



# **MEDIA DESIGN PROGRAMS**

## Academic Program Review 2013-2014



Digital Design & Animation  
Digital Music



# Table of Contents

## THE ACADEMIC PROGRAMS

Digital Design & Animation   Mission Statement.....	5
Digital Design & Animation   Student Learning Outcomes .....	5
Digital Design & Animation   Course Offering .....	6
Digital Music   Mission Statement.....	7
Digital Music Student Learning Outcomes .....	7
Digital Music   Course Offering .....	8
Community Involvement.....	9
Articulation Agreements.....	10
New Academic Programs .....	10

## OUTCOMES ASSESSMENT & PROGRAM EVALUATION

Course and Program Assessment Activities .....	11
Student Evaluations & Feedback.....	13
Course Grade Pattern Analysis.....	14
Educational Best Practices.....	15
Professional Trends Survey .....	16

## THE STUDENTS

Majors by Subplan .....	17
Demographic Profile.....	17
Student Recruitment.....	18
Student Retention .....	19
Student Outcomes.....	22

## FACULTY

Overview of Faculty .....	23
Faculty Scholarship and Grants .....	24
Faculty Accomplishments and Activities.....	25

## FACILITIES AND RESOURCES

College Lab Technicians .....	26
Classrooms, Labs and Equipment .....	27
Budget.....	28

## STRENGTHS, WEAKNESSES, OPPORTUNITIES, AND THREATS

Strengths.....	28
Weaknesses .....	29
Opportunities.....	30
Threats .....	31

## FORWARD THINKING

Three to Five-Year Outlook.....	31
New Courses and Curricular Changes.....	32
New Programs .....	33

Achieving our Goals.....	33
Initiatives Overview.....	33
MDP Faculty Involvement at Hostos.....	34
Recommendations for Support.....	34

**APPENDIX**

MDP GPA Analysis .....	37
Alumni Survey   DD&A.....	39
Alumni Survey   DM .....	51
ePortfolio Review Feedback 2013   DD&A.....	59
ePortfolio Review Feedback 2013   DM.....	61
Course Assessment Findings .....	63
Courses Taught Matrix.....	67
Adjunct Faculty .....	69
Educational Best Practices Findings .....	71
Professional Trends Survey.....	73
Interaction Design   New Courses .....	81
Hostos Design Lab Student Surveys   2013 .....	83
Curriculum Vitae   Alberto Bird.....	109
Curriculum Vitae   Rees Shad.....	117
Curriculum Vitae   Matthew Bethancourt.....	125
Curriculum Vitae   Andrew London.....	131
Curriculum Vitae   Catherine Lewis Cannon.....	137
Curriculum Vitae   Sarah Sandman.....	143
DD&A Course Descriptions .....	149
DM Course Descriptions.....	155

# The Academic Programs

## ***Digital Design & Animation | Mission Statement***

The Digital Design & Animation program at Hostos has been developed to encourage exploration of the media arts as a viable vocation. This exploration encompasses an examination of contemporary design tools, contemporary techniques, iterative practices, and user centric approaches in order to develop students into design professionals. These students are also engaged in the investigation of important historical and ethical issues in order to contextualize media development's role in society.

An emphasis on communication is foundational here, with focus placed upon writing and presentation skills across the curriculum. Ultimately students in the program gain a wider awareness of vocational opportunities in fields related to media development in order to plot a trajectory for professional success. Most importantly students enrolled in the Hostos Digital Design & Animation program receive thorough preparation for transfer into bachelors programs at all the leading art and design schools in America including those at the City & State Universities of New York.

## ***Digital Design & Animation | Student Learning Outcomes***

- **Produce a body of work** suitable for seeking professional opportunities in their chosen field of media and design.
- **Solve creative problems** within their field of media and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.
- Gain experience in **collaborative work methodologies** in preparation for careers in media and design.
- Communicate their ideas professionally and connect with their intended audience using visual, oral, and written **presentation skills** relevant to their field.
- Execute technical, aesthetic, and conceptual decisions based on media awareness and **user-centered design principles**.
- Evaluate work in their field, including their own work, using **professional terminology** and the vocabulary of design.
- Recognize the **influence of media culture and aesthetic trends** in art and design.
- Learn the **professional skills and behaviors** necessary to compete in the global marketplace for media and design.

## Digital Design & Animation | Course Offering

General Education requirements ensure that our students graduate with a well-balanced education touching on a variety of areas of study.

### GENERAL EDUCATION REQUIREMENTS

ENG110 Expository Writing  
ENG111 Literature & Composition  
MAT100 College Mathematics  
SPA/FRE/ITA Foreign Language  
PSY101 General Psychology or SOC101 Sociology  
BIO/ENV/CHE/PHY Natural Science  
Liberal Arts Electives [3-5 credits]  
Writing Intensive [ 2 courses ]

Major requirements introduce students to the design fundamentals such as composition and color, the tools of design such as the Adobe Creative Suite, and the history of media.

### MAJOR REQUIREMENTS

VPA121 Painting & Drawing  
DD101 Introduction to the Digital Toolbox  
DD102 Media Design in the Digital Age  
DD104 Color Theory & Design  
DD105 2D Design

The individual Design and Animation track requirements give students the opportunity to develop their skills for their chosen career path. The design track focuses on designing for the page and screen while the animation track explores time-based media.

### DESIGN TRACK

DD106 Intro to Usable Design  
DD112 Intro to Web Design  
DD114 Digital Illustration  
DD201 Communication Design  
DD204 Typographic Principles

### ANIMATION TRACK

DD107 Concepts in Animation  
DD113 Intro to Motion Graphics  
DD114 Digital Illustration  
DD205 3D Design  
DD207 Intro to Maya

The elective offering allows students to explore new media, tools, and areas of study.

### ELECTIVES

VPA133 Digital Photography I  
VPA134 Digital Photography II  
GD101 Intro to Game Design  
DD202 Digital Video  
DD301 Advanced Digital Illustration  
DD302 Advanced Web Design  
DD305 After Effects  
DM106 Intro to Rec Tech

*Animation Track courses can be electives for Design Students and vice versa*

## **Digital Music | Mission Statement**

The Digital Music program at Hostos has been developed to encourage the exploration of working with sound in media development as a viable vocation. This exploration encompasses an examination of contemporary audio production tools, recording techniques, and fundamentals of music in order for students to develop professionally. Students also are engaged in considering important historical and ethical issues in order to contextualize the role of music and sound production in media and society.

An emphasis on communication is foundational here, with focus placed upon writing and presentation skills across the curriculum. Ultimately students in the program gain a wider awareness of vocational opportunities in the audio field in order to plot a trajectory for professional success. Most importantly students enrolled in the Hostos digital music program receive thorough preparation for transfer into bachelors programs at all the leading recording arts colleges in America including those at the City & State Universities of New York.

## **Digital Music Student Learning Outcomes**

- A greater awareness and understanding of **sound and tonality**.
- A **body of work** they have produced which is suitable for seeking transfer to bachelors programs at other colleges and universities or entry-level opportunities for employment in their chosen field of professional audio engineering or music production.
- An **understanding of digital as well as analog recording techniques** including microphone placement, acoustic design, multi-track production, and sound treatment.
- The ability to **solve creative problems** within their field of audio engineering or music production, including research and synthesis of technical, aesthetic, and conceptual knowledge.
- Gained experience in **collaborative work methodologies** in preparation for careers in the media arts.
- The ability to **communicate their ideas professionally** in order to connect with an intended audience using aural, visual, and written presentation skills relevant to their field.
- A strong **familiarity with technical, aesthetic, and conceptual options** for media design decisions based on awareness of tonality, composition, fidelity and aesthetic principles.
- Comfortable ability to evaluate work in their field, including their own work, using **professional terminology** and the vocabulary of audio engineering, sound design, and media production.
- Strong familiarity with **media culture** as well as aesthetic trends in sound production in order to recognize their influence on contemporary media and society.
- A firm grasp of the **professional skills and behaviors** necessary to compete in the global marketplace as composers, audio engineers, and recording producers.

## Digital Music | Course Offering

General Education requirements ensure that our students graduate with a well-balanced education touching on a variety of areas of study.

### GENERAL EDUCATION REQUIREMENTS

ENG110 Expository Writing  
ENG111 Literature & Composition  
MAT100 College Mathematics  
PSY101 General Psychology / SOC101 Sociology  
PHY105 Physics of Sound  
Liberal Arts Electives [3-5 credits]  
Writing Intensive [ 2 courses ]

Major requirements introduce students to the fundamentals of sound and the technology needed to create and edit it.

### MAJOR REQUIREMENTS

MUS101 Fundamentals of Music at the Keyboard  
MUS102 Music Theory & Ear Training I  
MUS118 History of Western Musical Styles  
DM103 History of Electronic Music  
DM106 Intro to Recording Techniques  
DM201 Synth, Sampling & MIDI Production  
DM202 Sound Lab I  
DM205 Sound Design

The individual Music Production and Sound Engineering track requirements give students the opportunity to develop and refine their skills to their chosen career path.

### MUSIC PRODUCTION

DM206 Production I  
DM310 Sound as Story  
DM315 Sound Design in Context  
MUS207 Music Theory & Ear Training

### SOUND ENGINEERING

DM206 Production I  
DM301 Sound Lab II  
DM310 Sound as Story  
DD205 3D Design

The elective offering allows students to explore different musical genres and cultural influences.

### MAJOR ELECTIVES [SELECT 2]

BLS161 Hip Hop World View  
LAC262 History of Latin American & Caribbean Music  
MUS114 History of the Film Score  
MUS116 World Music

## Community Involvement

The Media Design Program prides itself on being involved in the Hostos community and the greater communities of the Bronx and New York. Through special projects, internships, and summer programs, the faculty has provided opportunities for students to share and develop their skills while building stronger portfolios.

Around Hostos, the Media Design majors have shared their skills through projects such as logo design, poster art, bulletin covers, 3D renderings of blueprints, stage design, sound design, and more. The Media Design majors have worked in the gym, Educational Technology, the Library, Information Technology, and the Repertory Theater. Media Design majors have worked with the President's Office; have been published in *Escriba* and on the cover of the faculty journal, *Touchstone*; and, also, have developed branding for the NSF-funded project STEM Educator Expansion Directive (SEED) at Hostos.

Supported by a **robust internship program** led by Professor Sarah Sandman, the Media Design students have worked at Democracy Now, advertising firm Young & Rubicam, Bronx-based dance apparel company KD Dance, are currently working with the organizers at the New York City's Multicultural Festival on branding and outreach materials. Students have attended events by diversity-focused advertising network One Club, and have worked at music studios such as Sean Combs' Daddy's House Recording Studio and Arizzma Studios. In 2014, students will begin work with the National Wildlife Federation.

Involvement in the community extends both to high schools and to other CUNY colleges. Professor Rees Shad sits on the advisory board of Crotona International High Schools Career and Technical Education Board as well as that of Bronx High School for the Visual Arts with Professor Catherine Lewis Cannon. Professors Shad, Lewis Cannon, and Sandman attended a CUNY Media Arts gathering to meet others teaching in our field within the university and discuss ways of working together for our students. This event was the beginning of a productive relationship with professors at Lehman College which is now leading to a articulation agreement and co-development of new majors.

Students' professional and collaborative educational experiences are further enhanced by several **Media Design Immersions** outside of the classroom and institution such as the Media Design Challenge, Hive Cooperative and Hostos Design Lab. Media Design Immersions provide high-impact learning and profound portfolio building opportunities through cross-cultural work exposure. Students have been immersed in such institutions as the Massachusetts Museum of Contemporary Art; The Wassaic Project in Wassaic, NY; and arts education space Arts, Letters, and Numbers. These experiences have yielded public-facing media projects such as billboard designs on Madison Avenue, a series of educational games focused on math and science, the publication of a game design text book, a multimedia exhibition at a world renowned cultural institution and a short film and screening at a local Bronx gallery.

## **Articulation Agreements**

Articulation agreements with four year design programs are the key to providing graduates with a smooth and effective transfer experience. Even so, the process of finalizing articulation agreements has been a struggle. Our leadership has worked to develop agreements with high schools such as Crotona International High School for (DM) and Bronx High School for the Visual Arts (DD&A) and colleges such as Lehman College, New York College of Technology (City Tech), Bloomfield, and the Fashion Institute for Technology. At this time, the articulation agreement with City College is on its way to approval thanks to the efforts of Professor Sandman, and one is near completion with Lehman College thanks to the efforts of Professor Shad. In addition, our leadership is looking to colleges within the State University of New York (SUNY) system as viable options for our students. The Office of Academic Affairs has agreed to help with the development of these agreements, so we look forward to more finalized agreements in the future.

## **New Academic Programs**

In spring of 2012, the Media Design Program was pleased to add Game Design to its list of majors. A popular activity and dream job for many area students, the major has grown exponentially since its first year. This growth stems from the students' desire to turn their hobbies into careers. The Game Design major adds dimension to the Media Design Programs. Game designers are able to draw from the pool of sound, animation, and graphic designers to collaborate on game development. This new opportunity for collaboration holds the potential to strengthen the skills of the individual visual designers and their portfolios of work.

The Game Design major has been developed through a number of accomplishments by Media Design faculty. First, motivated by muddled learning outcomes after the first semester of teaching GD101 Introduction to Games, Professor Shad and The Hive Cooperative wrote a new book on game design called *Einstein and the Honey Bee* over the summer of 2012. The experience was transformative for the introductory game design students and for the Hostos alumni who made up The Hive Collective. Second, the Media Design Program leadership welcomed long-time adjunct Matthew Bethancourt to the team in 2013 as Assistant Professor of Game Design. The program has flourished under Professor Bethancourt's leadership. Last, Professors Lewis Cannon and Shad's NSF-funded grant "Designing Futures with Games: Game-Framed Math & Science as a Pathway to Multimedia Technology Careers" along with support from Hostos made possible the creation of the Hostos Game Lab. The Game Lab in C-456 is a state-of-the-art classroom and lab that is now the heart of the Game Design program and its related initiatives.

The Game Design major shares a number introductory classes with Digital Design & Animation. The connections made between Game Design and Digital Design & Animation majors in these classes fosters connections for future collaborations, a goal of the Media Design Programs.

With regards to future new programs, Media Design leadership is working on expanding our students' opportunities by developing a new program in Interaction Design. This major will allow students to explore user interface and user experience (UI/UX) which will be the first of its kind at CUNY, and which will focus on the role of empathetic design and usability testing in media and product design. According to the AIGA 2014 salary survey, user experience professionals have a median salary of \$80,000 nationally.<sup>1</sup> The field of interaction design has had remarkable growth in the last decade thanks to the exploding developments in the area of smart technology. No device, app, or online service is designed without a team of interaction designers. Design does not live simply on the screen or page and is not a static entity. This field of study would prepare students for a future in mobile app design, on-line interface design, and whatever sort of platform of the future that we do not yet know or comprehend. The Interaction Design major is formulated to draw from our current course offerings to add only a select few courses that would provide students with this specialized focus.

## Outcomes Assessment & Program Evaluation

### *Course and Program Assessment Activities*

#### EPORTFOLIO REVIEWS

One of our most effective tools for outcome assessment is the Media Design Program ePortfolio Review process. The Digital Design & Animation and Digital Music programs both hold annual ePortfolio Reviews for majors. Each major who has completed the introductory class for their major is required to present their portfolio to a panel of critics. Critic panels are comprised of industry professionals, adjunct professors, and Hostos alumni.

The ePortfolio Review has grown and evolved since its inception in the spring of 2010. Initially a series of evening sessions, the review has now grown to a one-day event where nearly one hundred students present their portfolios. Critics provide feedback verbally to each student and in writing using an on-line survey. Students receive the results of the on-line survey in the weeks following the review.

These reviews consistently highlight ways to improve our program along with the way we prepare our students for their next steps. In particular, the feedback from industry critics has pointed out a need to further develop skills in typography. In answer to this, Professor Sarah Sandman is working to develop an Typography II class to provide additional opportunities for students to develop this crucial skill.

The feedback also points out room for improvement with written communication,

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<sup>1</sup> <http://designsalaries.aiga.org/#position/user-experience-designer>

solving creative problems, and marketable skills. Struggling with written communication is a known issue for Media Design majors and for our entire college student population. Developing students' skills in this area is a priority. It is not a surprise that our students need to focus developing their skills in solving creative problems.

As our program graduates more students who continue on their path towards careers in design, the ePortfolio review now offers the opportunity for alumni to act as critics for the newer students. The experience provides these alumni professional development experience, the chance to act as role models for the newer students, and a space in which to network with the industry professionals who comprise the other critic panelists.

## COURSE ASSESSMENT

Semester	Courses Assessed	Number of Sections
Spring 2013	DD101 Introduction to the Digital Toolbox	3
	DD105 2D Design	1
Fall 2013	DD204 Typographic Principles	1
Spring 2014	DD104 Color Theory	1
	DD106 Introduction to Usable Design	1
	DD113 Introduction to Motion Graphics	1
	DM 106 Introduction to Recording Techniques	1

Assessment of Media Design Program courses began in the spring of 2013 with DD101 Introduction to the Digital Toolbox and DD105 2D Design. As introductory courses, DD101 and DD105 are incredibly important to the development of media students' technical skills as well as their critical thinking skills.

Assessment of these courses yielded expected and, yet still, enlightening results (see appendix). In DD101, our students received their highest marks for "Visual Narrative" with 2.93 out of 4 and their lowest for the "Web Design Layout" project with 2.70 out of 4. Poor results on the "Web Design Layout" project highlights how our students struggle with both typography and information design in the early semesters of our program. Faculty had identified this weakness over the course of teaching DD101 for many semesters. Additional focus has been placed on this project and resources have been shared amongst the adjunct faculty as these skills are integral to design industry success.

The course assessment of DD101 Introduction to the Digital Toolbox also led to an unexpected outcome. Through the process of discussing SLO's and projects with adjunct faculty who also teach the course, it came to light that one adjunct had changed

certain projects in ways that left students less prepared for future coursework. This realization combined with student feedback explained a number of shortcomings in student skill levels following the course. The issue was taken to the Program Coordinator and staffing changes were able to be made.

In DD105 2D Design, students scored highest on SLO's "Patterns" with 2.78 out of 4 and lowest on "Scale and Proportion" with 2.22 out of 4. A basic element in creating strong compositions, scale and proportion are key to our students elevating their design work. The importance of scale and proportion is integral as a design without such considerations would lack energy and sophistication. Faculty recognize the need to focus on this SLO as it is a key to sophisticated compositions.

In the assessment of DD204 Typographic Principles in fall 2013, student work displayed strength in design systems with 3.55 out of 4 and highlighted areas for improvement in two projects: "Type as Form" with 2.64 and "Type & the Grid" with 2.36 out of 4 points. In an effort to address student learning outcomes in these areas, Professor Sandman has altered the pace of the class to allow more time and emphasis to be placed on these important topics.

In addition to identifying opportunities for improvement in our courses, this process has developed our own skills in assessment. Not only do we hope that our student work develops, but we hope that our precision in assessing their work will improve as well. From this point forward, the Media Design Program leadership is interested in developing a culture of assessment amongst full-time and adjunct faculty through journaling. At the end of each semester, we will encourage our faculty to reflect on their semester and identify opportunities for improvement. With this simple record of development, we hope to better understand how our students are responding to coursework and how our faculty are adjusting to better meet their needs.

## ***Student Evaluations & Feedback***

Over the last five years, the Coordinator, full-time faculty, and CLTs have been in constant dialogue regarding plans for improving the programs in terms of student enrichment, curriculum development, and selection of members of our adjunct faculty pool. As the programs have increased in number and enrollment, these conversations have evolved into a more formalized weekly program development committee referred to as the Media Design Programs Strategic Committee, which actively analyzes student issues, faculty performance, facility management, student evaluations, and student feedback.

These last two points are particularly valuable and have been the catalyst to the evolution of our programs in many ways. From the macro level where student feedback has helped us more quickly recognize and address issues with faculty and facilities, to micro level issues with course materials and even project development. This feedback has provided opportunities for tweaking

projects, and determining points of intersection between classes, which have enhanced student experience and helped in the development of stronger student portfolios.

The open door policy that our department has with our community of majors has resulted in a better sense of that community's pulse. In addition, it has resulted in a feedback loop where students feel "heard," and where students are less reticent to approach the coordinator and full-time faculty to voice concerns about their performance, issues with other students, or even issues with faculty.

Many of our faculty have come from MFA programs at some of the leading design schools in the country. Some of these faculty arrive at Hostos expecting a more sophisticated aesthetic and more professional communication skill set than our students have yet to develop. This requires a rethinking of their approaches in order to actively engage our students. On a number of occasions, student feedback have alerted us to problematic disconnects with faculty long before official student evaluations had been processed, allowing for a more proactive early intervention with the faculty members in question.

In one instance, it came to light that a Digital Music professor was being more critical than constructive with his students. The Media Design Program should have an atmosphere of "can" rather than "can't," and so this professor was replaced. In another, a Digital Design & Animation professor had an expectation that teaching a lesson once was enough for our students to learn web design. This professor then expected our students to learn what they did not pick up in class by researching online outside of class. Although we hope that students will learn how to find the answers to their questions on their own, we also know that our students require a professor to try to present the material in multiple ways to an audience of multiple types of learners. And last, combined with faculty observations, it was found that one of our adjuncts simply was not connecting with her class. Although skilled at navigating the technology, this professor did not engage her class or even make eye contact with them during the lecture. Balancing student engagement and technology can be complicated, and not all professors are capable of finding this harmony.

On the other hand, we also have the pleasure of hearing wonderful things about our faculty. It is this feedback that motivates leadership to offer additional sections and courses to these members of the team.

### ***Course Grade Pattern Analysis***

Grade patterns for the Digital Design & Animation and Digital Music majors yield insight into both program reputation and a struggle with retention in introductory classes. Over the past five years, the Media Design Programs have developed professionalism from our students through our higher expectations of timeliness and attendance. The first few years established our reputation as being demanding programs. Our students now believe us with regards to the fact that faculty will fail them if they do not attend or do the work. Newer students also have the

benefit of having senior students in the collaborative labs who act as role models. Higher completion and passing rates in higher level classes signal that a culture of seriousness, focus, and motivation develops as students progress.

Over the years, however, it is in these introductory classes that we often see lower completion and passing rates. In particular, the low pass rate and completion rates from DM106 Introduction to Recording Techniques was a signal that perseverance through the Digital Music major was a concern. Upon discussion with faculty, it came to light student misconceptions about the major were partly to blame. Students knew that they liked music and that this was a music major, however, they did not fully understand the challenges that would face them and the outcomes that the major would produce. At that time, the way in which program leadership described the major changed to address these issues. As a result, incoming students are now more knowledgeable with more accurate expectations.

### ***Educational Best Practices***

On comparing the Media Design Programs with program offerings at six similarly situated institutions (Brooklyn College, City College, City Tech, SUNY New Paltz, SUNY Fredonia, and SUNY Purchase), we can see that we are providing a very competitive education for our students. Many of our classes appear to be directly equivalent to those at the four year institutions, and it would be excellent to get the articulation agreements in place to cement this even further. Also, the overall progression of the areas of study, moving from generalized technology / design principles to specified classes on technique and advanced principles, matches the methodology of these other institutions.

However, two things that we noticed during our research leave us some room to make changes. First, the naming of our programs and classes could be changed in a way to highlight their similarities with other competing programs, especially for the Digital Music programs. Not one of the institutions examined uses the word 'digital' in their program naming, class naming, or even program/class descriptions. Technology has been adopted by almost all of these institutions (Music Technology at Brooklyn College / Music & Audio Technology at City College). In fact, from the main CUNY website a search for 'Music' will not return the Digital Music Major due to its given name. It may be wise to consider changing the names of the programs to match those of competing institutions, highlighting our similarities with these comparable schools. We might also consider grouping all of the majors (especially the design-focused ones) in to one all-encompassing name. A program name like BMCC's Media Arts & Technology or City Tech's Communication Design allows the student to have a focus in a particular area (Animation, Game Design, Interaction Design) without hindering their ability to change disciplines later.

Secondly, many of the programs we examined provided a capstone class for their students as a way to get real-world practice at designing a larger final project. Another benefit is that the student leaves these classes with a wonderful portfolio piece for their continued education or

job placement. It would be a great idea to create new classes that achieve this goal, or modify existing classes to do so, providing a much-needed and highly beneficial opportunity for our students.

## **Professional Trends Survey**

In an effort to better assess our program, the Media Design Program leadership distributed a survey to design and music professionals in hopes of better understanding current industry trends. The survey highlighted the importance of imbuing students with conceptual thinking and aesthetic awareness. The Media Design Program's focus on communications skill sets and an iterative approach to design while including focus on user experience (UX) awareness (empathetic design) is important to these professionals, as well.

In particular, the **professionals highlighted coding as an important skill**. With the introduction of the Game Design major and with the future addition of an Interaction Design major, students will be introduced to the basics of coding and object-oriented programming. Based heavily on math and statistics skills, the GFMS grant was designed to support this initiative, as well, since our population has a history of difficulty in this area.

Another characteristic professionals look for in a candidate for hire is self-motivation. Our program has focused on community-building and a "tough love" mentality when students do not meet course or program expectations, but we continue to look for opportunities to better encourage this behavior.

The most consistent message from this group of professionals, however, was **how few of their companies hire designers directly out of associates degree programs**. Rather, the majority of their colleagues hold at least a bachelors degree. To be truly competitive in the New York market, it is clear that our students will need to continue their design education at a four-year school or add to their years of experience with additional professional development.

Our leadership has long seen the need for additional opportunities for Hostos Media Design graduates. One solution, referred to as the incubator, one solution would create and manage a design shop in a space within the community and near the college. The concept for the **Hostos Media Incubator** will be a facility emulating a professional design company with common work areas, conference/presentation room, reception and waiting area, all overseen by an office/production manager. Here selected alumni of our program who have developed a business model for a media company in BUS101 Intro to Business for the Digital Entrepreneur may utilize the facility as a testing ground for their endeavor in exchange for dedicating time to leading community projects involving current students.

The incubator model sets the groundwork for a philosophy of creating graduates set to be employers as well as employees and developing media companies with a richer more diverse make-up based here in our community. At this point, Professors Bethancourt and Shad have helped write a 20/20 grant with representatives at Macaulay Honors College and Lehman College which

will involve a certificate program between the three schools and provide funding for our incubator. The space has been allotted in the Bronx Terminal Market, floor plans designed, and budgets outlined. We are building alternative funding approaches in the case that the 20/20 grant is not accepted.

## The Students

### Majors by Subplan

This chart highlights the Design and Music Production subplans as the dominant subplans in the DD&A and DM majors respectively. In addition, it highlights the adjustments in the DD&A enrollment as the Game Design major was introduced. Last, the numbers highlight a plateau in the DD&A enrollment since 2011 and the need for new channels of outreach.

MAJORS BY SUBPLAN

	Fall 2010	Fall 2011	Fall 2012	%	Fall 2013	%
Digital Design & Animation	124	167	145		159	
Design			85	59%	89	56%
Animation			44	30%	37	21%
Undeclared			16	11%	33	21%
Digital Music	37	52	54		68	
Sound Engineering			9	17%	11	16%
Music Production			34	63%	41	60%
Undeclared			11	20%	16	24%
Game Design	n/a	n/a	23		113	

The Media Design Programs has shown steady growth over the past five years. The exponential growth of the Game Design major put our enrollment over 500 students in Fall 2013.

COURSE ENROLLMENT MAJORS AND NON-MAJORS

	Fall 2009	Fall 2010	Fall 2011	Fall 2012	Fall 2013
DD&A	123	310	403	340	327
DM	11	24	62	51	77
GD*	n/a	n/a	n/a	33	106
TOTAL	134	334	465	424	510

\*New major introduced. Informs overall MDP course enrollment.

### Demographic Profile

This breakdown by gender of our majors is of great concern to MDP faculty. The lack of women across both majors highlights a need for a targeted campaign for female visual and audio designers.

GENDER

	DD&A	%	DM	%	HOSTOS*	%
Female	49	31%	13	19%	4568	66.8%
Male	109	69%	55	81%	2267	33.2%
Undeclared	1	1	0	0		

The ethnic makeup of the DD&A and DM majors tracks closely with the ethnic makeup of the college itself. The primary difference can be found in a slightly higher Black population among the majors.

#### ETHNICITY

	DD&A	%	DM	%	HOSTOS*	%
Hispanic/Latino	87	55%	35	51%	4037	59.1%
Black	51	32%	27	40%	1687	24.7%
Am. Indian /Al. Nat.	3	2%	0	0%	28	0.4%
Asian	3	2%	3	4%	205	3.0%
Not Specified	10	6%	3	4%	745	10.9%
White	5	3%	0	0	133	1.9%

The majority of DD&A and DM students reside in the Bronx and in New York. The borough breakdown tracks very closely with the overall statistics for the college.

#### BOROUGH

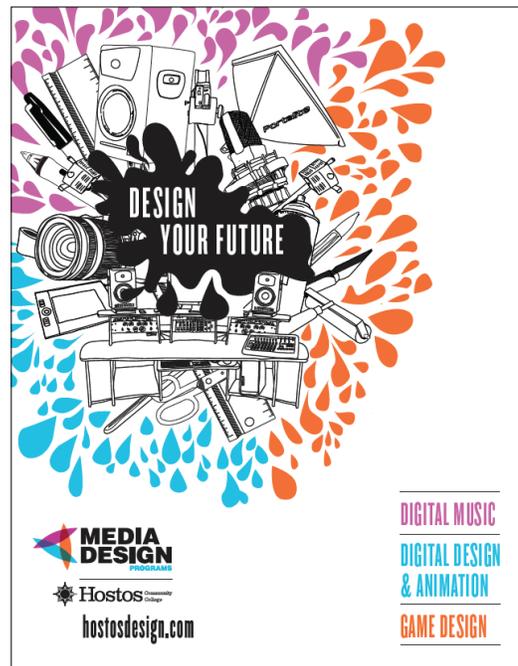
	DD&A	%	DM	%	HOSTOS*	%
Bronx	112	70%	41	60%	4457	65.2%
Brooklyn	6	4%	6	9%	315	4.6%
New York	33	21%	16	24%	1183	17.3%
Queens	6	4%	4	6%	296	4.3%
Staten Island	0	0%	0	0%	0	0%
Other	2	1%	1	1%	584	8.5%

\*Hostos student profile Spring 2013 term <http://www.hostos.cuny.edu/oaa/oir/PublicDocuments/StudentProfile.pdf>

### Student Recruitment

In the first semesters of the Digital Design & Animation program, Professor Rees Shad led an outreach campaign to area high schools. When visiting schools, Professor Shad took a program banner, short student video presentation, and an enthusiastic description of the program, the classes, and the Hostos community. Initial growth was thanks to his efforts on this front in addition to the word spreading around Hostos about these new major offerings.

In 2012, the Media Design leadership realized it was time for our outreach materials to make a statement about what our program does and who our students are. Professors Lewis Cannon and Sandman took the opportunity to bring the project to their classrooms. Professor Lewis Cannon's Digital Illustration class developed the drawings and Professor Sandman's Typography class developed the new Media Design Programs logo. The result was the "Broster." The "Broster" is part brochure and part poster.



The combination makes for a reasonably sized mail piece that will expand into a poster for a college advisor's wall. A project designed and managed by Professor Sandman, the broster offers a high-quality mail piece that highlights the program's offerings.

From 2010-2012, the Hostos Design Certificate offered two design courses each Saturday. The Certificate was open to the public and fully funded by the Perkins Grant. The Certificate offered students the opportunity to explore the world of design free of charge and resulted in a handful of students matriculating into the Media Design Programs.

Both in the classroom and in the data, it has become clear that our programs are in need of more women. As Media Design leadership plans future recruitment, it is with an eye to equalizing the gender imbalance. Whether this is through reaching out to high school girls organizations or through outreach materials focused on a female audience, our program will need to make a focused effort to recruit future female designers.

### **Student Retention**

Patterns in student retention in the Media Design Programs has only become clear in the past few years. There are a number of reasons that students do not continue in our program including both personal issues and financial issues. Students might, also, find that their interest in drawing or in game illustrations does not translate into an interest in Media Design. In addition, there are students that faculty suggest should find another major due to poor performance or lack of interest. One can see the pattern of retention in the number of majors based on semester beyond the intro level courses.

This chart highlights the significant attrition in both the DD&A and DM majors. In order to grow, we will need to increase the number of students enrolled in intro courses in hopes of increasing those who perservere through the program.

**MAJORS BY SEMESTER | SPRING 2014**

	1st	2nd	3rd	4th or more	TOTAL
DD&A	66	19	19	48	152
DM	37	13	5	9	64

This data highlights the need for as many sections of introductory classes as we can fill. DD101 Introduction to the Digital Toolbox and DM106 Introduction to Recording Techniques are the gateways into the program and it is disruptive to a student's progression through our program if it is not available. In addition, this highlights the need for consistent advising for new students in our program. The Media Design leadership has all too often seen student schedules with few to no design or music classes and duplication of general education courses. For example, a student might be told to take both Sociology and Psychology even though only one or the other is required. A priority of our leadership is to educate advisors around the college on how to advise

our students if they do not want to send them directly to our offices for advising which would be preferred.

### Graduation Statistics

Spring 2013 represents the DD&A program's first year with a relatively large number of graduates. As these numbers have grown, faculty has learned more about how to help our graduates succeed in transferring to four-year schools.

#### GRADUATES BY YEAR

	2010	2011	2012	2013 as of Spring
Digital Design & Animation	2	9	8	29
Design	n/a	n/a	5	18
Animation	n/a	n/a	3	11
Digital Music	0	0	0	7
Sound Engineering	n/a	n/a	n/a	2
Music Production	n/a	n/a	n/a	5

The lower numbers of female graduates logically follows the lower numbers of female majors.

Our faculty must begin with targeted outreach to address this concern in the gender balance.

#### GRADUATES BY GENDER

	2010	2011	2012	2013 as of Spring
Digital Design & Animation				
Male	1	8	6	19
Female	1	1	2	10
Digital Music				
Male	n/a	n/a	n/a	5
Female	n/a	n/a	n/a	2

This chart highlights the positive direction that our majors' collective GPA is moving. As GPA is essential to transferring to a four-year school, it is imperative that our students understand its full importance to their future.

#### GRADUATES GPA BY YEAR

	2010	2011	2012	2013 as of Spring
Digital Design & Animation				
# Students	2	9	8	29
Average GPA	3.18	3.22	3.13	3.29
Digital Music				
# Students	0	0	0	7
Average GPA	0	0	0	3.37

Faculty in the Media Design Programs are proud of every graduate. Many have continued their education and many are back in the workforce. However, there are other students who do not show up in these numbers but have completed all design-related coursework that our program has to offer. These students have not graduated due to obstacles such as English and Math. It is for these students that we are exploring ESL sections of our design classes and developing math-related games for the GFMS initiative.

## Student Outcomes

Graduates of the Digital Design & Animation program are doing a number of different things, however, what we learned from the **alumni survey** was that they were not always related to the world of design. For instance, students shared that they currently work in a number of different capacities at retail stores or at community centers. Their titles are not always “designer” but are sales floor team member, youth leader, or teller. The feedback that we received from students is that finding a job with only an Associates Degree can be challenging. In some instances, it was only professional network of Hostos adjunct faculty that connected a student to his professional goals. In a world where even a bachelor’s degree does not ensure a job, our program must address head-on a student’s need to continue their education.

In hindsight, our students have requested additional **career development** to help them navigate the professional world, more support when transferring and developing portfolios for four-year schools, and additional internship opportunities to gain professional development. In addition, students mentioned that even after graduation, they wish that Hostos could offer professional development and work experience opportunities. As mentioned earlier, the incubator could be one solution to this problem.

### EXERPTS FROM DD&A ALUMNI SURVEY

Find the complete Alumni Surveys in the Appendix  
37 of 48 [77%] student respondents

What additional workshops/training or coursework would have helped you develop your professional skills?

Highlights a need for additional Career Development in the form of Internships and software development.

	# RESPONSES
Additional Career Development	19
Additional Software Training	17
Additional Hours at an Internship	16
Additional Summer Opportunitites	13
Additional Online Tutorials	12
Additional Portfolio Reviews	12
Additional Design Competitions	11
Additional Guest Lecturers	9
Additional Painting & Drawing Opportunities	6
Additional Transfer Assistance	6
Additional Summer Courses	3

Highlights the perceived importance of Typography in the professional setting. Supports initiative to offer elective Typography II course.

To date what course or coursework has helped you develop your professional skills for the workplace the most?

	# RESPONSES
DD204 Typographic Principles	14
DD114 Digital Illustration	12
DD201 Communication Design	10

Highlights our success in preparing students for employment, but also the opportunity to improve our methods. In particular, we must find a way to both communicate what employer expectations will be while also providing students with more opportunities for work experience.

How well do you feel that your education at Hostos Community College prepared you for employment?

	# RESPONSES	%
Very Well Prepared	9	25%
Adequately Prepared	17	47%
Prepared Somewhat	10	28%
Unprepared	0	0%
Not Prepared at All	0	0%

DD&A ALUMNI  
SURVEY QUOTES

*"While Hostos has prepared me for employment the job market for a designer with only an associates degree is slim."*

*"I feel that I gained the skills required for a job as a designer while at hostos, but what I've seen while looking for design jobs is that most of them, if not all, require at least 2 years of experience. Although the internship program is there to provide students with experience it is not enough. I think there should be a program in place where alumni can gain experience after they graduate, be it paid or not."*

*"Hostos Design department helped me as a designer to brand myself and to continuously update my portfolio."*

## EXERPTS FROM DM ALUMNI SURVEY

Find the complete Alumni Surveys in the Appendix  
5 of 7 [71%] student respondents

Highlights student interest in hearing from and networking with industry professionals.

What additional workshops/training or coursework would have helped you develop your professional skills?

Additional Guest Lecturers	4
Additional Online Tutorials	2
Additional Competitions	2
Additional Software Training	1
Additional Hours at an Internship	1
Additional Portfolio Reviews	1
Additional Performance Opportunities	1
Additional Career Development	1

DM ALUMNI  
SURVEY QUOTES

*"I am able to perform my functions at the studio well because of the education I received well. The only thing is I wish there was a course or two to introduce students into the business side of working in the music industry. This is something I had to and still am learning on my own."*

*"After completing all the required courses at Hostos, especially the internship program, I am confident that I have the upper hand for employment. Thanks to our new and well maintained facilities that not all people have access to. It is safe to say that I have somehow cut down the competition out there in the real world. In addition, I was able to carry myself quite well in interviews all thanks to the training we had at hostos presenting our portfolio."*

## Faculty

### Overview of Faculty

The Media Design Programs faculty has had extraordinary growth in the past five years thanks to the support of the college and its key decision-makers. It is this growth that has allowed our faculty to continue to develop new initiatives and support existing programs for students including each semester's All Majors Meeting, internships, and ePortfolio Reviews.

The Coordinator of the Media Design Programs and Chair of the Humanities Department is Professor Rees Shad. Professor Shad wrote the original curriculum for all three majors and has been the driving force behind program expansion. Not only a program builder, Professor Shad has also taught more courses across the three program than any other faculty member. Professor Shad now primarily teaches in the Digital Music and Game Design programs.

The Digital Design & Animation program is led primarily by Professors Catherine Cannon and Sarah Sandman. Although supported by the entire faculty team and coordinated by Professor Rees Shad, these two professors now teach wholly within this program and lead initiatives related to student development.

The Game Design program is led by Professor Matthew Bethancourt. Professor Bethancourt has spent the past year giving structure to the new program. In particular, he has spent time developing code curriculum to better suit our students' learning needs. Also, Professor Bethancourt has established the annual Game Competition. This competition requires teams of game design majors to submit a game in the form of a video. Chosen games are then played at the Game Competition and the winners are awarded a cash prize. A solid foundation for this expanded program offering is thanks largely to the efforts of Professor Shad and the Hive Cooperative's *Einstein & the Honeybee: An Introduction to Game Design and Game Development*. This GD101 Introduction to Games textbook presents concepts to our students in a way they can understand and has improved the quality of the game design education.

The Digital Music major is led by Professor Rees Shad with great support from Professors Alberto Bird and Matthew Bethancourt.

A long-time adjunct and recent addition to the full-time team is Andrew London. Professor London has taught nearly all courses for the animation students since 2010. As a full-time substitute, Professor London has highlighted the needs and opportunities of the animation students. With Professor London's support, the animation students have a new studio space, new equipment, and additional support in developing their animation reels.

The team of full-time faculty in the Media Design Programs has grown tremendously to support the student enrollment. In Fall 2014, Andrew London will join the team as a full-time Assistant Lecturer in the DD&A program.

#### FULL-TIME FACULTY

	Joined Team	Title	Tenure Status	Highest Degree
Alberto Bird	1987	Professor	Tenured	M.A.
Rees Shad	Spr 2008	Asst Prof	Tenured	M.F.A.
Catherine Lewis Cannon	Spr 2010	Asst Prof	Junior Faculty	M.F.A.
Sarah Sandman	Fall 2011	Asst Prof	Junior Faculty	M.F.A.
Matthew Bethancourt	Spr 2013	Asst Prof	Junior Faculty	M.F.A.
Andrew London	Spr 2014	Lecturer	Full-time Sub	M.A.

The team of full-time faculty in the Media Design Programs has grown tremendously to support the student enrollment. In Fall 2014, Andrew London will join the team as a full-time Assistant Lecturer in the DD&A program.

#### FULL-TIME VS. ADJUNCT FACULTY\*

	DD&A		DM		GD	
	Full-Time	Adjunct	Full-Time	Adjunct	Full-Time	Adjunct
Fall 2009	29%	71%	100%	0%	n/a	n/a
Fall 2010	53%	47%	100%	0%	n/a	n/a
Fall 2011	32%	68%	43%	57%	n/a	n/a
Fall 2012	45%	55%	33%	67%	67%	33%
Fall 2013	29%	71%	17%	83%	83%	17%

\*Does not include required VPA or MUS courses.

#### STUDENT PER FACULTY MEMBER FULL-TIME & ADJUNCT

	DD&A			DM			GD		
	Enrollment	# Faculty	Students Per Faculty	Enrollment	# Faculty	Students Per Faculty	Enrollment	# Faculty	Students Per Faculty
Fall 2009	123	7	17.6	11	1	11.0	n/a	n/a	n/a
Fall 2010	310	19	16.3	24	3	8.0	n/a	n/a	n/a
Fall 2011	403	22	18.3	62	7	8.9	n/a	n/a	n/a
Fall 2012	340	20	17	51	6	8.5	33	3	11
Fall 2013	327	17	19.2	77	6	12.8	106	6	17.7
OVERALL	1503	85	17.7	225	23	9.8	139	9	15.4

### **Faculty Scholarship and Grants**

In October of 2012, Media Design Professors Rees Shad and Catherine Lewis Cannon were awarded the National Science Foundation's Advanced Technological Education grant for their proposal "Designing Futures with Games: Game-Framed Math & Science as a Pathway to Multi-media Technology Careers [GFMS]." GFMS aims to increase students' understanding of STEM-based subjects at Hostos by framing math and science within the context of game design and game play. Funded by both the grant and the college itself, the Hostos Game Design Lab with adjoining office space and Equipment Locker were built in the summer of 2013.

### **Faculty Accomplishments and Activities**

**Alberto Bird** has performed widely as pianist, conductor and organist. A former Fulbright Scholar, he has appeared in New York City at Weill Recital Hall of Carnegie Hall, Town Hall, Merkin Hall, at All Souls Unitarian Church with Musica Viva of NY, and in concerts at Columbia, Fordham and Yale universities. He has performed numerous times as soloist with the Puerto Rico Symphony and in concerts at the Conservatory of Music and the University of Puerto Rico. His Premier Records CD, "Three is Company," features the world premiere recording of John Freeman's Suite for Organ and Wind Orchestra with Percussion, which was named best wind recording by

*In Tune* magazine. He was heard for two years over WQXR-FM in weekly live broadcasts from the Community Church of New York, where he was Music Director. As keyboard soloist, he has performed such diverse works as Ravel's Piano Concerto for the Left Hand, Poulenc's Organ Concerto and Brahms' First Piano Concerto. He was organist at the United Nations Chapel for ten years, and has been Professor of Music at Hostos Community College since 1989. In recent years he has played concerts of 19th-century Puerto Rican piano music at the Museum of the City of New York and is working on editing an anthology of this repertoire.

Carolyn and **Andy London** are writers, directors, animators and co-founders of London Squared Productions. Since 1999, they've been creating films, music videos and animated content. Award-winning films include "Subway Salvation" "The Backbrace" and "A Letter to Colleen" and have screened in hundreds of festivals including the Tribeca Film Festival, Annecy and the Ottawa International Animation Festival. In 2011, The London's film, "The Lost Tribes of New York City" was featured in the MoMA show "Talk to Me"; an exhibition on the communication between people, technology and objects. Other projects include the graphic novel, "EAGER TO PLEASE" (eager-to-please.com) and an upcoming theatrical project. The Londons live and work in Long Island City, New York.

**Sarah Sandman** is an assistant professor in the Media Design Programs at Hostos Community College that specializes in social practice and graphic design. She holds a BFA in Graphic Design from the University of Kansas/Fachochschule Trier and an MFA in Graphic Design from the Rhode Island School of Design. Her work has been exhibited at The Wassaic Project in Wassaic, NY, the 2010 Open Engagement Conference in Portland, OR and the 2013 Playtime Symposium at Eyebeam in New York, NY. She is a recipient of a PSC-CUNY TRAD A for her project, *The Gift Cycle: Schaghticoke Reservation*. In addition to teaching classes in typography, color theory and 2D design, Sandman serves as the co-coordinator of the Hostos Design Lab summer design intensive. On January 14, 2013, Professor Sandman and Catherine Lewis Cannon delivered the presentation, *Hostos Design Lab: A Local Field Study Model for the Urban Community College* at the International Higher Education Teaching and Learning Conference at University of Central Florida in Orlando, FL. Sandman has been a visiting lecturer and critic at the Minneapolis College of Art and Design, Syracuse University, The Fashion Institute of Technology, and Parsons. She served on the board of FEAST from 2009-2013 (Funding Emerging Art with Sustainable Tactics), a Brooklyn-based arts granting organization whose efforts have been presented at the Creative Time Living As Form exhibit and 2011 New Museum Festival of Ideas. Sandman has worked as a senior designer at the communications agencies Egg in Seattle, WA and Green Team in New York, NY. She is currently a member of the creative collective, One Long House, with whom she's worked for clients such as Jessica Alba's Honest Company and Women's Voices Now.

Associate Professor **Rees Shad** is currently acting chair of the Humanities Department and coordinator of the Media Design Programs at Eugenio Maria de Hostos Community College in the South Bronx of New York City. Over the last seven years he has developed over fifty classes at

the college in order to create three separate associates degree programs in digital music, game design, and design & animation. The 2012 Carnegie Foundation's New York professor of the year, Shad and his colleague Professor Catherine Lewis Cannon are the Principle Investigators in the NSF/ATE grant Designing Futures With Games which involves a multi-disciplinary initiative to engage students with math and science by introducing the subjects through compelling game play and design. He holds a B.A. in English Literature from Skidmore College, an M.S. in Technical Communication from RPI (with certificates in graphic design and usability studies), and an MFA in design and technology from Parsons The New School for Design. Prior to coming to the academy, Rees spent eighteen years in the music industry overseeing the Sweetfish companies, which involved recording facilities, music publishing, record distribution, and interactive software. He is also a composer with 24 albums in his discography.

## Facilities and Resources

### *College Lab Technicians*

Over the last four years, the Media Design Programs have built state of the art collaborative computer labs where students explore and create a wide variety of media. These wonderful spaces come with great responsibility. Although shared amongst the Media Design Programs leadership, the bulk rests on Marino Corniel, Senior College Lab Technician. Under Corniel's leadership, the labs are a safe and supportive environment for student development. Corniel schedules a staff of College Lab Assistants, manages all hardware and software for three labs, and provides communication support to full-time faculty and adjuncts. Corniel is an integral and irreplaceable part of the Media Design Programs.

Emmanuel Diaz is the College Lab Technician overseeing the piano lab and tutors students in performance, reading, and theory. Diaz manages piano lab hours as well as the Hostos Band. In addition, Diaz has organized program events such as the Open Mic Night in February 2014.

With the expansion of our program and its facilities, so has expanded the need for technical and administrative assistance. In some ways, we simply need Marino in multiple locations at the same time. The GFMS grant has supplied our program with a Lab Technician, Hostos alum Brian Gonzalez, yet support for his position will disappear in 2015. At that time, our program will be in dire need of an additional CLT to assist in the management of three lab spaces, a classroom, and an equipment check-out system.

In addition, our program puts great importance on communication with our students. For instance, our leadership team prefers to advise all of our majors ourselves so that we can ensure proper progression through the major and general education requirements. Initiatives such as this and other student management strategies along with frequent program events results in a great deal of communication and administrative work. Our program would benefit from the ad-

dition of another College Office Assistant to support the Humanities Department as our Media Design Programs grow the course and section offerings.

### MEDIA DESIGN PROGRAM FACILITIES

		UNIQUE STUDENT VISITS TO LAB FALL SEMESTERS					
	Description	2008	2009	2010	2011	2012	2013
Apple Collaborative Lab C-515	28 Mac work stations plus Instructor station with projector	941	2048	3012	3046	4810	7108
Digital Classroom C-516	28 Mac work stations, Instructor station with projector						
Animation Studio C-516	A space carved in the back of the Media Design Classroom, the Animation Studio offers three stop-motion stations and storage for animation equipment.						
Recording Studio & Classroom C-418	7 private recording booths, a recording studio, and classroom with 7 Mac work stations plus Instructor station with projector system [opened Fall 2011]					1512	2597
Game Design Lab & Classroom C-456	27 Mac work stations, Instructor station with Smart Room projector system [opened Fall 2013]					n/a	1087
Equipment Locker C-455	Storage room to house media equipment available for check out by students						

### ***Classrooms, Labs and Equipment***

The Media Design Programs have a responsibility to the students to have state-of-the-art equipment in both lab and classroom space. Support for this initiative has come primarily from Tech Fee and Tax Levy sources. Annually our program requests monies to replace the outdated and broken as well as funds to support a staff of College Lab Assistants across three unique spaces at the college. Ensuring that this equipment and space is managed properly is a considerable undertaking led by College Lab Technician Marino Corniel.

Lab equipment was also supplied by the Perkins Grant in support of the Hostos Design Certificate. In 2011, the initiative provided twenty new computers to the Media Design Programs that provided much needed updates to outdated equipment.

The Game-Framed Math and Science grant funded by the NSF has expanded our classroom space and equipment offering as well as providing a much needed Equipment Locker room. The Equipment Locker is a narrow room with shelves where all of the equipment available for student checkout is housed. This relatively new space has liberated our College Lab Assistants from the laborious process of equipment checkout paperwork so that they can focus on peer tutoring.

## **Budget**

As previously mentioned, there is no official budget for the Media Design Programs. Tech Fee and Tax Levy are the primary support streams for our programs. Although generous in the past, these funds are not guaranteed and are, also, available for request only one time a year. This arrangement leaves our program without the ability to plan, budget, and react when needs change throughout the year. In addition, supplemental funds from the NSF-supported GFMS grant will end in October of 2015. At that time, our program will need to be requesting support for the Game Lab, as well.

# **Strengths, Weaknesses, Opportunities, and Threats**

## **Strengths**

### **Faculty**

Since coming on line in 2008, the Digital Design & Animation program at Hostos has grown dramatically (from 7 to 159 majors for 95% growth over 5 years) and attracted a significant cadre of gifted professors to help students to develop and hone their skills as designers. These students have begun developing themselves into impressive budding professionals who have been given (sometimes for the first time in their lives) an opportunity to take their creative inclination and shape it into a vocation. Our faculty is comprised of graduates from the leading east coast design programs, and characterized by passionate commitment to changing the face of media in the United States by empowering our students to have a voice in the conversation. We have graduated a number of students who have been accepted into bachelors programs across New York City. These students have gone on to programs at FIT, SVA, Lehman, City College, and City Tech in Brooklyn.

### **Professional Development**

The ePortfolio Review process for Digital Design & Animation and Digital Music students has developed into a phenomenal experience for students, faculty, alumni, and industry critics. The professionals who give their time to our students provide feedback in a way that is both nurturing and informative. Students gain perspective on their progress towards becoming design professionals while Media Design faculty have the opportunity to see more clearly how students are meeting or not meeting program outcomes. The ePortfolio Reviews provide reflection for all involved.

Our most gifted students have been invited to take part in cutting edge summer immersion programs led by our dedicated faculty. Students' professional and collaborative educational experiences are enhanced by several Media Design Immersions outside of the classroom and institution such as the Media Design Challenge, Hive Cooperative and Hostos Design Lab.

Media Design Immersions provide high-impact learning and profound portfolio building opportunities through cross-cultural work exposure. These experiences have yielded public-facing media projects such as billboard designs on Madison Avenue, a series of educational games focused on math and science, the publication of a game design text book, a multimedia exhibition at a world renowned cultural institution and a short film and screening at a local Bronx gallery.

Lastly, through these portfolio reviews, outside guest lecturers, and design labs, we have created a foundation of professionalism that has allowed us to build a strong and vibrant internship program offering irreplaceable real world experiences. Our students have worked with local businesses, non-profits organizations, professional artists, on-line media organizations, and advertising firms helping them to create a wide array of media.

### **Community**

Of particular pride for our Media Design faculty is the sense of community amongst our majors. This community has been forged through the All Majors Meeting each semester, summer programs, ePortfolios, game days in the lab, student clubs, events such as Open Mic Night, student-sponsored workshops, alumni returning to share their stories, our website [hostosdesign.com](http://hostosdesign.com), the Hostos Helping event, our student College Lab Assistants, and the ever-present support of Marino Corniel.

The role model for our student community is the one found amongst the Media Design Programs faculty and staff. Through weekly meetings, our team effectively communicates about new ideas, problem areas, and student progress.

### **Systems**

The Media Design Programs have been able to grow over the past five years in part due to its systems. From the advising and pre-registration system to the ePortfolio Reviews to the Internship Program, the MDP faculty have worked to establish systems to support our faculty, student professional development, and the strength of our community. It is these systems that provide a foundation for future healthy expansion and growth.

## **Weaknesses**

Our current enrollment reflects a disproportionate number of men joining the program. While the college is 67% women, the program is only 31% women. This does not reflect the percentage of professional women in the design industry, which is 54%, yet this might actually be reflective of industry trends in terms of ethnic diversity where only a bit "more than 20% of designers reflect a minority race or ethnic characteristic."<sup>2</sup> Nevertheless, we will have to focus more effectively on outreach to female students.

The average Media Design student needs a great deal of help to develop their written communication. Even though our faculty has developed and taught writing intensive courses

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2 Ibid.

and even though our faculty have embedded writing into design assignments, more must be done to support our students in this effort as we move forward.

In addition to writing, math has proven to be a great struggle for our students. Completing the MAT100 requirement for all of the majors can take students the entire length of their careers at Hostos. A number of students must take the various levels more than once or even twice to finally pass them. The Game-Framed Math and Science grant was written to address just this situation. Grant leadership is hopeful that G-FMS will transform our students' math development.

English as a second language (ESL) presents another obstacle to graduation for many of our students. A number of students will come to the end of their design workload only to remain at Hostos to finish the reading or writing requirements. In an effort to address the specific needs of these students, Media Design faculty are working with the Language and Cognition department to develop ESL-focused design courses. Professors trained in ESL methodologies would be teaching these introductory classes in a way that also reinforces basic language through presentations and writing assignments.

## **Opportunities**

There are a number of opportunities to improve the Media Design programs, as well. First, feedback from internship sites and feedback from the Alumni Survey highlight the need for Digital Design & Animation majors to know more about production. Preparing graphic production for print and screen or mixing and mastering audio files for an audience or application is a large part of working in the industry, however our curriculum currently does not address these needs. The development of capstone courses in both the Digital Design & Animation and Digital Music majors could provide this much-needed experience.

In addition, more articulation agreements with design programs of a similar mission would benefit our students greatly. Not only would these agreements increase transferred credits and streamline the process, but also would ensure that our students do not waste precious financial aid or student loan funds.

As the number of graduates from our program grows, so does our experience with successfully transferring students to bachelors programs. The initiative has been taken by Professor Sandman to work one-on-one with soon-to-be Digital Design & Animation graduates to ensure that their the portfolios are ready for submission to four-year programs. Although Transfer Services has been supportive of our program and welcoming to our students, it is this one-on-one assistance and guidance by experienced designers that our students need. Media Design is a field that is portfolio-based where only a trained media designer can offer assistance. This suspicion was mirrored in the Alumni Surveys as graduates wished there had been more assistance with their transfer process. It has become obvious that Transfer Workshops must be developed specifically for our Media Design students.

An enormous opportunity to transform the lives of our graduates and the Bronx itself is the incu-

bator project. An idea that connects Hostos alumni, current students, and community organizations in need, the incubator has the potential to support our graduates in entrepreneurship while mentoring Media Design majors.

## **Threats**

Each year, the face of technology changes. The Media Design Programs at Hostos must change with it or the success of the program is in jeopardy. For this reason, our faculty keep their eyes to the professional world to identify changing trends in industry standards. In the past, we have switched video-editing software for this reason as well as 3D animating software.

The Media Design Programs is an expensive endeavor for any institution. Our program requires space, technology, and staff to manage it. Although our program has received generous funding, the lack of an established budget leaves the feeling that the future is unknown and unplanned.

In addition, the need for additional administrative staff to support the initiatives of the Media Design Programs and the Humanities Department is a prime concern. CLT Marino Corniel contributes greatly to this effort which is outside of his realm of responsibility. However, as our programs grow and labs grow, this addition to his workload is unsustainable.

The potential for growth in our program is exceptional. With outreach and our current network of high schools, the future looks bright. The concern of our leadership is scalability. As the number of students grows, will our full-time faculty be able to give students the necessary time during advising and pre-registration that they need? It is the connections forged through one-on-one discussion with students that builds community and supports student development. Expanding our program might threaten these connections if our leadership is not able to adjust as our numbers grow. The necessary adjustments might take the form of new organizational systems, new support staff, the utilization of new technology, or simply additional faculty.

# **Forward Thinking**

## ***Three to Five-Year Outlook***

The primary catalyst for developing the Media Programs at Hostos was to create an academic lens through which to focus students' creative inclination. This focus is aimed at viable trajectories for employment in the media arts with a foundation in communication and collaborative skills. These programs can also form incredible opportunities for establishing confidence and successes that spring students forward into other disciplines. In the current technologically charged marketplace a media development tool set can afford students significant value added hireability.

In terms of strengthening potential educational trajectories for our majors it will be necessary

for us to establish stronger relationships with senior colleges within CUNY, SUNY, and private institutions such as Parsons New School for Design, Pratt, and the School for Visual Arts. Equally important will be the establishment of strong relationships with media centric high school “feeder” programs throughout the city in order to build strong educational pathways that can form the basis for our students’ educational and professional directives.

The need for more relationships with feeder programs is most evident in the Digital Music Program where our student numbers are currently lower than in any of the other programs. Currently many students that come into the program do so for artistic reasons rather than with clear vocational interest, and the unexpected technical workload they encounter here is discouraging to them. Focused outreach will need to be part of our long term plan.

A significant element of the Media Programs here at Hostos is the creative community formed within the various degree programs. Cross-pollination for collaborative endeavors establishes significant professional experience and fosters a strong network of developers. As our graduates move forward in their education at other colleges and universities, and subsequently move on into their professional lives this network has a very real potential for strength.

It is our goal that this network be the cornerstone of developmental approaches toward building professional opportunities here in the South Bronx. The proposed Hostos Media Incubator project is only the first step toward this end goal.

## ***New Courses and Curricular Changes***

In order to provide more opportunity for interchange between students in the various media degree programs we are reworking the curriculum as we grow in order to establish new offerings as electives. In this way our audio students build relationships with our animators and game designers in introductory classes such as DD101 Intro to the Digital Toolbox, but also in upper level courses such as Video Production, Concepts in Animation, Sound Design.

Our work over the last six years has indicated to us that there are several areas that we need to give more focus to such as more typography and production with our graphic design and animation students, more multimedia broadcast with our music students, and a more deliberate focus for developing production reels with our animators.

## ***New Programs***

Media Design leadership continues to expand our students’ opportunities by developing an additional program in Interaction Design. This program which focuses on user interface and user experience will be the first of its kind at CUNY and will focus on the role of empathetic design in media and product design. It will provide students with an entryway into one of the most cutting edge elements of new media which is now in high demand. From user centric conceptualization to systems for usability testing of these designs, expertise in this field of study is in high demand

by industry and will have significant impact upon the continued success of our media majors.

The Interaction Design major will complement the media design offerings already in place at Hostos. Utilizing the foundation of the Digital Design & Animation program, the Interaction Design program would only require the creation of three new classes.

### ***Achieving our Goals***

In order to create a means of professional/vocational focus for students' creative inclination our focus will need to continue to be on empathetic design principles, technical and design centric skill sets, and a contextualized grasp of communication and collaborative skills.

Outreach to local high schools will need to be budgeted for and increased in order to help the pool of potential majors that exist in these schools to be more aware of opportunities we can offer them. At the same time our relationships with senior colleges will need to be strengthened through more substantial articulation agreements.

The establishment of articulation agreements between the Hostos Media programs and local high schools in addition to senior colleges is, without a doubt, one of the more difficult elements to develop. Our faculty, while able to utilize their contacts in the design field and academia in order to offer stepping-stones to such relationships, is unable to invest the required time and energy needed to successfully complete such arrangements. It is beyond us. We must have more significant investment from the administration in order to complete this necessary task.

## **Initiatives Overview**

### **Adjunct Faculty Support**

Being available to answer questions, provide advice, and highlight available resources to part-time faculty.

### **Advising & Pre-Registration**

An important time each semester when our faculty meets with every Media Design Program major to discuss class registration and educational progress.

### **Articulation Agreements**

Agreements with both four-year colleges and high schools to create pathways for students from one to the next while transferring the maximum number of credits.

### **All Majors Meeting**

A gathering of all Media Design Majors each semester where students are informed of program requirements, relevant services, and events.

### **College Lab Assistant (CLA) Management**

Overseeing a team of students lab assistants necessary for peer tutoring and managing student lab space.

### **College Transfer Portfolio Support**

Portfolio and essay review along with one-on-one development meetings to ensure application readiness.

### **Community Building**

A continued effort to build a sense of community amongst our students with events, initiatives, and open doors.

### **Course Assessment**

An ongoing effort to identify opportunities for improvement in our course offering including new materials, interventions, or faculty.

### **ePortfolio Reviews**

An annual spring event where over eighty DD&A and DM majors present their portfolios to a panel of approximately thirty industry critics.

### **Equipment Lending Program**

Overseeing an inventory of design and audio equipment such as DSLR cameras, digital video cameras, digital audio recorders, and Wacom tablets.

### **Game Competition**

An annual spring event where all Game Design students submit game proposals and a select few are chosen to compete

### **Game-Framed Math & Science NSF-ATE**

A National Science Foundation grant to redesign math and science curriculum in the context of game design.

### **High School Recruitment**

Outreach to area high schools to increase awareness of Media Design offerings at Hostos.

### **The Hive Collective**

A team of Hostos students and alumni who work collaboratively on book and game development.

### **Hostos Design Lab**

A high-impact summer learning experience where students are immersed in a new community through this local study abroad program.

### **Hostos Incubator Program**

A project in its developmental stages that offers Hostos students and alumni the opportunity to collaborate on real world projects.

### **Internship Program**

A one-credit independent study class for DD&A and DM majors in which students are placed in and out of Hostos to gain work experience and build their portfolios of work.

### **Lab & Classroom Technology Management**

Support for approximately one hundred Apple Computer Workstations across labs, classrooms, and the sound studio.

### **Laptop Lending Program**

Students can apply to use an apple laptop loaded with design software for the year. Computers supplied by the former William T. Morris scholarship fund.

### **Media Design Program Strategic Committee**

A weekly meeting of Media Design faculty to discuss and manage initiatives and student success.

### **Open Mic Night**

An opportunity for talented student musicians and singers to perform for their community.

### **Program Assessment**

Based on course assessment, ePortfolio Reviews, and industry trends, this effort addresses needs for alteration to our overall curricular pathway.

## ***MDP Faculty Involvement at Hostos***

Assessment Committee

Audio Engineers Society *Student Club*

COBI Grant

Digital Collective *Student Club*

EdTech Leadership Committee

ePortfolio Implementation Committee

¡Escriba/Write!

Game Club *Student Club*

GenEd Committee

Hostos Senate

Hostos Reperatory Theater

2014 Hostos Gala Committee

Information Learning Commons

Hostos 175 Committee

Hostos Website Redesign Committee

Hostos 45 Logo Redesign

Service Learning Committee

Touchstone Editorial Board

Women and Gender Studies Committee

## ***Recommendations for Support***

### SHORT TERM

- Develop College Transfer Workshops for Media Design Program majors
- Implement Curricular Adjustments with OAA Support
- Finalize and Expand upon Articulation Agreements with High Schools and Colleges with OAA Support
- Invest in Recruitment and Outreach
- Support ePortfolio Review
- Formalize Summer Design Immersion Labs
- Reconstitute the Next Note Music Conference
- Establish Operational Budget for the Media Design Programs
- Institute Hostos Media Incubator

### LONG TERM

- Establish Media Design Programs as a Unit or Department
- Develop and Institute Interaction Design Program
- Establish Media Design Journal at Hostos
- Expand Program Support with additional College Lab Technician Line

# Appendix

APPENDIX ///

## MDP GPA ANALYSIS

This data provides a more clear picture of our students Grade Point Averages (GPA). The minimum requirement GPA for the program is a 2.0. From the data, one will notice that a handful of students are below this threshold. This highlights a need for student outreach to address shortcomings.

AVERAGE GPA		
	DD&A	DM
Average Cum GPA EXCLUDING 0.0 GPA's	2.74	2.55
Average Cum GPA INCLUDING 0.0 GPA's	1.86	1.61

GPA BREAKDOWN				
	DD&A		DM	
	#	%	#	%
3.00 <= 4.00	46	29%	17	25%
2.00 <= 2.99	44	28%	14	21%
1.00 <= 1.99	18	11%	10	15%
<= 0.99	0	0%	2	3%
0.0 GPA FIRST SEMESTER AT COLLEGE	51	32%	25	37%

CREDITS WITH AVERAGE GPA						
	DD&A			DM		
	#	%	AVG GPA	#	%	AVG GPA
0.0 Credits FIRST SEMESTER AT COLLEGE	47	30%	0	20	29%	0
0-30 Credits	63	40%	2.45	37	54%	2.08
31-60 Credits	44	28%	2.88	10	13%	3.10
61+ Credits	5	3%	3.24	1	3%	2.68

APPENDIX ///

## ALUMNI SURVEY | DD&A

This is the first Alumni Survey for the Digital Design & Animation program since starting in 2008. The survey was a success thanks to social network communication, namely Facebook. In particular, the survey results support our initiatives towards increased career development opportunities, strengthening pathways to four-year institutions through articulation agreements, and

**GRADUATES BY SEMESTER**

		#	%
2010	FALL	3	8%
2011	SPRING	4	11%
	FALL	3	8%
2012	SPRING	8	22%
	FALL	2	5%
2013	SPRING	14	38%
	FALL	3	8%

**GRADUATES BY SUBPLAN**

	#	%
DESIGN	26	70%
ANIMATION	11	30%

**AGE**

	#	%
Less than 18	0	0%
18 to 21 years	3	8%
22 to 24 years	20	56%
25 to 29 years	9	25%
30 to 34 years	2	6%
35 to 45 years	2	6%
Over 45 years	0	0%

**EDUCATION**

Twelve months after completing your degree at Hostos were you enrolled in an educational program leading to another degree or certificate?

	#	%
Yes, enrolled full time.	19	51%
Yes, enrolled part time.	1	3%

Yes, I've graduated from another degree program.	2	5%
No, not enrolled.	15	41%

If yes, what school are you attending or did attend?

		#	%
The City University of New York (CUNY)	City College	5	29%
	Lehman College	1	6%
	Baruch College	1	6%
	City Tech	5	29%
The State University of New York (SUNY)	University of Buffalo	1	6%
Private Institutions	The School of Visual Arts	1	6%
	FIT	2	12%
	Empire State College	1	6%

If yes, what degree/major are you pursuing or did pursue?

Communication Design	2
Computer Systems	1
Photography	1
Computer Graphics & Imaging	3
Industrial Design	1
Electronic Design and Multimedia	3
Studio Art	1
Architecture	1
Business Communication / Graphic Design	1
Emerging Media	1
Computer Animation and Interactive Media	1
Advertising and Design	1

**EXPECTED GRADUATION**

2013	Spring	1
	Fall	
2014	Spring	2
	Fall	1
2015	Spring	4
	Fall	1

2016	Spring	4
	Fall	
2017	Spring	1

**Do you plan to or have you completed any further education?**

	#	%
Plan to begin working on a bachelor's degree	13	34%
Currently working toward a bachelor's degree.	16	42%
Have a bachelor's degree	1	3%
Plan to begin working toward a Master's Degree	6	16%
Currently working toward a master's degree	1	3%
Have a master's degree	0	0%
Other	1	3%

**How well do you feel that your education at Hostos Community College prepared you for your education?**

Very Well Prepared	17	46%
Adequately Prepared	15	41%
Prepared Somewhat	5	14%
Unprepared	0	0%
Not Prepared at All	0	0%

**WHY OR WHY NOT?**

- My education in hostos was pretty wholistic. I was able to get a good foundation in digital design as well as graphic design. I wished that the classes were more craft heavy instead of just computer based. Overall I really enjoyed the program and it did prepared me for my career
- Not doing anything with my degree from hostos
- Because thanks to this program i was able to get more into what the creation of media is all about. It helped grow my interest in different fields in media by giving

me the tools to accomplish that.

- The Digital Design environment truly equipped me with the ability to seamlessly walk into any CGI class at Lehman requiring the use of Adobe Suite programs and complete my assignments. The influence of well versed professors such as Catherine Lewis' 3D design skills, Rees Shad's tough and rigorous teachings, Andy London's uncensored realism about the design world and Sarah Sandman's bubbly persona and no nonsense demeanor have been integral to me truly understanding the level of commitment placed into creating a professional design project and the classes taken with them have been invaluable to my growth as a future designer.
- Classes at City are similar but I find myself changing things I learned at hostos to fit the City College standard
- I feel hostos helped me get acquainted with college life and what is to be expected from a for year college. I say that I was Adequately prepared not because I didn't learn what I needed to learn, but because I feel that Design program is a unique environment of community and family that I don't think I'll find at other colleges.
- When it comes to my design skills, I owe all of my technical knowledge to the Hostos Design professors. Now in my new college, I can keep up and complete my design work with ease.
- Well because of the DDA program I was able to understand and become familiar with the work while transferring into Lehman.
- I felt lost after I graduated... like I have this degree and don't know what to do with it. Where do I start? It's not a very typical field so where do you find jobs even around or close to the digital design field? I wouldn't mind starting off slow.
- I felt that in my time as a design student the professors workes hard to teach us not only what they now about design but what the outside world expects from us.
- At Hostos I had to do presentations, and the portfolio reviews, and I believed this helped me out a lot because I am shy and I need to get that out of the way and be able to express myself and the professors there helped me out by their critiques and making us to stand up and express and explain out designs concept and stuff.
- I have a exceptional understanding of many design related subjects. The Design Terms or vocabularies allows me to understand my classes such as Design Methods, Urban & Environ Planning, American Diversity & Design,

Exploring Design Buffalo Niagara.

- I just wished i could have known that having too many credits at Hostos C.C could affected my opportunity to enroll in the BFA at City. I also wished that there were more internship offer at Hostos to have more experience and add it to my resume.
- I felt that hostos gave me the structure to go outinto the real world ..yes i received and associates degree but how to attact the world and future degerees was something hostos provided to me and im very gratefull.
- Having to stand up and talk about my work at Hostos, has giving me the confidence to speak about my work at SVA. i've noticed many students at SVA don't have much confidence.
- I think it would be helpful to have a workshop on applying to new schools that has to do with letters of recommendation, transcripts, filling out applications, and other areas that designers need to know such as qualification tests done by schools, etc.
- The projects assigned by the professors was similar as an internship projects that gives the student a standard idea of your real work after graduation.
- Classes laid a strong foundation towards my Bachelors
- Because I am more familiar now using the computer and program which City College are using.
- I learned the programs, what is expected in the field I want to work in, and how I need to be when presenting myself to employers.

To date what course or coursework prepared you best for the next stage in your education?

DD114 Digital Illustration	16
DD204 Typographic Principles	16
DD101 Introduction to the Digital Toolbox	10
DD104 Color Theory	8
DD201 Communication Design	8
DD106 Introduction to Usable Design	6
DD112 Introduction to Web Design	5
DD207 Introduction to Maya	5
DD102 Media Design in the Digital Age	4
DD202 Digital Video with Final Cut Pro	4
DD305 After Effects	4
VPA133 Photography I	4

DD107 Concepts in Animation	3
DD301 Advanced Digital Illustration	3
DD105 2D Design	2
DD113 Introduction to Motion Graphics	2
DD205 3D Design	2
DD302 Advanced Web Design	2
VPA121 Painting & Drawing	2
Other	1

When was the last continuing education activity in design (e.g.; AIGA, formal continuing education course, workshop, etc.) in which you participated?

	#	%
Within the past 6 months	14	39%
Within the past year	6	17%
Within the past 2 years	1	3%
Have never participated	15	42%

Did you utilize the Transfer Services office at Hostos?

	#	%
Yes	15	41%
No	22	59%

If yes, please describe your experience. If no, please tell us why you did not need this resource.

- Transfer services only works for students wanting to transfer to other schools on the cuny system. I was interested in schools outside of cuny.
- Nice experience. The person who helped me did it quickly and I was done in no time.
- The Transfer services was able to answer many of my questions in a professional manner
- Wasn't actually planning on going to a four year school
- Didnt need any resources, i wasn't aware that they existed so i went and search on my own.
- At the time I hadn't decided which school I'd go to. Nor did I have the money to continue with college.
- The transfer office helped me isolate the best colleges needed to find a school that offered a continuing edu-

cation in my art interests and Lehman was a dark horse candidate that I was happy to have found thanks to them

- Took longer than I expected, transfer Staff gave very vague answers and failed to inform me of certain incomplete task.
- I did so because it was required being that I was an ASAP student.
- The one time I went there, it went ok. I asked where do I need to go to transfer my credits to my selected schools, and they showed it to me.
- It was a dead end. I don't remember getting any where with the "help" no real information was given to me about anything.
- After I graduated I planned to take off a couple of semesters to find work
- Well I had to go and there were a lot of people. I told them what school I want to transfer to and I needed my transcript. Also to get my diploma I had to pay because I couldn't get it right away until I didn't own nothing to Hostos, which I did not know until they told me I took classes which I had to pay for. It wasn't the great experience for me.
- my experience with transfer services was pretty simple and straight forward . had no issue getting through it.
- I have not moved forward with my education yet.
- They credit all my minor and elective classes however there are some confusion regarding to equivalent Design classes that City College have.
- I knew where I wanted to go after I graduated from Hostos.

## CAREER

Twelve months after completing your degree at Hostos Community College were you employed?

	#	%
Yes, employed 8 hours or less per week	3	8%
Yes, employed 9-16 hours per week	3	8%
Yes, employed 17-24 hours per week	7	19%
Yes, employed 25-32 hours per week	5	14%

Yes, employed more than 40 hours per week	3	8%
No, but was not seeking employment at that time.	9	24%
No, but was seeking employment at that time.	7	19%

What kind of organization do or did you work for?

	#
Advertising/Marketing	3
Graphic Design	2
Fashion	2
Video Production	1
Photography	1
Higher Education	1
Gallery or Museum	0
Studio Arts	0
Print Shop	0
Other than Art Related	5
Other	11

(OTHER: target, Retail, Sales, Community Center, retail, General assistant, Sports Store, Teaching Still Motion to kids age 9 - 13.)

What is or was your job title?

	#
Production Assistant	0
Junior Designer	3
Senior Designer	0
Freelance Designer	0
Digital Media Manager	1
Photography Assistant	0
Animation Asssistant	1
Front End Designer	0
Other	20

( OTHER: sales floor team member, Animal salesman, Youth Leader, College assistant/ tech tutor, Tech Support, kitchen, Intern, Teller, College Technology Specialist, student, Art Teacher)

Are you still employed?

	#	%
Yes	15	48%
No	16	52%

If so, how many hours a week do you work there now?

	#	%
8 hours or less	5	26%
9 to 16 hours	4	21%
17 to 24 hours	4	21%
25 to 32 hours	3	16%
more than 40 hours	3	16%

What is your current approximate gross annual salary?

	#	%
less than \$11,000	12	52%
\$11,000 to \$20,000	8	35%
\$21,000 to \$30,000	1	4%
\$31,000 to \$40,000	2	9%
\$41,000 to \$50,000	0	0%
greater than \$50,000	0	0%

What type of tasks do you perform at this position?

	#	%
Graphic Design	9	20%
Interactive/Web Design	5	11%
Game Design	0	0%
Web Development	3	7%
Illustration	4	9%
Video Editing	6	13%
Color Correction	3	7%
Drafting	0	0%
Print Production	2	4%
Copy Writing	0	0%
Administrative Assistance	2	4%
Other	11	24%
( OTHER: unloading truck, Management, Sales, Cleaning, Lab maintenance)		

What describes your current work setting?

	#
Startup	2
Agency	2
Design Department In-House	1
Post Production House	1
Home Office	2
Educational Institution	4
Other	9
( OTHER: company store, Drugstore, Pet Shop, Internship, Bank, Office and Shelter)	

Tell us what skill you developed most through on-the-job experience.

- Haven't done anything, I "was" at Hunter
- I have learned how to become a leader and stand out from others. Unfortunately i havent gotten any art related jobs but this job has helped me grow on that.
- None pertaining to art and design.
- Working with clients who can be a hassle to work with.
- The skill I developed the most while working is my communication and my detailing skills.
- well im currently working a job that has nothing to do with design (italian restaurant) but im learning that design can be anywhere and its all about how u go about it .. so ive had the plessure to complete some design jobs for the job and its helping me alot more than expected
- Time management, communication.
- Coding!!!! HTML, CSS, jQuery!!!!
- What I learned from illustrator, typography, and after effect courses helped prepare me with my curret job now, which is, teach still motion.

Please indicate the statement that best reflects your ability as it relates to your knowledge and training about design.

I can write clearly and effectively.

Strongly Agree	16	43%
Agree	19	51%
Disagree	2	5%
Strongly Disagree	0	0%

I can complete assignments in a timely manner.

Strongly Agree	18	49%
Agree	17	46%
Disagree	2	5%
Strongly Disagree	0	0%

I am able to use Adobe InDesign with little or no help.

Strongly Agree	16	43%
Agree	14	38%
Disagree	6	16%
Strongly Disagree	1	3%

I can retrieve information about Design from a reliable and valid source.

Strongly Agree	18	49%
Agree	17	46%
Disagree	2	5%
Strongly Disagree	0	0%

I am able to use Video Editing Software such as Adobe PremierePro or Final Cut with little or no help.

Strongly Agree	12	32%
Agree	16	43%
Disagree	8	22%
Strongly Disagree	1	3%

I can develop designs to communicate a concept clearly.

Strongly Agree	15	41%
Agree	22	59%
Disagree	0	0%
Strongly Disagree	0	0%

I am able to use HTML and CSS with little or no help.

Strongly Agree	6	16%
Agree	18	49%
Disagree	8	22%
Strongly Disagree	5	14%

I am able to follow instructions and work well with others.

Strongly Agree	23	62%
Agree	14	38%
Disagree	0	0%
Strongly Disagree	0	0%

I am able to work iteratively.

Strongly Agree	14	38%
Agree	22	59%
Disagree	1	3%
Strongly Disagree	0	0%

I am able to update my resume with little or no help.

Strongly Agree	15	41%
Agree	16	43%
Disagree	5	14%
Strongly Disagree	1	3%

I am able to present my work clearly.

Strongly Agree	18	49%
Agree	18	49%
Disagree	1	3%
Strongly Disagree	0	0%

I am able to use Adobe Photoshop with little or no help.

Strongly Agree	24	65%
Agree	11	30%
Disagree	2	5%
Strongly Disagree	0	0%

I am able to test my designs with little or no help.

Strongly Agree	13	35%
Agree	21	57%
Disagree	2	5%
Strongly Disagree	1	3%

I am able to use Adobe Illustrator with little or no help.

Strongly Agree	22	59%
Agree	14	38%
Disagree	1	3%
Strongly Disagree	0	0%

I am able to resolve conflicts and problems at work.

Strongly Agree	17	46%
Agree	20	54%
Disagree	0	0%

Strongly Disagree	0	0%
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I am able to search for career opportunities with little or no help.

Strongly Agree	11	30%
Agree	14	38%
Disagree	8	22%
Strongly Disagree	4	11%

I am able to present my work using the vocabulary of design.

Strongly Agree	12	32%
Agree	20	54%
Disagree	5	14%
Strongly Disagree	0	0%

To date what course or coursework has helped you develop your professional skills for the workplace the most?

	#
DD204 Typographic Principles	14
DD114 Digital Illustration	12
DD201 Communication Design	10
DD101 Introduction to the Digital Toolbox	7
DD104 Color Theory	5
DD106 Introduction to Usable Design	5
DD298/299 Internship	5
DD107 Concepts in Animation	4
DD112 Introduction to Web Design	4
DD102 Media Design in the Digital Age	3
DD113 Introduction to Motion Graphics	3
DD301 Advanced Digital Illustration	3
VPA121 Painting & Drawing	3
DD105 2D Design	2
DD207 Introduction to Maya	2
DD202 Digital Video with Final Cut Pro	2
DD305 After Effects	2
VPA133 Photography I	2
VPA 134 Photography II	2
DD205 3D Design	1

DD302 Advanced Web Design	1
Other	3

How well do you feel that your education at Hostos Community College prepared you for employment?

	#	%
Very Well Prepared	9	25%
Adequately Prepared	17	47%
Prepared Somewhat	10	28%
Unprepared	0	0%
Not Prepared at All	0	0%

Why or why not?

- Your courses need to be more business oriented. When making assignments these need to be applied to a real world setting. I didn't see much of how to write proposal or how to present your ideas to a client.
- I don't know I did not use anything that I learned so far in the real world or working experience
- Because by the time i graduated there wasnt any type of opportunities that would fall in the category im working on. So it was a little hard to know what to expect.
- While Hostos has prepared me for employment the job market for a designer with only an associates degree is slim.
- I feel I have learned a lot from Hostos, all I need to do is apply it
- I feel that I gained the skills required for a job as a designer while at hostos, but what I've seen while looking for design jobs is that most of them, if not all, require at least 2 years of experience. Although the internship program is there to provide students with experience it is not enough. I think there should be a program in place where alumni can gain experience after they graduate, be it paid or not.
- Hostos Design department helped me as a designer to brand myself and to continuously update my portfolio.
- After I graduated I was lucky enough to get an internship with Andy London, a Hosto professor who teaches animation. And time after that it became a job.
- Because it helped me out to understand critical thinking, develop concepts, and how to do presentations. In the portfolio reviews helped me out to improve my design skills.

- Hostos prepared me pretty well..Its up to me to finds a design realted job..easier said than done.
- (Not in fault of Hostos) My degree is only minor and many employers (in my experience after graduating) are looking for someone with a Bachelor's Degree or higher / someone with a lot of design experience. I feel that Hostos is only a small stepping stone on the road to employment.
- Hostos gives a general overview of many different job careers and segments. If you know them well, you will fit in good companies that will use all your expertise!
- because it is same procedure here in City College but they give us more work in a short time.
- most jobs require bachelor's degree.Could have used more internships for animation ,also more classes geared towards animation.
- I know what to do and how to do it.

What additional workshops/training or coursework would have helped you develop your professional skills?

Additional Career Development	19
Additional Software Training	17
Additional Hours at an Internship	16
Additional Summer Opportunitites	13
Additional Online Tutorials	12
Additional Portfolio Reviews	12
Additional Design Competitions	11
Additional Guest Lecturers	9
Additional Painting and Drawing Opportunities	6
Additional Transfer Assistance	6
Additional Summer Courses	3

## FINAL QUESTIONS

Did you create and update an ePortfolio while at Hostos?

Yes	34
No	3

Please tell us how using an ePortfolio impacted your future education and career.

- I feel that ePortfolios are not the best way to showcase work. That system does not handle images very well and

it can affect your work. I wish the program was open into using other platforms like Behance that allow high res photos.

- E-portfolio lets me show case my work in a professional and organized manner.
- It allowed to show my work to many other people and let me update my portfolio with work that did while attending my current school.
- It helped me get more comfortable giving presentations
- It made an impact by learning how to put my work out there.
- It hasn't really however it was great to have a safe location to document my design work from my classes.
- It gave me a platform to post all of my work progress from each class and it helped to give me a wide arrangement of things I can look back on to really help me develop my skills in a specific area (illustration, animation, graphic design, etc.)
- ePortfolio was a nice and easy way to upload my work, I felt my work could always be accessible to my professors and class mates. The only problem I had with the service was the lack of proper ways to view my uploaded work, it was often hard to see. If the work on eportfoli could be viewed with a light box or something that draws focus to the work that would improve the experience
- The only thing I honestly feel I gained from the ePortfolio was the experience of presenting my work to a client in a professional manner when portfolio review times came. Sometimes it was a hindrance when it was required from a class as is was not always working properly.
- When I went to interview for an internship position at an advertising company, they were not too interested in my personal portfolio and asked if I had any other designs that I can show them. Luckily, I was able to pull up my ePortfolio and show off my class work, which they loved and I was hired.
- I have created an ePortfolio while at hostos, but I have not updated since I graduated.
- Because of using ePortfolio I now know how my work should be viewed and how I need to explain myself to get my point across.
- It did very well, because as I said before this really helped me get out of being shy. I learn to speak out more and express my thoughts, and learn how to receive critiques.

- Allowed me to show my design process and is great for backing up work. I remember when i worked on a video and it crashed from my harddrive if i had uploaded to youtube and linked it to eportfolio i would had a safety net.
- It helped me because presenting my work using the ePortfolio helped loose the intimidation of speaking in front of an audience.
- a portfolio became so much more important since i left hostos and up on reading this i currently have to update mines but its a faster and more sufficent way to show work.
- Having to update my ePortfolio really helped with developing what i wanted to include in my website. However i've never used it outside of Hostos.
- Having to update ePortfolio constantly and consistently drilled in the mind set that designers must always do this after college. I have since done this myself on various websites including free portfolio sites, a blog, and my personal website (which is currently not up). I also do this on LinkedIn and have receieved several job offers through updating my information and design work.
- Presentation! You learn how to sell yourself and your work. You learn how to present and assemble your portfolio with your best pieces.
- In e portfolio you can easily share and updated you work with other people.
- Even though ePortfolio was great idea, my best experience from the class was portfolio review. It is difficult to figure out my level of design skill. The portfolio review gave me a chance to have me advised by professors and other people's view. Then I could know what is my weakness and strength.
- Having the work saved online would allow me to show my ePortfolio anywhere at any given time which most artist need especially if you are on the run and an opportunity presents itself.
- Updating an ePortfolio helped me to keep track on my work, and with feedback, helped me improve my work.

**Do you continue to keep a portfolio of your work online?**

Yes	29
No	8

**If yes, what site or platform do you use?**

Hostos Digication ePortfolio	12
Wordpress	5
Behance	4
Squarespace	0
Blogger	1
Other	9

**Did you participate in a summer project during your time at Hostos such as the Hostos Design Lab or the Hive Collective?**

Yes	13
No	24

**If yes, please tell us how this impacted your development as a designer.**

- It was an amazing experience. The program taught me that graphic design can be used to help communities and that graphic design does not just live on the computer screen.
- Both the Hostos Design Lab and Hive Collaborative introduce real life training and experience in design and learning how to achieve both collaborative and individual goals. In my experience I have learned to implement the use of thought maps and bouncing concepts between designers as a way to increase productivity. I also have life experience that helps me think on my toes in certain situations.
- I learned a lot about finding the balacne between what the client wants and incorporating your art work. I also learned how important it is to know how to communicate your thoughts and ambitions about your artwork to your client.
- I went to the Wassaic project at upstate new york and it showed me how working with others really is. The summer project prepared me in ways that school might not have been able to and it even inspired me to want to start my own business because I saw what great work can be achieved while working with others.
- Being a part of the Hostos Design Lab opened my eyes to the opportunities outside of New York City. I learned how to develop ideas within a large group and I enjoyed executing our designs.
- While working the summer design lab, I became much more aware of the team effort it takes in the design industry to get things done. Collaboration is a huge

skill to have when working in the design world and I can say now I am well equipped with this skill thanks to the summer design program.

- i would love to
- It helped me how to work with others people. know more experiences from others and hardworking.
- Mass MoCA
- The collaboartaion experience is important. I learn to be patient and listen to othe people idea and speak out your opinion with other coworker.
- This experience taught me how to work within given parameters from actual clients.It also strengthened my ability to function as a member of a team were all students actually contribute and fee off ideas towards a truly collaborative end result.Working on a shoe string budget which I'm pretty sure we smashed to bits seems so unrealistic but is expected.
- There were no information about that or there was only hand pointed candidates for such a projects. All students should have the same opportunity to participate through a contest in the future. Ok.

Would you recommend this program to other students?

Yes	31
No	1

Why or why not?

- This is an amazing program and it will give you a good foundation in graphic design.
- The professors are really awesome and if it is something you are passionate about they would really get you
- in the right track and give you all the help you need!
- I would recommend it because this program has all the tools you need to start in the design field or animation.
- If not for the training, the overall experience. It's something that you won't come by often in life.
- At Hostos, learning the material was not just the goal. it was more about finding what you are good at and building on it. I I never felt like I was trying to meet a standard , because I always had room to grow and a lot of people to look up to and learn from , it felt like a community of designers were everybody achieved something.
- It is a unique experience, and you gain knowledge you

won't acquire in school. It helps you get closer to your peers and professors, and it is just an unforgettable experience.I would definitely recommend this program to other students because it allows you to collaborate with your classmates in a way that is different from your ordinary college environment.

- This program has taught me how to break out of my shell. Coming into Hostos I was lost, shy, didn't think much of my artistic talents and quiet. Participating in Portfolio reviews truly helped me boost my confidence working with my
- peers and professors gave me courage, and the classes helped point me in a direction that I need to go. Things I never knew how to do, I walked out of hostos as a master; to me that says a lot about the teaching staff.
- This program taught me so much not only about the design setting but what the real world setting is about.
- hostos is more economical if you live in nyc.
- because of the awesome staff!
- this program teaches and allow creative minds from all races and cultures to express our selves withought word and or with ART/DESIGN its a great experience even if ur not a great drawer.
- Because students still do not know how others compete outside.
- General overview of digital design! You can learn all things!!!!
- I honestly loved the experience but it feels like a new class appears every year and old graduating students lose the chance to be in them..
- I will these experience in real life if I got into advertising field.
- I highly recommend the programs in the Hostos because of professors. Not only they are experts in their field but also they are full of passion to teach their student. The moment I studied at the Hostos is my best educational experience ever.
- It was great working within a real world setting along with working collaboratively with other design students. The
- change in the environment and exploring a place I would have never in a million years have gone to was a pretty great experience and one of the most memorable I have had attending Hostos Community College.
- What I learned in Digital Design program helped me better understand my field and the journey it take to be



APPENDIX ///

## ALUMNI SURVEY | DM

The Alumni Survey for the Digital Music program offers a glimpse into the successes and opportunities for improvement. A newer program, Digital Music has graduated just seven students, so one must take into account the limits of the data. However small the selection, these students' feedback consistently highlights importance of the internship program, the importance of positions at startups to new graduates,

5 OF 7 (71%) RESPONSES  
FEBRUARY 2014

GRADUATES BY SEMESTER

		#	%
2010	FALL	0	0%
2011	SPRING	0	0%
	FALL	0	0%
2012	SPRING	1	20%
	FALL	0	0%
2013	SPRING	3	60%
	FALL	1	20%

GRADUATES BY SUBPLAN

	#	%
MUSIC PRODUCTION	5	100%
SOUND ENGINEERING	0	0%

AGE

	#	%
Less than 18	0	0%
18 to 21 years	2	50%
22 to 24 years	1	25%
25 to 29 years	1	25%
30 to 34 years	0	0%
35 to 45 years	0	0%
Over 45 years	0	0%

EDUCATION

Twelve months after completing your degree at Hostos were you enrolled in an educational program leading to another degree or certificate?

	#	%
Yes, enrolled full time.	2	40%
Yes, enrolled part time.	0	0%

Yes, I've graduated from another degree program.	0	0%
No, not enrolled.	3	60%

If yes, what school are you attending or did attend?

		#	%
The City University of New York (CUNY)	City College	1	50%
	Baruch College	1	50%

If yes, what degree/major are you pursuing or did pursue?

Music B.A.	1
Management in Musical Enterprises	1

EXPECTED GRADUATION

2015	Spring	1
	Fall	0
2016	Spring	1
	Fall	0

Do you plan to or have you completed any further education?

	#	%
Plan to begin working on a bachelor's degree	2	40%
Currently working toward a bachelor's degree.	3	60%
Have a bachelor's degree	0	0%
Plan to begin working toward a Master's Degree	0	0%
Currently working toward a master's degree	0	0%
Have a master's degree	0	0%
Other	0	0%

How well do you feel that your education at Hostos Community College prepared you for your education?

Very Well Prepared	3	60%
Adequately Prepared	2	40%
Prepared Somewhat	0	0%
Unprepared	0	0%
Not Prepared at All	0	0%

### WHY OR WHY NOT?

- Because now i am making a good living using the knowledge provided to me by hostos.
- I attained an understanding of how college works. Transferring to a 4 year college has been an adjustment but it would have been worse if it wasn't for my education at Hostos.
- The faculty, and staff of the humanities department were dedicated to my educational well-being. I was compelled to do well in my studies because of the wonderful support system I created with their help.
- All thanks to our instructors, facilities and equipment I was able to ready myself fully in taking the next step towards my goal. In addition, the knowledge I have obtained gave me a better understanding on which direction take.

To date what course or coursework prepared you best for the next stage in your education?

DM106 Introduction to Recording Techniques	4
MUS102 (DM102) Music Theory & Ear Training I	2
DD101 Introduction to the Digital Toolbox	1
LAC262 History of Latin American & Caribbean Music	1
DM103 History of Electronic Music	1
DM 206 Production I	1
DM 310 Sound As Story	1
DM 315 Sound Design in Context	1
MUS 207 Music Theory & Ear Training II	1
Other	1

When was the last continuing education activity in design (e.g.; AES, formal continuing education course, workshop, etc.) in which you participated?

	#	%
--	---	---

Within the past 6 months	2	40%
Within the past year	0	0%
Within the past 2 years	1	20%
Have never participated	2	40%

Did you utilize the Transfer Services office at Hostos?

	#	%
Yes	3	75%
No	1	25%

If yes, please describe your experience. If no, please tell us why you did not need this resource.

- It was not as informative than what I liked it to be.
- It was good, I was able to transfer out early and after I graduated from Hostos in June 2013 I started at City the next fall
- They helped a lot. I just didn't like the fact that I have to make an appointment for them to answer one simple question that requires a "yes" or "no" answer.

### CAREER

Twelve months after completing your degree at Hostos Community College were you employed?

	#	%
Yes, employed 8 hours or less per week	1	20%
Yes, employed 9-16 hours per week	0	0%
Yes, employed 17-24 hours per week	1	20%
Yes, employed 25-32 hours per week	1	20%
Yes, employed more than 40 hours per week	1	20%
No, but was not seeking employment at that time.	0	0%
No, but was seeking employment at that time.	1	20%

**What kind of organization do or did you work for?**

	#
Advertising/Marketing	0
Media Design	0
Recording Studio	3
Video/Film Production	0
Sound Design	0
Theater	0
Live Sound	1
Broadcast	0
Other than Audio	2

**What is or was your job title?**

	#
Audio Engineer	3
Freelance Sound Designer	
Studio Manager	
Studio Assistant	
Technician	
Record Producer	
Other audio related employment	1
Outside the field of audio	1

**Are you still employed?**

	#	%
Yes	4	80%
No	1	20%

**If so, how many hours a week do you work there now?**

	#	%
8 hours or less	1	25%
9 to 16 hours	1	25%
17 to 24 hours	0	0%
25 to 32 hours	1	25%
more than 40 hours	1	25%

**What is your current approximate gross annual salary?**

	#	%
less than \$11,000	3	60%
\$11,000 to \$20,000	0	0%
\$21,000 to \$30,000	1	20%
\$31,000 to \$40,000	1	20%
\$41,000 to \$50,000	0	0%
greater than \$50,00	0	0%

**What type of tasks do you perform at this position?**

	#	%
Audio Engineering	4	27%
Sound Production	2	13%
Foley Engineering	1	7%
Broadcast Direction	0	0%
Sound Editing	3	20%
Studio Assistance	1	7%
Studio Interning	0	0%
Live Sound Engineering	3	20%
Roadie Duties	1	7%
Studio Management	0	0%
Studio Receptionist	0	0%
Other	0	0%

**What describes your current work setting?**

	#
Startup	2
Agency	0
Studio	1
Post Production House	0
Home Studio	0
Educational Institution	1
Other	0

**Tell us what skill you developed most through on-the-job experience.**

- Aside from all the main audio related skills like mixing and wiring a stage, I would say communication skills with clients and artist.

- Professional studio etiquette, how to bring in clients, networking, marketing, how to work with music artists, more techniques, skills, concepts learned, working with a team to try and reach our goal.
- I've learned to be a bit more organized with files and how to manage my money a bit better.
- My networking abilities have increased dramatically. I have gained the confidence to make on-the-fly decisions when dealing with audio engineering, and mixing

Please indicate the statement that best reflects your ability as it relates to your knowledge and training about design.

**I can write clearly and effectively.**

Strongly Agree	3	60%
Agree	2	40%
Disagree	0	0%
Strongly Disagree	0	0%

**I can complete assignments in a timely manner.**

Strongly Agree	2	40%
Agree	3	60%
Disagree	0	0%
Strongly Disagree	0	0%

**I am able to follow instructions and work well with others.**

Strongly Agree	2	40%
Agree	3	60%
Disagree		
Strongly Disagree		

**I am able to update my resume with little or no help.**

Strongly Agree	4	80%
Agree	1	20%
Disagree		
Strongly Disagree		

**I am able to use Video Editing Software such as Adobe PremierePro or Final Cut with little or no help.**

Strongly Agree	2	40%
Agree	1	20%
Disagree	0	0%
Strongly Disagree	2	40%

**I am able to work iteratively.**

Strongly Agree	2	40%
Agree	3	60%
Disagree		
Strongly Disagree		

**I am able to present my work clearly.**

Strongly Agree	3	60%
Agree	2	40%
Disagree		
Strongly Disagree		

**I am able to resolve conflicts and problems at work.**

Strongly Agree	3	60%
Agree	2	40%
Disagree		
Strongly Disagree		

**I am able to search for career opportunities with little or no help.**

Strongly Agree	1	20%
Agree	3	60%
Disagree		
Strongly Disagree	1	20%

**To date what course or coursework has helped you develop your professional skills for the workplace the most?**

DM 206 Production I	3
DM 106 Introduction to Recording Techniques	2
DM 202 Sound Lab 1	2
DD298/299 Internship	1
MUS 118 History of Western Musical Styles	1
MUS 207 Music Theory & Ear Training II	1
PHY105 Physics of Sound	1
ENG111	

**How well do you feel that your education at Hostos Community College prepared you for employment?**

	#	%
Very Well Prepared	2	67%
Adequately Prepared	1	33%

Prepared Somewhat	0	0%
Unprepared	0	0%
Not Prepared at All	0	0%

### Why or why not?

- I am able to perform my functions at the studio well because of the education I received well. The only thing is I wish there was a course or two to introduce students into the business side of working in the music industry. This is something I had to and still am learning on my own.
- Because I am able to pay my bills.
- After completing all the required courses at hostos, especially the internship program; I am confident that I have the upper hand for employment. Thanks to our new and well maintained facilities that not all people have access to. It is safe to say that I have somehow cut down the competition out there in the real world. In addition, I was able to carry myself quite well in interviews all thanks to the training we had at hostos presenting our portfolio.

### What additional workshops/training or coursework would have helped you develop your professional skills?

Additional Guest Lecturers	4
Additional Online Tutorials	2
Additional Competitions	2
Additional Software Training	1
Additional Hours at an Internship	1
Additional Portfolio Reviews	1
Additional Performance Opportunities	1
Additional Career Development	1

## FINAL QUESTIONS

### Did you create and update an ePortfolio while at Hostos?

Yes	4
No	1

### Please tell us how using an ePortfolio impacted your future education and career.

- It gave me a foundation of work that I needed to create for artistic purposes

- The ePortfolio program helped me to realize what information needs to be seen by a potential client should they search for my work on the internet by creating a webpage based around my skill set and catalog of work.
- It helped my to understand the standard of work that was in demand.
- Having an eportfolio is just plain straight professional in my own opinion. But what I really enjoy the most about the eportfolio is the presentation. It really did helped me a lot when it comes to "presenting" in general.

### Do you continue to keep a portfolio of your work online?

Yes	1
No	3

### If yes, what site or platform do you use?

Hostos Digication ePortfolio	0
Wordpress	0
Behance	0
Squarespace	0
Blogger	0
Other	1

### Did you participate in a summer project during your time at Hostos such as the Hostos Design Lab or the Hive Collective?

Yes	2
No	3

### If yes, please tell us how this impacted your development as a designer.

- As an audio engineer, I was exposed to a different field of study and artists during my participation. I believe that due to my experience in being part of the Wassaic summer program, I have elevated my skills in group collaboration and teamwork which really gave me an upper hand in my current job as a live sound engineer.
- The wassaic project which was a great learning experience.

### Would you recommend this program to other students?

Yes	4
-----	---

No	0
----	---

**Why or why not?**

- It will open their eyes to the benefits to working with a collective of creative minds.
- From what I have heard and seen it is a great opportunity for students

**If you could do it all over again would you choose Hostos Community College for your educational program?**

Yes, Definitely	1	3
	2	2
	3	1
	4	0
No, Absolutely Not	5	0

**What is your dream job?**

- Audio Engineer for film
- Music Composer
- instructor/professor
- Full-time Audio Engineer/Composer/Music Producer



APPENDIX ///

## EPORTFOLIO REVIEW FEEDBACK 2013 | DD&A

At the Hostos ePortfolio Reviews, students present their online portfolios to a panel of industry critics. Students receive feedback from these critics both verbally and in written form.

The written feedback survey is based on the DD&A program outcomes including communication skills and design fundamentals.

This example represents the averages for all presenters.

# DD&A ePortfolio Review

## Hostos Media Design Programs

# FEEDBACK

## SPRING 2013

student **DD&A Program**  
 critic **\*\*\*Average of All Critic Responses\*\*\*S**

<b>OVERALL PERFORMANCE</b>
Your Total Points 46.03 of 68
DD&A Average 46 of 68

### COMMUNICATION SKILLS

Question	Your Rating	DD&A Average
Please rate the student's ability to <b>SPEAK EFFECTIVELY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.49	3.5
Please rate the student's ability to <b>LISTEN EFFECTIVELY TO FEEDBACK</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.96	3.95
Please rate the student's <b>WRITTEN COMMUNICATION WITHIN PROJECT CAPTIONS</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Not Represented = 0</i>	2.03	2
Please rate the student's use of <b>DESIGN VOCABULARY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.05	3
Does this student's <b>OVERALL APPEARANCE REFLECT PROFESSIONALISM?</b> <i>Agree = 1 Disagree = 0</i>	0.86	.8
<b>FEEDBACK ON COMMUNICATION SKILLS</b>		

### PORTFOLIO

Question	Your Rating	DD&A Average
Please rate the portfolio's overall <b>DESIGN SENSIBILITY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.71	3.7
Please rate how well the student has <b>CURATED THEIR PORTFOLIO</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.49	3.5
Please rate how well this student demonstrates their ability to <b>SOLVE CREATIVE PROBLEMS</b> . <i>Very Evident = 3 Somewhat Evident = 2 Hardly Evident = 1 Not Evident = 0</i>	2.49	2.5
Please rate the student's use of <b>TYPOGRAPHY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	2.45	2.5
Please rate the student's use of <b>COLOR</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.64	3.6
Please rate the portfolio's <b>VISUAL COMMUNICATION</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.48	3.5
Please rate the student's use of <b>COMPOSITION</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.49	3.5
Please rate the portfolio's exhibition of the student's <b>TECHNICAL SKILL SET</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.56	3.6
Please rate the student's <b>OVERALL PORTFOLIO</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.59	3.6
Please give your opinion on this student's <b>MARKETABLE SKILLS</b> . <i>Very Marketable = 4 Marketable = 3 Has Potential = 2 Needs Work = 1</i>	2.71	2.7
<b>ADDITIONAL COMMENTS</b>		

APPENDIX ///

## EPORTFOLIO REVIEW FEEDBACK 2013 | DM

At the Hostos ePortfolio Reviews, Digital Musci students present their sound work from an online ePortfolio to a panel of industry critics. Students receive feedback from these critics both verbally and in written form. The written feedback survey is based on the DM program outcomes including communication skills and sound fundamentals.

This example represents the averages for all presenters.

# DM ePortfolio Review

## Hostos Media Design Programs

**FEEDBACK**  
SPRING 2013

student **DM PROGRAM**  
critic **\*\*\*Average of All Critic Responses\*\*\***

<b>OVERALL PERFORMANCE</b>
Your Total Points 44.59 of 63
DM Average 44.6 of 63

### COMMUNICATION SKILLS

Question	Your Rating	DM Average
Please rate the student's ability to <b>SPEAK EFFECTIVELY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.70	3.7
Please rate the student's ability to <b>LISTEN EFFECTIVELY TO FEEDBACK</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	4.05	4
Please rate the student's <b>WRITTEN COMMUNICATION WITHIN PROJECT CAPTIONS</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Not Represented = 0</i>	3.14	3
Please rate the student's use of <b>SOUND VOCABULARY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.35	3.3
Does this student's <b>OVERALL APPEARANCE REFLECT PROFESSIONALISM?</b> <i>Agree = 1 Disagree = 0</i>	0.84	0.8
<b>FEEDBACK ON COMMUNICATION SKILLS</b>		

### PORTFOLIO

Question	Your Rating	DM Average
Please rate the portfolio's overall <b>AESTHETIC SENSIBILITY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.35	3.4
Please rate how well the student has <b>CURATED THEIR PORTFOLIO</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.65	3.6
Please rate how well this student demonstrates their ability to <b>SOLVE CREATIVE PROBLEMS</b> . <i>Very Evident = 3 Somewhat Evident = 2 Hardly Evident = 1 Not Evident = 0</i>	2.30	2.3
Please rate the student's <b>ATTENTION TO FIDELITY</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.49	3.5
Please rate the portfolio's <b>NARRATIVE COMMUNICATION</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.62	3.6
Please rate the student's use of <b>COMPOSITION</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.16	3.2
Please rate the portfolio's exhibition of the student's <b>TECHNICAL SKILL SET</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0 Not Represented = 0</i>	3.68	3.7
Please rate the student's <b>OVERALL PORTFOLIO</b> . <i>Excellent = 5 Very Good = 4 Good = 3 Acceptable = 2 Needs Work = 1 Unacceptable = 0</i>	3.54	3.5
Please give your opinion on this student's <b>MARKETABLE SKILLS</b> . <i>Very Marketable = 4 Marketable = 3 Has Potential = 2 Needs Work = 1</i>	2.73	2.7
<b>ADDITIONAL COMMENTS</b>		

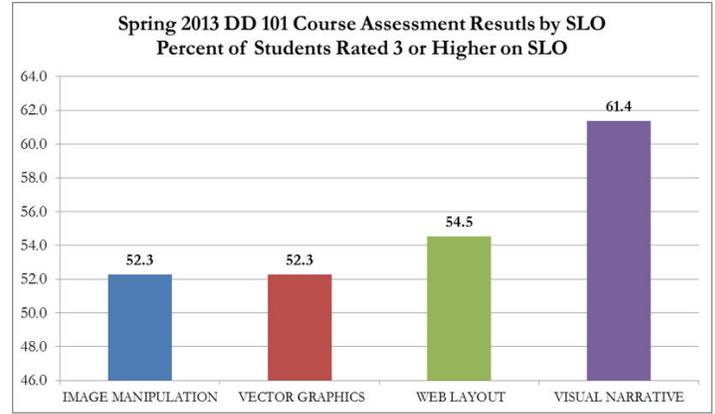
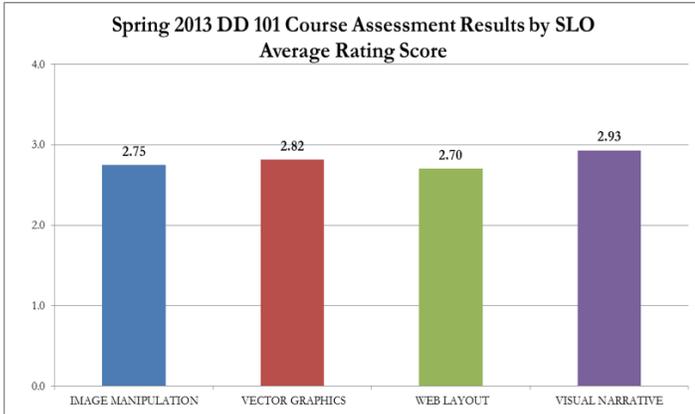
APPENDIX ///

## **COURSE ASSESSMENT FINDINGS**

The Media Design Programs began assessment of individual courses in the spring of 2013. These findings have served to highlight successes and needs for change in our program.

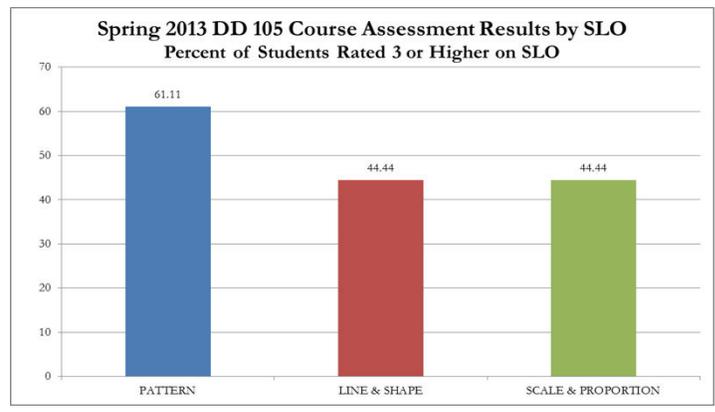
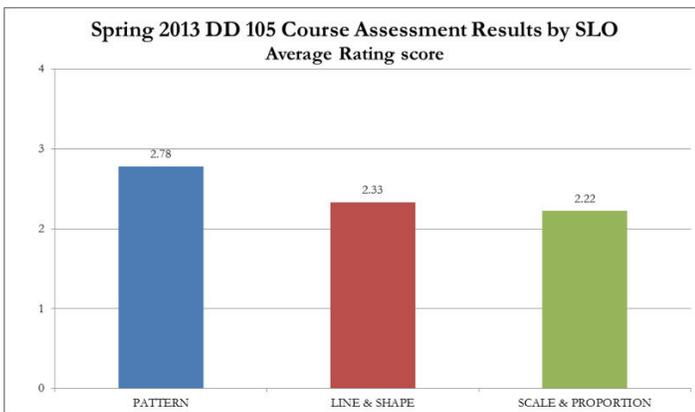
### DD101 Intro to the Digital Toolbox Course Assessment | Spring 2013

The students were assessed in four areas (Image Manipulation, Vector Graphics, Web Layout) using a 1-4 scale (Poor, Fair, Good, Excellent). The first graph below shows the average scores across these areas. The average score was 2.8. The students scored highest on Visual Narrative area (2.93) and lowest on Web Layout (2.7). Slightly over 60 percent of the students scored 3 points or higher on Visual Narrative, while in the other three areas only slightly over 50 percent of the students scored 3 or higher.



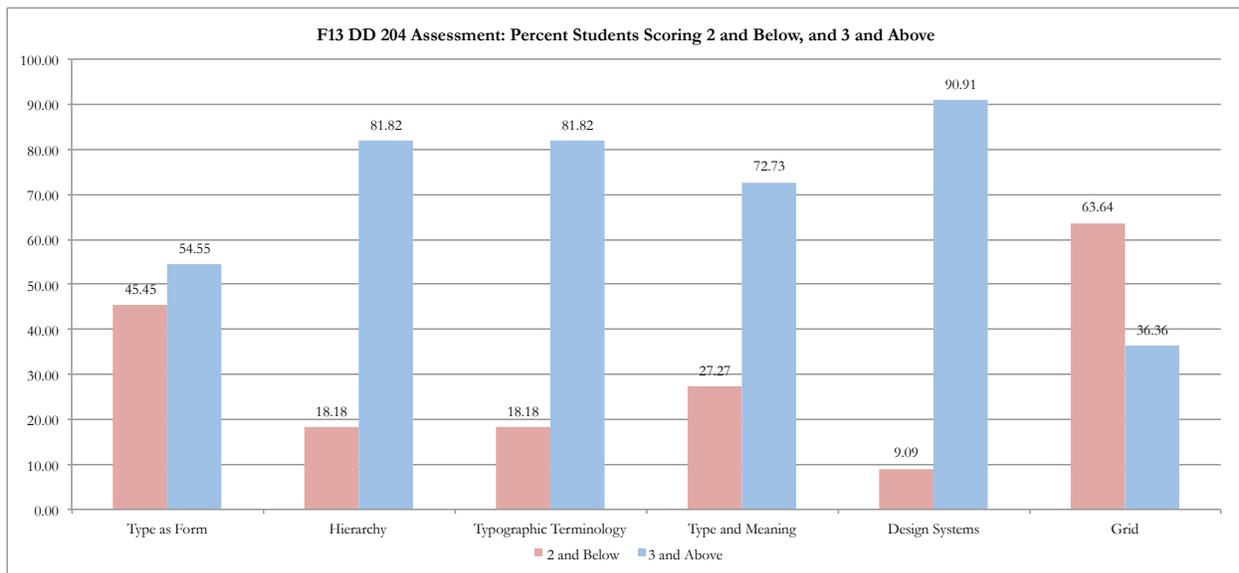
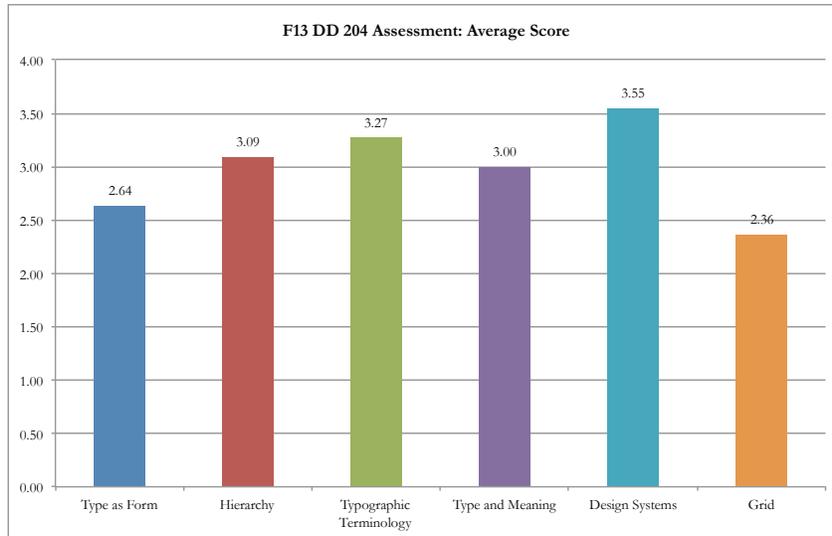
### DD105 2D Design Course Assessment | Spring 2013

The students were assessed in three areas (Pattern, Line & Shape, and Scale & Proportion) using a 1-4 scale (Poor, Fair, Good, Excellent). The first graph below shows the average scores across these areas. The average score was 2.44. The students scored highest on Pattern area (2.78) and lowest on Scale & Proportion (2.22). Slightly over 60 percent of the students (61.11 percent) scored 3 points or higher on Pattern and in the other two areas fewer than half of the students (44.44 percent) scored 3 or higher.



## DD204 Typographic Principles Course Assessment | Fall 2013

The students were assessed in six areas (Type as Form, Hierarchy, Typographic Terminology, Type and Meaning, Design Systems, and Grid) using a 1-4 scale (Poor, Fair, Good, Excellent). The first graph below shows the average scores across these areas. The average score was 2.98. The students scored highest on Design Systems area (3.55) and lowest on Grid (2.36). Over 90 percent of the students (90.91 percent) scored 3 points or higher on Design Systems and in Grid only a little over 35 percent (36.36 percent) scored 3 or higher.





APPENDIX ///

## **MEDIA DESIGN BROSTER**

The Media Design Broster is a poster that doubles as a mail piece. The broster represents our first piece of original outreach material for the program. A collaborative process, the design for the broster utilized the skills of Hostos typography and illustration students.

**DESIGN YOUR FUTURE**

**MEDIA DESIGN PROGRAMS**

**Hostos Community College**

**DIGITAL MUSIC**  
**DIGITAL DESIGN & ANIMATION**  
**GAME DESIGN**

hostosdesign.com

**STUDENT OPPORTUNITIES**

When an Active Career Center helps students take advantage of an experiential learning program, Media Design provides the opportunity to work with real professionals to design and implement.

Our Transfer Services Office helps students realize their educational goals and provides necessary information ensuring successful transfer from Hostos Community College to SUNY, CUNY, or a four-year college of choice. We're here to help!

Students can participate in the Hostos Design Shop which provides an immersive design process for professional experience and portfolio development.

**STUDENT ACTIVITIES**

Design & Animation Club, Video Game Club, and a student chapter of the Audio Engineer Society. These host many events covering both entertainment and career opportunities.

Students with excellent academic standing may be selected for a summer design intensive program called the Hostos Design Lab. The summer design program is a professional training high-impact educational experience at world-renowned studios and art institutions.

**PORTFOLIO REVIEWS**

The Media Design Programs at Hostos Community College help students prepare for their professional and academic future by providing them with the resources and training they need to succeed. Each student is required to develop a design portfolio which represents their work in terms of aesthetic, technical abilities, innovation, design, and attention to process.

Practices are reviewed by faculty, peers, and outside professionals. From one-on-one presentations with faculty and outside critics to larger presentations to outside critics and the public.

**DESIGN YOUR FUTURE WITH THE MEDIA DESIGN PROGRAMS AT HOSTOS**

Offering AAS degrees in Design, Animation, Music Production, Audio Engineering & Game Design.

Our faculty is made up of practicing professionals who teach cutting-edge techniques and technologies in inventive and exciting ways. These mentors help guide students through programs that develop impressive portfolios while helping students to develop strategic communication skill sets and presentation techniques.

Newly equipped, well-designed labs and classrooms provide an excellent space within which to learn, work, and collaborate on the latest software.

**DESIGN YOUR FUTURE**

**SOUNDS LIKE A FUTURE**

Collaborative work is a necessity in the design world and is embraced here at Hostos where students work together to develop cutting edge in a multi-media design.

Hostos Community College is an affiliate of the Association of Health & Career Colleges which ranks Hostos among the top 2, 4, 6, & 9 schools.

Hostos Media Design Programs  
Hostos Community College  
5000 Grand Concourse  
Bronx, NY 10451

For more information on applying to Hostos Community College's Media Design Programs contact a representative at the Admissions Center (718) 339-7500

hostosdesign.com

**MEDIA DESIGN PROGRAMS**

**Hostos Community College**

APPENDIX ///

## COURSES TAUGHT MATRIX

This matrix delineates which courses our full-time faculty have taught across the DD&A, DM, and GD majors. Most courses have been taught during time as full-time faculty, however some were taught when faculty were adjunct professors and full-time substitutes.

	Alberto Bird	Matthew Bethancourt	Catherine Lewis Cannon	Andrew London	Sarah Sandman	Rees Shad
DD101 Introduction to the Digital Toolbox			•		•	•
DD102 Media Design in the Digital Age				•		•
DD104 Color Theory and Design					•	
DD105 2D Design					•	
DD106 Introduton to Usable Design						•
DD107 Concepts in Animation				•		
DD112 Introduction to Web Design		•	•			•
DD113 Introduction to Motion Graphics				•		
DD114 Digital Illustration			•			
DD201 Communication Design					•	
DD202 Digital Video						
DD204 Typographic Principles					•	
DD205 3D Design			•			
DD207 Introduction to Maya					•	
DD305 After Effects				•		
DD/DM 298/299 Independent Study					•	
VPA121 Painting & Drawing					•	•
VPA133 Photography I						•
VPA114 Modern Art in the City WI			•	•		•
MUS101 Fund of Music at the Keyboard	•					
MUS102 Music Theory and Ear Training I	•					
MUS207 Music Theory and Ear Training II	•					
DM103 History of Electronic Music WI						•
DM106 Intro to Recording Techniques		•				•
DM201 Synthesizers, Sampling & Midi Prod		•				
DM202 Sound Lab I						
DM205 Sound Design						•
DM301 Sound Lab II						
DM310 Sound as Story		•				•
DM315 Sound Design in Context						•
DM316 Production II						
GD101 Introduction to Games		•				•
GD102 Beyond Games		•				
GD105 Introduction to Programming		•				
GD201 Digital Games		•				
GD210 Game Studio		•				

APPENDIX ///

## ADJUNCT FACULTY

These matrices catalog the adjuncts who have taught in DD&A and DM programs across the years. The adjuncts currently teaching in the program are featured at the top of the list.

# DD&A

	Years Taught	DD101 Intro to the Digital Toolbox	DD102 Media Design	DD104 Color Theory and Design	DD105 2D Design	DD106 Introduction to Usable Design	DD107 Concepts in Animation	DD112 Intro to Web Design	DD113 Intro to Motion Graphics	DD114 Digital Illustration	DD201 Communication Design	DD201 Communication Design	DD202 Digital Video	DD204 Typographic Principles	DD205 3D Design	DD207 Introduction to Maya	DD201 Advanced Digital Illustration	DD305 After Effects	VPA121 Painting & Drawing	VPA133 Photography I
Diana Mangaser [Humanities Full-time Sub]	2013-Present	•													•				•	
Gigi Gatewood	2013-Present	•																		
Jill Peterson	2012-Present			•	•	•									•				•	•
David Langton	2010-Present										•									
Michelle Cheikin	2010-Present	•	•																	•
Hatuey Ramos-Fermin	2010-Present	•																		
Eric Nunez	2013							•												
Isaac Peterson	2012-2013																•		•	
Eddie Pena	2011-2013	•			•												•			
Eric Collins	2011-2013	•		•						•									•	
Lucia Lee	2011-2012							•								•				
Karen Nourse	2010-2011											•								
Milton Stevenson	2010-2011			•					•											
Chester Dean	2010-2011	•			•															
Jeanne Jo	2009-2010						•												•	
Dan Willig	2009-2010				•	•														
Nicole Didio-Johnson	2009								•											

# DM

	Years Taught	DM103 History of Electronic Music WI	DM106 Intro to Recording Tech	DM201 Synthes, Sampling & Midi Prod	DM202 Sound Lab I	DM205 Sound Design	DM206 Production I	DM301 Sound Lab II	DM310 Sound as Story	DM315 Sound Design in Context	DM316 Production II
Barry Hartglass	2012-Present		•				•				
Cenk Ergun	2011-Present			•	•			•			
Robert Baird	2012-Present	•									
John Arrucci	2012-Present										
Edwin Garcia Jr.	2011-2012					•			•	•	

APPENDIX ///

## EDUCATIONAL BEST PRACTICES FINDINGS

In an effort to better understand design and music programs within CUNY and SUNY, an analysis of best practices was conducted in the fall of 2013. In particular, this study makes visible the nomenclature of design curriculum at four-year schools. An effort on our part to alter our course names to fit this system has the potential for increased number of credits to transfer.

## SCHOOLS COMPARED

- Brooklyn College - Visual, Media and Performing Arts / Music Technology (minor)
- City College - Electronic Design & Multimedia / Music & Audio Technology
- BMCC - Media Arts & Technology
- City Tech - Comm Design / Emerging Media Tech / Arts and Adv. Design
- SUNY New Paltz - Graphic Design /
- SUNY Fredonia - Graphic Design, Animation and Illustration, Visual Arts and New Media
- SUNY Purchase - Graphic Design / Music Studio Production (Little Info)

## FINDINGS / SUGGESTIONS

- Better naming / Program-wise and Class-wise
- Perhaps a name to encompass entire design program under one name:
- Comm Design / Technology (Brooklyn College, City, City Tech and Queens)
- Digital Art
- Design and Technology
- Electronic Production and Design (Berklee)
- For music: Music Technology (City, Staten Island) / Music Production and Engineering (Berklee)
- BMCC has articulation listed on City's website
- Capstone Classes
- BMCC - Multimedia Project Lab
- New Paltz - Graphic Design Thesis
- Purchase - Senior Project
- Fredonia - Senior Seminar / Capstone Experience (by Advisement)

## CLASSES OFFERED FROM OTHER INSTITUTIONS

NAMES TO BORROW AND POTENTIAL CLASSES TO ADD

### DESIGN

- Music Technology (Brooklyn)
- Intro to Electro-Acoustic Music (Brooklyn)
- Techniques for Recording Music (Brooklyn)
- Graphic Design 1 (BMCC)
- Multimedia Programming and Design 1 (BMCC)
- Graphic Design Concepts (City)
- Multimedia Programming (Major at BMCC)
- Design Theory (New Paltz)
- Interactive Design (Purchase)

### MUSIC

- Music Technology (Brooklyn)
- Intro to Electro-Acoustic Music (Brooklyn / SUNY Purchase)
- Techniques for Recording Music (Brooklyn)
- Composition (SUNY Purchase)

## OTHER NOTES

- BMCC's "Media Design and Technology" is its own Department combining Multimedia Programming, Multimedia Arts, and Video Arts and Technology
- CUNY website, searching for 'music' will not show Hostos, since it is listed as 'Digital Music'

APPENDIX ///

## PROFESSIONAL TRENDS SURVEY

The success of the Media Design Programs relies on preparing students for their future careers. This survey represents our first formal inquiry to the professional community regarding hiring practices, industry trends, and what academic institutions should prioritize in their curriculum.

## **Matt Cassity** Freelance Designer

Three primary job responsibilities

Book design, web design

Are you involved in the hiring process?

No

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

n/a

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

n/a

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

n/a

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Self-motivation

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Problem solve first by self-research. For instance: A technical issue — look it up. Need creative inspiration — look some up. ie, make an effort before you bother the busy person w/ a question, don't make them do the work for you
- Anticipating the client / or your boss's future needs, instead of waiting to be told what to do.
- Learn how to sell your work. Read "The Art of the Pitch" or "Pitch Anything" Designers lay out their work and say "what do you think?" it's always a disaster. It's easy to make a great design, you can copy existing templates and make a beautiful layout. The difference lays in understanding the client and selling them what they asked for.

List three TRENDS you see within the creative industries.

- Startups are desperate for developers that have some design acumen. If I were to go back to school, it'd be here — <http://flatironschool.com/>
- Too much emphasis on the pretty/polished dribbble effect <http://insideintercom.io/how-to-hire-designers/>

## **Michael** Senior Designer at Infinia Group

Three primary job responsibilities

Design brand identities and identity systems; Design Marketing communications for established brands; Art direct and manage a team of junior designers to assist in accomplishing client deliverables

Are you involved in the hiring process?

No

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

Not that I'm aware of

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

I think most of our core employees hold at least a bachelor's. Admin/support staff can get away with just an associate's

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

yes. At least 10. Mixed ethnicities and positions, from designers/creative staff to marketing strategists

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Oral communication, Conceptual thinking , Production speed

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Good communication skills, verbal and written
- good presentation skills
- Ability to generate creative ideas and communicate them intelligently

List three TRENDS you see within the creative industries.

- Everything is going digital
- social media is becoming a major influence on the design process
- definition of "design" is expanding (i.e. designing interactions between people and things is part of the design process)

## August Heffner Creative Lead at Google

### Three primary job responsibilities

Idea generation, Story-telling, Problem-Solving. (I use graphic design, UX design, packaging design, film, animation, Typography, illustration to do this).

### Are you involved in the hiring process?

Yes

### In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

Currently our studio only hires designers with 5-10+ years of experience.

### In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

No. See Above.

### In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Yes, several.

### Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Conceptual thinking , Aesthetic inclination, Self-motivation

### List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Develop a super-power but be a generalist at the same time.

### List three TRENDS you see within the creative industries.

- There are no walls between media. Be interested in everything. Behind everything is passion, emotion, aesthetic excellence. The ability to problem-solve in the abstract or the right now and understand the difference.

## Marcos Ojeda Designer at Khan Academy

### Three primary job responsibilities

frontend web development, design. producing printed materials. internal gun for hire

### Are you involved in the hiring process?

No

### In the last three years, has your company hired employees

### for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

No

### In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

only one of our four designers graduated from a bfa program, from risd, although we look for designers from most places. it's difficult for a company of our size to absorb recent grads unless we have had an internship with them to prove that they're an asset that we want to heavily invest in training and building up. happy to answer more questions on this front, though

### In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

no, although we have pushed our recruitment efforts in this front.

### Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Oral communication, Written communication, Conceptual thinking , Aesthetic inclination, Self-motivation, Passion, Typographic proficiency

### List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- more self-initiated projects. this can be for class even, but it should be projects which are visible and "in the world." it's very dispiriting to come across neat work which never had the opportunity to succeed or fail because it went from being an artboard to being a png on a portfolio
- teaching students to code and learn how to work with developers in a way which allows designers to become a part of the production process. this is no different than getting kids doing press checks, you want designers to know what the limitations and edges of the technology are so that they can make informed decisions when they try to push those.
- learning to talk about their work without falling into buzzword hell. there is a certain impressive quality at being able to discuss something critically without resorting to domain-specific lingo.

### List three TRENDS you see within the creative industries.

- designer becoming more involved in frontend development.

- the importance of portable skills. nobody cares what tool you use normally, but can you be productive using this similar one? do yo \*need\* the creative suite? could you sketch a responsive layout in html before you send a mock to a developer?
- with the exception of "branding" and "brand launches" the decreased role of 'designer as auteur.' sure, it's fun to make innovative UI or dashboards or whatever, but reinventing the wheel is also tedious for end-users who have to learn the behaviour of a wheel every six months. certainly there will be a necessary focus on designer as somebody with strong type and traditional design skills, but except for Marketing, i suspect that designers will largely be addressing issues of usability and scoping projects down to require \_less\_ novel ui.

**Joel Stillman** Freelance Graphic Designer

Three primary job responsibilities

Scheduling and pricing. Facilitating conversation with the client around design process and expectations. Designing and communicating/demonstrating the strengths of the proposed design solution

Are you involved in the hiring process?

Occasionally yes, as a contractor (if the project at hand requires an extra designer, illustrator, programmer, etc.)

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

I don't hire employees, I am a solo practitioner who occasionally work with other Creatives to execute work on a project to project basis.

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

Same as Above.

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Same as Above

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Punctuality, Oral communication, Conceptual thinking , Aesthetic inclination, Self-motivation, Passion, Software proficiency, Programming and/or coding proficiency, Typographic proficiency

List three things academic institutions should PRIORITIZE

HOSTOS MEDIA DESIGN PROGRAMS  
Digital Design & Animation and Digital Music

to better prepare students for a career in the creative industries?

- To look at as many case studies as possible from graphic design history to the present.
- To look all over for inspiration, and to test as many ideas as possible (they always lead to more and often better ideas).
- To always work to simplify.
- To consider graphic design as an editorial position within content production, and not simply as a discipline that makes already completed content or ideas 'look good'.

List three TRENDS you see within the creative industries.

- Design that can translate through all media (whether a logo or a campaign concept), that can be applied to print, web, video, and space/exhibition.
- Design as a holistic pursuit, where anyone in the process can and should question/consider project process and execution. i.e. graphic designers considering everything from copy (wording) to interfaces.
- The business community recognizing the value of graphic design in their pursuit.

**Mike Klodjinski** Director of User Experience at Studio Rodrigo

Three primary job responsibilities

Oversee all User Experience Design at the Studio. Create artifacts and documentation that represent product strategy and capture user experiences. Manage, guide, and support other designers and developers through the visualization and development of experience creation

Are you involved in the hiring process?

Yes

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

We have not – though we would if they had the required skill set.

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

We have: Design Intern, Junior Designer, Staff Designer, Developer

In the last three years, has your company hired an employ-

ee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

We have: Design Intern, Junior Designer, Staff Designer, Developer

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Conceptual thinking , Aesthetic inclination, Production speed

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Cross disciplinary collaboration
- General business acumen
- Assessing creative cultures they want to fit into
- Having legitimate work experience or projects that reflect real work constraints

List three TRENDS you see within the creative industries.

- Digital product and design, design as strategy/user experience or a holistic understanding of a companies value beyond aesthetics
- Cross disciplinary designers – visual/UX designers, visual/developer, UX/developer

## **Miles Gilbert** Senior Art Director at BBDO New York

Three primary job responsibilities

Concepting campaign ideas. Creating presentations of those ideas for the client. Producing those ideas for the world

Are you involved in the hiring process?

Yes

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

Yes. Plenty of graphic designers, writers, animators, sound designers, and audio engineers have been hired by my company. That is pretty much the only way to get hired. I do not have specifics.

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

Yes. Plenty of graphic designers, writers, animators, sound designers, and audio engineers have been hired by my company. That is pretty much the only way to get

hired. I do not have specifics.

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Yes. However, this number is not as high as it should be. It is probably less than 5% of new hires. I do not have specifics.

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Conceptual thinking , Self-motivation, Software proficiency

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Production standards
- Coding/Programming
- Client communication/interaction

List three TRENDS you see within the creative industries.

- The simplification of ideas as budgets tighten
- Anthropological research as inspiration
- User Experience Design

## **Karen Vanderbilt** Graphic Designer at Studio Kudos

Three primary job responsibilities

Design print & web pieces. Emailing & communicating with clients. Sending task lists, specs, & instructions to web developers

Are you involved in the hiring process?

Maybe

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

No

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

1 graphic designer, Robert Morris University

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

1 graphic designer / developer, Rochester Institute of Technology

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Conceptual thinking , Self-motivation, Typographic proficiency

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Writing & communication. Being able to write clear emails is pretty important!

List three TRENDS you see within the creative industries.

- Employers value web design / coding skills
- Employers look for motion graphics & animation skills

## Hannah Volfson

Principal Designer at Blue State Digital

Three primary job responsibilities

Lead large site redesigns. Conduct audits and lead client presentations. Provide art direction, critique and general feedback to the design team.

Are you involved in the hiring process?

Yes

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

Yes, associate web designers (don't remember school names but they were in the greater DC area)

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

Yes, associate web designers

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Yes, web designers, Carnegie Mellon

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Oral communication, Aesthetic inclination, Self-motivation

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Presenting work in a way that makes sense to

non-designers.

- Selling a design concept.
- Working quickly and not letting over-fidelity to a concept get in the way of producing a good final product.

List three TRENDS you see within the creative industries.

- Digital designers need to be able to communicate well not only with clients but with internal teams like UX experts, strategists, and developers.
- Web Designers need to be well-versed in type for the web and basic UX principles (the more the better).

## Elise Porter

UX designer at Gilt

Three primary job responsibilities

Research, User testing, Conceptual development of new web products, Flow of new designs, Collaborate with all teams of gilt (men, women, kids, home), Work with design team with final interface design, Work closely with Programmers to prototype and then on final execution, Analytics

Are you involved in the hiring process?

Yes

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

Not Sure

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

Yes: Designers, 2, RISD

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Yes: Graphics, Asian

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Aesthetic inclination, Self-motivation, Software proficiency

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Software Proficiency

- Speed

List three TRENDS you see within the creative industries.

- More focus on digital mediums and code

**Drew Cogbill** Senior Producer at Small Planet

Three primary job responsibilities

Client communication, User experience and concepting, Team management

Are you involved in the hiring process?

Help with Interviews

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

No

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

Yes, graphic designers (RISD, Pratt)and developers (RIT, UNC)

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Yes, graphic designers

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Oral communication, Aesthetic inclination, Self-motivation

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- UX (user experience) understanding no matter the discipline
- Helping students understand possible jobs

List three TRENDS you see within the creative industries.

- New York creatives working for startups
- Mobile
- Wearables
- "Dumb" devices connecting to smartphones/computers

**Joseph Mauriello** Game Design Research Manager at

Amplify

Three primary job responsibilities

Communicating with game developers, Conducting play testing sessions, Digesting Data and writing reports

Are you involved in the hiring process?

Yes, I interview people when the role relates to my position

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

I don't know

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

Yes. Probably around 20 people. Visual Designers, User Experience Designers, User Interface Designers, writers. SVA, Parsons, Rhode Island School of Design, Brown, Amherst, McGill

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

Yes, 5 to 10. Visual Designers, User Experience Designers, User Interface Designers, writers. SVA, Parsons, others too I'm sure

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Oral communication, Written communication, Conceptual thinking

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Critical Thinking
- Holistic Thinking
- Communication

List three TRENDS you see within the creative industries.

- Increased competition
- Increase in role specification (specialization)
- Understanding and appreciation of design thinking and skills.

**Carl Williamson** Owner at Familiar Studio

Three primary job responsibilities

Managing employees, Art Directing & Designing Websites & Print projects, UX / IA and project management work

Are you involved in the hiring process?

Yes

In the last three years, has your company hired employees for a creative position who recently graduated from an ASSOCIATE'S DEGREE PROGRAM?

Yes. We have hired one Junior Designer who graduated from the Parsons AAS program in 2012. She had one year of freelance design experience under her belt and she's very, very competent.

In the last three years, has your company hired employees for a creative position who recently graduated from a BACHELOR'S DEGREE PROGRAM?

No

In the last three years, has your company hired an employee/s from an ETHNIC MINORITY BACKGROUND for a creative position(s)?

No

Limited to three selections from the following list, which SKILLS best describe what your place of employment seeks most in a potential employee?

Written communication, Conceptual thinking, Aesthetic inclination

List three things academic institutions should PRIORITIZE to better prepare students for a career in the creative industries?

- Writing skills are crucial, especially for cover letters!!
- How to be professional in office environments.
- Knowledge of design history

List three TRENDS you see within the creative industries.

- Responsive design for multiple devices
- Agile prototyping processes
- Molecular design approaches

APPENDIX ///

## INTERACTION DESIGN | NEW COURSES

The proposed Interaction Design major requires three new courses to be added to the existing course offering.

## **ID201 Interaction Design 1**

This course introduces Interaction Design principles and basic techniques for creating user-centered interactive experiences. The course helps students to focus on the relationships between objects and users. Using rapid prototyping, the students will learn how best to identify user behaviors and needs and combine those needs and behaviors to create engaging and useful user experiences.

- Refine their design process and methodology.
- Execute design research and apply findings.
- Create effective, communicative, interactive prototypes.
- Understand the technical components needed to create interactive experiences.
- Practice independent thinking on individual projects and within a group structure.
- Approach design problems as a part of larger systems.

## **ID202 Information Design**

This course introduces students to the important issues of information Design. By studying visual hierarchy, typographic principles, visual layout, information mapping, and data flow, students will develop methods of organizing complex sets of information and communicating the information clearly, interactively, and dynamically.

- Develop an understanding of visual organization and information design.
- Synthesize information from diverse sources for project purposes.
- Analyze audience, purpose, and situation as they pertain to the information need.
- Demonstrate an understanding of different modes of presentation (including words, images, and numerical information).
- Critically evaluate the design, layout and presentation of information in a range of media.

## **ID301 Interaction Design 2 Capstone**

This course provides the students with a studio to investigate and develop their interactive concepts. Through design proposals, rapid prototyping, user testing, and reiteration, the students will build on the previous semesters' concepts to complete a final Interactive Product.

- Refine their design process and methodology.
- Work collaboratively on a final project prototype
- Create Portfolio piece as per Portfolio Requirements

APPENDIX ///

## HOSTOS DESIGN LAB STUDENT SURVEYS | 2013

On September 7, 2013 student participants from the first three design labs were emailed a survey and asked to return their answers by September 14, 2013. Twenty-three students out of thirty-six responded to the email by the deadline. Their responses are recorded on the following pages.

## STUDENT 1 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2012: The Wassaic Project, Wassaic, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Hostos Design Lab has had a great impact in my life ever since. Especially when I had my first experience in Wassaic, New York with my Hostos Design Lab team.

**(3) What were your experiences with the local communities during your Design Lab week?**

It had a great impact on me because I connected with strangers, who I never felt I was going to be connected till this day. I even got the chance to meet and socialize with amazing artists because of the festival that took place, with our project at hand.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Personally, I gained knowledge of what I want to be. I want to be a great photographer and hopefully gain access to my own studio to work with successful clients.

**(5) How did Hostos Design Lab affect your views on collaboration?**

Hostos Design Lab helped me realize how important team work is. Collaboration leads to great ideas but only one can be chosen and all must contribute to that one idea and fulfill it to something vague. Team work is very important in my future career as I would need criticism before I can ever finish a product. As criticism leads to newer ideas and better results.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grading at Hostos Design Lab would be the loss of students gain of knowledge to ever

getting an experience to the real and open world of art and design. Every student should get a chance once in their life to have the ability to meet real artists and network with them, Hostos Design Lab is capable of doing so.

## STUDENT 2 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

solely on putting out the best work I can, rather than simply trying to earn a good grade. It was very liberating.

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Hostos Design Lab was a wonderful experience because I had a chance to grow creatively by learning entirely new skills in photography and videography. These were skills I never would have even considered trying outside of the Design Lab experience. This has opened up entirely new ways for me to express myself creatively in the future.

**(3) What were your experiences with the local communities during your Design Lab week?**

The local community was very pleasant and welcoming. It left me with the feeling that I'd love to go back to Averill Park someday and really explore the community.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

The Hostos Design Lab was more of a confirmation that Graphic Design is really what I want to specialize in. I now feel more confident than ever in my chosen career path.

**(5) How did Hostos Design Lab affect your views on collaboration?**

One of my favorite aspects of the Hostos Design Lab experience was getting to collaborate with both fellow designers and audio specialists whom I'd never worked with before. It allowed me to see just how wonderful working with a team can be.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grading was one of the best aspects of this experience, because it allowed me to focus

## STUDENT 3 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

This trip has definitely changed my view on art and those around me. It has shown me to live in the moment and that art is not this concrete thing, art is all around us we just have to open our eyes to it. I left this experience with great friends and a greater love for art. I know that each of us will impact the world in some way or another. This trip has helped us in more ways than we could possibly have imagined.

I also learned that sometimes design calls for the simplest solutions and the opinion of others, especially those you are working with could be vital to the piece you are working on.

**(3) What were your experiences with the local communities during your Design Lab week?**

The local communities were very welcoming in Averill Park and it was a different pace than what I usually go through in the city.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Before going on this trip I thought being an artist and having a career was linear ... (you have to follow this path to the thing that you ultimately want) but after I realized that art can happen anywhere and everything has a purpose. Design just doesn't happen on the computer but it's everywhere...when it comes to a career especially now a days you can do anything... especially if people are backing up your work.

**(5) How did Hostos Design Lab affect your views on collaboration?**

Hostos design lab has helped me see that the collective is important but so is the individual. Each of us

were able to take our ideas and perspectives and make it to something that we couldn't have done without each other.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grading, allowed each of us to be ourselves and really enjoy the moment instead of trying to live up to an expectation of an "A".

## STUDENT 4 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Hostos Design Lab changed my whole perspective on what art can be. During the week spend at the workshop I learn about team work and collaboration, working as an individual as well as working together to create something bigger than my individual effort could of yield. I also experience an incredible sense of community that I had never experienced before. There were so many smart, talented and loving people together one place, this changed my perspective on what I would like to do in the future. In the personal level, I gained many great friends and a whole lot of inspiration. Creatively I will never think of art the same way that I did before, I want to do more things like what took place on this workshop and I even feel more appreciation for all forms of art.

**(3) What were your experiences with the local communities during your Design Lab week?**

The local community was great, people were very nice and friendly, they seem to be very happy and supportive of each other. There were times where cars would pass by and honk as a means of support, people screaming "You guys are awesome!" while the performance was going on and I really liked that. David's mother was one of the nicest ladies I have ever meet.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

I had though for some time that I would like to be an Art Director but always had many questions like "Is there fun and inspirational art projects out there". I had never experience anything like Arts, Letters & Numbers on my life time and been part of this experience gives me a more clear vision of what I would like my carrier to be about. I would like to do project like to be part of more project like this one in the future

as well as to be able to start my own project that bring many great talented people and inspires them like Arts, Letters & Numbers did for me.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I though that I would never like to work on big groups and Hostos Design Lab proved me wrong big time. After working together on the way that we did, I was incredible impressed on how well we all did and how we all became good friends after. It open my mind to what can be accomplished when people work together to create something.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

I think that an experience like this one should not be subjected to something as cliche as a grade. The workshop took a lot of work on all of us as individuals and as a group. To grade the performance of individuals would change the experience completely.

## STUDENT 5 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2012: The Wassaic Project, Wassaic, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

I would recommend the Hostos design lab as part of the curriculum of Media Design department. because I have been to one club boot camp and I applied what I learn form Hostos Design Lab. Students need to collaborate with mentor and fellow students to understand what is the like in real world.

**(3) What were your experiences with the local communities during your Design Lab week?**

During the Design lab week, I met a lot of artists and local community that reside in that area. Everyone is nice and friendly. They welcome us as their neighbor and It feel likes like we are no stranger to them. Every morning when I go for a run they always greet with me a good Hi even though they don't know me that well. I also loved the art exhibition. I saw different artist and art which i never seen before. The environment is so different from the city fresh air and fresh food is always serves.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

For this help me because in real world we will have to deal with different people that we don't even know these include co-worker and clients. So as a practice we are taking this experience as a lesson as a guide line and path to our career.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I believe that Wassaic Project taught the students to be open minded with ideas and creativity with other opinion. We also develop our communication skill dealing with argument and conflict with idea. It is a good habit to brainstorm idea and develop sense of

understanding and respect for other.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

I think the experience would have been different if we were graded for our performance. Since we were not graded, I did not feel forced or pressured to do anything, yet I did my very best to accomplish what I came to do.

## STUDENT 6 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2012: The Wassaic Project, Wassaic, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

When first asked to accompany my peers and Professors on the design project in Wassiac NY, I was both scared and enthused. My first year at Hostos I was not a very social person so, I knew absolutely no one on any kind of basis, except when I would see them working on assignments in the LAB. At that time in my life I was relatively shy and antisocial with a tendency of boxing myself into a place where I was most comfortable, therefore I kept to myself and admired their talents from a far. I was sacred to accept the invite because I felt I would be putting myself in an uncomfortable position. Meanwhile in the back of mind I thought WOW, what an honor to have been asked to join this design journey out of all the other people they could have asked instead of me. It took me a few days but I mustered up the courage and accepted. The deciding factor for me was the chance to step outside of my comfort zone and challenge myself. This was the best decision I have ever made in my life. Being a part of the design lab really helped me grow creatively, mentally and most of all socially. My peers were encouraging and great to work with.

**(3) What were your experiences with the local communities during your Design Lab week?**

The community was amazing and so were the artists we got to meet. They welcomed us with opened arms and made the stay in Wassaic comfortable and worth it.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Being a part of this design lab has not shifted my career path in a sense of changing what it is that I want to do, but rather opened my mind to the fact that sometimes it is best to work in a group on a project.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I can honestly say that had I not decided to accept the invite, I would still be stuck in my ways and not opened to collaboration or any kind of group work unless demanded by assignment. I was the type of person to take on everything by myself. Working with others showed me that my ideas are not always the best, and sometimes having others there to probe your mind even further is great.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The fact that there is an absence of grading made it feel like a job rather than an assignment. It made me feel as if I were working for a design company on a collaborating design team.

## STUDENT 7 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2011: Mass MOCA, North Adams, MA

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Personally, I learned a lot about myself, and about what exactly my passions were in life. Spending an entire summer interviewing people from this small sleepy town, and learning about what they loved to do and having to curate a show from that just blew my mind. I couldn't wait to feel such passion for a creative process.

Creatively, I remembered how much I loved art and writing about it. I grew as an artists, because I was in close quarters with people (my classmates!) who were better than me, and they truly inspired me. Learning everyones creative process, mine is solely based on feeling. i'm not very technical in my art, and I learned that its good to be technical and a bit of a perfectionist sometimes.

**(3) What were your experiences with the local communities during your Design Lab week?**

The local community was amazing. For such a small town, not many of the people knew each other but they were all reaching for the same goal of bringing art/that type of culture back to North Adams. Everyone was so nice, and so open to us. They truly were interested in watching our project grow, and wiling to help us in any way possible.

Also, our group becoming one of the "local" communities was also an interesting process to be a part of. Our first couple of days there felt as if we were from outer space having landed on another planet. We were all representatives of very different communities and being thrown together in rural Massachusetts offered us the opportunity to build our own community that was local only to North Adams, because anywhere else it would have existed completely differently.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

To be perfectly honest, Hostos Design lab opened my eyes and I felt I had to reassess my career choices. I loved doing this, and I remembered how much I loved doing art FOR ME.

Just speaking to all those people made me realized that I didn't feel the confidence/passion for graphic design. After this, I shortly dropped out because of health (it's Lupus btw, finally got properly diagnosed!) and I was able to intern at many places, like production companies, and even a school. After working at a school, and nannying I realized how much i loved it, and I was good at it. I thought back to Sarah, the graphic designer with the cat, and what she said. "Do what you love", and I found something I absolutely loved.

So thanks to this experience i was able to open myself to different experiences and I gained the confidence, to reassess my life.

The lesson I learned that summer, seriously, changed my life.

**(5) How did Hostos Design Lab affect your views on collaboration?**

NA

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

We don't need grading. You can't grade life experience, and this is what we are gaining. Life experiences in something MORE than just an academic environment We are learning what its like to work in a real world setting, and also, learning to function as adults. You are given a task here, and its UP TO YOU to get it done. We learn to pride ourselves in our work, and to define our strengths , and maybe learn from others about our weakness. This experience is invaluable, and definitely not something you can use an arbitrary grading system on.

## STUDENT 8 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2012: The Wassaic Project, Wassaic, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

It was an amazing experience to be by nature exploring new environment to have the opportunity to be around people that you see every day but don't know a lot of them. Be able to be to know more about the skills that the group have and be able to incorporate all the ideas into a one big project. In my creatively I had the opportunities to present how I am what I like and the way that I create and develop my ideas.

**(3) What were your experiences with the local communities during your Design Lab week?**

Most of the people were friendly they believe that what we was doing it was a great opportunity to show our talent and all the skills that the group have.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Having the opportunity to create book with limited materials. Thanks to this experience I feel prepared to work in other project like that one because it doesn't matter how hard its to create a project if you put your hard everything will be possible.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I love to work by myself and like to do all my work but in the Hostos Design Lab Wassaic Project one of the main point was to work as a team. Collaboration was the key point to have the success project, working as a team give me the view that when your work in team work ends to be more easy because you have the opportunity to have more review.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

Grading could a good idea, but I think the main purpose of the Hostos Design Lab is to show the great opportunity to be able to work in collaboration and show who you are. In my personal opinion sometimes the grading part could intimidate the student because they will be working under pressure just to get a grade. If that happen they will not really enjoy it the great opportunity of the Hostos Design Lab.

## STUDENT 9 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Personally, this workshop helps me to better understand how as a storyteller I can inspire others, teach and learn from others. The workshop main theme was, how an idea materialized from different ideas, and how this process becomes a cycle. My skills as a designer and digital animator improved. I gained experience with professional equipment, video production, sound design (recording) these skills are required for my profession. I describe this workshop as a real life experience.

**(3) What were your experiences with the local communities during your Design Lab week?**

As a group we share our works with others participants, as they shared their work with us.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Overall, personally and professionally it was a positive experience for myself. By being part of the Hostos Design Lab, I became more confident about my work.

**(5) How did Hostos Design Lab affect your views on collaboration?**

One of the most important part of my learning experience was how well we worked as a group, and how much I learned from their experiences and ideas, as I shared mine. This collaboration gave me an inside of how important it is to work with others, and what I should expect in my field when working with others professionals. Furthermore, our professors were also collaborators, not just teachers, they were also student. Their guidance was important for our learning process.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

We weren't graded for our work. Although grading is important for the development of the student, I believe that critiques, sharing ideas of our projects and receiving feedback from students and professors is even more. For the Hostos Design Lab, Grading is not needed.

## STUDENT 10 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2011: Mass MOCA, North Adams, MA

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Hostos design lab was my first ever sleep away school project experience that I ever had. I was able to have a better connection with the professors and fellow students. Living in the same house for 2 weeks really brings people closer. I saw how people in the design field process their ideas to bring them to life. I was given the opportunity to work with the museum and help put an exhibition together. This experience gave me a new perspective on design. Design is not only aesthetics, it is also socially conscious. Through design we were able to showcase our ideas regarding the question of what is a culture worker.

**(3) What were your experiences with the local communities during your Design Lab week?**

I was able to meet many interesting people that I otherwise would have never been able to meet if it wasn't for this experience. I met illustrators, soap makers, photographers and artists living in North Adams MA. They gave me a glimpse of how it is like to live in that community. I was able to learn so much about North Adams and how the town has changed over the years and how these changes affected the people living there.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

This experience gave me the confidence to pursue graphic design as a career. This experience allowed me to find myself as a graphic designer. This experience reassured me that I had potential as a graphic designer. I saw how people in this field brainstorm and how they bring ideas to life. I saw that it was not just about making posters, it was about finding creative ways to solve problems.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I fell in love with the process of group brainstorming and collaboration. I am not saying that it was easy. The collaboration process is very challenging. Balancing ideas back and forth was difficult, but we as a group were able to come to an agreement. Working with fellow designers in such an awesome and creative environment was really amazing. We were able to learn from each other and become closer.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The pressure of grading was absent therefore we were able to approach this project with much ease. Although there was no letter grade, feedback from professors and fellow students was present as a guide. The absence of grading meant to me that the people involved in this project were in it for the love of design and not for another letter grade.

## STUDENT 11 | Digital Music

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2011: Mass MOCA, North Adams, MA

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Hostos Design Lab impacted me personally as a new experience. Meeting incredible people and creating a big project with my teammates outside New York City was amazing. I learned a lot about how you can create a hobby into a profession, while impacting your community. Creatively, storytelling through multimedia was different from what I was used to, but I loved it. Using photography, video, and audio combined to tell a story inspired me to have other people's voices heard.

**(3) What were your experiences with the local communities during your Design Lab week?**

The local community in North Adams was friendly and welcoming. It was change from the rude people back in the city, and I wasn't surrounded by so many buildings. Talking to the North Adams residents, I learned so much about the town.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

The Design Lab made me want to study more forms of media, which is why I am studying broadcasting now. Besides radio, I want to show the world different forms of sending a global message.

**(5) How did Hostos Design Lab affect your views on collaboration?**

Hostos Design Lab taught me that when a collective of people get together, something great comes out of it. Working on individual projects and seeing how they connected was impressive.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grading made the experience less pressuring, and it helped me focus more on learning and working on projects for fun then for a letter.

## STUDENT 12 | Digital Music

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Before I attended Hostos, I came from a high school that led me to believe that the world was a scary place where everything was a competition and my destiny was to muddle in the underbelly of it. Though that started to change as a student in Hostos, my experience at Arts, Letters, and Numbers was the climactic moment in that change where that idea was just completely obliterated. Working with my collaborators and working with the many people that breathed life into the overall outcome of it, allowed me to witness the full power of cooperation. It allowed me to value that making art in general all goes to the sake of art regardless of who gets the most praise, that the value is not who gets the most money or the highest position but how and where we use our hands to keep it alive. As a sound engineer, Arts, Letters, and Numbers was one of the highlights of my career thus far. As an aspiring music educator, its experiences like these that will enable me to be able to share with my students not only a voice of some proficiency in sound production, but the desire to experience of musicianship at its highest peak.

**(3) What were your experiences with the local communities during your Design Lab week?**

Well, our collaboration with Arts, Letters, and Numbers, involved doing all of the labor that we were capturing on film and sound, so having to pickaxe and help shape and mold the land to form the amphitheater with the earth, being involved in the play that they put on, even being aids in dishwashing/cooking, all right beside them. Overall the goal was for each of us to capture the full experience that the people initially involved in the project had, so doing every job possible in addition to editing and capturing film. Consequently, we grew tight bonds with the architecture students and everyone working at the Mill in addition to the project itself.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

It was one thing putting together a string of art pieces to interlude and capture the experience in a felt way, but in the moment that my collaborator and I (being the only two people familiar with sound editing software) were handed this entire project and told to incorporate sound into it, rising to the occasion opened up my mind to endless possibilities on the spectrum of music professions. I always used sound as a way to experiment with commonly known elements to produce depths and variants of visceral reaction through expression. Working on that project and witnessing how our sound choices added new dynamic, creative perceptions to the artwork and the project: everything resonating the way we intended to, gave me a glimpse of my creative potential in programming music and sound for other films, movies and concerts. My work on sound in the film that we made, even helped me get a job on campus in my current university as a sound engineer for the Performing Arts Center in my school. .

**(5) How did Hostos Design Lab affect your views on collaboration?**

While entering the experience I felt a strong opposition to working collaboratively, after my Hostos Design lab experience, I began to prefer working with other minds. My collaborators inspired me in the ideas that they brought to their personal projects and how they executed their perspective through their works. So much so, that by the time we were told to add sound to the project, what would have been a stressful process, Angie and I felt so honored to do it that it made adding sound to our film a beautiful process of exchanging songs and ideas. Group work never felt more rewarding than it did in Arts, Letters, and Numbers. Because of it, I'm much more open to working in group settings and collaborating with other people.

## STUDENT 12 (continued)

### Digital Music

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

I think the absence of grading allowed the collaborators to let down their walls. If our efforts would have been graded, it would have diluted the value of accomplishing art in our personal projects for it would have motivated us to work for a grade to affirm ourselves as artists. The absence of grading made us realize that the priority was not the grade we would receive but how our efforts were put into making this beautiful film, and its because of that that each one of us can look at our film now and feel absolute fulfillment.

## STUDENT 13 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2012: The Wassaic Project, Wassaic, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

The Design Lab for me was a sort of getaway. I'm from a small town in the Dominican Republic where everyone knows everyone, and although I've been living in the Bronx for 11 years now, I am still not used to the city life. When I arrived at Wassaic I was thrown back into the familiar. There were no huge buildings, no loud streets, and not a lot of people, but most important were the things that were there. There were lots of trees, friendly faces everywhere I looked, but most importantly a small community made up of my peers. The design lab did not only help me remember where I come from, but it reminded me why I love what I do.

**(3) What were your experiences with the local communities during your Design Lab week?**

The people of Wassaic were very much like those from my hometown. Everyone was willing to return a smile when you said hello, and although their skin color was different from ours it did not matter. I mingled with people I never thought I would even get to meet, and everyone was just sweet.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

The Design Lab helped reinforce my wish of starting my own design studio.

**(5) How did Hostos Design Lab affect your views on collaboration?**

While working with others was not an easy task at first, it made me realize the power that there is in number. Rather than hindering the creative process as I previously thought, collaboration made it evolve. Ideas were pushed to become something much more

then they were at their inception, all thanks to the feedback that was given. The Design Lab was a glimpse, or rather; a beta test of what life after Hostos was going to be like.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grading helped make the illusion of working in a studio even more believable. We were working to achieve a goal, or satisfy a client, that's what it felt like.

## STUDENT 14 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2012: The Wassaic Project, Wassaic, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Being apart of the Hostos Design Lab was such an amazing experience for me which will never forget. I can be a little reserved at times but being that I had to work collaboratively. I was able to let myself go and connect with my creative peers which seemed so natural. I learned to be a leader and also when it was a good idea to step back and listen.

**(3) What were your experiences with the local communities during your Design Lab week?**

My absolute favorite experience of the Hostos Design Lab was the final presentation of our project that we had been working very hard on. We created several activity books to showcase at the Wassaic fesicval. A lot of the activities in the books were fun and silly such as one that was titled "Give me a mani!" which festival participants would go wild and draw crazy designs on the fingernails. By the of the event, our groups would then gather together and check out our books filled out from start to finish.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Hostos Design Lab has impact the way I feel about networking in general. The project allowed us to connect with other artists that may have never had the chance to. There was a local artist who presented her work us, who talked to us on how one day she decided to get a license to become a nail technician. She used her skill in nail design and her artist side to create unusual and unique pieces of art. I found her story and idea so fascinating that it encouraged me to express my designs with little to no restrictions or limitations.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I use to really dislike working in groups only because I always seemed to find myself doing all of the work. However, working with my peers was so easy and fun since we all had the same goal.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

I think the experience would have been different if we were graded for our performance. Since we were not graded, I did not feel forced or pressured to do anything, yet I did my very best to accomplish what I came to do.

## STUDENT 15 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

I was very fortunate to have been chosen to attend Hostos Design Lab. During the Design Lab I felt like I grew both personally and creatively. It was like I had entered a new world. I was away from my normal life style and had to mold myself to survive a week away from home. As funny as that sounds it was true! My creativity was tested to a whole new level. I had to dig deep to find myself and really figure out what was it I wanted to do as a personal project. I was used to doing regular homework assignments during the year, but this was something I had to define and figure out alone.

**(3) What were your experiences with the local communities during your Design Lab week?**

When we arrived to the town that we were going to be apart of for a week, it was a really different environment. The people looked very humble and caring. For our first stop we entered a pharmacy/deli and the people there were so nice. It was like the whole community was happy to see new faces and were very welcoming.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Hostos Design Lab was like an opening for my new interest in photography. As a graphic designer it would be really awesome to get into photography to give my work an interesting touch to it. I felt like I had ideas growing with in me and it was just a great feeling.

**(5) How did Hostos Design Lab affect your views on collaboration?**

Hostos Design Lab was the first time I collaborated, so I really didn't have an expectation except for the fact that I hoped would be memorable. I was able to work with a great group of people. It was a really nice experience. I honestly couldn't have asked for more, especially since it was a collaboration with Hostos peers.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The fact that we didn't get a grade for the design lab kinda sucked. I wish that we could of at least got a credit for it. I mean the experience was amazing and it is what counts, but it would of been nice getting something towards school requirements. Especially since we put so much hard work into it. But other than that I am so very grateful for the opportunity of being apart of the Hostos Design Lab and I hope other students are as lucky as I was this summer.

## STUDENT 16 | History

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2011: Mass MOCA, North Adams, MA

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

The single most important take away I got from the Design Lab was the ability to work collaboratively, rather than simply working independently within a group. The trust that was built from living communally with folks and the interconnected dependency that was fostered gave rise to a special kind of cooperative labor that otherwise would not have been accomplished. The design lab allowed for many of us to shed our own barriers of self-consciousness and produce much more interesting work. The other ways that the Hostos Design Lab pushed me to grow creatively and personally was through the constant reinforcement that limits would ultimately set me free. I understood the freedom in having boundaries and the understanding that parameters are not inherently incarcerating but rather natural and necessary.

**(3) What were your experiences with the local communities during your Design Lab week?**

One of my favorite experiences of the Hostos Design Lab was learning about the history of the town we were in. This was what I ended up creating my final “piece” about, more specifically the dialectic relationship between the culture of a town and the industry and economy of that town. Meeting people who moved to North Adams at different stages of its cultural and industrial development was really interesting. The timing of when people moved there was indicative of why people moved there. It was a fascinating puzzle to try to put together.

Also, our group becoming one of the “local” communities was also an interesting process to be a part of. Our first couple of days there felt as if we were from outer space having landed on another planet. We were all representatives of very different communities and being thrown together in rural Massachusetts offered us the opportunity to build our own community that

was local only to North Adams, because anywhere else it would have existed completely differently.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

I am a historian, however, it is only one facet of who I am as an academic. The Design Lab in North Adams pushed me to think critically about how the marriage between academia and the arts could be made so that each can grow from the union of the two. I am deeply committed to interdisciplinary education and this Design Lab was a practical example of how design, academia, arts, economy, and culture create a complex web that can not only be addressed by one discipline.

**(5) How did Hostos Design Lab affect your views on collaboration?**

Collaboration became much more than group work on this trip. I transformed from being able to work collectively to being able to work cooperatively.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

It was imperative for my creative experience that we were not evaluated by letter grades. This experience presented a way for us as students to become more comfortable with different types of evaluation. After this experience grades became the “easy” way to be evaluated.

## STUDENT 17 | Animation

### (1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.

2011: Mass MOCA, North Adams, MA

### (2) What impacts did Hostos Design Lab have on you, both personally and creatively?

On a personal level, I don't feel that I am ignorant in the sense that I think everyone acts the same way, but until the design lab I never really travelled much and was very much used to the angry, bustling crowds of New York City. Since then I think I have been more comfortable with reaching out and helping people and just being a genuinely nicer person. On a creative level, I decided to step out of my box more and experimented with photography and typography. These aren't elements I normally dabble in, but with the time allotted to us, it seemed appropriate to sort of have a private "developer jam" session (or dev. jam). I use the term dev. jam to sort of explain trying out a number of projects in a short amount of time to get the creative energy flowing. From there, I either choose one of the creations to develop further, or I create something entirely unique and different from whatever I created during the jam. It's actually something I've incorporated into my workflow since then and has helped my creative work in an amazing way.

### (3) What were your experiences with the local communities during your Design Lab week?

As a person from Brooklyn, NY the community of North Adams was pretty strange for me. I mean they are people just like we are, but they were all pretty chill, the pacing was slow. No one was in a rush for anything; actually some of us took advantage of this by "j-walking", just taking our time to cross the street, and it was cool – everyone there just went with it. Needless to say the people there were calm and very inviting, we knew we were strangers, but everyone I happened to meet did their very best to make us feel at home.

### (4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?

I cannot say that the Des. Lab really changed my thoughts about a creative career. I still aspire to be a great game designer, but it has definitely opened up the world to me in a way that makes me sort of want to go out and explore. I used to think that I was an artist, but artists just draw pretty pictures. Designers solve problems and answer questions – that's why I'm a DESIGNER.

### (5) How did Hostos Design Lab affect your views on collaboration?

As far as my view on collaboration goes, I would say that Professor Sarah Sandman said it best, "1 + 1 = 3." It would seem to be a strange statement for many, but for anyone that was part of this Des. Lab with me, they'd agree whole-heartedly. Essentially, Professors Sandman and Cannon wanted us to discover that the work of two individuals can be combined to create something more; something that each would not be able to accomplish on their own. Not only do I better understand this, but my close friend Rocio Rayo and I feel that this statement, and its product, increases exponentially when more people come together and work towards a single goal.

### (6) What is your opinion on the absence of grading at Hostos Design Lab?

Now that I think back on it, I guess we weren't graded during the Des. Lab. Actually, I would say that the professors didn't grade us. There was the critique, which had everyone knocked off of their high horse, but there were no A's, B's or C's. I personally feel that when we were brought into the community and were presented with a question, something snapped in us and we began grading ourselves. Many of us did research and overlooked footage and photos night after night. We didn't have to be told, it wasn't assigned and by the time it was most of the work was done. I feel that when you are connected with something and presented a question, you want to find an answer, and to fail to do so would equate to that "F" you would get in class. So we did what we knew to do, find the answer, our way.

## STUDENT 18 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

The impacts that this experience has had on me is hard to put into words. Personally I feel it has changed the way I connect with people, I have become more opened minded to the world. Creatively, I can now work beautifully with others and now have a new found respect for performing arts, also learned new techniques for different art forms.

**(3) What were your experiences with the local communities during your Design Lab week?**

My experience was amazing. I not only did I connected with people I would see in my class but with my professors and the amazing people who worked hard for eight weeks in the workshop. I have a connection with these people have I forever have in my heart.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

It has helped me to better focus on where I want my career to go, and how to get there with the help of others.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I have to say that before this experience I really did not like collaborations, it was hard working with others that have a strong mind set as you but after all this, I can clearly say that I can work with the better of them and still have a fun and rewarding experience.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

I loved it, there was no pressure to get that "A", but just to enjoy the time you have making amazing artwork and bonding with your classmates in a amazing way.credit for it. I mean the experience was amazing and it is what counts, but it would of been nice getting something towards school requirements. Especially since we put so much hard work into it. But other than that I am so very grateful for the opportunity of being apart of the Hostos Design Lab and I hope other students are as lucky as I was this summer.

## STUDENT 19 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2011: Mass MOCA, North Adams, MA

Mass Moca and meeting well established artists gave us insider secrets and confidence that we were not being left out and could potentially reach any goal we wanted to if we worked hard enough.

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

The Hostos Design Lab personally showed me that everybody in the education field was not pretentious as was my experience before I got to this program. The professors showed a down to earth attitude that changed my perception on a lot of things. They became your allies and friends that helped me get to a better place in life. Their passion for helping even beyond their work hours showed that you could have passion for your career and not have to hate your job. It's the first time in my life a professor asked me what I wanted to do and helped me do it rather than tell me what to do all of the time. This changed my personality and my outlook on life till this day.

Creatively the Hostos Design Lab showed me that there are basics that all designers follow and that then it's your job to use them in the best ways you see fit. It also showed me that the learning extends beyond the classroom as I saw myself learning more in the computer lab and at home then I did in the classroom. This also helped me find my unique style since the projects were not judged on their shape rather their effectiveness to communicate.

**(3) What were your experiences with the local communities during your Design Lab week?**

N/A

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

The Hostos Design Lab gave me self confidence that I could do anything I wanted to if I worked for it and approached it with design thinking. They gave me skills and put me in situations that made me see that I now had the ability to answer or find the answer to any problem. Working with big names such as the

**(5) How did Hostos Design Lab affect your views on collaboration?**

The Hostos Design Lab gave me a strong lesson in community and collaboration. They showed me that with these design skills and techniques I acquired I could not only help other designers but I could help all of my neighbors from the other offices in the college building to some of the creative people who needed help expressing themselves such as the theater department.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grading is one of the best ideas any school can take. At the end of the day no employer, colleague, or customer will care what grades you got in your report card and accepting that fact will help everyone have a clearer vision on what to focus on in life. This also helps you not only work hard for a grade but actually look within yourself and judge yourself to see what skills you need to improve.

## STUDENT 20 | Digital Music

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Hostos Design Lab was an exciting experience that altered my perception of arts and the limitations I was surrounding myself by before the inspiring trip. During the week I was there, I experienced a lot of collaborative efforts to express a concept that at first seemed impossible to convey. After the experience I found myself more open to new things and my level of creativity grew tremendously. On a personal level, I was able to make new friends who were inspirational, beautiful and loving people who will forever be a part of this amazing memory. I was able to truly express myself and show people how I viewed the experience and touch the hearts of people who spent so much time trying to make their strange philosophy become a clear, beautiful reality.

**(3) What were your experiences with the local communities during your Design Lab week?**

The first local community experience I remember during our Design lab week was a trip to the pharmacy/deli shop near the Mill. I witnessed a strange behavior from the locals there that I have never witnessed in my life living in The Bronx and that was kind, heartwarming service with amazing food made with what tasted like the love of a moms home cooked meal all in a sandwich. The people around there are all welcoming and kind.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

The experience I had made me feel more strongly about my current path. Before the trip I felt somewhat iffy on my musical studies as opposed to a medical or political studies which seems more wise for financial reason. I realized during this experience that I am in love with art of all sorts, especially music and I cant

see myself straying away from what I love because other people may not see it as a promising career path, I believe if you love something enough and you work hard at it you will make something of it and succeed.

**(5) How did Hostos Design Lab affect your views on collaboration?**

This trip only enhanced my love for collaborative assignments. I have always enjoyed working with other people to create a piece that is meaningful to people other than myself.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

This experience did not require any grading in my opinion because we collaboratively achieved something we could not have done as individuals. We gained a lot out of this experience and the concept of a grade would change the whole concept of the trip.

## STUDENT 21 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

Going into the experience was nerve rocking. I was very excited and nervous to find out what is like to cooperate with people outside of the academic field. Creatively, I did not expect to have such an impact on me. At first, I thought we were simply working on a group project and then going back home; it was definitely more than that. It was my very first time working with people outside of the school environment. Over the course of seven days I got to enjoy myself and other's creative ways of executing tasks.

**(3) What were your experiences with the local communities during your Design Lab week?**

The community we got to visit was absolutely different from the city. It was nice to work in a place where there were no cars honking, people yelling, loud train noises, and simply the hectic feeling of New York City. I got to enjoy nature in a way that differs from the city. The people who were at the Arts Letters & Numbers had their own concept in mind and interacting with their concept allowed me to learn things (personally and creatively) and enjoy the trip even more.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

One significant outcome from the Hostos Design Lab is that beautiful things can be made when working and collaborating with people with different points of view. Learning to work together with new creative minds was one of the most amazing experiences I had. Every day there was something new to think about and to consider which constantly made me think outside the box. Creatively, it made me appreciate photography on another level. After being continuously exposed to working with cameras, my appreciation and interest in photography have grown.

Although my academic concentration as of now is Digital Design, photography is something that I definitely have started to explore after Hostos Design lab.

**(5) How did Hostos Design Lab affect your views on collaboration?**

After the experience, my views towards my academic career have become stronger. I let out a creative side of me that I did not know I had. The trip made me more passionate about what I do towards my academic and personal goals. Working with other people was a huge element of the trip. Collecting different ideas yet working with a same concept in mind made a remarkable final product. The experience of working with others made me more open to new thoughts and more capable of understanding different points of view.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

Excluding grading from the experience is a great idea since it feels more natural. Things don't feel rushed and limited. The skills become more real in the sense that we get to explore things from a point of view that differs from the academic standards. During this experience you get to evaluate yourself by constantly improving your creative skills. It simply makes the experience that more enjoyable.

## STUDENT 22 | Digital Design

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2013: Arts, Letters and Numbers, Averill Park, NY

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

The Design Lab helped me obtain a much larger understanding of art. I have always seen art as something that can be made and evokes a feeling onto its audience. While collaborating on our project I saw the participants that were creating the art, began to become one with the art. Every effort put into the project was not done so we can meet an agenda; it was done because we knew that our work would come together and become something great. The overall performance and final project turned out to be great, but the true art was that every participant ended up leaving with a better understand of their idea of art, as well as great bonds that were made back in Averill Park.

**(3) What were your experiences with the local communities during your Design Lab week?**

Everyone was very creative in his or her own way. You could see they were all very passionate about their work. That was very uplifting, especially because I was able to collaborate with new people and be in a pleasant change of environment. As artist we were always tossing around ideas, which helped our creative process. Usually our first ideas are our most cliché, so the non-stop creative thinking definitely helped us expand our levels of thinking and our perception.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

One significant outcome from the Hostos Design Lab The Design Lab has given me more motivation to keep pursuing Graphic Design. After meeting only a portion of artist this world offers, I have seen how they live to pursue their goals and continue with their love for art. That has helped me find a part of myself like those artists. The artists in Albany were all motivated

and persevered though out the course of their work. Seeing how hard they worked helped me understand that I can always work harder, no matter how small the task may be. Now it is my goal to continue to grow into that type of person.

**(5) How did Hostos Design Lab affect your views on collaboration?**

I have always appreciated collaboration. Hostos Design Lab taught me that collaboration doesn't always have to be with people in a similar field as you. It is just as great to work with other artists who specialize in something different. The overall product will always be something new.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

The absence of grades helped us move past a barrier put upon us. We were working for ourselves rather than a simple letter grade. Everyone took part in critiquing each other and we grew from that. We were able to find our creativity and hone it.

## STUDENT 23 | Animation

**(1) Year you attended Hostos Design Lab and location of your Hostos Design Lab experience.**

2011: Mass MOCA, North Adams, MA

**(2) What impacts did Hostos Design Lab have on you, both personally and creatively?**

It was all such an amazing experience to be surrounded by nature unlike NYC. My creativity was definitely sparked do to the peace and quiet of the Berkshires. This was the first real opportunity to put what I had learned into action and this is by far the best way to do it. Real life situations such as these let you know how prepared you really are and how much you still have to learn for not only yourself, but from one another.

**(3) What were your experiences with the local communities during your Design Lab week?**

For the most part people were friendly and inviting with a few exceptions ,but over all my experience was a good one.

**(4) What impacts did Hostos Design Lab have on your thoughts towards potential creative careers and your personal career trajectory?**

Having exhibited twice once The Bureau for Open Culture and the Longwood gallery at Hostos I would have never imagined this possible before going to the Hostos Design Lab. With this experience now I will feel prepared if and when I encounter another opportunity to be a part of an exhibition again. I could always incorporate animation in exhibitions.

**(5) How did Hostos Design Lab affect your views on collaboration?**

Thou at times I like working alone I find that collaborating with others offers many different perspectives on a given topic. often ideas that would have never been considered can push a project to the next level. No one idea is ever perfect.

**(6) What is your opinion on the absence of grading at Hostos Design Lab?**

I really think grading really has no relevance here. When you are working as a team, putting forth your absolute best efforts and applying all you have learned in a real world setting is key. Grading would only be a distraction though constructive criticism wouldn't be so bad there's always room for improvement.

**I can honestly say that had I not decided to accept the invite, I would still be stuck in my ways and not opened to collaboration or any kind of group work unless demanded by assignment.** I was the type of person to take on everything by myself. Working with others showed me that my ideas are not always the best, and sometimes having others there to probe your mind even further is great.

- Student 6, pg 77

**I fell in love with the process of group brainstorming and collaboration.** I am not saying that it was easy. The collaboration process is very challenging. Balancing ideas back and forth was difficult, but we as a group were able to come to an agreement. Working with fellows designers in such an awesome and creative environment was really amazing. We were able to learn from each other and become closer.

- Student 10, pg 81

As far as my view on collaboration goes, I would say that Professor Sarah Sandman said it best, "1 + 1 = 3." It would seem to be a strange statement for many, but for anyone that was part of this Design Lab with me, they'd agree whole-heartedly. Essentially, Professors Sandman and Cannon wanted us to discover that **the work of two individuals can be combined to create something more; something that each would not be able to accomplish on their own.** Not only do I better understand this, but my close friend Rocio Rayo and I feel that this statement, and its product, increases exponentially when more people come together and work towards a single goal.

- Student 17, pg 89

One significant outcome from the Hostos Design Lab The Design Lab has given me more motivation to keep pursuing Graphic Design. After meeting only a portion of artist this world offers, I have seen how they live to pursue their goals and continue with their love for art. That has helped me find a part of myself like those artists. The artists in Albany were all motivated and persevered though out the course of their work. **Seeing how hard they worked helped me understand that I can always work harder, no matter how small the task may be. Now it is my goal to continue to grow into that type of person.**

- Student 22, pg 94

One of my favorite experiences of the Hostos Design Lab was learning about the history of the town we were in. This was what I ended up creating my final "piece" about, more specifically the dialectic relationship between the culture of a town and the industry and economy of that town. Meeting people who moved to North Adams at different stages of its cultural and industrial development was really interesting. The timing of when people moved there was indicative of why people moved there. It was a fascinating puzzle to try to put together.

**Also, our group becoming one of the "local" communities was also an interesting process** to be a part of. Our first couple of days there felt as if we were from outer space having landed on another planet. We were all representatives of very different communities and being thrown together in rural Massachusetts offered us the opportunity to build our own community that was local only to North Adams, because anywhere else it would have existed completely differently.

**It was imperative for my creative experience that we were not evaluated by letter grades.** This experience presented a way for us as students to become more comfortable with different types of evaluation. **After this experience grades became the "easy" way to be evaluated.**

- Student 16, pg 88

The impacts that this experience has had on me is hard to put into words. Personally **I feel it has changed the way I connect with people, I have become more opened minded to the world.** Creatively, I can now work beautifully with others and now have a new found respect for performing arts, also learned new techniques for different art forms.

- Student 18, pg 90

APPENDIX ///

## CURRICULUM VITAE | ALBERTO BIRD

**CURRICULUM VITAE**

**HOSTOS COMMUNITY COLLEGE COVER SHEET**

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**PART I**

NAME OF CANDIDATE: ALBERTO J. BIRD Current Rank PROFESSOR

Being Recommended for \_\_\_\_\_

DATE OF: Receipt of Doctorate \_\_\_\_\_ 1<sup>st</sup> Appt. February 1989

Promotion to Current Rank 1999 to Tenure 1994

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: March 14, 2014

Department Chairperson: Rees Shad \_\_\_\_\_  
(Name typed) (Signature)

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**PART II**

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and (**check one**)

( X ) I find the materials in it to be complete and true.

( ) I find the materials in it to be complete and true, with the exception of the following:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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Candidate's Signature \_\_\_\_\_ Date March 14, 2014

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**PART III** (CONFIDENTIAL - For Administrative Use Only)

A. Previous Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

B. Current Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

**Eugenio Maria de HOSTOS COMMUNITY COLLEGE  
Of The City University of New York**

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**CURRICULUM VITAE**

**NAME:** ALBERTO J. BIRD                      **COLLEGE:** Hostos Community College

**RECOMMENDATION FOR**

APPOINTMENT \_\_\_\_\_ PROMOTION \_\_\_\_\_ REAPPOINTMENT \_\_\_\_\_

REAPPOINTMENT WITH TENURE \_\_\_\_\_

**OTHER:**

(Designation as Vice President, Dean, etc.)

**TITLE:** PROFESSOR

**DEPARTMENT:** HUMANITIES/VPA

**EFFECTIVE DATE:** MARCH 14, 2014

**SALARY RATE:** \_\_\_\_\_  
(Subject to financial ability)

**HIGHER EDUCATION**

**A. DEGREES**

<u>INSTITUTION</u>	<u>DATES</u>		<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>
	<u>ATTENDED</u>			
Indiana University	1976-78		M.A.	1980
Indiana University	1973-74		M.M., Piano Performance	1977
Indiana University	1969-73		B.M., Piano	1973
University of Puerto Rico	1967-69			
Conservatory of Music, P.R.	1965-69		Piano Certificate	1969

**B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS**

<u>INSTITUTION</u>	<u>DATES</u>		<u>DEGREE &amp; MAJOR</u>	<u>COURSES, ETC.</u>
	<u>ATTENDED</u>			
Private Studies with Lawrence Maycher	1995-97		Coached Nineteenth Century French Organ Music	
CUNY Graduate Center	1993		Workshops on Multimedia and the Macintosh	
Columbia University	1988		Seminar on Keyboard and the New Musical Instruments' Technologies	
Saint Thomas Church	1987-88		Advanced Organ Techniques	
Saint Michael's Church, N.Y.	1985-88		Advanced Organ and Early Music performance practice.	

**EXPERIENCE**

**A. TEACHING**

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Hostos Community College	1999-present	Professor	Humanities/VPA
Hostos Community College	1992-1999	Assoc. Prof.	Humanities/VPA
Hostos Community College	1989-1992	Asst. Prof.	Humanities/VPA
Hostos Community College	1987-88	Adj. Lect.	Humanities/VPA
Comm. Church of N.Y.	1987-89	Music Dir. Teaching	Adult Education Music School
Indiana University	1976-77	Assistant Teaching	Music School
Indiana University	1972-74	Assistant	
Conservatory of Music of Puerto Rico	1967-69	Instructor of Music	

**B. OTHER Experience:**

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
Community Church of New York	1987-89	Director of Music: responsible for all aspects of production of concerts, workshop services and radio broadcasts. Conduct professional and volunteer choirs, play organ and piano. Present workshops and classes as community outreach.
St. Mark's Episcopal Church	1984-87	Director of Music: Choir Director and Organist. Producer of concerts.
Canarsie Reformed Church	1980-84	Director of Music: Choir Director and Organist.
Lincoln Center Institute	1979-80	Associate: responsible for the coordination of Lincoln Center's Student Program, including programming for over a hundred public, elementary, intermediate and high schools. Developed curriculum for a bilingual program in Aesthetic Education.
Lincoln Center for the Performing Arts, Inc.	1978-79	Arts Intern: Worked as Assistant Producer of the Mostly Mozart Festival. Involved in all aspects of production, from programming to marketing.

**ACADEMIC AND PROFESSIONAL HONORS**

- 1995, CD Recording, *Three is Company* named Best Wind Recording of the Year by *In Tune Magazine*.

- 1988, Guest Organist, Yale University, Unitarian Universalist Association’s General Assembly.
- 1986, Conductor, New York premiere of Gian Carlo Menotti’s Cantata, “Muero porque no muero.”
- 1984, Musician of the Year Award, Instituto de Puerto Rico, New York.
- 1982-84, Study Scholarship, Instituto de Puerto Rico.
- 1977, Finalist, Maryland International Piano Competition.
- Soloist, Opening Concert of 1975 Season of Puerto Rico Symphony Orchestra, Brahms Piano Concerto #1.
- 1974, Fulbright Scholarship, Italy.
- Soloist, 1974 Puerto Rican premiere of Samuel Barber’s Piano Concerto, Puerto Rico Symphony Orchestra.

### **PUBLICATIONS: CD RECORDING**

- *Three Is Company*, Organ Soloist in John Freeman’s Suite for Wind Orchestra with Organ and Percussion, published by Premier Records, 1995.

### **PERFORMANCES**

- Concert, Symphony Space, New York, November 10, 2010
- Concert, Museum of the City of New York, May 15, 2010
- *Sublime Soul*, concert of Puerto Rican Danzas, Museum of the City of New York, June 28, 2009
- Concert, Museum of the City of New York, March 18, 2008
- Concert, Musica Viva of New York, All Souls Church, November 17, 2004
- Pianist, concert with Leo Grinhauz, cellist, Rafael LeBron, baritone, and Ilya Martinez, soprano, Christ and St. Stephen’s Church, New York, July 9, 2002
- Pianist, Memorial Concert for Puli Toro, Christ and St. Stephens, New York, March 14, 2001
- Organist and Harpsichordist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1998
- Harpsichordist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1997
- Pianist, Concert *Sonidos de las Americas*, American Composers Orchestra, Nuyorican Poets Café, March 12, 1997
- Guest Organist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1996
- Guest Organist and Conductor, All Souls Unitarian Church, May 12, August 20, August 6, July 30, July 26, July 23, July 2, June 28, June 25, June 21, June 18, June 11, June 7, June 4, May 31, May 28, May 14, May 15, March 1, and January 11, 1995
- Organist and harpsichordist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1994
- Organ soloist, Bronx Arts Ensemble Summermusic ’94, Fordham University and Van Cortlandt Park, August 28, 1994
- Guest Organist and Conductor, All Souls Unitarian Church, August 21, August 14, July 24, July 17, July 3, May 29, May 22, and May 15, 1994

- Pianist and Organist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1993
- Pianist, 15<sup>th</sup> Annual Discovery of P. R. Day Concert, Weill Recital Hall, Carnegie Hall, November 20, 1993
- Pianist, Concert *Borinquen Musical*, Lehman Center for the Performing Arts, November 19, 1993
- Guest Organist and Conductor, All Souls Unitarian Church, November 14, October 3, September 5, August 22, August 1, July 11, July 4, June 27, June 20, May 30, and May 9, 1993
- Organist and Harpsichordist, Fordham University Spring Concert, Bronx Arts Ensemble, April 18, 1993
- Concert, Weill Recital Hall, Carnegie Hall, November 28, 1992
- Guest Organist, Christmas Eve Services, All Souls Unitarian Church, December 24, 1991
- Pianist, concert commemorating Puerto Rico Discovery Day, Weill Recital Hall, Carnegie Hall, November 15, 1991
- Pianist, Celebration of the 25<sup>th</sup> Anniversary of the Puerto Rico Traveling Theatre, City Hall, September 20, 1991
- Guest Organist and Choir Director, All Souls Unitarian Church, September 8, August 25, August 18, May 12, March 3, February 24, February 17, February 10, and February 3, 1991
- Guest Organist and Choir Director, All Souls Unitarian Church, December 30 and November 25, 1990
- Organ continuo, Musica Viva of New York concert, November 4, 1990
- Pianist, concert featuring Puerto Rican musicians as part of the celebrations of Hispanic Pride Week, Town Hall, September 22, 1990
- Guest Organist, All Souls Unitarian Church, August 5, July 29, July 22, July 15, July 8, July 1, May 27, and May 20, 1990
- Pianist, concert “A Celebration of Hispanic Heritage”, Bronx Community College, April 30, 1990
- Organist, Musica Viva of New York concert, performed Bach-Vivaldi concerto in a minor, March 18, 1990
- Pianist, concert commemorating 20<sup>th</sup> Anniversary of Cardiovascular Association of Puerto Rico, Weill Recital Hall, Carnegie Hall, November 30, 1989
- Pianist, Harpsichordist, Organist, Musica Viva of New York concert, performed Chausson’s “Chanson Perpetuelle”, Roger-Ducasse’s “Trois Motets” and De Lalande’s “Confitebimur tib Deus”, September 15, 1989
- Organist, Woolsey Hall, Yale University, Unitarian Universalist Association’s General Assembly, June 5, 1989
- Conductor, Handel’s “Messiah” with baroque orchestra, chorus and soloists, at the Community Church of New York, December 24, 1988
- Pianist, Concert commemorating Puerto Rico Discovery Day, Weill Recital Hall, Carnegie Hall, November 29, 1988
- Organist, Haydn’s Theresienmesse, Musica Viva of New York concert, May 1, 1988
- Conductor, Handel’s “Messiah” with baroque orchestra, chorus and soloists, at the Community Church of New York, December 24, 1987
- Bi-monthly live broadcasts of piano, organ and choral music over WQXR-FM radio from the Community Church of New York, February 1987 through mid-June 1989

## **PROFESSIONAL GROWTH**

- NetsWork Project, Institute for Schools for the Future, 2001-2005
- CUNY Tech Conference: *Online and Writing Intensive: A Perfect Fit for CUNY Students*, John Jay College, 2004
- SALT Conference, February 19-21, 2003, Orlando, Florida
- Lesson Builder Project, Baruch College, July 16, 17, 23, 24, 2002
- NYU School of Medicine Technology Center, NetsWork Intensive, Summer, 2001

## **MEMBERSHIP IN PROFESSIONAL SOCIETIES** (Last five years only.)

- Association of College Music Programs
- American Federation of Musicians

## **REFERENCES** (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

Abbey Simon, Chair, Piano Department, The Juilliard School  
Walter Klauss, Artistic Director, Musica Viva of New York  
John W. Freeman, Composer, Editor, Opera News, Metropolitan Opera Guild  
José Luis Moskovich, Artistic Director, San Francisco Camerata  
William Scribner, Artistic Director, Bronx Arts Ensemble

## **CHAIRPERSON'S REPORT** (For reappointment, promotion, or reappointment with tenure.)

## **STUDENT EVALUATION** (For reappointment, promotion, or reappointment with tenure.)

## **RECORD AT COLLEGE**

**DATES**

**RANK**

**SALARY RATE**

1999 to Present  
1992 to 1999  
1989 to 1992  
1987 to 1988

Professor  
Associate Professor  
Assistant Professor  
Adjunct Lecturer

**PERSONAL DATA**

**ADDRESS:** 2575 Palisade Avenue, Apt. 10-D, Bronx, N.Y. 10463

**TELEPHONE NO.:** (718) 543-8128

**MILITARY STATUS:** N/A

**SOCIAL SECURITY NO.:**

**DATE OF BIRTH:**

**Date of Submission to BHE:** \_\_\_\_\_

APPENDIX ///

## CURRICULUM VITAE | REES SHAD

**CURRICULUM VITAE**

**HOSTOS COMMUNITY COLLEGE COVER SHEET**

**PART I**

NAME OF CANDIDATE Rees Edward Eric Shad Current Rank Associate Professor

Being Recommended for \_\_\_\_\_

DATE OF: Receipt of Doctorate \_\_\_\_\_ 1<sup>st</sup> Appt. January, 2008

Promotion to Current Rank September 2013 to Tenure September 2013

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: \_\_\_\_\_.

Department Chairperson: \_\_\_\_\_ (Name typed) \_\_\_\_\_ (signature)

**PART II**

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and (**check one**)

( ) I find the materials in it to be complete and true.

( ) I find the materials in it to be complete and true, with the exception of the following:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Candidate's Signature \_\_\_\_\_ Date \_\_\_\_\_

**PART III (CONFIDENTIAL - For Administrative Use Only)**

**A. Previous Personnel Actions**

**B. Current Personnel Actions**

For   Committee   Date   Vote   For   For   Committee   Date   Vote

\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_  
\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_  
\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_  
\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_   \_\_\_\_\_

**Eugenio Maria de HOSTOS COMMUNITY COLLEGE  
of The City University of New York**

**CURRICULUM VITAE**

NAME Rees Edward Eric Shad COLLEGE Eugenio Maria de Hostos Community College

**RECOMMENDATION FOR**

APPOINTMENT \_\_\_\_\_ PROMOTION \_\_\_\_\_ REAPPOINTMENT \_\_\_\_\_

REAPPOINTMENT WITH TENURE \_\_\_\_\_ OTHER \_\_\_\_\_

(Designation as Vice President, Dean, etc.)

TITLE Associate Professor/Chair of Humanities/Coordinator Media Design Programs

DEPARTMENT Humanities

EFFECTIVE DATE 3/3/14

SALARY RATE On File

(To be filled in by OAA. Subject to financial ability)

**HIGHER EDUCATION**

A. DEGREES

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
<u>Parsons the New School for Design</u>	<u>9/02-5/04</u>	<u>MFA Design &amp; Technology</u>	<u>5/04</u>
<u>Rensselaer Polytechnic Institute</u>	<u>9/99-5/02</u>	<u>MS Technical Communication w/ certificates in Design &amp; Usability</u>	<u>5/02</u>
<u>Skidmore College</u>	<u>9/84-8/88</u>	<u>BA in English Literature &amp; English History</u>	<u>8/88</u>

**EXPERIENCE**

A. TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
<u>Eugenio Maria de Hostos Community College</u>	<u>8/13-Present</u>	<u>Tenured Associate Professor</u>	<u>Humanities/Visual &amp; Performing Arts</u>
<u>Eugenio Maria de Hostos Community College</u>	<u>1/08-7/13</u>	<u>Assistant Professor</u>	<u>Humanities/Visual &amp; Performing Arts</u>
<u>Parsons the New School for Design</u>	<u>8/03-5/10</u>	<u>Adjunct Assistant Professor</u>	<u>Design &amp; Technology</u>
<u>Rensselaer Polytechnic Institute</u>	<u>9/99-5/02</u>	<u>T. A.</u>	

B. OTHER

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
<u>Stressless Sound Recording &amp; Equipment Rental Carmel, NY</u>	<u>2010-Present</u>	<u>Chief Engineer &amp; Owner</u>
<u>Troy Film Works, Troy, NY</u>	<u>2001-2003</u>	<u>A/V Consultant &amp; Editor</u>
<u>Rensselaer Polytechnic Institute Anderson Center Troy, NY</u>	<u>2001</u>	<u>A/V Consultant</u>
<u>Sweetfish Companies Argyle, NY</u>	<u>1987 – 2000</u>	<u>C.E.O</u>

**ACADEMIC AND PROFESSIONAL HONORS**

- Carnegie Foundation for the Advancement of Teaching & Support of Education(CASE) New York Professor of the Year 2012
- Office of Academic Affairs ‘Great out of the Gate’ Award Eugenio Maria de Hostos Community College - 2009
- Dean’s Award Parsons the New School for Design - 2004
- McKinney Writing Award Rensselaer Polytechnic Institute - 2002
- McKinney Writing Award Rensselaer Polytechnic Institute - 2001
- NARAS Grammy Nomination for Sweetfish Record’s All the King’s Men – 1998
- International Gallery of Superb Printing Gold & Silver Awards for Print & Design – 1996
- English Department Excellence in Creative Writing Skidmore College – 1987

**PUBLICATIONS** (Last five years only if over more than 5 prior to start date)

- *The Hive Cooperative: Collaborative Publishing for Student Engagement* Touchstone Volume 6.1 Spring 2013
- *Einstein & the Honeybee: An Introduction to Game Design & Game Development* The Hive Cooperative August 2012
- *Design Collaboration as a Tool for Developing Diversity in the Work Place* International Journal of Diversity in Organizations, Communities & Nations Fall 2010
- *Collaboration in the Design Classroom* (abridged version of article above) Touchstone Volume 3.1 Spring 2010

**CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS**

- “*The Hive Cooperative: Collaborative Publishing for Student Engagement*” Scholarship of Teaching & Engagement Conference VI Orem, UT March 2014
- “*Designing Futures with Games: Game-framed Math & Science at Hostos Community College*” The CUNY Games Conference NY, NY January 2014
- *Developer, Moderator & Director* The Next Note Music Conference • Hostos Community College, Bronx, NY April 2012

- *'Designing Futures through Digital Media Education'* (with Professor Catherine Lewis) Seventh Annual CUNY Education Conference York College • Jamaica, NY May 2011
- *'The Development of a New Digital Design Program in a Humanities Department'* (with Professor Catherine Lewis & CLT Marino Corniel) Community College Humanities Organization Eastern Division Conference Hartford, CT November 2010
- *'Design Collaboration as a Tool for Developing Diversity in the Work Place'* International Journal of Diversity in Organizations, Communities & Nations Queens University Belfast, Ireland July 2010

## **GRANTS**

- National Science Foundation's ATE grant for "Designing Futures With Games" co-pi with Prof. C. Lewis 2012
- COBI Grant for "Conversations From the Green Room" for Film Prod. Ed. w/ Prof. Lewis - 2010
- COBI Grant for "Get Your Game On" for Gaming & Early Ed. w/ Prof. Christine Mangino - 2009

## **SERVICE TO THE INSTITUTION**

Chair Humanities Department 2013 – Present  
Coordinator Media Programs 2008 - Present

## **PROFESSIONAL DEVELOPMENT AND REPUTATION**

### **DISCOGRAPHY:**

#### **AS REES SHAD**

*Nashville Spring 2010 (Fiendish Endeavor)*  
*Life & Times 2010 (Fiendish Endeavor)*  
*Truth's Twilight 2009 (Fiendish Endeavor)*  
*Songs From the Surf Shed 2006 (Fiendish Endeavor)*  
*Carving Away the Clay 1999 (Sweetfish)*  
*Little Brown Book 1996 (Sweetfish)*  
*The Riggley Road Stories 1995 (Sweetfish)*  
*Anderson, Ohio 1994 (Sweetfish)*  
*Divisions 1993 (Sweetfish)*

#### **AS FESTER SPUNK**

*Fester Spunk's Tech Tonic 2014 (Fiendish Endeavor)*  
*Spackle & Glue 2012 (Fiendish Endeavor)*  
*How to Combat Ghosts & Interference 2007 (Fiendish Endeavor)*  
*Bling Bling Thang (with MC Mid-life Crisis) 2006 (Fiendish Endeavor)*  
*Songs of Science Fiction 2005 (Fiendish Endeavor)*

#### **WITH BUTCH ROXAS**

*Roxas & Shad – Half A World Away 2014 (Fiendish Endeavor)*

#### **WITH IOH**

*History of Interesting – 2014 (Fiendish Endeavor)*

#### **WITH THE FIENDS**

*What Are Fiends For? - 1995 (Fiendish Endeavor)*

#### **WITH MADE IN AUSTRIA**

*Ed's Barbershop - 1993*

**WITH SCHEISSFINGER**

*Tales of the Puppet-Meister 2012 (Fiendish Endeavor)*

*Four Norsemen of the Apocolipstick 2010 (Fiendish Endeavor)*

*The No Album 2009 (Fiendish Endeavor)*

*The Summer of Glove 2008 (Fiendish Endeavor)*

*Cumalot – The Deep Throat Musical 2007 (Fiendish Endeavor)*

*Yanto – 2005 (Fiendish Endeavor)*

*Smell - 2004 (Fiendish Endeavor)*

**SOUND DESIGN**

**The F.L.E.A. Theater NYC**

- *Aizzah Fatima's Dirty Paki Underwear (Summer 2013)*

**HOSTOS REPERTORY THEATER PRODUCTIONS 2009-Present**

- *Song of Extinction (Fall 2012)*

- *Seven (Spring 2012)*

- *Metamorphosis (Spring 2011)*

- *Boom (Fall 2010)*

- *No Child (Spring 2010)*

**ENGENDERHEALTH (World Aid Organization) February 2008**

- *Digital Story Tellers Project*

**NYC•ACM SIGGRAPH MetroCAF September 2004**

- *3 animations*

**SELECT EXHIBITIONS**

**SCHALLER & JAQUISH ART PROJECTS NYC July, 2009**

- *Mote*

**ART MISSION & THEATER Binghamton, NY October 2008**

- *Nurturing Nature: Solo exhibition of 8 works & Documentary Film*

**RHONDA SCHALLER STUDIO NYC December 2007**

- *Give & Take*

**KINGSTON SCULPTURE BIENNIAL Summer 2007**

- *Declarative Lamp Project, Reunion, & Mote*

**CHELSEA MUSEUM NYC April 2007**

- *Reunion*

**DIGITAL ARTISTS SPACE Troy NY January 2007**

- *Democracy in a Box*

**SUNY ULSTER Stone Ridge, NY March 2005**

- *Fictitious Family Album*

**T-MINUS FILM FESTIVAL March 2004**

- *Urban View* shown at Tonic, NYC

**10th FLOOR NEW MEDIA COLLECTIVE March 2004**

- *Thaumotropic Harp* shown at Parsons, NYC

**MEMBERSHIP IN PROFESSIONAL SOCIETIES (Last five years only.)**

- Formal Member Audio Engineer Society (2009-Present)
- The National Academy of Recording Arts & Sciences (1997-2005, 2009-Present)
- American Institute of Graphic Arts (2001-2006, 2010-Present)

**CHAIRPERSON'S REPORT** (For reappointment, promotion, or reappointment with tenure.)

- On File

**STUDENT EVALUATION** (For reappointment, promotion, or reappointment with tenure.)

- On File

**REFERENCES** (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

- On File



APPENDIX ///

## CURRICULUM VITAE | MATTHEW BETHANCOURT

**CURRICULUM VITAE**

**HOSTOS COMMUNITY COLLEGE COVER SHEET**

**PART I**

NAME OF CANDIDATE Matthew Bethancourt Current Rank Assistant Professor

Being Recommended for First Reappointment

DATE OF: Receipt of Doctorate \_\_\_\_\_ 1<sup>st</sup> Appt. \_\_\_\_\_  
Promotion to Current Rank \_\_\_\_\_ to Tenure \_\_\_\_\_

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: January 31, 2014

Department Chairperson: Prof. Rees Shad \_\_\_\_\_  
(Name typed) (signature)

**PART II**

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and (**check one**)

( x ) I find the materials in it to be complete and true.

( ) I find the materials in it to be complete and true, with the exception of the following:

\_\_\_\_\_  
\_\_\_\_\_

Candidate's Signature \_\_\_\_\_ Date \_\_\_\_\_

**PART III** (CONFIDENTIAL - For Administrative Use Only)

A. Previous Personnel Actions

B. Current Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>	<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>
___	_____	___	___	___	___	_____	___	___
___	_____	___	___	___	___	_____	___	___
___	_____	___	___	___	___	_____	___	___
___	_____	___	___	___	___	_____	___	___

Name of report

1

**Eugenio Maria de HOSTOS COMMUNITY COLLEGE  
of The City University of New York  
CURRICULUM VITAE**

NAME Prof. Matthew Bethancourt  
COLLEGE Hostos Community College

**RECOMMENDATION FOR**

APPOINTMENT \_\_\_\_\_ PROMOTION \_\_\_\_\_ REAPPOINTMENT X

REAPPOINTMENT WITH TENURE \_\_\_\_\_ OTHER \_\_\_\_\_

(Designation as Vice President, Dean, etc.)

TITLE Assistant Professor DEPARTMENT Humanities / Visual and Performing Arts

EFFECTIVE DATE January 28, 2014 SALARY RATE On File  
(To be filled in by OAA. Subject to financial ability)

**HIGHER EDUCATION**

A. DEGREES

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>
Parsons, The New School for Design	8/07 - 5/09	MFA, Design and Technology	Apr 23, 2009
Biola University	8/98 - 5/02	BA, Motion Picture Production; Graphic Design Minor	May 26, 2002

B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>

**EXPERIENCE**

A. TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
CUNY Hostos	01/13 - Present	Asst. Prof.	Humanities

CUNY Hostos	1/10 - 12/12	Adjunct Asst. Prof.	Humanities
Parsons, New School for Design	01/12 - 12/12	Adjunct Lecturer	Design and Technology
CUNY BMCC	08/12 - 12/12	Adjunct Lecturer	Humanities
Parsons, New School for Design	August, 2009	Instructor	Design and Technology
Whittier Unified School District	8/04 - 1/06	Subs. Teacher	K - 8th

B. OTHER

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
Art Center, College of Design	1/06 - 6/07	Web Administrator, Alumni Relations

**ACADEMIC AND PROFESSIONAL HONORS**

High Honors, Parsons, New School for Design  
Magna Cum Laude, Biola University

**PUBLICATIONS**

“The Sound of the Discussion of Sounds,” *International Conference for Auditory Display*. Atlanta, GA

**CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS**

September 2013 “zipCoda,” *Dumbo Art Festival*. Brooklyn, NY

June 2012 “The Sound of the Discussion of Sounds,” *International Conference for Auditory Display*. Atlanta, GA

May 2009 “The Gesture-Control Exploration” *Parsons MFA Design and Technology Thesis Symposium*. New York, NY

**MEMBERSHIP IN PROFESSIONAL SOCIETIES** (Last five years only.)

ASCAP, SEAMUS

**GRANTS**

**SERVICE TO THE INSTITUTION**

9/2013 - Present: College Wide Senate

**REFERENCES** (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

**Marko Tandefelt**

Senior Technology Manager, Eyebeam

**Anezka Sebek**

Director, MFA in Design and Technology, Parsons the New School for Design

**Joshua Goldberg**

Instructor, Brooklyn Experimental Media Center

**RECORD AT COLLEGE**

<u>DATES</u>	<u>RANK</u>	<u>SALARY RATE</u>

**PERSONAL DATA**

ADDRESS \_\_\_\_\_ 226 Cumberland St. Apt. 1, Brooklyn, NY 11205 \_\_\_\_\_

TELEPHONE NO. \_\_\_\_\_ 562.686.3296 \_\_\_\_\_

MILITARY STATUS \_\_\_\_\_

Date of Submission to BHE: \_\_\_\_\_



APPENDIX ///

## CURRICULUM VITAE | ANDREW LONDON

## CURRICULUM VITAE / ANDREW LONDON

### PERSONAL DATA

ADDRESS 4545 Center Boulevard, apt 410, Long Island City, NY, 11109  
TELEPHONE NO. 917-841 8527  
EMAIL [andy@londonsquared.net](mailto:andy@londonsquared.net)  
WEBSITE [www.londonsquared.net](http://www.londonsquared.net)

### HIGHER EDUCATION

#### A. DEGREES

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
Pratt Institute	1986-1990	BFA	1990

#### B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES</u> <u>ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE</u> <u>CONFERRED</u>
Paris American Academy	1994-1995	MA	1995

### EXHIBITS

Transit Museum - On Time / Grand Central at 100 - Grand Central Diary [2013]

- Animated video installation at the Transit Museum's "On Time / Grand Central at 100" exhibit commissioned by the MTA Arts in Transit.

MOMA - Talk To Me – Lost Tribes of New York City [2012]

- Animated video installation at the MOMA's "Talk To Me" exhibit.

### FILM SCREENINGS

***"Lost Tribes of New York City"***

***3 minutes, 2009***

**Directed by Carolyn and Andy London**

*The Florida Film Festival*

*London International Animation Festival*

*Be Underground Film Festival*

*The 40<sup>th</sup> ASIFA East Animation Festival*

*Norway Short Film Festival*

*Guth Gafa Film Festival*

*CFC Worldwide Shorts*

*SICAF 2009, Seoul Korea*

***"A Letter To Colleen"***

***8 minutes and 36 seconds, 2008***

**Directed by Carolyn and Andy London**

**Written by Andy London**

## **Original music by Douglas Mullins**

Anecy International Animation Festival  
Ottawa International Animation Festival  
Huesca Film Festival  
Toronto Worldwide Short Film Festival  
Rhode Island International Film Festival  
Nashville Film Festival  
Athens International Film & Video Festival  
Florida Film Festival  
Hamptons International Film Festival  
Foyle International Film Festival  
Dok Leipzig Festival for Documentary and Animated Films  
Raindance Film Festival  
Laemmle Theater, Best of the Best: Animated Contenders for Oscars  
London International Animation Festival  
Rooftop Films Summer Series  
Long Island Film Festival  
Philadelphia Film Festival  
Brooklyn International Film Festival  
Winnipeg International Film Festival  
Tel Aviv Animation Festival  
San Francisco Independent Film Festival  
Bimini International Festival of Animation Films  
Queens International Film Festival  
Victoria Independent Film Festival  
Red Banks International Film Festival  
Victoria Film Festival  
Animated Love  
Kodak Animation Screening  
Byron Bay Film Festival  
Be Film The Underground Film Festival  
Dawson City International Film Festival  
DIY Film Festival  
International Festival of Short Films on Culture, Jaipur, India  
International Film Festival South Africa  
Trenton Film Festival  
Milwaukee Short Film Festival  
DC Shorts  
Hollyshorts  
Animation Block Party  
Portable Film Festival  
Eugene International Film Festival  
The Animation Volda Festival, Norway  
International Festival of Erotic Animation, Brazil  
Animanima International Animation Festival, Serbia  
Woodstock Film Festival  
Visionfest Film Festival  
Cabbagetown Film Festival  
Moving Stories Film Festival

Action/Cut Short Film Competition  
Babelgum Film Festival  
Film Columbia Film Festival  
USA Film Festival  
Flip Animation Festival  
New York Short Film Festival  
Istanbul International Animation Festival  
International Amsterdam Film Festival  
Lille International Film Festival  
International Film Festival in Abitibi – Témiscamingue  
Expotoons International Animation Festival, Argentina  
MECAL International film festival, Barcelona, Spain  
Lucca International Animation Festival, Italy

## **PROFESSIONAL HONORS**

***“Lost Tribes of New York City”***  
***3 minutes, 2009***

**Directed by Carolyn and Andy London**

- 2<sup>nd</sup> Place, Independent Shorts – ASIFA East 40<sup>th</sup> Animation Festival
- Vimeo Staff pick
- Youtube spotlight video

***“A Letter To Colleen”***

***8 minutes and 36 seconds, 2008***

**Directed by Carolyn and Andy London**

**Written by Andy London**

**Original music by Douglas Mullins**

- Cine Golden Eagle Award
- Excellence in Writing/Humor – ASIFA East Animation Festival
- The SAE digital short film award – Raindance Film Festival
- Best Animation Hollyshorts Film Festival
- Best Animation – Trenton Film Festival
- Best Animation – Cabbagetown Film Festival
- Finalist – USA Film Festival
- Finalist – Babelgum Online Film Festival
- Semi Finalist – Action/Cut Short Film Competition

## **PUBLICATIONS (Last five years)**

### **Commercials, Title Sequences, Educational Videos and Music Videos**

- Gods Behaving Badly / Title Sequence [2013]
- [https://www.dropbox.com/s/stgqsf90p02rlsx/GBB\\_Title\\_Sequence.mp4](https://www.dropbox.com/s/stgqsf90p02rlsx/GBB_Title_Sequence.mp4)
- Ted Ed / An Exercise in Time Perception [2013]  
<http://ed.ted.com/lessons/an-exercise-in-time-perception-matt-danzico>
- Ted Ed / Self-assembly: The power of organizing the unorganized [2013]  
<http://ed.ted.com/lessons/self-assembly-the-power-of-organizing-the-unorganized-skylar-tibbits>

- Ted Ed / Illuminating Photography: From camera obscura to camera phone [2013]  
<http://ed.ted.com/lessons/illuminating-photography-eva-timothy>
- Ted Ed / Would you weigh less in an elevator? [2012]  
<http://ed.ted.com/lessons/would-you-weigh-less-in-an-elevator-carol-hedden>
- Ted Ed / Magical metals, how shape memory alloys work [2012]  
<http://ed.ted.com/lessons/ainissa-ramirez-magical-metals-how-shape-memory-alloys-work>
- Vetiver / Wonder Why [2011]  
<http://www.youtube.com/watch?v=MmpAXq7sq8s>
- Best Western Commercial [2011]  
<https://www.dropbox.com/s/hcsn3pm06l37s8h/best%20western.mp4>

### **Articles/Blogs/Publications/Interviews/Press**

- CUNY TV “Study With The Best”  
<http://www.cuny.tv/show/studywiththebest/PR2000786>
- Cartoon Brew Interview with London Squared Productions [2012]  
<http://www.cartoonbrew.com/ideas-commentary/carolyn-and-andy-london-are-eager-to-please-with-their-new-project-71831.html>
- Can bologna be educational? Absolutely. TED-Ed shows how. [2012]  
<http://blog.ted.com/2012/11/12/can-bologna-be-educational-absolutely-ted-ed-shows-how/>

### **“Lost Tribes of New York City” Publications**

- New York Daily News, May 2009
- Cartoon Brew, April 2009
- Gothamist, April 2009
- Motionographer, April 2009
- New York Magazine, April 2009

### **“A Letter To Colleen” Publications**

- Stash Magazine, November 2008.
- American Cinematographer, February 2008.
- Markee Magazine, January 2008.

## **EXPERIENCE**

### **A. TEACHING**

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
<u>Hostos</u>	<u>2010-2013</u>	<u>Adjunct</u>	<u>Humanities</u>
<u>Parsons</u>	<u>2006-2012</u>	<u>Adjunct</u>	<u>Design and Technology</u>
<u>Pratt Institute</u>	<u>2006-2010</u>	<u>Adjunct</u>	<u>Film and Video</u>
<u>University of the Arts</u>	<u>2006-2010</u>	<u>Adjunct</u>	<u>Media Arts</u>
<u>Manhattan Language</u>	<u>2001-2006</u>	<u>Instructor</u>	<u>ESL</u>
<u>Embassy CES</u>	<u>2000-2001</u>	<u>Instructor</u>	<u>ESL</u>
<u>EF</u>	<u>1999-2000</u>	<u>Instructor</u>	<u>ESL</u>
<u>ELS/BOC</u>	<u>1997-1999</u>	<u>Instructor</u>	<u>ESL</u>

ZONI Language Center  
American English School of  
Prague

1996-1997  
1993-1996

Instructor ESL  
Instructor ESL

B. OTHER

INSTITUTION

London Squared Productions  
Big Beach Productions  
Ted Talks / Ted Ed Division  
Bent Image Lab  
Oxford University Press  
Cambridge University Press  
MTV

DATES

1999-Present  
2012-2013  
2012-2013  
2004-2005  
2001-2008  
2001-2008  
2000

TITLE

Director/Writer/Animator  
Director/Animator  
Director/Animator/Designer  
Director/Animator  
ESL Textbook Writer  
ESL Textbook Writer  
Director/Designer/Animator

APPENDIX ///

## CURRICULUM VITAE | CATHERINE LEWIS CANNON

Description of this

CURRICULUM VITAE

HOSTOS COMMUNITY COLLEGE COVER SHEET

PART I

NAME OF CANDIDATE Catherine Lewis Cannon Current

Being Recommended for Assistant Professor

DATE OF: Receipt of Doctorate 1st Appt. Promotion to Current Rank to Tenure

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: September 27, 2013.

Department Chairperson: Rees Shad (Name typed) (signature)

PART II

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and (check one)

- ( x ) I find the materials in it to be complete and true.
( ) I find the materials in it to be complete and true, with the exception of the following:

Three horizontal lines for providing details on exceptions.

Candidate's Signature Date

PART III (CONFIDENTIAL - For Administrative Use Only)

Table with 2 main columns: A. Previous Personnel Actions and B. Current Personnel Actions. Each column has sub-columns: For, Committee, Date, Vote.

**Eugenio Maria de HOSTOS COMMUNITY COLLEGE  
of The City University of New York**

**CURRICULUM VITAE**

NAME Catherine Lewis COLLEGE Hostos Community College

**RECOMMENDATION FOR**

APPOINTMENT \_\_\_\_\_ PROMOTION \_\_\_\_\_ REAPPOINTMENT x

REAPPOINTMENT WITH TENURE \_\_\_\_\_ OTHER \_\_\_\_\_  
(Designation as Vice President, Dean, etc.)

TITLE Assistant Professor DEPARTMENT Humanities, Visual and Performing Arts

EFFECTIVE DATE \_\_\_\_\_ SALARY RATE On File  
(To be filled in by OAA. Subject to financial ability)

**HIGHER EDUCATION**

A. DEGREES

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>
Parsons The New School for Design	08/01/07	Master of Fine Arts, Design and Technology	05/20/09
The University of Virginia	09/01/97	Bachelor of Arts, Art History and Studio Art	5/20/01

B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>
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**EXPERIENCE**

A. TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Hostos Community College	2/2010-present	Assistant Professor	Humanities
Hostos Community College	8/2009-12/2009	Adjunct Lecturer	Humanities
Hostos Community College	8/2009-12/2009	Adjunct Lecturer	CollegeNow

## B. OTHER

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
Freelance Web Development	9/2007-present	Developer and Designer
Baccarat	8/2007-1/2010	Special Projects Manager
Baccarat	1/2006-8/2007	Corporate, Design, and Special Projects Manager
Baccarat	3/2004-1/2006	Wholesale Coordinator

### ACADEMIC AND PROFESSIONAL HONORS

Baccarat President's Award, 2006

### PUBLICATIONS (Last five years only if over more than 5 prior to start date)

#### CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS

- The Association for Authentic, Experiential and Evidence-Based Learning's (AAEEBL) Annual conference "The ePortfolio Field Coming of Age: Knowledge, Research and Practice" Poster Presentation, August 2013
- International Higher Education Teaching and Learning Conference, January 2013
- The Hostos EdTech Showcase 2012, May 2012
- Hostos Design Lab at Longwood Gallery, Bronx, NY, October 2011
- CUNY General Education Conference at York College, May 2011
- The Hostos EdTech Showcase 2011, April 2011
- Community College Humanities Conference, November 2010
- Design and Technology Symposium, Parsons The New School for Design, May 2009

#### GRANTS

- NSF/ATE, "Designing Futures with Games", 10/1/2012 – 9/30/2015
- "Hostos Design Certificate Program", Perkins Major Effort, 2010-2012
- "Conversations from the Green Room", COBI Grant Honoree, 2010

#### SERVICE TO THE INSTITUTION

- Information Learning Commons Committee, Faculty Representative, 2011-Present
- Hostos Website Deliverables Review Committee, 2012-Present
- EdTech Leadership Council, 2010-Present
- Media Design Programs Strategic Committee, 2011-Present
- OAA Assessment Committee, 2011-2013
- William T. Morris Scholarship Committee, 2010-2013
- New York Junior League 2004-2012
  - Stanley Issacs "Beacon to Broadway" Committee 2010-2012
    - *Communications Chair* 2010-2012
  - Archives Committee 2008-2010
    - *Co-Chair 2008-Present*
  - Photography Committee 2004-2008
    - *Co-Chair 2006-2008*
    - *Secretary 2005-2006*

#### PROFESSIONAL DEVELOPMENT AND REPUTATION

- "All Night Bookstore", Gallery Exhibit and Limited Edition Book, Peanut Underground

- Touchstone: The Journal of the Professor Magda Vasillov Center for Teaching and Learning, Editorial Review Board, 2011-Present
- Escriba Literary and Art Journal, Designer, 2010-Present

**MEMBERSHIP IN PROFESSIONAL SOCIETIES** (Last five years only.)

- AIGA 2010-Present
- Community College Humanities Association 2010-Present

**CHAIRPERSON’S REPORT** (For reappointment, promotion, or reappointment with tenure.)

**STUDENT EVALUATION** (For reappointment, promotion, or reappointment with tenure.)

**REFERENCES** (List name, title, and affiliation only. Excerpts from letters may be attached as a separate document.)

**RECORD AT COLLEGE**

<u>DATES</u>	<u>RANK</u>	<u>SALARY RATE</u>
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**PERSONAL DATA**

ADDRESS 25 Washington Street #3B, Brooklyn, NY 11201

TELEPHONE NO. 917-583-8104

MILITARY STATUS n/a

DATE OF BIRTH 08-22

Date of Submission to BHE: \_\_\_\_\_



APPENDIX ///

## CURRICULUM VITAE | SARAH SANDMAN

**CURRICULUM VITAE**  
**HOSTOS COMMUNITY COLLEGE COVER SHEET**

**PART I**

NAME OF CANDIDATE Sarah Sandman Current Rank Assistant

Being Recommended Fourth Reappointment  
for \_\_\_\_\_

DATE OF: Receipt of Doctorate \_\_\_\_\_ 1<sup>st</sup> August 2011

Promotion to Current Rank \_\_\_\_\_ to  
Tenure \_\_\_\_\_

The materials in this document have been assembled under my direction and are complete to my knowledge as of the date: \_\_\_\_\_.

Department Rees Shad \_\_\_\_\_  
Chairperson: \_\_\_\_\_  
(Name typed) (signature)

**PART II**

I have reviewed the contents of this curriculum vitae, including all appended materials but not including the Chairperson's report and letters of reference and **(check one)**

I find the materials in it to be complete and true.

I find the materials in it to be complete and true, with the exception of the following:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Revised 2008

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Candidate's Signature \_\_\_\_\_ Date March 29, 2014

**PART III (CONFIDENTIAL For Administrative Use Only)**

A. Previous Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>
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B. Current Personnel Actions

<u>For</u>	<u>Committee</u>	<u>Date</u>	<u>Vote</u>	<u>For</u>
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Eugenio Maria de **HOSTOS COMMUNITY COLLEGE**  
of The City University of New York  
**CURRICULUM VITAE**

NAME Sarah Sandman COLLEGE Hostos Community College

**RECOMMENDATION FOR**

APPOINTMENT 4th PROMOTION \_\_\_\_\_ REAPPOINTMENT \_\_\_\_\_

REAPPOINTMENT WITH TENURE \_\_\_\_\_ OTHER \_\_\_\_\_  
(Designation as Vice President, Dean, etc.)

TITLE Assistant Professor DEPARTMENT Humanities

EFFECTIVE DATE \_\_\_\_\_ SALARY RATE \_\_\_\_\_  
(To be filled in by OAA. Subject to financial ability)

**HIGHER EDUCATION**

A. DEGREES

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>
Rhode Island School of Design	2007-2009	MFA Graphic Design	June 1, 2009
University of Kansas	1998-2002	BFA Visual Communication	May 15, 2002

B. ADDITIONAL HIGHER EDUCATION AND/OR EDUCATION IN PROGRESS

<u>INSTITUTION</u>	<u>DATES ATTENDED</u>	<u>DEGREE &amp; MAJOR</u>	<u>DATE CONFERRED</u>

Fachhochschule Trier	Jan 2001- June 2001	Study Abroad - Typography Concentration	

**EXPERIENCE**

A. TEACHING

<u>INSTITUTION</u>	<u>DATES</u>	<u>RANK</u>	<u>DEPARTMENT</u>
Rhode Island School of Design	Sept 2007- May 2009	Assistant to Professor Lucinda Hitchcock	Graphic Design
Hostos Community College	June 1- June 30, 2010	Adjunct Professor	Humanities
Hostos Community College	Aug 26- 2010- Aug 26, 2011	Full-Time Substitute Assistant Professor	Humanities
Hostos Community College	Aug 2011- Present	Assistant Professor	Humanities

B. OTHER

<u>INSTITUTION</u>	<u>DATES</u>	<u>TITLE</u>
Syracuse University	Oct 28, 2009	Visiting Lecturer
Fashion Institute of Technology	Nov 25, 2009	Visiting Lecturer
Minneapolis College of Art and Design	Mar 25, 2009	Visiting Lecturer

## **ACADEMIC AND PROFESSIONAL HONORS**

**MFA conferred with Honors for Rhode Island School of Design**

### **PUBLICATIONS** (Last five years only if over more than 5 prior to start date)

Lisa Silandar, “The Beauty of Books,” photographic illustration by Sarah Sandman, Fall/Winter 2011/2012, photographic illustration, no.1 (November 2011):01

### **CONFERENCE PAPERS, PRESENTATIONS OR EXHIBITS**

Alpert, Emma, Shoham Arad, Matt Cassity, Ivan Martinez, Jill Peterson, Sarah Sandman and Kelley Sullivan. “BOWER.” *Homeward Found*. The Wassaic Project, Wassaic, NY. 15 June –1 September, 2013. Participatory art installation.

Lewis-Cannon, Catherine and Sarah Sandman. “Hostos Design Lab: A Local Field Study Model for the Urban Community College.” *International Higher Education Teaching and Learning Conference*, University of Central Florida, Orlando, FL, January 14, 2012.

Sandman, Sarah. “Milled Towers.” *Playtime Symposium: A Performative Pedagogical Symposium on New York Artist Communities Today*, Eyebeam Art and Technology Center, New York, NY, March 8, 2013. Presentation.

Dweyer, Bryce, Theresa Rose, Sarah Sandman and Abigail Santisky. “International Day of Soup.” *Creative Time Summit: Living As Form*. The Historic Essex Street Market. New York, NY. 1 October 2011. Presentation.

Cassity, Matt, Jeff Hnilicka, Jenn Nielsen and Sarah Sandman. “100 Dance Moves for Portland.” *Open Engagement Conference: Making Things Better, Making Things Worse*, Portland State University. 10 May 2010. Performance.

### **GRANTS**

2013 PSC CUNY TRAD A: Research Award for Humanities  
The Gift Cycle: Schaghticoke Reservation  
\$3,144

### **SERVICE TO THE INSTITUTION**

General Education Committee 2012-Present  
Women’s and Gender Studies Committee 2012-Present  
Media Design Programs Strategic Planning Committee 2011-Present  
2014 Gala Committee January 2014-Present

Revised 2008

3

APPENDIX ///

## DD&A COURSE DESCRIPTIONS

The coursework for the Digital Design & Animation program introduces students to the fundamentals of design and the technological tools of the industry.

## **DD101 INTRODUCTION TO THE DIGITAL TOOLBOX**

This course provides students with a foundational understanding of the essential software for beginning their careers as digital designers. These will include the Adobe Creative Suite software (Photoshop, Illustrator, ImageReady, & InDesign), Apple's iMovie, Garageband, and KeyNote as well as Microsoft's Power Point. The class will provide an overview of the various interface elements and program capabilities through a variety of engaging design projects. The course allows students who are considering pursuing the Associates degree in Digital Design to sample the many different possible directions and methodologies that they might follow.

## **VPA 121 PAINTING AND DRAWING**

In this course students will be introduced to various techniques for creating drawn and painted artwork. In addition they will be exposed to important master works of both contemporary and classical art through select readings, slide presentations and visits to museums and galleries. Focus will be paid to the process of both creation and creative thinking. In this way we will develop the students critical eye as well as their technical aptitude.

## **DD102 MEDIA DESIGN IN THE DIGITAL AGE**

This course provides students with a foundational understanding of new media, its definitions, and potential design. We will explore the basic principles and construction methods as well as historical precedents to modern media. Along the way students will gain a better understanding of how computers and their systems work, and be exposed to some of the leaders in digital art and design, as well as being exposed to examples of these leaders' work and their resulting impact on the medium.

## **DD104 COLOR THEORY AND DESIGN**

This course provides students with a foundational understanding of color from the perspective of design, and helps students to recognize how color choices can enhance or undermine an intended message. The class will explore the basic principles of color theory as well as its history and theorists, and students will learn to apply this information to the practice of graphic design through projects and brief research papers.

## **DD105 2D DESIGN**

This course will help students to build a familiarity with the use of point, line, shape,

texture and color in order to create designs that build a sense of space, time and motion. Knowledge of these tools and how they work will help them to better understand design for 2D mediums such as screen based and print media as well as photography and film. Students will develop important familiarity with concepts of harmony, scale and proportion, contrast and emphasis, as well as rhythm by means of exercises and readings. These readings and exercises will help them to realize these important concepts in their work as digital designers.

### **DD106 INTRODUCTION TO USABLE DESIGN**

This course will explore primary issues relating to usability studies, why they are necessary, their application, and their influence on design. Students will investigate various methods of conducting usability studies for original designs through testing scenarios and heuristic analysis. Students will then analyze their collected data and learn to apply that data to their own (and each other's) designs. The final assignment will revolve around the presentation of a paper analyzing a design of their own, the testing process and the influence of testing on that design.

### **DD107 CONCEPTS IN ANIMATION**

This course introduces students to principles and techniques of animation. With an emphasis on process, experimentation, and critical thinking, students will explore techniques for depicting movement, expression and emotion through an assortment of projects working with traditional and digital animation techniques. Projects will involve physical movement, narrative structure, character development, sound design, and considerations of perspective. By terms end each student will have the beginnings of a sophisticated animation portfolio.

### **DD112 INTRO TO WEB DESIGN**

This course introduces Web design principles and basic programming techniques for developing effective and functional Web sites. The course provides students with a foundation in the fundamentals of Internet technology and Web authoring using current Web authoring software. Course work will emphasize information design, hierarchical and navigational models, usability considerations, and performance issues. The course will familiarize students with hypertext markup language (HTML), cascading style sheets (CSS), dynamic HTML (DHTML) and scripting, as well as Adobe's Dreamweaver.

### **DD113 INTRODUCTION TO MOTION GRAPHICS**

This course introduces Students to Motion graphics by means of an overview of dig-

ital video techniques using Final Cut Pro and Adobe After Effects. Students will gain insight into filmmaking, editing, titling and special effects through critical viewing, lectures, in-class exercises, and creative projects.

### **DD114 DIGITAL ILLUSTRATION**

This course introduces Students to illustration process, consideration and implementation in the digital environment with a firm grounding in design. The course will be covering historical precedents, illustrative techniques, and stylistic approaches, as well as software and hardware considerations.

### **VPA133 DIGITAL PHOTOGRAPHY**

This course introduces students to the basic technical skills necessary for using a digital camera and image editing software. Students will develop artistic skills in photography through experience in creating, observation and critical consideration of photography. Throughout the semester, students will be expected to photograph consistently, present assignments and projects in class, and there by develop their understanding of, and confidence in, using digital tools and media. Class time will consist of lectures, demonstrations, critique of student work, and lab work. Grading will be determined by participation in these activities, performance on projects presented as well as midterm and final technical exams. These exams will consist of exercises to ensure the understanding of basic camera functions and digital imaging skills. Students will be expected to take advantage of their access to the digital lab's open hours.

### **DD201 COMMUNICATION DESIGN**

This course will explore primary issues relating to communication design, its practice and application. Students will be introduced to conceptual approaches to the field, as well as to various methodologies and points of consideration, which will assist them in their practice as designers in all media. Projects involving research and analysis, as well as practical application will allow students to put into practice what they have learned.

### **DD202 DIGITAL VIDEO WITH FINAL CUT**

This class is designed to build a strong foundation in all aspects of digital video production and editing. Students will learn everything from basic editing skills to creating transitions and motion effects, real-time color correcting, titling techniques, editing multi-camera projects, and outputting video for a wide array of mediums. Projects will help students to develop their strengths, explore new forms of visual expression and

experience the thrill of creating their own professional quality video projects.

#### **DD204 TYPOGRAPHIC PRINCIPLES**

This course provides students with a foundational understanding of typography, its history, principles, considerations, and techniques. Bridging the gap between visual design and language, typography is one of the most important elements of graphic and digital design. It is often used yet seldom understood, and so this course strives to help the design student understand the effect of well used typography in addition to and poorly used typography. The course will explore the power of communication that the letterform holds, and the rules that guide a typographer's hand.

#### **DD205 3D DESIGN**

This course introduces students to three-dimensional design through a series of informative readings, enlightening gallery/museum visits, and by means of design projects exploring the issues and techniques discovered. Particular attention will be paid to the importance of forms and objects in space and time, how three-dimensional constructs inform, and how they dialogue with the world around them.

#### **DD207 INTRODUCTION TO MAYA**

This class introduces students to the powerful 3D animating program Maya with a series of exercises and projects created to develop a strong foundation with the program. Students will develop necessary modeling, rigging, and animating skills, as well as a solid understanding of the program's complex interface. Along the way students will be exposed to stronger project development experience as well as more complex issues dealing with 3D design.

#### **DD301 ADVANCED DIGITAL ILLUSTRATION**

This course takes illustration students on in-depth explorations of illustration process, technique and implementation in the digital environment. It will introduce students to a number of modern illustrators, their work, and their techniques by means of readings, gallery visits, and tutorial exercises.

#### **DD302 ADVANCED WEB DESIGN**

This course starts off where Introduction to Web Design (DD112) left off enhancing students' understanding of web design principles and programming techniques for developing exciting Web content. The course explores more conceptual issues such as whether authoritative on-line content can be recognized, issues of anonymity and socialization in on-line culture, and the inherent ramifications of universally accessi-



APPENDIX ///

## DM COURSE DESCRIPTIONS

The coursework for the Digital Music program introduces students to the fundamentals of sound and the technological tools of the industry.

### **MUS101 FUNDAMENTALS OF MUSIC AT THE KEYBOARD**

This course is designed to develop a basic knowledge and practice of Music Theory as applied to the keyboard for students with no previous musical training. Topics will include melodic and rhythmic notation, intervals, scales and basic keyboard harmony.

### **MUS102 MUSIC THEORY AND EAR TRAINING**

This class introduces students to music theory by helping them to understand how sound frequencies form, interact and influence what we call music. Students will learn to read and notate both pitch and rhythm, to recognize intervals, triads, as well as chord progressions, explore simple musical forms and to learn to work with scales and key signatures to create and develop melody. In this way, students will build on what they have learned in the Fundamentals of Music at the Keyboard course (DM101) to become better musical communicators and musicians. In addition, students will be able to hone their listening skills by learning to recognize important audio elements essential to both music production and audio engineering.

### **MUS 118 HISTORY OF WESTERN MUSICAL STYLES**

This course introduces students to the basic components of western music and how these have been manifested in various musical styles throughout history. Students will compare and contrast the commonalities and differences in musical styles seeking to identify the root elements various epochs share in their music.

### **BLS 161 HIP HOP WORLD VIEW**

This course is an exploration of the nine modes of Hip Hop culture: Graffiti Art, Break Dance, Emceeing, DJing, Beatboxing, Fashion, Language, Street Knowledge and Entrepreneurship. Students will learn to appreciate authentic Hip Hop and distinguish it from imitations and exploitation of the culture.

### **LAC 262 HISTORY OF LATIN AMERICAN AND CARIBBEAN MUSIC**

This course will examine the history of music in Latin America and the Caribbean as well as the history of Latin Music in the United States. Students will study the development of musical traditions in Latin America, the Caribbean and the history of Latin American music in the United States; its influence on music from the early years of the twentieth century to the present.

### **MUS 114 HISTORY OF THE FILM SCORE**

This course introduces students to an important element in the history and development of the recording arts. While the record industry was in its infancy the fledgling film companies worked to bring sound to film, develop and improve synchronization techniques, and gain higher fidelity sound reproduction in order to enhance the viewing experience. In so doing, filmmakers stretched the limits of sound recording and began the initial stage of multimedia development. With their successes, visual and aural communication was at last able to be controlled by their creators for optimal impact on an audience. This class will look at the sound and scores of several landmark films. Through interviews and articles, lectures and discussions, we will examine the effective use of sound in motion pictures and ultimately how multiple forms of media can most effectively coincide.

### **MUS 116 WORLD MUSIC**

This class will introduce students to an overview of ethnomusicology through a wide array of music from around the world. Students will develop new tools for listening to, discussing, and comparing various types of music. They will also hone their skills in recognizing a more varied group of musical instruments, vocal styles, rhythmic patterns, and harmonic relations. Finally, students will also be exposed to many unfamiliar cultures, their histories, and philosophies.

### **DM 103 HISTORY OF ELECTRONIC MUSIC**

This course will introduce students to the historical precedents, societal influences, and core technological concepts of electronic music. Beginning with the birth of recorded sound in Edison's Menlo Park lab, we will follow the growth of the recording industry, its varied practices and technologies, as well as their effect on popular music and culture. Students will gain a historical perspective on the recording arts, examine and compare various forms of sound reproduction, be introduced to sound synthesis, and gain important insights into the record industry. Lectures and in class discussions will be augmented by weekly reading, listening, and viewing assignments. Related reaction papers will allow the students to assess the relevance of the material to the course and their own experiences. In addition to exams at both the midterm and end of term, a research paper and presentation will be assigned.

### **DM 106 INTRODUCTION TO RECORDING TECHNIQUES**

This course will give students experience with the recording process by introducing them to varied approaches and techniques, individual hands on projects involving many of the most valuable tools and components, and by explaining how these techniques and components are used in common applications. In this process, students will be exposed to basic electronics, signal flow, elementary acoustic design, micro-

phone types, microphone placement, and a myriad of signal processing tools and techniques. A series of projects will give students hands on experience and help them to develop a stronger applicable skill set as well as improve their critical listening skills.

### **DM 201 SYNTHESIZERS, SAMPLING & MIDI PRODUCTION**

This course introduces students to important skills in sound synthesis, sampling techniques, and MIDI production. Students will gain a better understanding of the history of this important element in the history of electronic music and gain a better awareness of how synthesis, sampling, and MIDI continue to play an important role in sound production. Students will learn how to work with the electronic keyboard as a tool in audio production, music composition, arranging, and sound design. By means of “hands-on” exercises and projects working in actual production environments, students will gain competence with one of the most important tools in a music professional’s arsenal.

### **DM 202 SOUND LAB 1**

This course will allow students to hone their audio engineering and production skills while using their critical listening abilities to focus on sound creation rather than strict sound reproduction. From sonic reassembly of tones using synthesis to the reproduction of existing arrangements by means of waveform analysis and replacement using sampled sounds the course allows students to think creatively while mastering technical applications to develop fully developed electronic compositions. Students will do several minor audio exercises and then develop two major compositional projects of their own design.

### **DM 205 SOUND DESIGN**

This course takes students of the recording arts farther into the process of sound production by introducing them to a greater number of recording techniques and experiences. In addition, there is a focus on to how these more advanced techniques may be applied to various forms of new media. A series of projects focusing on sound composition will help students to hone their concepts of sound production while further exploring varied approaches to the recording process and in so doing gain insight into the world of sound design.

### **DM 206 PRODUCTION I**

Building on the students’ experience in Introduction to Recording Techniques (DM106) and Sound Design (DM205), this class will focus on more advanced tech-

niques and the execution of in depth assignments mirroring real world production projects. Students will work collaboratively on projects developing sound for radio, theater and/or film. In doing so their experience with technical, as well as content related challenges will inform their practice and help to build confidence in their own abilities in collaborating with other artists, engineers, and producers.

### **DM 301 SOUND LAB II**

This course will further develop students' engineering and production skills through extended studies in sonic and melodic arrangement. Projects will focus on combining elements of sound synthesis, music composition, production arrangement, recording and mixing techniques, as well as sonic aesthetics. Two major projects will be presented by each student to be critiqued by professor and peers.

### **DM 310 SOUND AS STORY**

It has been argued that narrative is the cornerstone of mankind's social development. From stories told around campfires to the modern experience of media streaming into homes around the world, it is used to entertain, educate and enlighten. Traditional narrative in the form of story telling and text inspired individuals to imagine a separate reality – one where an audience would paint specific features, sub narratives, and even sounds in their minds with which to 'flesh out' the story. Modern media does much of this for us, with vivid imagery, complex plots, and extensive use of sound design. This course will focus on developing students' talents in recording and creating sounds in order to hone their skills and enable them to convey narrative effectively. By combining technical recording skills with production techniques and taking into consideration concepts of composition introduced in ENG 101 & 111 Students will explore storytelling through sound. They will be expected to research and analyze various forms of audio storytelling from ambient performance art and radio-theater to sound effects in film in order to articulate the varied approaches to sonic narrative and develop several original audio projects.

### **DM 316 PRODUCTION II**

This course allows students to explore various forms of audio engineering and production that they have been exposed to and worked with in the many digital music courses they have taken thus far. In Production 2 students define, develop, and execute two seven week long group projects and work with their professor in honing collaborative abilities, engineering skills and production techniques in order to produce strong portfolio pieces.

### **DM 315 SOUND DESIGN IN CONTEXT**

This course allows students to explore more exact applications of sound design than previously possible working to develop their production skills in specific media environments. Sound Design In Context works to expose students to a more varied number of sound design applications via a number of short projects, and to allow students to define, develop, execute, and present for critique a larger final project. Working singly or in groups this final project requires students to seek out other media designers such as animators, filmmakers, or theater groups with whom they can collaborate and develop substantive media pieces. This exposure to more “real world” application of their budding professional practice will be an opportunity to develop greater practical abilities, a more substantial portfolio, and an opportunity to begin building professional relationships important to any career in the field.

### **MUS 207 MUSIC THEORY & EAR TRAINING II**

This class takes up where Music Theory & Ear Training I (DM102) left off to further students’ understanding of music theory by helping them to understand how tonal frequencies form and influence sound and music. Students will hone their reading and notation and improve their tonal recognition. With an eye toward helping students to be better musical communicators and musicians, the course will introduce more advanced concepts in musical forms; chord progressions, scales, and key signatures, as well as the influence of loudness, pitch, timbre, and intervals in the creation of music. Students will also further develop their listening skills with explorations of the interaction of frequencies, auditory systems and the perception of sound with the goal of making students better audio engineers.