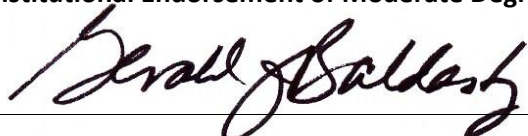


Form 11 Moderate Degree Change Proposal Questionnaire

PART A Fundamental Information Required for all Moderate Degree Change Proposals

1 **Institution Name:** University of Washington

2 **Institutional Endorsement of Moderate Degree Change Proposal by Chief Academic Officer**



August 30, 2011

Endorsement by Chief Academic Officer (Signature)

Date

Print Name and Title Jerry Baldasty, Dean and Vice Provost of the UW Graduate School

3 **Contact Information (Academic Department Representative):**

Name: Christopher Ozubko

Title: Director, School of Art, University of Washington

Address: University of Washington Box 353440

E-mail: ozubko@uw.edu

Telephone: 206-685-2442

Fax: 206-685-1657

4 **Degree Title Change:**

Current title (pre-change): Bachelor of Fine Arts (BFA) in Industrial Design
Bachelor of Fine Arts (BFA) in Visual Communication Design
With Concentration in Interaction Design (for either BFA degree)

Proposed title (post-change): Bachelor of Design (B. Des)
With Concentration in Industrial Design, Visual Communication Design,
or Interaction Design

Start date(s) for new degree(s): Winter 2012

End date(s) for old degree(s): Spring 2012

Note: the degree title consists of three elements: level, type, and major. For example, a BA in Psychology is a bachelor (level) of arts (type) degree in Psychology (major).

5 Type of Change Requested (Check One):

- Conversion of eligible options, specializations, or concentrations into degrees
- Consolidation of two or more eligible degrees into a single new degree
- Change in level of an eligible program's degree designation
- Other (describe): _____

Note: "Other" changes need to be accompanied by a formal written exception request.

6 Rationale for Treatment of Change as a Moderate Degree Change

Why should the proposed degree change be categorized as a moderate degree change rather than a change requiring a full proposal for a new degree program?

The proposed changes are moderate in that they are changes in name only; the Divisional curricular offerings and structure will remain the same. Courses in VCD and ID are unchanged, and new courses in IxD have already been approved by the UW College of Arts & Sciences Curriculum Committee. However, as stated in the rationale for question #10 the proposed changes are essential, as they allow us to establish a concentration in Interaction Design, and they more accurately represent the interdisciplinary nature of the Division and its programs.

7 Accreditation

7a What kind(s) of program-specific accreditation are available?

7b What program-specific accreditation has been obtained or will be obtained, and when?

(If program-specific accreditation is available but will not be obtained, explain.)

7c How will the proposed program change affect program-specific accreditation?

(For example, will the program's accreditation change? Will the program change allow the program to retain its existing accreditation?)

NASAD (National Association of Schools of Art and Design, <http://nasad.arts-accredit.org/>) is the national accrediting agency for art and design (and art-and-design-related disciplines). NASAD currently accredits approximately 300 schools of art and design, primarily at the collegiate level, but also including postsecondary non-degree-granting schools for the visual arts disciplines. NASAD has the ability to accredit individual programs (such as Industrial Design and Visual Communication Design) as well as entire units (such as the School of Art). At this time, NASAD does not offer accreditation in Interaction Design.

The School of Art (and the Division of Design) was previously accredited by NASAD in 1985–86. However, NASAD specifications were adjusted in the mid-1990s, and accredited institutions were obligated to require a minimum percentage of credits in specific disciplines (such as Art History). Unfortunately, due to the UW College of Arts & Sciences general education requirements, it was impossible for students to acquire the requisite percentage of credits without greatly increasing time to graduation. Therefore, the UW School of Art NASAD accreditation lapsed.

It may be possible for the UW Division of Design to petition NASAD to waive specific credit requirements in future accreditation efforts. At this time, the Division has been waiting to initiate the accreditation process until after NASAD has developed guidelines for programs in Interaction Design. NASAD does offer an accreditation in "Digital Media," but this listing does not adequately represent our more professional and research-orientated curricular profile. The NASAD Digital Media profile is orientated towards programs in which students create digital art and/or audio-video artifacts.

At this time, NASAD accreditation is also financially difficult. The accreditation process incurs approximately \$5,000 in associated costs. After accreditation, NASAD membership dues are \$5,000 per year. Unfortunately, given the current UW budget forecasts, these costs cannot be accommodated within the School of Art or the UW College of Arts & Sciences.

The Division of Design is not currently accredited, and has declined to pursue NASAD accreditation at this time, as described above. However, the distinction of B.Design and M.Design degrees indeed follows NASAD guidelines. NASAD reviews Fine Arts programs separately from Design programs in their accreditation process. NASAD white papers and handbooks demonstrate that the distinction between Design and Fine Art disciplines is well understood by their accreditation officers.

8 Other Basic Information

8a Will the degree-granting unit change?

Yes No

If yes, what are the old and new degree-granting unit names?

If no, what is the ongoing name?

University of Washington School of Art

8b Will the CIP code change?

Yes No

If yes, identify old and new CIP codes: New:50.0401 (B.Des.); Old: 50.0404 (ID); 50.0409 (VCD)

If no, identify ongoing CIP code: _____

8c Concentrations, options, or specializations

Will not change

From: Bachelor of Fine Arts in Industrial Design
 Bachelor of Fine Arts in Visual Communication Design
 With Concentration in Interaction Design (either degree)

Will change as follows:

To: Bachelor of Design
 With Concentration in Industrial Design, Visual Communication Design, or Interaction Design

8d Location(s) and mode(s) of delivery (check one):

Will not change

Will change as follows: _____

NOTE: Changes in location or addition of distance delivery must be accompanied by a Location Notification of Intent (LNOI).

8e Scheduling (day, evening, weekend) and attendance options (full-time, part-time):

Will not change

Will change as follows: _____

8f Have any of the programs involved in the change been involved in previous MDCPs?

Yes No If yes, which programs, which MDCPs, and when?

9 Short Form Questions for Externally Mandated Changes

9a Yes No The institution certifies that the proposed change is mandated by an external accrediting, licensing, or other regulatory authority and that the proposed change will not affect the program’s degree level, curriculum, or faculty, and will not have an adverse impact on any student’s learning experience.

If yes, describe the mandate and state its effective date:

Important instruction:

If the answer to question #9a is yes, answer question 9a and skip the rest of the questionnaire, including #9b and all of Part B.

The intent here is to capture, as simply as possible, externally mandated changes requiring a stand-alone degree or new title, but not a change in degree level.

9b Yes No (For changes in degree level only.) Is the change in degree level externally mandated?

Important instruction:

If the answer to question #9b is yes, then Part B question #10 is optional.

If the answer to question #9b is no, then Part B question #10 is required.

Part B questions #11-16 are required in both cases.

PART B Additional Information Required for Certain Proposals**Important instruction:**

For the sake of flexibility, the HECB will allow institutions the option of responding to Part B questions either by filling out the questionnaire completely, or by addressing the “yes or no” components of the Part B questions within the questionnaire form itself and addressing the other informational requirements by attaching a unified narrative response. If the institution chooses the unified narrative response approach, it must still submit Part B of the questionnaire, with answers to all “yes or no” questions clearly indicated.

*For questions requiring more than just a “yes or no” answer, the institution may elaborate in an attached unified narrative response, rather than in the body of Part B of the questionnaire. All such **narrative elaboration must be cross-referenced to specific questions in the questionnaire.***

For example, an institution electing to use the unified narrative response approach would fill out question #14c by checking “yes” and making a cross-reference statement such as “See narrative, page 5, paragraphs one and two.”

10 Rationale for Change

Provide a rationale for making the proposed change at the proposed time, including:

- An overview describing the proposed change (including what is changing and why).
- A history of relevant, existing, pre-change programs and a description of how they have evolved over time.
- A description of how the change will benefit students and employers in the changing workplace.
- A description of the community need for the proposed moderate degree change.
- A description of how the proposed change will align with or help implement the Statewide Strategic Master Plan for Higher Education.

Overview

Over the past decade, the nature of design research and professional design practice has undergone shifts that have blurred the traditional disciplinary boundaries between Visual Communication Design (VCD) and Industrial Design (ID). Technological, social and cultural changes in media and communications have created increasingly complex design problems that require greater collaboration between Industrial Designers and Visual Communication Designers, as well as knowledge and expertise from the related fields of Computer Science and Engineering, Psychology, and Informatics (among others). Additionally, a new field, Interaction Design (IxD), has emerged that more directly addresses new issues in the design of advanced digital products and services. The discipline of IxD builds upon the existing design disciplines of VCD and ID, while also working toward the development of new skills, theories and concepts specific to human-computer interaction.

In order to address this important shift in the field of design, the UW Design Division implemented a major curriculum change in 2006. The new curriculum exposes all undergraduate design students to all design faculty and all design sub-disciplines at the freshmen and sophomore levels. The sequence also allows undergraduates to enter the design major faster, and gives them more elective options at the junior and senior level. A key component of the new curriculum has been a new series of three studio courses (a concentration) in Interaction Design. These studio courses were open to all design students (both undergraduate and graduate) as well as majors from allied UW programs/departments (Computer Science and Engineering, Human Centered Design and Engineering, Communications, and the I-School, among others).

Assigning core design faculty teaching slots in this manner enables us to offer a broader range of classes across both the undergraduate and graduate programs, and uses our limited teaching resources effectively and efficiently. Undergraduate and graduate student course evaluations have indicated high satisfaction (averaging a 4.1 across all faculty of the Design Division) with the new structure. Internal and external evaluators praised the new curriculum in the most recent (2010) School of Art 10-year review (pg. 15):

The Division of Design has developed a curricular model that is innovative and forward looking.

At this time, the trend towards greater interdisciplinary in the design field has continued, and seems likely to continue into the foreseeable future, as new technologies facilitate increasingly sophisticated communications and services. The Division of Design has historically had very high student demand in all majors, and this demand has continued to increase. This year (2010-2011), 230-250 undergraduate students have applied for the 60 seats available in our programs. In the graduate program, we have received 82 applications for 16 spots. In particular, there is very high student demand—and great industry demand—for graduates with expertise in Interaction Design.

This year (2010-2011), we were fortunate to receive permission from the UW College of Arts & Sciences to search for a new faculty member in Interaction Design. This search has been successful, and Asst. Prof. Tad Hirsch will join Asst. Prof. Axel Roesler (hired in 200X) in Fall 2011. With two full-time tenure track faculty members in place, it is the opportune time to implement the proposed name and degree change, and to concurrently expand the existing IxD course sequence/concentration into a full undergraduate major.

It is our intention to stop offering the BFA at the end of the 2010-2011 academic year, and to start offering the B.Des in academic year 2011-2012. These changes were supported by internal and external evaluators in the most recent (2010) UW School of Art 10yr review (pg. 16):

The School of Art should continue discussion of name change and degree changes (in design) that will more accurately represent the current program offerings to various stakeholders including prospective students and their parents, the campus community, external constituents, peer institutions, and prospective sponsors and employers.

History

A specific degree in Design (a B.Des. will acknowledge the growing distinctions and differences that have emerged between the traditional areas of study in the Fine Arts (i.e., Painting, Ceramics, Sculpture, Printmaking, Fibers, Metals, etc.) and the more recent disciplines of Design (Visual Communication Design, Industrial Design, Interaction Design, etc.)

The profession of design is relatively new; the design industry emerged only in the late nineteenth century, largely as a result of the industrial revolution and the subsequent growth in the consumer goods industry.

In the early days of the design profession, the boundaries between fine arts and design were blurred—both disciplines concerned themselves primarily with aesthetics and the development of visual form. However, since then, Design has evolved into a profession that requires competency in the creation of form as well as:

- Skills in problem identification, research, analysis, solution generation, prototyping, user testing and outcome evaluation
- Broad understanding of issues related to the cognitive, social, cultural, technological and economic contexts for design
- Understanding of and ability to utilize tools and technology, including knowledge of how complex systems behave (cause and effect, lifespan issues, etc.)
- Ability to be flexible, nimble and dynamic in practice, with the management and communication skills necessary to function productively in large interdisciplinary teams and a wide variety of organizational structures
- Understanding of aspects that contribute to sustainable products, strategies and practices

These required competencies for the ideal “Designer of the Future” have led to clear differences between the School of Art Divisions of Arts and Design both in terms of an overall philosophical approach as well as specific curricular course/credit requirements. These competencies have been derived from an initiative conducted by the

AIGA (American Institute of Graphic Arts, the premier US Graphic Design professional society) and Adobe:
<http://www.aiga.org/designer-of-2015/>

Specific competencies and trends listed in the links below. However, they have been modified to make them inclusive of ID and IxD as well as VCD
<http://www.aiga.org/designer-of-2015-competencies/>
<http://www.aiga.org/designer-of-2015-trends/>

How the Change Benefits Students, Employers and the Community

—Prospective employers seek and prefer to hire design graduates with degrees in design. The majority of employment listings on well-known design boards (i.e., www.coroflot.com and designjobs.aiga.org) consistently state “top candidates will have a bachelor degree with undergraduate experience in design” (or similar). Over the past 5-10 years, the term “BFA” has fallen out of favor and transitioned to degrees in design. Employers better understand the value of a B.Des degree vs. a BFA (Bachelor of Fine Arts).

—The degree name changes to a B.Des with concentrations in VCD, ID or IxD reduces emphasis on a specific program specialization. Design Students will benefit from this change by having a more flexible overall degree that will help qualify them for a wide variety of professional opportunities.

—The change to a B.Design will increase the visibility of the Design degree programs. When looking for classes, it will be easier for students to find the VCD, ID and IxD courses, as they will be preceded by a “DES” prefix rather than an “ART” prefix. At many universities, the design fields are not organized within the Arts (they exist in Colleges of Architecture, Colleges of Engineering, or are stand-alone Colleges of Design.) Despite very high student and employer demand for design majors, many students and firms/corporations do not realize (and are surprised to discover) that design programs exist within the UW School of Art. In this way, the degree name change will provide greater visibility overall for the UW Division of Design, and will help the Division connect to alums and the design community, especially firms and alums critical to UW Advancement.

—Organizationally, the change to a B.Design will help prospective students and School of Art staff in their accounting towards degree completion, since the use of a “DES” prefix (rather than a shared “ART” prefix) will enable greater flexibility in course numbering systems. The use of a “DES” prefix will also simplify the recording of student credit hours (SCH) generated by the Design Division vs. the Art Division.

—The change to single B.Design degrees will more accurately reflect the cross-disciplinary teaching that is fostered in the Division, where all design students have the opportunity to take courses across all three programs (VCD, ID and IxD). As such, the B.Design degree will help to foster collaboration across formerly separated tracks.

How the Change Aligns with the Statewide Master Plan for Higher Education

The 2004 Master Plan for Higher Education established two key goals for the state's colleges and universities: 1) Increase opportunities for students to earn degrees; and 2) Respond to the state's economic needs. The 2008 update refined these goals as 1) increasing degree and certificate attainment; and 2) promoting economic growth and innovation

The proposed elevation of the undergraduate IxD program to a transcripted option will program directly meet this first goal, as it will enroll approximately 20-24 undergraduate students at the University of Washington during each academic year.

Of note, only three schools in the United States currently offer an undergraduate degree program in interaction design (Syracuse University, California College of the Arts, and Savannah College of Art and Design). Several large public/state universities offer a graduate IxD program (including UW peers such as the University of Michigan, University of Iowa, and the University of Maryland.) Note that all of the undergraduate IxD degree programs exist outside the Pacific Northwest, forcing state residents to leave Washington state for IxD-specific education. Further, the Division of Design existing program has traditionally exceeded the UW average of accepting transfer students in both the ID and VCD major. This trend will continue with IxD, making the program unique and well articulated with community colleges.

The creation of the IxD degree programs will establish the University of Washington as part of a new, leading-edge consortium of IxD educational institutions, and enable the Division of Design to continue to attract and educate the highest quality pool of both undergraduate students, who will in turn be employed by Washington state companies. The UW IxD program address these needs *innovatively* because it is grounded in a strong foundation of 2-d and 3-d design and true design thinking, rather than technology and computer science or informatics. Most existing IxD programs are outgrowths of engineering or technical communications programs). However, we have planned for (and currently) do collaborate closely with these complementary units at UW (we are an equal partner

in DUB, the IxD collaborative that consists of CSE, HCDE, I-school and Design, see: <http://dub.washington.edu/>).

The new IxD option will also address the second goal of the Statewide Master Plan, in that the University of Washington will be able to directly increase the number of students/graduates who are qualified and prepared to work in the high-demand field of Interaction Design. Technology companies such as Microsoft, Apple, Google, Intel, etc. are increasingly seeking and hiring interaction designers to conceptualize, develop and refine their new products and services. There is also increasing demand for interaction designers in health care, advertising, entertainment and retailing, as well as in governmental and nonprofit organizations.

All design fields (IxD, VCD and ID) are overall in high demand by industry. The 2010-2011 *Occupational Outlook Handbook* produced by the US Bureau of Labor Statistics states:

“The computer systems design and related services [IxD] industry grew dramatically throughout the 1990s, as employment more than doubled. While growth has been decidedly slower since the turn of the century, this industry is still projected to be one of the 10 fastest growing in the Nation. Job opportunities should be excellent for most workers, with the best opportunities occurring for computer specialists.

Wage-and-salary employment is expected to grow 45 percent from 2008 to 2018, about 4 times as fast as the 11 percent growth projected for all industries combined. In addition, this industry will add about 656,400 jobs over the decade, placing it among the 5 industries with the largest job growth. An increasing reliance on information technology will spur demand for computer systems design and related services. Organizations will continue to turn to firms in this industry to maximize their return on investments in equipment, and to help them satisfy their growing computing needs.”

“Employment of graphic designers is expected to grow 13 percent, as fast as the average for all occupations from 2008 to 2018, as demand for graphic design continues to increase from advertisers and computer design firms.”

“Employment of commercial and industrial designers is expected to grow 9 percent between 2008 and 2018, as fast as the average for all occupations. Employment growth will arise from an increase in consumer and business demand for new or upgraded products. The continued emphasis on the quality and safety of products, the increasing demand for new products that are easy and comfortable to use, and the development of high-technology products in consumer electronics, medicine, transportation, and other fields will increase the demand for commercial and industrial designers.”

Additionally, Richard Grefé, executive director of the AIGA (American Institute for Graphic Arts) emphasizes that *“There is a very deep need, nationwide, for designers to be trained in interaction design. Designers are being asked to solve problems with solutions that are medium agnostic, socially responsible, culturally sensitive, human centered, collaborative and global. This challenge is both an opportunity to equip young designers with the capacity to create value for clients and society in the future, but also meet the imperative of US business, which will be seeking this contribution from design to sustain their competitive advantages over time.”*

See Appendix A for the following charts: 1) Transfer Admittance Rates for ID and VCD programs; 2) Graduation statistics for ID; 3) Graduation statistics for VCD.

11 Projected Enrollment: (in all Design Undergraduate Programs)

Year 1 (2011)	60	FTE:	40*
Full Enrollment (2011)	60	FTE:	40*

* 40 FTE reflects the fact that undergrads in the Division of Design take on average 30 credits per year towards their major out of a possible full course load of 45 credits.

12 Cost of the Change:

Start-up	\$ 0	Explain:	
Source:	\$ 0	State FTE	
	\$ 0	Self Support	

	\$ 0	Other - Explain: _____
Ongoing	\$ 0	Explain: _____
Source:	\$ 0	State FTE
	\$ 0	Self Support
	\$ 0	Other - Explain: _____

NOTE: Report only those start-up and ongoing costs attributable to the change.

13 Evidence for Student and Employer Need

(Enrollment/graduation data for existing program(s) and other data, if appropriate)

All design fields (IxD, VCD and ID) are overall in high demand by industry. In particular, there is very high student demand—and great industry demand—for graduates with expertise in Interaction Design. The 2010-2011 *Occupational Outlook Handbook* produced by the US Bureau of Labor Statistics states:

“The computer systems design and related services [IxD] industry grew dramatically throughout the 1990s, as employment more than doubled. While growth has been decidedly slower since the turn of the century, this industry is still projected to be one of the 10 fastest growing in the Nation. Job opportunities should be excellent for most workers, with the best opportunities occurring for computer specialists.

Wage-and-salary employment is expected to grow 45 percent from 2008 to 2018, about 4 times as fast as the 11 percent growth projected for all industries combined. In addition, this industry will add about 656,400 jobs over the decade, placing it among the 5 industries with the largest job growth. An increasing reliance on information technology will spur demand for computer systems design and related services. Organizations will continue to turn to firms in this industry to maximize their return on investments in equipment, and to help them satisfy their growing computing needs.”

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See also Appendix B for the 2009 Design Salary Survey from Coroflot.com.

13a Name of Pre-Change Program BFA Visual Communication Design
 (one table for each program involved; submit additional tables as attachments, as needed)

Table 13.1 Enrollment and Graduation Statistical History

	Year	# of Qualified Applicants (If available)	# of Admission Offers (If available)	Total Enrollment (FTE)	# of Graduates (Headcount)	Job Placement Rate (If available)
Current Year	10/11	177	NA	45	22	NA
1 Year Ago	09/10	172	24	44	34	NA
2 Years Ago	08/09	202	23	22	23	NA
3 Years Ago	07/08	188	26	24	22	NA
4 Years Ago	06/07	174	22	22	21	NA
5 Years Ago	05/06	162	23	23	19	NA

13b What percentage of program graduates, on average, pursues higher degrees after graduation (if available)? 9%

13c What percentage of program graduates, on average, obtains employment appropriate to their training (if available)? 90 (See Q. 13d for industry endorsements)

13a Name of Pre-Change Program BFA Industrial Design
 (one table for each program involved; submit additional tables as attachments, as needed)

Table 13.1 Enrollment and Graduation Statistical History

	Year	# of Qualified Applicants (If available)	# of Admission Offers (If available)	Total Enrollment (FTE)	# of Graduates (Headcount)	Job Placement Rate (If available)
Current Year	10/11	91	NA	31	NA	NA
1 Year Ago	09/10	86	20	37	NA	NA
2 Years Ago	08/09	101	21	21	NA	NA
3 Years Ago	07/08	94	20	20	20	NA
4 Years Ago	06/07	87	22	22	19	NA
5 Years Ago	05/06	81	22	22	22	NA

13b What percentage of program graduates, on average, pursues higher degrees after graduation (if available)? 5%

13c What percentage of program graduates, on average, obtains employment appropriate to their training (if available)? 93% (See Q. 13d for a list of industry endorsements)

- 13d Provide other evidence of student and employer need, if appropriate (for example, if the data requested in 13a-13c may not be a good indicator of future need).

Endorsements from design professionals in Washington:

This letter is in support of the proposed B.Des/M.Des degree offerings at UW. I work in the Flight Deck group at Boeing, where we have collaborated successfully with, and have subsequently hired, talented students from the UW Interaction Design program over the past three years. These students possess design knowledge and skills that are highly relevant to our applied research and design activities—specifically, the conceptualization, design, visualization and prototyping of display and control interfaces and environments to support safe and effective pilot performance. These skills are distinct from the fine arts, and without the close interaction that we have enjoyed with UW, other prospective employers may find it less obvious to associate a fine arts degree with applied design work. As other industries increasingly recognize the value of design thinking in their research and products, I believe a Design degree would better represent the holder's skills and training.

***Mark I. Nikolic, PhD, Human Factors Systems Engineer
Flight Deck Concept Center, Product Development, Boeing Commercial Airplanes
The Boeing Company, PO BOX 3707, MC 14-JK, Seattle, WA 98124-2207, 206-544-9675***

I am writing this letter with enthusiastic support of the BDes/MDes degree change for the Division of Design at UW. I am the Executive Creative Director for the Seattle office of DIGITALKITCHEN, a creative agency specializing in motion and interactive experiences. DK maintains a close relationship with the Division of Design and, in recent years, has hired several students from the program.

Design is an applied field that is closely linked to business and service. A degree in Design implies a particular problem solving mindset and the ability to collaborate — skills that are critical in our business, and not inherently found in a Fine Arts degree. I strongly advocate for differentiating Design from Fine Arts, and this degree change is a step towards making that distinction.

***Matthew Mulder, Executive Creative Director
DIGITALKITCHEN, Seattle
1114 East Pike Street, Seattle WA 98122***

Also see Appendix C for letters of support from Steve Kaneko, FIDSA, Partner Director of Design, Office Division, Microsoft Corporation, USA and John Barratt, President/CEO, Walter Dorwin Teague Associates, Inc.

Institutions currently offering design-specific degrees include:

- Auburn University: Bachelor of Industrial Design, Master of Industrial Design
- Carleton University: Bachelor of Industrial Design
- Carnegie Mellon University: Master of Design in Communication Planning + Information Design, Master of Design in Interaction Design, Master of Product Development, and PhD in Design
- Emily Carr University: Bachelor of Design in Industrial Design, Bachelor of Design in Interaction Design, and Bachelor of Design in Communication Design
- Georgia Tech: Master of Industrial Design
- Kean University: Bachelor of Industrial Design
- Illinois Institute of Technology Institute of Design: Master of Design and PhD in Design
- North Carolina State University: Bachelor of Graphic Design, Bachelor of Industrial Design, Master of Graphic Design, Master of Industrial Design, and PhD in Design
- Penn State University: Bachelor of Design in Graphic Design
- Pratt University: Master of Industrial Design
- Rhode Island School of Design: Bachelor of Industrial Design and Master of Industrial Design
- Syracuse University: Bachelor of Industrial Design
- University of Alberta: Bachelor of Design in Visual Communication Design and Bachelor of Design in Industrial Design
- University of Cincinnati: Master of Design
- University of the Arts: Master of Industrial Design
- University of Louisiana: Bachelor of Industrial Design
- University of Michigan: Design Science PhD
- University of Minnesota: PhD in Design
- York University: Bachelor of Design and Master of Design

- 13e If the proposed change involves a degree level change that is not externally mandated, provide additional evidence for student and employer need for degrees at the post-change degree level. The additional evidence must be similar to that which would be provided in a full proposal for a new degree.

All design fields (IxD, VCD and ID) are overall in high demand by industry. The 2010-2011 *Occupational Outlook Handbook* produced by the US Bureau of Labor Statistics states:

“The computer systems design and related services [IxD} industry grew dramatically throughout the 1990s, as employment more than doubled. While growth has been decidedly slower since the turn of the century, this industry is still projected to be one of the 10 fastest growing in the Nation. Job opportunities should be excellent for most workers, with the best opportunities occurring for computer specialists.

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Also see rationale in Question #10, above.

Notes:

- 13.1 The data in item 13 is intended to serve as a proxy for the student and employer need data required in a full proposal for a new degree.
- 13.2 The year column in table 13.1 is for academic years.

14 Pre- to Post-Change Comparisons

14a Will the target student audience change?

 Yes No

If yes, compare and contrast the pre- and post-change target audience of students, noting any changes.

14b Will the admission requirements change?

 Yes No

If yes, compare and contrast the pre- and post-change admission requirements, noting any changes. Also, if pre-requisite courses are changing, list and describe the changes.

14c Will the learning objectives change?

 es No

If yes, compare and contrast the pre- and post-change learning objectives for students, noting any changes.

14d Will the normal time to graduate change?

 Yes No If yes, summarize changes.

14e Will the faculty change?

 Yes No

If yes, provide a paragraph or two summarizing faculty changes. Include a summary of significant anticipated changes in faculty personnel. Include a summary of significant anticipated changes in faculty qualifications. For example, if a degree program is changing level from a baccalaureate to a master's program, will the proposed new master's program feature a higher level of full-time tenure-track faculty holding doctoral degrees than the baccalaureate program that it is replacing?

14f If the answer to 14e is yes, fill out the following program faculty table:

Table 14.1 Faculty FTE Changes

Number of FTE Provided for Program(s) by:	Pre-Change # of FTE	Post-Change # of FTE
Full-Time Tenure-Track Faculty with Highest Degree at: Doctoral Level Master’s Level Other (describe other degrees or qualifications)		
Full-Time Non-Tenure-Track Faculty with Highest Degree at: Doctoral Level Master’s Level Other (describe other degrees or qualifications)		
Part-Time Faculty with Highest Degree at: Doctoral Level Master’s Level Other (describe other degrees or qualifications)		
Total FTE for program(s)		

Description of other degrees or qualifications, if applicable:

Full-time tenure-track faculty _____

Full-time non-tenure-track faculty _____

Part-time faculty _____

14g Will the facilities change?

Yes No If yes, summarize changes.

14h Will the curriculum change?

Yes No

If yes, provide a paragraph or two summarizing curriculum changes. Include total number of credits pre- and post-change, and specify how many credits pre- and post-change are required and elective.

Attach a table such as example table 14.2, in which a Developmental Psychology option within a BA Psychology degree is being converted to a BA in Developmental Psychology.

Similarly, the undergraduate VCD and ID programs will not change from their current requirements; the same courses and number of credits are required, but will result in a Bachelor of Design (B.Des) undergraduate degree rather than a Bachelor of Fine Arts (BFA).

In IxD, at the freshman and sophomore level, no changes would be required. All prospective design majors (IxD, VCD and ID) take ART 166 in their freshmen year (or the equivalent at their transfer school). During the sophomore year, all design majors (IxD, VCD, and ID) enroll in a shared series of studio courses.

In the junior year, six existing IxD design courses will be required (ART 381, ART 383, ART 384, ART 385, ART 386 and ART 387, all 5 credits). In the senior year, three existing IxD courses (ART 481, ART 483 and ART 484, all 5 credits) as well as the existing ART 488 course (a 3 credit seminar in Professional Practice required of all design majors). In this way, 83 core studio credits in the Interaction Design program will be completed. Students will also complete the 97 general education credits required by the UW College of Arts & Sciences, therefore resulting in a total of 180 degree credits.

Also, see Appendix D for a chart showing courses required for all programs that will be offered by the Division of Design (ID, IxD, VCD).

Table 14.2 Curriculum Changes

Required Courses for Post-Change Program		
Course Number		Credits
ART 166	Design Foundations	5
ART 207	Design Drawing	5
ART 208	Design History	5
ART 209	Introduction to Typography	5
ART 210	Color and Composition	5
ART 211	3-Dimensional Foundations	5
ART 212	Intro to Interaction Design	5
ART 381	Case Studies in Interaction Design	5
ART 383	Foundations of Interaction Design	5
ART 384	Information Visualization for Interaction Design	5
ART 385	Design Innovation and Society	5
ART 386	Visual Storytelling	5
ART 387	Physical Interaction Design	5
ART 481	Field Studies: Design Research Techniques	5
ART 483	Advanced Projects in Interaction Design	5
ART 484	Senior/Degree Projects in Interaction Design	5
ART 488	Professional Practice	3
Total Required Credits		83
General Credit Requirements		97
Total Credits in Program		180

Important instructions for Table 14.2

- Please attach a similarly formatted table that includes all of the elements in table 14.2.
- For each course, note changes in parentheses.
- Put an asterisk (*) in front of new courses and courses with curricula that will change significantly.
- Add notes to describe changes not easily captured in a tabular format.

15 Internal Analysis

Briefly describe the internal analysis upon which the MDCP is based. Include:

- Dates of most recent program review and program-specific accreditation review.
- Indication of whether the analysis is based on a program review and/or program-specific accreditation review.
- Description of institutional personnel, committees, or other groups that have been involved with the change, and their roles.

Note: The analysis does not have to be based on program review or program-specific accreditation review, but if it is not, indicate what other information the analysis is based on.

In Winter 2010, the University of Washington Graduate School conducted a 10-year review of the Division of Design in the School of Art.

The School of Art Academic Program Review committee report of April 2010 supports the need for a degree change between the Divisions of Art and Design. As noted on Page 16, Point #4:

“The School of Art should continue discussion of the name change and degree changes (in design) that will more accurately represent the current program offerings to various stakeholders, including prospective students and their parents; the campus community; external constituents peer institutions and prospective sponsors and employers.”

See Appendix C for letter of support from the A & S Divisional Dean of Arts & Humanities for the changing the degree title.

16 External Expert

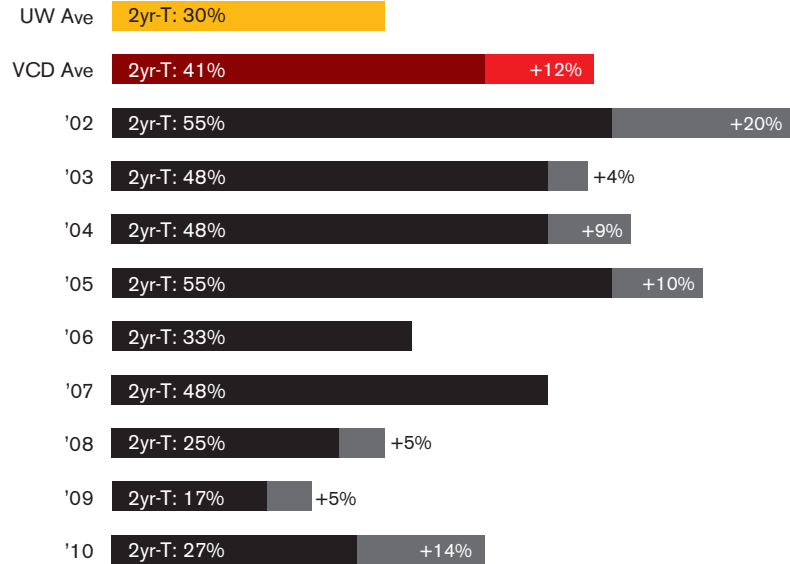
- 16a Attach a statement or report from an external expert from a peer institution or a program-specific accrediting body indicating whether the proposed changes:
- Would result in a program that:
 - Has an appropriate degree title and degree level.
 - Demonstrates a coherent design, with depth, breadth, and curriculum appropriate for the degree title and level.
 - (For conversions only) Makes sense as a separate major.
 - Are consistent with trends in the field.
 - Are responsive to recent or anticipated changes in regulatory, licensing, or accreditation requirements.
- 16b Attach a brief description of the external expert's qualifications. The external expert must be selected in accordance with the same guidelines used in selecting external experts to review full proposals for a new degree program.

See Appendix E for selections from the School of Art Academic Program Review

Appendix A: Statistical Charts

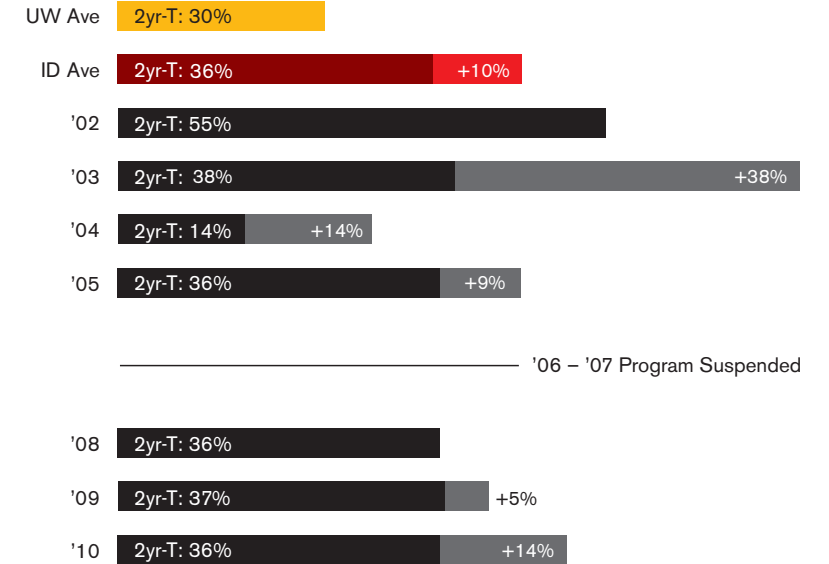
- 1) Transfer admittance rates for ID and VCD compared with UW
- 2) Graduation statistics for ID program
- 3) Graduation statistics for VCD program

BFA VCD Transfer Student Acceptance_2002–2010



Additional percentages (in grey) indicate 4-yr transfer students.
 Combined 2 and 4-yr transfers are included in the 2-yr transfer totals (black).

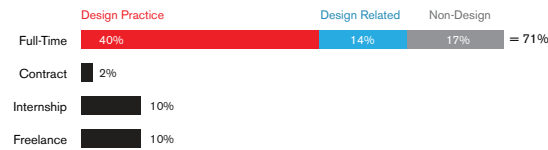
BFA ID Transfer Student Acceptance_2002–2010



UW Industrial Design BFA Alum, After Graduation Statistics – 71 Alum from 2002–08 Surveyed Feb 2010

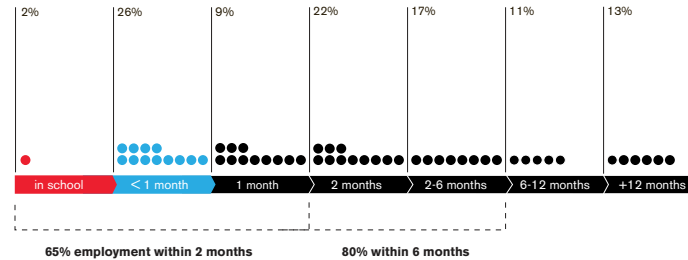
Initial Employment After Graduation, 2002–2008

For ID alum, the first job after graduation is most likely to be full-time employment in professional design practice or design-related fields.



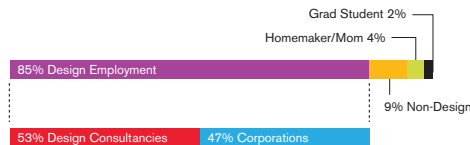
Time Until Initial Employment, 2002–2008

The majority (65%) of ID alumni find employment within 2 months after graduation. 80% secure employment within 6 months of graduation.



Current Alumni Employment, 2002–2008

Of 71 alumni surveyed, 55 responded (77%). Design employment is divided between corporations and a wide variety of design consultancies.



Design Studio Employers, 2002–2008

18% of ID alumni respondents (10/55) work in traditional Industrial Design studios. Another 7% (4/55) work in alternate 3-D and 2-D design studios, such as exhibit design, interior design, speciality furniture design, or visual communication design. Freelance designers also engage in a wide variety of both 3-D and 2-D design work.



Graduate Degrees, 2002–2008

5% (3/55) of respondents have enrolled in graduate school in both design and non-design-related fields.

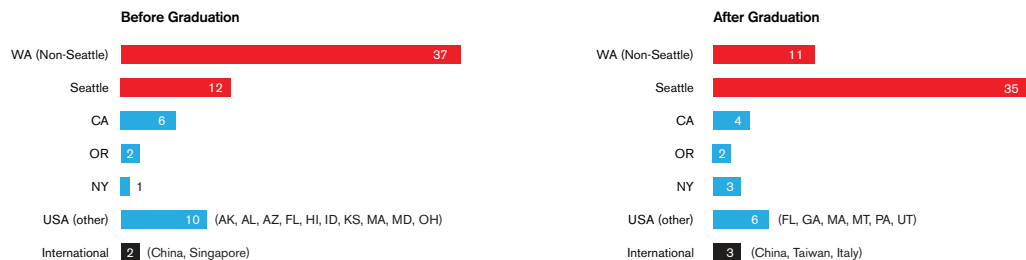
M. Aimee Espiritu, UW ID BFA 2003
Holy Names College, Oakland, California USA
M.Ed. Urban Education, Curriculum + Instruction, 2009

Sue Tan, UW ID BFA 2004
Nanyang Technological University, Singapore
M.Sc Entrepreneurship and Innovation, 2006

Lillis Taylor, UW ID BFA 2003
Jackson School of International Studies
University of Washington, Seattle, Washington USA
MA in China Studies, 2009

Location Before and After Graduation, 2002–2008

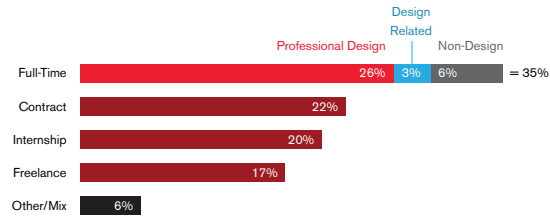
The majority (70% = 37/70) of ID students are from Washington (17% from Seattle). The ID program has more out-of-state students than the UW average (27% vs. 12%). After graduation, most alumni (72% = 46/64) remain in Washington, with 55% staying in Seattle. 6% of alumni have relocated to California, and 5% have moved to New York.



UW Visual Communication Design BFA Alum, After Graduation Statistics – 148 Alum from 2002–08 Surveyed Feb 2010

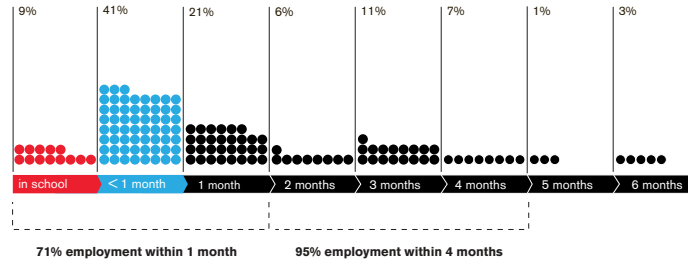
Initial Employment After Graduation, 2002–2008

The first job after graduation may be full-time employment, a design internship, or contract/freelance design work.



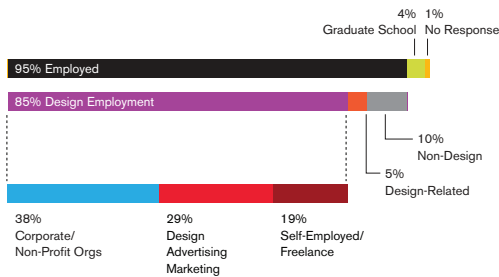
Time Until Initial Employment, 2002–2008

The majority (71%) of VCD alumni find employment within 1 month after graduation. A smaller percentage (9%) secure employment while still completing their BFA degree.



Current Alumni Employment, 2002–2008

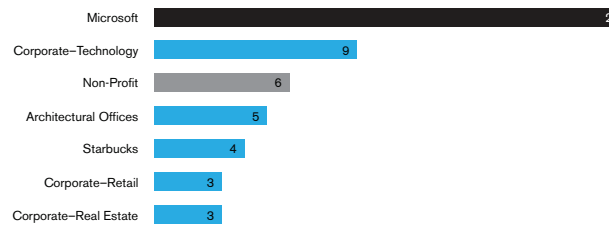
Of 148 alumni, 140* are currently employed. Design employment is divided between corporations, design studios and self-employment.



*6 alumni are in graduate school/2 could not be contacted.

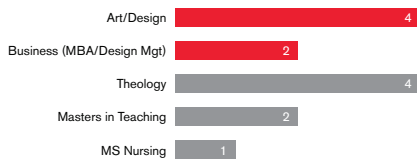
Corporate/Non-Profit Employers, 2002–2008

Microsoft is the largest single employer of VCD alumni (24% of alumni have at some time been employed at Microsoft). More alumni (38%–53) are employed in-house at corporations and non-profit organizations than in any other employer category.



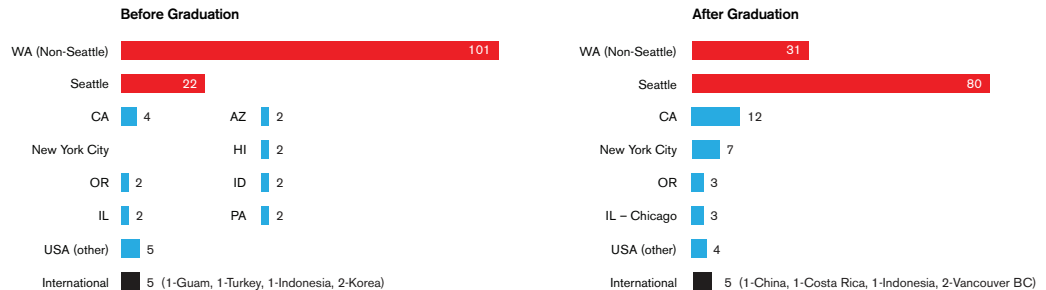
Graduate Degrees, 2002–2008

9% (13/148) of alumni have enrolled in graduate school in both design and non-design-related fields.



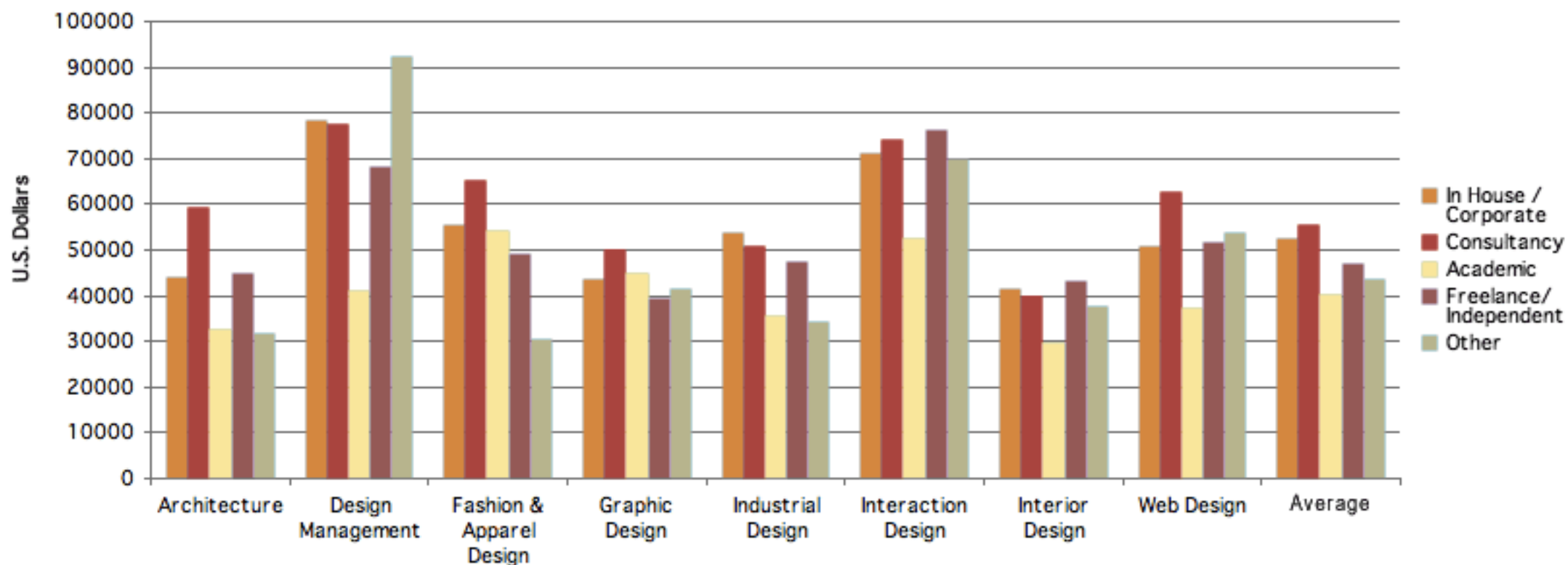
Location Before and After Graduation, 2002–2008

The majority (84% = 123/147) of VCD students are from WA (15% from Seattle). After graduation, most alumni (76% = 111/147) remain in WA, with 54% staying in Seattle.



Appendix B: Coroflot 2009 Salary Survey

Design Salaries and Creative Field by Work Environment



Appendix C: Letters of Support

Steve Kaneko, FIDSA, Partner Director of Design, Office Division, Microsoft Corporation, USA

John Barratt, President/CEO, Walter Dorwin Teague Associates, Inc.

Robert C. Stacey, Division Dean of Arts and Humanities, College of Arts & Sciences, UW



May 2011

To whom it may concern:

I'm writing this letter to support the proposed Bachelors of Design and Masters of Design degrees being proposed in place of the Fine Arts distinctions at the University of Washington.

I am a Design Director at Microsoft overseeing the business of Office and have held similar positions in Windows and the Entertainment and Devices Divisions over my 20 years here. As an alumnus of the University of Washington's BFA program, I have had the privilege of hiring many graduates from the UW's programs in both Visual Communications and Industrial Design. In my many years in the design industry, I continue to be an active supporter of the program as the acting chair of the department's Advisory Committee. I take pride in the fact that many of these hires from the UW have gone on to become senior design leaders here at Microsoft or have obtain similar positions at internationally recognized companies such as Nike, Mercedes Benz, BMW, Fluke, Boeing, and Resolute to name just a few.

It has always struck me that because of the strong applied design orientation of both the Visual Communications Design and Industrial Design programs, that the type of "technical" training in human factors, brand, engineering, and business differentiated it from other Art related degrees. As a student there, I felt like a bit out of place with my fellow Art students because I was always considering the commercial efficacy of my designs, when they were mainly focused on personal expression. This is not a value judgment, it simply separates motivational biases to act of creation. Now that the program has successfully established a start in the progressive field of Interaction Design (Hardware/Software/Human Interface), it is even timelier to strongly consider establishing a Division of Design within the School of Art. Unlike graduates at other prestigious Art colleges, the expectations for UW graduates are that they are not just aesthetically adept, but they are capable of solving problems more holistically from business to human factors. To me, this is what separates the Fine Arts from Design. Design is a commercial art, and in order to respect the purity of the Fine Arts, should be differentiated as such.

This distinction does make a difference at Company's like Microsoft because of its deep engineering based culture that looks for creative designers who can empathize with complex systems and left brained cultures. This is not just a point of positioning, but one that is trying to say a degree in Design more accurately represent the program's curriculum. Although I am not privy to details of Amazon's, Adobe's, or Google's hiring practices, I am certain they too would view a degree in Design differently than that of the Fine Arts.

Sincerely,

A handwritten signature in black ink, appearing to read "Steve Kaneko".

Steve Kaneko, FDSA
Partner Director of Design, Office Division
Microsoft Corporation, USA

February 22, 2011

To Whom It May Concern:

Please accept this letter in support of the degree change proposed by the University of Washington Design Division.

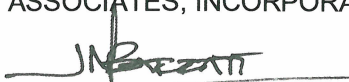
Based on my industry experience, including my current role as president and CEO of TEAGUE—one of the most established and respected design consultancies in the world—I strongly agree that the University of Washington should offer a Master/Bachelor of Design rather than a Master/Bachelor of Fine Art in Visual Communication, Industrial Design and Interaction Design.

TEAGUE recently collaborated with the Industrial Design program at UW. We were impressed to find that the program's curriculum was similar to that found in traditional design schools, offering a skill set quite different from those acquired in the pursuit of fine arts. Beyond the curriculum being well suited, industries are increasingly recognizing the Master/Bachelor of Design, ensuring additional opportunities for both the students and the program over time.

As an industry leader and advocate for design, I support the Design Division's proposal without reservation.

Sincerely,

WALTER DORWIN TEAGUE
ASSOCIATES, INCORPORATED



John Barratt
President/CEO



April 26, 2011

Professor Christopher Ozubko
Director, School of Art
Box 353440

Dear Chris,

As Divisional Dean of Arts and Sciences, and on behalf of Dean Ana Mari Cauce, I am happy to support the proposal, currently before the Higher Education Coordinating Board, to change the name of the BFA and MFA degrees in Design to "Bachelor's Degree in Design" and "Master's Degree in Design." The new names you propose for these degrees are not only more descriptive, they are also in accord with emerging national trends that increasingly recognize Design degrees as professional credentials separate from the BFA and MFA in Art, and different in scope and focus from the more general Art degrees. This change will also benefit our students, by giving them a degree that will be instantly recognized by design professionals; instead of (as now happens) requiring students to explain to potential employers that their BFA or MFA is "actually" a design degree, that fact will now be instantly obvious on their resumes or curriculum vitae. This change is also an appropriate recognition of the successful efforts by you and your faculty colleagues to restructure the design program to respond to the demands of the contemporary marketplace for design professionals.

For all these reasons, I am happy to endorse this proposed change.

Sincerely,

Robert C. Stacey
Divisional Dean of Arts and Humanities
College of Arts and Sciences

Arts

- Art
- Dance
- Drama
- DXARTS
- Music

Humanities

- Asian Languages & Literature
- Classics
- Comparative History of Ideas
- Comparative Literature
- English
- French & Italian Studies
- Germanics
- Linguistics
- Near Eastern Languages & Civilization
- Scandinavian Studies
- Slavic Languages & Literatures
- Spanish & Portuguese Studies

Natural Sciences

- Applied Mathematics
- Astronomy
- Biology
- Chemistry
- Mathematics
- Physics
- Psychology
- Speech & Hearing Sciences
- Statistics

Social Sciences

- American Ethnic Studies
- American Indian Studies
- Anthropology
- Communication
- Economics
- Geography
- History
- Jackson School of International Studies
- Law, Societies & Justice
- Philosophy
- Political Science
- Sociology
- Women Studies

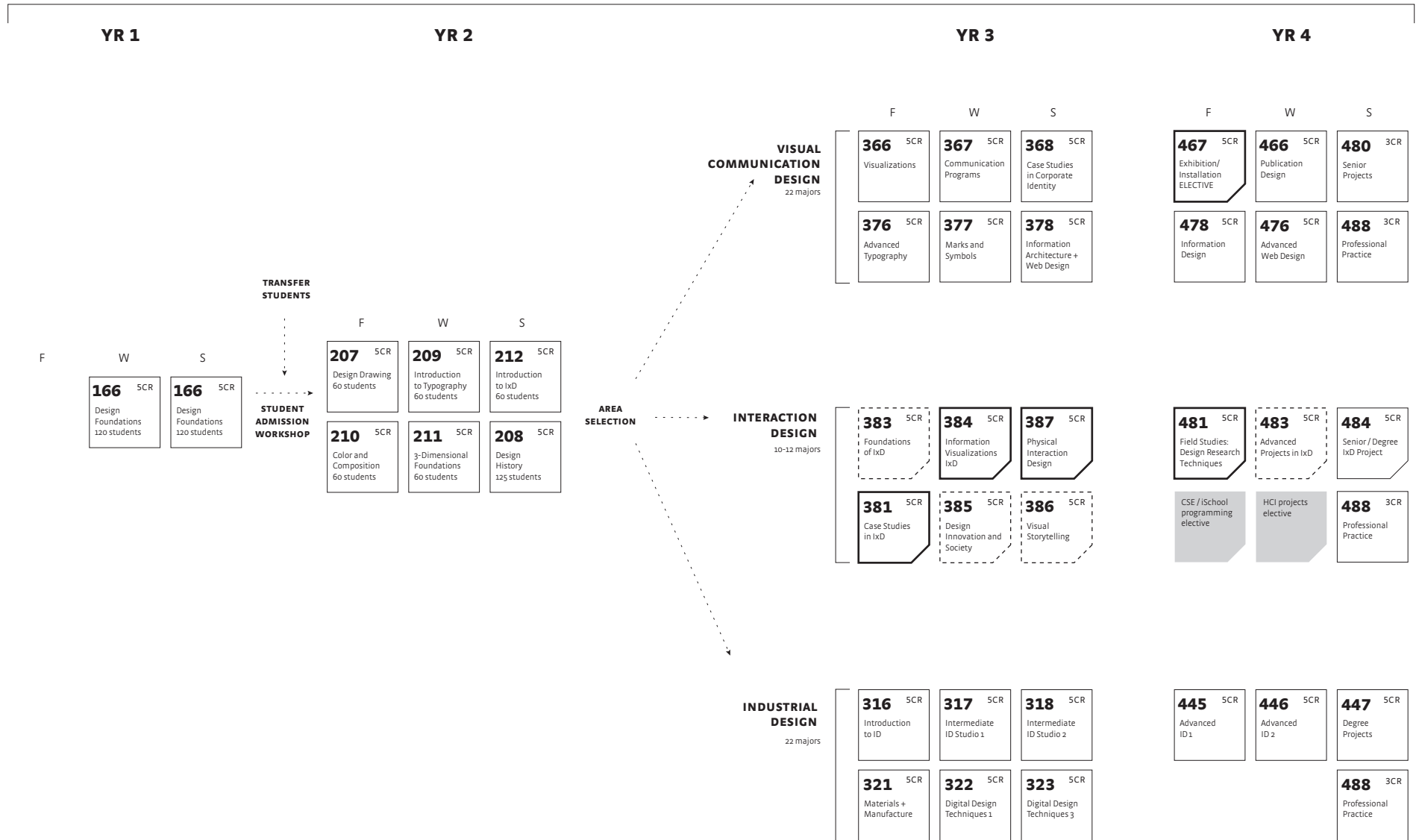
Burke Museum of Natural History & Culture

Henry Art Gallery

Simpson Center for the Humanities

Appendix D: Division of Design Curriculum Chart

Major Requirements: Undergraduate Design Programs



VCD = 88 credits core studio requirement + 92 general education credits to include 10 credits Art H* = 180 degree credits
 ID = 83 credits core studio requirement + 97 general education credits to include 10 credits Art H* = 180 degree credits
 IxD = 83 credits core studio requirements = 97 general education credits to include 10 credits Art H* = 180 degree credits

Design students complete 10 credits of Art History as part of their general education requirements.
 5 credits of Art H 203, 290, 380, 381, 382, 384 or 497
 5 credits non-western Art H 205, 206, 212, 215, 230, 233, 306, 310, 311, 313, 315, 318 or 377

Notched squares indicate courses that may be taken as electives

Dashed Lines indicate course that are open to both design majors and HCI concentration students from HCDE, iSchool and CSE (in exchange for design students taking HCI electives in their depts.)

Grey indicates courses that are suggested electives in HCDE, iSchool & CSE

Appendix E: Selections from the School of Art Academic Program Review

Selections from Review Committee Report for the School of Art Academic Program Review – April 1, 2010

Review Committee Members:

Alex Anderson (Chair)
University of Washington
Department of Architecture

Tom Berding
Michigan State University
Department of Art and Art History

Catherine Connors
University of Washington
Department of Classics

Robert Crutchfield
University of Washington
Department of Sociology

Steven Ostrow
University of Minnesota
Department of Art History

Robert Swinehart
Carnegie Mellon University
School of Design

D. Evaluations of Divisions

3. Division of Design

“At the time of the visit, the division was in the midst of curricular changes that will add a BFA degree track in Interaction Design, while phasing out an existing BA degree in Design Studies. The division plans to transition all of its undergraduate degree tracks to BDes and its MFA to MDes, to reflect more accurately the orientation of its programs. The division also intends to apply for accreditation with the National Association of Schools of Art and Design. Recent changes to the core curriculum have increased class sizes in the freshmen and sophomore years, which has opened access to a larger number of students on campus, and has made entry into major tracks more competitive.”

“The addition of a new BFA in Interaction Design appears to be a very favorable move for the division. This is an important area of development in the design professions, and at University of Washington, will present opportunities to build connections across campus, especially with engineering and medicine, where IxD is becoming increasingly important.”

Selected Responses to Standard Academic Program Review Questions (1-4) and Specific Questions Provided by the Unit to the Committee (5-7)

1. Are they doing what they should be doing?

- Where structural deficiencies occur (as in the BA for design studies) the school has been proactive in developing appropriate curriculum changes.

2. Are they doing it well?

- The Division of Design has developed a curricular model that is innovative and forward looking.

3. How can they do things better?

- The School of Art should continue discussion of name change and degree changes (in design) that will more accurately represent the current program offerings to various stakeholders including prospective students and their parents, the campus community, external constituents, peer institutions, and prospective sponsors and employers.
- With support of the administration, school-wide discussions relative to pursuit of NASAD accreditation should take place, including a review of the consequences (intended and unintended) of pursuing accreditation for some or all of the divisions.

6. As part of a Research 1 university, how can our faculty advance the role of research in the School of Art?

- The school should continue to encourage research-based collaborations between the Division of Design and industry.

From “Graduate School Recommendations” letter including input from the Graduate Council, “Miscellaneous” Section

- Regarding the recommendation to pursue National Association of Schools of Art and Design (NASAD) accreditation for all divisions, the school noted (a) the Division of Design has initiated this discussion, (b) Art lacks the wherewithal for increased curriculum, faculty and facility resources that accreditation would require, and (c) Art History was not interested in pursuing NASAD accreditation at this time.