach us how to talk about our work. Balance of computer and handwork.</p> | <p>No enough lab hours; not always enough positive reinforcement, nothing is ever good enough until graduation day.</p> | <p>Kendall doesn't focus on business and all the "art" that Kendall does wouldn't really be needed.</p> |
| <p>I heard it was the best in the state, the people were friendly, and Kaaren Denyes was great.</p> | <p>Business background; professional focus.</p> | <p>Computer support; not enough focus on creativity.</p> | <p>There are pros and cons both ways.</p> |

Autumn Adventure my senior year in high school.

The VC program has an extremely strong teaching staff. They all know and expect the most from all of us. The quality of students that come out of the program..we have a great alumni network.

Lack of computer support by the College of Business. Mac problems are not the same as IBM problems! Location (BR vs. GR) - Ferris has one VC at Ferris and one at Kendall.

I believe that the junior and senior levels should be at Kendall. The location is much better and the facilities for what we do are also much better. We also have to do a large amount of printing and getting of supplies from GR. When the computer labs are closed (nights and Saturdays), many of us have had to drive to Kinkos to work or print projects.

**INDIVIDUAL RESPONSES
FROM FACULTY/STAFF/ADMINISTRATION**

VISUAL COMMUNICATION PROGRAM REVIEW

TEXT OF STAFF PERCEPTIONS

| What is your general perception of Visual Communication Students? | What are the strengths of the VC program? | How could the VC program be improved? | Why or why not be advantageous to locate in Grand Rapids? |
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| Program demands a great deal of the students and serious students rise to these expectations. | Faculty dedication, curriculum current topics to meet industry demands, 'design center'. | Administrative interest and support, Mac lab technician. | So as not to compete with the same program. Right location as GR is the 'design center' of Michigan. Support services. Ridiculous to have duplicate programs. |
| Excellent program and faculty. Graduates are job-ready. | The way creative efforts are challenged and nurtured is exceptional. | More formal training in presentations. Require COMM 105; encourage 409. Stress need for proofreading in projects. | Greater population base. More opportunities for creative development. Wherever the program is located, they need state-of-the-art equipment and flexibility in course requirements. |
| Quality students who are task-oriented. | Technology and applied skills. | | Don't want to comment. It would compete with existing program(s). It should say on the main campus. |
| | Commitment of faculty and students to professionalism. | | It might be. I would think the VC students would benefit from the contact. |
| High quality students, dedicated to their career goals, very creative and hard working, willing to do the hours, very proud of their work. | | Suggest requiring COMM 121 as opposed to COMM 105. | |
| Excellent, professional work. | | | Urban environment, more opportunities for case studies, guest lectures, job opportunities, etc. |
| Excellent skills in their field of study. | Hands-on, detailed instruction. | Work more closely with art instructors and graphics (printing) where similar classes are taught. | Big Rapids would lose a valuable asset. Resources would compete with Kendall and their students who pay higher tuition. If it were to move, close the Ferris program and keep Kendall's. |
| Seem motivated and sure of themselves. | Actual real world experience of instructors. | Don't know enough to make good suggestions. | Kendall is already there closer to a business center; seems more art-oriented. |
| Very talented, creative students. | The faculty and their commitment to staying current in their profession. | Better funding of program. | Yes, but only if they will be funded adequately and have the proper technology. |
| Good students committed to graphic design careers. | Faculty commitment to program; strong recruiting program. | Require all VC student to take ADVG 222 and PREL 340 since these people will employ your grads. | VC will be cannibalized by Kendall to build up Kendall enrollment/programs. |

Very well trained, professional.

Couldn't comment.

Excellent, well prepared students. Interested in improving their writing skills, especially as they relate to their professional goals.

Goal oriented, interested in producing polished, professional final products (reports, proposals, etc). Organized, know how to approach a task and problem solve.

Many VC students wait until their last semester to take their ENGL 311 class. They might get more out of the class in the end of their junior year.

Depends on the market for BS level students in GR. If there is a BS market, then yes; otherwise, moving the program could weaken it here. May be masters degree or professional certificates would be more useful in GR.

Artistic, creative and committed to the program.

Excellent instructors, strong program, support of the department/college.

Provide the necessary instructional and faculty support.

What is the purpose of locating the program at Kendall? To attract more students? Need to look at the costs vs. benefits to be able to answer the question.

Students, faculty, demand for major, demand for graduates.

Computer equipment needs upgrading.

Business, vendors, etc. located in GR.

Focused, good attitude.

Contemporary program, good reputation, design/client stuff.

Keep equipment (computer) updated.

Market for evening and part-time; greater awareness of program; internships; alumni in area.

Good.

Jobs are interesting.

Go to GR?

Needs careful evaluation.

It is a strong program which attracts creative, intelligent students.

Hands-on and emphasis on creative skills.

It would be close to Kendall and intern opportunities.

Population base.

Computer skills and design expertise.

Infrastructure is good here.

An excellent program with high standards and expectations of the students.

Faculty facilitate students. I'm impressed by the display of student work.

Students have an excellent attitude, but could use more written communication development.

Perhaps satellite program in GR. Very marketable program. GR is closer to market.

Creative and dedicated to their program.

Faculty; equipment; track record of students' work receiving awards and recognition.

No doubt enrollments would increase, but would hate to see the program removed from the BR campus.

Stressed.

High expectations.

Guarantee sections for upper level so that the "cut" is less arbitrary. Good students should not be encouraged then denied on financial grounds. Go to the experts in oral skills for advice--COMM dept., not Bus!.

Very professional.

Department throughout campus can use program for various designs. Benefits both VC and individual departments.

Would be harder for BR campus to utilize.

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| neral students who are what they want to do and mitted to it. | It fill a niche that is growing. | | Culture and art are the influencing and motivating factors. Look at downtown GR vs. downtown BR...no comparison. |
| ents with good ability, hard ers (committed), ssional. | Commitment, professionalism of the VC faculty. | More, better technology. | Ferris location (BR) provides students with exposure to and opportunity for linking with dual enrolling in related career fields (printing, plastics, product design, technical writing). |
| ent group of students. can see it in their work, e, and confidence. | Faculty! Also student assignments address "real life" type of work. | Annual hardware and software updates. Mac computer support! | Closer to agencies. Client contact. |
| motivated, professional, ve, talented. | Able to develop and understanding with very different types of clients. | Understanding and ability to communicate | Is there anything at Kendall that would enhance program? Can deal better with non- traditional students if at GR. Closer to industry in GR. |
| | Very good technical computer skills. | More business courses. | Access to businesses and professionals. More opportunities for students and faculty. |
| ted and driven, especially who get to the bachelor's | Superb faculty who are achievers in their own right and very dedicated; standards imposed for bachelor's level. | Make a commitment to proper equipment either school or student paid, plus proper support. | I see pros and cons. I wouldn't move it unless related programs like advertising to too. It would have to "become" the Kendall program/merge with it. VC associates students who don't go on for the bachelors are a great source of ADVG's PREL students. |
| ed on career path, self- ated, positive attitude. | Credential of faculty; awards won by students and faculty. | Laptop computers for all students; state/art software used by industry. | Closer to business advisors or intern opportunities. Appeal to non-traditional students that cannot commute to BR. Greater opportunity for hands- on projects with local businesses in more metropolitan area. |
| ated and hardworking; mplainers, quite patient isastrous computer lab ms. | Intense curriculum (20+ classes in VC); within marketing; design application experience; breadth and depth of computer; thinking skills; presentation skills- visual/verbal. | Computer support; flexibility in curriculum to accommodate evolving profession and technology; electives within VC so students could get varied experience depending on their strengths and interests. | Don't give it away. Exposure to cultural enrichment; closer to vendors, supplies, design studios/agencies. The Kendall name with Ferris program quality – best of both worlds. |

re equal to general
tion of FSU student—
trong, some weak.

In C.O.B.; Kaaren Denyes.

Tech. support.

Too bad no one in adm. can be
open enough to see the
opportunities that at least the
junior and senior VC students
would experience in GR:
service bureaus, professional
community, closer to more
cultural activities, etc.

