

I. ACADEMIC & PROFESSIONAL BACKGROUND

A. Name: Michelle R. Hays **Title: Associate Professor**
School of Art & Design,
Communication Design Program (CDP)

B. Educational Background

Degree	Year	University	Major	Thesis
Master of Fine Arts	2004	Rhode Island School of Design	Graphic Design (Honors)	The Visual, Kinesthetic Book: Cultivating Experiences
Bachelor of Arts	1992	Point Loma Nazarene University	Studio Art (Cum Laude)	

C. University Experience

Position	University	Dates
Associate Professor, Communication Design	Texas State University– San Marcos School of Art and Design	2011 – present
Assistant Professor, Communication Design	Texas State University– San Marcos School of Art and Design	2005 – 2011
Instructor, Graphic Design	Rhode Island School of Design	Winter 2004
Adjunct Faculty, Graphic Design	San Diego State University	2000 – 2002
Adjunct Faculty, Graphic Design	San Diego City College	2001
Adjunct Faculty, Graphic Design	Point Loma Nazarene University	Fall 1999

D. Relevant Professional Experience

Position	Entity	Dates
<i>Graphic Designer</i>	<i>Hays Design Studio / Austin, TX</i>	<i>June 2005 – present</i>
<p>Sole proprietor of Hays Design Studio, a graphic design and illustration studio, specializing in creating appropriate solutions through a combination of design, illustration, photography, consultation and client/project strategy development. Projects and clients include (partial list): Texas State University–San Marcos Department of Art and Design, Gallery Promotional Campaign 2006–2007; Square Ship Press, Randall Reid monograph book; Dr. Matthew Horne, DDS direct mail postcard, advertisements, and flyer; and Lake Hills Church, conference materials and signage.</p>		
<i>Art Director & Graphic Designer</i>	<i>MIRA Design Studio / Austin, TX</i>	<i>January 2008 – November 2009</i>
<p>Co-founder of a collaborative graphic design studio, specializing in creating appropriate solutions through a combination of art direction, design, illustration, photography, consultation and client/project strategy development. This team was formed specifically to service and empower non-profit organizations through the collective talent among the founders.</p>		
Professional experience prior to Texas State employment		
<i>Graphic Designer (Freelance)</i>	<i>Visible Language / Providence, RI</i>	<i>July – August 2003</i>
<p><i>Instruction and Provocation, or Relearning from Las Vegas</i> (37.2). Designed the full issue as well as photographed the images for the front and back cover of this visual communication journal.</p>		
<i>Graphic Designer (Freelance)</i>	<i>Rhode Island School of Design / Providence, RI</i>	<i>June 2003</i>
<p>Designed an exhibition announcement.</p>		
<i>Graphic Designer & Illustrator</i>	<i>Hays Visual Design / San Diego, CA</i>	<i>June 1994 – July 2002</i>
<p>Sole proprietor of Hays Visual Design, a graphic design and illustration studio, specializing in creating appropriate solutions through a combination of design, illustration, consultation and brand strategy development. Projects and clients included (partial list): San Diego Zoo and Wild Animal Park environmental graphics (compost education signage); Common Ground–University of California, Davis brochure; Solana Recyclers Inc. information and education pieces; Point Loma Nazarene University brochures and t-shirts; I Love A Clean San Diego information and education campaigns; City of San Diego; Hollis Design; and Morris Creative.</p>		

*Graphic Designer Hollis Design / San Diego, CA July 2000 – January 2001
(Freelance)*

Contributed creative work to the studio as a designer, illustrator and art director. Projects and clients included (partial list): YeahWrite! pilot issue of a literary magazine for children (design, illustration and art direction); McKay Foundation annual report (pictograms, illustrations, advertisements and spread design); IdeaEdge environmental graphics (conceptual ideas for wall display); and Grossmont Center environmental graphics (illustrations and design of directional signage and banners).

Graphic Designer Morris Creative / San Diego, CA January 1999 – June 2000

Contributed both creative work and business experience to the studio. Projects and clients included (partial list): Hasbro Tonka style guide (icons, patterns, textures and illustrations) and Tonka multimedia sales presentation (illustrations and concepts); Praja Inc. media kit; Neatnix packaging series; RPM Color multiple piece promotional campaign; Project PACE identity; Acculaser and AdExchange stationery systems; American Veterinary Laser corporate identity folder and inserts; City of San Diego Commission for Arts and Culture brochure; and Del Mar Hat Co. Web site illustrations.

*Graphic Designer Contois Design Studio / San Diego, CA February 1998 – May 1998
& Illustrator*

Designed and illustrated projects from concept to completion as the senior designer. Art directed projects and a photo shoot. Projects and clients included (partial list): BJD, Inc. (an international men's clothing manufacturer) corporate identity media kit; Camp Pendelton brochure and poster; Horton Plaza charity event invitation; and Sybil's Brownies brochure.

*Graphic Design City of San Diego / San Diego, CA July 1991 – August 1993
Intern*

Created and designed brochures, letterhead, envelopes, invitations, programs, logos, certificates, bookmarks, buttons and a t-shirt. Projects included: invitations and programs for two library events, a tour confirmation card for the former Jack Murphy Stadium, an embroidered patch for Junior Lifeguard and a logo for San Diego Urban Search and Rescue Task Force.

E. Other Professional Credentials (licensure, certification, etc.)

Single Subject Teaching Credential, 1993, Point Loma Nazarene University, Art

II. TEACHING

A. Teaching Honors and Awards

Fall 2009 Austin Ad Club. Big Wig Award. Nominated. Juried. Local.

Nominated for a Big Wig Award for Teacher of the Year.

Summer 2007 Graphic Design USA Magazine. Select Top US Design Schools. Juried. National.

The Texas State Communication Design Program (CDP) was recognized as one of the top 29 design programs in the nation. Graphic Design USA's national readership is estimated to be 100,000 readers. This shared recognition among the CDP faculty represents the teaching efforts and diverse coursework assigned to students.

Spring 2007 Dallas Society of Visual Communication (DSVC), Best School Trophy. Juried. National.

The Texas State CDP was recognized in the Third Annual National Student Design Conference and Competition for the Best School Trophy. This shared recognition among the CDP faculty represents the teaching efforts and diverse coursework assigned to students.

Spring 2006 AIGA Design in the Fast Lane Conference, Best School Portfolio. Juried. Regional.

The Texas State CDP was recognized in this regional student design conference organized by the Austin AIGA chapter, a national association of graphic designers. The honor included a \$1,500 award for CDP scholarships. This shared recognition among the CDP faculty represents the teaching efforts and diverse coursework assigned to students.

B. Courses Taught

Fall 2011 ArtC 3313 Digital Imaging
ArtC 3316 Design Seminar

Summer 2011 ArtC 5360a Digital Imaging

Spring 2011 ArtC 2303 Communication Design Foundation III: Typography
ArtC 4305 Typographic Design
ArtC 4313 Special Problems in Communication Design

Fall 2010 ArtC 2303 Communication Design Foundation III: Typography (2 sections)
ArtC 4305 Typographic Design
ArtC 4313 Special Problems in Communication Design

Spring 2010 ArtC 2303 Communication Design Foundation III: Typography (2 sections)
ArtC 4305 Typographic Design
ArtC 4313 Special Problems in Communication Design

- Fall 2009 ArtC 2303 Communication Design Foundation III: Typography
 ArtC 2304 Communication Design Foundation III: Conceptual Strategies
 ArtC 4305 Typographic Design
 ArtC 4313 Special Problems in Communication Design
- Spring 2009 ArtC 2303 Communication Design Foundation III: Typography
 ArtC 3313 Digital Imaging
 ArtC 4305 Typographic Design
 ArtC 4313 Special Problems in Communication Design
- Fall 2008 ArtC 2303 Communication Design Foundation III: Typography (2 sections)
 ArtC 4305 Typographic Design
 ArtC 4313 Special Problems in Communication Design
- Spring 2008 ArtC 5333 The Experimental Book (Graduate Course)
 ArtC 5340 Contemporary Issues & Criticism
 Graduate Course; Writing Intensive)
 ArtC 5350 Special Problems in Communication Design (Graduate Course)
- Fall 2007 ArtC 4313 Special Problems in Communication Design
 ArtC 5333 The Experimental Book (Graduate Course)
 ArtC 5340 Contemporary Issues & Criticism
 (Graduate Course; Writing Intensive)
 ArtC 5350 Special Problems in Communication Design (Graduate Course)
- Spring 2007 ArtC 2303 Communication Design Foundation III: Typography (2 sections)
 ArtC 3316 Design Seminar (Writing Intensive)
 ArtC 4313 Special Problems in Communication Design
- Fall 2006 ArtC 2303 Communication Design Foundation III: Typography
 ArtC 3304 Corporate Marketing Materials (2 sections)
 ArtC 4313 Special Problems in Communication Design
- Spring 2006 ArtC 2303 Communication Design Foundation III: Typography
 ArtC 3313 Digital Imaging (2 sections)
 ArtC 4313 Special Problems in Communication Design
- Fall 2005 ArtC 2304 Communication Design Foundation III: Conceptual Strategies
 ArtC 3304 Corporate Marketing Materials
 ArtC 3313 Digital Imaging

Course taught prior to Texas State employment

- Winter 2004 Hot Printing, Rhode Island School of Design
- Summer 2002 Beginning Graphic Design, San Diego State University
- Spring 2002 Beginning Graphic Design, San Diego State University
Typography, San Diego State University (2 sections)
- Fall 2001 Beginning Graphic Design, San Diego State University (2 sections)

Page Layout, San Diego City College
- Summer 2001 Beginning Graphic Design, San Diego State University
- Spring 2001 Typography, San Diego San Diego State University
Freelance Business Practices, San Diego City College
Portfolio, San Diego City College
- Fall 2000 Typography, San Diego San Diego State University (2 sections)
- Fall 1999 Graphic Design I, Point Loma Nazarene University
Graphic Design III, Point Loma Nazarene University
Studio Art Workshop, Point Loma Nazarene University

C. Graduate Theses/Dissertations or Exit Committees

- Spring 2011 – present MFA Communication Design Thesis Committee: Devi Norton
- Fall 10 – present MFA Communication Design Thesis Committee: Shawn Meek
- Fall 10– Spring 11 MFA Communication Design Thesis Committee: Jeremy Honea
- Fall 2010 Exit Review Committee
- Spring 2010 Exit Review Committee
- Fall 2009 Exit Review Committee
- Spring 2009 Exit Review Committee
- Fall 2008 Exit Review Committee

D. Courses Prepared and Curriculum Development

ArtC 2303 Communication Design Foundation III: Typography

Course content covered a basic introduction to typography. The areas of investigation for this course included the study of letterforms, type anatomy, type classifications, communication and expression through type, layout and composition, typesetting, and the history of typography. A series of exercises and projects were assigned to challenge conceptual and formal skills as well as refine verbal communication skills. Critical thinking and creative problem solving abilities were developed through the employment of a variety of methodologies and research strategies. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, and small group and class discussions.

ArtC 2304 Communication Design Foundation III: Conceptual Strategies

Course content covered the comprehensive development through production of public announcement and advertising posters. A variety of conceptual strategies to develop dynamic and compelling pieces of visual communication design were studied and practiced. A series of exercises and projects were assigned to challenge conceptual and formal skills as well as refine verbal communication skills. Critical thinking and creative problem solving abilities were developed through the employment of a variety of methodologies and research strategies. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, and small group and class discussions.

ArtC 3304 Corporate Marketing Materials

Course content covered the comprehensive development, execution, and implementation of corporate marketing materials. The importance of corporate marketing materials and their place and impact in the corporate world and the global marketplace were studied. A series of projects (logos, stationery systems, standards pages, and annual report) were assigned to challenge conceptual and formal skills as well as refine verbal communication skills. Critical thinking and creative problem solving abilities were developed through the employment of a variety of methodologies and research strategies. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, and small group and class discussions.

ArtC 3313 Digital Imaging

Course content covered the use of digital imaging within the context of developing visual solutions for communication design projects (book cover, poster, CD packaging, and calendar layout). The focus was generating visually appropriate and dynamic projects using digital tools, in addition to the incorporation of original photography, illustrations, collage, and appropriated images. A series of projects were assigned to challenge conceptual and formal skills as well as refine verbal communication skills. Students employed a variety of methodologies and research strategies to develop critical thinking and creative problem solving abilities. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, and small group and class discussions.

ArtC 3316 Design Seminar (Writing Intensive)

Revised and updated the curriculum content and course format. Course content traced communication design from ancient times to the present with an emphasis on theory and aesthetics. Students examined in-depth, the history of the visual message and the impact of communication design on the social, political, and economic life within recorded civilization. A series of written assignments, including weekly discussion questions, were assigned to assess the student's ability to research, analyze, and convey the significance of various communication design topics. Methods of presentation for the course content occurred through a seminar format: lectures, assigned and independent readings, written assignments, group presentations, and group/class discussions.

ArtC 4305 Typographic Design

Revised and updated the curriculum content and course format. Course content covered advanced typography topics focused on the expressive use of type both formally and conceptually as applied to pragmatic design projects. The areas of investigation for included: the study of typography from the perspective of the message, communication and expression, layout and composition, and historical examples (e.g., Russian Constructivism, Dada, Post Modernism). Areas of emphasis and practice included: static and kinetic typography, 2-D and 3-D space and form, handwritten and hand composed letterforms and typography, layering, deconstruction, appropriation, and designer as author. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, and small group and class discussions.

ArtC 4313 Special Problems in Communication Design

Course was tailored to the needs of the students. Topics typically covered were portfolio assessment and development, interviewing techniques, critical analysis of student design work, and design competitions.

ArtC 5333 The Experimental Book (Graduate Course)

Developed, wrote, and implemented new graduate course curriculum. Course content explored the experimental printed book including concept, design, unique production techniques, and the use of alternative materials. Students were introduced to a variety uncoventional or experimental books through case studies and participating in the creation of these types of books. Theories and methodologies of book design, which support the design of uncoventional or experimental books were addressed. Methods of presentation for this course content occurred through lecture, demonstrations, guided practice, assigned and independent readings, exercises, book projects, and written assignments.

ArtC 5340 Contemporary Issues & Criticism (Graduate Course; Writing Intensive)

Developed, wrote, and implemented new graduate course curriculum. Course content examined the communication design discipline from 1950 through contemporary times. Communication design trends, styles, periods, and leading designers were explored. The framework of the course consisted of intersections of history (i.e., communication design, advertising, business, politics, technology, arts and culture, consumer product development), theory, and professional practice (e.g., roles, ethics, responsibilities, ideals, client relationships, projects). Methods of presentation for this course content occurred through an online format of assigned and independent readings and written assignments (i.e., discussion forum, case studies, essays).

ArtC 5350 Special Problems in Communication Design (Graduate Course)

Developed, wrote, and implemented new graduate course curriculum. Course was tailored to the needs and/or research interests of the students.

Courses prepared and curriculum development prior to Texas State employment

Curriculum Developer & Program Manager, Rhode Island School of Design

Developed, designed, managed, and co-wrote the graphic design department's first computer training lab curriculum (Illustrator, InDesign, Photoshop, OS X). Supervised and managed the implementation of the program by 13 instructors to 60+ students. The program's effectiveness was considered a success and will serve as a future model.

Hot Printing, Rhode Island School of Design

Taught an experimental letterpress course within the graphic design department. Course content covered the use of letterpress tools, equipment, typesetting, and terminology. Several experimental projects (collaborative group poster, artist book, posters) were assigned to challenge traditional printing techniques and methods within the context of developing visual solutions for communication design projects. Students employed a variety of methodologies and research strategies to develop critical thinking and creative problem solving abilities.

Typography, San Diego State University

Independently redesigned, wrote, planned, and taught curriculum for an introduction to typography. Objectives of the course include: provide a foundation of problem solving skills and analyzing concepts/solutions; acquire knowledge of the history of typography, syntax and semantics as related to the design field; recognize and identify the characteristics, classifications and terminology of typefaces; understand and apply the principles of design when designing with type; and create appropriate typographic solutions that demonstrate creativity and expression. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, small group and class discussions, and computer lab experience.

Beginning Graphic Design, San Diego State University

Independently redesigned, wrote, planned, and taught curriculum for Beginning Graphic Design. Course content covered a general survey of graphic design, design history, critical analysis of design works, symbology, typography and layout. Students employed a variety of methodologies and research strategies to develop critical thinking and creative problem solving abilities. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, small group and class discussions, and computer lab experience.

Freelance Business Practices, San Diego City College

Taught and modified an existing Freelance Business Practices curriculum (40+ students) to incorporate more business and ethical issues of running a small business. The objectives of this course include: provide a foundation of problem solving skills and analyzing concepts/solutions; create an effective self promotional piece to industry standards; design a personal identity logo, resume, stationery package, cover letter and business forms; apply techniques and knowledge for seeking a job in the design field; and acquire knowledge of the graphic design field, philosophies, ethics and business practices. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, a field trip, guest speakers, and small group and class discussions.

Portfolio, San Diego City College

Team taught a Portfolio curriculum that is designed to prepare students for professional presentation of their work through refining and creating projects throughout the semester. Motivated and art directed students to design with excellence. Introduced time management, project strategy development, and objective writing skills to enhance productivity and performance from students. Methods of presentation for the course content occurred through lecture, demonstration, exercises, assigned and independent reading, written assignments, critiques, guest critics, and small group and class discussions.

Page Layout, San Diego City College

Designed, wrote and taught curriculum for Page Layout. Objectives of this course included: provide a foundation of problem solving skills and analyzing concepts/solutions; understand and apply the principles of design in layout and compositions; and apply advanced typography knowledge in creative and appropriate solutions. Methods of presentation for the course content occurred through lecture, contemporary and historical examples, demonstration, exercises, assigned and independent reading, written assignments, critiques, guest speakers, and small group and class discussions.

Graphic Design I, Point Loma Nazarene University

Designed, wrote and taught curriculum for Graphic Design 1. Objectives of this course included: providing a foundation of problem solving skills and analyzing concepts/solutions, knowledge of the graphic design field, philosophies, ethics, and business practices. Methods of presentation for the course content occurred through lectures, demonstrations, examples of masters' work, critiques, reading materials, written assignments, guest speakers, and AIGA (American Institute of Graphic Arts) participation.

Graphic Design III, Point Loma Nazarene University

Designed, wrote and taught curriculum for Graphic Design 3. Objectives of this course included: providing a foundation of problem solving skills and analyzing concepts/solutions, knowledge of the graphic design field, philosophies, ethics, and business practices, and working knowledge of computer applications for the field. Methods of presentation for the course content occurred through lectures, demonstrations, examples of masters' work, critiques, reading materials, written assignments, guest speakers, AIGA (American Institute of Graphic Arts) participation and computer lab experience.

Studio Art Workshop, Point Loma Nazarene University

Developed and taught a three-part studio art workshop which explored the theme of Urban Culture in downtown communities. Students participated in a day long field trip to document visual evidence the theme in downtown San Diego. Polaroid image and emulsion transfers were created and incorporated into different communication design projects. Methods of presentation for the course content occurred through a field trip, lecture, demonstration, and class discussions.

I. Other: Student Awards, Exhibitions, and Honors

Fall 2008 502 Alumni Award. Texas State University—San Marcos. Juried. Local.

Clint Breslin (ArtC 2303, ArtC 4313), top portfolio competition (portfolio prepared in 4313 course).

Fall 2008 Art Directors Club Houston Show. Juried. Regional.

Silver Medal. Award of Excellence. Clint Breslin (ArtC 2303, ArtC 4313), Birds Barbershop logo.

Spring 2008 Pedersen, B. M. (Ed.) (2008). Graphis new talent annual '07/'08. New York: Graphis Press. Juried. International.

Published. Creative Summit Recognition. Caleb Everitt (ArtC 4313), business cards.

Published. Creative Summit Recognition. Andrew Lopez (ArtC 2303, Goodwill Computer Works poster.

Fall 2007 Art Directors Club Houston Show. Juried. Regional.

Award of Excellence. Caleb Everitt (ArtC 2303, ArtC 3304, ArtC 4313), RadioLab Limited Edition CD packaging.

Award of Excellence. Caleb Everitt (ArtC 2303, ArtC 3304, ArtC 4313), Exit Review poster.

Summer 2007 Graphic Design USA Magazine. Select Top US Design Schools. Juried. National.

The Texas State CDP was recognized as one of the top 29 design programs in the nation. Graphic Design USA's national readership is estimated to be 100,000 readers.

Spring 2007 Creative Summit. Juried. Regional.

Chris Hill Creative Passion Award (\$3000 cash prize). Caleb Everitt (ArtC 2303, ArtC 3304, ArtC 4313), top honors for portfolio.

Award of Excellence. Caleb Everitt (ArtC 3304), Urban Outfitters annual report.

Award of Excellence. Caleb Everitt (ArtC 4313), business cards.

Award of Excellence. Caleb Everitt (ArtC 4313), Radio Lab limited edition CD packaging.

The Lyle Metzdorf Memorial Singing Cow Award. Andrew Lopez (ArtC 2303) (\$1500 cash prize), Goodwill Computer Works poster.

Award of Excellence. Chris King (ArtC 3313, ArtC 4313), John Cage “Imaginary Landscapes” limited edition CD packaging.

Award of Excellence. Sarah Joy Jones (ArtC 3304, ArtC 4313), Briskett Jim’s packaging.

Award of Excellence. Sarah Joy Jones (ArtC 3304, ArtC 4313), Flatstock 12 poster.

Award of Excellence. Casey Sullivan (ArtC 3313), YoYo Ma limited edition CD packaging.

Spring 2007 Dallas Society of Visual Communications (DSVC), National Student Show and Competition. Juried. National.

Sophomore Portfolio Award (\$2500 cash prize). Caleb Everitt (ArtC 2303, ArtC 3304, ArtC 4313).

Exhibited, Caleb Everitt (ArtC 3304, ArtC 4313), business cards, Urban Outfitters annual report.

Exhibited, Kyle Dixon (ArtC 3304), Epson annual report.

Fall 2006 CMYK Magazine, No. 36. Juried. National.

Caleb Everitt’s (ArtC 2303, ArtC 3304, ArtC 4313) business cards were published in New Talent 2007 issue featuring the work of 100 design students representing 30 schools in this national competition.

Fall 2006 Art Directors Club Houston Show. Juried. Regional.

Silver Medal. Award of Excellence. Chris King (ArtC 3313, ArtC 4313), John Cage “Imaginary Landscapes” limited edition CD packaging.

Silver Medal. Award of Excellence. Maya Kwan (ArtC 3304), Southwest Writers Collection logo.

Silver Medal. Award of Excellence. Flint LaCour (ArtC 3313), Jeff Buckley Limited Edition CD packaging.

Award of Excellence. Flint LaCour (ArtC 3313), Waterloo Records shopping bags.

Award of Excellence. Kevin Hudson (ArtC 2304), Austin Film Festival poster.

Award of Excellence. Robert Johns (ArtC 3304), Texas Skydiving logo.

Award of Excellence. Lee Johnson (ArtC 3304), Pakistan Relief commercial.

Spring 2006 AIGA "Expose Yourself" Student Portfolio Competition. Juried. Local.

Best of Show for Identity Design. Daniel Orosco (ArtC 3304, ArtC 3313, ArtC 4313).

Award of Excellence. Chris King (ArtC 2304, ArtC 3313, ArtC 4313), John Cage "Imaginary Landscapes" Limited Edition CD packaging.

Spring 2006 Creative Summit. Juried. Regional.

Award of Excellence. Abby Fredrickson (ArtC 3304, ArtC 3313, ArtC 4313), Ella Fitzgerald Limited Edition CD Booklet and Disk design.

Award of Excellence. Randy Steward (ArtC 3304), Santorini Ministry of Tourism stationery system design.

Spring 2006 AIGA Design in the Fast Lane Conference, Best School Portfolio. Juried. Regional.

The Texas State CDP was recognized in this regional student design conference organized by the Austin AIGA chapter, a national association of graphic designers. The honor included a \$1,500 award for CDP scholarships.

Other: Student Awards and Honors prior to Texas State employment

Summer 2002 AIGA San Diego Student Portfolio Review. Juried. Regional.

Derek Love, a former San Diego State University (SDSU) typography and independent study student, won first place in a regional competition featuring five schools and over 50+ student portfolios. Several former students from SDSU and San Diego City College won top portfolios in various categories.

I. Other: MFA Communication Design Program Initial Development and Program Launch

Summer 07 – Spring 08

As one of the two founding core faculty members of the MFA Communication Design Program the level of involvement, responsibilities, and activities are listed below, which attributed to the successful launch of the first year of the program. This was completed under the leadership and vision of Professor Bill Meek.

Program Development

Assisted in developing the structure and format of courses taught online and during weekend seminars. Helped establish operational procedures and guidelines for implementation of the courses.

Assisted in developing program policies, procedures, and initiatives of the program.

Assisted in implementing and evaluating program objectives.

Assisted in planning of the program studio space by selecting, ordering, and assembling the furniture as well as other necessary items.

Assisted in the planning of the technology and computer equipment to set up the studio.

Assisted in researching and ordering books to increase the holdings in the Alkek Library.

Evaluated and ranked program applicants (Summer 2007, Fall 2007, and Spring 2008).

Served on the hiring committee for the MFA Administrative Assistant search.

Served on the hiring committee for the MFA faculty search (Fall 2006 – Spring 2007).

Curriculum Development

Developed, wrote, and taught one of the first online courses taught in the program. A writing intensive course, Contemporary Issues and Criticism (ArtC 5340), utilized a TRACS website to administer the course content and encourage student interaction.

Developed, wrote, and taught one of the first three-part weekend seminar courses taught in the program. A studio-based course, The Experimental Book (ArtC 5333), utilized a TRACS website to supplement the course content and encourage student interaction in addition to face-to-face instruction.

Developed and taught an independent study course in the program. A studio-based course, Special Problems in Communication Design (ArtC 5350), utilized online resources to supplement the course content and encourage student interaction in addition to face-to-face instruction.

Evaluated progress made toward curriculum objectives and learning outcomes for several courses.

Assisted in developing new curriculum objectives and learning outcomes after the first semester.

Recruitment and Marketing

Assisted in developing and implementing the MFA university website.

Art directed the design of the MFA logo and identity system. Art Direction: Tom Berno, Jeff Davis, Michelle Hays, Bill Meek. Design: Jeff Davis. Copywriter: Tom Berno.

Art directed the design of the MFA program advertisement (2-page spread) for a national campaign in CMYK Magazine. Art Direction: Jeff Davis, Michelle Hays, Bill Meek. Design: Jeff Davis. Copywriter: Tom Berno.

Assisted in recruiting applicants to the program.

I. Other: Interdisciplinary Design Project

Fall 2008 – present Designing for the Built Environment (Albert B. Alkek Library)

Worked with Tara Spies, Reference Librarian, and Joan Heath, Assistant Vice President of the University Library, to obtain the necessary permissions to conduct project research with students in the senior level Typographic Design (ArtC 4305) course.

Students often look past design opportunities by not recognizing that they can play a vital part in transforming or changing a design artifact or in this case a built environment—the university library. The redesign of the Seattle Public Library served as inspiration for the project, demonstrating how visitors could be empowered, inspired, and equipped through the visual design of the built environment. As a result of a well-designed space the visitors could utilize the resources effectively, navigate efficiently, and enjoy their experiences within the library. The goal for this project was for students to recognize a design issue within a built environment and reflect upon how a designer can be instrumental in developing meaningful, functional, and contextually appropriate design solutions within these environments, the value added to the environment, and the benefits for those who interact within it.

This project involved proposing hypothetical visual environmental graphic design (EGD) solutions to improve and enhance the experience of those who utilize the Alkek Library and its resources. Each student researched, proposed, developed, and designed an EGD project, which involved wayfinding systems or an installation design to engage visitors on multiple levels. Project possibilities included directional signage to facilitate navigating visitors through spaces, interior signage for identifying designated areas such as study rooms, resources areas or offices, exhibition design related to a topic from the library's collection, or an installation design to inspire, inform, and solicit interaction.

Following a tour of the library directed by Tara Spies, an extensive amount of on-site design research using various methods (e.g., ethnography, prototyping, behavioral mapping, etc.) was collected individually as well as a class. During this process the students studied the layout of the floors, flow of visitor traffic, and visual systems of organization within the library. After conducting their research the students were able to identify and communicate areas of need to formulate more specific research to better understand how to visually solve the design issue.

An informal survey of students' familiarity of the library was taken before the visit. It was interesting to note that many of the seniors in the course had not visited the library more than three times while completing their studies at the university. They also had very limited knowledge of the library's resources.

Upon completion of the projects in Fall 2008, students presented their proposals in the form of a book to Tara Spies. Each student presented their work in person to Ms. Spies to obtain practice presenting to and interacting with a potential client. Favorable feedback was given from Ms. Spies regarding the students' presentations and abilities to present their projects visually and verbally.

Several students commented on the experience and value of the project as well as the preparation involved in presenting their work to the client. One student mentioned this opportunity (i.e., project, research strategies, and presentation) was a first in their Communication Design program experience and would prefer to have more opportunities such as this one.

Ms. Spies continues to share the students' research and concepts to the Library Space Assessment Team. Some of the students' project work may be produced and displayed in the library.

III. SCHOLARLY/CREATIVE

A. Works in Print

1. Books

a. Scholarly Monographs

Spring 07 – Fall 08 Hays, M. and Reid, R., (2008). Recontextualized: ordered layers. Austin, Texas: Hays Design Studio. Not refereed.

Over the duration of a year and a half, researched, conceptualized, wrote, photographed, and designed a special limited edition book project. With Professor Randall Reid's (Studio Art) collaboration and cooperation, Hays conducted several interviews at the artist's home and studio. During this process approximately 1,000 photographs were taken, several hours of video, and extensive notes were recorded to document each meeting. The project illuminates the subject matter of layers—physical and metaphorical—through the vehicle of a book for visual, verbal, and kinesthetic ways of understanding and engagement. Reid's inspirational topographic paintings are the foundation for exploring the subject of layers framed by an essay written by an art historian, Professor Erina Duganne, and the overall book design and content structure created by Hays. The book is 100 pages in length. It features full color images, metallic ink, special printing techniques (three die cut patterns and one blind emboss design) and includes a dust jacket. The project was partially funded by an REP grant. Print run: 250.

Outcomes:

Based on the book project, Michelle Hays and Randall Reid were invited to exhibit all the spreads (52 pieces) from the book project on a 50 foot wall as well as Reid's artwork (20 pieces) and Hays' photographs (23 pieces) at St. Edward's University from September 19 – October 8, 2008. See page 22 (Exhibitions).

Michelle Hays and Randall Reid were invited to present the book project and discuss their art making processes and artists' philosophies at a Gallery Talk at St. Edward's University on September 25, 2008. See page 20 (Invited Talks).

The book has been added to the McNay Art Museum's and Grace Art Museum's permanent library collection. See page 23 (Collections).

The book project was exhibited along with Reid's artwork and Hays' photographs at NüArt Gallery in Santa Fe, New Mexico in April – May 2009. See page 22 (Exhibitions).

Book design won a "Gold Medal" at the 2008 Art Directors Club Houston Show. Regional. See page 30 (Awards).

Book design won a "Judges' Pick Medal" (highest award achievable) at the 2008 Art Directors Club Houston Show. Regional. See page 30 (Awards).

Book design won an “Outstanding Achievement Award” in the juried Self-Promotion Design Annual competition from HOW Magazine (October 2009 issue). National. See page 30 (Awards).

Article published regarding the book design in HOW Magazine (October 2009 issue). Interviewed by one of the magazine’s editors for a one-page article featuring the design project. Typically, five to seven design pieces are selected for this award from over three thousand national and international submissions. National. See page 24 (Published Photos and Reviews of Creative Works).

Juried group exhibition at the national 39th Annual The University & College Designers Association (UCDA) Design Show in Seattle, Washington. National. See page 22 (Exhibitions).

“Award of Excellence” from the national juried 39th Annual UCDA Design Show competition. National. See page 30 (Awards).

Published design work on multiple pages in the book titled 1000 More Graphic Elements: Unique Elements for Distinctive Designs by Rockport Publishers. International. See page 24 (Published Photos and Reviews of Creative Works).

Fall 06 – Spring 07 Reid, R., (2006). Randall reid: layers of perception. San Marcos, Texas: Square Ship Press. Not refereed.

Designed a special edition monograph book and slipcase to present Reid’s artwork in a manner, which allows the reader to understand his work more intimately featuring details from his “paintings” and hidden systems built into the design of the book. The project serves as a marketing tool for garnering attention in his artwork and soliciting artist exhibitions within galleries throughout the United States. This book was created in conjunction with art directors Professor Bill Meek and Professor Jeff Davis; two photographers, and two copy writers. The book is 56 pages in length, full color images, special printing techniques (die cuts and one blind emboss design) and includes a slip cover. Print run: 310.

Outcomes:

The monograph book has been added to five museum’s permanent library collections. See page 22 – 23 (Exhibitions).

In 2008, Reid secured five solo exhibitions—two locally, one regionally, two nationally, and one internationally.

Book design won a “Bronze Medal” at the 2007 Art Directors Club Houston Show. Regional. See page 30 (Awards).

2. Articles

a. Refereed Journal Articles

Summer 2010 Hays, M., (2010). *Designing towards multidimensionality*. In Cope, B. and Kalantzis, M. (Eds.), *Design principles and practices: an international journal*. volume 4, issue 3. (pp. 383 - 396). Chicago: Common Ground Publishing, LLC. Double blind peer-reviewed. International.

“Design Principles and Practices: An International Journal is a site of discussion exploring the meaning and purpose of ‘design’, as well as speaking in grounded ways about the task of design and the use of designed artefacts. The resulting conversations weave between the theoretical and the empirical, research and application, market pragmatics and social idealism.”

“Design Principles and Practices: An International Journal is peer-reviewed, supported by rigorous processes of criterion-referenced article ranking and qualitative commentary, ensuring that only intellectual work of the greatest substance and highest significance is published.”

b. Non-refereed Articles

Fall 2009 Blanco, I., Hays, M., and Newton, R., (2009). *Beyond the superficial “cool” to meaningful substance*. In University & College Designers Association (Ed.), *National university & college designers association design education summit proceedings: design for the common good* (pp. 10 – 45). Smyrna, Tennessee: University & College Designers Association. National.

6. Commissioned Design Work

Summer 2011 Promotional Materials.
Hays Design Studio. Borderland Collective.

Designed an exhibition catalog for the *Wurzbach Manor: Narratives of Resettlement* exhibit. and

Summer 2011 Identity Logo. Commons Church of Lake Travis.

Brand development and design for an identity logo.

Spring 2011 Identity Logo. Acts of Love.

Brand development and design for an identity logo.

Fall 2009 Identity Logo. Agave Custom Homes.

Brand development and design for an identity logo.

*Fall 2009 Promotional and Marketing Materials.
Hays Design Studio. Borderland Youth Project.*

Designed promotional and marketing materials to promote exhibition opportunities and financial investment into the *Wurzbach Manor*, a proposed book project, written by three professors at Texas State (Michelle Hays, Jason Reed, and Johanna Fauerso).

Artpace will write a forward to the *Wuzbach Manor* book project and release it with the opening of the *Window Works* exhibition.

*Spring 2009 Promotional/Educational Posters. Good 50×70 2009:
The Project that Helps Social Communication.*

MIRA Design Lab partners developed concepts, but did not submit, for an annual international poster design competition.

*Fall 08 – Spring 09 Promotional and Marketing Packaging Materials.
Hays Design Studio. Square Ship Press.*

Design for a packaging system to contain DVDs and CDs with several digital media presentations of the *Recontextualized: Ordered Layers* book and the *Layer by Layer: Revelation of Process* exhibition at St. Edward's University.

*Fall 08 – Spring 09 Promotional and Marketing Materials.
Hays Design Studio. Square Ship Press.*

Design for adhesive labels for DVDs and CDs with several digital media presentations of the *Recontextualized: Ordered Layers* book and the *Layer by Layer: Revelation of Process* exhibition at St. Edward's University.

Fall 2008 Environmental Graphics System (Exterior and Interior). St. Edward's University.

Design for exterior vinyl identity signage for the exhibition *Layer by Layer: Process of Revelation*. Design for interior signage (didactic narratives, essays, and artwork title plates) for the exhibition *Layer by Layer: Process of Revelation*.

Summer 2008 Exhibition Announcement. St. Edward's University.

Design for an exhibition announcement for *Layer by Layer: Process of Revelation*.

Fall 2007 Invitation. Square Ship Press.

Design for an invitation for a private exhibition and sale of Randall Reid's artwork. Sent to a national list of perspective buyers.

Outcomes: Reid sold over 30 pieces of artwork in 2007. One piece of artwork was purchased and donated to the permanent collection at the Austin Museum of Art.

Summer 2007 Advertisement: MFA in Communication Design. Department of Art and Design, Texas State University—San Marcos.

Art directed the design of the MFA program advertisement (2-page spread) for a national campaign in *CMYK Magazine*. Art Direction: Jeff Davis, Michelle Hays, Bill Meek. Design: Jeff Davis. Copywriter: Tom Berno.

Summer 2007 Identity, Brand Campaign, Marketing, and Promotional Materials: 2007 Austin Women's Conference. The River 102.3 (owned by national company: Clear Channel Communications, Inc.) and Lake Hills Church.

Brand development, positioning, marketing consultation, and design (Save the Date Card, DVD disc graphics, Web site, digital slide, ticket) for the conference. Campaign was viewed by 3000+ people weekly for several weeks. Card Print Run: 1900.

Outcome: The conference was attended by 500+ people state-wide.

Summer 2007 Identity, Brand Campaign, Marketing, and Promotional Materials: LHCi Financial Freedom, LHCi Lead 101, and two LHCi Spiritual Gifts Courses. Lake Hills Church.

Brand development, positioning, marketing consultation, and design (Save the Date Card, digital slides) for each course. Campaign was viewed by 3000+ people weekly for several weeks. Card Print Runs: 1900 each course. (Print Run: 7600 total).

Summer 2007 Identity Logo: Women's Ministry. Lake Hills Church.

Brand development and design for an identity logo.

Summer 2007 Promotional Materials: 2008 Spur Leadership Conference. Lake Hills Church.

Proposed brand development and design for future conference.

Spring 07 – 08 Identity Materials: MFA in Communication Design. Department of Art and Design, Texas State University—San Marcos.

Art directed the design of the MFA logo and identity system. Art Direction: Tom Berno, Jeff Davis, Michelle Hays, Bill Meek. Design: Jeff Davis. Copywriter: Tom Berno.

Spring 2007 Letterhead. Square Ship Press.

Designed a letterhead to market *Randall Reid: Layers of Perception* book to galleries throughout the United States.

Outcome: In 2008, Reid has five solo exhibitions secured—two locally, one regionally, two nationally, and one internationally.

Spring 2007 Booklet. Square Ship Press.

Designed a limited edition booklet featuring essays about Reid's work for the Dean's Seminar at Texas State University—San Marcos.

Spring 2007 Identity, Brand Campaign, Marketing, and Promotional Materials: 2007 Singles Retreat. Lake Hills Church.

Brand development, positioning, marketing consultation, and design (save the date card, programming folder and contents, stickers, name tags, maps, signage, digital slides) for the retreat. Campaign was viewed by 3000+ people weekly for several weeks. Card Print Run: 1900.

Outcome: Reached the desired attendance number and attracted attendees state-wide.

Fall 2006 Invitation. Square Ship Press.

Design for an invitation for a private exhibition and sale of Randall Reid's artwork. Sent to a state-wide list of perspective buyers.

Outcome: Reid sold over 12 pieces of artwork.

Fall 2006 Identity Logo and Brand Development. Square Ship Press.

Brand development and design for an identity logo for new publishing business.

*Summer 2006 Brochure Series: Semester Calendars. Gallery Marketing Materials.
Department of Art and Design, Texas State University—San Marcos.*

Designed two comprehensive brochure mailers describing visually and verbally the artists featured in the two galleries during Fall 2006 and Spring 2007. The brochure mailers serve the purposes of advertising and announcing gallery exhibitions throughout the school year. Print Run: 1500.

Outcome: Received national recognition in Graphic Design USA Magazine 2007 Inhouse Design Awards Annual.

*Summer 2006 Brochure: Year in a Glance Calendar. Gallery Marketing Materials.
Department of Art and Design, Texas State University—San Marcos.*

Designed a cohesive brochure to feature select artists and all the exhibitions in the two galleries during the Fall 2006 and Spring 2007. The brochure, a snap shot overview, serves the purposes of advertising and announcing gallery exhibitions throughout the school year. Print Run: 1500.

Outcome: Received national recognition in Graphic Design USA Magazine 2007 Inhouse Design Awards Annual.

*Summer 2006 Brochure: Loyal Opposition. Gallery Marketing Materials. Department of
Art and Design, Texas State University—San Marcos.*

Designed a brochure to feature a special exhibition, Loyal Opposition, in conjunction with the Common Experience theme during Spring 2007. The brochure, a snap shot overview, serves the purposes of advertising and announcing this special event. Print Run: 1500.

Outcome: Received national recognition in Graphic Design USA Magazine 2007 Inhouse Design Awards Annual.

*Summer 2006 Postcard Series: Various Artists. Gallery Marketing Materials. Department
of Art and Design, Texas State University—San Marcos.*

Designed a postcard card series (12 total) to advertise and announce gallery exhibitions throughout the school year. Print Run: 1500.

Outcome: Received national recognition in Graphic Design USA Magazine 2007 Inhouse Design Awards Annual.

*Summer 2006 Environmental Graphics: Exhibition Listings.
Gallery Marketing Materials. Department of Art and Design,
Texas State University—San Marcos.*

Designed two banners featuring the artists and dates of their exhibitions in the two galleries during Fall 2006 and Spring 2007. The banners serve the purposes of advertising and announcing gallery exhibitions throughout the school year.

Spring 2006 Invitation. Dr. Matthew Horne, DDS.

Design and copywriting for an invitation to celebrate the dental practice's first year in business.

*Spring 2006 Identity Logo, Brand Development, Marketing, and Promotional Materials:
The Summit Band. Lake Hills Church.*

Brand development, positioning, marketing consultation, illustration, and design (media kit, identity logo, business card, and demo CD label graphics) for the band. Band performs weekly for 200+ children. Business Card Print Run: 1500.

Outcome: Increased band presence in the local community (elementary schools).

*Spring 2006 Identity, Brand Campaign, Marketing, Promotional and Programming
Materials: 2006 Singles Retreat. Lake Hills Church.*

Brand development, positioning, marketing consultation, and design (save the date card, folder contents, stickers, name tags, maps, signage, digital slides) for the retreat. Campaign was viewed by 3000+ people weekly for several weeks. Card Print Run: 1600.

Outcome: Reached the desired attendance number.

*Fall 2005 Identity, Brand Campaign, Marketing, and Invitation:
Singles Christmas Party. Lake Hills Church.*

Brand development, positioning, marketing consultation, and design of all promotional materials (web banner, invitation, and map) for the Christmas Party. Campaign was viewed by 2000+ people weekly for several weeks.

Outcome: Reached the desired attendance number.

Fall 2005 Identity Logo. Hays Design Studio.

Design of a logo for the studio.

Fall 2005 Web site Development. Hays Design Studio.

Design of Web site prototypes for the studio.

8. Other: Associate Editor of Academic Journal

Design principles and practices: an international journal. volume 4. Chicago: Common Ground Publishing, LLC.

b. Works not in Print

1. Papers Presented at Professional Meetings

Spring 2010 Collaboration in Design. TASA (Texas Association of Schools of Art). 2010 Conference: Art + Community. Austin, TX. Invited. State.

An examination of the collaborative work between a designer and artist. An adaptation of some of the content presented in a previous conference presentation at The Fourth International Conference on Design Principles and Practices.

Spring 2010 Designing Towards Multidimensionality. The Fourth International Conference on Design Principles and Practices. February 13 – 15, 2010. Chicago, IL. Juried. International.

Abstract: Design plays an instrumental function in bridging understanding of the contents and context through visual, verbal, and interactive methods or experiences. Revealing vital connections and the interrelations of aspects within a theory, art, and design serves as a means to understand the significance of designing visual communication design artifacts that exhibit wholeness and multidimensionality. The interplay among process, materials, form, senses, text, imagery, visualization, and theory comprise the basis for developing multidimensional forms.

It is paramount that designers see how a theory can become practical and embodied within communication design forms. This paper presentation explores how the design of an artifact, a book, encourages audience participation beyond a typical reading experience. The design requires the audience to engage with the form and parts to synthesize the meaning and message of the piece. As a vehicle to pique curiosity, stimulate engagement, and interaction on multiple levels, it provides a reader with different ways of understanding through verbal, visual, tactile, and hands methods. Each level presents a different representation or way of revealing the content. This is a vital point, designing with multiple representations to create multidimensionality within one form.

Spring 2009 Beyond the Superficial Cool to Meaningful Substance // Investing in Community: Addressing the Built Environment. The University & College Designers Association (UCDA) 2009 Design Education Summit. Design for the Common Good. Hosted by Spring Hill College. May 28 – 30, 2009. Mobile, AL. Juried. National.

Abstract: In a society where glamour or “eye candy” garners more attention than the needs of non-profit organizations it can be tempting to assign superficial “cool” design projects to our students. They are interested in styles, trends, and the “wow” factor. This focus perpetuates

an obsession with beauty within design, rather than significance. As professors, we have an opportunity to change this mind-set. It starts with us. We can influence and challenge our students' to reflect upon their philosophies and values by assigning projects, which encourage them to exercise their design voices to empower others. This approach requires time and research on the part of the professor prior to presenting the assignment to students. The project needs to be framed in a manner, which is relevant to the students in order for them to make a personal connection and generate informative discussions. Rather than assigning a "canned" project that generates predictable results, we can lead students to investigate beyond superficiality to discover meaningful substance. Students can learn how their design work can be a catalyst in a ripple effect inside and outside their sphere of influence.

Through visual and verbal examples a pragmatic presentation would demonstrate how to create learning environments and projects, which promote the pursuit of design research methodologies to generate innovative concepts. In addition, the presentation would also address issues of empathy, passion, and investment beyond the walls of the classroom.

Paper: The paper and presentation written by Hays addressed hypothetical visual environmental graphic design (EGD) solutions for the Alkek Library on the university's campus to improve and enhance the experience of those who utilize the built environment and it's resources.

Other co-writers and co-presenters of the topic *Beyond the Superficial Cool to Meaningful Substance*: Ivanete Blanco (title: *Call to Action: Voting Behaviors of the Youth Culture*) and Rose Newton (title: *Blazing Trails: Exploration and Observation to Enhance Design Research*).

2. Invited Talks, Lectures, Presentations

Fall 2008 Guest Lecturer: Content // Context: The Making of a Book
{Recontextualized: Ordered Layers}; St. Edwards University.
Austin, Texas.

Fall 2008 Gallery Talk: Layer by Layer: Process of Revelation (Exhibition: Michelle
Hays and Randall Reid); St. Edwards University. Austin, Texas.

Invited Talks, Lectures, Presentations prior to Texas State employment

Fall 2004 Guest Lecturer: Portfolio Preparation; Point Loma Nazarene University.
San Diego, California.

Fall 2004 Guest Lecturer: Portfolio Preparation; St. Edwards University.
Austin, Texas.

Fall 2004 Guest Lecturer: The Visual Kinesthetic Book: Cultivating Experiences;
San Diego State University. San Diego, California.

- Fall 2004 Guest Lecturer: Semiotics: A Generative and Analytical Tool for Design; San Diego State University. San Diego, California.
- Fall 2003 Guest Instructor (Graphic Design Publications): Book Binding Lecture and Demonstration; Rhode Island School of Design. Providence, Rhode Island.
- Fall 2003 Guest Instructor (Typography I): Letterpress Demonstration; Rhode Island School of Design. Providence, Rhode Island.
- Spring 2002 Guest Critic: Graphic Design Portfolio Reviews; Point Loma Nazarene University. San Diego, California.
- Fall 2001 Guest Lecturer, Portfolio Preparation; Point Loma Nazarene University. San Diego, California.
- Fall 2001 Guest Lecturer: Portfolio Preparation; San Diego State University. San Diego, California.
- Fall 2001 Guest Critic: Graphic Design Portfolio Reviews; Point Loma Nazarene University. San Diego, California.
- Spring 2001 Guest Critic: Graphic Design Portfolio Reviews; Point Loma Nazarene University. San Diego, California.
- Fall 2000 Guest Critic: Graphic Design Portfolio Reviews; Point Loma Nazarene University. San Diego, California.
- Spring 1998 Guest Lecturer: Graphic Design as a Career; Point Loma Nazarene University. San Diego, California.
- Fall 1992 Guest Instructor: Printmaking/Collograph Workshop; Point Loma Nazarene University. San Diego, California.

7. Multimedia Design Productions

Spring 2009 Web site Development. MIRA Design Lab.

Art direction of Web site for the studio. Art Direction: Michelle Hays, Rose Newton, Angela Rodgers. Designer: Rose Newton.

Fall 2008 Web site Development. Hays Design Studio.

Design of Web site for the studio.

Fall 08 – Spring 09 Promotional and Marketing Materials. Hays Design Studio.

Square Ship Press.

Design for digital media presentations of the *Recontextualized: Ordered Layers* book project and the *Layer by Layer: Revelation of Process* exhibition at St. Edward's University.

*Fall 2008 Promotional and Marketing Materials. Hays Design Studio.
Square Ship Press.*

Filmed, edited, sound engineered, and designed a digital media video presentation of the *Layer by Layer: Revelation of Process* Gallery Talk at St. Edward's University.

*Spring 2007 Promotional and Marketing Materials. Hays Design Studio.
Square Ship Press.*

Filmed, edited, sound engineered, and designed a digital media video presentation of an interview with Randall Reid on location at his studio. Video presents a dialogue between Reid and Michelle Hays regarding his process, materials, and inspirations.

8. Exhibitions

*Spring 2010 Art and Design Faculty Exhibition. Gallery I & II. Spring 2010.
Texas State University– San Marcos. Group show. Curated. Local.*

*Fall 2009 Self-Promotional Annual. October 2009. HOW Magazine. Group show.
Juried. National.*

Outstanding Achievement Award. *Recontextualized: Ordered Layers* book design.

*Fall 2009 39th Annual UCDA Design Show. October 2009. Seattle, Washington.
Group show. Juried. National.*

Award of Excellence. Group exhibition at the national 39th Annual UCDA Design Show. *Recontextualized: Ordered Layers* book design.

*Spring 2009 Recontextualized. April – May 2009. NüArt Gallery.
Santa Fe, New Mexico. Two-person show. Invited. National.*

Invited to exhibit spreads from the book project, *Recontextualized: Ordered Layers* as well as Randall Reid's artwork, Hays' photographs, and written didactics regarding the collaborative project.

*Fall 2008 Art Directors Club Houston 2008 Show. November 2008. Houston, Texas.
Group show. Juried. Regional.*

Gold Medal. *Recontextualized: Ordered Layers* book design.

*Fall 2008 Art Directors Club Houston 2008 Show. November 2008. Houston, Texas.
Group show. Juried. Regional.*

Judges' Pick Medal (highest achievement; 1 of 5 awards). *Recontextualized: Ordered Layers* book design.

Fall 2008 Layer by Layer: Process of Revelation. September 19 – October 8, 2008. St. Edward's University. Austin, Texas. Two-person show. Invited. Regional.

Invited to exhibit all the spreads (52 pieces) from the book project, Recontextualized: Ordered Layers, designed by Hays. Spreads from the book were displayed on a 50 foot wall in addition to 23 photographs taken by Hays.

Fall 2008 Layer by Layer: Process of Revelation. September 19 – October 8, 2008. St. Edward's University. Austin, Texas. Two-person show. Invited Curator. Regional.

Invited to assist in the curation of the exhibition with the gallery director and curator, Hollis Hammond.

Spring 2008 CASE Southwestern District IV Annual Awards Competition. April 2008. Little Rock, Arkansas. Group show. Juried. National.

Grand Award. Visual Design: Logo Design. MFA Communication Design Program Logo. Art directed the design of the MFA logo and identity system. Art Direction: Tom Berno, Jeff Davis, Michelle Hays, Bill Meek. Design: Jeff Davis. Copywriter: Tom Berno.

Spring 2008 Art and Design Faculty Exhibition. Gallery I & II. Spring 2008. Texas State University— San Marcos. Group show. Curated. Local.

Fall 2007 Art Directors Club Houston 2007 Show. November 2007. Houston, Texas. Group show. Juried. Regional.

Bronze Medal. *Randall Reid: Layers of Perception* book design.

Spring 2007 2007 American Inhouse Design Awards. Spring 2007. Graphic Design USA Magazine. Group show. Juried. National.

Award of Excellence. Gallery Marketing Materials. Department of Art and Design, Texas State University—San Marcos.

Spring 2007 Art and Design Faculty Exhibition; Gallery I & II, Texas State University— San Marcos. Group show. Curated. Local.

Exhibitions prior to Texas State employment

Fall 2003 Graduate Graphic Design Exhibition. Fall 2003. Sol Koffler Gallery. Rhode Island School of Design. Providence, Rhode Island. Group show. Invited. Regional.

Summer 2003 Women in Charge: A Show of One's Own. Summer 2003. Sol Koffler Gallery, Rhode Island School of Design. Providence, Rhode Island. Group show. Juried. Regional. Juried by Debra Bricker Balken.

Summer 2000 Print Regional Design Annual. Summer 2000. Print Magazine. Group show. Juried. National.

- Fall 2000* *HOW Self Promotion Annual. Fall 2000. HOW Magazine. Group show. Juried. National.*
- Fall 1999* *HOW 2000 Business Annual. Fall 1999. HOW Magazine. Group show. Juried. National.*
- Spring 1993* *Printmaking Exhibition. Spring 1993. The Hill Street Coffee House. Oceanside, California. Two-person show. Invited. Regional.*
- Spring 1992* *Senior Art Exhibition. Spring 1992. Point Loma Nazarene University. San Diego, California. Two-person show. Invited. Regional.*

9. Collections, Commissions, Gallery Representations, Residencies

Fall 2008 *The Grace Museum. Abilene, Texas.*

The book *Recontextualized: Ordered Layers* was added to the museum's permanent library collection. "The Art Museum, spilling into five gallery spaces on the first and second floors, offers a rich, diverse array of traveling exhibits as well as art from the permanent collection. The Grace Museum strives to show art from all over the world, from throughout history and in a broad range of mediums. Offering lectures, symposiums, demonstrations, family activities, and a wide range of children's programs, the Grace Museum is a leader in the cultural life of Abilene and West Central Texas."

Spring 2007 *McNay Art Museum. San Antonio, Texas.*

The book *Recontextualized: Ordered Layers* was added to the museum's permanent library collection. "The McNay Art Museum Library [located in San Antonio] has been central to the museum's research activities since its founding in 1954. Built on a core of books from Marion Koogler McNay's personal library, the library has grown to over 30,000 cataloged volumes, 20,000 files on artists and fine arts institutions, and other significant holdings. The library is a non-circulating art research facility that serves the museum staff, interns, docents, members, volunteers and welcomes outside scholars, appraisers, high school students, university students, teachers, as well as the general public for reference and art-related research."

Fall 2007 *Alkek Library, Texas State University–San Marcos.*

Three copies of the book *Randall Reid: Layers of Perception* were added to the library's permanent collection.

Spring 2007 *The Grace Museum. Abilene, Texas.*

The book *Randall Reid: Layers of Perception* was added to the museum's permanent library collection.

Spring 2007 *McNay Art Museum. San Antonio, Texas.*

The book *Randall Reid: Layers of Perception* was added to the museum's permanent library collection.

Spring 2007 Museum of Fine Arts, Houston. Houston, Texas.

The book *Randall Reid: Layers of Perception* was added to the museum's permanent library collection. "With its encyclopedic collection and an exciting schedule of international loan exhibitions and award-winning programs, the Museum of Fine Arts, Houston, is one of the premier destinations in the United States for art lovers... The Hirsch Library is the art research facility of the Museum of Fine Arts, Houston. The library's reference collection includes books and periodicals on fine arts, decorative arts, and photography, as well as catalogs from museums, commercial galleries, and auction houses. Currently the library contains over 60,000 books and over 80,000 other records."

Spring 2007 Galveston Arts Center. Galveston, Texas.

The book *Randall Reid: Layers of Perception* was added to the art center's permanent library collection. "The Galveston Arts Center [GAC] is the only visual arts organization in Galveston with a permanent location, a rotating exhibition schedule with free admission at all times, and a full-time staff. Curator Clint Willour brings contemporary art from all over the state in approximately 25 exhibitions a year, offering both emerging and established artists a home here. Over 50,000 visitors annually visit GAC exhibitions."

10. Published Photos and Reviews Of Creative Works

Fall 2009 Grant Design Collaborative, (2009). 1000 more graphic elements: unique elements for distinctive designs. Beverly, Massachusetts: Rockport Publishers. Juried. International.

Published five photos of design work from the *Recontextualized: Ordered Layers* book on multiple spreads in the book (pp. 69, 246 – 247).

Fall 2009 Self-Promotional Annual. October 2009. HOW Magazine. Group show. Juried. National.

Outstanding Achievement Award. Juried *Self-Promotion Design Annual* competition from *HOW Magazine*. Interviewed by one of the magazine's editors for a one-page article featuring the design project.

Fall 2008 Art Directors Club Houston 2008 Show. Show Booklet. Web site. Digital Media Show. Juried. Regional.

Gold Medal. *Recontextualized: Ordered Layers* book design.

Fall 2008 Art Directors Club Houston 2008 Show. Show Booklet. Web site. Digital Media Show. Juried. Regional.

Judges' Pick Medal (highest achievement; 1 of 5 awards). *Recontextualized: Ordered Layers* book design.

Fall 2007 Art Directors Club Houston Show. Show Booklet. Web site. Digital Media Show. Juried. Regional.

Received a Bronze Medal and Award of Excellence for the monograph book *Randall Reid: Layers of Perception*.

Spring 2007 Graphic Design USA Magazine. 2007 American Inhouse Design Awards. Juried. National.

Received national recognition for the Gallery I & II Marketing Materials for Texas State University–San Marcos. The campaign is featured in the “300-page Inhouse Design Awards Annual [July 2007], which is sent to Graphic Design USA’s national readership and will be seen by an estimated 100,000 creatives, colleagues and clients.”

Published Photos and Reviews of Creative Works prior to Texas State employment

Summer 2000 Print Magazine. Print Regional Design Annual. Juried. National.

Received national recognition for the illustration and design of a personal business card (back side) for Morris Creative. “This issue, the Regional Design Annual, is the most comprehensive survey of graphic design in the United States — and one of the biggest issues to hit the graphic design industry each year.”

Fall 2000 HOW Magazine. HOW Self Promotion Annual. Juried. National.

Received national recognition for the illustration and design of a personal business card (back side) for Morris Creative. This annual issue profiles self promotional pieces developed for clients as well as design professionals. Only 140 entries are chosen to be featured from the national competition.

Fall 1999 HOW Magazine. HOW 2000 Business Annual. Juried. National.

An article in the *HOW 2000 Business Annual* profiled Morris Creative design studio as one of the top seven in the United States during 1999. The article featured two of my client design projects.

11. Consultancies

Fall 06 – Spring 09 Square Ship Press.

Developed a brand campaign with several marketing materials and consulted on a marketing strategy plan to promote the artwork of Randall Reid. The marketing strategy plan includes targeting local, regional, national, and international galleries for solo exhibitions and sales of artwork through promotional pieces and formulated contact procedures. Assisted in reviewing and writing letters of introduction for the promotional materials. Promotional materials include a monograph book, booklet, identity logo, letterhead, and invitations.

Outcomes: In 2008, Reid has five solo exhibitions secured—two locally, one regionally, and two nationally. & Reid sold over 30 pieces of artwork in 2007. Reid's monograph book, *Randall Reid: Layers of Perception* has been added to five permanent museum library collections. One piece of Reid's artwork was purchased and donated to the permanent collection at the Austin Museum of Art.

Summer 2007 Mediterranean Resources, Inc.

Consulted and provided organizational effectiveness strategies through employee and management performance assessments, leadership training, and conflict resolution in conjunction with an international consultant. Assisted in writing a survey and analyzing the data to assess employee roles/expectations, job satisfaction, company goals, and current leadership abilities and communication styles. Assisting in developing role clarification and performance evaluations for each employee.

Outcomes: Organizational effectiveness goals clarified and internal performance processes streamlined company-wide.

Summer 05 – Spring 10 Dr. Matthew Horne, DDS

Assessed existing marketing materials and marketing plan. Conducted an audit of identity and brand presence in the competitive marketplace and desired presence. Recommended through a written report a course of action for marketing and developing marketing materials in addition to internal patient contact procedures. Developed, designed, and have written patient-centered and relational-based positioning statements and tag lines for branding and identity materials.

Outcomes: Practice has doubled in patients since the implementation of the marketing plan. A consistent brand and identity management has been established with all printed and electronic promotional materials.

Fall 2005 Wiley Publishing

Reviewed materials, provided feedback and assessment, as well as contributed knowledge of learning styles to the development of the *Instructor's Manual* and *Student Study Guide*, online components to the print edition, for *Meggs' History of Graphic Design*, 4th Edition, by Philip Meggs.

Outcomes: Instructor manual, study guide, and quizzes were developed and distributed internationally through the company Web site.

12. Workshops

Summer 2009 Workshop Presenter: Slice and Dice: Expressive Typography Experiments. TypeCon 2009. Rhythm. The Society of Typographic Aficionados (SOTA). July 14 – 19, 2009. Atlanta, GA. Juried. International.

“The Society of Typographic Aficionados (SOTA) is an international not-for-profit organization dedicated to the promotion, study, and support of type, its history and development, its use in the world of print and digital imagery, its designers, and its admirers.” One of three workshop presenters in addition to internationally known authors and educators Kimberly Elam and Ilene Strivzler.

Description of Workshop: Moving from static towards dynamic type, this workshop explores how to energize typography through a series hands on experiments. Experience how to visually communicate concepts or evoke feelings through de/constructive and re/constructive manipulation techniques. Learn to break free of convention to find freedom and expression in slicing, dicing, and reassembling letterforms and words.

Spring 2006 AIGA Design In The Fast Lane, Austin, Texas. Invited. Regional.

Facilitated two workshops among educators, *Educators’ Forums*, regarding current trends and issues in design education.

International Workshop prior to Texas State employment

Fall 2001 Congreso Internacional Diseño Grafico–Esquina Norte, Tijuana, Mexico. Invited. International.

Developed and taught a three-part interactive workshop for students on creating a body of design work for a professional portfolio. Attendees were taught the components of putting together a portfolio and how to speak eloquently about their work. Through discussions, examples, hands-on interaction, and demonstrations, the following topics were covered: strategy development, time management, goals, costs, number of pieces, content, techniques, applications, sequencing work, portfolio cases, employer expectations, objective statements, resumes, cover letters, and self-promotional pieces.

C. Grants and Contracts

1. Funded External Grants and Contracts

Summer 2010 – April 2011

Sappi | Ideas that Matters. Hays Design Studio. Juried. International.

Co-wrote and designed a comprehensive international grant proposal with the Jason Reed (Assistant Professor, Photography).

Newcomers. Stemming from genocide in Africa, persecution in Burma, war in Iraq, and a host of other global issues, San Antonio, Texas has recently found itself to be one of the largest refugee resettlement cities in the United States. But how do thousands of refugees from across the globe,

most of whom are younger than 17 years of age, wade through the socio-cultural difficulties of finding home in a new land?

The Newcomers program started by Borderland Youth in 2008 is a social art project that addresses this issue by utilizing creative mediums such as photography and creative writing as a means for the youth and their families to share their experiences and build empathy for their new-found place in our community. Recognizing that cross-cultural exchanges need to occur to promote and sustain successful futures together, this program has successfully been able use storytelling to break down borders within and outside the refugee communities, thus piquing the interest of local public policy makers and educators.

However, the capacity of this program to create change on the level they ultimately seek has been limited by their lack of design and marketing knowledge. Until now, they have only utilized social media, self-published books, and exhibitions to promote themselves and deliver their message. My idea is to construct a unified and strategically designed printed material campaign (brochure series and set of cultural “talking point” cards) that would position this organization to achieve their long-term goals.

“Sappi Fine Paper North America today announced the 27 grant recipients for its 11th Ideas that Matter an annual, innovative grant program that transforms the creative ideas of designers into a powerful force for social good. Through Ideas that Matter, each designer’s project will support the mission and public awareness campaigns of a nonprofit organization of their choosing. The winning projects represent a vast array of social, cultural, and environmental issues and were selected based on their creativity, potential impact and practicality of the implementation plan, and were selected by an independent panel of judges.

The winning proposals and funding for each project were determined by a judging panel of top graphic designers from throughout the U.S.: Casey Caplowe of GOOD, Jessica Helfand of Winterhouse, Doug Powell of Schwartz Powell, Matt Rollins of Iconologic, and Armin Vit of UnderConsideration. Since 1999, Sappi’s Ideas that Matter program has awarded over \$10 million worldwide in grants to designers around the globe, who are performing pro bono work for a nonprofit organization. Out of the \$1 million that is annually awarded on a global level, a total of \$400,000 in grants will be awarded in North America this year.”

~Sappi | Ideas that Matter press release September 9, 2010~

Grant Award Amount: \$ 11,000.

2. Submitted, but not Funded, External Grants and Contracts

Summer 2009 Sappi | Ideas that Matters. Hays Design Studio.

Co-wrote and designed a comprehensive international grant proposal with the Jason Reed (Assistant Professor, Photography).

The *Self. Family. Culture.* project will be presented as a triptych book set that pulls together diverse stories from four documentary arts programs conducted with youth across the US/

Mexico borderland region. Photographs and creative writing created by youth participants will be cohesively pieced together as a means to add their stories to the public archive. With this project we are actively creating a historical record that gains permanence and significance in book form and providing our students an avenue to be the forerunners in a global conversation about identity—who we are, where we come from, how we are connected, and where we are going. Each book will be printed 5x7 inches on uncoated paper to aesthetically resemble a journal. The books will be respectively titled Self (book 1), Family (book 2), and Culture (book 3). Each book will be a collection of imagery and text from across the spectrum of students that deal with each respective theme. In addition, each triptych series will include a 5-panel accordion fold parallax map that will provide an overview of the project on one side and a call to action that includes information about the importance of primary source participatory work, a brief curriculum guide, and information on how to collaborate with our organization on the reverse side. We will distribute 1,000 book sets across the world to educators, policy-makers, galleries, collections, and museums, as well as to the local communities where the participant youth live. From this distribution we aim to provide exposure for our students and to offer a gesture of collaboration with numerous people around the world, all with the goal of building a global community focused on exploring fundamental questions of identity that are vital to guiding our collective future. *Proposed Grant Amount: \$ 15,639.78.*

Spring 2008 Sappi | Ideas that Matters. MIRA Design Lab.

Co-wrote and designed a comprehensive international grant proposal with the four design partners from MIRA Design Lab. The proposed project for Mobile Loaves and Fishes, Inc. (MLF), *Multiplying for the Future*, consists of five main components: a revised identity and stationery system, a pocket folder with program descriptions, a program specific soft cover book, an anniversary book, and a bus advertising campaign. Each component is vital to the success of this project to change and equip MLF with necessary professional and a cohesive design program. Mobile Loaves and Fishes, Inc. is a social outreach organization to help the homeless and working poor, which started in Austin, Texas in 1998. Proposed Grant Amount: \$47,907.

3. Funded Internal Grants and Contracts

Fall 2009 – Fall 2011

Research Enhancement Grant

Co-wrote grant proposal with the Jason Reed (Assistant Professor, Photography) and Johanna Fauerso (Assistant Professor, Drawing).

The *Wurzbach Manor* project will break down many of the hierarchies that exist in traditional research and documentary work by bringing together artists, scholars, and community residents to work collectively towards a productive understanding of such issues as relocation, globalization, identity construction, and multinational community building.

The community residents will be taught how to use the various resources to tell their personal, familial, and cultural stories in relation to their current life at Wurzbach Manor. Outcomes may include photographs by youth of their homes, drawings by young children of their families, and

audio interviews (transcribed) of the adults telling their story of survival and relocation. We, as the outsider artists and scholars, will create our own work related to our impressions of our host families and of Wurzbach Manor. Outcomes may include photographic family portraits, animation created from the family's drawings, and scholarly writing about the significant socio-political issues present with this place. *Grant Award Amount: \$8,000.*

Fall 2008 Alkek Library Research Grant

The *Content + Context = Form {Design Mediation Through Engagement}* is a project based on researching printed visual communication design artifacts, which encourage audience participation beyond a typical experience with an artifact. The purpose of this project is to research through a semiotic investigation how design plays an instrumental function in bridging understanding of the contents and context through visual, verbal, and interactive methods or experiences. A focus of the investigation will be analyzing the individual parts in relationship to the whole form of the design artifacts to determine how engagement is accomplished. *Grant Award Amount: \$2,322.*

Spring 2008 Alkek Library Research Grant

The *Experiential Book Design* research project is based on researching and creating books, which enlarge the dynamics of reading of a book's message through the physical and conceptual elements of a book's design. The results of this project will be used in four primary ways: to design books, compose essays, develop lectures, and serve as reference materials for art and design courses and theses research in the new MFA Communication Design program. The outcome from research will guide the creation and design of new experimental books to expand the typical reading experience. *Grant Award Amount: \$2,231.*

Spring 2007 – Fall 2009

Research Enhancement Program Grant

A collaborative book project in conjunction with Randall Reid (Professor, Studio Art). The project illuminates the subject matter of layers—physical and metaphorical—through the vehicle of a book, *Recontextualized: Ordered Layers*, for visual, verbal, and kinesthetic ways of understanding and engagement. Reid's topographic paintings are the foundation for exploring the subject of layers framed by essays written by an art historian and the overall book design and content structure created by Hays. *Grant Award Amount: \$9,558.*

D. Fellowships, Awards, Honors

Fall 2009 Self-Promotional Annual. October 2009. HOW Magazine. Juried. National. Outstanding Achievement Award. Recontextualized: Ordered Layers book design. Typically, 5 to 7 design pieces are selected for this award from over 3,000 national and international submissions. A total of 103 design projects were exhibited from all the submissions.

Fall 2009 39th Annual UCDA Design Show. October 2009. Seattle, Washington. Juried. National.

Award of Excellence. *Recontextualized: Ordered Layers* book design. “The print judges of the 39th Annual UCDA Design Competition evaluated nearly 1,300 print, going green, and electronic media entries, awarding 291 awards — 16 Gold Awards, 17 Silver Awards and 258 Awards of Excellence.”

Fall 2008 Art Directors Club Houston 2008 Show. Juried. Regional.

Gold Medal. *Recontextualized: Ordered Layers* book design.

Fall 2008 Art Directors Club Houston 2008 Show. Juried. Regional.

Judges’ Pick Medal (highest achievement; 1 of 5 awards). *Recontextualized: Ordered Layers* book design.

Spring 2008 CASE Southwestern District IV Annual Awards Competition. April 2008. Little Rock, Arkansas. Group show. Juried. National.

Grand Award. Visual Design: Logo Design. MFA Communication Design Program Logo.

Fall 2007 Art Directors Club Houston Show. Juried. Regional.

Bronze Medal. *Randall Reid: Layers of Perception* book design.

Spring 2007 Graphic Design USA Magazine. 2007 American Inhouse Design Awards. Juried. National.

Received national recognition for the Gallery I & II Marketing Materials for Texas State University–San Marcos. The campaign is featured in the “300-page Inhouse Design Awards Annual [July 2007], which is sent to Graphic Design USA’s national readership and will be seen by an estimated 100,000 creatives, colleagues and clients.”

Spring 2006 Program for Excellence in Teaching and Learning Travel Fellowship, Texas State University–San Marcos.

Fellowships, Awards, Honors prior to Texas State employment

Fall 2003 Graduate Division Travel Fellowship, Rhode Island School of Design

Awarded a fellowship to attend the “Design: Refining our Knowledge” conference, sponsored by the University of Minnesota.

Summer 2000 Print Magazine. Print Regional Design Annual. Juried. National.

Received national recognition for the illustration and design of a personal business card (back side) for Morris Creative. “This issue, the Regional Design Annual, is the most comprehensive survey of graphic design in the United States — and one of the biggest issues to hit the graphic design industry each year.”

Fall 2000 HOW Magazine. HOW Self Promotion Annual. Juried. National.

Received national recognition for the illustration and design of a personal business card (back side) for Morris Creative. This annual issue profiles self promotional pieces developed for clients as well as design professionals. Only 140 entries are chosen to be featured from the national competition.

Fall 1999 HOW Magazine. HOW 2000 Business Annual. Juried. National.

An article in the *HOW 2000 Business Annual* profiled Morris Creative design studio as one of the top seven in the United States during 1999. The article featured two of my client design projects.

IV. SERVICE

A. University

Spring 09 – present Center for Community Arts

The mission of the Center for Community Arts is to move Texas State University at San Marcos to the forefront of the applied arts practice, the emerging role of the fine arts and arts education to serve community needs in alternative community settings. The Center helps TSUSM better serve students by preparing them for wider array of job opportunities in the arts, assists faculty with research and service learning opportunities, and builds stronger ties between the University and the regional community.

Designed marketing materials for the Center.

Fall 06 – Spring 07 University Marketing Advisory Committee

Assessed the current marketing materials and advised on future campaigns. Served on a subcommittee, which met 10+ during both semesters. Assisted in writing focus group questions with subcommittee. Conducted and lead a focus group with the Corporate Marketing students to evaluate and provide feedback on the Texas State printed marketing materials in conjunction with my service as a member of the University Marketing Advisory Committee. Bill Meek, Mary Ann Stutts (Professor, Dept. of Marketing), and Carlos Laird (Associate Director, Admissions and School Relations) were in attendance. This activity gave the students the opportunity to critique and voice their opinions regarding the current recruiting materials. All feedback was summarized in a report and presented to the University Marketing Advisory Committee led by Dr. Michael Hientze.

B. Departmental

Fall 2010 – present Communication Design Program Coordinator

Elected by majority vote by the Communication Design faculty. Oversee administrative issues for the undergraduate and graduate programs including: scheduling; reviewing and interviewing potential adjunct faculty prior to presenting them to the full faculty for review; plan and

facilitate meetings with faculty; and other administrative duties. Provide leadership in setting, implementing, and evaluating the programs' and curricular objectives.

Instrumental in reviewing and recommending the hiring of three adjunct faculty at 75% positions. Two new courses will be taught in Spring 2010 as well as more sections of various courses. Measures are being taken to offer more courses each semester to fulfill the demand by students.

Several initiatives have been established. A digital archive of Communication Design curriculum has been established in an effort to equip and prepare adjunct, graduate teaching assistants, and established faculty. Contributions by tenured and tenure-track faculty have assisted in the development of the archive.

Established a TRACS site to distribute information and create teaching resources for all faculty. The site has helped streamline procedures for checking out equipment and reserving classrooms.

Proposed curriculum changes to the Senior Exit Review (ArtC 4000) course to assure that all faculty will have online access to review and evaluate students' work. Faculty supported the changes.

Proposed a new online method to assist in obtaining learning outcomes from students enrolled in the Senior Exit Review course. Faculty supported the changes.

Fall 2008 – present ArtWorks Committee

Develop and assist with ArtWorks activities.

Fall 2008 – present Curriculum Committee

Assist in reviewing existing curriculum and making necessary recommendations for revisions, deletions, and additions.

Fall 2008 – present Research, Grants, and Awards Committee

Facilitate and review activities, including the Presidential Awards of Excellence.

Fall 08 – Spring 09 Curriculum Committee

Assist in reviewing existing curriculum and making necessary recommendations for revisions, deletions, and additions.

Fall 07 – Spring 08 Search Committee: Communication Design Professor

Assisting in the search for Professor candidates. Providing insight on the search scope, advertising, and search strategies.

Fall 07 – Spring 08 University Library Book Collection: MFA Communication Design

Assessing the current Communication Design book holdings in the University's library collection. Ordering books to expand the collection as well as increase research and knowledge of the discipline and practice among MFA ComDes students.

Fall 2007 Search Committee: Communication Design MFA Administrative Assistant

Assisting in the search for MFA Administrative Assistant candidates. Providing insight on the search scope, advertising, and search strategies.

Summer 07 – Spring 08 Applicant Review Committee: MFA Communication Design

Reviewing MFA graduate applicants. Providing feedback and ranking applicants.

Fall 06 – Spring 07 Search Committee: Communication Design MFA Graduate Faculty

Assisting in the search for MFA Graduate Faculty professor candidates. Providing insight on the search scope, advertising, and search strategies.

Spring 2006 College Marshall

Selected by the dean to serve as the department's representative at graduation.

Fall 2005 – present Communication Design Icoграда Education Network Delegate

Introduced the Communication Design faculty to an international graphic design organization, Icoграда. Becoming a member of the Education Network will extend the faculty's and students' knowledge of the design field in the international arena as well as create opportunities for worldwide collaboration projects.

Fall 2005 – present University Library Book Collection: Communication Design

Assessed the current Communication Design book holdings in the University's library collection. Compiled a list of current Communication Design books to add to the collection. Ordering books to expand the collection as well as increase research and knowledge of the discipline and practice among Communication Design students.

Fall 05 – Spring 07 Technology Committee

Provide and assist the assessment of current technologies used within the department. Provide recommendations for updating existing technology within lab environments.

Fall 05 – Spring 08 Publicity Committee

Design and consult in the creation of departmental publications. Designed the department's Gallery I & II art and design 2006 - 2007 exhibition promotional campaign.

Fall 05 – Spring 07 Communication Design ACC Grant Committee

Provide and assist the assessment of current technologies used within the Communication Design division. Provide recommendations for updating existing technology within lab environments. Assist in writing grants to fund new technologies.

Fall 05 – Spring 06 Search Committee: Communication Design Multimedia

Assisting in the search for Multimedia professor candidates. Providing insight on the search scope, advertising, and search strategies.

C. Community

Fall 09 – Summer 10 Foster Parent, Family Link

Foster parent to a 15-year old young lady.

Spring 2010 Habitat for Humanity

Volunteered and participated in building a house in Southeast Austin.

Summer 2006 Vacation Bible School, Lake Hills Church

Assisted a registration team in organizing and facilitating the process of checking 900+ children into the event throughout the week. Designed name tags and some of the stage props to support the theme.

Spring 2005 – 2006 Austin Children's Shelter

Organized and planned activities for children living in the shelter through Lake Hills Church. This task involves organizing all the logistics from coordinating with the shelter, recruiting volunteers, and supervising the activities. Past activities have included: a trip to see a movie, teaching and playing softball, playing miniature golf, and visiting the Austin Children's Museum.

Spring 05 – Fall 08 Singles Leadership Team, Lake Hills Church

Develop, coordinate, plan, and photograph events for Singles group.

Summer 2005 Goodwill Industries of Central Texas

Donated photography services in collaboration with a portrait artist as part of a package to be auctioned for a cancer support fundraiser.

Summer 2005 Habitat for Humanity

Organized a group of volunteers and participated in building a house in Southeast Austin.

Summer 2005 Vacation Bible School, Lake Hills Church

Supervised a daily activity for a group of children (4 - 6 grades).

D. Professional

Spring 2006 AIGA Design In The Fast Lane, AIGA Austin.

Facilitated two workshops among educators, *Educators' Forums*, regarding current trends and issues in design education.

Professional Service prior to Texas State employment

Summer 2002 Student Portfolio Review (Program Chair), AIGA San Diego

Developed, coordinated, planned, marketed, managed, supervised, projected and monitored budgets, and directed the annual half-day student portfolio event that included: review sessions, portfolio competition, student workshops, guest speakers, lunch, and raffle. The event was well received with record setting participation of more than 200 people (4 guest speakers, 20+ volunteers, 50+ student reviewees, 50+ professionals reviewers, and 80+ event observers). Art directed all student-designed promotional and event materials.

Summer 01 – 02 Board Member & Education Chair, AIGA San Diego

Led, coordinated, art directed, planned, supervised, and projected and monitored budgets for 11 programs. Managed an Education Committee of 20+ participants (students and professionals). Launched four new programs that increased visibility and piqued interest in the organization. Student groups grew from two schools to five schools while in this position. Created vital connections between schools to facilitate exchange of ideas and team building within the design community.

Spring 01 – Summer 02 Workshop Coordinator & Educator, AIGA San Diego

Developed, wrote, and taught workshops that equipped, taught and shared knowledge that would be of interest to students and complemented what transpired in the classroom, at AIGA activities and prepared them for the design profession. Past workshop topics have included: portfolio case selection, portfolio preparation, file prep for printing, silk-screening, bookmaking and binding.

Spring 2002 Volunteer, San Diego AIGA Y Design Conference, AIGA San Diego International.

Participated in the program planning of an internationally recognized design conference (500+ attendees). Designed 3-d environmental graphic displays for tables in the resource center as well as coordinated and managed a production team of student volunteers.

Spring 99 – Fall 01 Volunteer, LINK, AIGA San Diego

Participated and photographed a monthly studio art program for at-risk teenagers. This program empowered students through: developing a sense of community awareness, building trust among adults and peers, recognizing their need to develop a positive voice through creative expression, encouraging the pursuit of careers in art and design, and providing scholarships to attend community college.

Summer 2001 Co-Program Chair, Student Portfolio Review, AIGA San Diego

Coordinated and directed event program. Art directed all the student-designed promotional and event materials.

Summer 00 – 01 General Board Member, AIGA San Diego

Participated as a general board member. Helped coordinate and plan chapter events. Served on the Education and Community Outreach Committees. Helped coordinate student volunteers for events.

Spring 2001 Volunteer, San Diego AIGA Y Design Conference, AIGA San Diego. International.

Participated in the program planning of an internationally recognized design conference (500+ attendees). Designed 3-d environmental graphic displays for tables in the resource center as well as coordinated and managed a production team of student volunteers.

Fall 2000 Volunteer, East Village Urban Art Trail, AIGA San Diego

Painted specific sites in downtown San Diego designed by community artists and designers.

Summer 2000 Guest Reviewer, Student Portfolio Review

Reviewed and judged student portfolios.

Spring 2000 Volunteer, San Diego AIGA Y Design Conference, AIGA San Diego. International.

Participated in the program planning of an internationally recognized design conference (500+ attendees). Designed 3-d environmental graphic displays for tables in the resource center as well as coordinated and managed a production team of student volunteers.

Fall 1999 Volunteer, East Village Urban Art Trail, AIGA San Diego

Painted specific sites in downtown San Diego designed by community artists and designers.

E. Organizations: Professional

2. Professional

2008 – present Member, Faculty Commons. International.

2006 – 2009 Member, ICOGRADA Education Network. International.

1999 – 2002 Member, American Institute of Graphic Arts. National.

2003 – 2005 Member, College Arts Association. National.