UF UNIVERSITY of FLORIDA

The Graduate School
Office of the Associate Vice President and Dean

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Gainesville FL 32611-5500
352 392 6622 (Telephone)

December 14, 2017

MEMORANDUM

TO: Maria Rogal
        Professor
        School of Art and Art History

FROM: Henry T. Frierson *H.F.*
        Associate Vice President and Dean
        Graduate School

RE: #11725 for the creation of a Master of Fine Arts with a major in design and visual
        communications, College of the Arts

The proposal from the College of the Arts for the creation of a Master of Fine Arts with a major
in design and visual communications was approved at the December 14, 2017 Graduate Council
meeting effective Fall 2019, pending further approvals.

The following individuals and offices will be notified by a copy of this letter so that they can
complete their processes for the creation of a Master of Fine Arts:

cc: Lynn Tomaszewski, Director, School of Art and Art History
    Gann Enholm, Caroline Lentz, Patty Van Wert, Stacy Wallace, Graduate School
    Lee Morrison, University Curriculum Committee and Office of the University Registrar
    Brandi Baker, University Curriculum Committee and Office of the University Registrar
    Cathy Lebo, Office of Institutional Planning and Research
    Laurie Bialosky, Assistant to the Faculty Senate Chair and UF Trustee
    Jennifer Setlow, Associate Dean, College of the Arts

HF/ld

EMAIL COMMUNICATION: SUPPORT FOR DEGREE
From Chinemelu Anumba, Dean, Colllege of Design, Construction, and Planning
To Edward Schaefer, Associate Dean, College of the Arts

From: Anumba,Chinemelu J
Sent: Monday, April 17, 2017 1:38 PM
To: Schaefer,Edward E <eschaefer@arts.ufl.edu>
Cc: PORTILLO,MARGARET <mportill@ufl.edu>
Subject: RE: Master's program in COTA - consult with DCP - correction with CIP

Hi Ed,

We're happy with the proposed new title of MFA in Design and Visual Communications.

Rgds,
Chimay

Board of Governors, State University System of Florida
Request to Offer a New Degree Program

University Submitting Proposal	Proposed Implementation Term
University of Florida	Fall 2019

Name of College(s) or School(s)	Name of Department(s)/ Division(s)
College of the Arts	School of Art + Art History

Academic Specialty or Field	Complete Name of Degree
Design and Visual Communications	Master of Fine Arts (MFA)

Proposed CIP Code
50.0401

The submission of this proposal constitutes a commitment by the university that, if the proposal is approved, the necessary financial resources and the criteria for establishing new programs have been met prior to the initiation of the program.

Date Approved by the University Board of Trustees	President	Date

Signature of Chair, Board of Trustees	Date	Vice President for Academic Affairs	Date

Implementation Timeframe	Projected Enrollment (From Table 1)		Projected Program Costs (From Table 2)				
	HC	FTE	E&G Cost per FTE	E&G Funds	Contract & Grants Funds	Auxiliary Funds	Total Cost
Year 1	8	6	$20,482	$122,891	0	0	$122,891
Year 2	12	9					
Year 3	16	12					
Year 4	18	13.5					
Year 5	18	13.5	$10,410	$110,537	$30,000	0	$140,537

Note: This outline and the questions pertaining to each section must be reproduced within the body of the proposal to ensure that all sections have been satisfactorily addressed. Tables 1 through 4 are to be included as Appendix A and not reproduced within the body of the proposals because this often causes errors in the automatic calculations.

I.   **Program Description and Relationship to System-Level Goals**

      A.   **Briefly describe within a few paragraphs the degree program under consideration, including (a) level; (b) emphases, including majors, concentrations, tracks, or specializations; (c) total number of credit hours; and (d) overall purpose, including examples of employment or education opportunities that may be available to program graduates.**

The 60-credit Master of Fine Arts (MFA) in Design and Visual Communications (DVC) is a new, terminal graduate degree program we propose to move from a track in our current MFA in Art to a stand-alone degree. We have taught the Graphic Design track in the MFA program for over 20 years. During this time, the field of graphic design has changed significantly and the program with it. At this point, it is critical that the program have its own degree designation, first of all, to maintain the National Association of Schools of Art and Design accreditation standards in the field, which are now only marginally similar to those for our current Art MFA, and second, to allow the program to develop freely in the direction of the discipline. This will give us the opportunity to educate our students in a way that is relevant and responsive not only to the specific area of design and visual communication, but also to the overall potential of the discipline—including designing interactions, strategies, and experiences—in order to contribute strategically and build the knowledge economy in the state.

Our vision of this program is one of graphic design as an expanded practice—one that is interdisciplinary, collaborative, and co-designed. Our mission is to use the state of Florida as a laboratory to develop solutions to some of the most pressing, real-world problems of our time. We will do this by teaching students how to work in context and in partnership with users and other stakeholders in the public and private sectors. In this program, students learn to develop and implement innovative and sustainable solutions to mutually identified and understood problems. Among its goals are to use design as a catalyst for change and development in Florida and beyond; expand Design and Visual Communication's theoretical and practical horizons and define and establish an ethos of cross-cultural egalitarianism across a range of fields and subfields in and out of design proper. Through academic and experiential learning, the program helps designers better understand their roles, both actual and potential, within larger intercultural and transnational social, cultural, and economic systems.

The *State University System Strategic Plan 2012-2025*[1] identified Design and Visual Communications as a Critical Workforce Gap area. This new program addresses these needs and will produce graduates who can provide leadership and enable us to build a highly-skilled workforce for the state of Florida. Employment or education opportunities we expect to be available to program graduates include the following: With this credential, program graduates will be eligible to teach at universities and colleges in the US and abroad and will be prepared to enter leadership positions at design consultancies, non-profit organizations, government agencies, and corporations, as well as form their own consultancies and studios, all in a range of industries. Related position titles include Professor, User Experience Designer, Designer, Senior Designer, Design Director, Design Lead, Principal, Creative Director, and Chief Creative Officer.

Design and Visual Communications (50.0401)
A program in the applied visual arts that focuses on the general principles and techniques for effectively communicating ideas and information, and packaging products, in digital and other formats to business and consumer audiences, and that may prepare individuals in any of the applied art media.
(https://nces.ed.gov/ipeds/cipcode/cipdetail.aspx?y=55&cipid=88697)

      B.   **Please provide the date when the pre-proposal was presented to CAVP (Council of Academic Vice Presidents) Academic Program Coordination review group. Identify any concerns that the CAVP review group raised with the pre-proposed program and provide a brief narrative explaining how each of these concerns has been or is being addressed.**

The Council of Academic Vice Presidents reviewed the proposal February 10, 2017 and did not have any concerns.

      C.   **If this is a doctoral level program, please include the external consultant's report at the end of the proposal as Appendix D. Please provide a few highlights from the report and describe ways in which the report affected the approval process at the university.**

      N/A.

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[1] http://www.flbog.edu/pressroom/_doc/2025_System_Strategic_Plan_Amended_FINAL.pdf

D. **Describe how the proposed program is consistent with the current State University System (SUS) Strategic Planning Goals. Identify which specific goals the program will directly support and which goals the program will indirectly support (see link to the SUS Strategic Plan on <u>the resource page for new program proposal</u>).**

The proposed Master of Fine Art (MFA) in Design and Visual Communications (DVC) supports the strategic planning goals[2] of the SUS in the following ways:

1. it directly supports increasing business and community engagement through fostering innovation and creative and strategic problem solving with businesses and in communities. We project our collaborations will result in job creation and increased research and commercialization.
2. produce highly-skilled graduates who can directly contribute to the state's knowledge economy, providing leadership in design and visual communications and graphic design, identified as priority areas in the *State University System Strategic Plan 2012-2025* (Critical Workforce–Gap Analysis)[3];
3. provide graduates with advanced knowledge in order to responsibly address the needs of its citizens in areas such as healthcare, aging, environment, education, services, and agriculture—also priority areas in the Strategic Plan;
4. developing sustainable approaches and solutions to systemic and complex problems and concerns that affect Florida's citizens; and
5. as the only terminal degree in the state in Design and Visual Communications, we will increase the number of degrees awarded in this strategic area of emphasis.

E. **If the program is to be included in a category within the Programs of Strategic Emphasis as described in the SUS Strategic Plan, please indicate the category and the justification for inclusion.**

The Programs of Strategic Emphasis Categories:
1. Critical Workforce:
   • Education
   • Health
   • Gap Analysis
2. Economic Development:
   • Global Competitiveness
3. Science, Technology, Engineering, and Math (STEM)

Please see the Programs of Strategic Emphasis (PSE) methodology for additional explanations on program inclusion criteria at <u>the resource page for new program proposal</u>.

This program is identified in the *State University System Strategic Plan 2012-2025* as a "Critical Workforce–Gap Analysis" occupation, "projected to be critically under-supplied in the Higher Education Access and Educational Attainment Commission's gap analysis of labor market projections and related degree production. Consequently, the academic programs included in this category will correspond to Florida's high need, high wage occupational areas identified through the gap analysis."[4] In addition, we anticipate linkages to another strategic area of emphasis—Latin America—through our work and student population.

The mission and vision of this program is intrinsically aligned with the mission the State University System's Board of Governors approved for the System "as it advances toward 2025."[5] In addition to addressing a disciplinary gap in the state's workforce, this program supports the SUS's mission (in italics) in the following ways:

- *Development of the knowledge, skills, and aptitudes needed for success in the global society and marketplace* by teaching advanced design concepts that promote interdisciplinary collaboration and multicultural solutions;
- *Transform and revitalize Florida's economy and society through research, creativity, discovery, and innovation* by engaging business and non-profit organizations to work collaboratively and in communities to address problems using design thinking and related methodologies;

2 http://www.flbog.edu/pressroom/_doc/2025_System_Strategic_Plan_Amended_FINAL.pdf

3 https://prod.flbog.net:4445/pls/apex/wwv_flow_file_mgr.get_file?p_security_group_id=966216073565588&p_fname=CurrentPSE-Methodology.pdf p 5

4 https://prod.flbog.net:4445/pls/apex/wwv_flow_file_mgr.get_file?p_security_group_id=966216073565588&p_fname=CurrentPSE-Methodology.pdf pp 4–5

5 http://www.flbog.edu/pressroom/_doc/2025_System_Strategic_Plan_Revised_FINAL.pdf, p. 9–10.

- *Mobilize resources to address the significant challenges and opportunities facing Florida's citizens, communities, regions, the state, and beyond* by collaborating with business and non-profit organizations to work collaboratively and in communities to address problems using design thinking and related methodologies
- *Deliver knowledge to advance the health, welfare, cultural enrichment, and economy through community and business engagement and service* by focusing on real-world problems and interests within communities and involving business opportunities might exist.

F. Identify any established or planned educational sites at which the program is expected to be offered and indicate whether it will be offered only at sites other than the main campus.

The degree will be offered on the campus of the University of Florida. Experiential learning courses, including fieldwork and other activities, and internships will be conducted on or off campus as needed.

INSTITUTIONAL AND STATE LEVEL ACCOUNTABILITY

II. **Need and Demand**

   A. **Need: Describe national, state, and/or local data that support the need for more people to be prepared in this program at this level. Reference national, state, and/or local plans or reports that support the need for this program and requests for the proposed program which have emanated from a perceived need by agencies or industries in your service area. Cite any specific need for research and service that the program would fulfill.**

The *State University System Strategic Plan 2012-2025* identifies design and visual communications and graphic design as a "Critical Workforce–Gap Analysis" occupations that are "projected to be critically under-supplied in the Higher Education Access and Educational Attainment Commission's gap analysis of labor market projections and related degree production. Consequently, the academic programs included in this category will correspond to Florida's high need, high wage occupational areas identified through the gap analysis."[6]

Between 2009 and 2014, the increase in degrees conferred in design fields was dramatic, up 62 percent in that time compared to 7.5 percent for total master's degrees conferred. From 2011 to 2014, there was an 11 percent increase in the number of master's degrees conferred in graphic design, and a 10.4 percent increase across all the fields listed below. This outpaces the growth in all master's degrees conferred (3.3 percent) and master's degrees conferred in all visual and performing arts programs (9.8 percent) during the same period.

Table 1. Master's Degrees Conferred U.S.

Program	2009	2010	2011	2012	2013	2014
Graphic design	170	198	271	235	317	301
Design and applied arts, other	263	310	333	284	281	272
Design and visual communications, general	210	307	407	510	526	508
Web page, digital/multimedia and information resources design	179	146	197	219	265	252

Source: National Center for Education Statistics

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6 https://prod.flbog.net:4445/pls/apex/wwv_flow_file_mgr.get_file?p_security_group_id=966216073565588&p_fname=CurrentPSE-Methodology.pdf pp 4–5

Figure 1. Trends in Master's Degrees Conferred in U.S., 2009-2014
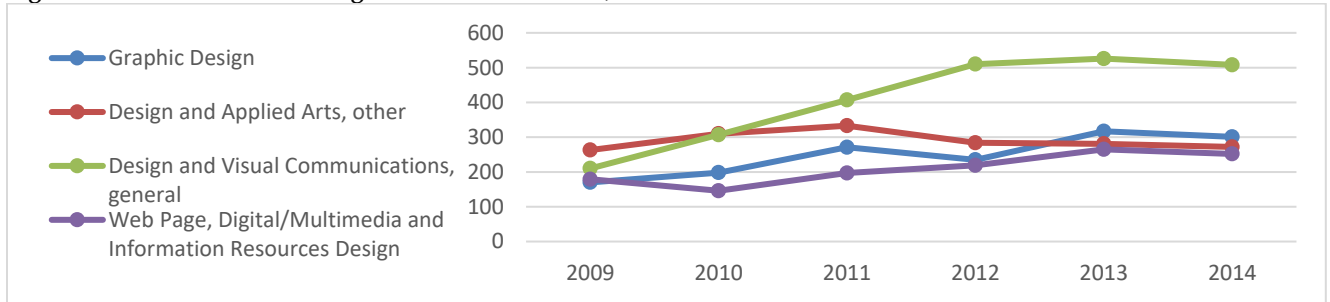
Source: National Center for Education Statistics

> **B.** **Demand: Describe data that support the assumption that students will enroll in the proposed program. Include descriptions of surveys or other communications with prospective students.**

National data indicate consistently strong enrollment in graduate programs in this field, with 1,026 students enrolled nationwide in 2015[7], with an increase of 153% in the decade. Demand for designers with advanced knowledge in Design and Visual Communications is increasing because these individuals have the skills to work collaboratively with experts and people in communities to find solutions to public and private sector problems, which this program aims to do.[8]

This degree will attract new students because it focuses on key and emerging aspects of design valuable in industry yet rarely taught in a university or business setting. Students in this program will have a range of learning opportunities to build competitive portfolios, résumés, and curriculum vitae. We do not anticipate a negative impact on the current MFA in Art. In 2016 and 2017, three of twenty-five students in the existing MFA graduated or will graduate with a graphic design track.

Cees de Bont, Dean of the School of Design at Hong Kong Polytechnic University, stated in an interview that, "In the coming 5 to 10 years, designers will become more dominant in public service design. This is a relatively new design field and designers can work in many different fields with clear growth in the public sector that has growing problems, because of aging, pollution, congestion, etc. These problem areas require a lot of creativity and design expertise."[2] In addition, for over 40 years UF has had a stand-alone BFA degree in Graphic Design, and we expect students currently enrolled in this degree will be interested in the proposed new MFA program.
Enrollments in the current three-year Graphic Design track have been capped due to constraints on resources, including graduate assistant funding. The following table demonstrates a strong demand:

Table 2. Admissions in MFA Art, Graphic Design track

	2017–18	2016-17	2015-16	2014-15
Applicants	29	21	21	13
Admits*	2	4	4	2

* From 2014–2017, the program only admitted students who were funded based on current school priorities and who we had studio spaces for.

The proposed program includes a plan and the resources to increase capacity in order to meet this demand. For example, the college hired two new tenure-track faculty to begin in 2017-18. The college will commit at least two Graduate Teaching Assistantships per year to the program. In addition, we anticipate directly funding more GTA's through tuition revenue based on enrollment in the Graphic Design Certificate program.

The new program will provide the option to complete it in two years, aligning with similar programs and our NASAD visitor recommendations (2010 Report). This program will be attractive to students who want to pursue an advanced design education within a field with strong job demand after graduation. The State of Florida's projections call for a growth rate in these areas as follows:

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7 Higher Education Arts Data Services (HEADS) Project
8 *The Future of Design (and How to Prepare for It)*

Table 3. State of Florida Projected Growth 2015–2024

SOC	Occupation Title	% Growth
271000	Art and Design Workers	9.5%
271024	Graphic Designers	9.3%
271029	Designers, All Other	14.4%

Table 4. United States Projected Growth 2014–2024

Position	2014	2024	% Growth
Graphic Designers	261,600	265,200	1%
Art Directors	74,600	76,400	2%
Industrial Designers	38,400	39,200	2%
Web Developers	148,500	188,000	27%
Total	596,800	641,600	8%

Source: U.S. Bureau of Labor Statistics

Purpose
1. To continue, advance, or gain employment in the areas of design and visual communication.
2. To work in or advance other fields
3. To teach or develop an academic career in the field
4. To develop a career in research in the field

    C. **If substantially similar programs (generally at the four-digit CIP Code or 60 percent similar in core courses), either private or public exist in the state, identify the institution(s) and geographic location(s). Summarize the outcome(s) of communication with such programs with regard to the potential impact on their enrollment and opportunities for possible collaboration (instruction and research). In Appendix C, provide data that support the need for an additional program.**

There are no other programs in the state that offer undergraduate or graduate education in Design and Visual Communications (CIP Code 50.0401). This CIP Code is not yet in use in Florida. We currently offer the BFA in Graphic Design (CIP Code 50.0409). Only two other SUS programs offer this as an undergraduate degree: Florida Agricultural and Mechanical University and University of South Florida St. Petersburg.

In relation to duplicative programs, we reviewed the MFA Art at Florida Atlantic University and it does not do what this program proposes to do. We did not find any other similar programs in the SUS.

    D. **Use Table 1 in Appendix A (1-A for undergraduate and 1-B for graduate) to categorize projected student headcount (HC) and Full Time Equivalents (FTE) according to primary sources. Generally undergraduate FTE will be calculated as 30 credit hours per year and graduate FTE will be calculated as 24 credit hours per year. Describe the rationale underlying enrollment projections. If students within the institution are expected to change majors to enroll in the proposed program at its inception, describe the shifts from disciplines that will likely occur.**

Our headcount and FTE projections are based on data from annual Higher Education in the Arts Data Survey published by NASAD that demonstrates growth in graduate programs nationwide. We anticipate the majority of students who enroll in the program will be recent graduates (three–six years post-BA/BFA) and professional designers who seek to earn a graduate degree specifically to advance their work. We also anticipate that students will mirror our current applicant pool which comprises international and out-of-state applicants. We do not expect students from within UF to change majors to enroll in this program.

    E. **Indicate what steps will be taken to achieve a diverse student body in this program. If the proposed program substantially duplicates a program at FAMU or FIU, provide, (in consultation with the affected university), an analysis of how the program might have an impact upon that university's ability to attract students of races different from that which is predominant on their campus in the subject program. <u>The university's Equal Opportunity Officer shall review this section of the proposal and then sign and date Appendix B to indicate that the analysis required by this subsection has been completed.</u>**

The program will be marketed to a broad array of students, through online communications and also print materials. We will market through professional organizations and with faculty and advisors in relevant design and related

programs worldwide. Based on historic enrollment in our MFA program, we anticipate relatively high enrollment by women, Latinos, and international students.

We will make every effort to attract minority students, and will utilize existing programs to promote the program in addition to reaching out to HBCUs and Hispanic Serving Institutions. Through the AIGA, the professional organization for design, we will reach out to and through their national Inclusion and Diversity Task Force, of which one of our faculty members (Gabriela Hernández) is a board member. The existing MFA in Art with a track in Graphic Design has a history of attracting diverse student groups, including people from other countries. We plan to implement marketing targeted to undergraduate students at many universities, and will work to develop direct relationships with advisors at schools with particularly diverse student bodies, including FAMU and FIU in Florida. Because this program does not duplicate any programs offered at those universities, no minority groups will be unfavorably impacted by this program. In fact, the specialized nature of the proposed degree and its intention to work with diverse populations will be of increased appeal to students from a range of backgrounds, including those underrepresented in the field of design and visual communications.

III. Budget

A. Use Table 2 in Appendix A to display projected costs and associated funding sources for Year 1 and Year 5 of program operation. Use Table 3 in Appendix A to show how existing Education & General funds will be shifted to support the new program in Year 1. In narrative form, summarize the contents of both tables, identifying the source of both current and new resources to be devoted to the proposed program. (Data for Year 1 and Year 5 reflect snapshots in time rather than cumulative costs.)

The figures represent an allotment of faculty salaries, and graduate assistantships, in year one and year five, based on the anticipated percentages of redistribution from the MFA in Art with a concentration in Graphic Design.

B. Please explain whether the university intends to operate the program through continuing education, seek approval for market tuition rate, or establish a differentiated graduate-level tuition. Provide a rationale for doing so and a timeline for seeking Board of Governors' approval, if appropriate. Please include the expected rate of tuition that the university plans to charge for this program and use this amount when calculating cost entries in Table 2.

The university does not plan to operate this program through continuing education, seek approval for market tuition rate, or establish a differentiated graduate-level tuition.

C. If other programs will be impacted by a reallocation of resources for the proposed program, identify the impacted programs and provide a justification for reallocating resources. Specifically address the potential negative impacts that implementation of the proposed program will have on related undergraduate programs (i.e., shift in faculty effort, reallocation of instructional resources, reduced enrollment rates, greater use of adjunct faculty and teaching assistants). Explain what steps will be taken to mitigate any such impacts. Also, discuss the potential positive impacts that the proposed program might have on related undergraduate programs (i.e., increased undergraduate research opportunities, improved quality of instruction associated with cutting-edge research, improved labs and library resources).

This program replaces the current Graphic Design track in the MFA in Art. We consider the impact of this new degree program on the current MFA in Art to be minor. Currently graphic design students take graduate and undergraduate classes in studio art and graphic design to fulfill their degree requirements, which amount to approximately 20% of the curriculum. Under the new program, these courses will be replaced by graduate level design and visual communications courses and other electives. Therefore, the impact on the graduate studio art and art education courses will be minimal. MFA students in tracks other than graphic design rarely take graphic design graduate seminars—enrollment in the past five years has consisted of 1-3 students per year.

As of fall 2017, there are four full-time tenured/tenure-track faculty members who will teach in this program. Two tenured faculty members have already been teaching graduate and undergraduate courses and will continue teaching in this new program. We hired two new tenure-track faculty members which will result in additional full-time faculty resources for this program and support undergraduate education.

In response to the question regarding negative impact to undergraduate education, there is none anticipated. The undergraduate program has a track record of excellence with alumni in leadership roles in industry throughout the US, including at Apple, Nike, Facebook, Twitter, Fossil, IDEO, and other major corporations. The current faculty and

administration are dedicated to maintaining the program's strength, particularly because it is identified as "gap area." As this is a dynamic field, the program will continue to evolve in order to address new developments in the discipline and maintain standards for NASAD accreditation.

Offering a graduate program in our discipline will provide both the opportunity to educate our students in a way that is relevant and responsive not only to the specific area of graphic design and design and visual communication, but also to the overall potential of the discipline, including designing interactions, strategies, and experiences. This will also support the undergraduate program by introducing more faculty members with diverse research interests who will teach and foster research at the undergraduate level; develop opportunities for undergraduate research; redesign curriculum to reflect changes in the discipline; and provide a strong community of design practitioners and researchers to influence and mentor undergraduate students.

> D. **Describe other potential impacts on related programs or departments (e.g., increased need for general education or common prerequisite courses, or increased need for required or elective courses outside of the proposed major).**

We anticipate benefits of this program to be felt across the university by virtue of an increased interest in design and visual communications in a range of disciplines ranging from science, health, entrepreneurship, engineering, and the humanities. Students will select elective courses from graduate courses offered at UF and will be encouraged to take these courses in areas that to support each student's research interest. We have contacted the Center for Entrepreneurship and Innovation and the Center for Arts in Medicine. Both centers are supportive of our endeavor and we mutually identified elective courses that are relevant for students in this program (see Appendix E for letters indicating support). We will also encourage students to seek other major areas that meet their interests.

> E. **Describe what steps have been taken to obtain information regarding resources (financial and in-kind) available outside the institution (businesses, industrial organizations, governmental entities, etc.). Describe the external resources that appear to be available to support the proposed program.**

We are using our national and international networks in the academy and industry to market this proposed program: AIGA (the professional organization for graphic design), the Design Studies Forum, ICO-D (the international professional organization for communication design), and our network of colleagues through the AIGA Design Educators Community. The nature, depth, and breadth of this program positions us to apply for external funding to support research. We anticipate our faculty will apply for grants for external funding to support research and service activities. We have had discussions with consultancies including IBM, IDEO, and SY Partners who offer paid internships.

Students in this program will have access to graduate assistantships and financial aid. We have established an advocacy board to make connections with the business, government, and community sectors. There are numerous opportunities for grants and internships through several social impact networks, including IDEO.org and the Desis network. There are many organizations in the US and worldwide that offer internships in the areas of design and visual communications, particularly in relation to our focus. These include Rockefeller Foundation, Smithsonian Institution, Lemelson Foundation, National Endowment for the Arts, Social Impact, Net Impact, Impact Design Hub, Impact Hub, and numerous others.

We are working with IFAS to make connections via the state extension offices to communities of interest and need. In addition, we have spoken with the College of Business about opportunities to collaborate and co-design. There may be opportunities to collaborate with other SUS universities and we plan to reach out to those institutions, including FAU.

IV. **Projected Benefit of the Program to the University, Local Community, and State**

> **Use information from Tables 1 and 2 in Appendix A, and the supporting narrative for "Need and Demand" to prepare a concise statement that describes the projected benefit to the university, local community, and the state if the program is implemented. The projected benefits can be both quantitative and qualitative in nature, but there needs to be a clear distinction made between the two in the narrative.**

This proposed program uses Florida as a laboratory to develop solutions to real-world problems in context. We use design to expand its theoretical and practical horizons and to define and establish an ethos of cross-cultural

egalitarianism across a range of fields and subfields in and out of design proper. It originates in the design research and practice in the graphic design program at UF using theory and practice of social innovation design, participatory design, and co-design to address complex problems. This respect for complexity helps designers better understand their roles, both actual and potential, within larger intercultural and transnational social, cultural, and economic systems. By working context in partnership with users and subject matter experts, designers explore how to develop innovative and sustainable solutions to mutually identified and understood problems.

As shown in Table 2, the program will serve an area with growing workforce demand. Students in this program will be able to apply design principals and design theory to a variety of issues and to address real-world and speculative problems. This focus is appropriate to a research university context where faculty and students will play leadership roles in the future of design and shaping its impact on culture, economies, systems, services, contexts, and the environment in Florida and internationally.

For example, the department has established a collaborative relationship with IDEO, one of the leading design firms in the world. The curriculum is being established with their counsel. As a result, students in this program could apply design principles to help address issues of national importance, such as:
Health. See *Solving Healthcare Problems by Design*.[9] See also *Design Thinking in Healthcare: One Step at a Time*.[10]
Aging. See *40 Issues for an Aging Society*,[11] especially pp. 42, 62, 65, 72.
Economic Development. See *Creating Economic Value by Design*.[12]

In the recent article, *The Future of Design (and How to Prepare for It)*,[13] the contributors, including IDEO's Vice President and UF design alumnus, Duane Bray, indicates a need for designers with the capabilities developed in this proposed program. We are in conversation with Bray as well as other MFA alumni regarding program development. We anticipate further discussions regarding program development, internship opportunities, partnerships, and graduate placement.

Impact on Research Funding There may be an impact on research funding through grant opportunities to address public sector issues and/or corporate partnerships. We already have a commitment from IDEO, to help foster such partnerships (see Appendix E for letter of support). We anticipate partnering on grant proposals in areas such as public health, climate change, and water.

Professional Credentials This is a terminal degree and the normal credential required for teaching at the university level. The program also conforms to evolving accreditation standards in the Design and Visual Communications field, which are significantly different from the MFA in Art. Finally, this particular degree will also give students an enhanced skill set that will enable them to work in the private, public, and NGO design and visual communications sectors successfully.

V. **Access and Articulation – Bachelor's Degrees Only**

A. **If the total number of credit hours to earn a degree exceeds 120, provide a justification for an exception to the policy of a 120 maximum and submit a separate request to the Board of Governors for an exception along with notification of the program's approval. (See criteria in Board of Governors Regulation 6C-8.014)**

N/A

B. **List program prerequisites and provide assurance that they are the same as the approved common prerequisites for other such degree programs within the SUS (see link to the Common Prerequisite**

9 Montagne, R. (2009, October 9). Solving Health Care Problems By Design. Retrieved from
   http://www.npr.org/templates/story/story.php?storyId=113650200

10 Doss, H. (2014, May 23). Design Thinking In Healthcare: One Step At A Time. Retrieved from
   http://www.forbes.com/sites/henrydoss/2014/05/23/design-thinking-in-healthcare-one-step-at-a-time/#6a846df9628d

11 Cotter, J. J., & Cotter, E. J. (2012). *40 Issues for an Aging Society*. Richmond, VA: Order Design.

12 Heskett, J. (2008). Creating economic value by design. *International Journal of Design, 3*(1), 71-84.

13 McCue, M., & St. Louis, K. (n.d.). The Future of Design (and how to prepare for it): A handy guide to navigating what's coming up next in the design world. Retrieved from http://99u.com/articles/54058/the-future-of-design-and-how-to-prepare-for-it

Manual on <u>the resource page for new program proposal</u>). The courses in the Common Prerequisite Counseling Manual are intended to be those that are required of both native and transfer students prior to entrance to the major program, not simply lower-level courses that are required prior to graduation. The common prerequisites and substitute courses are mandatory for all institution programs listed, and must be approved by the Articulation Coordinating Committee (ACC). This requirement includes those programs designated as "limited access."

If the proposed prerequisites are not listed in the Manual, provide a rationale for a request for exception to the policy of common prerequisites. NOTE: Typically, all lower-division courses required for admission into the major will be considered prerequisites. The curriculum can require lower-division courses that are not prerequisites for admission into the major, as long as those courses are built into the curriculum for the upper-level 60 credit hours. If there are already common prerequisites for other degree programs with the same proposed CIP, every effort must be made to utilize the previously approved prerequisites instead of recommending an additional "track" of prerequisites for that CIP. Additional tracks may not be approved by the ACC, thereby holding up the full approval of the degree program. Programs will not be entered into the State University System Inventory until any exceptions to the approved common prerequisites are approved by the ACC.

N/A

C. **If the university intends to seek formal Limited Access status for the proposed program, provide a rationale that includes an analysis of diversity issues with respect to such a designation. Explain how the university will ensure that Florida College System transfer students are not disadvantaged by the Limited Access status. NOTE: The policy and criteria for Limited Access are identified in Board of Governors Regulation 6C-8.013. Submit the Limited Access Program Request form along with this document.**

N/A

D. **If the proposed program is an AS-to-BS capstone, ensure that it adheres to the guidelines approved by the Articulation Coordinating Committee for such programs, as set forth in Rule 6A-10.024 (see link to the Statewide Articulation Manual on <u>the resource page for new program proposal</u>). List the prerequisites, if any, including the specific AS degrees which may transfer into the program.**

N/A

<u>INSTITUTIONAL READINESS</u>

VI. **Related Institutional Mission and Strength**

A. **Describe how the goals of the proposed program relate to the institutional mission statement as contained in the SUS Strategic Plan and the University Strategic Plan (see link to the SUS Strategic Plan on <u>the resource page for new program proposal</u>).**

The proposed degree program is aligned with the SUS Strategic Plan and UF's Strategic Plan in numerous ways. This proposed graduate program is strongly aligned with these four strategic values:
1. An outstanding and accessible education that prepares students for work, citizenship and life.
2. Growth in research and scholarship that enhances fundamental knowledge and improves the lives of the world's citizens.
3. A strengthened public engagement of the university's programs with local, national, and international communities.
4. Alumni who are successful in their careers and in life and who are proud to be graduates of the University of Florida.

This proposed program uses Florida as a laboratory to develop solutions to real-world problems in context. We use design to expand its theoretical and practical horizons and to define and establish an ethos of cross-cultural egalitarianism across a range of fields and subfields in and out of design proper.

It originates in the design research and practice in the graphic design program at UF using theory and practice of social innovation design, participatory design, and co-design to address complex problems. This respect for complexity helps designers better understand their roles, both actual and potential, within larger intercultural and transnational social, cultural, and economic systems. By working context in partnership with users and subject matter

experts, designers explore how to develop innovative and sustainable solutions to mutually identified and understood problems.

It meets the growing demand for graduate education in a discipline where the majority of graduates enter professional practice immediately after obtaining their bachelor's degrees. Because of the complexity of the field, specializations such as the one offered here are difficult to obtain in a 120 credit undergraduate degree. As this field evolves, the opportunities expand as does the need for specialized practitioners, which this degree offers.

      B. Describe how the proposed program specifically relates to existing institutional strengths, such as programs of emphasis, other academic programs, and/or institutes and centers.

This program draws on the strengths of the current MFA in Art (Graphic Design), a history of practice in the US and Latin America, and interdisciplinary collaborations with a range of programs at UF. Although not formalized, we complement the missions of the Center for Latin American Studies, Center for Arts in Medicine, the Institute of Food and Agricultural Sciences, The Warrington College of Business, and the Masters in Development Practice Program (CLAS).

      C. Provide a narrative of the planning process leading up to submission of this proposal. Include a chronology in table format of the activities, listing both university personnel directly involved and external individuals who participated in planning. Provide a timetable of events necessary for the implementation of the proposed program.

Since 2003, the graphic design faculty, graduate and undergraduate students, and community partners in the US, Mexico, and Costa Rica have collaborated on projects focused on social impact, innovation, and development. After several successful projects in the US and abroad, through the School of Art + Art History's Mint Design Studio and Design for Development initiative, the graphic design faculty members drafted a proposal for a new MFA program in Social Design. Due to budget cuts and loss of full-time faculty position, this proposal was put on hold, although teaching and collaborations in this area continued. Increasingly, graduate students applied to UF and noted their interest in learning about social design, specifically referencing the Design for Development initiative. In our internal strategic planning and work by graphic design faculty members with alumni, industry experts, and students, we noted that the subject matter of this original proposal and our research interests were subjects of broad interest. We have been in conversation with Duane Bray, VP of Creative at IDEO and UF alumnus, since Fall 2015 on collaborations. When we explored the idea of this new program, he noted that there is a shortage of talent in this area, which is becoming increasingly more important to all sectors of the economy—public and private. We saw this as an opportunity to align the program with our research interests and expertise and our design philosophies and make an impact in Florida through UF. Below is an outline of our process. We have qualitative data from MFA alumni, many conducting similar work in tenure-track positions and industry (Apple, Intuit, etc.) which helped guide this new program development.

Planning Process

Date	Participants	Planning Activity
2008–2011	Maria Rogal, Brian Slawson	Proposal development and plan for new MFA in Social Design/Graphic Design with an emphasis on community engagement
2009	Discussion with COTA consultant	program development, development of a Center for Design Inquiry
July 2015	Associate Dean Edward Schaefer, Assistant Dean Anthony Kolenic, Prof. Brian Slawson, Prof. Maria Rogal	Discussion of opportunities for growth in graphic design and new graduate degree program.
2015–16 Academic Year	Associate Dean Edward Schaefer, Assistant Dean Anthony Kolenic, Prof. Brian Slawson, Prof. Maria Rogal, Duane Bray (IDEO)	Discussion of collaborations and new business development.
June 2016–December 2016	Weekly meetings with Associate Dean Edward Schaefer	Review progress for degree
Fall 2016	Prof. Maria Rogal – Practitioners: Dan Luo, Rongfei Geng, Jorge Perez Gallego; Faculty: Douglas Barrett, Joungyun Choi, Dori Griffin, Gabriela Hernandez, Shantanu Suman	Qualitative feedback from MFA alumni

Date	Participants	Planning Activity
October–November 2016	Maria Rogal, Brian Slawson, Duane Bray	Discussion of relationships
November 17, 2016	Associate Provost Angel Kwolek-Folland	Review Draft pre-proposal, MFA in Design
December 6, 2016	Dean Henry Frierson, Graduate School	Review of procedures after pre-proposal approval, discussion of terminal degree
December 13, 2016	SA+AH graduate committee	Presentation and review of pre-proposal
December 20, 2016	Associate Provost Angel Kwolek-Folland	Submission of Pre-proposal
January 13, 2017	SA+AH Faculty	Present overview of MFA program to SA+AH Faculty members
January 17, 2017	Maria Rogal, Kyle Dobbeck	Discussion of requirements for National Association of Schools of Art and Design (NASAD) Accreditation
February 10, 2017	Council of Academic Vice Presidents	Preproposal reviewed, no concerns

Events Leading to Implementation

Date	Implementation Activity
February 2017	SA+AH Graduate Committee review
February 2017	Consultation with Paul Duncan, Graduate School
March 2, 2017	Submit proposal and new courses to SA+AH Graduate Committee for review
March 17, 2017	Discussion of program at SA+AH Faculty Meeting
April 7, 2017	SA+AH faculty voted to approve the program
April 17, 2017	Consultation with DCP and support by Dean Chinemalu Anumba, DCP for MFA in Design and Visual Communications (see attachment)
April 21, 2017	SA+AH faculty voted to approve the program's proposed courses
April 21, 2017	Submission of courses and program to the College Curriculum Committee
May 1, 2017	Approval of new courses and degree program by the College Curriculum Committee
May 1, 2017	Submission of new courses to the Graduate School
May 15, 2017	Meetings with COTA and Graduate School administration
June 2, 2017	Meeting with Graduate School administration, proposal revision
June–September 2017	Revisions to proposal based on consultations with administration from the College of the Arts, Graduate School, Office of Institutional Research and Planning, and the Associate Provost for Academic and Faculty Affairs.
March 1, 2018	Submission of program plans to the National Association of Schools of Art and Design for accreditation consideration at the April 2018 meeting

VII.   **Program Quality Indicators - Reviews and Accreditation**

Identify program reviews, accreditation visits, or internal reviews for any university degree programs related to the proposed program, especially any within the same academic unit. List all recommendations and summarize the institution's progress in implementing the recommendations.

The School of Art + Art History's programs, including the BFA in Graphic Design and the MFA in Art, are accredited by the National Association of Schools of Art and Design (NASAD). Both programs have been reviewed by NASAD in 2010 and, at that time, all of the School's programs received reaccreditation. The NASAD Visitors had no comments for improvement regarding the BFA Graphic Design. The next review is scheduled for 2019–20. We plan to submit this new degree proposal for program approval in 2017–18. NASAD requires program approval prior to students enrolling, and will only approve a degree program after the university has approved it. Final approval requires submission of transcripts of graduating students.

VIII.   **Curriculum**

A. **Describe the specific expected student learning outcomes associated with the proposed program. If a bachelor's degree program, include a web link to the Academic Learning Compact or include the document itself as an appendix.**

Knowledge

SLO 1: Develop a body of works, including visual communications, systems, and strategies, that reflect original and creative/innovative contributions.

Skill
SLO 2: Demonstrates the ability to frame and incorporate qualitative and quantitative research methods and related research activities and findings into tangible outcomes.

Professional Behavior
SLO 3: Creates a portfolio that organizes and communicates research, findings, proposals, and work products at a professional level with their intended audience using visual, oral, and written skills.

SLO 4: Demonstrates ability to collaborate and work effectively in interdisciplinary/multidisciplinary teams to develop approaches and solutions to complex problems.

B. Describe the admission standards and graduation requirements for the program.

Admission to the MFA in Design and Visual Communications requires a bachelor's degree. This can be in any field provided the applicant has the background and proficiency in graphic design/visual communications that demonstrates the potential for successful study at the graduate level. Preferred applicants will have professional practice experience as a designer or in a related capacity.

Applicants are required to submit GRE scores, a personal portfolio of work that includes at least 10 samples of project work (visual examples) with brief descriptions and relevant data, a case study of one project, respond to interview questions, submit a writing sample, and a personal statement for review. In addition, three letters of recommendation from professional references are required. An interview may be requested.

The Project in Lieu of Thesis culminates in a final public presentation (exhibition, talk, etc.), written report documenting the project, and a final oral exam. This is required of all graduate students. It is expected that all work done for the Project in Lieu of Thesis will be of high quality and executed during the semesters of Project in Lieu of Thesis Credit, not merely a selection of works from classes completed at the University.

The supervisory committee is comprised of a chair and, at minimum, one member. The chair must be a graduate faculty member with expertise in the major area. Additional members, including special members, may be added with the approval of the chair.

Requirements of the degree include completion of 60 credit hours of required and elective coursework with a 3.0 or higher GPA.

All Graduate council policies governing master's degree programs will be satisfied.

C. Describe the curricular framework for the proposed program, including number of credit hours and composition of required core courses, restricted electives, unrestricted electives, thesis requirements, and dissertation requirements. Identify the total numbers of semester credit hours for the degree.

Total Number of credit hours for the degree: 60
Composition of required core courses: 30
Unrestricted electives: 15
Thesis or Project in Lieu of Thesis requirements: 15

D. Provide a sequenced course of study for all majors, concentrations, or areas of emphasis within the proposed program.

Below are two paths for students who enroll in this program. The two-year option is intended for students who are self-funded and desire an accelerated path; the three-year option is intended students who are funded with a teaching, research, or assistantship assignment and will normally enroll in 9 credits per semester. Students will select either a 2-year or 3-year path on the application or prior to enrolling in their first semester. After a review of materials, it is at the faculty's discretion to admit students to the two-year or three-year program. Students may apply during their first semester to change to a two-year or three-year program. Decisions will be based on a student's performance, available resources, and impact on the program.

In this new program, we expect students to engage with their project with sufficient depth and breadth in order to contribute original research to the discipline. The curricular structure and assignment of credits is comparable to existing terminal degree programs in the discipline, including nationally-ranked and renowned graduate programs.[14] For example, the nationally ranked MFA in Design/Visual Communications[15] at Virginia Commonwealth University (VCU) and the Master of Graphic Design[16] at North Carolina State University (NCSU) each place significant emphasis on topical seminars and the Project in Lieu of Thesis. This is reflected in credit hour allocation—16 practice/workshop, 16 seminar, and 15 creative project in lieu of thesis credits at VCU, and 27 practice/workshop, 9 seminar, and 15 creative project in lieu of thesis credits at NCSU. Published material on Ohio State's MFA in Design Research and Development website indicates 39 of 60 credit hours are assigned to courses focused on the production of a thesis.[15] This allocation reflects our aspirations as well as our history of emphasizing rigorous research and practice that includes extensive documentation, particularly in the Creative project in lieu of thesis.

To implement this new program, we created four new courses described below: GRA6930 Seminar (Rotating Topics), GRA6931C Research & Practice (aligned with the semester seminar), GRA6944 Practicum (to guide fieldwork experiences), and GRA6973 Project in Lieu of Thesis. The emphasis on rotating topics aligns with our current MFA and offers the flexibility within a curriculum to integrate contemporary topics into the learning environment. This kind of structure is common to and aligned with the curricula of nationally recognized programs. Our faculty acknowledge and recognize that all curricula are dynamic, and particularly so in design field where innovation and development is a constant. We are committed to close supervision of the program, to assessing its efficacy through regular reviews of student progress, comparison with peer programs and industry developments, and to amending it through the university's curriculum revision process as deemed appropriate and advisable.

Sample semester-by-semester plan (3 year)

Fall 1	Spring 1	Summer 1	Fall 2	Spring 2	Summer 2	Fall 3	Spring 3
GRA6930 Seminar (3)	GRA6930 Seminar (3)	GRA6944 Practicum (3)	GRA6930 Seminar (3)	GRA6930 Seminar (3)	GRA6944 Practicum (3)	GRA6973 Project in Lieu of Thesis (6)	GRA6973 Project in Lieu of Thesis (9)
GRA6931C Research & Practice (3)	GRA6931C Research & Practice (3)		GRA6931C Research & Practice (3)	GRA6931C Research & Practice (3)		Elective (3)	
Elective* (3)	Elective (3)		Elective (3)	Elective (3)			
9 credits	9 credits	3 credits	9 credits	9 credits	3 credits	9 credits	9 credits

Sample semester-by-semester plan (2 year)

Fall 1	Spring 1	Summer 1	Fall 2	Spring 2
GRA6930 Seminar (3)	GRA6930 Seminar (3)	GRA6944 Design Practicum (6)	GRA6930 Seminar (3)	GRA6930 Seminar (3)
GRA6931C Research & Practice (3)	GRA6931C Research & Practice (3)	Elective (3)	GRA6931C Research & Practice (3)	GRA6931C Research & Practice (3)
Elective* (6)	Electives (6)	GRA6973 Project in Lieu of Thesis (3)	GRA6973 Project in Lieu of Thesis (6)	GRA6973 Project in Lieu of Thesis (6)
12 credits	12 credits	12 credits	12 credits	12 credits

E. **Provide a one- or two-sentence description of each required or elective course.**

Required Courses
GRA6930 Seminar: Rotating Topics (Approved as of Fall 2017)
Credits: 3, Max: 12, Grading Scheme: Letter
Prerequisite: Design and Visual Communication major student or permission of instructor.
Corequisite: DVC 6931C Research & Practice
Contemporary issues pertaining to design & visual communications and related areas. Discussion of literature, development of research questions, and framing methodologies.

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14 https://www.usnews.com/best-graduate-schools/top-fine-arts-schools/graphic-design-rankings

15 For more information, see the Design, MFA with a concentration in Visual Communications — http://bulletin.vcu.edu/graduate/school-arts/graphic-design/design-mfa-concentration-visual-communications/#degreerequirementstext

16 For more information, see the NCSU Graphic Design program information available here: https://design.ncsu.edu/academics/graphic-design/gd-grad-courses/

GRA6931C Research & Practice (Approved as of Fall 2017)
Credits: 3, Max: 15 Grading Scheme: Letter
Prerequisite: Design and Visual Communication major student or permission of instructor.
Corequisite: DVC 6XXX Seminar.
A rotating topics course focused on the integration of research and practice to address complex problems within diverse contexts. The study and use of qualitative, quantitative, and mixed research methods appropriate for an expanded practice are addressed through discussions, case studies, writing, fieldwork, and presentations.

GRA6944 Practicum (Approved as of Fall 2017)
Credits: 1-6 Max: 6, Grading Scheme: S/U
Prerequisite: Design and Visual Communications major student and permission of faculty supervisor.
An opportunity to conduct research and practice in partnership with an approved organization. Students will work on projects for social, cultural, and economic development in partnership with the organization, community, and/or other disciplinary experts.

GRA6973 Project in Lieu of Thesis (pending at Graduate Curriculum Committee 10/2017)
Credits: 1-9, Max: 15, Grading Scheme: S/U
Prerequisite: Permission of supervisory committee chair & GRA6930 Seminar (B) & GRA6931C Research & Practice (B)
Supervised research in an area of relevance to design and visual communications that combines design exploration and academic inquiry. Includes presentation of results in a public forum, and documentation of research and findings.

Elective Course Options
Elective options are intended to expand the student's knowledge-base, skillsets, and professional aspirations. A course plan is required so these courses strategically support the student's program of study. We have listed suggested electives here and encourage students to seek options across campus.

*ARE 6386: Teaching Art in Higher Education
Credits: 3, Grading Scheme: Letter
Prerequisite: graduate standing in art history, or consent of instructor.
Study of teaching art at the post- secondary level.
This elective is required of all students who will teach or assist in any capacity.

ART 6933: Area Methods: Rotating Topics
Credits: 1-4, Max: 27, Grading Scheme: Letter
Prerequisite: Consent of instructor and graduate program adviser.
Readings, discussions, and/or studio exploration of various art issues.

ARE 6746: Methods of Research in Art Education
Credits: 3, Grading Scheme: Letter
Study of qualitative and quantitative research methods. Review of research literature.

ARH 6938: Seminar in Museum Studies
Credits: 3, Grading Scheme: Letter
Prerequisite: consent of instructor.
History, purposes, and functions of museums in general, and art museums in particular.

ENT 6506: Social Entrepreneurship
Credits: 2, Grading Scheme: Letter
Process of starting, financing, assessing and managing succession of mission-based for-profit and not-for-profit ventures.

ENT 6616: Creativity in Entrepreneurship
Credits: 2, Grading Scheme: Letter
Explores the fundamental tools used to make both individuals and organizations more creative and innovative.

ENT 6706: Global Entrepreneurship

Credits: 2, Grading Scheme: Letter
Consideration of global market context in starting entrepreneurial ventures internationally.

HUM 6340: Arts Advocacy and Public Policy
Credits: 3, Grading Scheme: Letter
An in-depth study of the principles, practice, and policy of government's involvement with the arts sector. Students will study the historic relationships between the artist and government at all levels of society.

HUM5357: Creativity and Health: Foundations of the Arts in Medicine
Credits: 3, Grading Scheme: Letter
This online course explores the theoretical foundations that facilitate an understanding of the relationship of creativity to health and informs the field and practice of arts in medicine.

HUM5595: Arts in Medicine in Practice
Credits: 3, Grading Scheme: Letter
Prerequisite: none - only students accepted to the Graduate Certificate program will take this course.
Exploring the practice of the arts in medicine in the fields of health and human services. The course will be providing a dynamic, interdisciplinary overview of diverse practices and methodologies in the field of arts in medicine in community and healthcare settings.

F. For degree programs in the science and technology disciplines, discuss how industry-driven competencies were identified and incorporated into the <u>curriculum and indicate whether any industry advisory council exists to provide input for curriculum development and student assessment.</u>

N/A

G. For all programs, list the specialized accreditation agencies and learned societies that would be concerned with the proposed program. Will the university seek accreditation for the program if it is available? If not, why? Provide a brief timeline for seeking accreditation, if appropriate.

The degree programs in the School of Art + Art History are accredited by the National Association of Schools of Art and Design (NASAD). We will seek accreditation from NASAD for this new program concurrently with state authorization. NASAD's process is to provide final accreditation after at least two final transcripts are awarded. If we begin offering the program in Fall 2018, this will be in the spring 2020. The reaccreditation for the School of Art + Art History is scheduled for spring 2020.

H. For doctoral programs, list the accreditation agencies and learned societies that would be concerned with corresponding bachelor's or master's programs associated with the proposed program. Are the programs accredited? If not, why?

N/A

I. Briefly describe the anticipated delivery system for the proposed program (e.g., traditional delivery on main campus; traditional delivery at branch campuses or centers; or nontraditional delivery such as distance or distributed learning, self-paced instruction, or external degree programs). If the proposed delivery system will require specialized services or greater than normal financial support, include projected costs in Table 2 in Appendix A. Provide a narrative describing the feasibility of delivering the proposed program through collaboration with other universities, both public and private. Cite specific queries made of other institutions with respect to shared courses, distance/distributed learning technologies, and joint-use facilities for research or internships.

This will be a residential program delivered on the campus of the University of Florida. A critical component of this program is to work with people in communities to co-design approaches to community-specific problems and challenges. As such, additional coursework which consists of fieldwork, will take place in different locations throughout the state of Florida. Delivery of instruction for this degree will not require greater than normal resources or facilities.

IX. Faculty Participation

A. Use Table 4 in Appendix A to identify existing and anticipated full-time (not visiting or adjunct) faculty who will participate in the proposed program through Year 5. Include (a) faculty code associated with the source of funding for the position; (b) name; (c) highest degree held; (d) academic discipline or specialization; (e) contract status (tenure, tenure-earning, or multi-year annual [MYA]); (f) contract length in months; and (g) percent of annual effort that will be directed toward the proposed program (instruction, advising, supervising internships and practica, and supervising thesis or dissertation hours).

See Table 4 in Appendix A.

B. Use Table 2 in Appendix A to display the costs and associated funding resources for existing and anticipated full-time faculty (as identified in Table 4 in Appendix A). Costs for visiting and adjunct faculty should be included in the category of Other Personnel Services (OPS). Provide a narrative summarizing projected costs and funding sources.

Costs shown represent the sum of resources allocated. New funding is not required for implementation. Two new faculty members are hired and will begin employment at UF in Fall 2017. Funding for faculty for the 5-year plan will come from tuition generated, grants, and/or industry partnerships.

C. Provide in the appendices the abbreviated curriculum vitae (CV) for each existing faculty member (do not include information for visiting or adjunct faculty).

See Appendix D

D. Provide evidence that the academic unit(s) associated with this new degree have been productive in teaching, research, and service. Such evidence may include trends over time for average course load, FTE productivity, student HC in major or service courses, degrees granted, external funding attracted, as well as qualitative indicators of excellence.

The Graphic Design BFA admits 18 students in the upper division courses each year. The number of students is in alignment with national standards. The program has taught courses at capacity (18 students per course, a number determined by accreditation and professional organizations). There is consistently more demand than seats in the classroom. This indicates, at the undergraduate level, a significant demand for the program. At the graduate level, qualified applicants exceed capacity.

Degrees granted:
BFA in Graphic Design
MFA in Art, Graphic Design track

Other qualitative indicators of excellence include job placement and career development. MFA Alumni are in tenured or tenure-track positions at: Ohio University, Auburn University, University of Alabama at Birmingham, University of Houston-Downtown, Ball State University, University of Western Oregon, Roger Williams University. They hold positions at Apple, IBM, Intuit, Frost Museum of Art, and others.

X. Non-Faculty Resources

A. Describe library resources currently available to implement and/or sustain the proposed program through Year 5. Provide the total number of volumes and serials available in this discipline and related fields. List major journals that are available to the university's students. Include a signed statement from the Library Director that this subsection and subsection B have been reviewed and approved.

The Libraries of the University of Florida form the largest information resource system in the state of Florida. The libraries hold over 5,000,000 print volumes, 8,100,000 microfilms, 1,000,000 e-books, 170,000 full-text electronic journals, 1,000,000 microforms, and 1,000 electronic databases. The George A. Smathers Libraries of the University of Florida, a system of six research libraries, includes libraries for humanities & social sciences, sciences, architecture & fine arts, education and health sciences. The UF Levin School of Law supports a related, but independent law library. Books and periodicals related to art and design are located primarily in the Architecture & Fine Arts Library. Art and

design holdings number over 130,000 volumes. Cognate library collections include Library West (particularly Business) and Special and Area Studies Collections.

Electronic Books, journals and many key databases, such as Art & Architecture Source, ArtSTOR, Oxford Art Online, JSTOR, Academic Search Premiere, and others, are available via the internet to UF students, faculty and staff. Many relevant databases are multidisciplinary and are funded centrally. The UF libraries expend over $5 Million yearly on electronic resources.

Listed below is a selection of important journals, in print or electronic form, available at UF for use by students pursuing this degree:
Journal of Illustration
International Journal of Visual Design
Graphic Arts Industry News Digest
Graphis
Eye: The International Review of Design
Acta Graphica
Visual Communications Journal
Print
Communication Arts
Novum
Make
How
Harvard Design Magazine
Stanford Social Innovation Review

All students, faculty, and staff may use interlibrary loan services. The Libraries hold memberships in a number of consortia, and in institutions such as the Center for Research Libraries, ensuring access to materials not held locally. A service known as "Uborrow" allows UF patrons to easily borrow materials from any other Florida state university or college library. Library patrons initiate unmediated requests via a union catalog, and materials are delivered to Gainesville within a few days. Uborrow access is often faster (with a longer circulation period) than with traditional interlibrary loan.

With monies allocated through the Provost and the UF budgeting process, the library materials budget is determined by the Dean of Libraries in consultation with the Associate Dean for Scholarly Resources & Research Services and subject specialist librarians. The subject specialist solicits input from faculty to determine acquisition priorities for the year. Standing subscriptions to journal literature and databases make up the majority of purchasing.

All faculty may use the library's course reserves system to place print materials on reserve for class use, as well as to provide easily accessible links to electronic resources. Databases containing scholarly journals and reference materials are used by researchers at all levels.

Ann Lindell, Head Librarian at the Architecture & Fine Arts Library and liaison to the School of Art + Art History, meets with graduate students in seminar and research methods courses. A demonstration/lecture serves as an introduction to scholarly research sources and services offered by the Libraries. To support their work on projects, reports, and theses, the librarian consults individually with graduate students to plan literature reviews, to offer targeted advice on resource selection and to provide individualized instruction for using the research collections, including databases and other electronic source material. School of Art + Art History faculty may request specialized research instruction related to courses and specific assignments.

Online research guides for all UF disciplines and many specific topics are available from the library website http://library.ufl.edu. Many online tutorials for specific databases are also available. Additionally, the UF Libraries hosts workshops, lectures and events throughout the year.

> **B. Describe additional library resources that are needed to implement and/or sustain the program through Year 5. Include projected costs of additional library resources in Table 2 in Appendix A. Please include the signature of the Library Director in Appendix B.**

No additional resources beyond normal growth in holdings already in place to support current programs are necessary in order to implement or sustain this program.

C. **Describe classroom, teaching laboratory, research laboratory, office, and other types of space that are necessary and currently available to implement the proposed program through Year 5.**

The classroom/studio allocated to the Graphic Design graduate program is 678 square feet. This is combined classroom and studio space, where each individual has a desk, chair, and rolling file cabinet. There is a large table that functions as a meeting table and work area. The studio has an Epson Smart Projector and Apple TV as well as whiteboards. There are four faculty offices. Students also have use of other common work space with printers, scanners, and 3D printers. Digital fabrication, app development, and VR/AR labs are available across campus for product development.

D. **Describe additional classroom, teaching laboratory, research laboratory, office, and other space needed to implement and/or maintain the proposed program through Year 5. Include any projected Instruction and Research (I&R) costs of additional space in Table 2 in Appendix A. Do not include costs for new construction because that information should be provided in response to X (E) below.**

Currently, each student has a desk that offers 20-25 square feet of space. The school and college regularly assess space use. As enrollment grows, school Director, in consultation with faculty and the college administration, will seek out appropriate space to accommodate this growth. This includes individual studio space, common work areas, and small meeting rooms which are connected to each other.

E. **If a new capital expenditure for instructional or research space is required, indicate where this item appears on the university's fixed capital outlay priority list. Table 2 in Appendix A includes only Instruction and Research (I&R) costs. If non-I&R costs, such as indirect costs affecting libraries and student services, are expected to increase as a result of the program, describe and estimate those expenses in narrative form below. It is expected that high enrollment programs in particular would necessitate increased costs in non-I&R activities.**

N/A

F. **Describe specialized equipment that is currently available to implement the proposed program through Year 5. Focus primarily on instructional and research requirements.**

Implementation of this program is not dependent upon any additional specialized equipment.

G. **Describe additional specialized equipment that will be needed to implement and/or sustain the proposed program through Year 5. Include projected costs of additional equipment in Table 2 in Appendix A.**

Implementation of this program is not dependent upon any additional specialized equipment.

H. **Describe any additional special categories of resources needed to implement the program through Year 5 (access to proprietary research facilities, specialized services, extended travel, etc.). Include projected costs of special resources in Table 2 in Appendix A.**

The School's existing resources allocated to the program are sufficient to meet the needs of this new program.

I. **Describe fellowships, scholarships, and graduate assistantships to be allocated to the proposed program through Year 5. Include the projected costs in Table 2 in Appendix A.**

The program will begin with two funded graduate assistantships per year. We will seek additional funding from other units on campus or through scholarships to support students.

J. **Describe currently available sites for internship and practicum experiences, if appropriate to the program. Describe plans to seek additional sites in Years 1 through 5.**

This is central to the program. The program faculty are in conversation with consultancies including IDEO, SY Partners, IBM, and others regarding student placement. All of these firms want to support education in this area because the pool of appropriately trained designers is quite limited. In addition, we are developing relationships with units on the UF campus and organizations in the state of Florida. Faculty are connecting with alumni throughout the state to garner insight on connections and leverage their social capital to establish relationships where

prudent. In addition, we are in the process of establishing an Advisory Board of renowned practitioners in the field who will aid us in connecting with a range of organizations, public and private.

APPENDICES

APPENDIX A: Projected Headcount and Costs

APPENDIX B: Equal Opportunity Officer / Library Director

APPENDIX C: Data that supports the need for an additional program

APPENDIX D: Abbreviated Curriculum Vitae of Participating Faculty

APPENDIX E: Letters of Support

APPENDIX A

TABLE 1-B
PROJECTED HEADCOUNT FROM POTENTIAL SOURCES
(Graduate Degree Program)

Source of Students (Non-duplicated headcount in any given year)*	Year 1		Year 2		Year 3		Year 4		Year 5	
	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Individuals drawn from agencies/industries in your service area (e.g., older returning students)	0	0	0	0	1	0.75	1	0.75	1	0.75
Students who transfer from other graduate programs within the university**	4	3	2	1.5	0	0	0	0	0	0
Individuals who have recently graduated from preceding degree programs at this university	0	0	1	0.75	1	0.75	2	1.5	2	1.5
Individuals who graduated from preceding degree programs at other Florida public universities	0	0	0	0	1	0.75	2	1.5	2	1.5
Individuals who graduated from preceding degree programs at non-public Florida institutions	0	0	0	0	0	0	0	0	0	0
Additional in-state residents***	0	0	2	1.5	4	3	4	3	4	3
Additional out-of-state residents***	3	2.25	4	3	5	3.75	5	3.75	5	3.75
Additional foreign residents***	1	0.75	3	2.25	4	3	4	3	4	3
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
Totals	8	6	12	9	16	12	18	13.5	18	13.5

* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

**   If numbers appear in this category, they should go DOWN in later years.

*** Do not include individuals counted in any PRIOR category in a given COLUMN.

Figures are based on projected growth and acquisition of new resources.

APPENDIX A

TABLE 2
PROJECTED COSTS AND FUNDING SOURCES

Instruction & Research Costs (non-cumulative)	Year 1							Year 5					
	Funding Source							Funding					
	Reallocated Base* (E&G)	Enrollment Growth (E&G)	Other New Recurring (E&G)	New Non-Recurring (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	Subtotal E&G, Auxiliary, and C&G	Continuing Base** (E&G)	New Enrollment Growth (E&G)	Other*** (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	Subtotal E&G, Auxiliary, and C&G
Faculty Salaries and Benefits	53,677	0	0	0	0	0	$53,677	70,537	0	0	0	0	$70,537
A & P Salaries and Benefits	0	0	0	0	0	0	$0	0	0	0	0	0	$0
USPS Salaries and Benefits	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Other Personal Services	0	0	0		0	0	$0	0	0	0	0	0	$0
Assistantships & Fellowships	34,214	0	0	0	0	0	$34,214	40,000		0	30,000		$70,000
Library	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Expenses	35,000	0	0	0	0	0	$35,000	0	0	0	0	0	$0
Operating Capital Outlay	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Special Categories	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Total Costs	**$122,891**	**$0**	**$0**	**$0**	**$0**	**$0**	**$122,891**	**$110,537**	**$0**	**$0**	**$30,000**	**$0**	**$140,537**

*Identify reallocation sources in Table 3.

**Includes recurring E&G funded costs ("reallocated base," "enrollment growth," and "other new recurring") from Years 1-4 that continue into Year 5.

***Identify if non-recurring.

Faculty and Staff Summary

Total Positions	Year 1	Year 5
Faculty (person-years)	0.38	0.53
A & P (FTE)	0	0
USPS (FTE)	0	0

Calculated Cost per Student FTE

	Year 1	Year 5
Total E&G Funding	$122,891	$140,537
Annual Student FTE	6	13.5
E&G Cost per FTE	$20,482	$10,410

Figures are based on projected growth and acquisition of new resources.

APPENDIX A

TABLE 3
ANTICIPATED REALLOCATION OF EDUCATION & GENERAL FUNDS*

Program and/or E&G account from which current funds will be reallocated during Year 1	Base before reallocation	Amount to be reallocated	Base after reallocation
Graduate Student Stipends and Tuition Waivers-13020100	343,216	34,214	$309,002
13020100 Salaries-60000	3,178,726	53,677	$3,125,049
13020100 OE-70000	118,000	35,000	$83,000
Totals	3,639,942	122,891	3,517,051

* If not reallocating funds, please submit a zeroed Table 3

APPENDIX A

TABLE 4
ANTICIPATED FACULTY PARTICIPATION

Faculty Code	Faculty Name or "New Hire" Highest Degree Held Academic Discipline or Speciality	Rank	Contract Status	Initial Date for Participation in Program	Mos. Contract Year 1	FTE Year 1	% Effort for Prg. Year 1	PY Year 1	Mos. Contract Year 5	FTE Year 5	% Effort for Prg. Year 5	PY Year 5
A	Maria Rogal, MFA Graphic Design	Professor	Tenure	Fall 2019	9	0.75	0.25	0.188	9	0.75	0.25	0.188
A	Brian Slawson Graphic Design	Associate	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.10	0.075
A	Gabriela Hernandez, MFA Graphic Design	Assistant	Tenure-	Fall 2019	9	0.75	0.25	0.188	9	0.75	0.25	0.188
A	Jarred Elrod, MFA Graphic Design	Assistant	Tenure-	Fall 2019	0	0.00	0.00		9	0.75	0.10	0.075
	Total Person-Years (PY)							**0.375**				**0.53**

Faculty Code		Source of Funding	PY Workload by Budget Classsification		
			Year 1		Year 5
A	Existing faculty on a regular line	Current Education & General Revenue	0.375		0.53
B	New faculty to be hired on a vacant line	Current Education & General Revenue	0.000		0.00
C	New faculty to be hired on a new line	New Education & General Revenue	0.00		0.00
D	Existing faculty hired on contracts/grants		0.00		0.00
E	New faculty to be hired on contracts/grants	Contracts/Grants	0.00		0.00
		Overall Totals for	**Year 1**	0.38	**Year 5**	0.53

Figures are based on projected growth and acquisition of new resources.

APPENDIX A: Projected Headcount and Costs

```
                              STATE UNIVERSITY SYSTEM
                            20152016 EXPENDITURE ANALYSIS
                              COSTS PER CREDIT HOUR
BUDGET ENTITY: E & G
                            SUS - REPORT IV - BY DISCIPLINE

DIS CODE:     50 Visual and Performing Arts
-----------------------------------------------------------------------------------------------------
                                                        (E)        (C/B)       (D/B)       (E/B)
         (A)            (B)        (C)        (D)       (C+D)      DIRECT     INDIRECT     TOTAL
                     FUNDABLE    DIRECT    INDIRECT   TOTAL FULL  EXPEND. PER EXPEND. PER EXPEND. PER
                    STU CRED HRS EXPENDITURE EXPENDITURE EXPENDITURE STU CRED HR STU CRED HR STU CRED HR
                                    $          $          $           $           $           $
-----------------------------------------------------------------------------------------------------
INSTRUCTION
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COST ACTIVITIES

Lower                 198,939   27,456,958  26,280,310  53,737,268   138.02      132.10      270.12
Upper                 154,759   37,004,576  39,867,384  76,871,960   239.11      257.61      496.72
Graduate I             22,669   14,073,601   8,157,270  22,230,871   620.83      359.84      980.67
Graduate II             5,324    3,938,791   2,070,629   6,009,420   739.82      388.92    1,128.74
Grad III                    0            0           0           0     0.00        0.00        0.00
Clinical Professional       0            0           0           0     0.00        0.00        0.00
                      _____   _____  _____ _____ _____  _____  _____
   SUB TOTAL INST.    381,691   82,473,926  76,375,593 158,849,519   216.08      200.10      416.17


Academic Advising           0            0           0           0     0.00        0.00        0.00
Academic Administration     0            0           0           0     0.00        0.00        0.00
Public Service              0    3,181,252   1,712,613   4,893,865     0.00        0.00        0.00
Research                    0   20,136,749  12,436,659  32,573,408     0.00        0.00        0.00
                      _____   _____  _____ _____ _____  _____  _____

   TOTAL DIS          _____   _____  _____ _____ _____  _____  _____

                      381,691  105,791,927  90,524,865 196,316,792   277.17      237.17      514.33
                      ========  ===========  =========== ============ ==========  ==========  ==========
```

SUS average
FTE = 32 credit hours, Florida std
FTE = 24 credit hours, National std
$31,381.44 FL
$23,536.08 NAT

First year cost versus five-year cost

APPENDIX B: Equal Opportunity Officer / Library Director

This appendix was created to facilitate the collection of signatures in support of the proposal. Signatures in this section illustrate that the Equal Opportunity Officer has reviewed section II.E of the proposal and the Library Director has reviewed sections X.A and X.B.

Please include the signature of the Equal Opportunity Officer and the Library Director.

_____
Signature of Equal Opportunity Officer

Date _____ 6/5/17 _____

_____
Signature of Library Director

Date _____ 6/7/17 _____

APPENDIX C: Data that support the need for an additional program

Data regarding the need for this program are incorporated into the body of this proposal. We note that Design and Visual Communications is synonymous with contemporary graphic design, but is defined more broadly. As the field evolves, there will be more demand for those with expanded skillsets and knowledge are prepared for leadership positions. The article excerpted below, "The Future of Design (and How to Prepare for It)" in *99U*, interviews several thought leaders to help us prepare for the future of design. In addition, a survey of positions have been included.

THOUGHT LEADERS…
99U / THE FUTURE OF DESIGN (AND HOW TO PREPARE FOR IT)
By Matt McCue and Kiana St. Louis

The definition of "design" will loosen up.

"Historically, you would study graphic design, industrial design, or interaction design and there were a finite number of crafts out in the world. Now we're starting to see that design and creativity can be brought to bear on a greater number of things. One is organizational design, thinking about anything from the design of culture within an organization to how those organizations are designed themselves in terms of the structure and roles. Another is business design, the idea of bringing a creative lens to anything from business models to venture funding."

— Duane Bray, Partner and Head of Talent, IDEO

The line between design and business will continue to blur.

"The more a designer understands how the business works, the more valuable they will be to employers. Designers who understand a company's value proposition and mission can help them thrive and grow. They just need to learn the language that someone who is running a company actually speaks. When they can articulate exactly what they bring to the table, executives will realize that they didn't just hire a designer — they also hired a strategist!"

— Shana Dressler, Executive Director of 30 Weeks

Cross disciplinary teams will thrive.

"We have a lot of doctors and nurses on staff here at NBBJ and it dramatically impacts our work. I love the idea of walking into a room where I have a badass technical architect, a nurse, and me and my background in fine art, and we're going to go tackle an urban design problem for a civic project. You get really interesting outcomes that will be really different than if you had three people who studied similar architecture and graduated from similar schools. You have little or no chance of getting something really wild out of that group. It will get done, probably faster, probably easier, but it's rare that you get something that is phenomenally different."

— Sam Stubblefield, Principal, NBBJ

Designers who are entrepreneurial will become more important.

"As executives from companies start to become educated about the value that designers bring to the table, I imagine that more and more, designers will be invited to early meetings when products and services are first conceived of. They will also be able to command higher salaries and consulting fees. The three pillars for success are a great idea, great execution, and great design. When you can make a case for why your contribution to a company is directly tied to profits, that is when upper management will perk up."

— Shana Dressler, Executive Director of 30 Weeks

SAMPLE POSITION DESCRIPTIONS
HIGHER EDUCATION

Assistant Professor, Department of Graphic Design, Virginia Commonwealth University
The Department invites collaboration-minded applicants with qualifications, experience, and demonstrated strengths across design theory, criticism, and research informed by enthusiastic studio practice and well versed in concepts driving graphic design research, critique and speculative production, as well as how to integrate and apply these concepts into critical design practice and to contribute to strengthening the program's orientation toward the future of design. Major Responsibilities: This position is a 9-month tenure-eligible faculty position in the Department of Graphic Design with an academic rank of Assistant Professor. Teaching responsibilities include a strong dedication to effectively teaching design methodologies and theories of making and thinking to undergraduate and graduate students. The ability to relate contemporary tendencies in design practice to historical, theoretical and critical issues is essential. Candidates should demonstrate a deep understanding of typography through practice or scholarship. An aptitude for exploring the continuity between analog and digital contexts and bolstering the department's culture of energetic engagement. The faculty member should be a passionate practitioner who models curiosity and rigorous optimistic engagement to students and fellow faculty. The faculty member will broaden participation among members of underrepresented groups. The faculty member will demonstrate through research, teaching, and/or public engagement the richness of diversity in the learning experience and will integrate multicultural approaches and perspectives into instructional methods and research tools. The faculty member is expected to actively disseminate creative engagement in design research. Service to the university, school and department will be required and could include serving on committees as designated by the Chair; serving in a professional capacity in his/her field; mentoring students at all levels; coordinating student activities; and supporting curriculum development. The faculty member will effectively collaborate with faculty peers and community partners. Engagement with community is strongly supported.

Assistant Professor, Graphic Design, School of Art + Design, University of Illinois at Urbana-Champaign
Candidates should bring expertise, experience, and an understanding of current trends in one or more of the following areas in the context of professional practice, research, and/or creative work: Digital interaction design; Creative coding; Data-based or data-driven design; User experience/user interface design; Transmedia design; Human-centered design; Design for social impact and sustainability; Service-based design. The essential expectations for the position are outlined in the full position announcement found at jobs.illinois.edu.

Assistant or Associate Professor in Graphic & Interactive Design, Tyler School of Art of Temple University
We seek a tenure-track faculty member who can teach practice-based courses at all levels of the curriculum while assuming a leadership role in the ongoing development of the authorship-entrepreneurial components of the curriculum. The appointment will be made at the tenure-track assistant/associate professor level. The ideal candidate for this position has professional design experience with a strong background in business practice. They should have recognition of their work in national or international design publications or exhibitions, and teaching experience at the undergraduate level. They should also be comfortable with the integration of design and technology.

Assistant or Associate Professor in Design, University of Kentucky
The School of Art and Visual Studies (SAVS) at the University of Kentucky seeks applications for a tenure track Assistant Professor in Design to begin August 2017. An MFA, MDES, Ph.D. or equivalent terminal degree in the area of design is required. Applicants should demonstrate the ability to teach a range of courses: from intermediate to advanced levels of graphic design to contemporary design practices. Balanced understanding of the cultural context of visual production that includes familiarity with both contemporary art and media studies is vital for this position. Teaching experience, as well as a familiarity with industry best practices, is preferable.

Assistant Professor - Visual Communication Design | University of Alberta Department of Art and Design
The Department of Art and Design in the Faculty of Arts at the University of Alberta invites applications for a full-time tenure track position of Assistant Professor, Visual Communication Design, to commence 1 July 2017. Qualified candidates will hold a graduate degree (MDes, PhD, or equivalent) in Design Studies, with a specialization in Visual Communication Design, and have at least three years of post-secondary teaching experience. Faculty in Design Studies take an integrative and interdisciplinary approach to practice and research and focus on social and

environmental health and wellbeing, information design, product design, environmental and service design, and the development of media for educational, cultural, and social contexts. Faculty in Visual Communication Design carry out research and practice in the areas of design thinking, information design, data visualization, interactive new media, typography and publication design, internationalization of design, pedagogy of design, and community-based design—all with a human-centered approach that is aimed at the development of socially and culturally relevant communications addressing the needs of contemporary society. Ideal candidates would augment or complement these areas of expertise and work across disciplines, using collaborative methods, to further enrich design studies. In addition to maintaining an active research program, candidates will demonstrate expertise in related technical/digital skills and in traditional, formal design principles. They will integrate design discourse, research and studio practice addressing the conceptual, aesthetic, and technical demands of the discipline. Expertise in some of the following areas would be an asset: design for digital media, interaction design, systems design, human-centered design and research methods, environmental design and/or service design. In addition to teaching, curriculum development, and planning, candidates will provide undergraduate and graduate student supervision as well as serve on administrative and other committees, and be active, engaged members of the University and broader community. Successful candidates will join the Design Studies team, which includes Canada's first Canada Research Chair in Design. We are known for a strong and rigorous graduate program (the first in Canada) and for talented and able undergraduate students. We are also known for our innovative Bachelor of Design (BDes) with Pathways program that allows students to focus on specific areas of interest to them.

Assistant Professor, Graphic Design (Tenure System), Michigan State University
The Department of Art, Art History, and Design at Michigan State University invites applications for a tenure-system position in Graphic Design. This position is an academic year appointment at the Assistant Professor rank to begin Fall 2017. Successful candidates should possess a strong foundation in graphic design with research and teaching interests that advance the field. Applicants should demonstrate knowledge of historical and contemporary trends in the field of graphic design and be passionate about leading a new generation of maker-thinkers. We are interested in applicants with expertise in one or more of the following areas: interaction design, typography, design thinking, information design, systems design, data visualization, experience design, design theory and social design. Interested applicants should have the ability to engage in hybrid practices utilizing various forms of media, technology and materials. Candidates with the ability to develop collaborations and partnerships that intersect with other fields and disciplines is desired. Applicants should hold an MFA, MGD, MDes, DDes, or PhD and should be professionally active designers with a record of achievement. Expertise in digital technologies for design is required. Industry or consulting experience is welcomed. Salary is competitive and commensurate with background and experience.
All applications for this position must be submitted electronically at the Michigan State University Human Resources website (jobs.msu.edu— posting 4235). Applications should include a statement of interest describing qualifications and experience, curriculum vitae, statement of teaching philosophy, a portfolio of recent scholarly/creative work, examples of student work, and contact information for three letters of recommendation.

Petullo Professor, Graphic Design School of Art + Design University of Illinois at Urbana-Champaign
The School of Art + Design invites applications for a full-time tenured faculty position, for the Anthony J. Petullo Professorship at the rank of Associate or Full Professor, with an emphasis in Graphic Design. We seek an accomplished collaborator with experience in both industry and research settings to play a key role in leading a new campus emphasis on design through enhanced research support, cross-disciplinary collaboration, and curricula. The position will also serve as one of several inaugural Design Research Fellows in the College of Fine and Applied Arts. Accompanied by research support and course release during the initial years of employment, the successful candidate will work with other Fellows from Art + Design, Architecture, and Landscape Architecture to lead a new Design Research Initiative exploring the unique methods, approaches, and partnerships available to design as a central component of research at Illinois. For more information, see go.illinois.edu/designresearch. The future of design at Illinois also includes a new facility intended for outreach, education, and experimentation in design for students in fields within and outside the arts.

PROFESSIONAL PRACTICE / INDUSTRY
IBM Design / (https://www.ibm.com/design/careers.shtml)
Design Research
Design research builds continuous knowledge, discovery, and empathy. We craft actionable insights through empirical observation and experience. Tools of the trade include contextual inquiries, co-design, customer journey maps, and quantitative research.

Visual Design
Visual designers manipulate observable elements, with the goal of eliciting desired emotional responses and building durable connections with users. Tools of the trade include imaging, typography, layout, color and style.

UX Design
Through the interpretation of research and requirements, UX designers craft experiences that connect people with our products and services in meaningful, enduring ways. Tools of the trade include market and audience analysis, user journeys and wireframes.

IDEO / https://www.ideo.com/jobs
Design Research Lead
IDEO helps organizations innovate their offerings and themselves. We use Human Centered Design to work with clients in the private and public sectors, across product, service, environment and organization design, in both the physical and digital realms. Our work crosses strategy and implementation. IDEO Palo Alto is looking for a Design Researcher who can lead research across many different types of projects including generative "blue sky," rapid and nimble iterative loops of prototyping and user feedback, and qualitative and quantitative studies that bring confidence and move ideas closer to market launch. As an IDEO Design Researcher, you'll travel domestically and globally to explore diverse human behavior and lifestyles. You will work with multidisciplinary teams and use research findings to inform and inspire strategic decisions and design solutions. You'll translate research insights into powerful stories that shift hearts and minds.

Quantitative Design Researcher
Makes the biggest impact by analyzing existing data sets, as well as creating new ones to generate insights for design. They are responsible for structuring human-centered research and leading multidisciplinary internal and client teams through designing empirical research, conducting fieldwork, and leveraging other available data sources.

Senior Visual Communication Designer
The Fire-starter: IDEO is a place where we influence the public discourses of subject matters crucial to our mission and as designers, our soul needs feeding constantly to ensure we continue to produce work that transcends what good looks, feels and sounds like. So, as a member of the design community you have an equal responsibility to inspire us and others outside of IDEO about what excites you in the world of brand and visual communication.

SYPartners / https://www.sypartners.com/sypartners-careers/all-jobs/
Creative Leader, Consulting Team
At SYPartners, we help individuals, teams, and organizations become the best version of themselves, so they can create massive positive impact in business and society. Design is not a service we offer, it is in the foundation and fabric of our firm. We see design as the method of envisioning the future and then arranging all the elements to make it a powerful reality. This is a big mandate. It requires diverse and inspired creative leadership, in the work, alongside our clients and co-conspirators and as part of our culture. Many people wonder what type of design background or job experience we hire from. The answer is we cast our net wide. What designers here have in common, is the evolution from a specialist mindset to the desire to apply themselves more broadly as creative beings. Working here is not about settling into a comfortable infrastructure. It is about perpetually shaping the role of creativity within SYPartners and how we express that through our work.

Visual Designer, Products
At SYPartners, our Products team creates intuitive, engaging experiences in the pursuit of envisioning a better future through design. They know how a product should look, feel and work, and understand what users need and want in the digital space and in real life. Our current Products offerings are Unstuck and Leadfully, tools inspired by our consulting practice designed to transform individuals and spark future leaders. As a Designer on the Products team, you are a maker and a storyteller who use design to bring ideas to life. An infectiously inspiring creative team member, you will be integral to our culture of creativity, executing as well as dreaming up new ways to visually communicate with diverse audiences.

Strategy Director, Consulting Team
The Strategy Director takes charge of leading clients and teams through the whole journey of transformation and change—setting vision, directing teams and clients, and demonstrating the imagination, accountability and resolve to deliver our best work. Strategy Directors possess great leadership skills coupled with deep business and writing expertise. Sets vision for the work, imagining and writing the master narrative that puts our work in context of a corporate culture, and directing the steps to enacting the vision. Responsible for directing a team of strategists, designers, project managers and production artists to produce the best possible solutions for our clients

Continuum Innovation/ https://www.continuuminnovation.com
Associate Design Strategist
Manage demanding, high-level, complex projects for dynamic clients. Lead teams through all phases of projects including alignment with client, understanding context, developing non-obvious insights, exploring and defining opportunities, setting strategy, creating actionable/tangible design expressions, communicating vision, and helping our clients go to market. Design compelling value propositions for customers and consumers. Design new products, services and experiences that compel consumers, grow brands, inspire organizations, and push a company's core competencies. Design organizational structures, protocols and strategic assets to help companies be more innovative.

Associate Innovation Capability Strategist
Create and deliver change strategies: Work closely with clients to gain clear understanding of the organization, what works, and what does not work. Understand strengths and opportunities to recommend actionable next steps (e.g. human-centered design process, structure and governance, hiring, team building, etc.) Work with and coach senior leaders at client organizations: Engage senior leaders throughout the human-centered design process and help them understand and socialize this work. Conceptualize compelling and meaningful opportunities for consumers and clients. In this position you will work closely with designers and engineers to develop ideas for new products, services and experiences. Explore real world problems using a combination of creative and analytic tools. Question your choices and iterate until you get it right. Develop and test hypotheses with your team and consumers. Create compelling value propositions for consumers and clients. Articulate ideas for new products, services and experiences that will compel consumers, and contribute to business success. Make tradeoffs to come up with solutions that work for both people and clients.

Design Director, The Public Policy Lab
The Public Policy Lab looking for a skilled communications designer to serve as our organization's chief designer and creative director. The Public Policy Lab is a nonprofit innovation lab for the public sector. We apply human-centered methods from design, anthropology, behavioral science, and technology development to improve the creation of public policy and the delivery of public services. We have a particular focus on supporting the needs and aspirations of low-income and vulnerable communities. You'll participate in all phases of Public Policy Lab project work, from ethnographic research to evaluation, serving as the chief design thinker in all contexts.

Head of Design, Remind
Remind is seeking an amazing design leader to spearhead our product design, brand communications and user research teams to help us achieve our mission of giving every student the opportunity to succeed. Audacious, right? Remind is the largest communication platform you've never heard of; we are the largest network of educators, students, and parents in the United States. With more than 22 million monthly active users, we're one of the fastest-growing companies in education technology. We believe that when communication improves, relationships get stronger—and education gets better (view source).

Managing Director, Center for Socially Engaged Designed, University of Michigan
A managing director is sought to lead The Center for Socially Engaged Design in the University of Michigan College of Engineering. At one of the world's leading research and educational institutions, The Center for Socially Engaged Design (C-SED) empowers students and design practitioners with perspectives and skills needed to design effective interventions that are impactful for society. We believe this requires designers to take into account the fullest social, cultural, economic, and environmental contexts of their design process and push designers to recognize and analyze how their own cultural contexts shape their approach. C-SED provides novel educational resources and fosters a community of research and practice at the University of Michigan. Through our Socially Engaged Design Academy, consultation service, curricular programs, and engagement opportunities, students of any discipline may learn about and apply a broad set of skills, methods, and perspectives that, collectively, inform socially engaged design practice (view source).

Organizational Designer, Design for Change, IDEO
IDEO San Francisco is in search of an Organizational Designer for our Design for Change Studio who has led or managed change programs, either as a consultant or in-house within an organization. This role requires a unique blend of real-world experience and theory, a passion for challenging received wisdoms, and noticeable boardroom polish. We are looking for candidates who can:
Design a research plan comprised of interviews, assessments, and other methods to understand an organization's working dynamics to surface bright spots and opportunity areas
Take a systems view to understand the potential impacts to an organization's operating environment, including changes to people, process, and technology, and assess the organization's overall readiness for the change
Navigate client organizations, including the C-Suite, to facilitate decision making, manage key stakeholders, and advise on implementation and change management efforts (view source)

Business Designer, IDEO.org
IDEO.org improves the lives of poor and vulnerable communities through design. To effect that change, we work directly with foundations, nonprofits, and social enterprises; create tools and resources that teach human-centered design; and influence the social sector with stories of human-centered design in action. IDEO.org works directly with organizations across a range of focus areas including health, financial services, gender equity, education, and agriculture. IDEO.org has an opportunity for a Business Designer to join our New York City studio. As part of a multi-disciplinary design team, you'll blend business strategy and creativity— helping our partners across the developing world bring new offerings and ventures to market. With frequent trips that take you to Africa, South Asia, and the Middle East, you'll be part design researcher, part strategist, and part operational guru, working alongside other builders and thinkers from different backgrounds (view source).

Human Centered Design Lead for Social Innovation, The Australian Centre for Social Innovation
TACSI is The Australian Centre for Social Innovation. We exist to develop, test and spread innovations that change lives, with a focus in the areas of child protection, families, ageing and disability. Our ambition is to set new benchmarks for how Australia supports vulnerable people and to redefine how public purpose organizations approach innovation (view source).

CIP	CIP Title	FAMU	FAU	FGCU	FIU	FPU	FSU	NCF	UCF	UF	UNF	USF T	USF SM	USF SP	UWF	ExcelCIP	Area
50	VISUAL AND PERFORMING ARTS															'50	
50.0102	Digital Arts					-			BM							'50.0102	STEM
50.0301	Dance, General						BM			B	B	B				'50.0301	
50.0408	Interior Design				B	-	BM			BM						'50.0408	
50.0409	Graphic Design	B				-				B				B		'50.0409	GAP ANALYSIS
50.0401	Design and Visual Communications															50.0401	
50.0501	Drama and Dramatics/Theatre Arts, General	B	BM	B	B	-	BMR		BM	BM		B			B	'50.0501	
50.0504	Playwriting and Screenwriting					-	M									'50.0504	
50.0602	Cinematography and Film/Video Production					-	BM		BM							'50.0602	
50.0605	Photography					-			B							'50.0605	
50.0701	Art/Art Studies, General		B	B	B	-			B		B	B			B	'50.0701	
50.0702	Fine/Studio Arts, General	B	M		BM	-	BM		BM	BM	B	BM			B	'50.0702	
50.0703	Art History, Criticism and Conservation				B	-	BMR			BMR	B	BM				'50.0703	
50.0799	Fine Arts and Art Studies, Other					-				M						'50.0799	
50.0901	Music, General	B	BM		BM	-	BM		M	BMR		R				'50.0901	
50.0903	Music Performance, General			B		-	BMR		B		BM	BM			B	'50.0903	
50.0904	Music Theory and Composition					-	BMR									'50.0904	
50.0905	Musicology and Ethnomusicology					-	MR									'50.0905	
50.0908	Voice and Opera					-	M									'50.0908	
50.091	Jazz/Jazz Studies					-					B					'50.0910	
50.1001	Arts, Entertainment, and Media Management, General					-			B							'50.1001	
50.1002	Fine and Studio Arts Management					-	M									'50.1002	
50.1003	Music Management		B			-										'50.1003	
50.9999	Visual and Performing Arts, Other					-						B				'50.9999	

The Currently Approved Program Inventory includes all programs that have not been terminated, regardless of suspension status. For information about terminated programs see the Historical Program report.

Legend: B-Bachelors; M-Masters; A-Advanced Master; E-Engineering; S-Specialist; P-Professional Doctorate; R-Research Doctorate

Color Codes: STEM - Blue, Education - Green, Global - Purple, Gap Analysis- Red, Health - Brown

2074542193

National Programs using CIP50.0401

See the following page for similar programs at AAU universities.

AAU	Unit ID	Institution Name	Grand total (C2016_A First major Design and Visual Communications General Master's degree)
	134811	AI Miami International University of Art and Design	5
	104151	Arizona State University-Tempe	12
	142115	Boise State University	2
	201441	Bowling Green State University-Main Campus	14
	110370	California College of the Arts	9
X	211440	Carnegie Mellon University	9
	128771	Central Connecticut State University	4
	169442	College for Creative Studies	9
	169424	Cranbrook Academy of Art	9
	134237	Full Sail University	90
	145460	Harrington College of Design	13
	151111	Indiana University-Purdue University-Indianapolis	1
	134945	Jacksonville University	6
	192271	LIM College	6
	163295	Maryland Institute College of Art	11
	199193	North Carolina State University at Raleigh	7
	167358	Northeastern University	6
X	147767	Northwestern University	6
	209603	Pacific Northwest College of Art	4
	194578	Pratt Institute-Main	69
	127945	Rocky Mountain College of Art and Design	7
	122454	San Francisco Art Institute	1
	228459	Texas State University	8
X	228778	The University of Texas at Austin	1
	196088	University at Buffalo	10
	206941	University of Central Oklahoma	1
X	144050	University of Chicago	8
X	155317	University of Kansas	10
	167987	University of Massachusetts-Dartmouth	1
	227216	University of North Texas	8
	152080	University of Notre Dame	2
X	236948	University of Washington-Seattle Campus	4
	234030	Virginia Commonwealth University	12
	218964	Winthrop University	3
6	count		32

Similar Programs at AAU Universities

Boston University	MFA, Graphic Design http://www.bu.edu/academics/cfa/programs/graphic-design/mfa/
Carnegie Mellon University	Master of Design https://design.cmu.edu/programs/grad
Indiana University Bloomington	MFA, Studio Art (Graphic Design) https://soaad.indiana.edu/academics/graduate/mfa.html
Iowa State University	MFA in Graphic Design http://www.design.iastate.edu/graphic-design/degrees/graphic-design-mfa/
Michigan State University	MFA, Studio Art (Graphic Design) http://www.art.msu.edu/degrees-programs/graduate/
Northwestern University	MA in Information Design and Strategy http://sps.northwestern.edu/program-areas/graduate/information-design/
Ohio State University	MFA, Graphic Design https://www.ohio.edu/finearts/art/academics/programs/graphic_design_mfa.cfm
The Pennsylvania State University	MFA, Studio Art (Graphic Design) http://stuckeman.psu.edu/gd/programs
Stanford University	MS, Design Impact Engineering. Moved from MFA in Graphic Design in 2019. https://art.stanford.edu/academics/graduate-programs/mfa-design/mfa-design-admission
Texas A&M University	MFA, Visualization https://viz.arch.tamu.edu/graduate/mfa-viz-curriculum/
The University of Arizona	MFA, Studio Art (Graphic Design) http://art.arizona.edu/prospective-students/degrees/
The State University of New York at Buffalo	MFA, Studio Art, Interdisciplinary (includes Design) http://art.buffalo.edu/programs/grad-programs/m-f-a-in-studio-art/
University of California, Davis	MFA, Design http://arts.ucdavis.edu/general-information/mfa-program-design
The University of Chicago	
University of Illinois at Urbana–Champaign	MFA, Graphic Design http://www.art.uiuc.edu/index.php/prospective/academics/admissions/graduate-admissions/studio-design-programs
The University of Iowa	MFA, Studio Art (Media, Social Practice, & Design) https://art.uiowa.edu/graduate-program/studio-art/media-social-practice-and-design
The University of Kansas	MA, Interaction Design https://design.drupal.ku.edu/degrees
University of Michigan	MDes, Integrative Design http://stamps.umich.edu/
University of Minnesota	MFA, Graphic Design http://dha.design.umn.edu/programs/grad/prospective/DesignCommunication.htm
University of Missouri	MFA, Studio Art (Graphic Design) https://art.missouri.edu/images/pdf/mfa_brochure.pdf
The University of Texas at Austin	MFA, Design Moved from Art + Art History to new department (2017) https://designcreativetech.utexas.edu/mfa-design
University of Washington	MDes, Design https://art.washington.edu/design
Yale University	MFA, Graphic Design http://www.art.yale.edu/GraphicDesign

APPENDIX D: Abbreviated Curriculum Vitae of Participating Faculty

Maria Rogal, MFA, Professor of Graphic Design
Gabriela Hernandez, MFA, Assistant Professor of Graphic Design (new hire, August 16, 2017 start date)
Jarred Elrod, MFA, Assistant Professor of Graphic Design (new hire, August 16, 2017 start date)
Brian Slawson, MFA, Associate Professor of Graphic Design
Michelle Tillander, MFA, PhD, Associate Professor of Art Education

Maria Rogal
Professor of Graphic Design, School of Art + Art History, University of Florida

ACADEMIC APPOINTMENTS
University of Florida. School of Art + Art History, College of the Arts.
Professor, Graphic Design (tenured), July 2015–present*
Interim Director, School of Art + Art History, July 1, 2015–June 30, 2017
Associate Professor, Graphic Design (tenured), August 2006–July 2015
Affiliate Faculty, Center for Latin American Studies Fall 2004–present
Assistant Professor, Graphic Design (tenure-track) August 2001–2006 & August 1997–May 2000

Interim Director (July 1, 2015–June 30, 2017)
Responsible for management and leadership in a comprehensive school with six diverse disciplines, 29 full-time faculty members, 8 staff, and 400 students. Experience with strategic planning, curriculum development, accreditation, enrollment management, and professional development.

Chair, UF Academic Policy Council (2012–13), Elected. Led research, discussion, and deliberations of issues central to UF academic policy with elected faculty members, contributing chairs, and administrators. Selected issues included review of Task Force on Doctoral Program Improvement Plan, UF Online Standards, Online Evaluations of Faculty, Posthumous Degree Policy, and Faculty Review of Administrators.

COTA Representative, UF Mission Statement Task Force, Appointed (2012)
Worked collaboratively with representatives in each college to revise UF's mission statement.

Universidad Autónoma de Yucatán. Mérida, Yucatán, México.
Visiting Associate Professor/Fulbright Scholar Program (Invited)
  Social Communication Program, College of Anthropology, September 2006–September 2007

University of North Texas. Denton, TX
Assistant Professor of Communication Design (tenure-track) School of Visual Arts. August 1996–July 1997

EDUCATION
Virginia Commonwealth University, Richmond, VA.
Master of Fine Arts, Design and Visual Communication. 1995
Creative Project: *The Medium and the Message as Vehicle for Social Change*

Villanova University, Villanova, PA.
Bachelor of Arts, Political Science and History. 1988 (Minor: Spanish Literature)

GRANTS
External Funding: $109,072 / Internal Funding: $56,026.
Principal Investigator unless otherwise noted.

2014. *Ideas That Matter*. Sappi Fine Papers N.A., $9,790 for "Kanan Honey" to support development of export of products to the US and EU. A collaboration with the Fundación México-Estados Unidos para la Ciencia (Mexico City).

2014. Design for Development initiative (Partner, US$5,000) with Integradora Apícola Kanan for the visual identity and design for export market. National Institute of the Entrepreneur, Mexican Government. Export Category: *Market Development and Commercial Opportunities to Foster Entrepreneurial Growth of Beekeepers of Yucatán*.

2013. *College of Fine Arts Scholarship Enhancement Fund Grant*. University of Florida. $5,000 for "Design for Development."

2011. *Faculty Enhancement Opportunity Grant*, University of Florida Office of the Provost. $33,322. Funding for new book proposal on the *Design for Development* methodology for graphic design research and practice.

2011. *Center for Latin American Studies Travel Grant*, University of Florida. $750 to present "Design for Development" at Intercultural Communication Conference, Chiapas, Mexico.

2010. *Center for Latin American Studies Travel Grant*, University of Florida. $2,000 to present "Design for Development" at MX09 Design Conference: Social Impact of Design, Mexico City.

2009. *Design Faculty Research Grant*, American Institute of Graphic Arts. $5,000 for "Design for Development." Recipient of Inaugural research award.

2007. *Fulbright-Hays Faculty Research Abroad Grant* to México, $ 48,607 to conduct research project "The Visual Culture of Mexicanidad in Yucatán." Awarded by the US Department of Education. Washington, DC.

2006. *Fulbright-García Robles Scholar Grant* to México (Lecture/Research). $30,675 to conduct research project "The Visual Culture of Mexicanidad in Yucatán" and teach at Universidad Autónoma de Yucatán. Awarded by the Council for International Exchange of Scholars. Washington, DC. (2006–2007)

2006. *Center for World Arts Fellowship*. University of Florida. "Intercultural Communication of Indigenous Belief Systems" to continue work on the Wixárika
calendar project. Total $2,500 (2006–2007)

2004. *Internationalizing the Curriculum Grant*. University of Florida International Center. Principal Investigator. Awarded for continuing development of MIRA: Multimedia Interdisciplinary Research in Anthropology Study Abroad Research Program. Grant $3,000 / Research Category.

PUBLICATIONS
Rogal, M. and Sánchez, R. (2018) "Co-Designing for Development" in *The Routledge Handbook of Sustainable Design*, edited by R.B. Egenhoffer, 250–262. London: Routledge Press.

Rogal, M. (2015) "Decolonizing Graphic Design." *European Academy of Design. 11th EAD Conference Proceedings: The Value of Design Research.* ISBN 978-1-84387-393-8. http://ead.yasar.edu.tr/sites/default/files/EAD-11-1394.pdf [Accessed June 3, 2016]

Rogal, M. (2013) "Out of the Studio, Into the Field." *Presentation Papers from the AIGA Educators Conferences at Head, Heart, Hand.* http://educators.aiga.org/wp-content/uploads/2013/12/rogal.pdf [Accessed December 20, 2013]

Rogal, M. (2012) "Identity and Representation: (Yucatec) Maya in the Visual Culture of Tourism." *Latin American and Caribbean Ethnic Studies* 7 (1): 49–69.

Rogal, M. (2011) "Positioning Communication Design." In *Icograda Design Education Manifesto*, edited by Omar Vulpinari, Audrey Bennett, and Ahn Sang Soo: 116–19. Montreal: International Council of Graphic Design Associations. (One of 25 international educators invited.]

Rogal, M. (2010) "Ak Kuxtal Sian Ka'an: Empowering Artisans for Sustainable Futures in the Maya Riviera." Icograda–INDIGO Design Network. http://www.indigodesignnetwork.org/?p=2008. [Accessed 20 September 2010]

Rogal, M. (2010) "Ak Kuxtal Sian Ka'an: Empowering Artisans for Sustainable Futures in the Maya Riviera." *The Living Principles: Creative Action for Social Good*. http://www.livingprinciples.org/ak-kuxtal-sian-ka%E2%80%99an-empowering-artisans-for-sustainable-futures-in-the-maya-riviera/ [Accessed 10 June 2014]

Rogal, M. (2010) "Design for Development: A Case Study in Empowerment." American Institute of Graphic Arts Design Educators' Community.
HTTP://EDUCATORS.AIGA.ORG/WPCONTENT/UPLOADS/2011/02/AIGA_D4DARTICLE_19JAN10_MR.PDF . [Accessed June 10, 2014]

Rogal, M. (2010) "Design for Development: Participatory Design and Contextual Research with Indigenous Maya Communities." *GLIDE'10: Global Interaction in Design*, 1, (2):
HTTP://BAOHOUSE.ORG/GLIDE10PROCEEDINGS.ROGAL.PDF [Accessed 14 June 2014]

Rogal, M. (2010) "Design for the Social Good: the World Doesn't Need Another Poster for Peace," *Social Economies: Enterprise and a New Cultural Geography*, New Contexts/New Practices: American Institute of Graphic Arts Design Education Conference. Raleigh, NC: 15–16.

Rogal, M. (2009) "Design for Development" in *MX09 Design Conference: Social Impact of Design*, ed. J. Meza, Universidad IberoAmericana, Mexico, DF: 25–28.

REFEREED CONFERENCE PRESENTATIONS
2015. "Decolonizing Graphic Design." The Value of Design Research, 11th European Academy of Design Conference, Paris, France, April 21–24, 2015.

2011. "Design for Development: Designing Inter-culturally for Empowerment and Change." *XVII International Conference of the International Association for Intercultural Communication Studies,* San Cristobal de las Casas, Chiapas, Mexico, June 2011.

2009. "Design for Development." *MX Design Conference 2009: Impacto de Diseño Social (Impact of Social Design)*, Universidad IberoAmericana, México City, México, October 28–30, 2009.

2015. "Globalizing Design Education," *AIGA 2015 National Design Conference,* New Orleans, October 8–10, 2015.

2014. "Designing Contemporary Maya Visual Identity in the Yucatán," *Cultural Rhetorics Conference: Entering the Conversation!* Michigan State University, October 31–November 1, 2014.

2013. "Out of the Studio, Into the Field", *American Institute of Graphic Arts: Head, Hand, and Heart National Conference.* Minneapolis, MN, October 10–12, 2013.

2013. "Designing Identity: Mayans Write Their Culture", National Conference of Teachers of English (NCTE). Las Vegas, NV, March 13–16, 2013. (Panel: Writing and/as Design: Identity Events in the Margins with Raúl Sánchez and Laurie Gries, University of Florida)

2012. "Identity and Representation: (Yucatec) Mayans in the Visual Culture of Tourism", *Southeastern Council of Latin American Studies*. University of Florida, March 30, 2012. *(Panel: Cultural Politics and the Politics of Culture among the Maya of Guatemala and Yucatán, Chair Blake Pattridge, Babson College)*

2010. "Design for Development: A Case Study in Pedagogy, Collaboration and Empowerment", *New Contexts/New Practices, American Institute of Graphic Arts Design Education Conference*. North Carolina State University, October 8–9, 2010.

AWARDS
2017. Senior Design Fellow, Design Incubation, New York (2017–18).

2011. Best Paper Award at the GLIDE '10—Global Interaction in Design—conference, for "Design for Development: Participatory Design and Contextual Research with Indigenous Maya Communities."

2009. College of Fine Arts International Educator of the Year Award–Senior Faculty. University of Florida.

2007. University of Florida Golden Gator Award for Best Visual Design, 2006 Wixárika Calendar with Cassie McDaniel, Avery Smith, Sarah Corona & Faculty of the Centro Educativo Tatuutsi Maxakwaxi, Jalisco, México. (Spring 2007)

2006. Doctoral Dissertation/MFA Advisor Mentoring Award. College of Fine Arts, University of Florida. $1,000.

2006. Silver Addy. American Advertising Federation. Award for 2006 Wixárika Calendar –with Cassie McDaniel and Avery Smith.

LANGUAGES
English (native)
Spanish (fluent)

Jarred Elrod
Assistant Professor of Graphic Design, School of Art + Art History, University of Florida

ACADEMIC APPOINTMENTS

University of Florida. School of Art + Art History, College of the Arts. Assistant Professor, Graphic Design (tenure-track) 2017–present

Texas Tech University. School of Art + Art History, College of the Arts. Assistant Professor, Graphic Design (tenure-track) 2015–2017

Guangxi Arts Institute. Nanning, China, Visiting Assistant Professor, 2016

Arizona State University. Tempe, AZ, Instructor: The Design School, 2014–15

EDUCATION

2010. MFA in Studio Art: Graphic Design | University of Tennessee, Knoxville, TN

2007. BFA in Studio Art: Graphic Design | West Texas A&M University, Canyon, TX

PUBLICATIONS + AWARDS

FA 17 Merit Award and Work Featured in HOW Promotion and Marketing Awards Annual

SU 17 Featured card in AIGA DFW's "The Deck"

FA 12 Featured work in University of Tennessee MFA program recruiting catalog

SU 11 Best in Show SEED Award: Case Studies—UTK Living Light

SU 11 AIGA Re-design Los Angeles: First prize non-profit org—UTK Living Light

SU 10 Featured on Print Magazine's "Imprint Blog"—for work featured in "Creative Workshop," by David Sherwin

SP 10 Featured Artist in "Creative Workshop," (A HOW Design publication compiled by David Sherwin)

SP 09 Featured Project in HOW International Design Annual: Student Work Category Professional Awards

RESEARCH LECTURES & WORKSHOPS

SP 17 "Cultivating Coincidence: Tapping the Transformative Power of Experience through Design Process in the Classroom" College Art Association (CAA) Annual Conference, New York, NY

SP 16 "Play Like a Kid and Get Paid to do it" American Advertising Federation (AAF)

SP 16 "Finding your Creative Zone" Amarillo Chapter Lunch Lecture Series—Co-presented with Dr. Amanda Alexander, A-Game Psychology, Amarillo, TX

SU 16 "Cultivating Coincidence: Tapping the Transformative Power of Experience through Design Process in the Classroom" AIGA Design Educator's Annual Conference (Nuts+Bolts), Bowling Green, OH

SU 16 "Designing the Perfect Theatre Poster, A Conversation"—Co-Presented with Dr. Mark Charney, Chair of Theater and Dance, Texas Tech University— Association for Theatre in Higher Education (ATHE) 2016 Annual Conference, Chicago, IL

SP 16 "Seriously Joking! Incorporating a Sense of Play Into Your Creative Process" American Advertising Federation (AAF) District 10 Annual Conference, Lubbock, TX

SP 16 "Designing the Perfect Theatre Poster, A Conversation"—Co-Presented with Dr. Mark Charney, Chair of Theater and Dance, Texas Tech University— Southeastern Theatre Conference (SETC) Annual Conference, Greenville, NC

FA 15 "Cultivating Coincidence, Utilizing the Power of Process"— University of South Florida, St. Petersburg, Graphic Design

FA 13 "The Three D's of Approaching a New Play: Design, Dramaturgy, & Directing."— Guest Designer & Presenter: Association for Theatre in Higher Education (ATHE) Annual Conference, 2013, Orlando, Florida

SP 13 "Exploring the Visceral Bridge"—Utilizing Visual Media to Enhance Creative Writing, Co-Presented with Mark Charney, Chair of Theater and Dance, Texas Tech University— Southeastern Theatre Conference, Louisville, KY

SOLO EXHIBITIONS

FA 17 "Black Velvet" First Friday Exhibition, Invited, Rala Gallery Space, Knoxville, TN

FA 16 "The Hall of Shame" First Friday Exhibition, Juried, Texas Tech University Satellite Gallery—Lubbock, TX

SP 10 "Everything and Nothing" University of Tennessee Downtown Gallery— Knoxville, TN

SP 09 Graphic Diagrams: The Birdhouse—Knoxville, TN

GROUP EXHIBITIONS

FA17 "2017 Texas Biennial" Juried, Austin, Texas

FA 16 "Sweet Dreams", Two-Person Exhibit and Gallery Talk, Invited, West Texas A&M Mary Moody Northen Hall Gallery, Canyon, TX

FA 16 "The Gun Show: Art in the Era of Campus Carry", Juried, Work Exhibited and Gallery Talk, Texas Tech University Landmark Arts Gallery, Lubbock, TX

SP 16 "Unassigned: Independent Works by Graphic Designers", Invited, Marian Graves Mugar Gallery—Colby-Sawyer College, New London, NH

SP 13 "I'm Sorry You're Happy" Two-Person Exhibit, Juried—Texas Tech University Satellite Gallery, Lubbock Texas

FA 12 "FourPlay, The Work of Bob Caruthers, Dirk Fowler, Jarred Elrod & Marcus Melton," Invited, West Texas A&M Mary Moody Northen Hall Gallery, Canyon, TX

FA 10 West Texas A&M Centennial Alumni Exhibition—Canyon, Texas

FA 12 "24 Frames, A Texas Theme Music Poster Exhibition"—Lubbock, TX

FA 11 Drugtown @ Valarium: Pop-Up Gallery, Lifted Lab Collective—Knoxville, TN

FA 11 Drugtown N @ RALA, Apparel/Print Retailer—Knoxville, TN

SP 11 Drugtown @ CTV, Community Television Knoxville—Knoxville, TN

FA 10 Creative License, Fluorescent Gallery—Knoxville TN

SP 08 The Ten Show: Best of Tennessee—Memphis, TN

FA 09 Seven Times Standard Drawing Exhibition, Gallery 1010—Knoxville TN

SU 09 Summer Analog Photography Exhibition, Gallery 1010—Knoxville TN

SU 09 TypeCon, Atlanta, University of Tennessee contributor Grand Hyatt — Atlanta, GA

PROFESSIONAL EXPERIENCE
05-present, Jetpilotdesigns: Freelance Graphic Design Practice: Branding & identity / illustration / web, motion / publication / textiles (www.jetpilotdesigns.com)

14-15 Graphic Designer: ASU Wellness—Arizona State University, Art direction, identity / print communications / social media / photography / video

Gabriela Hernández
Assistant Professor of Graphic Design, School of Art + Art History, University of Florida

ACADEMIC APPOINTMENTS
University of Florida. School of Art + Art History, College of the Arts.
Assistant Professor of Graphic Design (tenure-track) 2017–present

University of Houston-Downtown. Department of Arts + Humanities
Assistant Professor of Graphic Design (tenure-track) 2013–2017

>   Director, Graphic Design Research Initiative (GDRI) 2014-2017
>   The GDRI is a self-sustained, collaborative initiative focused on the study and practice of design research,
>   design for social impact, and information design. It integrates UHD student-designers into its projects in
>   different design roles, supporting their professional development (gdresearchinitiative.org).

EDUCATION
2011, MFA, Studio Art, Concentration in Graphic Design, School of Art + Art History, College of the Arts, University
of Florida; Certificate in Latin American Studies.

2005, BA in Mass Communication, Emphasis in Advertising. School of Mass Communication, University of Costa
Rica, San José, Costa Rica

GRANTS & AWARDS
2016 Texan-French Alliance for the Arts
Graphic Design Research Initiative (Sponsored Project) — $3500
A design research/creativity placemaking and education design project consisting on the development of a didactic
toolkit based on activities of mentorship program "From a Space to a Place". To be completed in Spring 2017.

2015 Office of Research and Creative Activities Grant, University of Houston-Downtown
Writers in the Schools (WITS) collaborative exhibition project and book — $5120
A Graphic Design Research Initiative project, consisting on the development and design of concrete
poetry/expressive typography exhibition pieces and exhibition book. To be completed in Spring 2017.

2015 AIGA Houston Design Awards 2015 / Design Now:Houston
"Open the Door" Book (a collaboration with the Texan-French Alliance for the Arts)
Earned recognition as second place finalists in this annual competition (Book & Editorial Category) and subsequent
Exhibition. Jurors: Matteo Bologna, Ellen Lupton, and Claudia DeAlmeida.

2014 Association for Tropical Biology and Conservation
Graphic Design Research Initiative (Sponsored Project) — $3000
A design research/brand redesign project consisting on the development of a visual identity for this international
association and its scientific journal, Biotropica. Completed in Summer 2016.

2014 Sappi Ideas That Matter / Design4Development.org (Grant) — $9700
In support of brand development activities and production of national and international branding materials for
a rural beekeeping association—Integradora Apícola Kanan (and their product, Kanan Honey), in Yucatán México.
Completed in Spring 2016. Co-PI: Maria Rogal.

2014 Texan-French Alliance for the Arts
Graphic Design Research Initiative (Sponsored Project) — $3000
A design research/editorial design project consisting on the development of a book with the story of the public art
project "Open the Door." Completed in Spring 2015.

2013 Fundación Mexico-Estados Unidos para la Ciencia
Design4Development.org (Grant) — $4900
In support of brand development activities in benefit of the rural beekeeping association Integradora Apícola Kanan,
in Yucatán, México. The main objective of this design project is to support the internationalization of "Kanan Honey"

to gourmet markets in the United States. Completed in Spring 2015.Co-PI: Maria Rogal.

2009 TINKER FIELD RESEARCH GRANT
Center for Latin American Studies, University of Florida — $2000
Awarded in support of my research and field work activities for my MFA Creative Project in Chira Island, Costa Rica. The fieldwork was carried out from July 2009 to July 2010.

PEER-REVIEWED PAPERS/PRESENTATIONS
2017 Look Around You, Look Inside You: Exploring Heritage in the Design Classroom
Peer reviewed paper and poster presentation
International Association of Societies of Design Research, Biennial Conference (Cincinnati, OH)

2016   Design Research, Storytelling, and Entrepreneur Women in Rural Costa Rica: A Case Study
Peer reviewed paper and conference presentation, published in Book of Proceedings
Design Research Society, 50th Anniversary Conference - Biannual (Brighton, UK)
Panel: Design Process

2014   Long Distance Relationships: Design and Time Dynamics Across Borders
Peer reviewed paper and conference presentation
AIGA Design Educators Conference (Portland, OR, USA)
Panel: Intersections in Global Communities.

INVITED LECTURES, TALKS, INTERVIEWS
Aug 2014 Lecture: The Role of Photography in Social Design, School of Mass Communication,
University of Costa Rica

Dec 2013 Interview: Webcraft 101 / Nature—International Scientific Journal
Interviewed by Nature's journalist Roberta Kwok for an article discussing the relevance of good web design practices for science laboratories to achieve online visibility. The resulting article was published in Nature in February, 2014.

Nov 2012 Talk: Artists on Sustaining Humans, Health, and Communities
Featured Panelist, Harn Museum of Art, University of Florida
Panel discussion highlighting Florida's artists as agents of aesthetics to address civic concerns through publicly engaged scholarship, as part of the Celebration of the Morrill Act Sesquicentennial Anniversary and University of Florida's membership in Imagining America. My talk offered an overview of my experiences as social designer and partner of Design4Development, and my design research methods and field work in México and Costa Rica.

Oct 2011 Lecture: Design Research Processes
Information Design Course, School of Art and Art History, University of Florida
Lecture on processes and methods of design research across disciplines, emphasizing the role of designers to help solve visual and developmental issues.

Jan 2010 Lecture: Graphic Design Basics Applied to the Creation of Scientific Posters
Latin American Studies Field Research Poster Clinics, University of Florida
Introduction to design basics and their application in the design of scientific posters, for both qualitative and quantitative data. This lecture was given to Ph.D. and Master's students intending to participate in the Latin American Studies Poster Clinic at this university.

Oct 2010 Lecture: Principles for Better Information Design Processes
Technical Writing Course, Department of English, University of Florida
Lectured on the good application of design principles to improve the development and communication of information, materials, and documents based on the needs of specific audiences.

Apr 2010 Talk: Integrating Design Research Practices to Tell A Story
Annual Colloquium, Anthropology Department, University of Florida
I discussed some of the anthropological research methods I have incorporated in my own design research, and how they can open the possibility for data collection and better understanding of society, as part of the design discipline and processes.

EXHIBITIONS
May 2016 MOCA, Houston City Hall Underground Gallery, Houston, TX

Expressive Typography /Concrete Poetry traveling exhibition, with over 20 design pieces created by the Graphic Design Research Initiative under Hernandez' design and art direction (a collaboration with Writers in the Schools).

Sep 2015 Arts Faculty Exhibition 2015 at the O'Kane Gallery, University of Houston-Downtown
Kanan Honey (Brand and Communication System, various printed pieces)
The work on display shows different elements of the brand identity developed in collaboration with Integradora Apicola Kanan, in Yucatán, México, for their honey products.

Mar 2015 Design Now:Houston, Printing Museum, Houston, TX
Exhibition featuring the best works from the AIGA Houston Design Awards 2015
"Open the Door" Book (a collaboration with the Texan-French Alliance for the Arts)

Aug 2014 Flor 500 — Graham Center Art Gallery, Florida International University & Online Exhibition
Woodland Poppy Mallow (Digital Illustration)
Flor 500 is a participatory art, history and nature project created by Miami artist Xavier Cortada to commemorate Florida's quincentennial. Each featured artist exhibited artwork representing Florida's native flowers.

PROFESSIONAL PRACTICE
2008-present Design and Research Partner, Design for Development (D4D)
Collaborative and multidisciplinary projects based on social design impact and design education in rural Mexico. Design research initiative in which graphic design students, professional designers and faculty work "in the field" with artisans, farmers, and organizers from marginalized communities to foster small businesses and social development. — www.design4development.org

2009-2011 Design Consultant
Center of Excellence for Regenerative Health Biotechnology, University of Florida
Collaborative development and design of instructional books for course Introduction to Industrial Biotechnology.

Nov 2005 – Jul 2007 Media Director
Ad Agency IDEAS MCW Comunicación, San José, Costa Rica
Development of campaigns based on media planning for local and regional clients. Coordination of vendor services, budgets, and audiovisual and print production.

Apr-Nov 2005 Creative Director
Ad Agency IDEAS MCW Comunicación, San José, Costa Rica
Conceptualization of campaigns for a myriad of national and regional clients. Coordination of creativity and design teams and presentation of concepts to clients.

HIGHLIGHTED ACTIVITIES
2013   Association for Tropical Biology and Conservation,
50th Anniversary Conference, San Jose 2013 - Visual Identity and Promotional Materials
Collaborative development of brand identity, promotional materials and book of abstracts for this international biology meeting.

2011–2013   Releyendo Mexico - Educational Board Game
Multidisciplinary and collaborative project developed with history professor Guillermo Kaiser (Universidad Marista de San Luis Potosí), intended to developed a board game that facilitates Mexican history learning for high school students.

2012–13 BERLIN SCI - Editorial Illustration Series
Collaborative and multidisciplinary project based on the development of editorial illustrations for the science news site BerlinSci.com.

2011–12 EMERGING PATHOGENS INSTITUTE - CORPORATE BROCHURE
Multidisciplinary project based on the creation of a medium offering general audiences in the academic field basic information about the activities and mission of this Florida-based research institution.

2008–12 CENTER OF EXCELLENCE FOR REGENERATIVE HEALTH
BIOTECHNOLOGY - TEXTBOOK: CORE CONCEPTS IN

BIOMANUFACTURING AND QUALITY SYSTEMS
Collaborative project based on the development and design of textbooks for
instructors and students participating in this cross-disciplinary course.

2011   THIS IS INVASIVE - LOCAL PLANTS REFERENCE BOOK
Cross disciplinary book design project based on the developed of a comprehensive guide for land owners in Central
Florida with details of the most common invasive plant species.

PROFESSIONAL AFFILIATIONS/SERVICE TO THE PROFESSION
AIGA, The Professional Association for Design
- Professional member (National)
- AIGA Gainesville Chapter Board of Directors: Director of Education
- Diversity and Inclusion Committee (National): Task Force member
- Design Educators Community (National): Board Member
- Contributor/Writer, Eye on Design (official AIGA blog)
- Educational Member, AIGA Design Educators Community

Design Research Society
- Professional member

LANGUAGES
English (fluent)
Spanish (native)

Brian Slawson
Associate Professor of Graphic Design, School of Art + Art History, University of Florida

ACADEMIC APPOINTMENTS
University of Florida. School of Art + Art History, College of the Arts.
Associate Professor, Graphic Design (tenured), 1997–present
Assistant Professor, Graphic Design (tenure-track) 1991–1997

EDUCATION
University of Michigan, Ann Arbor, MI.
Master of Fine Arts, Design/Digital Media. 1991

University of Michigan, Ann Arbor, MI.
Bachelor of Fine Arts, Graphic Design. 1987

REFEREED CONFERENCE PRESENTATIONS
Making History Visible: Design Thinking in Action." Humanities Education and Research Association annual conference, Washington DC. 2014

"Typographic Form and Cultural Identity: A Look at the Cherokee Alphabet and Printing Type". WordImage/ImageWord. The Twenty-Sixth Annual National Conference on Liberal Arts and the Education of Artists. School of Visual Arts, New York. 2013.

WORKSHOPS
Invited Workshop with stipend. Design Thinking Workshop at West Georgia University, Department of Art. Three hour, creative workshop with 15 student participants. February 22, 2016.

INVITED LECTURES
Invited Lecture (stipend). Cherokee Printing History. West Georgia University, Department of Art. February 23, 2016.

Brown-bag Lecture. Cherokee Printing History. Auburn University, School of Industrial and Graphic Design. February 24, 2016.

Invited Lecture (stipend). Cherokee Printing History. University of Alabama-Birmingham, Department of Art and Art History. February 25, 2016.

SYMPOSIUMS
UF Design Symposium (panelist). Organized by the UF College of Design, Construction and Planning and College of Fine Arts. September 19, 2013.

Power of Typography (Felix Beltran), University of Florida University Gallery, January 19, 2012.

SERVICE
University
Campus: JumpstART Event Planning committee (Arts, Entrepreneurship, Engineering).

Design Juror. UF Hack-a-Thon, sponsored by the local tech startup community and the Bob Graham Center for Public Service. 54-hour marathon coding and app design challenge focused on civic engagement. September 29, 2013.

College
Creativity in the Arts and Sciences (CASE), event planning committee. Planning, recruitment of student participants, and attendance of lectures for this annual event funded by the HHMI biomedical sciences group that provides a collaborative experience for students in the arts and sciences.

School
SAAH, Fall 2015, Advisory Committee, member representing Graphic Design.
SAAH, Fall 2015, Museum Studies Futures committee, member.
SAAH, Fall 2015: Faculty Performance Advisory Committee (FPAC), member.
SAAH, Spring/Summer 2015: Endowed Professor Search Committee, member. Coco Fusco and others.
SAAH, Spring/Summer 2015: Interim SAAH Director Search Committee, member.
SAAH: Fall/Spring 2016. Faculty Advisor, voxGraphis student graphic design group, including a 44-student field trip to design studios Atlanta, GA.

Profession
Reviewer for AIGA Jacksonville Student Portfolio Review (Spring 2013–16).

Book Proposal Reviewer. Thames & Hudson, London. Evaluative review of an introductory graphic design textbook proposal chapters by Profs. Meredith Davis (NCSU) and Jamer Hunt (Parsons). June 2013.

Michelle Tillander
Associate Professor of Art Education, School of Art + Art History
College of the Arts, University of Florida
mtilland@ufl.edu

EDUCATION
Ph.D., Art Education 2008
The Pennsylvania State University, State College, PA
Dissertation: A Cultural Interface Approach to New Media Art Education.

MFA, Photography
Old Dominion University/Norfolk State University, Norfolk, VA.

BA, Fine Arts
Moravian College, Bethlehem, PA.

PROFESSIONAL EXPERIENCES
Associate Professor, School of Art & Art History, College of Art (2015-present)
The University of Florida, Gainesville, FL
Assistant Professor, School of Art & Art History, College of Art (2006-15)
Director of Graduate Studies (DGS) Art Education (2008-present)
Interim Undergraduate and Graduate Art Education Area Coordinator, SA & AH, Art Education, Fall 2008
UF Art Education eLearning Program Manager, 2009-2011
Program Coordinator, Art Education, National Council for Accreditation of Teacher Education
(NCATE/CAEP/2014/17) and Department of Education (DOE) Program Coordinator (Art Education), College of
Education (2008-2012, 2014/17)
- Teach undergraduate courses (Introduction to Art Education, Principles of Teaching Art, Art for Elementary
  Schools, Teaching Seminar/Internship) and graduate courses (Teaching Art in Higher Education, Research
  in Art Education, and Contemporary Issues in Art Education, Principles of Teaching Art, EPI Internship)
- Administrate undergraduate and graduate field experiences and internships
- Direct graduate research in art and art education
- Supervise Graduate Teaching Assistants for general education course (ARE4314: Teaching Art in
  Elementary School)
- Oversee graduate level programs in MA in art education including advising and scheduling
- Co-facilitated NCATE accreditation process for art education in cooperation with College of Education
Initiatives:
- Planned, designed, and implemented courses for the online Masters of Arts in Art Education (ARE6246
  Principles of Teaching Art, Contemporary Issues in Art Education, ARE6746 Research Methods for the
  online Masters of Arts in Art Education. (Fall 2010-present)
- Developed and implemented: Online 1st year review for online students (2010-2011)
- Co-developed online *MA in Art Education* (2009)
- Restored and sponsored the University of Florida NAEA student chapter (2007-2013)
- Applied for and received 4000 word Gordon Rule for ARE4243: Principles of Teaching Art (Fall 2009)
- Co-developed *Art Education Educator Preparation Institute (EPI) MA* to provide an alternate route to teaching
  for mid-career professionals and college graduates who are not education majors (2008)

Chair, Visual Arts Department, (1998–2003; 1985–1990)
The Governor's School for the Arts, Norfolk, VA
- Taught advanced art history seminar, photography, concepts and criticism, and senior exhibition
- Managed faculty and materials budget ($112,000 and $17,000)
- Oversee curriculum and student scheduling
- Facilitated application process and portfolio review
- Developed, managed, and implemented initial program curriculum and 10 year revision
- Secured Surdna Grant for visiting artist ($8,000)
Initiatives:
- Developed, managed, and implemented regional visual arts high school program
- Identified community/business internships for students

- Facilitated visiting artist schedule and workshops
- Coordinated senior exhibition community partnerships

Faculty & Chair, (1990-1998; Visual Art Chair 1995−1998)
Old Donation Center for the Gifted and Talented, Virginia Beach City Schools, Virginia Beach, VA
- Taught art and art history
- Administrate 3-5th grade art education curriculum
- Coordinated art department meetings
- Co-developed an authentic assessment process and instrument
- Supervised application process and review
- Facilitated course scheduling

Initiatives:
- Facilitated a faculty Arts Integration workshop
- Developed and implemented 6-8 th grade curriculum

GRANTS/FUNDING
2015, Key personnel and consultant: Elevate A.R.T.S (Arts Relationships Technology Steam), Pinellas County Schools., U.S D.O.E. Professional Development for Art Educator Grant (PDAE), $945,249.00, May 2014-2018.

2013, *Collaborative practice and ubiquitous learning: Online agency in the art education.* Scholarship Enhancement Fund (SEF), College of Fine Arts, University of Florida. ($6,389)

2012, Market Equity Compensation Funds for Research, Provost, University of Florida. ($500)

2012, *Artists Residency*, Jentel Foundation, Banner, WY. 4-week residency (award studio, lodging, meals: *value* $4,400)

2010, *Artists Residency*, Virginia Center for the Creative Arts Residency Award, Amherst, Virginia. 3-week residency (awarded studio, lodging, meals: *value $2800*)

2010, *Multimodal Conversations: Digital Interfaces as Synergy for Creative Narrative Strategies*. Scholarship Enhancement Fund (SEF), College of Fine Arts, University of Florida. ($700)

2009, *Body as Medium Workshop*. Sponsored by the University of Florida and New World School of the Arts (NWSA), Miami, FL. ($1500)

2008, *New Media Conversation,* Scholarship Enhancement Fund (SEF), College of Fine Art, University of Florida. ($2,500)

2001, *Artists Residency*, Maine Photographic Workshop. Surdna Fellowship Grant, Surdna Foundation, New York, NY. ($2,500)

AWARDS/HONORS
2017 University of Florida Provost Term Professorship Award (3 year)

2013 Pacon Corporation Art Award, Florida Art Education Association (FAEA), Daytona, FL.

2012 Higher Education Student Chapter Sponsor Award. National Art Education Association (NAEA)

2010 Harlan E. and Suzanne Dudley Hoffa 2010 Dissertation Award. The Pennsylvania State University, State College, PA.

2003 Award of Excellence, Printmaking, Hampton Bay Days 2003, Hampton, VA.

1998 Exemplary Arts & Education Showcase Award, ITTE, Kennedy Center, Washington, DC.

1997 Virginia Elementary Art Educator of the Year, Virginia Art Education Association (VAEA), Reston, VA.

CREATIVE PRACTICE/RESEARCH
Book Chapters
Tillander, M. (Accepted/2016). ReCrafting Bodies: From What I Am To What Is All I Can Be. In upcoming publication on special needs and technology, Reston, VA: NAEA Publications.

Tillander, M. (2015). Technologies in arts education. In M. Spector (Ed.) *Encyclopedia of educational technology.* Thousand Oaks, CA: Sage Publications.

Tillander, M. (2014). Chapter 37: A cultural interface: New media research in art education. In M. Buffington and S. Wilson McKay (Eds.). *Practice Theory: Seeing the Power of Teachers Researchers* (p. 272-279). VA: National Art Education Association.

Tillander, M. (2011). Digital visual culture: The paradox of the [In]visible. In B. Sweeny (Ed.). *Digital Visual Culture: Interactions and Intersections in the 21st Century* (p. 51-60). VA: National Art Education Association.

Tillander, M. (1998). The Big and Small of It. (p.X). In Phillips, P., Bickley-Green, C. A., Wolcott, A., & Holley, W. (Eds.). *Interdisciplinary art: Lessons and resources,* (p. 7-10). New York, NY: McGraw-Hill.

PEER-REVIEWED JOURNAL ARTICLES
Tillander, M. (December 2014). Cities of tomorrow: A synthesis of virtual and physical communities. *Visual Arts Research*, 1-12. *Juried.*

Tillander, M. (2014). Integrating studio and design practice in ubiquitous learning environments. *Ubiquitous Learning: An International Journal. 6(*1) p. 35-45. *Juried.*

Tillander, M. (2014). If Collaboration is the Answer: What Are the Questions? Foundations in Art: Theory and Education, *FATE in Review, 35*, p. 27-35. *Juried.*

Tillander, M. (2013). Formalized Curiosity: Teaching Art, Design and Art Education. *Design Research*, *3*(5), 113-120. *Invitation* (China)

Tillander, M. (2011), Technology, art, and pedagogical practices. *Art Education, 64*(1), 40-46. *Juried.*

PERMANENT COLLECTIONS
Chrysler Museum, Norfolk, VA
Children's Hospital of the King's Daughter, Norfolk, VA
Medical College of Richmond, Richmond, VA
American Red Cross, Norfolk, VA
Surdna Foundation, New York, NY

APPENDIX E: Letters of Support

Duane Bray, Partner and Head of Global Talent, IDEO

Jamie Kraft, Director, UF Entrepreneurship and Innovation Center

Jill Sonke, Director, UF Center for Arts in Medicine

IDEO

408 Broadway, 5th Floor
New York, NY 10013

Tel: 212.965.6500
www.ideo.com

June 16, 2017

Maria Rogal
Professor and Interim Director
School of Art + Art History
College of the Arts
University of Florida
Gainesville, FL 32611

Dear Maria,

It is my pleasure to write in support of the new MFA in Design and Visual Communications degree program you propose. IDEO is a leading global design consultancy and, in many ways, your new program is aligned with our expertise—we create positive impact through design. At our non-profit arm — IDEO.org — we tackle poverty through design. The focus of your program provides a framework to teach designers to address some of the most pressing problems of our times. My confidence in this new program is informed by our numerous discussions and interactions over the past decade. These are theoretical, conceptual, experiential, and practical. They have been specifically about the value of (graphic) design, design strategy, and design thinking in the role designers have to frame solutions and approaches in interdisciplinary contexts.

That you have sought my advice in developing this new degree program allows me to more fully see the value and potential it has for UF and for the state of Florida. I consider the underlying concept of "Florida, State of Design" and your objective to use the state as a laboratory for design to be of great significance and one that will have a truly positive impact. At IDEO, we see increasing global demand for our services to this end. As I've shared, there is also a growing need for the talent, for us to find designers who can operate in increasingly complex contexts.

I look forward to advising and partnering with you on this new interdisciplinary graduate program.

Sincerely,

Duane Bray

Maria Rogal
Professor and Interim Director
School of Art + Art History
College of the Arts
University of Florida
Gainesville, FL 32611

Dear Maria,

I write in support of your new degree proposal, the MFA in Design and Visual Communications. For a decade we have collaborated directly with your students and faculty on JumpstART, where we integrate multiple disciplines in order to develop innovative solutions to contemporary problems and concerns. Since 2015, we have also shared a space in the student innovation dorm—Infinity Hall. Here we have sought ways to collaborate to engage the best that our unique disciplines have to offer.

Following on this and our history of collaboration with JumpstART, I am delighted to explore how we might support the partnership between the Entrepreneurship and Innovation Center in the Warrington College of Business and the new MFA in Design and Visual Communications, which aims to use the state of Florida as a design/interdisciplinary laboratory.

We look forward to partnering with the School of Art + Art History on this new interdisciplinary graduate Program. We are also interested in incorporating your student body into our courses.

Sincerely,

Jamie Kraft
Director

College of the Arts – Center for the Arts in Medicine

PO Box 100141
Gainesville, Fl 32611-0141
(352)-273.1488

Maria Rogal
Professor and Interim Director
School of Art + Art History
College of the Arts
University of Florida
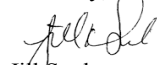Gainesville, FL 32611-5801

June 13, 2017

Dear Maria,

I enthusiastically express my support for the School of Art + Art History's proposal for a new Master of Fine Arts in Design and Visual Communications degree. We have had several conversations about the goals of this new program and, as you know, I believe that this program is both timely and highly relevant.

I also believe that this program is closely aligned with the mission and vision of the Center for Arts in Medicine and our work in the state and beyond. I look forward to exploring the opportunities that may present themselves in Gainesville, and in Florida, for collaborations between our students and faculty to support health. I think that the collaborations that could arise would have the potential to impact Florida, the nation, and beyond, especially among diverse populations. Your history working in México certainly brings another important experience that we might leverage. I strongly feel that future collaborations and interactions between our cohorts will be rewarding for all involved.

We will be very happy to have students from the Master of Fine Arts in Design and Visual Communications degree take two of our graduate courses as electives. We will make seats available for your students in HUM5357 Creativity and Health: Foundations of Arts in Medicine and HUM5595 Arts in Medicine in Practice.

I look forward to collaborating with you in the future.

Sincerely,

Jill Sonke
Director, University of Florida Center for Arts in Medicine

An Equal Opportunity Institution

APPENDIX A
TABLE 1-B
PROJECTED HEADCOUNT FROM POTENTIAL SOURCES
(Graduate Degree Program)

Source of Students (Non-duplicated headcount in any given year)*	Year 1		Year 2		Year 3		Year 4		Year 5	
	HC	FTE	HC	FTE	HC	FTE	HC	FTE	HC	FTE
Individuals drawn from agencies/industries in your service area (e.g., older returning students)	0	0	0	0	1	0.75	1	0.75	1	0.75
Students who transfer from other graduate programs within the university**	4	3	2	1.5	0	0	0	0	0	0
Individuals who have recently graduated from preceding degree programs at this university	0	0	1	0.75	1	0.75	2	1.5	2	1.5
Individuals who graduated from preceding degree programs at other Florida public universities	0	0	0	0	1	0.75	2	1.5	2	1.5
Individuals who graduated from preceding degree programs at non-public Florida institutions	0	0	0	0	0	0	0	0	0	0
Additional in-state residents***	0	0	2	1.5	4	3	4	3	4	3
Additional out-of-state residents***	3	2.25	4	3	5	3.75	5	3.75	5	3.75
Additional foreign residents***	1	0.75	3	2.25	4	3	4	3	4	3
Other (Explain)***	0	0	0	0	0	0	0	0	0	0
Totals	8	6	12	9	16	12	18	13.5	18	13.5

* List projected annual headcount of students enrolled in the degree program. List projected yearly cumulative ENROLLMENTS instead of admissions.

**   If numbers appear in this category, they should go DOWN in later years.

*** Do not include individuals counted in any PRIOR category in a given COLUMN.

Figures are based on projected growth and acquisition of new resources.

APPENDIX A

TABLE 2
PROJECTED COSTS AND FUNDING SOURCES

Instruction & Research Costs (non-cumulative)	Year 1							Year 5					
	Funding Source							Funding					
	Reallocated Base* (E&G)	Enrollment Growth (E&G)	Other New Recurring (E&G)	New Non-Recurring (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	Subtotal E&G, Auxiliary, and C&G	Continuing Base** (E&G)	New Enrollment Growth (E&G)	Other*** (E&G)	Contracts & Grants (C&G)	Auxiliary Funds	Subtotal E&G, Auxiliary, and C&G
Faculty Salaries and Benefits	53,677	0	0	0	0	0	$53,677	70,537	0	0	0	0	$70,537
A & P Salaries and Benefits	0	0	0	0	0	0	$0	0	0	0	0	0	$0
USPS Salaries and Benefits	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Other Personal Services	0	0	0		0	0	$0	0	0	0	0	0	$0
Assistantships & Fellowships	34,214	0	0	0	0	0	$34,214	40,000		0	30,000		$70,000
Library	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Expenses	35,000	0	0	0	0	0	$35,000	0	0	0	0	0	$0
Operating Capital Outlay	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Special Categories	0	0	0	0	0	0	$0	0	0	0	0	0	$0
Total Costs	**$122,891**	**$0**	**$0**	**$0**	**$0**	**$0**	**$122,891**	**$110,537**	**$0**	**$0**	**$30,000**	**$0**	**$140,537**

*Identify reallocation sources in Table 3.

**Includes recurring E&G funded costs ("reallocated base," "enrollment growth," and "other new recurring") from Years 1-4 that continue into Year 5.

***Identify if non-recurring.

Faculty and Staff Summary

Total Positions	Year 1	Year 5
Faculty (person-years)	0.38	0.53
A & P (FTE)	0	0
USPS (FTE)	0	0

Calculated Cost per Student FTE

	Year 1	Year 5
Total E&G Funding	$122,891	$140,537
Annual Student FTE	6	13.5
E&G Cost per FTE	$20,482	$10,410

Figures are based on projected growth and acquisition of new resources.

APPENDIX A

TABLE 3
ANTICIPATED REALLOCATION OF EDUCATION & GENERAL FUNDS*

Program and/or E&G account from which current funds will be reallocated during Year 1	Base before reallocation	Amount to be reallocated	Base after reallocation
Graduate Student Stipends and Tuition Waivers-13020100	343,216	34,214	$309,002
13020100 Salaries-60000	3,178,726	53,677	$3,125,049
13020100 OE-70000	118,000	35,000	$83,000
Totals	3,639,942	122,891	3,517,051

* If not reallocating funds, please submit a zeroed Table 3

APPENDIX A

TABLE 4
ANTICIPATED FACULTY PARTICIPATION

Faculty Code	Faculty Name or "New Hire" Highest Degree Held Academic Discipline or Speciality	Rank	Contract Status	Initial Date for Participation in Program	Mos. Contract Year 1	FTE Year 1	% Effort for Prg. Year 1	PY Year 1	Mos. Contract Year 5	FTE Year 5	% Effort for Prg. Year 5	PY Year 5
A	Maria Rogal, MFA Graphic Design	Professor	Tenure	Fall 2019	9	0.75	0.25	0.188	9	0.75	0.25	0.188
A	Brian Slawson Graphic Design	Associate	Tenure	Fall 2019	0	0.00	0.00	0.00	9	0.75	0.10	0.075
A	Gabriela Hernandez, MFA Graphic Design	Assistant	Tenure-	Fall 2019	9	0.75	0.25	0.188	9	0.75	0.25	0.188
A	Jarred Elrod, MFA Graphic Design	Assistant	Tenure-	Fall 2019	0	0.00	0.00		9	0.75	0.10	0.075
	Total Person-Years (PY)							**0.375**				**0.53**

Faculty Code		Source of Funding	PY Workload by Budget Classsification		
			Year 1		Year 5
A	Existing faculty on a regular line	Current Education & General Revenue	0.375		0.53
B	New faculty to be hired on a vacant line	Current Education & General Revenue	0.000		0.00
C	New faculty to be hired on a new line	New Education & General Revenue	0.00		0.00
D	Existing faculty hired on contracts/grants		0.00		0.00
E	New faculty to be hired on contracts/grants	Contracts/Grants	0.00		0.00
		Overall Totals for	**Year 1**	**0.38**	**Year 5**	**0.53**

Figures are based on projected growth and acquisition of new resources.