



CURRICULUM VITAE

Jason Frazier

EDUCATION

2007 MFA, Colorado State University

1993 BFA, Missouri State University

ACADEMIC POSITIONS

August 1, 2014 - Present Assistant Professor of Graphic Design, Area Coordinator of Graphic Design, teach graphic design and illustration, Co-Director and Coordinator of the Colorado International Invitational Poster Exhibition., Colorado State University, Fort Collins, CO, United States.

September 1, 2008 - July 30, 2014 Professor of Graphic Design, Savannah College of Art and Design.

August 2003 - July 2008 Adjunct Faculty and GTA, Colorado State University.

January 2001 - May 2003 Adjunct Faculty, Department of Art and Design, Missouri State University.

OTHER POSITIONS

1993 - Present Designer/Art Director, Freelance Design and Art Direction.

August 2003 - July 2008 Computer Lab Supervisor, Department of Art, Colorado State University.

January 2005 - June 2008 Designer, One Tribe Creative.

November 1995 - August 2003 Senior Graphic Designer, Office of Publications, Missouri State University.

July 1995 - November 1995 Graphic Designer, RK Printing Company.

September 1993 - June 1995 Designer/Illustrator, The Greek Corner.

CURRENT JOB DESCRIPTION

| | | | | | | |
|------|----|------------|----|------------------------------|----|--------------------|
| 2017 | 50 | % Teaching | 35 | % Research/Creative Activity | 15 | % Service/Outreach |
| 2016 | 50 | % Teaching | 35 | % Research/Creative Activity | 15 | % Service/Outreach |
| 2015 | 50 | % Teaching | 35 | % Research/Creative Activity | 15 | % Service/Outreach |
| 2014 | 50 | % Teaching | 35 | % Research/Creative Activity | 15 | % Service/Outreach |

HONORS AND AWARDS

2017 Taiwan International Graphic Design Award exhibition, opened on November 21, 2017 in Taipei City, Taiwan. Received Award of Distinction for poster "Extinction", one of less than 200 awards given out from the over 4900 entries.

2003, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2002, Award of Excellence, University and College Designers Association [UCDA], Springfield, MO, United States.

2002, Gold Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2002, Gold Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2002, Gold Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2002, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2002, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2001, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2000, Bronze Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2000, Gold and Bronze Awards, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2000, Gold Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

2000, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1999, Gold Award, Admissions Marketing Report, Springfield, MO, United States.

1999, Bronze Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1999, Gold Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1999, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1998, Bronze Award, Admissions Marketing Report, Springfield, MO, United States.

1998, Bronze Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1998, Gold Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1998, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1997, Bronze Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1997, Gold and Bronze Awards, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1997, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1997, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

1997, Silver Award, Council for the Advancement and Support of Education [CASE], District VI, Springfield, MO, United States.

PERFORMANCES, EXHIBITS, PRODUCTIONS (VISUAL/PERFORMING ARTS):

2018

Upcoming — C-IDEA, Beijing, China. October, 2018. Invitational.

Upcoming — Trnava Poster Triennial — 2018. Trnava, Slovakia. September, 2018. Juried International.

ICON10, Red Bull Gallery, Detroit, Michigan. July, 2018. Juried Invitational.

Shut Up! Democracy in Danger, Online. February, 2018. Juried International.

4th Block Poster Exhibition, Kharkiv, Ukraine. January, 2018. Juried International.

2017

2017 Taiwan International Graphic Design Award exhibition, opened on November 21, 2017 in Taipei City, Taiwan. Juried. Received Award of Distinction for poster "Extinction", one of less than 200 awards given out from the over 4900 entries.

CSU Art & Art History Faculty Show, CSU, Fort Collins, Colorado. November 2017-January 2018

Cedo 25+, Missouri State University, Springfield, Missouri. October 18–27, 2017, International Juried Invitational. Exhibition celebrating the career of renowned international designer and educator Cedomir Kostovic. Created a poster and event graphic for exhibition.

CIPE Director Exhibition, Colorado International Invitational Poster Exhibition, Fort Collins, Colorado. September 22–November 3, 2017. Director exhibition of the 2017 CIPE. Two posters exhibited, "Extinction" and "Fired Up!"

Insidious Monster, CSU Art & Art History Directions Gallery, Fort Collins, Colorado. August, 2017. Solo. Solo exhibition of experimental digital works, based on the physical and emotional loss of my sister to cancer in 2015. This exhibition was the result of a Faculty Development Grant I received this last summer, 2017. The first stage of explorations were completed in summer 2017, with an exhibition of initial work in August 2017 in the Directions Gallery in the Visual Arts Building. Exhibition was focused on 6 large prints, the content of which was produced solely with the iPad Pro digital drawing platform. The nominally monochromatic prints were digitally printed at approximately 2 x 3 feet and presented plainly in the gallery, accompanied by a statement and context photo of my sister three days before her. Additional information and images of the exhibition are presented in the FSAS. Continuing explorations will continue in 2018, first with additional exploratory work being exhibited in February 2018 in the Directions Gallery, and more and variable work presented at a later date.

August 2016 - Present, Huffington Post – If This Art Could Vote, International, United States

October 2016 - November 2016, 8th United Designs, International Biennial Design Exhibition, Juried International. Jeju, South Korea

August 2016 - September 2016, Posters of Discontent III, International, Juried, Ypsilanti, MI, United States

September 2015 - October 2015, CIPE 19 Director's Gallery, International, Fort Collins, CO, United States

May 2015 - June 2015, Questioning the Bomb Invitational Exhibition, International, Baltimore, MD, United States – Invited

February 2011, SCAD Graphic Design Faculty Exhibition, Local, Savannah, GA, United States – Invited

October 2009, SCAD Graphic Design Faculty Exhibition, Local, Savannah, GA, United States – Invited

September 2009, Graphic Responses 4, International, Fort Collins, CO, United States

October 2008, SCAD Graphic Design Faculty Exhibition, Local, Savannah, GA, United States – Invited

October 2007, Opera - The Rape of Lucretia multimedia performance, Local, Fort Collins, CO, United States – Invited

September 2007, Graphic Responses 3, International, Fort Collins, CO, United States

December 2006, MFA Thesis Exhibition, Local, Fort Collins, CO, United States

October 2006, Ninth International Biennial of the Poster in Mexico, International, Mexico City, Mexico

April 2006, Ten Commandments poster series exhibit, Local, Fort Collins, CO, United States

September 2005, Graphic Responses 2, International, Fort Collins, CO, United States

April 2005, Element poster exhibit, Local, F, CO, United States

December 2004, MFA Exhibition, Local, F, CO, United States

CONTRACTS & GRANTS

Internally-Funded Award Closed. Frazier, M. J., Grant, "PDP grant", CSU College of Liberal Arts, Colorado State University, \$1,700.00, Closed. (start: April 8, 2016, end: June 30, 2016).

Internally-Funded Award Funded. Frazier, M. J., Grant, "CLA Faculty Development Fund Award", CSU College of Liberal Arts, Colorado State University, \$5,000.00, (sub: November 2016, start: June 1, 2017, end: August 2017).

Internally-Funded Award Closed. Frazier, M. J., Grant, "PDP grant", CSU College of Liberal Arts, Colorado State University, \$1,500.00, Closed. (start: May 1, 2017, end: June 30, 2018).

PAPERS PRESENTED/SYMPOSIA/INVITED LECTURES/PROFESSIONAL MEETINGS/WORKSHOPS

July 2018, "INTEGRATED CURRICULUM — DESIGN AND ILLUSTRATION TOGETHER", ICON 10 - Illustration Conference, ICON, (Presenter) Frazier, M. J., peer-reviewed/refereed.

October 2017, "Elevator Pitches", GAUSSI. Moderator.
Exercise activity, designed to give feedback and guidance to graduate students regarding explaining their complex research activities to interested non-experts in 2 minutes or less.

August 2017, "Let's Talk About Presentations", CSU Electrical Engineering, (Presenter) Frazier, M. J.
Presentation on presentations, focused on presenting complex information to lay audiences.

December 2016, "Let's Talk About Presentations", GAUSSI, (Presenter) Frazier, M. J.
Presentation on presentations, focused on presenting complex information to lay audiences.

September 2016, "IBM/CSU design thinking", Colorado State University Department of Art and Art History, IBM.

August 2016, "Your Brand & Content Differentiation – Or, How I Learned To Stop Worrying and Love The Story", Colorado Chapter of the Society of Marketing Professionals Monthly Meeting, Society of Marketing Professionals.

June 2013, "Professional Development Workshops – Chick-Fil-A/SCAD", Savannah College of Art and Design, Chick-Fil-A.

December 2012, "Professional Development Workshops – Chick-Fil-A/SCAD", Savannah College of Art and Design, Chick-Fil-A.

June 2012, "Professional Development Workshops – Chick-Fil-A/SCAD", Savannah College of Art and Design, Chick-Fil-A.

October 2011, "When Is It Worth It?", Southeastern College Art Conference, peer-reviewed/refereed.

May 2011, "Brass Ring Awards", Judge, Brass Ring Awards, Oklahoma Christian University.

COLLABORATIVE & INTEGRATIVE INTERDISCIPLINARY SCHOLARSHIP

2014-2015

Arranged an outside collaboration for Spring 2015 ART 356 and 456 courses, working with National Wildlife Research Center, part of the United States Department of Agriculture. Design for a fall 2015 research conference – logo, posters, ads and similar collateral. All students in all of the instructor's Spring 2015 courses participated in the project. Each student designed a brand mark and system, including a set of conference collateral, and one system was chosen to be used by the organizers. Subsequently, all students designed a conference poster, applying the chosen brand mark, and all posters were printed and displayed at the conference gala dinner.

2016-2017

Participating the proposal phase of the SVM project for creating the flipped lecture model using ePub, video, animation and VR. This phase is crafting language and frame the goals and outcomes to seek funding from both inside the university, as well as outside funding. The concept of this project is to take lecture content that is normally given in the one-way format of large student audience with the professor speaking and showing information, and to flip it to an active classroom of interaction, discussion and collaboration, and repurposing the content to interactive applications and web content that can be experienced at individual pace and times. This is fitting with the concept of the flipped classroom, in which class time is spent on discussion and problem development and solving, and allowing the ingestion of information by the student to be individual.

Joined the already funded project, GAUSSI - GENERATING, ANALYZING, AND UNDERSTANDING SENSORY AND SEQUENCING INFORMATION, a transdisciplinary graduate training program in biosensing and computational biology. The GAUSSI program is made possible by a grant from the National Science Foundation. Responsibilities on the team focus on presentation, communications and video production for the portion of the project 5 Minutes of Science, run out of Northwestern University. This part of the project is a challenge part of the program to communicate through video and visual aids, the essential parts of the research and findings, with a goal being to accurately cover this complex information to a non-expert or even laymen audience. Imagine Carl Sagan or Neal Degraesse Tyson on Discovery Channel communicating complex astrophysics and theory. Will be performing workshops, information sessions and feedback critiques for all student participants. Presented a workshop and lecture on presentation methods, as well as video production to the students and faculty in the GAUSSI project for the 5 Minutes of Science portion of the project, run out of Northwestern University. This was an extended look at what makes a good presentation, methods for clear communication and methods for making a good video with clear audio. This content will be explored in further detail at upcoming gatherings, notably in January 2017 when the workshop will breakdown a specific presentation bit by bit, and emphasizing the need for a deep outline and script. Additional workshops and meetings will be spent critiquing developing presentations. Students will be producing new videos for the 5 Minutes of Science in early 2018.

2017-2018

Continued activities with GAUSSI - GENERATING, ANALYZING, AND UNDERSTANDING SENSORY AND SEQUENCING INFORMATION, a trans-disciplinary graduate training program in biosensing and computational biology. The GAUSSI program is made possible by a grant from the National Science Foundation. Responsibilities on the team focus on presentation, communications and video

production for the portion of the project 5 Minutes of Science, run out of Northwestern University. This part of the project is a challenge part of the program to communicate through video and visual aids, the essential parts of the research and findings, with a goal being to accurately cover this complex information to a non-expert or even laymen audience. Imagine Carl Sagan or Neal Degraesse Tyson on Discovery Channel communicating complex astrophysics and theory. Will be performing workshops, information sessions and feedback critiques for all student participants.

In October 2017, participated in a roundtable workshop exercise on simple explanations of research, specifically to explain complex research in 2 minutes or less to interested but non-expert audiences. Advised and guided the exercise.

OTHER ACTIVITIES/ACCOMPLISHMENTS – PUBLICATIONS/SCHOLARLY RECORD

Frazier, M. J., Scholarly, "Explore techniques and materials resulting in a body of work prepared for exhibit", *This project has been funded by the "CLA Faculty Development Fund Award", CSU College of Liberal Arts, Colorado State University, \$5000.

--Update for 2017--

First stage of explorations were completed in summer 2017, with an exhibition of initial work in August 2017 in the Directions Gallery in the Visual Arts Building. Exhibition was focused on 6 large prints, the content of which was produced solely with the iPad Pro digital drawing platform. The nominally monochromatic prints were digitally printed at approximately 2 x 3 feet and presented plainly in the gallery, accompanied by a statement and context photo of my sister 3 days before her death [see below for explanation]. Images of the exhibition are presented in other sections of the FSAS. Continuing explorations will continue in 2018, first with additional exploratory work being exhibited in February 2018 in the Directions Gallery, and more and variable work presented at a later date.

Statement from August 2017 show:

Insidious Monster

My little sister died on Wednesday, June 3, 2015, close to midnight. She was 40 years old. I was holding her hand.

She had battled a very aggressive form of uterine cancer for three years, Metastatic Undifferentiated Endometrial Stromal Sarcoma, which is quite rare, and almost unheard of in someone her age. In that time, she underwent the kinds of therapies and treatments you would expect – radiation, chemotherapy, surgery, oral medications, experimental drug trials, etc. She had pushed the cancer back at first, but it reoccurred in her lungs in short order. Eventually, the tumors became so large and invasive, they fractured her shoulder and a vertebrae, necessitating an artificial one to take its place.

She was tough. She did not complain. She continued to work as the vice-president of human resources at her company, not taking any long-term time until just days and weeks before her death. She loved and doted on my young son. She remained a light to those around her, proving herself an example of grit and tenacity. She was an example of her life's credo – Live, Laugh, Love.

We were visiting for vacation. Her last trip to the hospital was like many she had taken before. We did not expect her to be killed by this insidious monster two days later.

As time went by after her passing, I began to reflect on her journey. The thing that began to strike me was the contrast of the organic nature of life, our bodies, against the inorganic and artificial nature of medicine. The machines she encountered, the synthetic medications and drugs. This contrast, this struggle of life with the tools of science and medicine, began to show me things regarding my own journey and an artist and designer. The nature of the problems we seek to show and solve, the wicked problems if you will, of creating artifacts and experiences for people, and the synthetic nature of the ways that I have created those elements over my career. Digital tools, abstract form, typography – these are ideas, phantoms to some degree, that relate to ourselves, our bodies, our intellect, our language even.

The works you see here are a reaction to these thoughts. Reflections of organisms, of forms, structures and systems. And of invasion, the kind which has a weak defense. The images are also phantoms, they are ideas and abstractions, like the elements I mentioned. They do not exist other than the papers you see here. The creation of these ideas were all done in purely digital forms using purely digital tools, their only way to exist through the brute force of printing, applying ink to paper directly from the digital source, from the phantom.

Jason Frazier

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Nearly a year and a half ago, after a brief, but intense, three-year battle, my younger sister lost her life to cancer. After much time in grief and questioning, I began to reflect on her life and her struggle. What struck me, outside of the constant human suffering and

sadness of it all, was the interface between her and the machines and medications she endured, in the attempt to save her life. The mechanics, the sounds, the smells, and the synthetic nature of it all. Was this how life exists? How it continues? Was this her fate, this memory I have of her in this situation? This reflection brought me to considering my own profession as a designer, one in which ultimately I make artifacts, experiences and interactions for humans, for people, but the tools I use to actually make these things are full of artifice. Computers, software, commercial printing, displays, etc. The relationship to the situation of the struggle of my sister was curious to me, one that I have explored further..

Recently, I have begun to explore in earnest new tools in the ever-changing arsenal at the designer's and illustrator's fingertips, namely purely digital image making using little more than an iPad Pro, Pencil stylus and software apps such as Adobe Sketch and Draw, and Procreate.

These explorations of images that only exist as digital information are an interesting parallel to the idea of artificial machines in our human lives. The concept is that these images can be created with phantoms, with pixels, but to exist, they need a way for us, humans, to observe and experience them, to touch them with our eyes, our hands, our spirits. The images themselves relate to the connections of the human body and spirit to mechanics and artifice.

What I propose is a collection of images created with purely digital tools, then output in several methods to create physical artifacts, namely digital printing onto highly visceral papers such as onion skin and handmade stocks, as well as creating laser and mechanically created printing plates and using hand-printing [no printing presses], print onto similar papers as listed above. One over the other, like the synthetic chemicals and machines fueling my sister's fight for survival, the low-tech but high-hand printing/ materials contrasted to the high-tech and synthetic tools of creation.

This outcome has several potential forms, from small to large exhibitions, publications such as catalogs and articles, as well as presentations, and even interaction design. I see this as a body of work that can be shown in small groups, or in one large collection and exhibition of all of the various outcomes.

As stated above, this is in early stage, and I am currently seeking funding to explore materials, techniques and to execute this project, through grants and other support. The materials for this exploration can be fairly cost prohibitive, with procuring plating materials such as woods and similar substrates, as well as the highly visceral papers and other printing materials. The intercessory elements as well, such as tools and inks, are integral to the success of the project. In addition, funding exhibits, framing, shipping, publications, etc., can have considerable costs attached.

Frazier, M. J., Chen, T. W., Sherrill, K. D., Non-Scholarly, "GAUSSI - GENERATING, ANALYZING, AND UNDERSTANDING SENSORY AND SEQUENCING INFORMATION", Joined the already funded project, GAUSSI - GENERATING, ANALYZING, AND UNDERSTANDING SENSORY AND SEQUENCING INFORMATION, a transdisciplinary graduate training program in biosensing and computational biology. The GAUSSI program is made possible by a grant from the National Science Foundation. Responsibilities on the team focus on presentation, communications and video production for the portion of the project 5 Minutes of Science, run out of Northwestern University. This part of the project is a challenge part of the program to communicate through video and visual aids, the essential parts of the research and findings, with a goal being to accurately cover this complex information to a non-expert or even laymen audience. Imagine Carl Sagan or Neal Degraesse Tyson on Discovery Channel communicating complex astrophysics and theory. Will be performing workshops, information sessions and feedback critiques for all student participants.

Presented a workshop and lecture in December 2016 on presentation methods, as well as video production to the students and faculty in the GAUSSI project for the 5 Minutes of Science portion of the project, run out of Northwestern University. This was an extended look at what makes a good presentation, methods for clear communication and methods for making a good video with clear audio. This content will be explored in further detail at upcoming gatherings, notably in January when the workshop will breakdown a specific presentation bit by bit, and emphasizing the need for a deep outline and script. Additional workshops and meetings will be spent critiquing developing presentations. Students will be producing new videos for the 5 Minutes of Science in early 2017.

In October 2017, participated in a roundtable workshop exercise on simple explanations of research, specifically to explain complex research in 2 minutes or less to interested but non-expert audiences. Advised and guided the exercise.

It is anticipated that the ongoing and final outcomes of the presentations and the scientific research will be written and a paper[s] will be published and/or presented, with a contribution by Assistant Professor Frazier.

Frazier, M. J., Scholarly, "Integrated Curriculum - Design and Illustration Together", Upcoming conference presentation at ICON 10 in Detroit, July 2018. This illustration conference is a showcase of some of the best educational and practicing illustrators in the field. Abstract accepted in September 2017. Presentation title - Integrated Curriculum - Design and Illustration Together

Frazier, M. J., Non-Scholarly, "Posters", Continued development of artistic poster works that comment on and illustrate current events of the world, including, but not limited to – local, national and international politics, environment and global climate, visual language, cultural events, important personalities in the world, etc.

Frazier, M. J., West, A. B., Non-Scholarly, "School of Veterinary Medicine ePub project", Participating the proposal phase of the SVM project for creating the flipped lecture model using ePub, video, animation and VR. This phase is crafting language and frame the goals and outcomes to seek funding from both inside the university, as well as outside funding. The concept of this project is to take lecture content that is normally given in the one-way format of large student audience with the professor speaking and showing information, and to flip it to an active classroom of interaction, discussion and collaboration, and repurposing the content to interactive applications and web content that can be experienced at individual pace and times. This is fitting with the concept of the flipped classroom, in which class time is spent on discussion and problem development and solving, and allowing the ingestion of information by the student to be individual.

DEVELOPMENT ACTIVITY

(January 2009 - Present). Tutorial, "Lynda.com certificate training," United States.

(May 3, 2013 - May 8, 2013). Conference Attendance, AdobeMAX, Los Angeles, CA, United States.

(January 2013). Short Course, Adobe Digital Publications Training, Orlando, FL, United States.

(June 21, 2012 - June 25, 2012). Conference Attendance, HOW Design Live, Boston, IL, United States.

(September 2011). Invited Attendee, CIPE, Fort Collins, CO, United States.

(June 22, 2011 - June 27, 2011). Conference Attendance, HOW Design Live, Chicago, IL, United States.

(September 2009). Invited Attendee, CIPE, Fort Collins, CO, United States.

TEACHING

| <u>Year</u> | <u>Semester</u> | <u>Course No./Title</u> | <u>Cr. Hrs.</u> | <u>Enrollment</u> |
|-------------|-----------------|--|-----------------|-------------------|
| 2018 | Spring | ART295G - Independent Study-Graphic Design | 4 | 0 |
| 2018 | Spring | ART495G - Independent Study-Graphic Design | 4 | 3 |
| 2018 | Spring | ART695G - Independent Study-Graphic Design | 18 | 0 |
| 2018 | Spring | ART487 - Internship | 4 | 1 |
| 2018 | Spring | ART384 - Supervised College Teaching | 4 | 5 |

| | | | | |
|------|--------|---|----|----|
| 2018 | Spring | ART699G - Thesis-Graphic Design | 18 | 0 |
| 2017 | Fall | ART455 - Advanced Typography and Design Systems | 4 | 16 |
| 2017 | Fall | ART495G - Independent Study-Graphic Design | 2 | 1 |
| 2017 | Fall | ART695G - Independent Study-Graphic Design | 18 | 0 |
| 2017 | Fall | ART487 - Internship | 11 | 5 |
| 2017 | Fall | ART575G - Studio Problems: Graphic Design | 4 | 1 |
| 2017 | Fall | ART675G - Studio Problems: Graphic Design | 15 | 0 |
| 2017 | Fall | ART384 - Supervised College Teaching | 5 | 3 |
| 2017 | Fall | ART699G - Thesis-Graphic Design | 18 | 0 |
| 2017 | Fall | ART355 - Typography and Design Systems | 4 | 14 |
| 2017 | Summer | ART456 - Advanced Illustration | 4 | 4 |
| 2017 | Summer | ART455 - Advanced Typography and Design Systems | 4 | 2 |
| 2017 | Summer | ART356 - Illustration | 4 | 1 |
| 2017 | Summer | ART355 - Typography and Design Systems | 4 | 3 |
| 2017 | Spring | ART456 - Advanced Illustration | 4 | 14 |
| 2017 | Spring | ART356 - Illustration | 4 | 13 |
| 2017 | Spring | ART295G - Independent Study-Graphic Design | 4 | 0 |
| 2017 | Spring | ART495G - Independent Study-Graphic Design | 6 | 3 |
| 2017 | Spring | ART695G - Independent Study-Graphic Design | 3 | 1 |
| 2017 | Spring | ART487 - Internship | 4 | 0 |
| 2017 | Spring | ART575G - Studio Problems: Graphic Design | 15 | 0 |
| 2017 | Spring | ART384 - Supervised College Teaching | 9 | 6 |
| 2016 | Fall | ART455 - Advanced Typography and Design Systems | 4 | 10 |
| 2016 | Fall | ART495G - Independent Study-Graphic Design | 4 | 0 |
| 2016 | Fall | ART487 - Internship | 4 | 3 |
| 2016 | Fall | ART255 - Introduction to Graphic Design | 3 | 19 |
| 2016 | Fall | ART384 - Supervised College Teaching | 4 | 8 |
| 2016 | Fall | ART355 - Typography and Design Systems | 4 | 8 |
| 2016 | Summer | ART456 - Advanced Illustration | 4 | 3 |
| 2016 | Summer | ART455 - Advanced Typography and Design Systems | 4 | 1 |
| 2016 | Summer | ART356 - Illustration | 4 | 3 |
| 2016 | Summer | ART355 - Typography and Design Systems | 4 | 4 |
| 2016 | Spring | ART456 - Advanced Illustration | 4 | 13 |

| | | | | |
|------|--------|---|----|----|
| 2016 | Spring | ART356 - Illustration | 4 | 8 |
| 2016 | Spring | ART495G - Independent Study-Graphic Design | 4 | 1 |
| 2016 | Spring | ART487 - Internship | 4 | 3 |
| 2016 | Spring | ART575G - Studio Problems: Graphic Design | 15 | 1 |
| 2016 | Spring | ART384 - Supervised College Teaching | 4 | 15 |
| 2015 | Fall | ART455 - Advanced Typography and Design Systems | 4 | 10 |
| 2015 | Fall | ART495G - Independent Study: Graphic Design | 4 | 1 |
| 2015 | Fall | ART487 - Internship | 4 | 1 |
| 2015 | Fall | ART255 - Introduction to Graphic Design | 3 | 19 |
| 2015 | Fall | ART675G - Studio Problems: Graphic Design | 15 | 0 |
| 2015 | Fall | ART384 - Supervised College Teaching | 4 | 11 |
| 2015 | Fall | ART355 - Typography and Design Systems | 4 | 7 |
| 2015 | Summer | ART456 - Advanced Illustration | 4 | 4 |
| 2015 | Summer | ART455 - Advanced Typography and Design Systems | 4 | 4 |
| 2015 | Summer | ART356 - Illustration | 4 | 2 |
| 2015 | Summer | ART355 - Typography and Design Systems | 4 | 4 |
| 2015 | Spring | ART456 - Advanced Illustration | 4 | 9 |
| 2015 | Spring | ART456 - Advanced Illustration | 4 | 8 |
| 2015 | Spring | ART356 - Illustration | 4 | 8 |
| 2015 | Spring | ART356 - Illustration | 4 | 9 |
| 2015 | Spring | ART295G - Independent Study-Graphic Design | 4 | 0 |
| 2015 | Spring | ART495G - Independent Study-Graphic Design | 4 | 0 |
| 2015 | Spring | ART695G - Independent Study-Graphic Design | 18 | 1 |
| 2015 | Spring | ART575G - Studio Problems-Graphic Design | 15 | 0 |
| 2015 | Spring | ART675G - Studio Problems-Graphic Design | 15 | 0 |
| 2015 | Spring | ART384 - Supervised College Teaching | 4 | 18 |
| 2015 | Spring | ART699G - Thesis-Graphic Design | 18 | 0 |
| 2014 | Fall | ART455 - Advanced Typography and Design Systems | 4 | 9 |
| 2014 | Fall | ART695G - Independent Study-Graphic Design | 18 | 0 |
| 2014 | Fall | ART487 - Internship | 4 | 1 |
| 2014 | Fall | ART255 - Introduction to Graphic Design | 3 | 21 |
| 2014 | Fall | ART575G - Studio Problems-Graphic Design | 15 | 0 |
| 2014 | Fall | ART675G - Studio Problems-Graphic Design | 15 | 0 |

| | | | | |
|------|--------|---|----|----|
| 2014 | Fall | ART384 - Supervised College Teaching | 4 | 10 |
| 2014 | Fall | ART699G - Thesis-Graphic Design | 18 | 0 |
| 2014 | Fall | ART355 - Typography and Design Systems | 4 | 7 |
| 2008 | Summer | ART456 - Advanced Illustration | 4 | 3 |
| 2008 | Summer | ART455 - Advanced Typography and Design Systems | 4 | 2 |
| 2008 | Summer | ART356 - Illustration | 4 | 5 |
| 2008 | Summer | ART495G - Independent Study-Graphic Design | 4 | 1 |
| 2008 | Summer | ART384 - Supervised College Teaching | 4 | 2 |
| 2008 | Summer | ART384 - Supervised College Teaching | 4 | 2 |
| 2008 | Summer | ART355 - Typography and Design Systems | 4 | 9 |
| 2008 | Spring | ART456 - Advanced Illustration | 4 | 5 |
| 2008 | Spring | ART456 - Advanced Illustration | 4 | 9 |
| 2008 | Spring | ART456 - Advanced Illustration | 4 | 5 |
| 2008 | Spring | ART455 - Advanced Typography and Design Systems | 4 | 1 |
| 2008 | Spring | ART356 - Illustration | 4 | 12 |
| 2008 | Spring | ART356 - Illustration | 4 | 11 |
| 2008 | Spring | ART356 - Illustration | 4 | 14 |
| 2008 | Spring | ART495G - Independent Study-Graphic Design | 4 | 3 |
| 2008 | Spring | ART487 - Internship | 4 | 11 |
| 2008 | Spring | ART384 - Supervised College Teaching | 4 | 22 |
| 2007 | Fall | ART455 - Advanced Typography and Design Systems | 4 | 5 |
| 2007 | Fall | ART255 - Introduction to Graphic Design | 3 | 20 |
| 2007 | Fall | ART384 - Supervised College Teaching | 4 | 12 |
| 2007 | Fall | ART355 - Typography and Design Systems | 4 | 13 |

COMMENTS ABOUT INSTRUCTIONAL ASSIGNMENTS, INCLUDING COURSE INNOVATIONS, TEACHING COURSE FOR THE FIRST TIME, ETC.

ART455 – Continuing creating new and differentiating course materials for upper division ART 355 and ART 455 courses, including assigning level specific projects and subject research for each course, as these two courses are combined into one time slot. Each level participated in the activities and critiques of the other, and each level benefited greatly from the interactions. Working to expand the research components of the course.

In addition, in the Assistant Professor's offered sections of these courses, they have been "unstacked", and are given independently of each other. This allows for more focused, intensive, and level-specific instruction.

ART575G – All of these courses are independent study, or independent in nature. They rely on student initiative to perform well. In each of the courses, students – both undergraduate and graduate – are required to create the course syllabus. They must develop a

course outline, goals and outcomes, deeply thought out project brief, schedule of events, touchpoints, milestones and deadlines, and a basic rubric for assessment. Ideally, a final presentation is made to the professor, and if possible, at least one other person with expertise in the area of study.

ART384 – This is a credit course used for students that perform the duties of lab monitors in the graphic design computer lab.

ART355 – Continuing creating new and differentiating course materials for upper division ART 355 and ART 455 courses, including assigning level specific projects and subject research for each course, as these two courses are combined into one time slot. Each level participated in the activities and critiques of the other, and each level benefited greatly from the interactions. Working to expand the research components of the course.

In addition, in the Assistant Professor's offered sections of these courses, they have been "unstacked", and are given independently of each other. This allows for more focused, intensive, and level-specific instruction.

ART456 – Continuing creating new and differentiating course materials for upper division ART 356 and ART 456 courses, including assigning level specific projects and subject research for each course, as these two courses are combined into one time slot. Each level participated in the activities and critiques of the other, and each level benefited greatly from the interactions. Working to expand the research components of the course.

In addition, in the Assistant Professor's offered sections of these courses, they have been "unstacked", and are given independently of each other. This allows for more focused, intensive, and level-specific instruction. The ART 456 course, nominally titled Advanced Illustration, have been adapted in the Assistant Professor's sections to allow for a more flexible, student-driven project as the main focus of the course. This project is viewed as a senior-level quality project, incorporating all of the previously attained knowledge of the program, and allowing for deeper study in the student's areas of interest [i.e. typography, systems, interaction, publications and books, illustration/image-making, etc.].

ART356 – Continuing creating new and differentiating course materials for upper division ART 356 and ART 456 courses, including assigning level specific projects and subject research for each course, as these two courses are combined into one time slot. Each level participated in the activities and critiques of the other, and each level benefited greatly from the interactions. Working to expand the research components of the course.

In addition, in the Assistant Professor's offered sections of these courses, they have been "unstacked", and are given independently of each other. This allows for more focused, intensive, and level-specific instruction. The ART 456 course, nominally titled Advanced Illustration, have been adapted in the Assistant Professor's sections to allow for a more flexible, student-driven project as the main focus of the course. This project is viewed as a senior-level quality project, incorporating all of the previously attained knowledge of the program, and allowing for deeper study in the student's areas of interest [i.e. typography, systems, interaction, publications and books, illustration/image-making, etc.].

ART295G – These courses are independent study, or independent in nature. They rely on student initiative to perform well. In each of the courses, students – both undergraduate and graduate – are required to create the course syllabus. They must develop a course outline, goals and outcomes, deeply thought out project brief, schedule of events, touchpoints, milestones and deadlines, and a basic rubric for assessment. A final presentation is made to the professor, and at least one other person with expertise in the area of study.

ART495G – These courses are independent study, or independent in nature. They rely on student initiative to perform well. In each of the courses, students – both undergraduate and graduate – are required to create the course syllabus. They must develop a course outline, goals and outcomes, deeply thought out project brief, schedule of events, touchpoints, milestones and deadlines, and a basic rubric for assessment. A final presentation is made to the professor, and at least one other person with expertise in the area of study.

ART695G – These courses are independent study, or independent in nature. They rely on student initiative to perform well. In each of the courses, students – both undergraduate and graduate – are required to create the course syllabus. They must develop a course outline, goals and outcomes, deeply thought out project brief, schedule of events, touchpoints, milestones and deadlines, and a basic rubric for assessment. A final presentation is made to the professor, and at least one other person with expertise in the area of study.

ART384 – This is a credit course used for students that perform the duties of lab monitors in the graphic design computer lab.

DEVELOPMENT OF NEW COURSES

Begun assessment of an additional 200-level concentration course that would be a carry-on after ART 255. This new course would have a focus on the tools of graphic design, specifically addressing the technical challenges of the execution of quality end-products and using appropriate design tools. Topics would include, but not limited to: production; digital tools for image-making, image-manipulation and correction, and typography; prototyping physical and digital artifacts; basic HTML/CSS; design and image for print and screen; basic UI/UX, etc. The course would be intended to give a solid understanding of what the technical and execution standards are expected to be for continued success in the program.

Begun assessment of new courses that would focus on single topic areas in graphic design, potentially to be given as concentration electives, and/or general department electives. Topics would include, but not limited to: interaction design, package design, environmental/exhibition design, publication design, design for social impact, process and methods of design, motion design, information design, typeface design, the business of design, collaborative studio, service/4th order design, design history. These courses could be taught as regular semester courses, or as summer intensive 4-week courses.

DEVELOPMENT OF NEW TEACHING TECHNIQUES

Continuing to construct a base curriculum for the ART 255 course syllabus and course projects/activities. This course is mostly taught by GTAs and needs a consistent approach in order to create a better expectation to the skills and exposures for 300-level graphic design courses. This course will evolve over time and new course content will be developed as the need arises.

Developed new and differentiating course materials for upper division ART 355 and ART 455 courses, including assigning level specific projects and subject research for each course, as these two courses are combined into one time slot. Each level participated in the activities and critiques of the other, and each level benefited greatly from the interactions. Working to expand the research components of the course.

The professor continues a very hands-on approach to instruction style, using lecture, research process guidance, demonstrations, tutorials, guided discussion and activities and active and constant critique to achieve high student outcomes.

INTEGRATION OF SERVICE LEARNING

Arranged an outside collaboration for Spring 2015 ART 356 and 456 courses, working with National Wildlife Research Center, part of the United States Department of Agriculture. Design for a fall 2015 research conference – logo, posters, ads and similar collateral. All students in all of the instructor's Spring 2015 courses participated in the project. Each student designed a brand mark and system, including a set of conference collateral, and one system was chosen to be used by the organizers. Subsequently, all students designed a conference poster, applying the chosen brand mark, and all posters were printed and displayed at the conference gala dinner.

Students in the professor's Fall 2015 ART 455 course participated in a group-based project, designing a new visual identity for the Art and Art History Department. The students were divided into teams of two, and over the course of 9 weeks researched, developed, designed and implemented proposed design solutions that covered many aspects of use for the department, including logo and typography, colors palettes, business papers, ancillary collateral, apparel, interior signage and wayfinding, exterior signage, website and interactive collateral, video and motion graphics, building use, etc. Each team presented their final collections to department chair Suzanne Farris and department representative Cory Seymour, each giving valuable feedback that will be useful in shaping how these students grow as professional designers. These projects have been collected by the professor and will be used as research and concept material to design a usable and appropriate visual identity system for the department in the near future.

CONFERENCE/WORKSHOP ASSESSMENTS

On September 26, 2016 the Colorado State University Department of Art & Art History [organized and facilitated by Assistant Professor Jason Frazier] hosted a 4-hour workshop with IBM Design. This team took students on a multi hour journey in design thinking, including an intensive team-based activity with facilitators. This opportunity is a unique and important one for the students in the graphic design concentration, and provides a high-level look into the thought processes and goings-on of one of the top design organizations in the world.

The Department of Art & Art History hosted IBM Design from Austin, Texas for a workshop in design thinking. 32 students from the department's Graphic Design program participated in this hands-on, energetic and thought-provoking workshop, exploring the principles of user-based design process. Thanks to IBM Design's Maelstrom internship program lead Devin O'Bryan, Head of Global Recruiting Amber Atkins, Head of Global Recruiting Tim White and Design Industry Relations and Recruitment manager Cat Fincun.

PARTICIPATION IN PROFESSIONAL DEVELOPMENT ACTIVITIES RELATED TO TEACHING

Participate in senior portfolio reviews, alongside outside reviewers, in each and every Fall and Spring semesters. These are all-day workshops, over the course of 1-3 days, allowing students to present their prepared portfolio and résumé documents to a committee of area professionals, as well as the graphic design faculty, to receive feedback regarding the quality of the portfolio projects, portfolio structure, presentation style and efficacy of communication.

OTHER EVIDENCE

2015

Supervised two honors projects

Supervised one Honors Thesis

Supervised one graduate independent study

2016

Supervised independent studies student in an advanced-level illustration project.

Supervised the credit achievement for multiple outside internships.

2017

Supervising two independent studies students in an advanced-level projects.

Supervising one Honors Project

Supervising one Honors Thesis

Supervising one graduate independent study

ADVISING

GRADUATE STUDENTS:

Current Graduate Advisees:

Saul Dong, Samuel (MFA)

OTHER ACTIVITIES/ACCOMPLISHMENTS – TEACHING/ADVISING

Description of Other Teaching Activities:

Undergraduate Advising: I have none assigned, though I informally advise many students on career and professional trajectory.

Advise students in topics such as portfolio preparation, internship, freelance activities, client relations and employment opportunities, among others.

Masters Advising: Formally guide and advise current 1st year graduate student, advising on course content, creative activities, technical guidance and short and long-term plans while in MFA program. Informally advise other area graduate students on graduate creative activities and scholarly research.

Designing a new, technical-tool-based course for primarily Graphic Design students, but will have an open structure to allow other students from the department, to be offered in Summer 2018 as a group study course. This is a trial of the a new course that is intended to be proposed as a permanent addition to the Graphic Design curriculum. This new course will have a focus on the tools of graphic design production, specifically addressing the technical challenges of the execution of quality end-products and using appropriate design tools. Topics will include, but not limited to: print production; digital tools for image-making, image-manipulation and correction, and typography; prototyping physical and digital artifacts; basic HTML/CSS; design and image for print and screen; basic UI/UX, etc. The course would be intended to give a solid understanding of what the technical and execution standards are expected to be for continued success in the program and in the profession at large.

DESCRIPTION OF OTHER ADVISING ACTIVITIES

Restarting the student AIGA chapter for CSU. Possibly inviting current graduate students in Graphic Design to act as facilitators, while the professor would be the faculty advisor. Professor (as well as participating students) would have current memberships in order to form chapter and elect officers. Re-launch Spring 2017.

OUTREACH/SERVICE UNIVERSITY

Design Curriculum Symposium, Faculty Advisor, (September 2016 - Present).

Participated in large-group, day-long retreat with members of the CSU design community [Art & Art History, Landscape Architecture, Fashion Merchandising, Marketing, Interior Design, etc.] to explore the new design building and curriculum addition that is planned for the area south of the current Visual Arts Building. Workshops and charrettes were formed ad hoc in the retreat to explore questions for cross-discipline collaborations, student curricular activities, facility ideas, access and integration for the CSU academic community and its engagement to the community.

In January 2017, participated in another day-long retreat and workshop to further explore this initiative, both from a curriculum and facility perspective.

Continued this activity through out 2017, including spending several meetings over summer 2017 as part of a working group to develop portions of the curriculum that would be anticipated to take effect in 2019 when the center comes online. The course worked on was a capstone style course for the certificate program. Copy of course write-up is attached.

As well, as part of the culmination of the process, designed and proposed a visual mark to identify the design center itself, as well as the programs and activities it will offer. See attached.

Capstone course frazier/service_university/Syllabus Design Thinking Capstone Experience-1.pdf

Participated in the development of this course proposed structure.

Design Center proposed ID marks frazier/service_university/Design_at_CSU_logos-1.pdf

Design at CSU ID marks, proposed. Incomplete at this time.

University Committee on Scholastic Standards, Committee Member, (January 2015 - Present).

College of Liberal Arts representative. Consider academic dismissal appeals and retroactive withdrawal applications.

Academic dismissal appeals meeting held January of each year. Meets once per month during academic year considering retroactive withdrawals, as well as other actions such as policy recommendations regarding withdrawal, academic dismissal, fresh start, guest student status, etc.

Search Committee, CATs Lab Supervisor, SVM, (May 2016 - December 2016).

COLLEGE

CLA Technology Fee, Committee Member, (August 2015 - Present).

Discuss policy and recommendations for distribution of resources for technology purchases in CLA.

CLA Commencement Fall 2017, Attendee, Commencement, (Various semesters).

Helped represent Art & Art History department at commencement.

Graduate Showcase, Graduate Showcase judge, (November 2017).

Judge for visual art portion of 2017 graduate showcase.

DEPARTMENT

Advisory Council, member, (August 2018-present)

Governing body for Department of Art & Art History, advising of chair in department strategy.

Undergraduate Committee, Committee Member, (August 1, 2017-Present and August 2014-August 2016).

Participate in evaluation and recommendations regarding undergraduate curriculum

Review and advice on Foundations revised curriculum. Continued evaluation of Foundations Assessment procedures and outcomes.

Participation in upper division curriculum redesign.

Hatton Gallery, Co-Chair, (August 2016-Present).

Discuss and recommend exhibitions and activities in Hatton Gallery.

Planning upcoming exhibitions and gallery activities. Developing new strategy for marketing and information.

Technology Committee, Chair, (August 2017-present)

Advise and plan department technology evolution. Interface with college IT and technology partners.

Colorado International Invitational Poster Exhibition, Committee Chair, (August 2014 - Present).

Manage, in collaboration with other directors and committee members, the events and activity of CIPE. Lead design effort for promotion and communications.

Current and near-term plans involve preliminary planning of the 21st CIPE to take place in Fall 2019. Improvements to the entry process are on tap this year to create an online process for participants, as well as creating a comprehensive web and social media presence for the CIPE. Note – This committee includes representatives from an array of University areas, including, the Department of Art and Art History, Hatton Gallery, University Art Museum, Lory Student Center/Curfman Gallery, College of Liberal Arts, University Communications, and the Morgan Library Archive, among others.

Fall 2017 brought the opening and exhibition of the 20th Colorado International Invitational Poster Exhibition [CIPE]. The lead up time to this exhibition began in September, 2016, with the selection of the Honor Jurors and Laureates, Joe Scorsone and Alice Drueding, who have been designing posters together since 1986, and are long-time participants in the exhibition.

In January, 2017, invitations were sent to over 120 designers and poster artists around the world, soliciting submissions, asking each designer or artist to send two posters of what they felt with their best work of the last two years. With nearly 80 designers and artists from six continents represented, the exhibition was able to display approximately 150 posters this year. The Honor Jurors and Laureates Joe Scorsone and Alice Drueding, gave a public lecture prior to the opening night, followed by an exhibition of their work in the Gregory Allicar Museum. In addition, the Honor Jurors and Laureates Joe Scorsone and Alice Drueding participated in a panel discussion regarding human rights that was hosted in the Gregory Allicar Museum's Robert Hoffert Education Center. The panel discussion examined how the visual arts can help bring attention to human rights, informing people's thoughts on these critical issues and enacting positive change. Moderated by Lindsey Nielsen of the ACT Human Rights Film Festival, additional panel members included Silvia Canetto, CSU professor of psychology, and Caridad Souza, director of the Center for Women's Studies and Gender Studies at CSU.

A major change happened for the 20th CIPE, as the opening night was moved from the Visual Arts building lobby, to the newly remodeled Lory Student Center Theatre. Opening night was well attended, with over 150 people present for the social hour, and opening remarks and awards. There was heavy traffic in both the Hatton Gallery and the Curfman Gallery until the event was over.

As Co-Director and Coordinator, I designed all collateral items and promotions for the 20th CIPE, including invitation and related materials, posters, signage, mailers and the 108-page exhibition catalog. Coordinated with multiple offices in the promotion and execution of the event. This year brought expanded media coverage, in print and on radio.

Recent news coverage of CIPE 20:

<https://libarts.source.colostate.edu/landmark-legend-20th-international-poster-exhibition-opens-csu-month/>

<http://www.kunc.org/post/csu-art-exhibit-takes-posters-wall-and-spotlight>

<https://collegian.com/2017/09/curfman-gallery-to-present-international-poster-art/> [in print as well]

KUNC and KCSU aired interviews with Honor Jurors and Laureates Joe Scorsone and Alice Drueding , as well as Co-Director and Coordinator Jason Frazier.

I recently solicited and secured a new, outside financial gift to the CIPE, and developing plans for additional outside financial opportunities to support the CIPE. Additionally, a project to document the history and prestige of the CIPE is in a planning stage. This documentary is focused on recording the origins and impact the CIPE has had on both the CSU community, and the design community at large. Founders Bob Coonts and Phil Risbeck will be a focus of the documentary, as well as past and current artists from the exhibitions over the years.

Is currently leading the effort to plan and execute the 21st CIPE to be held in September 2019. Activities include coordinating with other committee members, inviting judges and laureates, booking venues, working with partners and exploring new avenues of funding and support. The design of materials including posters, invitations, marketing and signage is beginning in earnest in the coming months.

Design Computer Lab faculty leader, Faculty Advisor, (August 2014 - Present).

Faculty leader for Graphic Design computer lab.

Manage orders and budget; delegate daily management to student manager; manage, train and supervise student monitors. Make recommendations for fees, equipment and software purchases; work with CLA IT personnel on technical matters.

In 2015, organized, specified and managed the wholesale upgrade of the M106 Design Computer Lab with new workstations, printers, scanner, projection and audio, and the replacement and addition of 10 professional-grade Wacom Intuos drawing tablets and two 13-inch Wacom Cintiq on-screen drawing tablets.

Successfully applied for and received updated fees in the M106 computer lab, so as to better serve the graphic design students who depend on the lab. The previous fee [\$15 per registration in ART 255/355/455/356/456] was inadequate to fund the printing activities of the lab in a sustainable way. The new, updated fee [\$15 per registration in ART 255 and \$55 per registration in 355/455/356/456] will allow the lab to better serve the students who currently utilize the services of the lab, and plan for future services to offer.

Also, tech fee equipment improvements with new mobile white boards that allow for an adaptable and flexible working dynamic in design classrooms and the M106 lab. These boards facilitate new ways of engaging the contemporary design process in the classroom environments, so that students can be more familiar and better prepared for professional practice.

Was able to obtain a new Epson P5000 17" wide printer to replace aging printer, after it sustained significant damage in May 2017 due to water leaks from ceiling in lab. New printer should stay in service for at least 4-5 years.

Currently planning on equipment replacements in near term. In 2018, plan on retiring aging 24" and 42" printers, and replacing with most likely a single 36" or 42/44" printer. Print needs continue to grow in the lab, and providing enough timely capacity is essential. In 2019 it is anticipated to replace all workstations in lab, with equivalent new workstations. May introduce advanced workstations devoted to digital drawing and rendering with large [22"-27"] Wacom Cintiq drawing screen tablets.

Technology, Committee Chair, (August 2014 - Present).

Discuss and recommend coordinated technology plan for department.

Outlining an enhanced and more direct relationship with the CLA IT staff. Promoting and planning with the CLA IT staff a direct support staff member to assist and manage the department's four computer labs and related technology. Helping to liaison with CLA IT regarding yearly planning for lab updates, software installations and updates, and ongoing maintenance needs.

Tech notes frazier/service_department/Tech Committee notes Bryan meeting + future 2017-1.pdf
report to committee as well as department regarding ongoing CLA IT discussions.

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

Council for the Advancement and Support of Education. (January 1996 - August 2003).

University and College Designers Association. (January 1996 - August 2003).

OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH

For Profit Organization, Adobe Systems Creative Cloud Advisory Panel, Mountain View, CA, United States. (October 2016 - Present). Advise Adobe on the future of the Creative Cloud platform. Platform features, user issues, application UX/UI, etc. Have participated in multiple group discussions, interactions and commenting, as well as one-on-one interviews with Adobe Project Directors.

For Profit Organization, Adobe Systems Mobile Application Advisory Panel, Mountain View, CA, United States. (June 2016 - Present). Adobe Mobile Apps Pre-Release Test program. Testing beta builds of new features added to mobile suite apps before they are shipping, providing feedback, suggestions and bug reporting.