

ORAL ROBERTS UNIVERSITY
Program Review Questionnaire ***DUE DATE: May 20, 2004***

School: Arts & Sciences Department: ART Program: Graphic Design

Person with Primary Responsibility for this Questionnaire: Name Stu Branston Title Chairman, Art Department

Phone 495-6612 Email sbranston@oru.edu

1. Brief History of the Program--origin and significant events in its development. This item is important beyond its historical value. Should the panel decide to discontinue this program (due to, for instance, an inordinately high expenditure per student FTE), the historical data can attempt to show that the program definitely has a place in the vision, purpose, and mission of ORU. You may include:

- Timeline of faculty members in the program.
- Any paradigm shifts in philosophy of education (pedagogy/andragogy) of your unit, changes in mission, or substantive developments in the discipline, itself.

In the year 1976, the ORU Art Department was a division of the Fine Arts Department under the leadership of Dr. Gene Eland, Chairman. The provost, Dr. Carl Hamilton was very interested in offering a program in Commercial Art at ORU. This led to the hiring of Doug Latta. He was offered a position as assistant professor within the Art Department. His responsibilities included developing a Commercial Art Program and acting as Coordinator of the Department under Dr. Gene Eland. At that time, the Art Department already offered majors in Art Education under Eileen Straton and Studio Art under Sue Montgomery. Art Education held the majority of majors.

In the fall of his first year (1976), Doug Latta launched a Commercial Art program as a concentration in Studio Art within the ORU Art Division of the Fine Arts Department. He resigned in the Spring of 1978 to develop a COA program at another Christian School, Heritage Academy. In 1979, the University hired Dr. Leon Kroker as coordinator of the Art Department again within the Fine Arts Department under Dr. Gene Eland, chairman. He hired a variety of adjuncts to teach the newly developed COA courses. These included Charles Ramsey, Head of the ORU Academic Art Services and Mr. Paul Davidson, ORM Art Director. In 1980, Broadcast Design was added as an extension of the Commercial Art Program. The program included the basic COA art courses and added five video related courses from the Communication Arts Department.

ORU WAS THE FIRST IN THE NATION TO OFFER THIS DEGREE!

In the Spring of 1985, Sue Montgomery retired. Stu Branston was hired as her replacement. In 1986, Doug Latta returned to ORU. He began to experience a paradigm shift in the Commercial Art industry. The computer! In the late 1980's and early 1990's the Art Department found itself falling behind relative to this new computer graphic paradigm shift. In 1986, the Art Department moved into the Graduate Center for the next two years students were taught computer skills first on CAD computers in the Engineering Department then IBM computers in the newly developed academic computer lab under the leadership of Will Tate. The students learned Corel Draw and Pagemaker software on the IBM. Dr. Kroeker resigned in 1988 and Stu Branston became the coordinator of the Art Division of the Fine Arts Department still under Gene Eland, Chairman. By the Fall of 1988, the Art Department had acquired one IBM computer from the University and one Macintosh computer from the contributions of ORU and Reg Branston, the Department Coordinator's brother. We established a small graphics lab in GC2B10. Here the students could learn Corel Draw and Pagemaker for Commercial Art and TIPS and RIO software for Broadcast Design on the IBM. The students were

also introduced to Quark Express, Adobe Illustrator, and Photo Shop on the Macintosh. Within the next year, we received five additional IBM computers.

In the late 1980's, Doug Latta began to implement internships (Practicum Infield Studies) requirements for the COA and BDA majors. The following is a list of internship hosts excerpted from Internship I Student Evaluations booklet in supplemental materials. All businesses and ministries were in Tulsa and vicinity unless otherwise noted. He increased the number of field trips into some of Tulsa's most significant purveyors and practitioners of design. Currently students participate in seven to eight significant field trips prior to graduation.

BUSINESSES

The Printshop Business Center
Phillips G. Johnson
Acherman, Hood & McQueen, Inc.
Brown Bloyed & Associates
Butler & Butler
Striegel Advertising & Graphics
Exeucenter
Phil Cooper Design
Studio 212
Strang Communications Company, Lake Mary, FL
KJRH Channel 2 TV
KTUL Channel 8 TV
Tulsa Public Schools Television
Bank of Oklahoma
Paragon Communications Group
Creative Matters
Cloud Nine
William Reams Animation, San Antonio, TX
Retherford Publication, Inc.
KOTV Channel 6 TV
The Gagliano Group, Hammond, LA
KOKI Channel 23 TV
Knox Camera
Wolverton Animation Group
Chappelle & Associates
Post Perfect, NY
Phillips & Johnson
Joe Dial, Unlimited Speed Clinics
Barton Printing Company, Pittsburg, PA
The Pender Agency, Texarkana, TX

MINISTRIES

OREA, Tulsa
Teen Mania, Tulsa
Morris Cerullo World Evangelism, San Diego, CA
ORU Educational TV
The Christian Broadcasting Network, Inc., Virginia Beach, VA
Youth America, Oklahoma City, OK
ORU Music Ministries
Stephen Yake Productions
Impact Productions
Victory Christian Center
Heritage Christian Center, Denver, CO
Francen World Outreach
ORU Campus Publications
Fruit of the Vine Ministries
St. James United Methodist Church
Harrison International Ministries
ORU Graphics
Kenneth Copeland Ministries, Fort Worth, TX
AWE Ministries
ORU TV

BUSINESSES (Cont.)

Stromberg Metal Works, Inc., Washington, D.C.

WNTV, Falls Church, Virginia

USWEB, Tulsa

CIDEX, Tulsa

Hout Smith Medical & Legal Graphics, Inc.

Tulsa Public Schools, Television Department

In 1990, Doug Latta began a major research project of art or art related opportunities in the Tulsa Metropolitan area via the Tulsa Want Ads. (See “Tulsa Want Ad Statistics” in supplemental materials.) These job opportunities are clipped weekly from the Sunday paper and posted outside his office. They serve as an encouragement to our students by displaying a significant number of job opportunities within an average size city and an assessment tool for the Graphic Design Program, providing information on what the Graphic Design industry demands in terms of knowledge and technical expertise. This has translated into adjustments within the curriculum and acquisition of specific hardware and software for the graphics lab.

In 1998, as Doug Latta continued to struggle with this computer paradigm shift, he received a “clear and persuasive proposition for major academic and material changes in the Commercial Art and Broadcast Design Programs!” (See the “Proposal in a Nutshell” or the complete proposal in supplemental materials.)

The proposal compressed COA and BDA courses, added a Computer Graphics Video Course and added a ten-hour super-internship where students would create in-house graphics for the various Oral Roberts Ministries. Included in the proposal was a request for Doug Latta to receive administrative time to serve as Art Director of the students enrolled in the super-internship.

In addition, we requested \$45,000 to develop a new Computer Graphics Lab.

This proposal was met with great administrative enthusiasm. The ORU Provost, Dr. Carl Hamilton connected the need with a donor who wanted a 150-foot mural to be painted on his building. In exchange for the mural, the donor contributed \$45,000 to develop a new computer graphics lab. The mural “Redemption” was begun during the summer of 1997 and dedicated in the spring of 2003. (See “Allegories of Redemption” in supplemental materials.)

With the approval of the administration and the donation of \$45,000, we expanded the Computer Graphics Lab to include GC2B11. We called it Studio Exodus 31 after the passage in Exodus 31 which records the first anointing of an artist to design. We added a plaque which reads: “Dedicated to God who is able to do exceedingly, abundantly above all that we ask or think. To the greatest students in the world. And to the Administration, Faculty, Staff, Alumni and Friends who made it possible. November 1992.”

Wisdom told us that to make this paradigm shift we should begin to hire adjunct instructors who are personally and professionally immersed in the latest and greatest, state of the art, cutting edge graphic design technology to teach our technical Computer Graphics courses. Some of these exceptional adjuncts have included:

- Mr. Brian Pohl, August 1994 to May 1999
- Dale Jones, August 1999 to December 2000
- Mr. Matt Steele, January 1999 to May 2002
- Mr. Jason Madding, January 2003 to Present
- Miss Jennifer McCreary, August 2002 to December 2004

In the late 1990's, the want ad assessment tool made us aware of a shift of terminology within the industry. The term Graphic Design began to replace the term Commercial Art. In 2000, we changed the titles of our majors to reflect this change from Commercial Art to Graphic Design Print and from Broadcast Design to Graphic Design Video.

We have been able to remain state-of-the-art in this lab due to the generosity of Doug Latta who donated his "Come Unto Me" Jesus prints which generated \$21,000 in funds for the computer graphics lab, Exodus 31. We also owe a debt of gratitude to the Sanders Grant, alumni and friends who continue to provide funds and prayer support for our highly successful Graphic Design program. The following is a list of Graphic Design Alumni employed in the Graphic Design industry in Tulsa! (For additional information see "Student Success" in supplemental materials.)

Darold Oniwa (COA) **1997** TV Designer, Channel 8, Tulsa
Dale Jones (COA) **1998** Web Designer, Channel 2 & Sequoia Tech, Tulsa
Jason Madding (COA) **1996** Designer, Winner Com, Tulsa
Frank Garner (COA) **1990** Designer, Winner Com, Tulsa
Tim Jurgensen (BDA) **2001** Designer, Pixel Methods, Inc., Tulsa
Daniel Hook (COA) **1997** Designer, Winner Com, Tulsa
Janet Doty Potts (COA) **1985** Art Director ORU/CIS Graphics, Tulsa
Matt Swaggart (GRV) **2003** Freelance Designer, Pixel Methods, Inc. Tulsa
Ceita Bobb-Semple (COA) **1999** Designer, Winner Com & TV Guide, Tulsa
Angela Byers, Byers Creative Services, Tulsa
Ron King (BDA) **1989** Graphic Artist, Word Alive Ministries, Tulsa
Shanon Garvin Moore (COA) **2000** Designer, Pennwell, Tulsa
Kris Watterson (GRP), **2004** Owner, SGI Business Solutions, Tulsa
Laura Lee (GRP) **2003** Designer, Legend Design, Tulsa
Judy Gilmore (Liberal Studies) **2000** Graphic Designer, ORU Office of Lindsay Roberts, Tulsa
Doug Belew (Art) **1981** Art Director, Harrison House Publishing, Tulsa

Graphic Design Alumni employed as Graphic Designers in Ministries:

Tim Martin (COA) **1992** Art Director, CBN, Virginia Beach
Michael Augustat (COA) **1991** Designer, Powerline Advertising, Delaware/Art Director, Kenneth Copeland Ministries, 1999
Jason Rodriguez (BDA) **2001** Designer, CBN, Virginia Beach
Monica Rowland (BDA) **1989** Graphic Artist, Cornerstone Church, San Antonio
Shawn Mitchell (COA) **1985** Media Director, Grace Fellowship Church, Broken Arrow, OK

2. A. Provide any accreditation or professional standards or suggested student outcomes for this program from outside bodies or organizations, whether or not your program is accredited or has membership in the organization and include the organization that promotes the use of these standards or outcomes.

Our Graphic Design Program is not accredited and in order for us to become accredited a much larger commitment to facility and staff size would need to be made by the School's administration. NASAD (see below) is the guiding light for most design programs in the USA. Actually, the ORU Graphic Design Program cannot be considered to be a Professional Degree. It is a Liberal Arts Degree with a Graphic Design emphasis. In the ORU Graphic Design Program, at least a large amount of NASAD guidelines are met (to a certain extent I would even say most are met, as the notes below hopefully demonstrate.)

Does your program meet the minimal national standards for the program (e.g., the National Association of Schools of Art and Design, the American Psychological Association, or other such bodies)? If so, please document. If not, please state why not.

The following is a comparison of the ORU Graphic Design Program to the Standards and Guidelines as outlined by NASAD, National Association of Schools of Art and Design, prepared by Doug Latta, Associate Professor and Graphic Design Instructor:

Our Art programs at ORU cannot be accurately described as being “Professional Degree Programs.” We are first and foremost a Liberal Arts Degree granting University. In the ORU Graphic Design program we make every effort to provide our students with professional training but a true professional education has much more academic focus on their profession than can be provided in a Liberal Arts program. It is our view that this liberal academic emphasis provides our graduates with stronger lifelong potential as professionals than those professionals who do not culminate their education with a bachelor degree.

Graphic design is the profession that plans and executes the design of visual communication according to the needs of audiences and contexts for which communication is intended. Graphic designers apply what they have learned about physical, cognitive, social, and cultural human factors (*all of which are included in the general education part of our degree*) to communication planning and the creation of appropriate form that interprets, informs, instructs, or persuades.

In the ORU Graphic Design Degree Program, we have been firm in maintaining what this writer calls Theory courses that transcend the current emphasis on up to date technology.

Graphic designers use various technologies as means for creating visual form and as an environment through which communication takes place. (*At ORU we have included a strong and significant technological component to our program via formal computer classes, lab and internships.*)

Graphic designers plan, analyze, create, and evaluate visual solutions to communication problems. Their work ranges from the development of strategies to solve large-scale communication problems, to the design of effective communication products, such as publications, computer programs, packaging, exhibitions, and signage.

In our Graphic Design I and II Theory courses large-scale semester long projects are implemented that fulfill these standards.

Titles normally used to identify the four-year professional programs with a major qualifying students for entry to the field are Bachelor of Fine Arts in Graphic Design, Bachelor of Fine Arts in Advertising Design, Bachelor of Fine Arts in Communication Design, or Bachelor of Graphic Design.

This writer has, for decades, tried to persuade ORU to include a BFA program in the Art Department. The BFA is typically a five year program which would not only offer to our students a more thorough art education but would also provide the university with another year’s worth of tuition. At ORU we currently offer the Bachelor of Science degree in Graphic Design.

Only schools with sufficient qualified design faculty, technological resources, and a comprehensive curriculum of study in graphic design have the prerequisites to offer these degrees or others with different titles having career entry objectives.

In order for our ORU Graphic Design Program to truly meet minimum standards within the larger Graphic Design community, there must be an administrative commitment at ORU to be certain that all full time Art Faculty demonstrate themselves to be enthusiastic and passionate producing artists and/or designers.

Curricular Structure

Curricular structure, content and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in graphic design. Curricula to accomplish this purpose normally adhere to the following guidelines: studies in graphic design comprise 25-35% of the total program; supportive courses in art and design, 20-30%; studies in art and design history, 10-15%; and general studies and electives, 25-35%. Studies in the major area, supportive courses in art and design, and studies in visual arts and design history normally total at least 65% of the curriculum. *(of our 128 required credit hours, ORU requires 40% art with the rest going to general ed, phys ed, Spiritual, language (in some cases.)*

Our Graphic Design program, compared with NASAD's requirements is general-ed heavy.

2. Recommendations for General Studies (in addition to those stated for all undergraduate degree programs)

Curriculum requirements and strong advising *(this advisor places a very high value to good advising. The biggest problem he has is convincing students to utilize irregular advisement early rather than waiting to the last minute before official advising is scheduled)* should direct students to general studies that support their study in design. *(All of this advisor's students are advised to include Entrepreneurial and English courses in their education as appropriate Minors.)* Appropriate areas of study for all graphic design majors include communication theory, writing, psychology, sociology, anthropology, and business, as well as the humanities. *(These courses effectively fit via our general ed requirements.)* Professional degree programs with specific focus (example: advertising, design planning/management, interactive media) *(in our ORU Graphics program we are not able to have "specific focus")* should require or strongly recommend study in relevant areas, such as marketing, economics, organizational psychology, human factors, systems theory, or computer science. Course work in the major should make use of concepts and skills acquired through study in areas other than design.

3. Essential Competencies (in addition to those stated for all professional degree programs)

- a. The ability to solve communication problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluations of outcomes. *(Our Graphic Design II course includes all of the above with the exception of "user testing.")*
- b. The ability to describe and respond to the audiences and contexts which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions. *(Actually this letter b. is basically the same content as letter a. above in that Demographics play an important roll in our class problem solving exercises.)*

- c. The ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful images. *(Along with the ORU Basic Design classes, Graphic Design I and Illustration class, these competencies are met.)*
 - d. An understanding of tools and technology, including their roles in the creation, reproduction, and distribution of visual messages. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia). *(We utilize this broad range of “tools” via specialized classes in Drawing, both Internships, Field Trips and Photography.)*
 - e. An understanding of design history, theory, and criticism from a variety of perspectives, including those of art history, linguistics, communication and information theory, technology, and the social and cultural use of design objects. *(all of these are mainly met with our general ed courses.)*
 - f. An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams. *(The goal of our at ORU Internships is to meet these competencies.)*
4. *Relevant Competencies for Specialized Programs (in addition to those stated above for all graphic design programs, and to those stated for all professional degree programs)*

The number of our full time faculty (3) in our ORU Art Program is no where near what we would need to be able to offer any Special Emphasis in Design.

- a. For graphic design programs with special emphasis in advertising, design experiences should include the application of communication theory, planning of campaigns, audience/user evaluation, market testing, branding, art direction, and copyrighting, as well as the formal and technical aspects of design and production.
 - b. For graphic design programs with special emphasis in design planning and strategy, design experiences should include working in interdisciplinary teams, systems-level analysis and problem solving, writing for business, and the application of management, communication, and information theories.
 - c. For graphic design programs with special emphasis in time-based or interactive media, design experiences should include storyboarding, computer scripting, sound-editing, and issues related to interface design, as well as the formal and technical aspects of design and production for digital media. *(In one of our Internships we have a website creation component.)*
5. *Essential Opportunities and Experiences*
- a. Easy access to studios and libraries with appropriate graphic design resources and reference material in other relevant disciplines, such as the social sciences and the humanities.

Library resources we have, but a special library set aside for Graphic Design is what NASAD has in mind.

- b. Easy access to appropriately equipped labs and technology necessary for the execution of design solutions. *(In recent years this has become one of our strong suits. Not only do we have up to date equipment we have a staff of student workers that make this equipment available to students during evening and weekend times.)*

- c. Ongoing access to instruction and critique under faculty with educational and professional backgrounds in graphic design. Sufficient numbers of qualified faculty to provide the diversity of expertise required for a comprehensive education in graphic design. *(Our Graphic Design students are supervised and advised by a producing, active and passionate professional illustrator/designer. Also well established professional computer graphic designers are brought to campus several times each week to provide the students with Tulsa's finest computer graphics practitioners.)*
- d. Field experiences and internships are strongly recommended. (Our ORU Graphic Design majors have a total of eight field trips during their time in our program. They also have a total of 13 credit hours of Internship activities during their four year degree.)

In the ORU Graphic Design Program we fail to meet several important minimum standards:

- a. It is my understanding that we have nowhere near the facilities to have a sufficiently up-to-date design library collection that would meet NASAD's standards.
- b. The size of our full time faculty (3) in our ORU Art Program is nowhere near what we would need to be able to offer any Special Emphasis in Design.
- c. The academic load of our full time faculty is too high for NASAD's guidelines.
- d. All of the three full time faculty in the ORU Art Department contribute significantly and meaningfully to the ORU Graphic Design Students' total Art Instruction. Only one of these faculty members considers his field of expertise to be Graphic Design however. Certainly though, our Fine Arts and Art History faculty make considerable positive and useful contributions to these graphic arts students' education.
- e. In order for our ORU Graphic Design Program to truly meet minimum standards within the larger Graphic Design community, there must be an administrative commitment at ORU to be certain that all full time Art Faculty demonstrate themselves to be enthusiastic and passionate producing artists and/or designers.

B. Research an outstanding or exemplary program at another university.

Recently Doug Latta did significant research into the Design Programs of several regional colleges and universities with the intent of improving the ORU Graphic Design Program. Of those investigated, the program at TU was obviously the best. It was the Internship component of T.U.'s Graphic Design program that inspired the major restructuring that our ORU program experienced in 1996.

In what ways is your program superior to or inferior to the other program?

Our new ORU Graphic Design Program is superior to TU's in the fact that we have more flexibility for our students' relative to their Internship. T.U. Interns must work with a select group of local not-for-profit organizations while ours may work directly with ORU departmental clients plus, when opportunities present themselves, clients that transcend our campus opportunities. In addition, students have the opportunity to fulfill their 10 hour internship requirements at Christian ministries across the country and abroad. Students have interned at CBN, Kenneth Copeland Ministries, Rhema Bible School and Regent University.

What are they doing that would improve ORU's program?

T.U.'s commitment to less full-time faculty academic load (9 hours instead of 12) and higher salaries tend to provide to their students more individual attention on special projects than we at ORU can. It also provides their faculty with more opportunities to exercise their professional art and design production.

In what ways are we distinctive?

We are most distinctive in our Spiritual emphasis. Most of the secular art community, T.U. included, is steeped not only in secularism but also in the avant-garde of indiscreet and unhealthy lifestyle behaviors.

3. Provide any available data or information on employment opportunities available to graduates of this program in Oklahoma and (inter)nationally as well as employment projections. (Such information is available from U.S. government labor sources as well as professional associations.)

Doug Latta, the Graphic Design Program Director has performed more than a decade of research into the Tulsa Graphic Design Marketplace via creating a data base of relevant job opportunities advertised in the Tulsa World Newspaper every week. This research has provided extremely up to date information about what skills job providers in this area are seeking. It is arguable that Tulsa is a typical average US city. It is average in size and average relative to the advertising and communications industry. Tulsa therefore makes a good bell weather for our graphics students concerning what is going on around the country. In addition to the Tulsa World Database, we have had our Graphic Design Interns work with firms and Christian ministries around the world in such places as Germany, China, Peru, Mexico, Virgin Islands, Suriname and New Zealand as well as dozens of states in these United States. Many have been hired as direct result of these internships. In addition, our student body in our Graphic Design Program, come from all over the world. Canada, Wales, Germany, Taiwan, Indonesia, Hong Kong, Korea, Singapore, Mexico, Suriname, South Africa and India are representative. Our students have the opportunity to develop truly international networking within their chosen field of Graphic Design.

4. Departmental Mission Statement :

The Art Department validates and nurtures each student's call to be a Christian artist or art teacher. The faculty desires to instill a firm foundation of creative experiences in the second and third dimensions and a critical knowledge of art of the past and present. They teach students the necessary technical art skills and written skills to pursue their chosen disciplines. All these facets collectively assist students in the preparation of portfolios enabling them to be competitive in the marketplace or in application to graduate school.

- 5: Mission Statement for this program. If none, please state how this program fits in with the departmental mission and how it is distinctive.

There is no specific mission statement for the Graphic Design Program. It fits wonderfully within our departmental mission. God calls and anoints some of his people within the body of Christ to be Studio Artists. Exodus 31:1-5, “And the Lord spoke unto Moses saying, See, I have called by name Bezaleel the son of Uri, the son of Hur, of the tribe of Judah: and I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship, to devise cunning works, to work in gold, and in silver, and in brass, and in cutting of stones, to set them, and in carving of timber, to work in all manner of workmanship.” He calls them (vs. 2), He fills them with the Spirit of God in wisdom, understanding, and in knowledge (vs. 3), to design, to work in gold, silver and bronze (vs. 4), in cutting of stones, carving of timber and in ALL manner of workmanship (vs. 5). He “is the same yesterday, and today and forever.” (Hebrews 13:8) He therefore continues to call and anoint artists today! If we are to serve God within the context of a Christian University, we must expect some students to be called to be graphic design artists and offer them the strongest possible program to “validate and nurture them to be a Christian artist,” give them a firm foundation, critical knowledge, and technical art skills to pursue their chosen discipline” according to the mission of our own Art Department Statement of Purpose. The remarkable success of our students in this major attests to the success of our Graphic Design Program in meeting the mission of the Art Department. (See “Student Success.”)