National Association of Schools of Art and Design

SELF-STUDY in Format A

Presented for SINGLE PROGRAM REVIEW consideration by the
NASAD Commission on Accreditation

Graphic Design Programs
Department of Graphic Design and
Industrial Design /College of Design
North Carolina State University

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College of Design website:	http://ncsudesign.org/content/
Graphic Design website:	http://ncsudesign.org/content/index.cfm/fuseaction/page/filename/graphicDesign.html
Master of Graphic Design website:	http://www.ncsu.edu/graphicdesign/MGD/
PhD in Design website:	http://www.ncsu.edu/www/ncsu/design/sod5/phd/

For renewal of final approval for listing:	Bachelor of Graphic Design - 4 years Master of Graphic Design - 2 years
Degrees for plan and final approval for listing	PhD in Design - 3 years minimum

The data submitted herewith are certified correct to the best of my knowledge and belief.

Date

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TABLE OF CONTENTS

INTRODUCTION		1
SECTION I / PURPOSES AND OPERATIONS		**3**
A	**Purposes of the design unit - Mission, goals, and objectives**	**3**
	College of Design	3
	Department of Graphic Design and Industrial Design	5
	PhD in Design	7
B	**Size and scope**	**9**
	Five-year enrollment history by program	10
C	**Finances**	**13**
	Departmental budget spreadsheet	15
	College budget spreadsheet	16
D	**Governance and administration**	**17**
	University organizational chart	18
	College of Design organizational chart	19
	Course and curriculum approval flowchart	21
E	**Faculty and staff**	**23**
	Teaching assistants	23
	Faculty workload	23
	Class sizes and contact hours	24
	Faculty administration, support, and evaluation	25
	PhD affiliate faculty	26
	Support staff	26
F	**Facilities, equipment, and safety**	**27**
	Studios	28
	Laboratories and computing	28
	Exhibition space	29
	Prague Institute	30
G	**Library and learning resources**	**32**
	Design Library	32
	Other libraries	33
H	**Recruitment, admission-retention, record keeping, and advisement**	**34**
	Undergraduate recruitment	34
	Undergraduate admissions	34
	Retention, graduation rates, and advising	35

	Master of Graphic Design program	35
	PhD in Design program	37
	Record keeping	38
I	**Publications**	**40**
J	**Community involvement**	**42**
K	**Articulation with other institutions**	**45**
L	**Non-degree-granting programs for the community**	**45**
M	**Operational standards for all institutions for which NASAD is the designated institutional accreditor**	**46**
N	**Operational standards and procedures for proprietary institutions**	**47**
O	**Operational standards for branch campuses and external programs**	**48**
SECTION II / INSTRUCTIONAL PROGRAMS PORTFOLIO		**49**
A	**All professional baccalaureate degrees in art and design**	**49**
	Studio	49
	Design history, theory, and criticism	49
	Technology	49
	8-semester curriculum display	50
	Synthesis	
	Graduate programs:	**52**
	Master of Graphic Design Program	52
	Breadth of competence	53
	Final project titles	54
	Development of teaching and other professionally related skills	55
	PhD in Design Program	56
	Breadth of competence	56
	Dissertation titles	58
	Development of teaching and other professionally related skills	59
	Note regarding credits required for graduation from graduate programs	**60**

B **Specific curricula / Applications for:** **62**

Bachelor of Graphic Design - 4 years / Renewal of final approval for listing **62**
Purpose 62
Assessment of compliance with NASAD standards 62
Curricular table 63
Results and assessment 65
Plans for addressing weaknesses and improving results 70

Master of Graphic Design - 2 years / Renewal of final approval for listing **71**
Purpose 71
Assessment of compliance with NASAD standards 71
Curricular table 72
Graduate requirements 73
Results and assessment 73
Plans for assessing weaknesses and improving results 74

PhD in Design - 3 years / Plan approval and final approval for listing **74**
Purpose 74
Assessment of compliance with NASAD standards 75
Doctoral requirements 75
Curricular table 76
Results and assessment 77
Plans for assessing weaknesses and improving results 78

SECTION III / PLANNING, EVALUATION, AND PROJECTION **79**

A **Planning and evaluation in the College of Design** **79**

B **Students** **79**
Student evaluation of instruction 80

C **Projected improvements and changes** **81**

D **Future issues** **81**

SECTION IV / MANAGEMENT DOCUMENTS PORTFOLIO (described as "Appendix" in narrative) **82**

PURPOSES AND OPERATIONS

I/A **Purposes**
College of Design Compact Plan
Definition of terms

I/B **Size and scope**

HEADS Report

I/C **Finances**

Financial statements - 3 years

I/D **Governance**

Executive's responsibilities

Staff responsibilities

Faculty Senate Bylaws

Joint programs - Affiliate faculty in the PhD

I/E **Faculty and staff**

Workload policy

Statement of Mutual Expectations

Tenure guidelines

Graphic Design faculty list and teaching assignments

Faculty curriculum vitae

Teaching assistant duties

Certificate of Accomplishment in Teaching

Preparing Future Leaders

I/F **Facilities, equipment, health, and safety**

Staff names and responsibilities

Health and safety information

Equipment list for the IT LAB

Equipment list for the SHOP

I/G **Library**

Staff list

Acquisitions policy

I/H **Recruitment,admission-retention, recordkeeping, and advisement**

Undergraduate admissions policy - from the web

Graduate admissions policy - from the web

Doctoral admissions policy - from the web

Master of Graphic Design Handbook (in publications envelope)

PhD in Design Handbook (in publications envelope)

I/I **Publications and websites**

List of relevant website locations

College of Design Annual Report (in publications envelope)

Influences magazine (in publications envelope)

Windhover Literary and Arts Magazine (in publications envelope)

I/J **Community involvement**

List of relevant website locations

Design Camp information (in publications envelope)

I/K **Articulation agreement**

I/M **Board of Trustees membership**

I/O **Branch campuses and external programs**
Prague Institute video (on DVD and on website)

INSTRUCTIONAL PROGRAMS

II/A **Credit and time requirements**

II/B **Course syllabi**

EVALUATION, PLANNING, AND PROJECTION

III/A **UNC Tomorrow Plan** (in publications envelope)

III/B **Program assessment plans**
Bachelor Graphic Design
Master of Graphic Design
PhD in Design

III/C **Sample Biennial Assessment Reports**
Master of Graphic Design
PhD in Design

INTRODUCTION

With more than 31,000 students and nearly 8,000 faculty and staff, North Carolina State University is a doctoral/research-extensive university known for its leadership in education and research and globally recognized for work in science and technology. As one of the leading land-grant institutions in the nation, NC State also plays an active role in improving the quality of life for the citizens of North Carolina through its extension and engagement work. The university is consistently listed among the nation's top 50 public universities. This academic standing and low tuition keep NC State ranked as a *Princeton Review* "best value" for students.

NC State's research expenditures are more than $325 million annually, with almost 70% of university faculty engaged in sponsored research and 2,500 graduate students supported by research grants. NC State is ranked third among all public universities (without medical schools) in industry-sponsored research. The university's 1000-acre *Centennial Campus*, located south of the main campus, is a unique community of collaboration. Industry and government partners work alongside faculty, staff, and students conducting cutting-edge research in state-of-the-art facilities. Home to more than 130 corporate and government research partners, as well as university research centers and a Wake County middle school, Centennial Campus is the premier university research campus in the country.

NC State University is one of sixteen constituent institutions in the University of North Carolina System. It has nine academic colleges and a Graduate School. The College of Design was founded in 1948 as an architectural curriculum arising from the College of Engineering. It was one of the first fully-articulated modernist design programs in the country and owes its educational legacy to contributors such as Buckminster Fuller, Lewis Mumford, Matthew Novicki, and Frank Lloyd Wright, who were frequent visitors and faculty. Over the subsequent years, the disciplines of Product Design and Landscape Architecture were added to the college curriculum. In 1972, the Department of Product Design added the study of Visual Design to its academic mission. By 1990, the Visual Design program enrolled 122 students in its bachelor's and master's offerings (three times the number of Product Design students) and the programs were renamed and separated under two administrative units and separate degree titles: Graphic Design and Industrial Design.

Since the last NASAD visit for Graphic Design in 2001, deteriorating financial conditions in the state of North Carolina have resulted in significant reductions in the university budget. In summer 2009, colleges in the university were asked to look for operational efficiencies that would meet targeted permanent reductions. At the same time, the College of Design was aware that technology now blurred the boundaries between products and information, bringing graphic design and industrial design closer together in professional practice. These factors argued for greater academic collaboration between the two fields. With the agreement of faculty, the College of Design opened the 2009 fall semester with a newly configured, single *Department of Graphic Design and Industrial Design* under the leadership of one administrator, Department Head Santiago Piedrafita. The combined department of 242 majors is now second in size only to the School of Architecture, which has 264 majors. No changes were made in degree programs under the merger: students continue to earn the *Bachelor of Graphic Design, Master of Graphic Design, Bachelor of Industrial Design,* and *Master of Industrial Design* degrees.

Seeking renewal of NASAD single-program accreditation under this review are the degree programs in Graphic Design: *Bachelor of Graphic Design* and *Master of Graphic Design*. The programs in Industrial Design will

follow with a second single-program program review in the 2010-2011 academic year.* Because Graphic Design faculty teach in the interdisciplinary *PhD in Design* program, which enrolls students with graphic design backgrounds, the doctoral program is also under the scope of this review. In spring 2001, the year of the last NASAD review of Graphic Design, the PhD program was concluding its second year of operation and had not yet graduated a student. Since that time there have been roughly 25 graduates, so the program is now eligible for final approval for listing.

Finally, it is important to note that the financial challenges in the country and state have produced extraordinary and unprecedented circumstances in the six months leading to this report. Like other public institutions, NC State University and the College of Design are in a dynamic situation. Many long-standing practices within the college no longer apply under current conditions and the writing of this Self-Study comes at a time of reinvention. Therefore, the narrative describes certain issues that are unresolved or new curricular practices for which there is not yet sufficient evidence for evaluation. The department will be able to report on these issues when the visitors arrive on campus.

* NOTE: *The Graphic Design and Industrial Design programs originally underwent two, individual single-program accreditation reviews in different years (2001 and 2003). It is the decision of the College of Design to seek single-program reviews (made possible by AIGA and IDSA affiliation with NASAD) as disciplinary counterparts to the NAAB and ASLA accreditations in Architecture and Landscape Architecture. The arts-related programs in the college are not interested in accreditation at this time, so a NASAD institutional review is not appropriate.*

The NASAD staff contacted the Department of Graphic Design, initially approved for a five-year accreditation term in 2002, and suggested that the program wait until the 2009-2010 academic year for its second review in order to coordinate with the review in Industrial Design. Holding the two reviews in the same year would have made it possible to share some components of the Self-Study and to split the investigative duties of the four NASAD visitors where relevant. Unfortunately, the Department Head of Industrial Design became ill in January 2009, leaving the department under temporary administration by faculty and understaffed for the preparation of a Self-Study. The college contacted the staff at NASAD during the summer of 2009, when it was clear that the Industrial Design faculty had their hands full, and an agreement was reached to proceed with the Graphic Design review as scheduled in spring 2010 and to follow with the Industrial Design review in the subsequent year.

SECTION I / PURPOSES AND OPERATIONS:

A PURPOSES OF THE DESIGN UNIT / MISSION, GOALS, AND OBJECTIVES

The mission of North Carolina State University is to serve its students and the people of North Carolina as a doctoral/research-extensive, land-grant university. Through the active integration of teaching, research, extension, and engagement, NC State creates an innovative learning environment that stresses mastery of fundamentals, intellectual discipline, creativity, problem solving, and responsibility. Enhancing its historic strengths in agriculture, science, and engineering with a commitment to excellence in a comprehensive range of academic disciplines, NC State provides leadership for intellectual, cultural, social, economic, and technological development within the state, the nation, and the world.

The University of North Carolina System assigns specific roles to its constituent institutions. The study of fine art and design is split between the two research universities, with the arts at UNC/Chapel Hill and design at NC State University. Comprehensive universities in the state system offer graphic design study as concentrations under general BA and BFA in Art programs (at Western Carolina University, East Carolina University, UNC/Charlotte, and UNC/Greensboro). Appalachian State University offers an undergraduate major in Graphic Design, but with far fewer design credits required for graduation and strong associations with its printing technology history. NC State University offers the only master's program in Graphic Design, and the only doctoral program in Design. UNC/Chapel Hill offers doctoral study in Urban Planning and Art History.

THE COLLEGE OF DESIGN:

Consistent with the university, the mission of the College of Design is to integrate practical, ethical, and aesthetic thought and action that informs the critical study of design artifacts and places and that enhances the meaning and quality of life. To accomplish this mission, the College of Design must address:

- **Societal imperatives that challenge the relevance of traditional design approaches, including increasing problem complexity, globalization, collaborative work models, and rapidly changing technology;**
- **A transforming student body with respect to digital literacy, competitiveness, financial support, and social pressures that undermine a love of learning; and**
- **Institutional and curricular agility to respond to changing industry and professional practice, increased accountability for educational outcomes, accelerating demand for research, and intensified parental and public scrutiny of educational practices.**

The planning and articulation of college goals and objectives are the responsibility of the Dean's *Administrative Council* and are informed by consultation with faculty, students, alumni, and leaders in the professions. Planning procedures in the university require each college to prepare a *Compact Plan*, a 3-5 year projection that responds to published university priorities (see Appendix I/A). The Dean asks each department to submit goals and objectives, through which the council negotiates a final document that reflects common aspirations and values. Approval and funding for the college plan is negotiated with upper administration in a series of meetings.

The 2007-2010 College of Design Compact Plan includes five major goals, each with corresponding objectives:

- **Enhance students' creative and scholarly experience by fostering an administrative service culture:**

  - Reconfigure and redeploy administrative positions for improved service
  - Enhance operational budgets and student scholarship/assistantship support
  - Maintain a welcoming college "neighborhood," including a design café and improved security
  - Address facilities and equipment needs, including space for faculty scholarship and improved technology support

- **Advance and apply of the body of knowledge in the design disciplines as service to all by embracing inclusion:**

  - Expand extension and service learning opportunities for faculty and students, including strong community- and industry-based relationships
  - Foster new curricula and life-long learning opportunities, including certificate and continuing education programs
  - Enrich and expand the functions of the alumni Design Guild within the college

- **Integrate knowledge, people, practices, and community through teaching, scholarship, and applications focused on environmental well-being:**

  - Commit to sustainable and regenerative practices, through the use of materials, student responsibility for place, and relationships with the university and industry
  - Reform, revise, and create curricular offerings that encourage collaborative efforts
  - Support student and faculty scholarship by creating research incentives, establishing operational policies for research, and endowing professorships in environmental well-being

- **Become a community of inquiry through explorations and education in the creative search:**

  - Foster a cross-campus pedagogy that furthers collaboration and cross-disciplinary opportunities
  - Establish and support a spirit of interdisciplinary education
  - Encourage discourse and research on design, including a faculty lecture series, annual journal of student and faculty scholarship, mentorship of graduate students in teaching, expanded general education offerings, and extension and engagement programs
  - Develop well-crafted messages to a diverse community by improving clarity in college publications, expanding the college web presence, growing diversity and K-12 initiatives, and utilizing the Contemporary Art Museum as a vehicle for outreach

- **Realize a community of students, faculty, and staff through the rich possibilities inherent in cultural, racial, gender, and intellectual diversity**

In the spring and summer of the 2008-2009 academic year, a $4.5 billion state revenue shortfall precipitated cascading budget cuts for all state agencies, including public universities. The target for permanent cuts to the 2009-2010 College of Design budget was $871,000, following a nearly $200,000 budget reversion the previous spring. No sooner were cuts made and approved by the state legislature than Governor Beverly Perdue announced another 5% cut to all state agencies (see FINANCES discussion). Needless to say, this placed achieving many of the college goals by 2010 in jeopardy. The Administrative Council of the college met throughout summer 2009 as events unfolded and established guiding principles for how to proceed under significantly reduced resources. They include:

- **Focus on revenue generating activities**
- **Create cross-college faculty responsibilities to make better use of resources**
- **Develop flexible curricular options that encourage cross-program registration by students**
- **Transform faculty workloads from 18 to 21 credits a year, with diminished committee work and increased advising responsibility**
- **Reconfigure the 6-credit college studio model to consolidate some teaching responsibilities**
- **Regulate course-size thresholds (15 students/undergraduate, 10 students/master's, 6 students/doctoral)**
- **Review all expenditures in light of institutional strategic priorities**
- **Develop models for off-formula-funded instruction (study abroad, summer school, and distance learning are funded differently from regular-semester, on-campus instruction)**

At the time of this writing, the College of Design is in the process of recalibrating goals and objectives under these principles. Later portions of this Self-Study (see FINANCES, FACULTY and STAFF, and CURRICULA) provide detail regarding the institutional response to reduced funding. It is accurate to say, however, that the college has not abandoned the spirit of the Compact Plan and makes all decisions regarding the reallocation of resources with its goals and principles in mind. Recognizing that the financial crisis signals a vastly reconfigured landscape of priorities for the state over the long-term, the College of Design has focused on where it wants to be five years from now, not on temporary solutions to budget reductions.

GRAPHIC DESIGN PROGRAMS in the Department of Graphic Design and Industrial Design:

The primary mission of the professional *Bachelor of Graphic Design* degree is to prepare students for existing and emerging entry-level professional practice in the field, with acknowledgement that some students will apply their education in design thinking to other professional endeavors. Changes in the content of the curriculum since the last NASAD review (see CURRICULA) address an internal assessment of the strategic environment in which graduates will practice:

- Increasing complexity in the nature of design problems, calling for the design of systems and tools, as well as the creation of discrete artifacts;
- Accelerating technological change, including the dematerialization and portability of information;
- Growing participation by audiences/users of design in the creation of content and artifacts;
- High demand for interdisciplinary collaboration in non-hierarchical work environments; and
- Greater need for knowledge and skills to be found in related disciplines that are represented by the General Education curriculum.

The department has adopted the NASAD essential competencies for Graphic Design as its primary learning objectives for the program, but also sees itself as well positioned to deliver academically gifted graduates to design practice. The program believes that designers who learn to use their minds well are more valuable to the profession and society than those who simply master formmaking. All aspects of the curriculum reinforce this philosophy. Many NC State alumni of the bachelor's program ascend through the ranks of the profession as quickly as do students with graduate degrees, distinguished to a large extent by their analytical skills and mastery of subject areas other than design. So, while published program objectives parallel NASAD and AIGA standards for the first professional degree, the faculty has further articulated student-level and course objectives that address the specific circumstances of the contemporary environment for design practice. These appear in the curricular discussions that follow.

The mission of the terminal *Master of Graphic Design* degree is to educate experienced designers in concepts, perspectives, and methods that will allow them to enter high-level professional practice or college teaching through an informed focus on the contexts and audiences for design. The program has the broad intent of educating intellectually curious, socially responsible, and technologically adept communication design professionals and defines its pedagogical approach as "research and speculation through making" to differentiate it from the entry-level professional skills imparted through the undergraduate program and the empirical research emphasized by the doctoral program.

While the program furthers the university's interest in technology and research, it also responds to a national need for new paradigms for design practice and the expanded role of designers in projects intended to produce social change. Although many master's programs in the United States address the shortfalls of undergraduate design education, the ambitions of change-of-career students who want shortcuts to professional practice, and designers' personal interests in self-expression, the Master of Graphic Design program at NC State admits accomplished designers who are ready to take on the cognitive, cultural, and technological dimensions of audience experience.

The program considers advanced study in the discipline as necessarily contextual, examining the creation, reproduction, circulation, and reception of visual messages from a variety of perspectives. Seminars, therefore, require reading in related disciplines outside of design (psychology, anthropology, sociology, linguistics, cultural theory, media studies, etc.), which helps to frame the student's "researchable questions" as drivers of studio and final project (thesis) investigations.

The learning objectives for the Master of Graphic Design program state that graduate students will:

- Define, innovate, and promote what it means to design within social, cultural, technological systems.
- Speculate, through the making of design artifacts and framing of "researchable questions", about the relationships among design objects, audiences, and contexts.
- Conduct independent inquiries that use appropriate methods in both the discipline and practice of design.
- Work effectively in groups on projects of significant complexity.
- Hold positions on various critical and theoretical perspectives on design and make judgments about the relevance of knowledge from outside the field.
- Articulate such positions through written, oral, and visual discourse.

Because of the deficit of qualified Graphic Design faculty in US colleges and universities, the program also views preparing future educators among its goals. The department offers a course in teaching for interested graduate students, engages them in carefully mentored teaching assistantships, and encourages them to participate in the university's *Certificate of Accomplishment in Teaching* program and *Preparing Future Leaders* workshops (see Appendix 1/E).

PHD IN DESIGN PROGRAM:

The mission of the *PhD in Design* degree is to advance knowledge in design through research and scholarship. This mission is built in equal parts on the recognition of a fertile common ground among the design disciplines and on the need for specificity and depth within them. The PhD in Design program, therefore, values a broad range of research interests that aim to improve the human condition through design. They include:

- **Design for Health and Well-being**
- **Design for Learning**
- **Design for Sustainability**
- **Design and Technology**
- **Design and the Urban Context**
- **Design Methods**
- **Design History and Criticism**

The program prepares students holding previous graduate degrees in a design discipline (i.e. architecture, landscape architecture, interior architecture, urban planning, industrial design, and graphic design) for research positions in government, business, or college and university design programs. For students with backgrounds in graphic and industrial design, the program is one of four PhD options in the United States. The doctoral curriculum is defined as clearly different from the studio-based professional doctorates offered by some institutions and from the practice-based PhDs in Europe.

Learning objectives for the program state that students will:

- Demonstrate research skills, including the ability to:

  Review and summarize existing theories in the field through seminal literature;
  Write proposals that clearly articulate researchable questions;
  Develop and employ methods for influencing and measuring the image of design in responding to human needs;
  Organize and present research findings in ways that are useful to academic, professional, and general audiences

- Form and articulate critical perspectives about specific research paradigms and methods, including those of critical discourse. In particular, students will explore research opportunities that improve the human condition.

- Produce knowledge that supports the decision-making processes and practices of designers, policy makers, community groups, and audiences/users of design, as well as theoretical knowledge that con-

tributes to broader understanding of the discipline.

- Submit research to peer review and develop dissemination skills.

Strengths: The college and program missions result from a well-developed planning culture in the university, college, and department that examines the strategic environment for professional design education and practice. Accountability to the UNC System also maintains clarity of the academic mission in the various degree programs. Each academic and administrative unit must articulate and reach consensus on its mission, goals, and objectives, framing them consistently within larger institutional priorities. University policies and procedures require regular assessment of continuing relevance, as well as action plans for accomplishing objectives.

Challenges: Current economic conditions demand that departments and programs in the College of Design work together to achieve economic efficiencies and to respond to shifting paradigms in practice that argue for greater interdisciplinary engagement. Under a vastly reconfigured financial landscape, the College of Design needs to develop new procedures for negotiating common ground, rethinking long-standing curricular assumptions, and following through with viable strategies for implementation. The suddenness and magnitude of the current financial crisis has made development of such procedures and strategies an urgent matter. At the time of this writing, the college response to such circumstances is a work in progress.

B SIZE AND SCOPE

NC State University offers design study at three programmatic levels: bachelor's, master's, and doctoral.

The College of Design offers the following undergraduate degrees:

- Bachelor of Environmental Design in Architecture (4-year, non-accredited)
- Bachelor of Architecture (5th year, accredited)
- Bachelor of Art and Design (4-year)
- Bachelor of Graphic Design (4-year)
- Bachelor of Industrial Design (4-year)
- Bachelor of Landscape Architecture (5-year)
- Bachelor of Arts in Design Studies (4-year)

In addition, the College of Design also offers the following graduate degrees:

- Master of Architecture (2-year)
- Master of Art and Design (2-year)
- Master of Graphic Design (2-year)
- Master of Industrial Design (2-year)
- Master of Landscape Architecture (2-year)
- PhD in Design (3-year)

There are 759 majors in College of Design programs, with approximately 2/3 studying at the undergraduate level, and 47 full-time faculty. There are 118 undergraduate and 19 graduate student majors in Graphic Design. Of the current 21 PhD students, six have undergraduate backgrounds in graphic design and are studying with Meredith Davis as their mentor and Martha Scotford as a dissertation committee member. Davis also serves as a member on four other doctoral committees.

Five-year enrollment figures for each program appear on the following chart. Because faculty numbers and space are fixed in each discipline in the College of Design, admissions quotas are set so that class sizes remain proportional to resources. This is a change in the admissions practice since the 2001 NASAD review, when growth in the popularity of Graphic Design attracted too many students from the first-year program, who entered the College of Design without declared majors in one of the design disciplines. Students now declare majors upon application to the college and may change majors only with permission of the programs into which students want to transfer.

In some programs other than Graphic Design, there has been less administrative attention to under-enrolled courses caused by too many electives or too frequent offerings of the same course. The current financial crisis has revealed this pattern to the full administrative team and efforts are now underway to consolidate course offerings where appropriate. Reduction in the funding for adjunct faculty presents opportunities for full-time, tenure track faculty to teach across departments when under-utilized in their own programs or when addressing content of common interest to more than one major. Methods for implementing these changes are being developed, but the recent merger of Graphic Design and Industrial Design under one department head presents the earliest and greatest opportunity for gaining efficiency and equity in faculty workloads. There will be two studio offerings in spring 2010 in which Graphic and Industrial Design students are mixed.

Five-Year Enrollment History / By Program

Department/Curriculum	FT FACULTY	FALL 09	FALL 08	SPRING 09	FALL 07	SPRING 08	FALL 06	SPRING 07	FALL 05	SPRING 06
PhD in Design Program		**21**	**16**	**15**	**14**	**15**	**16**	**13**	**19**	**18**
Bachelor of Environmental Design - 4 years		152	147	146	138	137	152	138	156	149
Bachelor of Architecture - 5th yr		21	17	16	22	22	16	17	25	23
Master of Architecture		91	90	78	86	70	85	72	82	68
Total		**264**	**254**	**240**	**246**	**229**	**253**	**227**	**263**	**240**
Bachelor of Art and Design		84	83	76	83	76	87	78	91	80
Master of Art and Design		28	24	21	17	15	14	15	7	8
Total		**112**	**107**	**104**	**100**	**91**	**101**	**93**	**98**	**88**
Bachelor of Landscape Architecture - 5 years		52	54	49	51	48	51	43	53	47
Master of Landscape Architecture		67	57	55	54	50	46	38	48	49
Total		**119**	**111**	**104**	**105**	**98**	**98**	**81**	**101**	**96**
Bachelor of Industrial Design		75	80	70	77	78	70	69	62	64
Master of Industrial Design		31	35	30	32	31	28	29	20	17
Total		**106**	**115**	**100**	**109**	**109**	**98**	**98**	**82**	**88**
Bachelor of Graphic Design		118	117	111	113	109	107	101	107	105
Master of Graphic Design		19	16	16	14	14	12	11	12	12
Total		**137**	**133**	**127**	**127**	**123**	**119**	**112**	**119**	**117**
TOTAL COLLEGE ENROLLMENT	**54**	**759**	**736**	**683**	**701**	**665**	**685**	**625**	**682**	**643**

Selective admissions practices allow the college to seat 130 first-year students from nearly 1200 applicants. There is very low attrition in the college, so most students complete the required course of study. All students, from freshmen through doctoral levels, have dedicated studio space with 24-hour access. This makes it impossible to grow the overall size of professional studio programs within the college without additional space, a concept understood by university administration.

To meet the demand for design instruction and university aspirations to expand design offerings without new buildings, the college recently added a non-professional BA program in *Design Studies*. The Design Studies curriculum is comprised mostly of lecture courses in history and theory, offered by the various departments in the college, and studio courses in the Department of Art and Design. This curricular strategy allows the college ultimately to expand its overall population by as many as 100 students without requiring additional studio space and instruction under the lower studio student-to-faculty ratio. Graphic Design faculty teach some of the required and elective courses for this program under GD course numbers.

A significant number of courses in the college are open to non-majors, with many appearing on approved university General Education course lists. In the Bachelor of Graphic Design program, the *History of Graphic Design* (GD 342) and *Introduction to Graphic Design Theory* (GD 200) are open to any university student. GD 342 is currently offered online and enrolls students from outside the university in addition to majors (fall 2009 enrollment = 90 students, approximately 30 of which are departmental majors). The department plans to create a fall online offering of GD 200 for similar audiences, while maintaining its face-to-face, 170-seat instruction in the spring. Expansion of these enrollments is possible through the support of graduate students who assist full-time faculty.

Class sizes in Graphic Design studio courses for majors average between 14-17 students, except in a few cases where the department has deliberately experimented with alternate pedagogies. This is an improvement over conditions at the time of the 2001 NASAD review. Studios are networked and College of Design students are required to purchase their own computers and keep them at school (see Appendix I/F). While the college maintains a few central and distributed labs to supplement student-owned equipment and software, demand on these labs does not exceed capacity because of the student purchase requirement and dedicated studio space for majors (see FACILITIES). Therefore, the level of common lab usage is appropriate to the size and scope of the college programs.

The funding of labs is through a general university Educational Technology Fee that is apportioned to the colleges by the university. Reductions in state-appropriated funds have forced the College of Design to dedicate increasing amounts of the ETF to staff support, lowering the amount of money available for new equipment and software. The college has yet to assess the impact of this decision on the student experience, but it was a decision made after observing declining use of common labs and 15 years of student computer and software purchase. Most college printers are owned and serviced by a university concession and are unrelated to student fees.

It is the desire of the university to grow undergraduate transfer and graduate student enrollments in recognition of an exploding population in the state (Charlotte and Raleigh are among the fastest growing cities in the US) and the university's research status. Articulation agreements with an extensive community college system (see Appendix I/K) encourage undergraduate students to complete their first two years of study close to home and then transfer to a four-year institution. This strategy presents problems for professional undergraduate programs in which the vocational and technical nature of community college instruction in design is not equivalent to beginning courses in a four-year professional degree program. Therefore, many community college students enroll for

more than two additional years at the four-year institution. This will continue to be a challenge for the design programs at NC State, especially when the financial climate argues for students graduating as quickly as possible. To address this transfer student situation, the college has discussed a fast-track summer program that delivers the two-semester, first-year design curriculum in a 10-week summer session. No final decisions have been made on this proposal. Study abroad in Prague during the summers also allows students to accelerate their movement through the curriculum and many transfer students take advantage of this opportunity.

Increasing graduate enrollment is clearly a university priority, but the Master of Graphic Design program competes nationally for the relatively small number of applicants who pursue graduate study in a field that doesn't require it for practice. Growth, therefore, is difficult. The department has steadily increased its graduate population over the last five years, but not at rates equal to other design majors where advanced study is a pre-requisite for licensure. To date, such growth has occurred without compromising the quality of admitted students, but as the number of graduate programs at other universities multiplies, greater student incentives for attending NC State University will be required to meet university enrollment expectations. The program lost 12 of 19 students admitted for fall 2009, mostly to other schools that offered stipends and full tuition waivers; letters from many of these students indicated that they wanted to attend NC State but could not afford the out-of-state tuition. When the choice was to attend the University of Cincinnati, Carnegie Mellon, or Yale for free or pay nearly $17,000 per year at NC State, students opted for schools offering full funding.

The PhD in Design program has doubled enrollment across its ten years of operation and student quality has continued to improve. With a few exceptions, most students graduate in 3-5 years and are not enrolled in formal classes after their first two years in the program, thereby making limited demands on space. Because there are few PhD offerings in the US, NC State has been very competitive in attracting graphic designers to doctoral study. As an interdisciplinary program, the program achieves critical mass through the 16 PhD affiliate faculty from four departments in the college. In addition, faculty from other university departments and from other universities provide instruction in relevant coursework and serve on dissertation committees.

Students are admitted to the PhD in Design only with the agreement of a faculty mentor, so the program maintains a reasonable faculty-to-student ratio in most cases. Pressure from the university to grow the program, however, is challenged by the number of faculty in the college qualified and interested in supporting doctoral research and levels of student financial aid. Of the 16 PhD faculty, 10 have doctoral degrees. The remaining 6 affiliate faculty have research credentials and long histories in graduate education. Finding much additional research capacity among the undergraduate studio faculty is questionable. To expand the program, therefore, a more even distribution of PhD students among the doctoral faculty and/or additional faculty resources are necessary. State-supported student assistantships in design are the lowest in the university and are not likely to cover much of a student's living expenses (see FINANCES). At the same time, College of Design faculty don't have deep histories of generating external funding for students through sponsored research. This pattern must change if the program is to expand.

Strengths: Enrollment management policies and procedures are in place to guarantee that the size and scope of college programs do not exceed resources. Planning is underway in response to financial exigencies that call for monitoring the under-enrolled classes in programs other than Graphic Design, standardizing faculty workloads, and encouraging curricular collaboration.

Challenges: University pressure to grow enrollments will continue to challenge a small, capital- and space-intensive college. Under-developed student incentives for pursuing master's study push the Graphic Design program to invent recruitment efforts that increase enrollment but maintain quality and focus.

C FINANCES

As a large state institution, NC State University operates on a mix of state appropriated funds; sponsored research and grants; student tuition and fees; and private sources of revenue. North Carolina is bound by law to balance its budget, which extends to the university as an obligation to operate in the black. There is a legal commitment to offer a college education to North Carolina residents at the lowest possible tuition.

Generally, budgets are set every two years by the legislature. Discussions between the Dean and upper administration determine the state-supported allocation to the College of Design. Money is apportioned to departments within the College of Design by formula, based on enrollment and faculty assignments. Faculty salaries are determined by rank, and when money is available for raises, by merit. Dean Malecha and his department heads have a open approach to information sharing and make periodic reports to faculty regarding resouce allocation. Decisions about major reallocations of money are made collectively among administrators with input from faculty through appointed task forces, as when reducing the cost of teaching in the First-Year Experience.

Mirroring the university, college funding is from state appropriated funds; sponsored research and grants; student fees; and private sources. Master's students in Graphic Design, along withother graduate programs in the college, pay an annual $1000 in supplemental tuition in recognition of its high-cost program status. These funds are restricted to activities and resources that serve graduate majors only. The program adopted this policy with the consent of students who felt it was better for the department to manage funds than to ask students to finance activities on their own throughout the year.

Budget management is the responsibility of Assistant Dean for Budget and Administration Dottie Haynes and her staff and conforms to university policies and budget management systems. Development efforts are directed by Assistant Dean for External Affairs Carla Abramczyk. Sponsored research and grants are facilitated by Associate Dean Art Rice. The college generates about $1.6 million annually in sponsored research and engagement and, in its most recent capital campaign, yielded $XXXX in pledged contributions.

The Graphic Design program has one endowed graduate fellowship and one endowed undergraduate scholarship. The PhD in Design program uses a combination of state appropriated assistantships, part-time teaching funds from departments, and research funding to support doctoral students. Any graduate student who receives at least $3000 in state support in a semester qualifies for a tuition waiver and health insurance.

CURRENT CONDITIONS

Prior to spring 2009, college and department budgets had been relatively stable and adequate in their support of academic programs. During previous semesters, the College of Design was also able to make upgrades in studio spaces and furniture — including undergraduate studios in Graphic Design — and the Department of Graphic Design (before the merger) supported visiting lecturers/critics and equipped classrooms with computers and projectors. Non-state funds were used to upgrade graduate studios. Under the 2008 financial crisis, college endowments that support student scholarships did not yield what they once did, but the college managed to maintain all other academic services.

In the middle of spring 2009, the university announced a 7% budget reversion in response to declining state revenues. This was followed by a freeze on travel, scholarly leaves, and some resources for adjunct faculty and teaching assistants. Before the end of the semester, another 4% was levied against colleges to meet anticipated shortfalls in the state budget.

In the middle of the summer, emergency meetings of the College of Design Administrative Council were called to develop a plan for cutting an additional $871,000 from the projected 2009-2010 budget. All cuts were to be permanent. The administrators worked hard to build consensus on guiding principles for making cuts (see page 5) and to imagine the desired profile of the college in 2015 as a framework for making decisions.

Having already taken cuts in areas not essential to instruction, administrators were finally forced to target budgeted items that impact the academic program, including:

- Vacant faculty lines and lapsed salary resources for adjunct faculty
- Open administrative positions (PhD Director, Department Head in Industrial Design)
- Department secretarial positions
- Funding for student assistantships
- Reduced teaching loads for research faculty
- Flexibility in departments to schedule high numbers of electives, low-enrolled classes, and courses duplicated in other programs, such as Professional Practices.

The college plan was presented to the newly installed senior administration. It included merging the Department of Graphic Design and Industrial Design. Administration of the PhD program had already been moved to the Associate Dean. Department Heads committed to a threshold enrollment in courses and identified core content that could be shared among programs. Faculty workloads were raised from 18 to 21 credits per year and vacant positions were not filled if offers had not been made. Three secretarial positions were cut, with one returned to Student Affairs and a commitment to a common clerical pool.

The university administration was impressed at the willingness of the college to reorganize to protect the academic experience of students and to make more efficient use of resources. In acknowledgement of the inventive nature of the college plan, the administration reduced the college contribution to cost savings from $871,000 to $400,000. This allowed the college to hang onto assistantships and some adjunct faculty funding. It also maintained limited resources for visiting lecturers and other services that directly supported students.

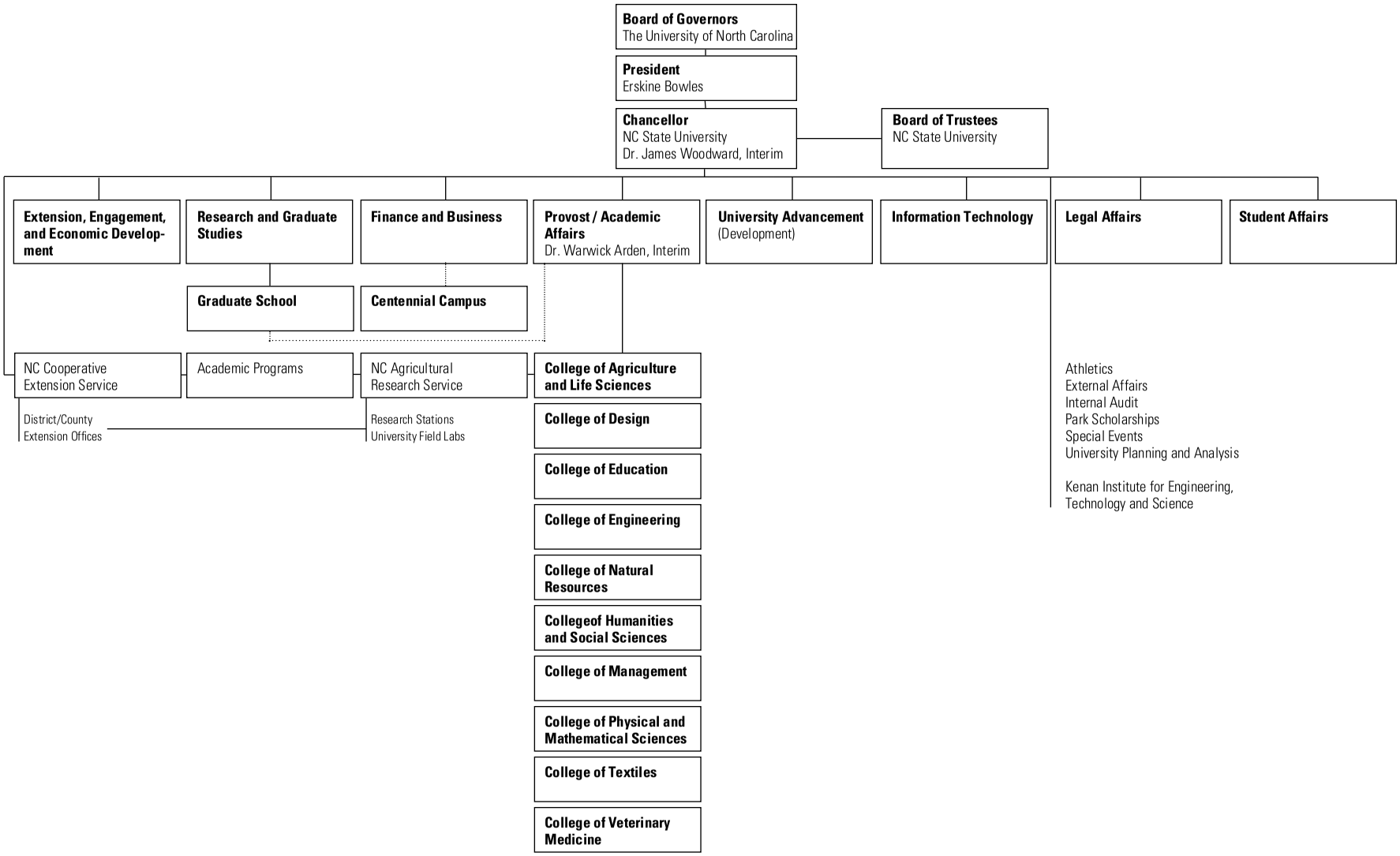
The loss of departmental secretaries has had some impact on the functioning of programs. While Student Services has picked up reception and admissions inquiries, there are necessary clerical duties that now fall to department heads. Given the additional demands of running a newly merged Department of Graphic Design and Industrial Design, this is the source of some stress on program administration. No plans for dealing with the reduced clerical service have been instituted.

Among the positions not eliminated for 2009-2010 is an adjunct faculty line currently occupied by Kathleen Meaney. Even with greater efficiencies in teaching, this position is necessary to delivering departmental curricula; the department offers only required courses in Graphic Design in the fall semester. Several other faculty, including the department head, teach overloads. Encouraging flexibility in cross-disciplinary study appears to have produced non-major interest in Graphic Design, thereby not reducing the need for courses. Therefore, to lose the full-time temporary line following this academic year will have implications for maintaining current curricular obligations and will require alternate configurations for studio instruction.

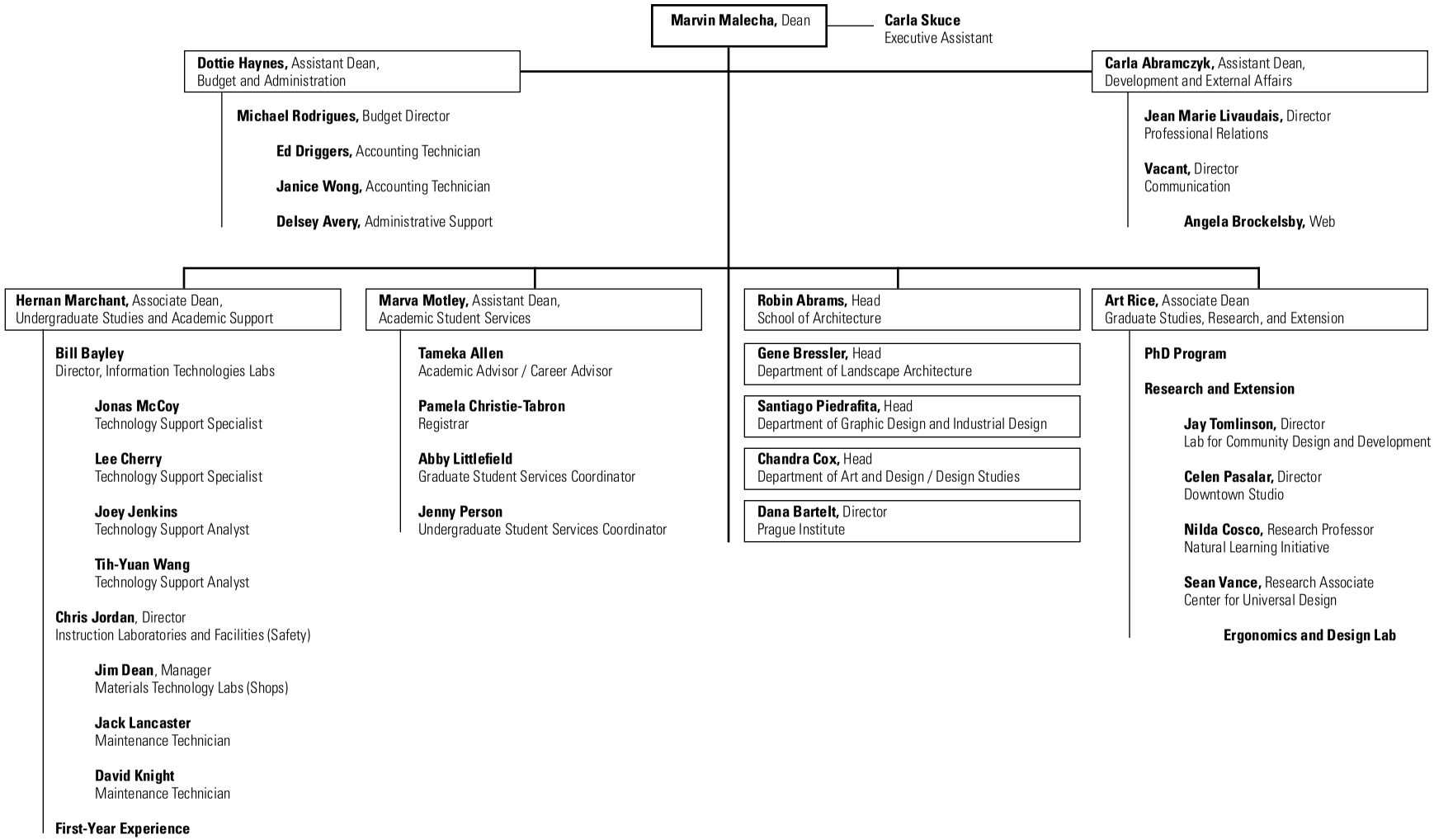
The university is in an uncertain economic environment and additional reductions could occur before the end of the current academic year. The College of Design, however, has principles in place for determining how it will deal with future cuts, should they come.

A decision was made in the merger to maintain separate program budgets within the department. This built confidence that neither program would suffer financially; that spending was transparent to faculty; and that each program would live within its means. The following pages show the general 2009-2010 budget for the college and for the Graphic Design programs in the Department of Graphic Design and Industrial Design.

NC State University Organization Chart



College of Design Organization Chart



D GOVERNANCE AND ADMINISTRATION

NC State University is one of two research universities in the sixteen-institution University of North Carolina System. The system is governed by a *General Administration*, under the leadership of President Erskine Bowles, and an appointed *Board of Governors*. While NC State focuses primarily on science and technology, the second research university in the system is at UNC/Chapel Hill and focuses on the humanities. Design programs reside at NC State, fine art programs at UNC/Chapel Hill.

The ten academic colleges at NC State University are under the leadership of a *Chancellor* and an academic *Provost,* with all colleges reporting to a *Graduate School* for the administration of advanced degree programs (see organizational chart on page 18). A *Board of Trustees* makes final decisions on a number of critical matters, including the approval of new academic programs (which then go on to the UNC Board of Governors) and faculty tenure and promotion. A representative university *Faculty Senate* holds regular meetings and is consultative to university administration.

Over the summer of 2009, a number of political issues resulted in the untimely resignations of the Chancellor and Provost. At the time of this writing, Interim Chancellor James Woodward and Interim Provost Warwick Arden are serving in these administrative positions, however, the search for a new chancellor is underway and is expected to conclude early in the spring semester. Woodward served as Chancellor at UNC/Charlotte for 16 years and came out of retirement to fill the position for one year. Arden was Dean of the College of Veterinary Medicine.

The College of Design has a *Dean* (Marvin Malecha); *Associate Dean for Graduate Studies, Research, and Extension and Engagement* (Art Rice); *Associate Dean for Undergraduate Affairs, Technology, and Facilities* (Hernan Marchant); *Assistant Dean for Academic and Student Services* (Marva Motley); *Assistant Dean for Budget and Administration* (Dottie Haynes); and *Assistant Dean for External Relationships and Development* (Carla Abramczyk). College degree programs are organized under four departments and include six bachelor's programs; five master's programs; and one interdisciplinary doctoral program, which is managed through the Associate Dean's office (see organizational chart on page 19).

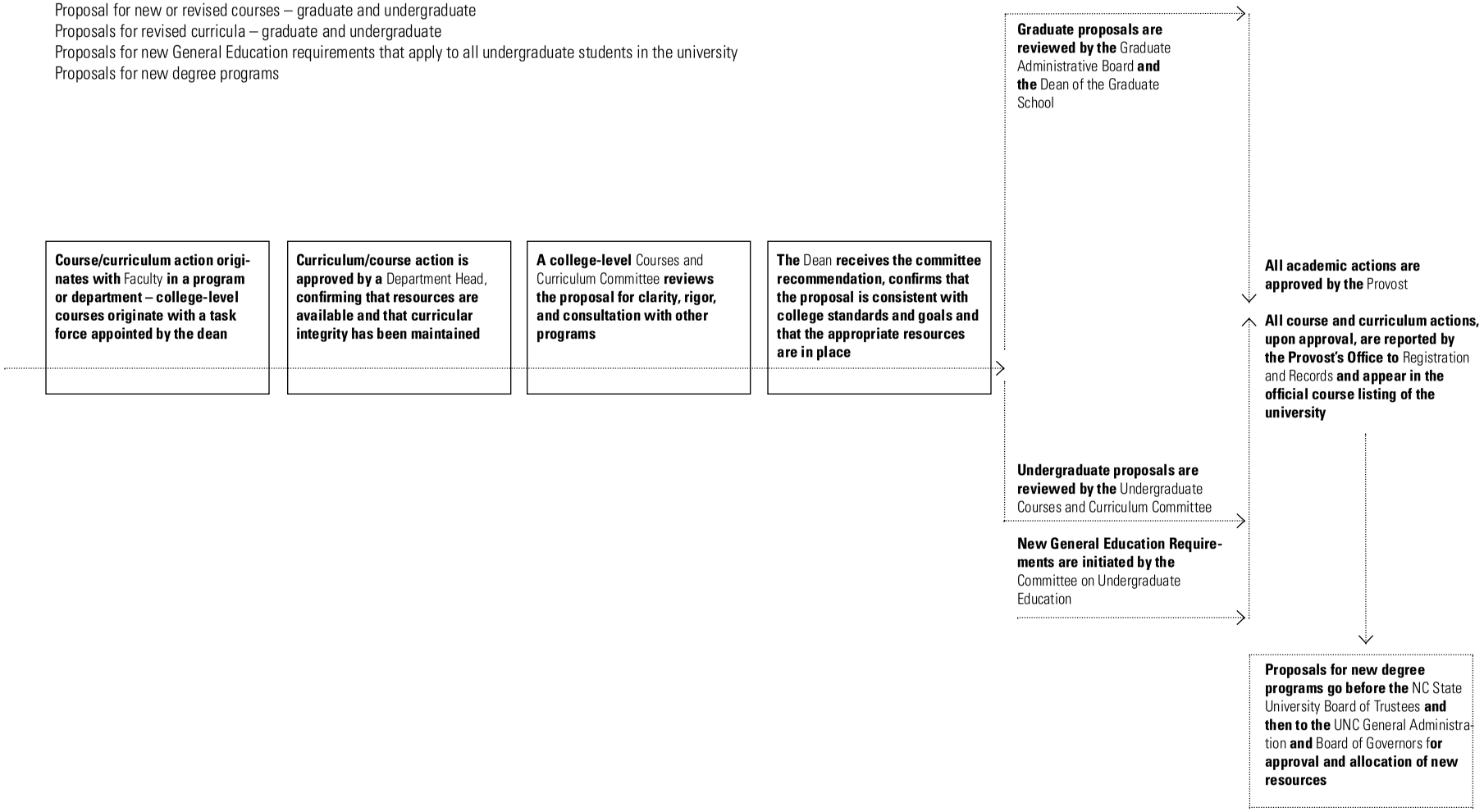
Administration of the college rests in the hands of the *Administrative Council*, which includes deans, department heads, and directors of various programs and labs. The Council meets at least once a month and more often if necessary. Department Heads meet as a group on special topics.

Graphic Design programs reside in the *Department of Graphic Design and Industrial Design*, led by *Department Head* Santiago Piedrafita. Between 1990 and spring of 2009, the Department of Graphic Design was an independent unit with its own administration. Cuts in state-appropriated funds resulted in the consolidation of Graphic Design and Industrial Design under one administrative unit. Degree programs, however, remain distinct and are coordinated by separate *Directors of Graduate Programs* (Meredith Davis for the Master of Graphic Design and Haig Khachatoorian for the Master of Industrial Design) and *Undergraduate Coordinators* (Denise Gonzales Crisp for the Bachelor of Graphic Design and Sharon Joines for the Bachelor of Industrial Design). Faculty from the two disciplines meet together and separately for governance purposes. This is a friendly union and faculty view it as having academic and administrative advantages, although there is still work to be done to integrate policies and procedures. The scope of the current NASAD single-program review applies only to programs in Graphic Design and to the interdisciplinary PhD in Design, in which Graphic Design faculty teach. A later review of Industrial Design programs, under another single-program review, will occur in 2010-2011.

Courses and Curriculum Approval

There are four major types of curricular action in the university:

Proposal for new or revised courses – graduate and undergraduate
Proposals for revised curricula – graduate and undergraduate
Proposals for new General Education requirements that apply to all undergraduate students in the university
Proposals for new degree programs



The College of Design has a *Faculty Senate*, composed of elected representatives from each department. The Senate Chair of the Faculty is elected from among the representatives. The Senate has bylaws (see Appendix I/D) and convenes the faculty for regular meetings.

Curriculum development begins with faculty in departments or programs and moves to the Department Head for approval, then to a college-level *Courses and Curriculum Committee*, and finally to the Dean. If successful in each of these reviews, proposals pass to a university-level *Undergraduate Courses and Curriculum Committee* or the *Graduate Administrative Board* (see Curriculum Approval Process on page 21). The *Committee on Undergraduate Education* is a university-level committee that initiates and negotiates common university requirements.

Since the last NASAD review, the College of Design has implemented a much revised common *First-Year Curriculum* that is staffed by faculty from the various departments and by teaching assistants working closely under the direction of faculty (see CURRICULA). Development of the first-year course of study arose from a dean's task force, rather than from an individual department, and otherwise followed the normal curriculum approval processes. It falls under the administration of Associate Dean for Undergraduate Affairs Hernan Marchant. Decisions on staffing this program each semester are made by the Dean's Office. In the development of the curriculum and assessment of its first year of operation, task force and teaching faculty made formal presentations to the full college for feedback. All faculty were invited to final semester reviews of student work as evidence of curricular outcomes.

Since January 2009, the PhD in Design program has been under the direction of Art Rice, Associate Dean for Graduate Studies, Research, and Extension and Engagement. Prior to that time, the program had its own director. A resignation and budget cuts prevented continuation of that position. Decisions about the doctoral curriculum and other academic matters concerning PhD students are made by the *PhD Affiliate Faculty* who have primary appointments in four departments of the College of Design and who have been reviewed for PhD faculty status (see Appendix I/E). The PhD faculty meets regularly. Graphic Design and Industrial Design faculty participate in this program.

Departmental peer committees review the performance of faculty for reappointment, tenure, promotion, and post-tenure evaluation. Faculty and department head recommendations move to a *College Reappointment, Promotion, and Tenure Committee*, which is advisory to the Dean. All recommendations leave the college and are reviewed by the Provost's Office. A *University Reappointment, Promotion, and Tenure Committee* reviews cases with split recommendations and a collection of typical cases at each rank to ensure university standards are being met. The Board of Trustees approves all promotion and tenure decisions. Successful post-tenure cases do not leave the college; negative recommendations are forwarded to the Provost.

Staff report to their assigned supervisors and to Dottie Haynes, the *Assistant Dean for Budget and Administration*. The college holds regular staff meetings and there is a university *Staff Senate*. Changes in both the number and assignments of staff under budget cuts eliminated all departmental secretaries. Clerical support and reception are now provided by a central college staff, however, these newly defined positions were filled as late as October 2009. Therefore, the college has no outcomes to report under this new configuration of services.

The *Design Council* is the student organization in the college. It has elected officers and representatives from all programs and meets regularly. The Dean holds periodic "Dinner with the Dean" meetings to listen to student concerns and to report on actions taken from previous sessions. Department Head Santiago Piedrafita mirrors

this practice, but without dinner. The student council receives funding from university activity fees and is active in the life of the college, staging its own events (for example, the Studio Crawl and the Halloween Bash). Students also sit on major committees, including faculty search committees, and a student representative attends Administrative Council and departmental faculty meetings when the agendas do not include discussions of student performance or personnel actions. The college also supports an entirely student-run gallery, *The Fish Market*, in downtown Raleigh; students requested the gallery to gain administrative and business experience and student interns are paid for this service.

Strengths: The UNC System, NC State University, and the College of Design have clear governance policies and procedures, which are explained in public documents. Students are active in the decision-making processes of the college and department.

Challenges: Budget reductions precipitated the reorganization of the college, initially necessitating the loss of some clerical staff. There is little precedence for resource sharing among the academic programs. These changes require new procedures and priorities. At the time of this writing, the college was just beginning to sort this out. All administrators understand these changed conditions and are confident that they can implement an appropriate response. The Department of Graphic Design and Industrial Design will report on outcomes of reorganization at the time of the campus visit.

E FACULTY AND STAFF

For the 2009-2010 academic year there are six tenured faculty (including the Department Head), one tenure-track faculty, and one temporary faculty in Graphic Design (see faculty vitae in Appendix I/E). All hold terminal master's degrees in graphic design from reputable programs (Yale University, California Institute of the Arts, Cranbrook Academy of Art, Pratt Institute, Indiana University, and NC State University) and most have professional practice experience in the field. College-level teaching experience in the group ranges from 6 to 35 years.

Under the current budget restrictions, there is no guarantee that the temporary faculty position will be continued in Graphic Design, raising questions about whether the department can deliver the current curriculum under a reduced workforce. In the past, the Department of Graphic Design used this faculty line to hire a recent MFA graduate with 3-5 years of experience who sought mentoring in teaching. The designer-in-residence worked with senior faculty for one year under a teaching load that included a special topics course of his/her own design. The program was very successful and included:

- Sean Donahue, graduate of the Media Design Program at Art Center
- Maggie Fost, graduate of the Graphic Design Program at the California College of the Arts
- Silas Munroe, graduate of the Graphic Design Program at the California Institute of the Arts
- Alejandro Quinto, graduate of Bruce Mau's Institute without Boundaries
- Jon Sueda, graduate of the Graphic Design Program at the California Institute of the Arts

TEACHING ASSISTANTS:

The program occasionally staffs courses with the aid of teaching assistants. University rules prohibit first-year students from being the "faculty of record" in any class. Generally, graduate teaching assistants from the master's program have completed the college's 3-credit teaching seminar and work under a senior faculty mentor. Such mentorship involves weekly meetings with the student in preparation for classroom instruction, careful monitoring while the student is in the classroom, and a debriefing after each session in which the faculty and student "make sense" of what went on and determine next steps.

Doctoral students also serve as teaching assistants but with greater responsibility for instruction. Current doctoral students have either served as teaching assistants during their master's study or taught as part-time or full-time faculty prior to enrollment. Along with temporary faculty, these students are fully briefed on curriculum, attend regular faculty meetings with full-time faculty, and have their syllabi reviewed by the Department Head.

FACULTY WORKLOAD:

Faculty workload is determined by the college and applied by the Department Head in making faculty assignments. The recent budget cut will see faculty workloads increase from 18 to 21 credits of instruction per year. Generally, this workload expectation will be met by teaching a 3-credit course and a 6-credit studio in one semester and by the addition of a second 3-credit course in the alternate semester. The department is experimenting with other models. Workloads may be reduced for faculty carrying administrative or research responsibilities or for those supervising doctoral student research.

Graphic Design faculty meet as a group twice a month and more informally in smaller groups on the basis of teaching assignments. Prior to the start of each semester, the "triad faculty" (i.e. those faculty teaching Imaging, Type, and Studio to the same level of students) meet to coordinate instruction. Syllabi for all courses are distributed to the full faculty and discussed in a faculty retreat. Faculty frequently have access to the class blogs and course websites designed for the cohort group they teach. At the end of each semester, all faculty attend final reviews in courses targeted for assessment. These activities allow the faculty to coordinate and refine instruction. The program resists "cult of personality" teaching and negotiates all course content to ensure that common objectives are met and that multiple sections of courses have the same experience.

Graduate Faculty are those designated by the university as holding the qualifications to teach graduate students and to chair final project (thesis) and dissertation committees. Although all full-time Graphic Design faculty hold this status, a smaller number are responsible for graduate instruction in studio and seminar courses. Final project committees require a chair and two readers. All graduate faculty serve in this capacity. A checklist document and a graduate handbook inform students and faculty of the duties related to this responsibility (see Appendix I/H).

CLASS SIZES AND CONTACT HOURS:

Class sizes in the program vary by type of instruction: 6-credit studios and 3-credit studio-based courses range from 14-17 students per class at the undergraduate level; lecture courses range from 65-170 students and are supported by teaching assistants. At the graduate level, studios range from 10-18 students and co-requisite seminars may reach enrollments of 20 students. First- and second-year master's students are combined in the fall semester and separated in the spring semester when second-year students are doing final project work. Generally, the Master of Graphic Design program has too few students to offer two sections of instruction and values the learning that occurs when students at different levels are combined. But this sometimes creates a larger-than-optimal class size in the fall. Graduate instruction is counted as part of the faculty teaching load for all courses, except for the supervision of final projects, which occurs under three-person faculty committees.

Contact hours are based on the type of instruction:

- **Lecture:** 1 credit hour = 1 contact hour
- **Studio:** 1 credit hour = 1.5 contact hours
- **Lab:** 1 credit hour = 2 contact hours

Courses may be composed of any combination of these types of instruction and, therefore, vary in length. For example, the typical contact hours for a faculty member teaching a 6-credit undergraduate studio and a 3-credit typography or imaging class would be 13 hours. Undergraduate and graduate contact hours differ, with graduate students amassing more contact hours for the same number of credits as undergraduate students. This explains some of the discrepancy in the total credits for graduation, 48 instead of 60, in the Master of Graphic Design program (see discussion in CURRICULA).

In fall 2009, the department experimented with team-teaching a single 6-credit studio of 29 students (two sections of juniors collapsed into one class) under Professors Piedrafita and Davis with the assistance of two gradu-

ate students. The pedagogical strategy arose out of concern that the individual student desk critiques and end-of-project, all-class critiques often yielded very little student engagement with faculty for much of the class time. Further, there was a sense that the traditional studio model may be appropriate for fine arts instruction, but not well matched to the growing need for designers to work in collaborative settings. So, the course was organized around common faculty lectures; small working groups in which membership shifted throughout the semester according to task; group responsibility for summarizing the key concepts of individual solutions in public presentations; small group critiques, and an online archive of individual student work for review and comment. This approach allowed faculty to teach more students at half the normal credit load. The department will assess outcomes at the end of the experiment.

FACULTY ADMINISTRATION, SUPPORT, AND EVALUATION:

Each faculty member receives his/her work assignments through a *Statement of Mutual Expectations*, authored by the Department Head and signed by the faculty following an annual discussion (see Appendix I/E). The Statement of Mutual Expectations is a written description of the appropriate mix of the individual faculty member's realms of responsibility and the mutually-agreed-upon expectations from both the faculty member and the department during the faculty member's appointment. The statement is included in the Reappointment/Promotion/Tenure dossier and also used in post-tenure reviews.

The SME document is reviewed periodically and changes are instituted as necessary, especially when significant shifts occur in expectations associated with the faculty member's appointment or in the professional life of the faculty member. All substantive changes in the realms of responsibility are documented as to when they occurred and why they were deemed necessary. Together with the annual report of accomplishments (Faculty Activity Report), the Statement of Mutual Expectations provides the principal basis for both the annual and comprehensive evaluations of faculty performance under the university *Academic Tenure Policy* and written *Reappointment/Promotion/Tenure* rules of the department and college (see Appendix I/E).

Students evaluate instruction in each course, in each semester during the two weeks before exams. Evaluation is done online, which is successful in studio classes where students have computers at their desks. Since switching to the online evaluation system, however, student participation has dropped in lecture courses as students must remember to evaluate the class on their own time. This is of some concern to the university and the college. Faculty and administration receive summary results of student evaluations electronically, after grades have been submitted for the semester.

Faculty are reviewed for reappointment after three years of employment, tenure after six years, and post-tenure in five-year intervals. Tenure and promotion guidelines for faculty in Graphic Design address teaching, scholarship, and service in ways that are consistent with, but more specific than the requirements of the college and university. Junior faculty are assigned a senior member of the department as a mentor until they achieve tenure.

Until the budget cuts, faculty were eligible for scholarly leave every seven years, taking a full semester with pay or a year with half pay. The university suspended that option for 2009-2010 and no plans for reinstatement have been announced. All faculty who take scholarly leave are responsible for making a public presentation of outcomes upon their return to the college. Other professional development options, such as enrollment in on-campus seminars, free course registration, research buy-outs from teaching, and travel support continue under revised guidelines.

Faculty scholarship in Graphic Design may take the form of professional design practice, creative production, or research. Each is evaluated by specific criteria and evidence appropriate to the category, as determined by the faculty. The College of Design conducts approximately $1.6 million in sponsored research and extension work annually and there is university pressure for faculty to generate even higher levels of external support. It is possible for faculty to obtain release time from teaching for funded work, but faculty qualifications and motivations to pursue grants and sponsored projects vary. The addition of an extra 3-credit course to teaching loads provides an incentive for faculty to reduce that assignment through external support for scholarship.

PHD AFFILIATE FACULTY:

Faculty receive PhD affiliate appointments following a review of their qualifications by the PhD faculty (see Appendix). PhD faculty meet regularly and determine the admission of students to the program, curriculum requirements, and policies and procedures. Students may work with PhD faculty in one of the following ways:

- **In 500-600 level master's courses**
- **In PhD-only classes taught by the faculty member**
- **In one-on-one instruction with the faculty member**
- **In dissertation under the faculty as a primary advisor or a committee member**

Faculty are compensated for teaching in the doctoral program either through release time from other teaching assignments or through overload pay. Such activity appears on their end-of-year reports but there is no formal process for considering doctoral program responsibilities in the annual evaluations of faculty by their home departments or in the tenure/promotion process. It is left to the Department Head to determine how such work is valued. Fortunately, there is general support for this activity in the administration and evaluation of Graphic Design faculty.

SUPPORT STAFF:

Under budget cuts, the Department of Graphic Design and Industrial Design lost dedicated secretarial support. With this loss went the obligation for reception and answering general admissions questions, which is now redirected to the Office of Student Services. The plan is for a centralized clerical staff in the main office to support special departmental needs. Faculty handle their own clerical work and the Department Head maintains his own calendar and correspondence.

Strengths: Expectations of faculty are published widely and unambiguous. There is regular evaluation of faculty that provides ongoing feedback regarding performance in teaching, scholarship, and service.

Challenges: Over the past decade, the university has accelerated expectations for faculty scholarship and engagement with the larger community and profession. Further the design disciplines show increasing demand for research. This is a challenge for what has been historically a teaching faculty, who must now establish a balance among teaching, scholarship, and service.

F FACILITIES, EQUIPMENT, AND SAFETY

The College of Design resides in three adjacent buildings — Brooks Hall (81,099 sf), Kamphoefner Hall (39,134 sf), and Leazar Hall (57,027 sf) — which are on the northeast perimeter of the main campus and connected by outdoor courtyard spaces, which the college uses for instructional purposes. Since the 2001 NASAD visit, the college has completed over $10.3 million in facility improvements.

Brooks Hall was built in 1925 as the original university library and was expanded in 1956 and 1960 to add studio and research space. It has three levels of brick construction. In addition to undergraduate Industrial Design, Art and Design, and Architecture studios, Brooks includes the following functions:

- **All administrative offices of the College of Design and Department of Graphic Design and Industrial Design**
- **College of Design Library**
- **Brooks Gallery**
- **College of Design IT Labs**
- **Common critique spaces that may be scheduled by any college faculty or department**
- **Undergraduate Graphic Design studios (one on the ground floor and four on the top floor in Brooks 316, 316A, 318, and 319)**
- **PhD student workspaces and seminar rooms in Brooks 212**
- **Graphic Design faculty offices on the first and second floors**

Since the last NASAD visit, the college has spent $100,000 in the renovation of Graphic Design studios (with new desks and white boards for all studios); $100,000 in the renovation of Industrial Design studios; and $200,000 in renovation of administrative offices and conference rooms in Brooks Hall.

Kamphoefner Hall was built in 1976 and has four floors of brick construction. Graphic Design graduate studios occupy the first two levels of the building (Kamphoefner G-40 and 110) and Landscape Architecture and Architecture are on the top two levels. A concession-run coffee shop next to the ground floor Graphic Design studio is currently under construction and will be completed in spring 2010 at a cost of $200,000. A $1.25 million renovation of the Kamphoefner Hall auditorium in 2007 (now called Burns Auditorium) resulted in additional seating (from 100 to 170 seats) and improved sight lines for media presentations. The renovation was funded through a combination of state funds and alumni donations in memory of a professor who lost his life in a car accident. Under a $50,000 renovation a downstairs anteroom was also converted to a small gallery (S. Aron Allred Gallery) and the college added a room at the upstairs entrance (Kamphoefner 135) that serves as a meeting and seminar space during the day and reception area during special events.

Leazar Hall was built in 1912 and completely renovated in 2006 as part of a $3.5 billion bond for capital improvements in state universities, voted for by the people of North Carolina. The $8.5 million Leazar Hall project opened the vaulted ceiling of what was the original university cafeteria to make room for faculty offices. Studio spaces were renovated and three lecture classrooms were added, two with sliding walls that allow the college to use the center space for the display and critique of student work when closed or as a large event space when open. The First-Year Studios reside in the front of Leazar Hall, while the program in Art and Design uses the rear studios. This is also the location of the College of Design Summer Design Camp for high school students.

Under the renovation of Leazar Hall, the college acquired all ground floor spaces in the building, which were pre-

viously occupied by Engineering and Agriculture. The wood and metal shops moved from Brooks to the ground floor of Leazar, providing adjacent loading dock space for the first time in the history of the college. Funded research and extension operations were consolidated in a single space on the ground floor. *The Center for Universal Design; Natural Learning Initiative; Contemporary Art Museum Office;* and *Home Environments Design Initiative* use this space as their base of operations, as do several PhD students and faculty.

STUDIOS:

All students in the College of Design (freshmen through PhD) have permanent studio space with 24-hour access and coded security on doors. The load-bearing walls in Graphic Design studios, unlike studio spaces elsewhere in the college, determine the maximum enrollment in each room. Each studio has one college-owned computer for faculty and student use and faculty have access to projectors through the department office and the *IT Lab*.

Some Graphic Design studios have 11 x 17" color and black and white printers, but all studios are networked to printing facilities in the central lab. A sufficient number of plotters and printers are distributed throughout the college to provide access when labs close at 10:00. A detailed website (http://www.ncsudesign.org/content/index.cfm/mode/1/fuseaction/page/filename/designprint.html) and classroom instruction under lab personnel inform students of printing procedures. Faculty also stagger deadlines to reduce the demand for output in several classes at the same time. Despite these efforts, printing is typically the most common source of Graphic Design student complaints.

LABORATORIES AND COMPUTING:

The *Materials Processing Lab* (Shop) includes laser cutting and 3-D xerography equipment, among the more traditional wood and metal technologies (see Appendix I/F). The *Print Lab* offers wood and metal typesetting on letterpress and silkscreen equipment. Students learn to set type in introductory courses and then have access throughout their remaining studies. The Graphic Design program no longer teaches wet photography, having converted entirely to digital imaging immediately following the 2001 review by NASAD.

All Graphic Design students are required to purchase a computer, digital camera, and appropriate software between their first and second year in the college. The college bundles orders and negotiates an 8% cost reduction in addition to Apple's student discount, and students pay for equipment on the NC tax-free holiday immediately preceding the start of classes in the fall (reducing costs by another 7%). The college worked with Adobe and AIGA to launch a student font CD (457 fonts, available nationally for $149), so students are "legal" in their use of digital media. Students are informed about the digital requirements of the program in admissions presentations. The Department Head also holds an explanatory session with freshmen before their purchases and the college website updates equipment requirements and purchase instructions each spring (see Appendix I/F). Typically, students choose the laptop option with large monitors. They are told to purchase insurance; across the 15 years of the Graphic Design computer purchase requirement, no student computers have been stolen while in college studios. There have been no student or parental complaints about the purchase requirement. By requiring student purchase, rather than recommending, the college enables students to qualify for higher amounts of financial aid.

Labs are supported through an annual $386 Educational Technology Fee paid by each student in the university.

The money is distributed to colleges and pays for equipment, software, and some staff. Under budget cuts, the College of Design has moved more staff to ETF funding and off state-appropriated resources. This reduces the amount of money available for equipment, but with a distributed, student-owned technology model in the college, it was determined that staff support was more important than equipping central labs. Printing is handled largely by a university concession and is priced at ½ the commercial cost. Students add money and charge to a "print quota" account through their personal computers, so they do not need to carry cash while in the college.

Faculty computers are replaced every three years through a Digital Currency initiative developed through the college Compact Plan a number of years ago. Student fees do not support faculty computing. While the size of this fund has been eroded by budget cuts over the years, most faculty have equipment that is adequate to their teaching and research needs. Software is updated with each iteration.

Freshman orientation includes safety training in labs, under lab staff, followed by required first-year studio projects that acquaint students with tools and processes under the supervision of staff and faculty. Facilities Jim Dean, Director of the *Materials and Processes Lab* in the college, serves as the college safety officer. Labs are not open without college supervision; they open at 8:00 and close at 10:00 with alternate hours on the weekends.

The IT Lab has four full-time staff, each with a different responsibility, including assistance with administrative and academic computing. The Shop has two full-time employees, plus a third who splits his time between the Print Lab and other duties in Leazar. In addition, all labs use trained graduate assistants and work-study students to monitor services. Hours of operation, equipment and staff lists for all labs appear in Appendix I/F.

EXHIBITION SPACE:

The university supports the *Gregg Museum of Art and Design* (see http://www.ncsu.edu/gregg/index.html), located at the Talley Student Center, and a *Crafts Center* (see http://www.ncsu.edu/crafts/index.html), which re-opened in August after extensive renovations to Thompson Hall. The College of Design has little influence over programming in these two entities and uses the main hallway in Brooks for student and visiting artist/design exhibitions, as well as graduation shows. The Brooks Gallery space operates on the same hours as the adjacent College of Design Library to ensure supervision of the space.

In 2006, the College of Design legally merged with the *Contemporary Art Museum* (CAM - see http://cam.ncsu.edu/), a well-established organization in downtown Raleigh that was temporarily without physical space. The museum has operated from offices at the college and conducted outreach programming since that time. Nicole Welch manages the college/museum K-12 programs, including the high school design camp, a middle school camp held at Marbles Children's Museum in the Moore Square museum district, and teacher workshops. In spring 2009, the college and CAM Board of Directors hired Jay Gates as Director. Gates recently retired as Director of the Phillips Collection in Washington, DC and agreed to work with the college in raising money for the renovation of a building downtown. When completed, this building will be the new location of the Contemporary Art Museum and will extend the physical and programming reach of the College of Design further into the community.

The College of Design has also acquired other off-campus spaces since the last NASAD review. A second floor commercial rental in downtown Raleigh serves as the *Downtown Studio* (see http://ncsudesign.org/ree/dds/

dds_index.html). Departments rotate 6-credit studio classes through this space on a semester basis. Community-based extension projects, under the direction of PhD alumna Celen Pasalar, are also located there. Most recently, in fall 2009, the Bachelor of Graphic Design program offered a community-based senior studio of 17 students in this space under the instruction of Kathleen Meaney. Graphic Design faculty Will Temple and Kermit Bailey have also taught in this space.

In 2002, the student Design Council approached college administration with the desire to run a gallery. An alumnus offered a vacant warehouse space and students now operate The Fish Market (see http://www.ncsu.edu/www/ncsu/design/sod5/fishmarket/) in downtown Raleigh. The downtown gallery participates in Raleigh's "First Friday" gallery walks, stages student-curated exhibitions, and offers paid internships for students seeking gallery management experience.

THE PRAGUE INSTITUTE

In 1991, the College of Design began to offer study abroad courses in the Czech Republic, using the facilities of three Czech Universities. By 2004 the program had become so popular that it seemed prudent to secure permanent space for the College of Design (see also the discussion under BRANCH CAMPUSES, and the website and video at: http://ncsudesign.org/content/index.cfm/fuseaction/page/filename/prague.html). Located in the medieval center of Prague, the College of Design Prague Institute occupies three floors of rented space and is convenient to art galleries, book shops, art supply stores, markets, and restaurants. Several years into the ten-year lease, the university decided to expand rental to a third floor in order to offer General Education courses for students in design and other majors. This now makes it possible for College of Design students to do a full semester of study in these facilities; courses are offered year-round. The facilities at the Institute include wireless internet connection, kitchens, and a computer lab with laser and color inkjet printers in addition to student work spaces.

Prague students commute about 20 minutes via subway or tram from their residence, a small hotel (pension) located on a hill overlooking the city. The pension is located in Vinohrady, a popular section of Prague with a grocery store, markets and restaurants nearby. In warmer weather, there is a yard and outdoor sitting area. Breakfast is included and each room has a refrigerator and kettle. The Institute is equipped with 3 kitchens, so cooking and meal preparation generally happens there.

Because the Prague Institute offers the same courses as the main campus of NC State under College of Design faculty to its own majors, NASAD agreed that the college did not have to incur the expense of sending the visiting team to the Czech Republic. Instead, the department has provided a video tour led by the institute Director, Dana Bartelt, who is an alumna of the College of Design (bachelor's in Landscape Architecture and master's in Graphic Design) and full-time administrator of the program. A DVD is included in this Self-study. Dana is also available for a phone or Skype interview if the team requests it.

Students attend classes in Prague under tuition and fees that are outside the normal state-funding formulas. These costs cover administration, faculty (for summer instruction), and maintenance expenses of the program. For out-of-state students, study in Prague is often cheaper than tuition and housing in Raleigh because they pay the same tuition as in-state students. The College of Design offers other study-abroad programs for its students, including one in Ghana, West Africa, but the Czech Republic is the only program in which the college leases and manages facilities.

Strengths: The College of Design offers dedicated studio space for all students, freshmen through PhD. The studios in the Graphic Design program have been renovated with white boards, paint, and new desks. These facilities establish and sustain students' experiences in a design community. Auditorium and lecture classroom spaces in the College of Design are exceptional. There is adequate staff support in common labs and student computer purchase supplements college budgets for equipment.

Challenges: Because the basic footprint for a studio in the college is generous (also including access to critique, lecture, and lab space), the College of Design cannot grow without additional facilities. There is pressure from the university to increase college enrollment, so the lack of additional space will continue to be an issue. Soon it could became a problem for the administrators to negotiate the right fit of studio rooms to particular classes and activities. This conflict is already evident when scheduling end-of-semester reviews.

G LIBRARY AND LEARNING RESOURCES

Students and faculty in the College of Design are active users of library services and collections, as are alumni who remain in the state. The main campus library is *DH Hill Library,* a short walk across campus from the College of Design. DH Hill Library is open 24 hours on weekdays and from 9:00 am to 10:00 pm on weekends. It ranks 29th among the top 113 university research libraries in the United States. It was the first library to win the Association of College and Research Libraries *Excellence in Academic Libraries Award* and was the 2003 recipient of the *Library of the Future Award.* Vice Provost and Director of Libraries Administration Susan Nutter was named 2005 *Librarian of the Year* by *Library Journal.* The library collection includes 4.3 million volumes; provides access to over 400,000 electronic books; circulates digital copies for over 800,000 items per year; and provides online access to 450 bibliographic databases and 40,000 electronic journals. It houses the only full US Patent and Trademark Depository in the region and is the primary server site for NC LIVE, which makes digital resources available to NC residents. In addition to its collections, the library services include:

- **The Scholarly Communication Center,** with legal staff providing guidance on intellectual property and copyright issues in conjunction with NC State Legal Affairs, as well as a director of digital publishing;
- **The Information Technologies Teaching Center,** with three teaching labs that introduce students to research and retrieval software, such as Endnote;
- **The Digital Media Laboratory and the Usability Research Laboratory,** which support user testing research;
- **The Digital Library Initiatives Department**; and
- **The DELTA Instructional Services/Faculty Development Services Group**, supporting faculty in the creation and delivery of online courses

The university recently conducted an architecture charrette for the design of the *James B. Hunt Library* on Centennial Campus and selected the Norwegian firm Snohetta as the lead designer and North Carolina-based Pearce Brinkley Cease + Lee as the executive architect for the project. The Hunt Library will be a signature building that will serve as the intellectual and social heart of the rapidly growing population on Centennial Campus, a community of academic, corporate, and government partners at NC State. Scheduled for completion in 2012, the iconic new library will embody the essence of Centennial Campus as a community built around knowledge.

THE DESIGN LIBRARY:

The Harrye B. Lyons Design Library, under the direction of Karen Dewitt, is located in Brooks Hall and has design holdings that include approximately 43,000 volumes and an array of design journals. Space restrictions necessitated moving 1/3 of the collection to satellite shelving, starting in 2000; choices were made on the basis of frequency of circulation in recent years. Students and faculty request these books through Tripsaver, a service that delivers books to the College of Design from DH Hill, other college-specific branch libraries on campus, satellite shelving, and interlibrary loans.

The Design Library Image Collection is now available through Luna Insight 6.2. The collection contains more than 55,000 digital images covering architecture, art, and design. The collection also has over 80,000 35mm slides, which can be searched via Luna. The library employs Barbara Brenney, a rained specialist in visual collections.

The five design librarians are employees of the DH Hill Library. These librarians work closely with the college faculty and its library committee to spend the $85,000 annual acquisitions budget equitably across subject areas in service of the curriculum. Faculty make frequent suggestions on resource materials and many maintain reserve lists for each course. Karen Dewitt notifies all faculty of new acquisitions through regular email updates on the collection. Recent budget cuts have impacted journal subscriptions, however, the library actively pursues faculty opinions about where cuts should be made.

The hours of the Design Library are as follows and are made possible through work-study student support, in addition to full-time librarians:

Monday — Thursday	**7:30 am to 10:00 pm**
Friday	**7:30 am to 6:00 pm**
Saturday	**1:00 pm to 7:00 pm**
Sunday	**1:00 pm to 10:00 pm**

OTHER LIBRARIES:

In addition to the library resources at NC State, university students have reciprocal borrowing privileges at UNC/Chapel Hill and Duke University. Duke is home to the *John W. Hartman Center for Sales, Advertising and Marketing History* and includes examples from the J. Walter Thompson Collection and the university's Rare Book, Manuscript, and Special Collections Library. The *Ad Access Project*, funded by the Duke Endowment "Library 2000" Fund, presents online images and database information for over 7,000 advertisements printed in US and Canadian newspapers and magazines between 1911 and 1955.

Strengths: The College of Design has the luxury of a design-oriented library to supplement a well-developed general library for the university. There is a new library under construction. The Design Library has been good in making the shift from print to digital resources and in gaining access to third-party, online content and collections. The management of all holdings is excellent and students and faculty make good use of the collection.

Challenges: Budget cuts, if persistent, could undermine the ability to grow holdings. The Design Library is too small for the current collection; nearly 1/3 of its volumes are housed off site.

H RECRUITMENT, ADMISSION-RETENTION, RECORD KEEPING, AND ADVISEMENT

The Bachelor of Graphic Design program has approximately ten applicants for each available seat in the First-Year Program, five of which meet academic entry qualifications that exceed those of the rest of the university; there are approximately 1200 college applicants for 130 seats in the first-year class. The average SAT score in the 2009 College of Design freshman class is 1231 (50 points higher than the university average); the average GPA is 4.39; and design students have an average rank in the top 12% of their high school graduating classes. As a group, College of Design freshmen have the highest academic profile of any entering students in the university and are the only university cohort group in which all students are in their first-choice major. On- and off-campus transfer students must show a minimum 2.7 GPA in previous college work to qualify for admission. Roughly 90% of current College of Design undergraduates are North Carolina residents.

UNDERGRADUATE RECRUITMENT:

Undergraduate students find the College of Design through limited recruitment efforts by the college Office of Student Services and through the university Office of Admissions. The college participates in "Visit NC State", a university open house held each fall. For four hours on a Saturday in October, the college interacts with more than 700 visitors in tours, exhibitions, information sessions, and faculty discussions. Three week-long high school design camps introduce approximately 240 students to the college each summer; roughly 35% of the entering freshmen are former Design Camp students. Faculty in the college conduct a small number of high school visits and the Academic and Student Services staff offers tours, led by College of Design students, to on-campus visitors on a weekly basis. More recently, the Graphic Design and Architecture faculty have worked with technology education teachers in the state, making presentations at their statewide conferences.

For on-campus students considering transfer from majors other than design, there are a number of unrestricted courses through which they may confirm an interest in design. GD 342/*History of Graphic Design* enrolled 90 students in the fall semester and GD 200/*Introduction to Graphic Design Theory* enrolls 170 students in the spring, with fewer than 30 students being Graphic Design majors. Information on admissions and curricula is distributed to prospective students via the college website.

UNDERGRADUATE ADMISSIONS:

Because the faculty and space assigned to the various majors in the college are fixed, undergraduate programs have predetermined quotas for the admission of first-year students. This is a change in practice since the 2001 NASAD visit, when Graphic Design studios were overloaded by College of Design freshmen oversubscribing to the program. Graphic Design now admits only 28-30 true freshmen and transfer students each fall. While students apply and are admitted to a single major, they may change majors within the college after the completion of the common first-year curriculum, but only if space is available and students meet program qualifications.

The admissions process involves the following components:

- **Application to NC State University with a declaration of a first-choice major in Graphic Design**
- **Submission of academic information, including high school or transfer GPA, SAT, and class**

rank — academic thresholds exceed those of the rest of the university

- **Submission of a portfolio**
- **Submission of an essay response to a standard question on design**

For the first time in fall 2009, applicants submitted electronic portfolios, applying entirely online by November 1. The previous admissions process brought all academically qualified students to campus with their portfolios for faculty interviews on three weekends at the start of spring semester. Instead, faculty now pre-screen portfolios electronically before asking a much smaller number of students to visit campus for an interview. This reduces the staff and faculty time devoted to admissions and enables the college to notify admitted students earlier in the spring. The college maintains "wait lists" for each major, guaranteeing that all seats will be filled in the fall even though a few applicants will decline admission offers. Students who qualify for admission to the university, but not to the College of Design, may choose another major and apply a second time as an on-campus transfer.

RETENTION, GRADUATION RATES, AND ADVISING:

In 2008-2009, the College of Design had a 94% retention rate of first-year students; Graphic Design showed a 100% retention rate. The College of Design students graduate in four years (60% for the last cohort group) at approximately twice the rate of the rest of the university. Graduation rates do not account for co-op/internship experiences, double majors, and study abroad, any of which may slow student progress to degree. Graphic Design students show high participation in these activities. Half of the students in the College of Design study abroad. The six-year graduation rate for the 2003 cohort group of design students was 90%.

A structured curriculum, electronic record keeping, and close departmental advising and supervision keep students on track. Students are advised by full-time faculty. Each student maintains an electronic "plan of work" and, at any time, may download a "degree audit" that shows progress in meeting specific degree requirements. Faculty advisors maintain an electronic "hold" on the student's ability to register for classes until a face-to-face advising session has taken place. For students who are struggling in individual classes anywhere in the university, faculty file electronic "progress reports" that are automatically emailed to the student and his/her advisor. This frequently initiates a special advising meeting. The university also has counseling services for students who need more professional advice about managing their lives.

In fall 2009, the Department of Graphic Design and Industrial Design initiated an Advising Day, during which all faculty advisors met with each cohort group in general advising appointments. This event reduced the need for students to search for faculty advising times and made the most of collective advising knowledge. Students scheduled additional appointments as needed.

MASTER OF GRAPHIC DESIGN PROGRAM:

Graduate recruitment in Graphic Design is a bit more complicated in that students frequently come from outside the state. Graduate students (US citizens) can qualify for the low, annual in-state tuition of $5408 after one year of registration under the out-of-state rate of $17,456. In the past, this has made NC State very competitive with Yale, RISD, Carnegie Mellon, California Institute of the Arts, and other private schools known for graduate education in graphic design. Since the economic downturn, however, finances have played a greater role in students' decisions and the program has lost accepted students to schools that provide assistantship stipends

and tuition waivers for all graduate students. In fall 2009, the program yielded only 7 students from 19 offers of admission. The Director of Graduate Programs received numerous letters indicating that students would rather be at NC State, but could not afford to turn down assistantships and full tuition waivers elsewhere. Because the program recruits students with professional experience, many were also unwilling to give up jobs in an uncertain economy. This low yield was a wake-up call that greater effort to recruit in-state students and to generate assistantship dollars through funded research will be necessary in the future if the program is to maintain and grow enrollment.

Recruitment efforts for master's students involve the high visibility of students, faculty, and alumni at key conferences and in publications, website information, and a network of alumni teaching in college design programs around the country. The Director of Graduate Programs maintains ongoing conversations with potential applicants throughout the admission process. The graduate application requires academic transcripts, a robust statement of intent, three letters of recommendation, and a portfolio.

Once students have been short-listed in the admissions process, the department holds an "Interview Day", during which applicants come to campus for a full day of programming with Graphic Design faculty and current graduate students. Since instituting this event, the department has shown higher yields in graduate admissions, with the exception of last year. Students not only assess the school and its faculty, but also meet future classmates. And it allows the department to determine the fit between students and the program.

The typical student in the Master of Graphic Design program has a first professional degree in design and 3-5 years of professional practice experience. Others arrive with as many as 10 years experience and college teaching in their backgrounds. Some applicants have completed degrees in areas other than design but have professional experience and/or post-baccalaureate study in Graphic Design. The program has admitted students with degrees in cognitive psychology, anthropology, architecture, computer science, industrial design, and journalism. The decision to admit a student without a previous design degree is made on the basis of academic credentials, statement of intent, GRE scores that demonstrate analytical and writing abilities, and portfolio. Because the program teaches no basic skills, these students must be functional in design at least at the level of an upperclass undergraduate. Some choose to audit classes at the undergraduate level while pursuing graduate coursework.

Periodically, the program admits students with degrees other than design to the Track III program. This program involves three years of study, including a qualifying year of undergraduate work. The department is reluctant to grow this program for several reasons. First, at one point in its history, this was the dominant graduate population, which meant less depth of experience in the graduate cohort group and greater need to cover basics. This situation discouraged more advanced students from enrolling in the program. Second, the admission of non-designers has an enrollment impact on undergraduate courses, often displacing bachelor's students or overloading an undergraduate class. Finally, the program found it difficult to differentiate between students who wanted to pursue advanced study and those who simply wanted a shorter path to a career change and entry-level employment in mainstream design offices, which is not the purpose of a terminal degree program. For this reason, the faculty encourage students with the latter goal to pursue a second bachelor's degree in the undergraduate program. The rare student who is admitted to the three-year program now must have articulated research connections between his/her first degree and graphic design. This has improved the overall quality of investigations in the program and simplified the number of curricular paths the program must manage.

The Director of Graduate Programs advises master's students using the same electronic systems that apply to undergraduates. The graduate committee for final project supervision is appointed in the student's third se-

mester and meets with the student at regular intervals. Approvals for oral examinations and the submission of final documents for graduation are also coordinated with the Graduate School and fall under general university policies and procedures. These requirements are detailed in a *Graduate Handbook* given to each student at the start of the academic year (see Appendix I/H) and appear on the Graduate School website, which is updated more frequently.

PHD IN DESIGN PROGRAM:

Recruitment and admission to the PhD in Design program is more individualized. PhD applicants, about half of which are international, find faculty through publications and conferences and look for a specific research affinity. The web and printed material advertises the seven research interest areas and identifies faculty affiliated with each. Students frequently begin a dialogue with a faculty member before applying; this practice ensures a good match between student and faculty interests.

A number of applicants fail to understand the nature of research as defined by the program. Each year, several confuse the program with studio, practice-oriented degrees. Others frame research in terms of new product development, even though such products may be a simple restyling of older ideas. Much of the early contact with students involves triage to clarify program goals and objectives.

The PhD application process asks for academic transcripts, Graduate Record Exam scores, TOEFL scores for international applicants, a statement of research intent, a portfolio, and research/writing samples. Extensive instructions are provided on the program website (see Appendix I/H) to ensure that sufficient information is available to potential students. While the full PhD faculty makes final admission decisions, a sponsoring mentor must step forward before the student will be considered. If no mentor emerges from the faculty, the student is denied admission, regardless of academic qualifications. This process guarantees that students will not be admitted to conduct research for which faculty lack either qualifications or interest.

Funding for the PhD in Design program includes a number of very modest assistantships that qualify students for tuition waivers and health insurance. At $8000 in the first year and $8750 in the second year, these assistantships are considerably below the minimum aid in other colleges in the university. The program applies for and is successful in getting other fellowships that assist in student recruitment. International students must show the difference between university financial support and their ability to meet the cost of living for one year in the United States before an I-20 is issued. While financial concerns continue to be a challenge in recruiting students, the program has been very successful and now has 21 students actively enrolled in instruction.

The *Associate Dean for Graduate Studies* is the formal administrator for doctoral students, however, mentoring faculty release electronic holds on student registration each semester. Which courses a student takes is determined by the general curriculum framework and the faculty mentor, in consultation with the student and others in the research interest area (see CURRICULA). It is not uncommon for doctoral students to take advantage of inter-institutional agreements that allow them to study at Duke University and UNC/Chapel Hill under their NC State tuition. Agreements among the three research universities make registration, credit transfer, and record keeping seamless.

A variety of forms and approvals are necessary as doctoral students proceed through their studies. With recent

changes in the system, students now file these forms electronically; approval by faculty advisors is made electronically as well. The Graduate School assigns a staff liaison for the College of Design who maintains a close working relationship with the College of Design Registrar (Pamela Christie-Tabron) and the Graduate Student Affairs Coordinator (Abby Littlefield). Approvals by the Graduate School for milestones, such as scheduling Preliminary Oral Examinations, are distributed to students, faculty, and administration in writing and outcomes must be returned to the Graduate School within 48 hours.

International doctoral students are well-supported by the Office of International Services, which has an advisor assigned to the College of Design. Working with the college administration, this office advises students on practices and policies that are consistent with their student visas. Such advising is crucial as students conduct field research out of the country, suspend their studies to attend to personal matters at home, and convert from student to faculty status in another university upon graduation.

Dissertations are submitted electronically, following a detailed and timely process outlined in the PhD Handbook, which appears on the PhD website. Students meet with the Graduate School Thesis and Dissertation Advisor immediately following their oral defense to review the preparation of the document. Dissertations are released to the library upon graduation or held for one year at the student's request.

RECORD KEEPING

All student academic records are maintained electronically and managed through the Student Information Systems. New software was implemented in the middle of the spring 2009 semester through faculty and staff training. Students are still getting used to the new system, but can access advising materials and transcripts through their MY PACK PORTAL.

Registration for classes is accomplished online as well; the system shows students what courses are available and allows them to sort by open seats. Pre-requisites and co-requisites are enforced by the electronic system and students must obtain Department Head approval for courses such as internships and independent studies. Windows of time for online student registration are staggered to prevent impact on class attendance during any single time slot. While the university has a liberal drop/add period, the census of class enrollment taken in the second week of classes determines how much funding the university receives from the state and the statistics reported in institutional research. Therefore, every effort is made to have students pre-register and settle their schedules by the first week of classes.

The Student Information System allows faculty to approve plans of work, check class rolls, email students in the class, distribute progress reports throughout the semester, and file final grades from their computers. Access is password protected.

Admissions are also handled through a software system (Apply Yourself) that generates acceptance and denial letters and enables students to check the status of their admissions review online as the process progresses. For implementation of electronic portfolio applications, the College of Design contracted software development by the same unit that handles the general application software for the university. It is being tested with the applications for fall 2010 admission.

Strengths: Procedures and expectations are clear for all students. Records are maintained online and students

have access to information at any time. The new online portfolio for admissions will reduce staff and faculty workload with respect to admissions. Students in the College of Design have the highest academic profile upon admission and the retention and graduation rates are twice that of the rest of the university. Graduate populations are highly qualified and the program is nationally recognized.

Challenges: In an environment that is built economically to support a local applicant profile, the Master of Graphic Design program is an anomaly. While the program believes it needs to attract students nationally, it will have to develop additional methods to inform the local community of the value of advanced study.

I PUBLICATIONS

The College of Design produces a very limited number of printed publications, focused primarily on external audiences. *Influences* is a magazine about the college distributed to alumni and other friends of the college. Once produced every semester, the publication will migrate to the web for one of its two 2009-2010 editions in order to save money. *Design Life* is an online newsletter for students, faculty, alumni, and friends. It is published every three weeks and distributed to an email list of 2500 alumni, 600 friends of the college, and 800 students and faculty.

Before her resignation in November, Sherry O'Neal, the *Information Officer* for the college, solicited items for the newsletter on a regular basis. She also handled press releases when the event warranted broader coverage and worked closely with the university alumni publications staff. The university features college alumni in its alumni magazine, on the home page of the university website, and in spots shown at halftime on its televised sporting events. The college is currently searching for O'Neal's replacement.

Each year the College of Design publishes its *Annual Report* in printed form (see publications envelope) and distributes it online via its website. The report is a compilation of information from individual departmental and center reports.

The College of Design Student Publication has a history dating back to 1950 at a time when critical discourse about the field produced by academic programs was rare (see website at: http://ncsudesign.org/CONTENT/index.cfm/mode/1/fuseaction/page/filename/student_publication). An endowment now funds these topical collections of writing in a cycle of one every 18 months. A student editorial team proposes a topic and solicits writing by students, faculty, and professionals under the supervision of a faculty member. A student design team also works under Graphic Design faculty member Denise Gonzales Crisp to design the publication. Faculty have proposed bringing this activity into the curriculum under its own course number to ensure a more regular editorial and production schedule.

Windhover is the university literary and visual arts publication. It is funded through the Student Media Board and staffed by Graphic Design students each year. The publication consistently wins awards in professional design competitions and many Windhover design directors have gone on to prestigious positions in publication design (for example, Emmet Byrne, catalog designer at the Walker Art Center; Geoff Halber, former book and magazine designer at Winterhouse; and Kyle Blue, creative director at DWELL Magazine).

In the past, the college has printed a small admissions brochure with general descriptions of its undergraduate programs. The college believes most student attention has moved to the web and will discontinue this publication. The College of Design website is in the process of redesign. A comprehensive site developed by a local design firm was based on a Cold Fusion software platform and served the college well for many years. The university, however, has abandoned its support of this technology and the college has been paying an outside company to host the site. It is in the process of redesigning the site to reside on university servers. The website is maintained by a full-time technician employed by the college.

Individual programs within the college have sites that link to the primary college site at http://ncsudesign.org/content/index.cfm/mode/1/fuseaction/homepage. The URLs for these program sites are as follows:

Master of Graphic Design: http://www.ncsu.edu/graphicdesign/MGD/

(Any colored type on the site is clickable and opens to images and additional information)

PhD in Design: http://www.ncsu.edu/www/ncsu/design/sod5/phd/

Strengths: The university, college, and program have all descriptions of policies, procedures, and programs in place and make good use of online technology.

Challenges: There is no budget for publications in the various departments and programs. What little publication money there is resides at the college level. There is also no clear overall editorial processes for generating, editing, and approving content; everything is project related. Ironically, the college struggles when putting these things together. Because there have been so many changes in the college in recent years, it is building component parts continuously. Under these circumstances, departments are often working in isolation and the lack of a general process is more apparent.

J COMMUNITY INVOLVEMENT

As as land-grant university, NC State has a legal obligation to serve the community through outreach programs, which it describes as "extension and engagement." Several units of the College of Design are devoted exclusively to this activity and include Graphic Design faculty and students as participants:

- **Center for Universal Design,** under the direction of Sean Vance
- **Contemporary Art Museum (CAM),** under the direction of Jay Gates and Nicole Welch
- **Community Development Initiatives,** under the direction of Celen Pasalar and located at the Downtown Studio
- **Fish Market,** a student-run gallery in downtown Raleigh

The *Center for Universal Design* (CUD) is a national information, technical assistance, and research center that evaluates, develops, and promotes accessible and universal design in housing, commercial and public facilities, outdoor environments, and products. Its mission is to improve environments and products through design innovation, research, education and design assistance. Under a National Endowment for the Arts grant, the center has innovated strategies for teaching principles of universal design to college-level design students. Graphic Design faculty have been reviewers of coursework developed in this effort.

The College of Design merged with the non-collecting *Contemporary Art Museum* in 2006, following discussions of common interests in K-12 programming and the community involvement of college faculty and students (see website at: http://cam.ncsu.edu/mission-about.php). The merger expanded the college K-12 outreach and introduced students to an enormous range of new creative and learning possibilities. CAM staff, under the direction of Nicole Welch, run the successful summer high school design camps, which have a nearly 30-year history in the college. In three one-week camps – one resident camp and two day camps – 240 high school students experience hands-on problem solving and lectures in the various design disciplines under college faculty, graduate students, and professionals. For many of these students, the camp confirms an emerging interest in the professional study of design; typically, as much as 35% of the entering freshman class in the College of Design has had design camp experience. In summer 2009, CAM and the college also offered a middle school camp at Marbles Children's Museum in the museum district of downtown Raleigh. Previous efforts included three one-week middle school programs with the 4-H in the NC Extension offices in Charlotte. Graphic Design graduate students teach in these camps.

The *Contemporary Art Foundation* is a 501 (C)(3) organization and is independent of CAM and the College of Design. Its sole purpose is to raise funds for the renovation of property at 409 West Martin Street, which it owns (see website at: http://www.contemporaryartfoundation.org/index.html). The building is in the Warehouse District of downtown Raleigh and will be the location of many CAM programs once the renovations are completed. Former Phillips Collection Director, Jay Gates, has been hired to serve as Director of CAM and primary fundraiser for CAF until the building is completed. Clearscapes, an architectural firm owned by an alumnus of the College of Design, has been selected as the project architect for the renovation. Graphic Design faculty Denise Gonzales Crisp serves on the CAM board of directors.

CAM is not the only generator of K-12 activity in the college. Graphic Design faculty have been active in the development of teacher education programs that use design to teach other subjects. Meredith Davis, with Architecture faculty member Georgia Bizios, has a $240,000 application pending with the National Endowment for the Arts to assist the NC Department of Public Instruction in delivering design content in compliance with

new Technology Education curriculum standards. Davis and Bizios have participated in Technology Education conferences in the state to inform teachers about the use of design in their classrooms and ways in which high school students can prepare for admission to college-level design programs. The team will also assist the NC/DPI Arts specialists in integrating design in the upcoming revision of Visual Arts standards. Davis is also active in teacher training programs around the country, including as an education advisor to the Cooper Hewitt National Design Museum.

The *Downtown Studio* is located at 131 1/2 South Wilmington Street in downtown Raleigh and home to the *Community Design and Development Laboratory* (see website at: http://ncsudesign.org/ree/dds/dds_index.html), under the direction of PhD in Design alumna Dr. Celen Pasalar. The primary mission of the Downtown Design Studio is to educate and provide students with opportunities to explore new methods and innovative solutions about contemporary design issues and urbanism in cities, towns, and neighborhoods. The DDS provides real-world learning opportunities for the College of Design students through its offered courses, design services, and research, which seek to improve the quality of life in communities of North Carolina and beyond. Graphic Design faculty Kermit Bailey, Will Temple, and Kathleen Meaney have taught community-focused studios in this space and at the main campus, focusing on projects as diverse as revitalization of Southeast Raleigh, potential uses for the Dorothea Dix Hospital campus, expansion of design influence at Marbles Children's Museum, and exhibition assistance for the Raleigh City Museum. Kermit Bailey currently has a funded project with students that focuses on Southeast Raleigh.

The *Fish Market* is an entirely student-run gallery, established in 2002 and located at 133 Fayetteville Street. The gallery is open every First Friday from 6:00-11:00 pm as part of city's gallery walk and on Saturdays and Sundays from 1:00-4:00 pm. Student managers are paid and administer gallery operations, curate exhibitions, and generate publicity about the gallery's work. Students approached the College of Design Administrative Council with the idea of a gallery and an alumnus stepped forward, offering a vacant warehouse space. The gallery has been very successful and extends the reach of the college into the artistic life of the city. Graphic Design students are among the 2009-2010 interns currently running the gallery.

Unique to NC State University is the *Centennial Campus* (see website at: http://centennial.ncsu.edu/), a collaboration among government, private enterprise, and the university. A twenty-first century "technopolis," the campus consists of multi-disciplinary R&D neighborhoods, with university, corporate, and government facilities intertwined. Campus buses carry students back and forth between Centennial and the main campus. Among the Centennial research partners is Red Hat, the open source computing firm. Graphic design majors work as interns in these on-campus offices, often with alumni of the college.

The Friday Center, a teaching clinic and research center adjacent to the Centennial Campus Middle School, includes facilities for testing educational materials and technology design with students in classroom settings. PhD in Design and Master's of Graphic Design students take advantage of this resource in their studies. The middle school is a Wake County Public School, constructed and leased to Wake County by NC State University. The College of Design participates in a number of middle school activities, including mentoring middle school students, lecturing on career day, and allowing younger students to "shadow" undergraduate students for a day. Residential housing, an executive conference center and hotel, golf course, town center and recreational amenities will complete Centennial Campus as an interactive learning community.

The Graphic Design program has strong relationships with the local AIGA chapter, cross-publicizing events and occasionally co-sponsoring speakers. Graphic Design faculty are also active with AIGA at the national level. The

Graphic Design program will host the fall 2010 national *AIGA Educators Conference* with an emphasis on the role of context in design education.

The College of Design lectures and programs are open to the public and publicized to alumni, as well. The strong loyalty of alumni, maintained through the Design Guild membership and frequent receptions at professional meetings around the country, benefits the program and school. The spring graduation speaker in the college ceremony is always that year's Distinguished Alumnus/Alumna and the college sponsors a donor reception for scholarship recipients and their benefactors each fall. This year a graduate of the Master of Graphic Design program is the recipient of the Distinguished Alumnus Award; Danny Stillion is manager of interaction design at IDEO's Palo Alto offices. Alumni frequently return to give public lectures and participate with other professionals in the annual job fair for the college. They also serve on college search committees and host faculty retreats.

Students in the program and college are active in service projects with the community, such as the Krispy Kreme Challenge (a Park Scholar race to raise money for children's charities) and Habitat for Humanity. Several participate in the Alternative Spring Break each year, donating their time to a service project, such as cleanup efforts from Hurricane Katrina.

Strengths: Within the limitations of a small college and faculty, the College of Design is living up to its land-grant responsibility to engage with the community. The Downtown Studio and Fishmarket have seen healthy growth in programming.

Challenges: The momentum and funding behind some of these revenue-driven projects (CAM and Universal Design) is often uneven, creating uncertainty regarding long-term viability. They do not operate on state-appropriated funds and are in a restructuring mode, precipitated by statewide economic issues. They will require careful monitoring.

K ARTICULATION WITH OTHER INSTITUTIONS

NC State University has negotiated equivalent General Education credits for transfer from other institutions in the state. Students who transfer from community colleges or other four-year bachelor's programs may check course equivalencies online prior to admission; upon admission to the university, these courses automatically fulfill NC State General Education requirements and are added to their transcripts. Other courses may transfer, but require individual review by the Department Head and Assistant Dean for Student Services.

Unfortunately, graphic design study at community colleges in the state is not equivalent to the course sequences in the professional bachelor's program at NC State. For example, the only typography course at a two-year institution has no direct counterpart in a program that teaches four levels of typography. While community college students may qualify for "lateral transfer" (above the freshman level in design studios), it is unlikely that they will receive credit for courses in the upper three years of the curriculum. In addition, community colleges do not offer the theory and history courses taught in the first-year program in the College of Design. Therefore, many of these students will spend more than four years in college to earn their degrees. This situation is made clear to applicants in advising and information sessions and to community college advisors in meetings with the university.

L NON-DEGREE-GRANTING PROGRAMS FOR THE COMMUNITY

The Department of Graphic Design and Industrial Design offers no non-degree-granting programs in Graphic Design.

M OPERATIONAL STANDARDS FOR ALL INSTITUTIONS FOR WHICH NASAD IS THE DESIGNATED INSTITUTIONAL ACCREDITOR

The programs in Graphic Design and the College of Design meet all NASAD operational standards concerning title, operating authority, finances, governance and administration, general studies in undergraduate programs, facilities and equipment, student services, and occupation of graduates. Challenges facing the Department of Graphic Design and Industrial Design and listed in this report do not relate to compliance issues and arise largely from current economic conditions in the country and state; in other words, they simply represent the ongoing work of the department and college.

- The title of the department and its programs are consistent with national nomenclature, NASAD terminology, and the profession, as well as with the content of programs. The purposes of the programs are clearly articulated; developed through scaffolded planning from department to college to institution levels; clearly differentiated among undergraduate, master's, and doctoral programs; and consistent with expectations in the profession that they serve. (NASAD Handbook, II/A, pp. 45-46)

- The size and scope of the college and department programs are appropriate to its resources and procedures are in place to maintain enrollment management. Growth is capped in undergraduate level studios until additional resources are available. Graduate programs have sufficient critical mass to offer graduate only courses. (NASAD Handbook, II/B, p. 47)

- While the College of Design faces the same financial challenges as the rest of the country, there is a strong management team in place, which responded appropriately and inventively to changes in state funding. A successful plan, which focused primarily on administrative savings and restructuring, was rewarded by central administration by reductions of nearly 50% in the requested college contribution to university cost savings. No programs were cancelled and no student enrollments in full and timely class schedules were jeopardized. Efficiencies were gained by cross-departmental collaboration and tighter management procedures. The changes necessitated by budget cutbacks were communicated to students and faculty throughout the planning process. (NASAD Handbook, II/C, pp. 47-48)

- Governance and administrative structures are well established, clearly articulated, and monitored at all levels of the institution and UNC System. Students and faculty play active roles in the life of the college and department and also provide service and decisionmaking on university committees. Evolving relationships will be necessary to address the management of the newly merged Department of Graphic Design and Industrial Design, but this is a friendly union with all participants working to iron out procedures. There is a good relationship between the Department Head and faculty and there is continuing faculty and student confidence in the Dean. Administrative changes at the university level during the preceding summer were unsettling, but the search process is underway to replace temporary appointments and the university Board of Trustees and President of the UNC System are committed to finding exemplary leadership in future hires. (NASAD Handbook, II/D, pp/ 48-49)

- Faculty are qualified for their positions and currently sufficient in number to deliver the curriculum. Future staffing is in question regarding a part-time hire. Faculty are well-informed about teaching assignments and performance evaluations. Student/faculty ratios are appropriate to achieving curricular goals; there is coordination among the faculty on curricular content and assessment; and faculty workloads are flexible to allow research and extension activity to develop when appropriate. The availability of clerical assistance to departments is undefined at present, but new hires are well qualified and are beginning to build competencies. (NASAD Handbook, II/D, pp. 49-52)

- Facilities are excellent and contribute much to students' success. Student-owned technology allows the program to adjust to changing profiles in the profession and to focus its fee-based resources on equipment and infrastructure that does not go out of date quickly. The very low tuition makes such a requirement possible, as students attend NC State at a much lower cost than other competing institutions. Safety procedures and training are in place and monitored. (NASAD Handbook, II/F, pp. 52-53)

- Library resources and staffing are excellent and the college enjoys a strong relationship with the library administration at DH Hill. The College of Design, however, needs additional on-site space to house the current collection and funding shortfalls jeopardize some continuing journal subscriptions. Satellite shelving causes brief delays in acquiring less-frequently-circulating books, although this simply requires that students and faculty plan ahead. Overall, however, the library resources at the university and college greatly surpass those of most institutions. (NASAD Handbook, II/G, pp. 53-56)

- The admissions processes at the College of Design produce an academically superior group of students with strong aptitudes for the design disciplines. Open house and advising events focus on parents as well as students, so the college speaks with a consistent voice regarding policies, procedures, and priorities. The college admits one of every ten undergraduate applicants and graduates students at much higher rates than the rest of the university. There is very low attrition due to selective admissions, strong faculty supervision and mentoring through the resident studios, and an open-door administrative style. University electronic registration and record keeping maintain accurate information and enforce curricular standards. (NASAD Handbook, II/H, pp. 56)

- The college maintains strong communication with students and alumni. It lacks resources and infrastructure to produce fancy publications but makes good use of the web and email. Catalogs are updated annually on the web and inform students of curricular requirements and graduation policies. The university maintains all information that relates to tuition, student records, and regulations; these are subject to change and the college tries not to duplicate such information on its own site, thus avoiding the chance of discrepancies as university policies and data change. (NASAD Handbook, II/I, pp. 57-58)

- As a unit of a land-grant university, the Department of Graphic Design and Industrial Design has an obligation to engage with the community. It achieves this mission through several means, including community-based coursework; outreach units, such as the Contemporary Art Museum; student-run events and gallery exhibitions; public programs and lectures; and faculty research. The College of Design also maintains an active relationship with alumni through the Design Guild and receptions are held to coincide with professional meetings in cities throughout the country. A number of alumni return to lecture at the institution. (NASAD Handbook, II/J, p. 58)

N OPERATIONAL STANDARDS AND PROCEDURES FOR PROPRIETARY INSTITUTIONS

Not applicable

O OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS

The *Prague Institute* in the Czech Republic offers NC State courses (identical to those on campus but under a different course number to designate that the study took place abroad) under NC State faculty in the fall, spring, and summer semesters. The Institute is managed by a Director, hired by and paid for by the College of Design. Dana Bartelt holds two degrees from the College of Design, is fluent in Czech, and was formerly a professor of Graphic Design at Loyola University in New Orleans. She resides in Prague year-round and makes regular visits to Raleigh to meet with students, faculty, and administration throughout the year. She reports directly to the Dean of the College of Design and works closely with Department Heads who determine what will be taught and which faculty will teach. Her initial involvement in study abroad was to work with College of Design students and students from other universities in the classrooms of three Czech universities in Prague. Most of these courses served the programs in Architecture and Art and Design. On occasion, she negotiated course offerings by Czech faculty on behalf of the college. This practice continued for 15 years until the college determined that a more permanent arrangement was necessary to support the growing interest of students in international study.

In 2006, after leasing a building, arranging for student housing, and securing full-time management of the Institute under Bartelt, enrollment in Prague increased. The full-time faculty in Graphic Design agreed to teach summer and full-semester courses, offering the same content as available on the main campus in Raleigh so that students lost no time in their progress to degree. Typically, undergraduate Graphic Design students take a 6-credit studio (GD 490) and a 3-credit elective. They register for these courses through the normal university systems and earned credits automatically appear on their transcripts as would any other course in the university. The only difference between these courses and instruction on the main campus is the physical location of the class.

The university was impressed with the Institute and decided to lease additional space for instruction in General Education courses. Non-design students may also study at the Prague Institute. Provisions were made to offer General Education courses in Czech film and literature, sometimes under Czech faculty, to expand student understanding of Czech culture. The Institute also arranges for students to attend Czech cultural events and to travel to other cities for exhibitions and tours.

Faculty and students on the main campus maintain contact with Prague students via Skype and email. In several recent semesters, Prague students sent project work electronically to Raleigh, where it was output as part of the regular student exhibitions and exchanges. Advising also continues electronically, so students re-enter the local environment with no lapse in preparation for the subsequent semester. All university record-keeping is electronic, so students have full access to registration and records while abroad.

The cost of attending classes in Prague varies by the semester, with full semesters costing more than summer because of duration. The cost of one 16-week semester is $9950, while the 6 ½ week summer session costs $5500. Costs vary for special programs. Fees include tuition and fees, housing with breakfast, internet access at the Institute, excursions and cultural events, international health insurance, in-city travel passes, and orientation materials. Costs are the same for in and out-of-state students, therefore, out-of-state students actually save money by studying in Prague during the summer. Study abroad tuition and fees fall outside the normal billing and budgeting processes for state-appropriated funds, so the cost of instruction is covered by tuition during the summers when faculty are normally not under contract.

The facilities supporting this instruction are described under FACILITIES, earlier in this report. The Prague Institute website is at: http://ncsudesign.org/content/index.cfm/fuseaction/page/filename/prague.html and includes an informational video as well as details about enrollment.

SECTION II / INSTRUCTIONAL PROGRAMS PORTFOLIO

A ALL PROFESSIONAL BACCALAUREATE DEGREES IN ART AND DESIGN / COMMON BODY OF KNOWLEDGE AND SKILLS

STUDIO

Bachelor of Graphic Design students take 68 studio credits in design (8 credits in the common first-year program, 36 credits in 6-credit studio courses, and 24 credits in 3-credit studio-based support courses). Of the 68 studio credits, as many as 18 may be taken in another design major or assigned to Graphic Design study. Semesters 1-5 are common to all Graphic Design majors; semesters 6 and 7 are individualized through electives, study abroad, and topical Graphic Design offerings; and semester 8 includes a required senior capstone studio (see 8-semester curriculum display on pages 50-51). All studios engage in ongoing critiques and have end-of-semester final reviews. Because the Graphic Design program resides in a College of Design, there are no fine arts requirements.

The degree to which student work meets NASAD standards is determined by faculty in end-of-semester reviews; mid-residency reviews for all juniors; and graduating senior exhibitions, which include capstone projects. Each semester, all work from all studios and support courses is displayed for students and faculty to view during the last week of classes and exam week. An analysis of the curriculum appears later in this section.

DESIGN HISTORY, THEORY, AND CRITICISM

The common first-year curriculum includes 4 credits (two courses) in *Design Thinking*, a survey of critical perspectives on design taught by Dean Marvin Malecha. It also includes 6 credits (two courses) in *Design Culture and Context*, a thematic investigation of design history and material culture. Graphic Design majors also take one 3-credit art history survey course; one 3-credit course in *Graphic Design History*; and one 3-credit course in *Graphic Design Theory* for a total of 19 credits in design history, theory, and criticism. Study in studio-based Typography and Imaging courses also includes historical components and students are asked to write as part of the project development process in a number of studios. Critical writing on design blogs is required in several classes (see syllabi in Appendix II/B).

TECHNOLOGY

The first-year program acquaints students with some computer and video work, the use of the shop, and beginning printing technologies. By the end of the sophomore year, Graphic Design majors are competent in InDesign, Illustrator, and Photoshop software; have set type on the letterpress; and created their own images using digital photography. Most have learned to silkscreen and all have made a video and a simple website. In the third year students learn Flash, HTML, and CSS. They are taught to present work in PDF slide shows and on interactive websites and all have used blogging for archiving, discussing, and critiquing. Technology is taught in the service of ideas as part of studio-based classes, not in software or technology courses.

SYNTHESIS

Beginning with the sophomore year, students assume a great deal of responsibility for setting the direction of projects. The Graphic Design faculty believe beginning students, especially those with high academic skills, can handle complex problems early in their studies; in this way, formal skills develop within specific communication contexts, rather than through isolated studies in abstraction, and are subject to the principles and intent of language. Later discussions in this report describe the curricular changes made by the program to implement this strategy. It is not unusual for students in the same class to be working on diverse projects that share some unifying aspect, principle, or framework or in groups that tackle large scale problems — such as branding, interaction, and service design — in the same assignment.

Mid-residency reviews for juniors take place at the end of the fifth semester when students have completed the coursework common to all Graphic Design majors and before elective study begins. This review involves summative visual presentations of all completed work to the full faculty; students assess their strengths and weaknesses and offer justifications for how they plan to use the remaining semesters. Faculty provide a written summary of comments about the quality of the presentation and suggestions for future development.

Seniors complete an independent capstone project; requirements include a formal written proposal and curated examples from the field, as well as original visual work. The capstone studio also introduces students to professional practices and requires a professional presentation of work as they leave the program.

Included in the Self-study is a CD of student work to demonstrate competencies in these various areas of undergraduate education.

A GRADUATE PROGRAMS

MASTER OF GRAPHIC DESIGN PROGRAM

The Master of Graphic Design program is accredited as a two-year, terminal degree program. It is housed in two dedicated studio spaces (Kamphoefner G-40 and 110) where seminars are also taught. First- and second-year students are mixed in courses and studio locations during the fall semester, but separated in the spring semester when half of the class is working on final projects. There are currently 11 second-year master's students, one student who is resolving an incomplete grade before December graduation, and 7 first-year students.

Consistent with university policy, graduate program administration is under a departmental Director of Graduate Programs who works closely with the Department Head. Meredith Davis currently serves in this position for Graphic Design. The DGP is responsible for:

- Coordinating the graduate admissions process
- Advising graduate students
- Monitoring curriculum and thesis processes
- Organizing periodic student reviews
- Authoring biennial assessment reports to the university

BREADTH OF COMPETENCE / MASTER OF GRAPHIC DESIGN

The Master of Graphic Design curriculum includes studios, seminars, one elective, and final project coursework. All master's courses enroll graduate-only student populations. Students complete 48 credits of coursework, including a final project. **(See note at the end of this section regarding the total required credits.)** The first three semesters of the curriculum include 9-credit studios that are co-requisite with 3-credit seminars. Work in the studio is both faculty- and student-driven. In addition, students register for a 3-credit elective, which may be taken anywhere in the university, and a 3-credit course dedicated to preparation and research for the thesis/final project. The fourth semester is devoted entirely to the final project (thesis) for 6 credits.

First semester		**Second semester**	
Graduate studio	9 credits	Graduate studio	9 credits
Seminar	3 credits	Seminar	3 credits
		Elective	3 credits

Third semester		**Fourth semester**	
Graduate studio	9 credits	Final project	6 credits
Seminar	3 credits	Elective (if required by	3 credits
Final project research	3 credits	loan agreements)	

Graduate students are required to work in the studio from 10:00-5:30, Monday-Friday, unless they have teaching assistantships in undergraduate classes at specific times during the week. Studio faculty direct activity in three full afternoon sessions per week. The studio may be team-taught or guided by a single professor. Program emphasis is on generating a body of work that builds to a thesis topic over the three semesters. Project critiques are open to all graduate faculty and end-of-semester reviews are public and include an invited critic from outside the university.

Each semester faculty select a focus for the 9-credit studio from one of three broad topical categories, allowing the program to maintain some consistency in content delivery while also responding to modulations in design practice and research. Alternating fall semesters address design issues related to cognition and culture; spring semesters focus on the social implications of technology. In recent semesters, the program has identified the following topical foci:

- The culture of play
- Online learning communities
- Interface
- Participatory culture
- Local/global
- Critical thinking by audiences

Seminars involve reading, writing, and analysis and are co-requisite to the studios. Reading material comes from a variety of disciplines and perspectives, many from outside design. Seminars are taught in one of three ways: through full-time, resident faculty; by visiting scholars who conduct four two-day sessions across the semester; and through telecommunication with scholars around the world. The program also brings studio workshop leaders to campus for short periods of time and critics for participation in the final reviews in the spring semester.

Recent visitors include:

- Jon Bielenberg, director of Project M, Portland, Maine
- Max Bruinsma, designer, Amsterdam
- Michael Bierut, partner, Pentagram/New York
- Ian Bogost, associate professor, Georgia Tech
- Hugh Dubberly, principal, Dubberly Design, San Francisco
- Stuart Ewen, professor of history, Hunter College and City University of New York
- Sibylle Hagmann, type designer
- Kate Hayles, professor of literature and author of *Writing Machines,* Duke University
- Peter Lunenfeld, associate professor, UCLA
- Ellen Lupton, professor, Maryland Institute College of Art
- Chris Paul, head of interaction design, IBM
- Chris Pullman, head of design, WGBH/Public Television, Boston
- Rick Robinson, head of research, Design Continuum, Boston
- Louise Sandhaus, associate professor, California Institute of the Arts
- Angela Shen Hsieh, principal, Visual i/o, Boston
- Danny Stillion, manager of interaction design, IDEO, Palo Alto
- Gail Swanlund, associate professor, California Institute of the Arts
- Dori Tunstall, associate professor and design anthropologist, University of Illinois/Chicago

FINAL PROJECTS (THESIS)

Final project topics from the last three years include:

2009 **Marty Maxwell Lane,** *Teen Independent Learning Online: Visual literacy tools for assessing credibility in news images* (currently teaching at Kent State University)

Kelly Murdoch-Kitt, *Virtual/Physical Communication Communities: Leveraging social tools to build a sustainable food network in Raleigh, NC*

Robert Reuhlman, *Typographic Voice: Embodied speech on dynamic surfaces* (will receive degree in December)

Alberto Rigau (first prize in the University Graduate Research Symposium), *Design as Choice Architecture: Informing consumers about debt-related behaviors* (currently running his own firm in Puerto Rico and teaching at a university in San Juan)

Rebecca Tegtmeyer, *Spatial Mapping and Navigation: Physical and online environments* (currently teaching at Michigan State University)

2008 **Kelly Cunningham,** *Wear to Work: Assisting low-income women in obtaining living-wage employment through interactive communication strategies* (currently practicing in Sacramento and teaching at California State University)

Valentina Miosuro, *Visual Skill Training and Monitoring for Type 2 Diabetes Mellitus Patients* (currently working at Siegel and Gale)

Matthew Munoz, *Designing Conditions for Democracy* (currently partner in strategic design firm, New Kind)

Gretchen Rinnert, *Educational Participatory Communities: Interactive video tools that inspire active learning in learning-resistent middle school girls* (currently teaching at Kent State University)

Michele Wong King Fong (award in the University Graduate Research Symposium), *Interactive Tools for a Remote and Synchronous Mentoring Interface* (currently teaching at North Texas State University)

2007 **Jon Harris,** *Collaborative Mapping Systems: The design of a set of software tools to support and enhance collaborations between design students and industry* (currently in software development at IBM)

Amber Howard, *Anticipatory Design: Interaction for managing and understanding complex systems* (currently in the PhD in Design program)

Matthew Peterson, *Reading is Situational, Reading is Experiential: Performative design for learning through science education materials* (currently in PhD in Design program)

Rene Seward, *Reading by Design" Visualizing phonemic sounds for dyslexic readers 9-11 years old* (currently teaching at University of Cincinnati)

DEVELOPMENT OF TEACHING AND OTHER PROFESSIONALLY RELATED SKILLS / MASTER OF GRAPHIC DESIGN

A limited number of assistantships is available for second-year Master of Graphic Design students; generally, these support instruction in the undergraduate program. Master's teaching assistants work alongside full-time faculty (not as "faculty of record"), meet regularly for planning with mentors, and undergo training in a 3-credit seminar on teaching at the college level. The seminar on teaching under Meredith Davis covers curriculum and project development; pedagogy and critique; course and program assessment; hiring practices; and managing faculty careers in teaching, research, and service (see syllabus in Appendix II/B). A one-hour per week component under Martha Scotford also covers the history of design education. The course is taught by Graphic Design faculty but offered to master's and doctoral students in all departments and includes discussion sessions at each student level.

Many master's students gain teaching experience in the *College of Design High School Summer Design Camp* before being assigned to college-level classrooms. Master's students also participate in the *Certificate of Accomplishment in Teaching Program* at the university level. NC State Master of Graphic Design alumni teach or have taught at the following institutions upon graduation:

- Appalachian State University
- Arizona State University
- Carnegie Mellon University
- Georgia State University
- Herron School of Art/Indiana University (2)
- Kansas City Art Institute (2)
- Kent State University (2)
- Michigan State University
- North Texas University
- Nova Scotia College of Art and Design
- Peace College
- Rhode Island School of Design (2)
- San Jose State University
- University of Cincinnati (2)
- University of Hawaii (3)
- University of Kansas

- University of Tennessee (2)
- University of Wisconsin/Milwaukee
- Western Carolina University
- York University, Toronto

Other graduates of the Master of Graphic Design program choose to enter professional practice upon completion of their degrees. Some of the companies employing graduates include:

- IBM
- IDEO
- Microsoft
- Nike
- Red Hat
- Siegel and Gale
- Slate Magazine/NY Times
- VSA/Chicago
- Walker Art Center
- WGBH/Public Television

PHD IN DESIGN PROGRAM

The PhD in Design is one of four programs in the United States offering doctoral study for students with backgrounds in graphic and industrial design. Prior to 2009-2010, the program was administered by a Director. A resignation and budget constraints in the college moved this responsibility to Art Rice, Associate Dean for Graduate Studies at the end of the spring 2009 semester.

There are 16 faculty affiliated with the PhD program; all have primary appointments in the disciplinary departments of the college or are research faculty. Faculty apply and are reviewed for PhD affiliate faculty status according to published guidelines (see Appendix I/E). The PhD faculty meet regularly and make decisions about the admission of students; curriculum; research initiatives; student progress to degree; and awards and presentations. NC State students have and make frequent use of reciprocal registration and library privileges at UNC/Chapel Hill and Duke University, which enables them to study under research faculty in these nearby institutions.

BREADTH OF COMPETENCE

The PhD in Design is a 54-credit hour research degree* (not including examinations) and can be earned in a minimum of three years. Students work within general research interest areas:

- **Design for Health and Well-being**
- **Design for Learning**
- **Design for Sustainability**
- **Design and Technology**
- **Design and the Urban Context**
- **Design History and Criticism**
- **Design Methods**

All doctoral students meet the following curricular requirements:

- DDN 701 Research Methods
- DDN 702 Research Paradigms
- DDN 801 Colloquia (three 1-credit offerings)
- A second research methods course, appropriate to the students' research topic and taken elsewhere in the university
- Statistics or Philosophy
- Preliminary qualifying examination (oral and written)
- Dissertation examination (oral and written)

The *Research Paradigms* course is taught in the first semester and instruction under resident faculty is supplemented by visiting scholars in two-day doctoral seminars and a public lecture. Recent visitors include:

- Sherry Ahrentzen, University of Wisconsin-Milwaukee
- John W. Carroll, North Carolina State University
- Chris Conley, Illinois Institute of Technology
- Nigel Cross, The Open University, UK
- Donald Drewes, North Carolina State University
- Pliny Fisk III, Texas A&M University
- Lawrence Frank, University of British Columbia, Vancouver
- David R. Godschalk, University of North Carolina at Chapel Hill
- Harry Heft, Dennison University
- Terry Irwin, Schumacher College, UK
- Mark Johnson, University of Oregon
- Rachel Kaplan, University of Michigan
- Stephen Kaplan, University of Michigan
- David Leatherbarrow, University of Pennsylvania
- Brian Little, Carleton University, Ottawa
- Aaron Marcus, Aaron Marcus and Associates, Berkeley
- Robert Mugerauer, University of Washington
- Sharon Poggenpohl, Hong Kong Polytechnic University
- Amos Rapoport, University of Wisconsin-Milwaukee
- John Rheinfrank, Northwestern University
- Rick Robinson, Design Continuum, Boston
- Elizabeth Sanders, Sonic Rim Columbus, Ohio
- David Seamon, Kansas State University
- Ingrid Stefanovic, University of Toronto
- Roger S. Ulrich, Texas A&M University
- Jean D. Wineman, University of Michigan
- Craig Zimring, Georgia Institute of Technology

Colloquia combine students at all levels in a single, 1-credit discussion course in the spring of each year. Colloquia courses rotate through the following content by semester:

- Teaching
- Writing and publishing
- Research funding and project management

The remainder of the student's curriculum is composed of advised electives in the research interest area (within and outside the College of Design) and dissertation-related coursework. Courses within the College of Design are frequently taught to small groups of students working with the same faculty mentor or in one-on-one exchanges between the student and supervising faculty. Unless specifically identified as independent study or dissertation research, content in courses taught to individual students is faculty driven and requires assigned reading, writing, and/or engagement in research projects. All students submit an annual report at the end of each year that includes every paper written in each course taken in the university; faculty use these reports in assessment activities.

PHD IN DESIGN DISSERTATION TITLES

Approximately 25 students have graduated from the PhD in Design program since its inception in 1999 and there are currently 16 students actively enrolled in their first three years of coursework. There are 5 students who are continuing to work on their dissertations after completing coursework. Although architects dominated the earliest classes admitted to the program, recent years have favored graphic and industrial designers. Therefore, the list of graduates is followed by a list of students with graphic design backgrounds who are currently in the program pipeline.

2009 **Hyejung Chang,** *Mapping the web of landscape aesthetics: A critical study of theoretical perspectives in light of environmental sustainability*

Andrew Payne, *Understanding change in place: Spatial knowledge acquired by visually-impaired users through changes in footpath materials*

2008 **Magdy Ma,** *A semiotic phenomenology of visual rhetoric: Communication and perception of attributes of cultural sustainability in the visual environment of public housing in Hong Kong*

Kristin Thorliefsdottir, *Neighborhood design; Association between suburban neighborhood morphology and children's outdoor, out-of-school, physical activity*

2007 **Ryan Hargrove,** *Creating creativity in the design studio: Assessing the impact of metacognitive skills on creative abilities*

Yixiang Long, *The relationship between objective and subjective evaluation of the urban environment: Space, syntax, cognitive maps, and urban legibility*

2006 **Daryl Carrington,** *A photometric characterization methodology for daylighting fixtures*

Evrim Demir Mishchenko, *The influence of site design on physical activity and social interaction in residential planned unit developments*

Sudeshna Chatterjee, *Children's friendship with place: An exploration of the child friendliness of children's environments in cities*

Orcun Kepez, *The effect of space on health and well-being: An environmental assessment for home-like, long term care settings*

2005 **Aydin Ozdemir,** *An exploration of interpersonal distances and perceived spaciousness and crowding in four shopping malls across two cultures*

Dennis Puhalla, *Color as cognitive artifact: A means of communication, language, and message*

Claudia Rebola, *Visualizing communication structures of non-verbal information for online learning environments*

2004 **Zeynep Toker,** *Women's spatial needs in housing: Accommodating gender ideologies, use patterns, and privacy*

Cynthia van der Wiele,*Understanding the adoption of sustainable natural resource management and the role of ecological design within the milieu of chronic conflict: A case of smallholder households in Nimba County, Liberia*

2003 **Jianxin Hu,** *The design and assessment of advanced daylighting systems integrated with typical interior layouts of multistory office buildings*

Celen Pasalar, *The effect of spatial layout on students' interaction in middle schools: A multi-case analysis*

Umut Toker, *Space for innovation: The effect of space on innovation processes in basic science and research settings*

Students with graphic design backgrounds who are scheduled to graduate in 2010 academic year:

- **Joohee Huh,** *Embodiment in the design of writing tools in computer software*
- **Jae Young Lee,** *The rhetoric of diagrams; audience perception of subjectivity in diagrams on global warming*
- **Deborah Littlejohn,** *Grounded theory on how teaching regimes' respond to emerging professional practices: The design of space, technology, and curriculum*
- **Matthew Peterson,** *Comprehension and learning with instructional print material for middle school science: Design, cognitive load, and student performance*

Continuing students with graphic design/industrial design backgrounds are:

- **Amber Howard,** dissertation topic is on *feed forward: technological design intervention in the anticipation stages of behavior (application in response to overeating and obesity)*
- **Vin Lim,** first year student
- **Siwen Liu,** first year student
- **Hyun Jee Kim,** dissertation topic is on *influence of space on the behavior of museum audiences*
- **Constanza Miranda Mendoza** (Fulbright Scholar), first year student
- **Wenjiao Wang,** first year student

DEVELOPMENT OF TEACHING AND OTHER PROFESSIONALLY RELATED SKILLS /PHD IN DESIGN

PhD in Design students are funded through assistantships that pay stipends of $8000 in the first year, $8750 in the second and third years + tuition + health insurance. In exchange, they owe the college 12.5 hours of work per week, with most of them engaged in classroom teaching. Some students also receive university fellowships, ranging from $4000-$5000 in their first year of study, while others take on additional hours of work through college research or outreach projects. The total hours of paid work for full-time students may not exceed 20 hours per week. The college currently has three Fulbright scholars in the program who receive funding in addition to the university assistantships and fellowships. Each PhD student's teaching is supervised by a department and by a PhD faculty mentor.

Recent changes in the curriculum give PhD students the option to take a 3-credit course in teaching or a 1-credit colloquium in teaching. The latter is the discussion session for students who are also in the 3-credit course.

Graduates of the program have entered teaching positions, here and abroad, as well as research positions in government and practice.

- Dr. Daryl Carrington, in practice and teaching at Temple University
- Dr. Hyejung Chang, Assistant Professor of Landscape Architecture, University of New Mexico
- Dr. Sudeshna Chatterjee, principal of Kaimal Chatterjee & Associates; research affiliate of the Children, Youth and Environments Center for Research and Design at the University of Colorado in Boulder; visiting faculty in the graduate departments of Urban Design and Urban Planning in the School of Planning and Architecture, New Delhi; and the News Archive Editor for the peer-reviewed, international journal "Children, Youth and Environments"
- Dr. Ryan Hargrove, Assistant Professor of Landscape Architecture, University of Kentucky
- Dr. Jianxin Hu, Visiting Assistant Professor of Architecture, College of Design, NC State University
- Dr. Mohammed Zakiul Islam, Assistant Professor of Architecture, Bangladesh University of Engineering and Technology
- Dr. Orcun Kepez, Instructor of Interior and Environmental Design, Kadir Has University (Turkey)
- Dr. Magdy Ma, Project Manager, The International Design Opportunity, School of Design, Hong Kong Polytechnic University
- Dr. Evrim Demir Mishchenko, Assistant Professor of Architecture, Mersin University (Turkey)
- Dr. Aydin Ozdemir, Instructor of Landscape Architecture, Ankara University (Turkey)
- Dr. Celen Pasalar, Extension Assistant Professor of Landscape Architecture, Director of the Downtown Studio, College of Design, NC State University
- Dr. Andrew Payne, Instructor of Architecture, Savannah College of Art and Design
- Dr. Dennis Puhalla, Professor of Design, University of Cincinnati
- Dr. Umut Toker, Assistant Professor of City and Regional Planning, California Polytechnic State University
- Dr. Zeynep Toker, Assistant Professor of Urban Studies and Planning, California State University at Northridge
- Dr. Cynthia van der Wiele, Sustainable Communities Development Director, Chatham County, North Carolina
- Dr. Claudia Rebola Winegarden, Assistant Professor of Industrial Design, Georgia Institute of Technology

NOTE REGARDING CREDITS REQUIRED FOR GRADUATION FROM GRADUATE PROGRAMS:

The University of North Carolina system decreases the number of credits that qualify students as full-time as the levels of degree programs advance. Full-time enrollment for master's students is 12 credits and full-time enrollment for doctoral students is 9 credits. By university formula under such enrollment, the typical master's student in one of the design disciplines is responsible for a minimum of 54 hours of work per week (contact hours + out-of-class work). All programs in the College of Design follow this structure (MArch, MA+D, MLA, MID, MGD, PHD).

Further, the typical master's program in a research #1 science and technology university is one year (30 credits) and configured as a transition between bachelor's and doctoral study. As such, the university argues for low credit requirements because students will go on to further study at the doctoral level. The College of Design received special status as a two-year, 48-credit hour professional master's program in recognition that the master's is the terminal degree in the design fields.

The total minimum credits required for graduation from the PhD program are 54, which represents three years of full-time enrollment. The university adds another 18-36 credit hours of previous master's study to reach the 72-credit requirement for doctoral programs (other programs in the university are based on the sciences and have no break between master's and doctoral study). Doctoral students who extend their dissertation work beyond the three-year minimum register continuously for 1 or 3 credits, depending on their citizenship status.

Therefore, graduate credits in professional degree programs in the UNC system and at this research university do not align with the way in which NASAD accounts for full-time enrollment in its 60-credit hour minimum for the MFA. This was explained in our 2001 review. It is not possible for the College of Design to change this system, which applies to 16 universities, or to demand that full-time students to work beyond 54 hours per week by formula. Regardless of the way in which the UNC system counts credits, Master of Graphic Design students are engaged in two years of full-time studio and seminar-based instruction in graphic design, with a thesis/final project requirement, just as are MFA students in 60-credit hour programs. PhD students are in two years of full-time course enrollment and at least one year of dissertation work, as are students in 72-credit hour programs in which students enter doctoral study directly from a bachelor's degree. NASAD acknowledged this system in the 2001 review and granted the program terminal degree status.

In addition, the degree titles in the College of Design relate to the professional design disciplines, not to fine arts. The UNC system designates certain institutions for study in particular fields. The fine arts are at UNC/Chapel Hill, design is at NC State. Therefore, none of the NC State degrees read Bachelor or Master of Fine Arts.

B SPECIFIC CURRICULA / APPLICATIONS FOR:

BACHELOR OF GRAPHIC DESIGN - 4 YEARS / RENEWAL OF FINAL APPROVAL FOR LISTING

1 Purpose: The primary mission of the professional *Bachelor of Graphic Design* degree is to prepare students for existing and emerging entry-level professional practice in the field, with acknowledgement that some students will apply their education in design thinking to other professional endeavors.

2 Curricular table: (see page 63)

3 Assessment of compliance with NASAD standards:

It is the belief of the Graphic Design faculty that graduating Bachelor of Graphic Design students demonstrate all NASAD essential competencies for Graphic Design, as documented in course syllabi (see Appendix II/B); illustrated in examples of student work (on the enclosed CD); and evidenced by the success of graduates in positions of responsibility in design offices and corporations around the country. In addition to the discussion of essential competencies below, the section of the Self-study on PLANNING, EVALUATION, AND PROJECTION includes the Bachelor of Graphic Design Assessment Plan (see page X) through which faculty determine student and curriculum achievements. Learning objectives in this plan match NASAD essential competencies; detail where such objectives are measured; describe how data is collected to assess outcomes; and articulate the measures used to determine minimum levels of achievement by students in the program. Biennial reports are made to the university with respect to these issues.

Competency a: *The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.*

The GD 301/*Graphic Design Studio III* in the 5th semester is the last studio that majors have in common. All subsequent coursework is in topical electives or in the self-directed senior capstone studio where students tackle independent projects. Students may not proceed to upper-level coursework without mastering required content in GD 301 and without presenting in the program's *Mid Residency Review*. In this way, faculty guarantee that competency (a) has been met, both through curricular requirements and by evaluative practices.

Competency b: *The ability to describe and respond to the audiences and context which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.*

The Graphic Design program has been redesigned over the last three years to focus on the importance of contexts and audiences. Beginning with the first semester sophomore curriculum, courses examine explicit aspects of context (see syllabi in Appendix II/B), consistent with NASAD competency (b). Junior level courses ask students to design at the level of systems. The capstone studio, taken in the last semester of the senior year, requires students to demonstrate this competency in self-defined and/or applied projects that tackle complex problems in the interaction among systems (physical, cultural, cognitive, and social.)

Competencies c and d: *The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images.*

An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).

Dedicated work in the three-credit support course progressions (Type I-III and Imaging I-III) requires the mastery of technological tools in support of students' formal development. The program views form as visual and verbal *language* and does not teach principles of organization or style outside of this context.

Competency e: *An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects.*

History and theory are taught in dedicated courses (D 100/Design Thinking I, D 102/Design Thinking II, D 102/ Design Culture and Context I, D 103/Design Culture and Context II, GD 200/Graphic Design Theory, and GD 342/Graphic Design History), but the curriculum also integrates such study in core studio and support courses. Faculty deliver lectures as part of studio-based instruction and project briefs demand integration of theory and history. Only one art history survey course is required for all majors; instead, College of Design offerings are focused on design history.

Competency f: *An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.*

The junior-level GD 301/*Graphic Design Studio III* uses case studies, models of best practices, and specific methods for solving the complex problems of branding, interaction design, and service design. Students work in collaborative teams; develop project definitions, research, and workflow patterns; deliver final work in printed and media presentation formats; and explore contemporary methods of design practice (such as conducting communication audits, engaging in ethnographic studies, authoring mission statements and branding positions, etc.) In the GD 401 capstone studio, seniors engage in discussions dedicated solely to the transition from school to work and examine a range of best practices, project types, and professional behaviors.

One course, GD 342 /*Graphic Design History* is taught online and meets NASAD requirements for distance learning. The course registers NC State students and off-campus students. The course includes a weekly online chat with faculty, as well as lectures, image archives, assignments, and examinations. The university supports distance learning through DELTA (Distance Education and Learning Technologies Applications).

Electronic media are integral to most study in the program and matched to practices in the profession. Students purchase their own computers and software and are technologically proficient by the end of the sophomore

year. The program currently teaches no software courses, but specific software competencies are identified for each support course. While students understand computer technology as a tool, the program goes further to frame electronic media as *experience* and *setting*.

5-6 Results and assessment:

Graphic Design faculty use student evaluations of curriculum and instruction; end-of-semester reviews; junior mid residency reviews; feedback from alumni and employers; and careful study of modulations in the culture and profession to assess program performance. Two annual faculty retreats focus on assessments of curricular performance. Since the 2001 NASAD review, the faculty in Graphic Design and the College of Design have made meaningful changes in the orientation to curricular content, despite minimal variation in its basic structural elements. These changes affect the following areas of instruction:

- **First-Year Experience**
- **Required three-semester sequence for all Bachelor of Graphic Design majors**
- **Capstone course for graduating Bachelor of Graphic Design seniors**

The First-Year Experience: At the time of the last NASAD review, first-year students in the College of Design had a common first semester under a designated foundation faculty (whose backgrounds were primarily in fine arts) and a disciplinary second year under Graphic Design and Industrial Design faculty in team-taught studios. Supplemented by General Education Requirements, the first-year design courses were as follows:

Fall semester:		**Spring semester:**	
DF Studio	6 credits	GD/ID Studio	6 credits
Design Thinking	2 credits		

Several concerns regarding beginning study resulted in the formation of a dean's task force to re-evaluate the first-year curriculum:

- **Increasing need for interdisciplinary design engagement in professional practice**
- **Limited involvement of beginning students in history and theory**
- **Declining confidence in the contemporary relevance of a formalist, Bauhaus model of beginning design instruction**
- **Shortfall of regular, supervised teaching opportunities for graduate students**
- **Little assurance that rising sophomores had a common curricular experience under "cult of personality" teaching**
- **Diminishing resources for staffing the first-year curriculum with a dedicated foundation faculty**

The task force met for six months, designing and building consensus for a new curricular plan (see Appendix III/A). These are the only structural changes in the requirements for the Bachelor of Graphic Design degree since the 2001 NASAD review and apply to all undergraduate professional degree programs in the college. The college launched the new first-year program in fall 2008 under experimental course numbers and submitted course and curricular changes through the appropriate college and university committees in the spring of 2009. The curriculum now requires the following first-year courses for all majors in the College of Design:

Fall semester:			**Spring semester:**		
D104	First-Year Studio I	4 credits	D105	First-Year Studio II	4 credits
D100	Design Thinking I	2 credits	D101	Design Thinking II	2 credits
D102	Design Culture and Context I	3 credits	D103	Design Culture and Context II	3 credits

These changes increased the number of credits in design study for all bachelor's programs in the college (4 additional credits over the requirements in 2001). However, a concurrent revision of university General Education Requirements returned credits to department control, so the College of Design was able to make first-year curriculum changes with no impact on upper-level requirements in the various majors. These changes also increased the percentage of study devoted to design history and reduced the amount of small-class-size instruction in the program, thus meeting university expectations for greater faculty productivity.

Two 16-student sections of *First-Year Studio* are now staffed by a faculty member and two teaching assistants. There are eight sections offered in each semester, serving a total of approximately 130 students who are mixed by discipline in each section. A four-faculty team is selected by the dean each semester from the various departments. Common projects are negotiated among the four faculty in compliance with overall course objectives. Teaching assistants apply and are interviewed, selected, and trained by the faculty; they also represent the various disciplines in the college. Fall semester studios focus on representational strategies for describing and analyzing design systems, including maps, journals, photographs, video, and three-dimensional models. Spring semester studios build an understanding of design process, completing two-dimensional and three-dimensional projects that are situated in a variety of contexts and that use a range of materials and processes. Issues of form are addressed, but within contexts of use and meaning, rather than through abstraction.

The first-semester course in *Design Thinking* is a cross-cultural examination of critical thinking in the design disciplines. Its in-depth discussions of historical examples of design foreground a variety of perspectives on visual and spatial problem solving, as well as issues that the various design disciplines have in common. The second semester is staffed by department heads from the five disciplines in the college and, through a common structure, explores how the various professions are practiced and what they value in the design process.

The two history/theory courses in the *First-Year Experience* investigate the role of design in culture. They survey design examples from history and across disciplines, looking at them in terms of cultural production and the contexts of their times. These courses are followed by specific disciplinary history courses in the sophomore year, including GD 342/*History of Graphic Design*.

While it is early in the implementation of the new *First-Year Experience*, results generally seem consistent with faculty goals. Students appear to produce as much work as under previous 6-credit studio courses and the work is consistent across sections, so programs in the various majors can predict entry-level skills and knowledge. The content of their work is focused on design, not on the fundamentals of fine arts, and it is *situated* in contexts that guide decision-making. Graduate teaching assistants appear to deliver appropriate instruction and remain under the supervision and mentorship of senior faculty. Each semester 1-2 graphic design graduate students gain teaching experience under this model of instruction. Courses in *Design Thinking* provide broad exposure to the various design disciplines and acculturate beginning students to critical perspectives in design.

At the same time, there are continuing challenges that the college must address in coming semesters. There is the temptation of some faculty to return to formalist exercises in the first semester, despite task force recom-

mendations. Although first-semester studios introduce students to digital technology, exposure is cursory and insufficient in developing students' understanding of time-based concepts. There is a tendency for faculty in second-semester studios to adopt a *collection* of disciplinary-specific projects in a survey approach, rather than to identify cross-disciplinary content that characterizes all design practices or to make deliberate comparisons among disciplines. The courses in *Design Culture and Context* occasionally lack focus and resort to traditional art historical chronology as a structure for examining design issues, rather than more contemporary approaches to the study of material culture. These concerns will be addressed as the faculty refine program offerings.

Required courses in the Bachelor of Graphic Design sophomore/junior sequence: In spring 2007, the Graphic Design faculty undertook a detailed assessment of the undergraduate curriculum. While students met NASAD essential competencies and were successful in their professional lives after graduation, faculty felt the traditional curriculum was not well-matched to the emerging demands of the profession. In particular, the faculty raised the following concerns that:

- **The traditional curricular emphasis on the physical attributes and formats of designed artifacts (posters, books, websites, etc.) was not consistent with the emerging need to design tools and systems through which users define experience. Further, it placed insufficient emphasis on the cognitive, social, cultural, and technological dimensions of context;**

- **The traditional simple-to-complex progression of coursework and assignments neither developed students' deep understanding and management of complex problems and systems, nor made good use of the exceptional academic skills of NC State students. Instead, it framed students' earliest understanding of design as abstraction and simplification, not as mediation of the relationships among people, settings, and information;**

- **The emphasis on individual designer performance, while necessary in an academic setting, did little to prepare students for the collaborative nature of contemporary practice; and**

- **Courses in the curricular triads (studio, typography, and imaging) did not explicitly encourage the synthesis of content, and in some cases, showed little symmetry between the content experiences of two sections of the same course.**

Beginning with sophomores in the fall 2007 semester, the faculty implemented a new undergraduate course of study. No course numbers or general distribution of content (e.g. typography, imaging, etc.) within the curriculum changed, however, the perspective and pedagogical approach within the established curriculum is significantly different from what it was in 2001.

- **The first semester sophomore studio content** now focuses on *the position or role of objects within larger systems* (see the syllabi in Appendix II/B and the CD of student work). In studio, students begin semester work by building concept maps of objects within various physical, cognitive, social, cultural, and technological systems. Throughout the semester, individual projects are located within "zones" of the map, ensuring that students are always cognizant of the larger network of connections. Writing is integrated into the work of the studio, not as critique, but as a way of processing content and scripting scenarios for design action. Andrea Marks' e-book on *Writing for Visual Thinkers*, documents this practice at NC State.

- **The second semester sophomore studio content** focuses on *people and settings*. Students explore methods for analyzing and addressing various contexts and audiences for design. They learn to write scenarios and to consider the conditions that shape audience/user experience. The premise of this semester is that design is the *mediation* between people and their intent to interact with their social and information environments.

- **The first semester junior studio content** focuses on *designing systems* and *collaborative work*. Students work in groups on common themes defined in terms of behavior, not of objects or formats (for example, customization, wayfinding, searching, curating, etc.) They develop coordinated systems of *interaction, branding,* and *service*, framing their own problems and approaches within the general topic. Targeted lectures introduce students to conceptual frameworks for considering these topics, often using case study examples, and discrete processes for individual and group work.

- **Typography instruction in the three-course sequence** assumes that the simple-to-complex progression of traditional type courses and textbooks (letter, to word, to sentence, to paragraph, to page) is residue from how students could comp type in pre-digital times and inconsistent with the current demands of design software. Instead, faculty believe that issues of spacing and grid systems, for example, cannot be deferred and that traditional exercises artificially decontextualize elements and principles of typographic design. The new course sequence frames all typographic design as *relational*. Choices among typographic variables depend on their context and communication outcomes in combination, not on overly-generalized rules of "good form." Courses and projects foreground the relationships among formal systems (the visual relationships among typographic elements at various scales); reading systems (the demands typography places on readers in various contexts); language systems (the communicative/expressive aspects of typography and its accountability to linguistic structure); and technological systems (historical and contemporary affordances that both enable and constrain form and meaning). Faculty members Denise Gonzales Crisp and Will Temple are currently collaborating on a textbook for Thames and Hudson/UK that supports this shift in instructional approach.

- **Imaging instruction in the three-course sequence** acquaints students with the representational affordances of various visualization approaches and image-making technologies. Software instruction is integrated within projects that complement studio instruction. For example, the second-semester *Imaging II* class (in support of the studio focus on people and settings) asks students to interview someone, edit the interview to a one-minute video, and then convert it to a print-based broadsheet. A photographic panorama is annotated with diagrammatic form as a method for documenting setting. The junior-level Imaging III class supports the studio requirement that students prepare group presentations for "when the designers are present" (media-based presentations) and "when they are not" (print-based presentations).

- **History and Theory courses** were moved from the junior to sophomore year. GD 342/*Graphic Design History* is taught in the fall semester of the sophomore year. GD 200/*Graphic Design Theory and Practice* is taught in the spring semester of the sophomore year and is also open to non-majors. Faculty felt these courses needed to be earlier in the curriculum to provide conceptual underpinnings for studio-based work. Meredith Davis' text for Thames and Hudson/UK, *Design in Context: An Introduction to Graphic Design Theory* will support instruction in this class in spring 2011.

The last three semesters of the curriculum provide elective options for students. Graphic Design majors may take as many as two 6-credit studio courses in another design major and two 3-credit electives anywhere in the college. Many students study abroad as second-semester juniors or first-semester seniors, often taking advantage of the Prague Institute or the college summer program in Ghana, West Africa. For those students who remain in Graphic Design coursework, there are two types of studio offerings:

- **Topical studios** offer focused study in a particular kind of practice or design issue. Recently, the program has worked in the Raleigh community, teaching in the downtown studio and/or collaborating with community groups, such as Southeast Raleigh Revitalization, Raleigh City Museum, Marbles Children's Museum, and Hip Hop Haven. Other studios have focused on process issues, such as visitor Silas Munro's form-generation methods studio. And in spring 2010 the department will offer an interdisciplinary Graphic /Industrial Design studio for students from the two majors. These offerings are advertised to students through email during the pre-registration period of the previous semester.

- **Capstone studios** are for students in their last semester of study and intended to transition students from school to the workplace. Two models of practice are addressed in the studio: designer-initiated projects that arise from an observation of need (often in the non-profit sector) and projects that can be aligned with the client-based practices of professional offices. Students develop independent investigations within these frameworks, continuing to function as a class on issues of professional development and evaluation.

General education: Since 2001, the university has changed the general education requirements to a more liberal set of offerings and fewer required credits (from 52 to 39). The College of Design assumed responsibility for these additional credits but remained committed to the idea of a broad education. Therefore, courses in design and culture were introduced into the first-year experience for all students in the college and the program in Graphic Design added another elective course to the upper-level instruction. **NOTE: NASAD reviewers should be aware when checking transcripts that there are currently three different curricular plans for current students, arising from the changes in the First-Year design requirements (offered under experimental numbers for one year, then switched to their own course numbers) and university General Education Requirements. The three undergraduate curriculum plans are for:**

- Students entering the College of Design prior to fall 2008;
- Students entering the College of Design in fall 2008 under old General Education Requirements and experimental course numbers in First-Year design classes; and
- Students entering the College of Design in fall 2009 under new general Education Requirements and dedicated course numbers in First-Year Design classes.

- On-campus transfer students may represent yet another transcript variation with fall 2009 First-Year design course numbers but accountability to the old university General Education Requirements.

Pedagogical approaches to undergraduate instruction: The Graphic Design program is interested in a variety of pedagogical approaches to design instruction, including 6-credit studio instruction; support for studio in 3-credit co-requisite courses; theory, history, and seminar classes, and collaborative coursework across sections and across programs. Some of the interest in pedagogy arises from challenges to traditional assumptions about design education and concerns that:

- The individual "desk-crit" approach to teaching studios often gave students 5-10 minutes of instruction

and left them working on their own for the remainder of the class period while the teacher circulated among their classmates;

- Faculty were redundant in desk crits, often repeating individual assessments that held relevance for the entire class;
- Interim and final class critiques focused student attention mostly when their own work was being discussed and not when discussing the work of others; and
- These traditional approaches had more to do with the fine arts than with how design is practiced professionally; and
- The master/apprentice model of studio instruction that argues for only being able to teach small numbers of students in the same class.

As a demonstration of these interests, the program experimented with team-teaching a single studio section of 30 juniors in fall 2009. The approach to instruction in this study of pedagogy was to have two teachers (Piedrafita and Davis) work with students in 3-5 person groups. Groups were defined from a variety of perspectives – by task affinity, by content affinity, and by format affinity in the planning and execution of design work. In any given week, a student might meet with 2-3 different groups for discussion, thereby overcoming "group fatigue" with one set of classmates. Groups generated some work that was shared (for example, brainstorming topics within the project framework or generating collective research on an audience group), however, individuals also had great control over their own project directions. While meeting with a group of students, faculty asked for summaries of group progress as well as key issues that presented challenges for the group or individuals. Class work was also critiqued in these small groups, so every student was engaged. By team teaching (splitting the allocation of teaching load among two faculty) one-third of the class could be in conversation at any given time.

For the review of final project work, individual projects were archived on a class website for review by the full class. In-class time was used for summary presentations. These were designed by the group, itemizing core issues and outcomes related to the project. Individual project features were used to support these summary issues and outcomes. The same approach was used for the end-of-the-semester review for which students designed a presentation of all work. These approaches to final critiques required students to reflect on "big ideas", to edit available material into a coherent argument or story, and to present material in a manner consistent with presentation strategies in professional practice. It also allowed them to exit the class with artifacts in multiple formats that match various requirements for presentation in practice.

The program is evaluating the outcomes of this large studio experiment for future application in other sections of the undergraduate curriculum.

8 Plans for addressing weaknesses and improving results:

As the previous discussion shows, the current curriculum reflects implementation of the plan to improve results. Faculty have made modifications with each iteration of offerings. The first class graduating under these curricular changes will finish their studies in May 2010. The program will assess outcomes at that time.

B GRADUATE PROGRAMS

MASTER OF GRAPHIC DESIGN - 2 YEARS / RENEWAL OF FINAL APPROVAL FOR LISTING

1 **Purpose:** The mission of the terminal *Master of Graphic Design* degree is to educate experienced designers in concepts, perspectives, and methods that will allow them to enter high-level professional practice or college teaching through an informed focus on the contexts and audiences for design. The program has the broad intent of educating intellectually curious, socially responsible, and technologically adept communication design professionals and defines its pedagogical approach as "research and speculation through making" to differentiate it from the entry-level professional skills imparted through the undergraduate program and the empirical research emphasized by the doctoral program.

2 **Curricular table:** (see page 71)

3 **Assessment of compliance with NASAD standards:**

Graphic Design faculty believe that students graduating from the Master of Graphic Design program demonstrate the NASAD essential competencies. End-of-semester reviews involve a full day of individual student presentations to faculty, during which the full faculty assess program outcomes as well as individual student performance.

Examples of final projects will be available to the visiting team during their time on campus. These documents are representative of student competencies, demonstrating the ability to frame and execute independent investigations. Projects are designed to showcase student strengths and to position graduates for particular kinds of future work. Further, these documents demonstrate the research, analysis, and writing skills that differentiate graduate from undergraduate study.

The previously mentioned success of graduates in securing faculty and professional practice positions is also evidence of student mastery. Many recent graduates who have entered teaching are also quite successful in funded research within their first two years on the job; their administrators frequently comment that they can "hit the ground running" on the research agenda of their institutions. Their completion of a course on teaching is also cited as an advantage.

Other activities in the program are evidence of student competency. Every other year the program holds a *Graduate Symposium*, which includes student-led presentations and discussions on a topic of the students' choice. In fall 2007, faculty member Denise Gonzales Crisp and graduate students hosted a two-day symposium on participatory culture, titled *Option› Shift› Control.* The event attracted 80 graduate students and faculty from the US and Canada, all of whom commented on the students' ability to frame content and articulate challenging perspectives. Another symposium is scheduled for January 2010; it focuses on *The Rhetoric of Authenticity.*

Students are also encouraged to present in other venues. Thesis students were selected to present by organizers of the *AIGA/Adobe Education Conference* at Maryland Institute College of Art in fall 2008 and second-year students and recent alumni populated the presentations at the *Future History 3* conference in Chicago last spring. Several students have presented at professional conferences in Europe. And Master of Graphic Design students do well each year in the university's *Graduate Research Symposium*, a competitive poster exhibition of student

research that includes more than 100 graduate students in the university.

Students have also co-authored articles in professional publications and developed prototypes for professional applications. Under AIGA funding, Master of Graphic Design students developed a "proof of concept" for a design research database. They also designed learning materials for the Cooper Hewitt National Design Museum *Education Resource Center* for K-12 teachers. The program has had requests for these *Design Thinking* posters from other professionals.

4 Graduate requirements:

The combined first- and second-year enrollment in 2009-2010 is 19 students. Students are admitted on the basis of a letter of intent, academic transcripts (with the minimum 3.0 GPA), GRE scores (for students whose first degree is not in graphic design), portfolio, and three letters of recommendation. An interview is encouraged. International students are selected by phone interviews, in addition to acceptable TOEFL scores, to guarantee strong English skills. The university also offers speaking and writing courses in English as a second language for international students.

The final project (thesis) requirement includes a visual demonstration project, written documentation, and public presentation. The third-semester GD 581/*Final Project Research* class asks students to define a "researchable question" that addresses content that is transferable to a variety of contexts; to conduct a review of relevant literature and examples of existing design; to write a formal proposal for committee consideration; and to generate small studio projects that confirm the viability of the topic for investigation. Students are not permitted to undertake art projects or investigations that propose hypothetical design curricula, nor are they allowed to work with clients on the final project.

The student's final project committee includes three full-time, graduate faculty. The student submits first and second choices for chair and the Director of Graduate Programs assigns the remaining members to ensure an even distribution of faculty workload and relevant expertise. Students begin work with their committees in the middle of the third semester.

Oral examinations for final project students are held in the middle of the fourth semester and determine whether the student will proceed to graduation. Written documents are submitted in three scheduled drafts. Final documents conform to format constraints set by the university library and are catalogued in the main DH Hill Library, the College of Design Library, and the departmental office. Graduation requirements also include submission of a CD of all graduate work.

5-6 Results and assessment:

Graduate faculty review student work at the end of each semester in an all-day critique, during which students present both project-based work, thesis investigations, and analyses of their own progress. In spring 2009, graduate seminar writing from Santiago Piedrafita's class was complied as a single document and distributed to faculty for review. Other seminars require visualization of discussions in concept maps and diagrams. These results are used in curriculum assessment and planning for future classes.

Because the program focuses on emerging ideas in professional practice, it is necessary to identify the content focus of the studio year by year while still working within the general categories of cognition, culture, and technology. For example, five years ago the issues of participatory culture would not have been as resonant as they

are now. Interface once again becomes relevant in the age of ubiquitous computing, but not in the same form as in earlier times when the focus was simple navigation and graphical representation.

The profiles of student groups also vary from year to year; some classes have greater depth in professional experience, stronger interests in technology or writing, amplified needs for developing workflow methods or group skills, or a wider range of philosophical perspectives than other student groups. While the admissions process allows faculty to weigh applicant characteristics against program mission, to some extent, faculty must also customize instruction and content to the entering capabilities and predispositions of particular groups.

Such decisions about what and how to teach are reached through faculty planning, negotiation, and ongoing assessment and disseminated in faculty retreats.

8 Plans

Because the master's curriculum is structured for flexibility and semester-to-semester decisions about content and pedagogy are informed by ongoing discussions among the teaching faculty, there are no immediate plans for curricular overhaul. The current structure is general enough to ecnourage responsiveness to current conditions. The distribution of effort across studio, seminar, and thesis investigations seems workable. Likewise, the commitment to the broad categories of cognition, culture, and technology allow the faculty to guarantee breadth of content experiences, while maintaining the ability to address to modulations in the culture and professional practice.

What will change in spring 2010, however, is the inclusion of Industrial Design students in the technology-focused Graphic Design studio and seminars. There have always been non-majors in seminar courses, but never in graduate-level Graphic Design studios. Although the recent financial situation favors offering fewer classes under broader content definitions, the Department of Graphic Design and Industrial Design has been contemplating collaboration for a longer period of time. Professor Denise Gonzales Crisp offered a graduate elective on *Design for Lifestyle* in spring 2009 that included seniors and graduate students from the two majors. The spring 2010 Graphic Design studio offering will allow the department to formalize this as a practice in the two programs.

PHD IN DESIGN - 3 YEARS / PLAN APPROVAL AND FINAL APPROVAL FOR LISTING

1 Purpose: The mission of the *PhD in Design* degree is to advance knowledge in design through research and scholarship. This mission is built in equal parts on the recognition of a fertile common ground among the design disciplines and on the need for specificity and depth within them. The PhD in Design program, therefore, values a broad range of research interests that aim to improve the human condition through design. They include:

- **Design for Health and Well-being**
- **Design for Learning**
- **Design for Sustainability**
- **Design and Technology**
- **Design and the Urban Context**
- **Design Methods**
- **Design History and Criticism**

2 Curricular table: see page 76

3 Assessment of compliance with NASAD standards

The PhD in Design at NC State University is one of four programs nationally for students with backgrounds in graphic and industrial design and possibly the first doctoral program in design to undergo NASAD review. As such, few models are available for comparison by NC State faculty and NASAD reviewers. Faculty in the program have charted new ground in the emerging practice of design research and modified the program structure across its brief 10-year history in order to better meet the academic and research demands in the field. Procedures and standards are rigorous and produce strong student outcomes, as evidenced by the success of graduates discussed in previous sections of this report.

4 Doctoral requirements:

Students are admitted to the PhD in Design program on the basis of a statement of research intent; research portfolio (including writing samples); academic transcripts, including evidence of a master's degree in design; GRE scores; TOEFL scores (for international students); and letters of recommendation. In addition, a member of the PhD affiliate faculty must step forward and agree to mentor the student for admission to be offered. A student may meet entry qualifications, but if no faculty with appropriate expertise, interest, or time availability volunteers, the student will not be admitted.

The admitting faculty serves as mentor and usually goes on to become the student's dissertation committee chair in the second year of study. Dissertation committees include four graduate faculty, including a member from outside the college. Faculty from other colleges within the university; other universities in the UNC system; and other universities around the country may be included on doctoral dissertation committees as long as they hold graduate faculty status in their institutions. This allows the program to expand its expertise in support of student research topics.

Milestone examinations for all doctoral students include:

- **Research interest area presentations:** Students present a domain of interest to the full faculty in written and oral form at the end of the first year;
- **Preliminary oral examinations:** Students complete written and oral examinations that demonstrate mastery of course content after the completion of all coursework but before approval of the dissertation coursework;
- **Dissertation proposal approval:** Students submit a written proposal to the dissertation committee at the same time as the preliminary oral examination is taken. Dissertation work may not begin until this proposal is approved by the committee;
- **IRB approval:** For students who work with human subjects, Internal Review Board approval is required before research can begin; and
- **Dissertation and final oral examination:** Students defend the dissertation before all faculty and submit the written document to the graduate School upon the committee approval. The dissertation committee includes a member-at-large from outside the College of Design to maintain university standards.
- **Meeting with the university dissertation editor:** The Graduate School requires a meeting for approval and instruction on the Electronic Thesis and Dissertation system to ensure that all documents meet university formatting requirements.

5-6 Results and assessment:

Started in 1999, the PhD program was first organized into two tracks: *Community Design* (a collaboration between Architecture and Landscape Architecture faculty) and Information Design (a collaboration between Graphic Design and Industrial Design faculty). Under that structure, students had two 3-credit courses and three 1-credit colloquia as the only common requirements. *Information Design* students had elective offerings, allowing faculty to customize course selections to fit the student's research interest, however *Community Design* students were restricted to a tightly regimented set of courses that had more to do with what individual faculty wanted to teach than with overarching ideas about essential content for community design research. Program assessment determined that:

- **The interdisciplinary intent of the program had not been fully realized;**
- **Students needed greater opportunity to explore diverse research perspectives and a range of courses;**
- **The first-semester Research Methods course should follow, rather than precede, Research Paradigms so that student research wasn't "a method looking for a topic";**
- **An additional methods course and statistics (or philosophy, in the case of History/Criticism students) are necessary to build research competencies;**
- **Colloquia should enroll vertical rather than horizontal student populations to allow beginning students to learn from their more advanced peers; and**
- **Admissions criteria and instructions should be more fully articulated in order to provide stronger indicators of research understanding in graduate of professional, studio-oriented master's programs.**

In 2005, the PhD faculty voted to abandon its earlier structure and realign doctoral study around the current seven research interest areas, which are truly interdisciplinary and matched to the research expertise of faculty in the College of Design. These areas have been defined in terms of where design can have influence, not in terms of traditional segments of practices. Students now take a second methods class in another field that is related to their investigation (e.g. anthropology, psychology, education, etc.) and a graduate-level course in statistics or philosophy.

For several years following the assessment, the program mixed three levels of graduate students in each colloquium for discussion of an array of topics. In spring 2009, the program moved to rotating topical colloquia (teaching, grant writing and research project management, and writing and publication). In course assessments, doctoral students had indicated the more general discussions were fine for first-year students but often redundant for second and third-year students.

A new enrollment/economic model was also developed to make better use of teaching resources and to provide more course choices for students. Where previously one or two PhD affiliate faculty were "bought out" of a teaching assignment in their home departments to teach classes of 2-4 students, all teaching faculty now receive overload pay to work with students individually, unless a class of more than 4 students can be assembled for work on a particular topic. Faculty ranked various PhD teaching responsibilities by time commitment and prorated the overload pay on the basis of assignment type. This has produced a much more equitable compensation strategy.

Consultation with NASAD staff indicated that the program did not need to file a change of curriculum to accomplish these changes as the program had not yet produced a sufficient number of graduates for approval for

final listing nor undergone final review. Further, there were no students with graphic or industrial design backgrounds in the program at the time of the 2001 review.

Students are now recruited on the basis of the seven definitions of content expertise and are assigned faculty committees that represent a diversity of opinion within the interest area. Students also take an array of coursework throughout the university and at UNC/Chapel Hill and Duke University. The quality of admitted student has improved, as has interest from graphic and industrial designers. There is a more efficient use of teaching resources and faculty have been more successful in integrating students into the research and teaching life of the college. Diversification of visiting faculty and greater effort to involve them in public presentations has raised the visibility of the program in the college. It is now typical for a dozen or more master's students to attend doctoral seminars by visiting faculty.

When money is available, the program supports doctoral students in making presentations at research conferences and uses these opportunities for the assessment of student outcomes. Students consistently take awards in these presentation competitions and continue their dissemination success as professionals and academics. Each year, the program also sends two students to the *NC State University Graduate Research Symposium*; in the last several years, PhD in Design students have taken top awards in this competition, as well as in university dissertation competitions.

Doctoral students frequently publish their writing while in the program, either with faculty or independently. For example, a current student recently published an article in *Visible Language* titled, "Otto Neurath and the Rhetoric of Neutrality" and was selected by historian Michael Golec of the *Journal for Design and Culture* to review the new book on Neurath's work. Dissertations are submitted electronically and are available online through the university library under the student's name as "author" (http://www.lib.ncsu.edu/catalog/). The university no longer catalogs printed dissertations.

8 Plans:

As many of the program changes are recent, there are no other major shifts in curriculum or operations anticipated until these changes have been assessed over time. The program is scheduled for another external review by faculty and researchers in peer doctoral programs (which will include a university observer, as required) in the next year. It is likely the college will wait for these results before making any concrete plans for change.

SECTION III / PLANNING, EVALUATION, AND PROJECTION

There is a well-developed culture of planning and assessment in the College of Design and Department of Graphic Design and Industrial Design. There is a logical relationship among purpose, size and scope, and resources. Institutional research by the university office of Planning and Analysis allows college administrators to track enrollment statistics across time and university policies and procedures monitor the health of various programs. Assessment plans are approved by the university (see Appendix III/B) and results are submitted every two years.

A PLANNING AND EVALUATION IN THE COLLEGE OF DESIGN

The Compact Plan (see Appendix I/A) is a 3-5 year projection of goals within the context of larger university priorities. Compact plans originate in departments, rise to the college level for discussion and prioritization, and move to central university administration for review, where the college is informed which proposals will receive university funding. This iterative process allows the Graphic Design program to nest initiatives within the larger goals of the college and university. Compact plan funding is generally directed toward new agendas, not to increased resources for existing programs or needs. Not all priorities of the college plan require additional funds.

Consistent with university requirements, learning outcomes for each degree program are developed by faculty and submitted to the university for approval. Biennial assessment reports are made to the university with a focus on one or more outcomes in each report. To prepare for these reviews, the department designates specific end-of-semester student reviews that all Graphic Design faculty are required to attend. In such reviews, all semester work is displayed and students provide an oral summary of their experiences and learning outcomes. Hosting faculty do not make these presentations, so what students say is a good indicator of how they perceive the content of the semester. All student work is collected electronically from every class and held in the department office for later review. Faculty then discuss student performance in end-of-semester curriculum retreats and recommend changes that will occur in the next offering of the course. In addition, the Department Head reviews student evaluations of instruction for overarching issues that may inform change at the curricular level.

Based on faculty discussions in preceding curriculum retreats, faculty submit course syllabi to their colleagues a week prior to the beginning of each semester. Triad faculty (i.e. those teaching studio, type, and imaging to the same cohort group of students) meet to coordinate instruction and deadlines. By these processes, faculty are fully informed of instruction in various courses and the Department Head can confirm that course objectives are being addressed, regardless of teacher or section.

B STUDENTS

Among the annual evaluations of Bachelor of Graphic Design student performance is the *Junior Mid-Residency Review*. At the end of the fall semester, all juniors present work completed since their entry to the First-Year program in a PDF slide show, evaluate their learning to date, and describe directions for future work. This process takes a full day and conforms to strict guidelines for the format of presentations. Each faculty is assigned several students for whom they provide written summaries of faculty comments; these are emailed to

the student following the reviews. At the same time, the review process allows the faculty to determine what has and has not been achieved by the class and to make mid-curriculum adjustments in instruction to ensure that students achieve exit competencies by graduation. The senior capstone studio is also reviewed by the full Graphic Design faculty and is a means for checking undergraduate exit competencies. An early semester review of project proposals by faculty and an exhibition of final work at the end of the semester guarantee that student competencies have been met.

In addition to similar public reviews of graduate studio work, fall Master of Graphic Design student evaluations include presentations of thesis proposals to the full faculty for comment and compilations of student writing. These reviews take 1-2 days and include students' assessments of their own progress in the program. Student thesis work is also assessed in oral examinations and final reviews in students' last semester of enrollment.

Doctoral students present their research interest area domains at the end of the first year and dissertation proposals at the end of the second year. These reviews are attended by PhD affiliate faculty. The writing requirements in the *Research Paradigms* and *Research Methods* courses are seen as touchpoints for assessing student outcomes; these are the two courses common to all doctoral students and they require formatted papers that are preliminary to the dissertation proposal. Doctoral students also submit electronic annual reports in the spring of every year; these reports include copies of all papers written in doctoral coursework, publications and conferences, and any special honor the student may have received. Such documents inform program planning and evaluation.

Faculty in the Graphic Design program are well-connected professionally, serving on number of editorial boards and professional task forces. Faculty are also active in presenting curricular outcomes at professional conferences, in publications, and at other universities; this practice provides valuable feedback from academic colleagues. Several faculty are also authoring textbooks that reflect teaching strategies in the program; these books undergo external review by faculty selected by the publishers. All of this external work allows faculty to frame their evaluations of curriculum in terms of the current profession and to project changes that will be necessary to address emerging trends in the field. In addition, the invitation of visitors to the program provides opportunities to assess the relevance of course offerings and curricular strategies. And the program maintains good connections with alumni, who frequently write or phone about their preparation for various types of practice. The success of these students is helpful in evaluating specific educational approaches.

STUDENT EVALUATION OF INSTRUCTION

Students evaluate the effectiveness of instruction in every course, every semester. Student evaluations migrated to the web several years ago; this procedure provides statistical summaries for faculty and administrators. Summaries tell faculty how they rank on a variety of items with respect to other colleagues in the department and to the university mean. Web-based evaluations have been successful in studio courses where students complete evaluations during class time on their personal computers, but there has been a drop in student participation in the evaluation of large lecture classes because students must remember to file evaluations after leaving class. This overall decline in student assessment is typical of the rest of the university and of some concern to administration.

C PROJECTED IMPROVEMENTS AND CHANGES

1 **Purpose:** Due to the recent integration of Graphic Design and Industrial Design in one department, faculty foresee and welcome future interdisciplinary core and elective offerings, both at the graduate and undergraduate levels. This move toward interdisciplinarity is also a reflection of the disciplines in practice, as evidenced by emerging definitions of experience design. The department already anticipate 2010 spring and summer offerings to include a GD/ID undergraduate studio and electives, as well as participation by ID students in graduate technology-focused studio and seminar offerings. It will be able to report on this collaboration at the time of the on-campus visitation.

2 **Size and scope:** Combining the programs in one department should provide more leverage in terms of strategic planning within the college and also reduce inefficiencies in administration and curriculum management. This merger will also reduce the number of committees on which faculty must serve and open research opportunities in which Graphic Design and Industrial Design faculty may collaborate.

3 **Governance and administration:** See above. The implementation of a departmental executive committee and realignment of faculty service assignments are new strategies for the department; there will need to be future evaluation of the effectiveness of this strategy.

4 **Faculty and staff:** Future instructor profiles need to be a reflection of recent curriculum changes, both at the adjunct level, in new hires, and through retooling of current full-time faculty.

5 **Recruitment procedures, admission-retention, record keeping, and advisement:** The department hopes to increase the recruitment of in-state students at the graduate level. The first year of online undergraduate portfolio applications in the college will undoubtedly require further development and attention. How a program of increased scale does a good job in managing records and responding to inquiries is unknown, but the department anticipate the need for formal procedures and revised documents to accommodate this larger enrollment.

6 **Publications and web sites:** The department is seeking a realignment of present communication and outlets (college, departmental, graduate symposium, and conference portals). Due to changes in the college structure, many publications need to be rewritten; this will require a revised editorial process.

7 **Curriculum:** As detailed in the curriculum discussion, Graphic Design faculty have made changes in the Bachelor of Graphic Design curriculum over the last three years; the first student group to graduate under the new curriculum will be the class of 2010. All indications are that student readiness for professional practice is much better aligned with current and emerging demands in the field than under the old curriculum. The current senior class is performing well beyond their predecessors. The program expects this trajectory to continue.

D FUTURE ISSUES

Economic crisis: Dependent on state resources, the currently unstable economic climate will continue to demand quick responses. At the same time, there is increasing demand for achieving admin-