Instructional material through computers and photography

Joseph Kevin Newbill

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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

Instructional Material Through Computers and Photography

BY

Joseph Kevin Newbill

July 11, 1988
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Date: 7/15/88

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ACKNOWLEDGEMENTS

Sincere thanks is extended to the Design Department faculty at Rochester Institute of Technology. All of the faculty members took an interest in this project and were extremely influential in its organization. Sincere thanks is also extended to my thesis committee advisors. A special note of thanks is extended to Mrs. Johnette Y. Hardy and Ms. Tina Adams. These two ladies were the driving force behind me, which provided emotional support during my thesis work.
This thesis report documents the design and production of an audiovisual program for the Industrial, Interior, and Packaging Design Department at Rochester Institute of Technology. The curriculum structure, beginning with the freshman year and ending with the senior year, was examined in this program. The faculty and students were portrayed within their multi-faceted classroom environment. Additionally, this program was designed to give prospective students an overall view of each design field. Attention was directed towards capturing the challenging activities that design students encounter during their educational experience.
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INTRODUCTION

The Industrial, Interior, and Packaging Design Department is part of the College of Fine and Applied Arts. The Design Department educates students to become productive designers in our society. Individuals are employed by companies or design firms located throughout the United States. But these design programs are still relatively unknown to a vast majority of people. Most people are unaware of the importance of these professions to the quality of life in our society.

Designing an audiovisual program offered the opportunity of making people aware of the Industrial, Interior, and Packaging Design Department at RIT's College of Fine and Applied Arts. For example, a program of this nature would solve a problem that professors encounter; that of trying to explain the daily activities of students to visiting parents or alumni. This type of program would aid in the orientation of new students. Visiting teachers from other educational institutions who are interested in the department, could also benefit from a program of this sort.

The purpose of my thesis project was to prepare me educationally for my career objective: obtaining a position in production management. My thesis project involved the
employment of management principles in the development process of the program. The faculty members of the department acted as my clients, while I was viewed as a commissioned designer. The client relations that I practiced with the faculty enabled me to gain valuable management experience. The employment of management principles was a focus of my thesis work. I also gained experience in dealing with a variety of people to produce an actual product. My design ability was challenged, and it improved through the production phase of this project.

The organization of my thesis report involves five major components. The five components of my design process are described in separate chapters within this thesis report. The first chapter concerns objectives, and differentiates my personal objectives from the client's. The second chapter explains the method used for the resolution of opposing objectives. This section also explains my research process. The third chapter contains detailed information dealing with my final design process and implementation. The fourth chapter is an evaluation of the project. The final chapter is a conclusion containing my personal remarks concerning the project's completion.
CHAPTER I
OBJECTIVES

Design Objectives

In this chapter my personal objectives and the client's are examined. My main objective consisted of producing an audiovisual program that could be used as an informational and promotional aid. I had to consider the types of audiences that would view the program, such as, prospective students, parents, alumni, and visiting teachers. I also felt that the program's design should be flexible. In other words, the program's design should be easy to present in different forms. While dealing with these issues, I had to keep in mind the program's presentation style. I wanted the program to be presented in an "up beat" style. To this end, I felt that the program should be designed to exhibit a lot of action taking place within the department.

Management Objectives

The production process for this type of project involved using different management principles. The first management principle that I felt was necessary pertained to my organizational abilities. I had to organize the structure and format
of my design process. The second management principle consisted of the client relations with the department faculty. This specific process encompassed the managing of ideas, opinions, thoughts, and suggestions from the faculty. The client's input was important because they would be the users of the program. The next step involved the managing of my time and research procedures. While dealing with these factors, I knew that it would be necessary to discuss production plans with the Instructional Media Services Department. The professionals in this department would be responsible for providing me with the audiovisual equipment, services, and technical advice for the program. During the evaluation of these management objectives, I realized that it was important to consider my time limit. My thesis project had to be completed by April 9, 1988 because I was scheduled for the first thesis exhibit. The management of these factors produced a challenging project.

Client Objectives

The nature of my thesis project involved the management of client relations with the department faculty. To begin my client relations with the faculty, I distributed to each professor a questionnaire that contained two questions. The first question asked the professors to express their philosophy pertaining to their career field and, more specifically, to their individual teaching style. The second question
directed the professors to express what they felt was unique about the department. The responses were diverse and they added depth to my knowledge of the department's structure. However, the most important aspect that they all mentioned pertained to the department's uniqueness which derives from the professors' diverse backgrounds, attitudes, and teaching styles. This issue was explained by the fact that each professor brings his or her specialty to each student, which, in turn, produces competent professionals.

During the process of establishing client objectives, I met with the entire faculty on three different occasions. I felt that this was a necessary procedure because it allowed the faculty to interject their opinions and values concerning the design of the program. These meetings were held in addition to the frequent meetings that I scheduled with my thesis committee advisors. The meetings provided insight into the type of information that the faculty members felt should be included in the program. But in the beginning, there were diverse preconceptions among the faculty members concerning the program's design. For example, a few of the professors felt that the program should be designed as a multi-projector show. Factors such as this led to the development of specific objectives.

One of the objectives of the faculty members consisted of producing a program that included emotional impact. The faculty felt that the uniqueness of the department would evoke
excitement if the program was presented in a well-prepared format. The faculty also felt that the content of the program should provide good information about the department's curriculum structure. But the professors constantly stressed the issue of designing the program in a presentation style that was flexible and easy to use. For example, the professors suggested that if the program consisted of a slide show, then it should be usable as a single or multi-projector show. The faculty felt that this kind of flexibility would allow the program to be used in a variety of situations. For instance, a single projector show would be more practical for "off campus" use, while a multi-projector show would be ideal for "on campus" presentations. By designing this type of program, the faculty would also have the flexibility of adding or deleting slides to keep the content up to date.
CHAPTER II

METHOD

Resolution of Objectives

In this chapter the resolution of my objectives and the client's as well as my research process, are discussed. My objectives and the client's were similar to a certain degree. For example, I was interested in producing a slide show program that would be used as an informational and promotional aid. I wanted the program to be interesting to viewers. I also wanted the program to be flexible and easy to use. To this degree, my personal objectives were compatible with the client's objectives.

A conflict resulted from the different views we had concerning the program's presentation style. I felt that the program should only be presented as a single projector show. A single projector show would be effective, flexible, and easy to use. By using a single projector show, less equipment would be needed to present the program. For instance, a Caramate projector could be used to present the program. This particular device contains a screen, slide tray holder, tape player, and ear plug unit for privacy.

Nevertheless, some of the faculty members felt that a
multi-projector show would be more effective. A few professors voiced the opinion that a single projector show would lower the quality of the presentation. The professors felt that the quality diminishes when the projector screen fades to black before the next slide is displayed. On the other hand, by using two projectors with a dissolve unit the slides overlap on the screen without interruption. After considering this aspect, I acknowledged that a multi-projector show contained a significant advantage over a single projector show. I acknowledged that a multi-projector show contained an advantage even though this presentation style posed the problem of requiring a number of devices to be effectively operated. I decided to resolve the issue by incorporating both presentation styles in my thesis project.

Research

After deciding to incorporate the use of both single and multi-projector shows for my project, I began to prioritize the research analysis involved. I started my research by viewing previously produced slide shows that were available in the Media Resource Center. The material that I found in the Media Resource Center of the Wallace Memorial Library helped me to understand the type of content that slide shows should contain. For example, the slide shows that contained slides with action shots were the most interesting to view, while the slide shows that contained slides with little or no
action seemed uninteresting. Also, this phase of my research gave me an understanding of an appropriate time length for my program. As a rule, no show should last longer than 20 minutes, and no slide should be on the screen more than about 10 seconds.¹ I found that slide shows which lasted more than 15 minutes were boring and tiresome to view. The most appropriate time length ranged between 12 and 15 minutes. From these observations I concluded that my program should contain slides portraying action, and should run for a duration of 15 minutes or less.

I also conducted a review of the literature available in the Wallace Memorial Library. The books I read explained the methods for preparing a storyboard as well as preparing a written script. Storyboarding is a technique that provides system and control in media software.² During this phase of my research I considered the aspect of using a tape-narrated script in my program.

The next step in my research process consisted of meeting and discussing my design plans with professionals in the field. I first contacted Harvey Carapella, who is the producer of audiovisual programs for the Instructional Media Services Department at RIT. I gained important information


from this meeting that I had not previously considered. For example, he suggested that if my projected audience would be in the area of 50 to 80 people, then a multi-projector show would be inappropriate. Harvey Carapella felt that multi-projector shows should be used for audiences totalling well over 100 people. He also felt that a multi-projector show would be impractical for traveling purposes. He cited this reason specifically because of the equipment that would be necessary to use when presenting a multi-projector show. For instance, presenting a multi-projector show involves using two slide carousel projectors, two slide trays, projector screen, dissolve unit, and a Wallensak tape recorder. Mr. Carapella strongly advised me to produce a single projector program, which could be used as a multi-projector show on special occasions. Also, he suggested that I talk to Professor Clinton Wallington in the College of Instructional Media.

Clinton Wallington advised me to produce a single projector show also. He cited the same factors that Harvey Carapella discussed with me. He also suggested the idea of producing a video, and I considered this aspect. He explained that it was a visual presentation style that made less of an impact on audiences due to the relatively small size of the images. He felt that a slide show program would have a much bigger impact on an audience because of the larger projected images. After discussing these issues, he advised me to talk with Alvin Herdklotz.
Alvin Herdklotz is director of audiovisual equipment for the Instructional Media Services Department. He agreed with the information that Clinton Wallington explained to me about videos and slide shows. I also discussed with Mr. Herdklotz the correct procedure for operating two projectors and a dissolve unit. During our discussion, I quickly became aware of the specific equipment that would be necessary to produce a successful program. For instance, we discussed the issue of producing a tape-narrated script that could be operational with a single or multi-projector slide show. This issue was important to consider because a tape-narrated script would operate the program automatically. With this information, I proceeded to design my project, while keeping in mind the opinions of the client and the professionals that I talked to.
CHAPTER III
IMPLEMENTATION

Design Process

This chapter explains the process that led to the final program design. The focus was on producing a well prepared script. I began this process by developing an array of different script outlines. From these, an outline was selected that included the following:

I. Introduction
II. Academic Life
III. Design Programs
IV. Summary (Overall)
V. Conclusion

My chief advisor, Craig McArt and associate advisor, Toby Thompson, were helpful in selecting material for the outline. Using this outline, department chair, Craig McArt, wrote a script. After finalizing the script we worked together on forming a list of the kinds of slides that should accompany the script. I chose to strengthen the script's content by developing computer generated slides that illustrated the curriculum structure. Some slides could be selected from the department and institute archives. Others would be obtained
from collections of individual professors. The majority of slides, however, would have to be photographed using students and faculty in various settings.

Before I was able to photograph, I had to learn how to use the department's Cannon camera. I used two practice rolls of 200 and 400 ASA Ektachrome film before shooting the slides for my thesis project. While practicing with the camera and the different slide films, I placed myself in areas that contained varied sources of lighting. After I had the film developed, I noticed that the colors in the slides were incorrect. This problem occurred because some areas of the department contained fluorescent lighting. Therefore, I found it difficult to take slide photographs in the department classrooms. I discussed this problem with Craig McArt, and he suggested using special filters for the camera. It's best to shoot all the slides for a particular show under similar circumstances or, when you can, use color correction filters so the color balance matches. By traveling to a number of photography stores I soon found two filters that corrected the color problem in my previous slides. The first filter that I bought was called an FLD filter. This particular filter was designed to be used for photographing situations that contained natural light and fluorescent light. The second filter

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I bought was called an FLW filter. This specific filter was designed to be used in situations that contained only fluorescent lighting. With these filters, I was able to produce slides with acceptable color for my slide show program.

The daily activities of the faculty and students provided me with good situations to photograph. However, I had to stage a number of settings. For example, I used male and female students in the majority of slides. I felt that it was important to portray a balance of young men and women in the program. I also had to be constantly aware of using people in situations that portrayed action and excitement.

In this phase of my design process, I was also assisted by my associate advisor, Toby Thompson. He was extremely helpful in providing slides from his personal collection of design student's work. Other faculty members of the department also contributed slides for my slide show program. I found these slides to be an intricate part of my program.

During the next phase, I worked on developing computer generated slides using the SG2 Genigraphics Computer. This computer has the ability to produce quality word slides. The enormous amount of options available on this computer system enabled me to adjust design styles and colors. In this phase of my design process, I was assisted by my second associate advisor, Robert Keough. Robert Keough proved to be helpful in providing me with knowledge about designing title slides on the SG2 Genigraphics Computer. Title slides are not only
useful for introducing the material, but also for dividing into sections and for making summaries.4

While finalizing the organization of my slides with the script, I proceeded to arrange and store the slides. I chose to store the slides in the form of a single projector show; within a one hundred and forty slide tray.

The next step in my design process involved the taping of the script. Slide shows are primarily visual, but the audio element is also important.5 I decided to use a tape-narrated script in my program because it would operate the show automatically. However, before producing a tape-narrated version of the script, I had to find a suitable narrator. I wanted to use an individual with a voice that projected excitement and a steady tone level. I considered using myself at first as the narrator, but my voice sounded poor on tape. I talked to Craig McArt about this issue and he suggested using a student, Sue Ryan, as the narrator. Sue Ryan agreed to let me record and test her voice. The excitement that she projected in her vocal tone made her an ideal narrator for the script.


After choosing Sue Ryan as the narrator, I made an appointment to tape the script with David Stone, the chief audio technician in the Instructional Media Services Department. Sue Ryan read the script several times under my direction before the actual taping session. When the taping of the script was finalized, I made another appointment with David Stone to add music to the tape. After this process was completed, I had to place pulse tones in the tape. I needed to put pulse tones on the tape to signal the projector to advance forward. This was the last procedure necessary in my design process.

Program

In this section my audiovisual program's structure and content are displayed. The following program represents my final project:
Design--that uniquely human ability to anticipate and plan.

It's the time-honored measure of man's progress, vividly reflecting a civilization's culture and values.

Design is the future as well. It will determine our quality of life.

And those who will be designers--They will need to learn how to anticipate ever so much more intelligently, and plan ever so much more creatively.

Our future is very much in their minds and imaginations.

This is a presentation of the Department of Industrial, Interior, and Packaging Design at Rochester Institute of Technology.

Here, design education thrives in a highly respected art school within a leading technical university.
The College of Fine and Applied Arts is one of nine colleges comprising RIT.

With RIT's commitment to career education, it's the ideal environment for professional design training.

Design training at the cutting edge of technology.

-- but just as importantly, design training within a framework of humanistic values.

Major programs in the Department emphasize industrial design,

-- interior design,

-- and packaging design.
You qualify for the programs on the strength of academic achievement and artistic ability.

The programs require a balance of course-work in art history, design, liberal arts, and elective subjects.

Focusing on the course-work in design --

You begin your education in the Freshman Foundation Program along with other art, design, and craft students in the College of Fine and Applied Arts.

Foundation courses stress basic principles of 2-dimensional and 3-dimensional design.

In them, you are introduced to tools of the trade—-from pencils, -- to equipment,
You also begin the art history and liberal arts sequences that will continue throughout the four years of your study.

In the second year, you explore the major programs through the sophomore core.

The emphasis in the sophomore core is on expanding your imagination and acquiring skills that designers need for developing and communicating their concepts.

You learn sketching and rendering techniques using a variety of media.

You also practice perspective representation.

And develop drafting skills.
The sophomore core also provides instruction in spacial concepts.

And introduces you to 3-dimensional computer aided design.

There is practice in model making using different materials and techniques.

And creative applications of skills to projects involving form and structure.

As important as skills are for a designer, the ability to make aesthetic and analytical decisions is of primary importance.

Core instruction exposes you to values of good design.

All students in the Department, regardless of their major, participate in this common, sophomore core.
You can individualize your program through the selection of elective courses.

Here, the choices range from fine arts to crafts to other design courses.

It's a way for you to build up a special area of interest.

And it's also a way to explore different media for creative expression.

At the completion of the core program, you're encouraged to consider a summer co-op experience.

Co-op is a minimum ten-week period of full-time employment in a professional design office or corporate design group.

If you have qualifying grades, co-oping can give you valuable experience in the work environment, and an opportunity to confirm your career choice.
It's also a great motivator for the third year of study.

Entering the third year, or junior level, you can, for the first time, fully specialize in your major area.

Each major area occupies a professionally equipped studio space within the open-plan environment of the Department.

Here, you'll have your own work station with desk, tabouret, tack board and storage, which is available to you 18 hours a day.

Surprising what these spaces reveal of one's achievements, ambitions, and dreams.

On nice sunny days, and Rochester does have a few, classes may be held out on the studio decks.

Industrial design students have access to a completely equipped model shop and plastics lab adjacent to their studio.
While the interior design majors make use of a well-stocked resource library of furnishings, catalogs and materials samples in their area.

For making comps of their designs, the packaging design students use a Chromatech system maintained by the Department's technician.

You can expect to spend a fair amount of time in the computer lab becoming familiar with the Department's computer aided design systems.

The Department is equipped with IBM PC terminals using MegaCadd, Pro-design CAD, and Auto CAD software.

And Intergraph CAD systems interact terminals using highly sophisticated software with solids modeling capability.

Resource courses complement the studio courses by offering instruction in specific subjects.

For example, junior industrial design students take a resource course in ergonomics, which examines the relationship between people and the products they use.
They also study materials and processes in a resource course that explains the methods of manufacture and the properties of materials used.

Interior design juniors have resource courses in color and light, building construction, and materials specification.

They learn to calculate proper levels for lighting, acoustics, ventilation and so on -- then to specify the appropriate measures to achieve them.

Packaging design juniors take their resource course-work in the Department of Packaging Science.

They study container systems, packaging materials, and production methods.

In the studio, you're immersed in Design as a planning process.

You bring a whole range of skills, resources, and aesthetic sensitivity to bear on assigned projects.
Basic projects at first -- like the design of a simple toy.

Or a protective container for a product.

Interior designers plan a retail space -- a shop that will have visual appeal and also provide for effective merchandizing.

Preliminary concepts are visualized in sketches and renderings.

Dozens of such sketches will comprise a sketch package for each project you work on, documenting your idea generation.

Rough mock-ups are made to develop the form in 3-dimensions.

They may be assembled of cardboard or foam core.
Or sculpted from rigid foam plastic.

Designs are then refined in dimensioned, drafted drawings.

And layouts for color printing separations and die cuts.

Excitement peaks as final appearance models are made for presentation and photography.

The models are finished to look just like the real thing.

And at the end of every ten-week quarter, there is a whole new array of finished student projects representing fresh ideas, -- novel solutions to familiar problems,
-- and exciting new forms and spaces.

The end of the junior year brings another opportunity for co-oping -- and for you, it could be a connection that leads to permanent employment following graduation.

You enter your fourth year of study knowing that, as a senior, you'll be in the final phase of your preparation for professional work.

The resource courses emphasize professional practices, professional ethics, and design heritage as well as resume and portfolio preparation.

Interior design seniors learn to work with building codes, and they study environmental control systems.

Packaging design seniors take coursework in marketing and distribution systems.

Studio projects become more complex, challenging you to come up with more comprehensive design solutions.
Often, senior studio projects are done in collaboration with industry.

Collaborative projects have proven to be highly successful in matching student enthusiasm with "real world" challenges and constraints.

Collaboration brings professionals from the business world into your classroom.

And takes you into their offices and factories. It's an educational partnership with mutual benefits.

Collaborative projects have been sponsored by companies such as Armco,

-- Bausch & Lomb,
-- Eastman Kodak,

-- Gunlocke,

-- Fisher-Price,

-- NCR,

-- IBM,

-- Borg-Warner,
-- Xerox,

-- Kraft,

-- Diamond Paper Box,

-- Freund,

-- National Rigid Box Association,

-- Package Design Council,
-- Ritter Memorial Ice Rink,

-- RIT Food Services,

-- RIT Student Activities Center,

-- Midtown Mall,

-- Rochester Board of Education,

-- Rochester Bar Association,

-- HUD,
and the Landmark Society.

Each project offers another occasion to practice making effective presentations of your design work.

And each project must be photographed for use in your portfolio.

Throughout the time you are in the Department, you're instructed and advised by the Department's experienced faculty.

The nature of the program and the way classes are structured ensure that you and your faculty become well acquainted.

The faculty take personal interest in each of their students.

They encourage you to set your goals high, and they help you to develop your abilities to the fullest.
Above all, they realize that you are an individual, and you have your own special interests and needs.

The faculty are distinguished design educators who practice what they teach.

That is — they are all active design professionals in addition to being teachers.

The senior faculty member is Toby Thompson. He is very active in exhibit and graphic design, doing major consulting work for the Eastman Kodak Company.

Craig McArt chaired the Department through most of its development. He is Vice President of KEK Associates, an industrial design firm.

Jim Sias has his own consultant practice, doing major exhibit design projects for the Rochester Products Division of General Motors.

Bob Kahute heads RK Design, a consultancy specializing in packaging and industrial design.
Liz Fomin has her own interior design consultant practice, specializing in commercial, contract work.

Chuck Lewis is a registered architect with his own architectural practice.

Doug Cleminshaw is half of a husband-wife design team doing industrial and graphic design work.

Paul Hoogesteger has been Manager of Industrial Design at Bausch & Lomb.

Ed Kinney is active in computer imaging and animation for PCI Recording.

And Jake Shealy is Vice President of Applied Ergonomics, group consulting in human factors design and accident analysis.
It is a hard-working faculty, that is accessible to the students, but a lot of learning takes place outside their classes, without their direct involvement.

Opportunities for this are encouraged through student membership in the Package Design Council, the Industrial Designers Society of America and the Interior Design Group.

All are student-governed groups or chapters of nationally affiliated organizations in which activities are student initiated.

The design students have a reputation for playing hard at their work, and working hard at their play.

And the studio atmosphere is conducive to both.

There are those traditional events.
Special events.

And, of course, that long awaited major attraction.

Go for it.

You've earned it.

Acknowledgements

Thanks to the support of...

- Jim Huse
- Bob Salute
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- William Kuyer
- Chuck Lewis
- Lila Pusin
- Mr. Photo Store
Program Evaluation

In this chapter the evaluation of the project is discussed. The faculty members of the department evaluated the design of my program. The final program design consisted of a slide show, but I presented the program as a video to the faculty members. I chose to present my program to the faculty in this form because I planned to use a videotape for the thesis show exhibit. The thesis show exhibit was scheduled to last for two weeks. I had my slide show videotaped, because a video can withstand the rigor of being replayed continuously during the course of a two week period. A slide show program simply could not withstand the rigor of operating continuously for two weeks.

The faculty members felt that my program was a success. The professors agreed that my audiovisual program was informational as well as being interesting to view. In particular, the professors commented positively on the content of the program. Furthermore, the professors felt that Sue Ryan's voice projected well, and consequently enhanced the program's appeal.
Content and structure were the two major points that the professors commented on the most. The faculty felt that the program represented the department in an honest and unbiased fashion. Each design program received an equal amount of content within the show. The professors also commented on the fact that I used a balance of young men and women in the show. This aspect was important to achieve.

In general, the faculty's evaluation of the slide show program was quite positive. The professors agreed that the program presented a factual representation of the department. But a few of them mentioned that they thought the program could have been shortened by about two or three minutes. The issue was discussed, but they concluded that the content of the program was too vital to exclude any portion.

Performance Evaluation

My personal performance was evaluated by my thesis committee advisors. I was evaluated on the managerial behavior that I displayed during the development process. My advisors felt that I effectively managed the development process of my thesis project, and that I exhibited good client relations with the department faculty. The committee felt that I handled the meetings with the faculty members in a professional manner. In these meetings I was able to express my opinions and consider their views concerning the program's design. My attitude was also considered by the committee as
being good, because they felt that I dealt with their criticism in a positive manner. However, they also mentioned that there were times when my attitude was negative. This was something that concerned them since a negative attitude affects the people around you.

My advisors felt that I gained maturity because I took on a project that involved the entire faculty, and I successfully completed the program on time. The committee stressed the fact that they believed I did my best job, and consequently it showed in the slide show program. My advisors felt that I covered new ground by producing a slide show program representing the department. The committee cited the fact that I did not simply produce a program, but produced a project that contained "heart". In addition, my advisors felt that the program portrayed a warm feeling to viewers about the activities within the department.
CHAPTER V
CONCLUSION

Personal Remarks

This chapter includes my personal remarks concerning the completion of my thesis project. The project involved the production of an audiovisual program that would provide a service to the department. My slide show program would provide a service because it would be used to help professors inform people about design professions. I was pleased with this thought.

My thesis project has provided me the opportunity to develop into a more knowledgeable person. I learned more management principles relating to client relations management and production management. I also gained valuable experience and maturity.

The production process of my thesis project enabled me to grow as an individual. I matured through the production process because I encountered many problems that had to be solved. While solving these problems I had to deal with a variety of people. Also, I gained experience in developing interpersonal communication skills.

The completion of this thesis project allowed me the
opportunity to look back on the obstacles that I overcame. By looking back and examining the effective methods used to complete my project, I realized that I developed into a competent designer. The completion of my thesis project was essentially an exercise that developed my design and management skills to a new level.
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